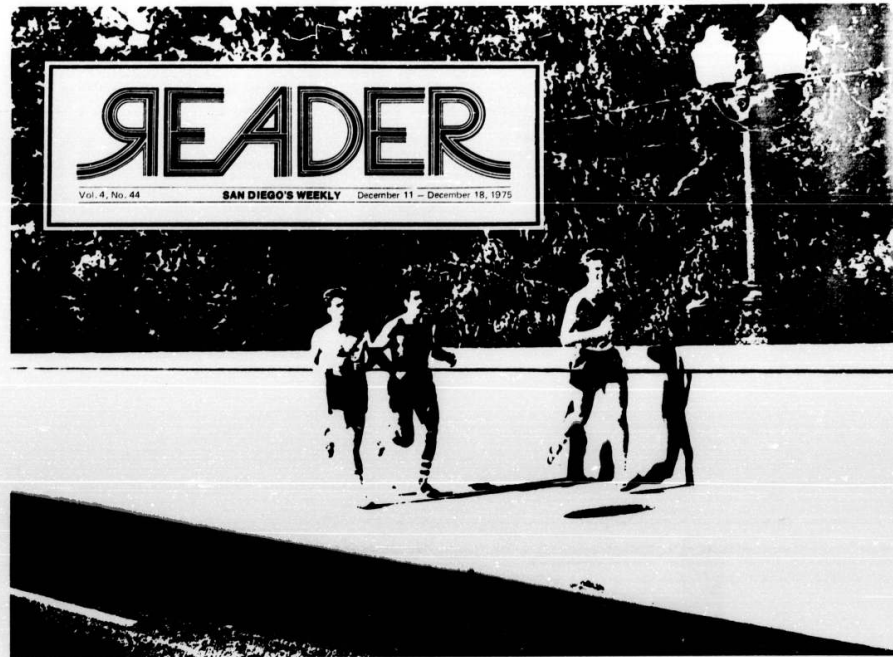


One more Reader this year — Dec. 18th  
No Reader on Dec. 25th or Jan. 1st

# Huffing and Puffing



— Bettina Brownstein —

Eileen Waters is plump and friendly and holds the AAU world's record for the women's fifty-mile run. Her triumph occurred in Santa Monica in 1974 when she ran the track for the 200th and final time in 6:55:28.8. The first twenty-five miles Eileen maintained a slow pace with short, low, energy-sparing strides. Gradually, the jogging motion became an integral part of her body rhythm and sticking one foot out in front of the other seemed more natural than standing still. She eased into a faster speed, which, plus rock music from a transistor radio, carried her to the end of the race.

Six years ago Eileen had never done any exercise of the "huff and puff" variety. At that time, motivated by a desire to lose weight, she joined Donna Gookin's newly-formed running club. The club, which is sponsored by the city's recreation department, and Donna, who is a champion marathon runner, still meet late afternoons in Balboa Park.

Donna is a trim, compact woman, who is only chronologically approaching middle age. She appears to be one of those former high school cheerleaders who fortunately matured. Three times a week she directs a well-rounded program for a motley group of joggers of varying ability and experience. There's an elderly man training for his first marathon, a middle-aged man taking some learning steps, a seven-year-old girl who just completed a marathon in less than four hours, and a young mother determined to recapture the stamina of her teen-age years. On the fringe is Nadia Garcia, a nineteen-year-old record holder of many, and sundry races. Light and tense as a gazelle, she boxes on the edges, eager to extend into motion at any moment.

Each class begins with an elaborate warm-up period of stretching, prancing, pulling, twisting, and jumping to get the juices flowing and the muscles looser in preparation for the evening's run. The air

no longer feels cold and sweats are discarded. Mondays, it's a long, relaxed jog around the park within the lighted areas. Wednesdays, the schedule calls for wind sprints and hill runs. Fridays, it's the timed three-mile run, which determines a person's level within the class. Workouts for the rest of the week are assigned according to five time divisions, which reflect speed and endurance. Some of the more competitive men lose sleep over this Friday trial. They line up at the start with nostrils positively flaring and expressions set. With a leap at the beginning, it's six-minute miles all the way. The majority, however, are content to either compete against themselves or to just amble along. Many racers, parting up the final hill, fighting nausea, ask rhetorically week after week why they subject themselves to this agony.

The answer is that running is addictive, no matter what the initial motivation for buying that first pair of three-striped, composition-sole tennis shoes. People begin jogging for various reasons: to lose weight, firm flab, improve health, or feel younger. Eventually, however, you become dependent on a daily workout for a sense of physical and mental well-being. Similar to other addictions, you continually crave increased dosages in this case of speed and distance. As Eileen explains: "Running becomes a part of you; you feel your whole body moving and this movement feels good. You get in touch with your feelings, emotions and body and really find yourself."

Theories about every aspect of running are rampant — diet, training, shoes, etc., and each has its avid proponents. Some advocate shorter, swifter workouts; for instance, two miles a day at near top speed. But Eileen and others prefer long, slow, gentle jogs and believe that you can improve both speed and stamina by putting in a lot of miles every day. Ultimately, running is an individual endeavor. Each person must determine for him or herself what method of training is most effective. This

means listening to your body and experimenting with diet and exercise.

San Diego has a considerable number of top-notch marathoners, who are all gearing up for the Mission Bay Marathon set for January 10. (A marathon is a twenty-six mile 385 yard race, which commemorates the feat of the Greek, who, in 490 B.C. ran this distance from Marathon to Athens, carrying the news of a Greek victory over the Persians.) Competitors have three objectives in the following order: 1) to finish, 2) to finish in under four hours, and 3) to be a winner.

In the months preceding a marathon, entrants begin packing in more than fifty-five miles per week. Many begin following a special regimen designed to provide extra energy during the marathon. One week before the event believers in this regimen go on a long run to exhaust or deplete the amount of glycogen and for the next three days consume only protein. The subsequent three days, they go on long, leisurely jogs that don't strain the muscles and load up on carbohydrates. The theory is that this diet will cause the body to convert carbohydrates into energy more efficiently. In the past Eileen has tried this diet but this year intends to continue with her usual eating and exercise patterns. In general, she stays away from processed and refined foods and eats whole grains and fresh vegetables. She also takes a vitamin supplement to help replace those used up by exertion and perspiration.

The Marathon Clinic is San Diego's answer to the loneliness of the long distance runner. Patterned after a similar program in Hawaii and founded by Dr. Kostrubala, it provides an opportunity for people to develop their distance-running skills against one of the most beautiful settings in the world. Scores of people, including entire families, forgo their Sunday sleep-in to gather by the shores of Mission Bay at 8:00 A.M. for jogs along the water's edge. It's chilly at that hour and the early morning

fog transforms the air and water into grey and mysterious substances. A few hardy fishermen sit hunched motionless over long poles.

After the warm-up, participants take off their wrappings and divide into groups. Each group goes a different distance: twenty miles, eight, or three for beginners. Routes generally trace the perimeters of the bay; speeds vary from six to ten miles per hour. Choice of a particular distance depends on endurance, energy, ambition, and what you ate the evening before. Including stops for gookinaide secreted in containers in bushes along the way, a leisurely twenty-mile jaunt takes about four hours. Gookinaide is a special drink invented by local marathoner, Bill Gookin, and especially formulated for strenuous activities. It contains glucose, potassium, electrolytes, and additional ingredients to replace those burned up by exercise.

The best strategy to follow during the clinic is to latch on to a person or persons who jog at a similar level. Then, in order to get your mind off of what your legs are doing, you pass the time by gossiping, telling jokes, or swapping running tips. This tactic will be effective for at least half the distance. After that it's easier to shut up and concentrate on the work at hand, keeping that metronome going. You begin to count the beads of sweat dripping down the neck of the guy in front of you, at the same time wondering why you torture yourself this way and promising to take a peek at that bestseller, "Thirty Minutes a Week to Keep Fit" or some such title. The last mile is the most torturous and consequently the most rewarding. Sir Hillary couldn't be more proud upon scaling Everest than the runner who accomplishes more than he or she's previously done.

It's all over for another week. You bend over to prevent upchucking (although you wish it be foolish to call before running) and then make for the cache of gookinaide stashed in the trunk of the car.

# City Lights

## TAKEN FOR GRANITE

Preparing for a move to their new earthquake-proof school, students at San Diego High have organized a business of their own to reap some holiday profits. The products of the "Piece of the Rock Co." include book-ends, paperweights, and pen sets, all fashioned from the granite stones of the city's first high school.

The gifts are assembled by students in Edmond Vestal's lapidary class, and sales and advertising are being handled by Clarence Irving's Small Business class. Profits from the sale of the items, which range in price from \$1.50 for a small piece of granite to \$6.00 for two hand-cut book-ends, will go to fund student body activities. Since November, when order forms were first available, over \$880 worth of the granite has been shipped throughout the country. Purchasers include Arthur Gould (a 96 year-old ex-principal), the school's original architect, and Councilman Lee Hubbard.

## HERE'S SOME MORE FAIR COVERAGE

Mirroring college campuses across the country, political activism at UCSD drew to a close with the winding down of the Vietnam war. Since the 1972 demonstrations against the Cambodian invasion, the most noteworthy activity has been confined to the Graduate Students Union whose protests have centered primarily around the campus issues of salaries and work loads handled by teaching assistants.

But recent disclosures of CIA activities and the University's agreement to permit CIA recruiters on its Berkeley, Los Angeles, and San Diego campuses have prompted the formation of an Anti-CIA Coalition at La Jolla campus. Formed by members of the Women's Center, MECHA, the Student Co-Op and the Young Socialist Alliance, the Coalition had its first

meeting in late October. It sponsored a workshop on CIA activities the week of November 18, and was the organizing force behind a demonstration against UC President David Saxon, who came to UCSD November 25.

Saxon's trip to the campus, which started as a question and answer session, ended as a tortuous walk in which the President, ringed by deans and police, sought refuge from a group of angry protesters.

Followed by an estimated 100 students, he had entered the Science building to address a faculty meeting but was soon forced to leave because of the shouting of the students. "They (the deans) had absolutely no plans about where they were taking Saxon after getting him out of the faculty meeting," recalled one eyewitness. "Two or three times the deans yelled at one another to turn right or left, even passing by a parked patrol car that they didn't try and get him into. In fact, McElroy (UCSD's Chancellor and Saxon's guide) was so unimpressed by the yelling that he left Saxon's side and ran 60 or

was spontaneous and unplanned. University officials who had been notified beforehand of plans to protest Saxon's visit seem to have underestimated the number of sympathetic students.

Immediately after the Saxon incident, the Anti-CIA coalition distributed a statement outlining the reasons for the protest and promising further resistance to CIA recruitment plans. Meanwhile, Vice-Chancellor of Student Affairs

included recommendations of measures to be taken against 15 of the protesters. McElroy agreed with Murphy's recommendations and last Friday nine students were sent letters informing them of their probationary status and giving them the choice of a formal or informal hearing. Three of the remaining six protesters have been identified as non-students and three are as yet unidentified. Murphy plans to consult with campus police about pressing criminal charges against the three non-students.

In reaction to what it terms "media abuse" the Anti-CIA Coalition has communicated only through press releases. When contacted, several supporters of the Coalition explained their feelings about news coverage, but said they spoke only for themselves. "All the publicity has shifted the point of focus away from the question of CIA activities to student activism," says Yvonne Hayes of the Young Socialist Alliance. "So a main concern of the coalition is to turn that around again."

George Murphy, with the help of the deans present at the incident and with photos taken by the school's public information office, identified a number of those involved.

On December 2 Murphy presented a report to Chancellor McElroy which

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## Living off the Land



—Elka Rackow—

A few years ago I had a teaching assistant at the university who appeared more bedraggled and impoverished than the rest. He pitched his tennis shoes with band-aids, wore t-shirts that either exposed his navel or hung over his knees, and when I asked him how he managed to survive — he spent most of his salary for psychoanalysis — he replied loftily, "I live off the land."

For those who are not acquainted with the academic phenomenon known as a teaching assistant, it should be explained that said assistant, an apprentice teacher, does more than grade papers and conduct discussion sessions. A teaching assistant, female or male, is a graduate student who also performs the function of a walking consumer's guide to free products. If there should be any way of conning the system he will know about it, and although he buzzes on the honey of trivia, his information proves 90% accurate.

I was not particularly aware of the implications of the phrase, "living off the land," as I naively assumed that my L.A. grew a few vegetables in the scruffy patch behind his house in Del Mar. *At* *contraire*, living off the land meant exploiting supermarkets but not by direct rip-off.

One late Sunday afternoon, said teaching assistant showed up at my house with a cake from Jurgensen's, the poshest market in La Jolla. The box appeared dented, but I attributed this to the carelessness of the donor. I was, in fact, somewhat embarrassed by the gift. True, he had lunch or dinner at my house at least once a week; true, I had ransacked my ubiquitous closets for garments that would fit him more adequately than his own; and true I felt maternal and protective of him. But I did not expect rewards, let alone in the form of what was then a most expensive \$5 cake. But I have learned to be a good taker as well as a good giver. I thanked him graciously, and on the strength of his present, invited him to dinner.

The following week, in the dusk of a December twilight, he appeared with some slightly wilted daisies, an enormous bunch of them. Again, I thanked him and asked him to dine with us. But the week before Christmas, he showed up with a paper sack to distribute his gifts for myself, some out-of-season strawberries, possibly four in number, two gorgeous white onions, moderately soft on the side, and a cupcake with only the sweet smell of its once lustrous frosting. For my sons and husband he dispensed paperback books pockmarked with mildew. Though I gave my children the

hairy eyeball which means, "Say thank you even if you are disappointed," they exercised their freedom by exclaiming, "Where did you get this stuff? From some garbage can?" "Exactly," replied my L.A., as if we had complimented him on stuff imported from New York's Carter.

At once, he made a boastful confession: each Sunday, invariably when the sun cast its last shadows, he ransacked the bins in the alleys outside of the most prestigious shops in La Jolla: Jurgensen's for pastries and vegetables, Adelaide's for flowers, Jonathan's for rare fruits. The paperback books were his chief source of pride — he had culled them from my own garbage can and lovingly saved them for Christmas!

Less many of you leave off reading and immediately hasten to the alleys and garbage bins of the best shops in town, be aware that you are breaking the law if you rummage through garbage cans.

Municipal code, Section 56.42 states, "It shall be unlawful for any person or persons other than the owner or those authorized by law to rummage in or disturb or interfere in any manner with the receptacle containing refuse." If caught, you receive a misdemeanor citation for which the fine may be as high as \$500 and

the sentence by the judge as long as a year. But the law was actually passed to prevent dumping of garbage, rather than as a robbery preventive. And the code does not apply to stuff which may be set out for garbage collectors but is not in a container or receptacle. Ironically, you may legally cart off broken chairs, scraps of carpeting, or various household et ceteras if they are not confined to containers. The same is true for any food.

Safeway and Jonathan's in La Jolla do not mark down slightly wilted fruit or vegetables. I have tried to prevail upon the managers of both of these stores to let me sort fruit for purposes of making jam, and was refused on the argument that these stores would be liable to law suits if I became ill from the fruit. In a society conspicuous for waste, I have been dismayed to see edible fruit and vegetables carried out to the alley.

Am I suggesting law breaking? Hardly. But there is a way of living off the land that will legitimately wine and dine you, provided you are sufficiently energetic. During periods of scarcity — when he had used up his small allowance — my oldest son, a university student, used the following method to provide him with free food and drink: he attended "openings."

The proper way to live off the land is to get yourself on the mailing list of the best shops and galleries in town. In the last two weeks, I attended several openings and could eat my fill at any of these places. The La Jolla Bookstore had an autograph party for Bradley Smith, the editor of *Art in the U.S.A.* It served excellent cheeses and crackers, cookies, wine, nuts. You could have a meal and browse through books at the same time.

Clay Dimensions, on Adams Avenue, had a preview of its pots and served chopped liver, crackers, wine. Bozarius, the elegant primitive art shop in Del Mar, showed its new Indian collection last week and presented all the walnuts you could eat as well as all the wine you could drink. Knowles Galleries had champagne (champagne seems standard for art galleries). The Loft Bookshop boasts homemade cookies for its exhibits and openings. But one of the best receptions proves The Friends of La Jolla Chamber Orchestra. If you contact a member of the board, you will be invited to its receptions and the food is excellent. After its last concert, champagne, homemade pastries and superb cheeses were served.

By now, you should be catching on how to live off the land. In desperate moments, you may frequent The Big Cheese or C'est Cheese shops and with a little *chutzpah* ask for a taste of any cheese. You will never be denied a sample, or even several samples. During the holiday season, Central Federal Bank in La Jolla serves cookies, tea, coffee, lemonade. They are particularly nice to senior citizens, many of whom seem to spend hours there, chatting or reading in the comfortable chairs.

All the major department stores are now demonstrating crocks or slicers or frying pans or microwave ovens and they pass out free samples of food used in their demonstrations. Most poetry readings in town are followed by some form of refreshment, and the fare will vary with the ethnic origin of the poet. Political fundraisers of any kind serve food, and you can eat away an entire Sunday by attending poetry readings, or political functions at which you will be welcome even if you don't have the price of a donation.

Of course, living off the land is arduous, risky, and unstable, but, if, like my L.A.'s, you have the quality of a *fleur-de*, it can be and has been done.

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— Joe Page

Spirit, a Los Angeles group, made its appearance at the Back Door last Thursday night. The intimacy of the Backdoor made the evening an enjoyable experience for performer and viewer alike.

There were really two shows, one onstage and one off. Uncle Dirty, occasional talk show guest of both Johnny Carson and Merv Griffin and now traveling companion of Spirit, opened up the evening with a racy George Carlin comedy routine. Dirty's trademark is discussing the stuff that made bathroom walls famous, and his delivery is often times more suggestive than his monologues. He did mime, impersonations, long monologues, and some very ingenious doubletalk that had the crowd really rucking it up. He touched upon every taboo from masturbation to mescaline, and complimented his discussion with lots of obscene gestures. He left the stage with the kind of tycoon usually reserved for the main act.

It turned out that the fanfare that Uncle Dirty blew on his wooden instrument to open his act was the last music we would hear for about an hour and a half, as equipment problems delayed Spirit's performance. The crowd got really upset and some choice remarks that were often overheard from Uncle Dirty's driest were spit in the direction of the stage.

Spirit eventually floated on stage and the crowd calmed a bit. My earliest conception of Spirit was that of a relatively pure slice of the California rock and roll sound that developed in the late sixties. But this preconception was immediately proven wrong in the first few bars. The first number was almost entirely jazz. Guitarist Randy California and keyboard player John Locke played some really beautiful riffs and reminded me of the Mahavishnu Orchestra, although guitarist California is hardly John McLaughlin nor is drummer Ed Cassidy of the same caliber as Mahavishnu's Billy Cobham. Nonetheless, their jam had a dreamy, spiritual quality that was quite captivating. California gave a full display of the versatility of the electric guitar as he played slide, with a wah pedal, a reverb, or a reverberator, and he even found a place to stick his lighted cigarette.

Through the evening the number California was doing on

## "My horoscope told me not to talk..."

the audience became increasingly evident. His showmanship (complete with bending down on the edge of the stage and playing his guitar on his knees) as well as his substituting his teeth for his pick were more mocking than appreciative of the audience's enthusiasm. But no one seemed to mind. John Locke, on the other hand, was beautiful. He didn't dance around his organ or play with his elbows - he expressed himself through his music; he never lost his "getting down" countenance. The baldheaded drummer Ed Cassidy was exciting to watch all evening, and bassist Matthew Andes (brother of Mark Andes who split from Spirit to form the group Jo Jo Gunne with Jay Ferguson) was really fine.

The first half of their performance made waiting out the long delay worthwhile. The second number of the evening, "Walking the Dog," recorded recently, featured California on guitar and vocals and was a swift break from the jazz mood set by the first piece. The crowd which had come to hear rock and roll, got really turned on. California's vocals were often obliterated by the other instruments, but his guitar was very quick and precise. His voice is not great, but it's adequate for the more instrumentally oriented performance Spirit gave Thursday night. Their third number was the best of the evening. Beginning with a long jazz introduction, they broke into Dylan's immortal "Like a Rolling Stone." California's voice has a sweeter edge than Dylan's, and the group transformed the nasal poetic ballad into a pretty, howling ballad similar to the Byrds' interpretation of the "great one," only less folksy. "Nature's Way," probably the most mellow piece in the band's repertoire, came next. It's an old song off the *Twelve Dreams of Dr. Sardonicus* album, and the acoustics of the Backdoor proved slightly detrimental to the live version. The beauty of the album cut is an acoustic guitar and a vocal harmony which was sorely missed Thursday night. The number was still pleasant and the audience appreciated the group's effort.

Surprisingly, the second half of Spirit's performance was less cohesive than the first. California plugged the group's new album, *Son of Spirit* two or three times, and his commercials were the only coherent words to come from his mike for the rest of the night. Once again I must add that

Spirit's instrumentals more than made up for the listener's inability to decipher lyrics. A gyrating dancer near the front of the stage seemed to soak up a lot of attention and for a few moments the band was forgotten. Equipment problems added to the break in concentration, but a fifteen

minute drum solo by Cassidy seemed to provide a much needed rest for the other musicians. Cassidy played well with his sticks, but when he tossed the sticks away and beat only with his fingertips, he was better. The group played a few more solid numbers and then turned their backs on a rousing standing ovation.

Backstage after the show, a group of about eight fans lined the hallway and watched the scene at the end of the corridor. Randy California was talking to one of the strikingly clad women I have seen frequently sitting by the edge of the stage trading glances with musicians or waiting by the musicians' locker room. California was rather out of it and an easy prey for another voracious fan that descended upon him after the girl had left. Nose to nose with one of his personal gods, this fan immediately started to ramble on about some acid he had taken four years ago in order to marry his wife (standing next to him). California just nodded and smiled but the fan persisted. He begged to embrace California and did so screaming for his wife to follow suit. He threw his embarrassed wife at the bewildered musician, and there was a collective wince from all onlookers.

California extricated himself from the exuberant fan's renewed glance and his manager told those of us there from the press we could interview California if we could catch him.

I finally met him and began to ask him about his musical background. His reply blew me away. "My horoscope tells me not to talk about the past because it is bad for the present and future." There went half of any conceivable questions. I tried a few more questions with similar results, followed by three minutes of total silence in which I amused myself by contemplating an earrie in his left ear that resembled one I had at home. He was gazing at heaven which seemed to be anywhere he affixed his eyes. After about five more minutes of this we shook hands. I expressed my gratitude and made my way to the door.



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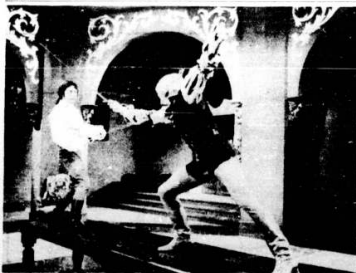
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Duncan Shepherd

During his busiest period as a moviemaker, New York, N.Y., it was not out of the ordinary for me to take in two, three, four, five movies a day and to come back for more the next. This had habit had to do more with the irresistible temptations abounding in the Big City, than with personal predilections. Encircled by the non-stop, simultaneous, stereophonic lure of the first-run movie houses, the revival houses, the museums, and the colleges, any moviemaker's total waking hours could be frittered away playing the eternal games of catch-up and keep-up: a Bushy Berkeley retrospective at the Cultural Center, a pair of non-related classics at the Thalia, a newly discovered Ozu at the New Yorker, the newest Freddie Francis mock-shocker on 42nd Street. To be stationed in San Diego, then, is a thumb-widening desk job by comparison, out of harm's way. From here, I can say freely that I consider my past rate of movie consumption to be pretty modest, and truthfully that I can no longer endure more than one movie at a sitting without calling on a fraction of the self-discipline that I developed in high school, in order to memorize the first fifty lines of *The Canterbury Tales*, and that I have called on two seldom since.

Double features, twin bills, two movies for the price of one, have become a fixture in movie theaters, frequently on the first-run level and almost always on the second-run, to such an extent that a solitary movie is liable to provoke charges. Is that all there is? of high-grade robbery, rook, rip-off. In days-gone-by, double-dose movies were commonly signposts of the sleazier theaters (all-right third-run

grindhouses, drive-ins, etc.) and the sleazier producers (*I Drink Your Blood* plus *East Your Fish*). But it has become standard practice that is, good business — to shure up a possibly shaky first-run feature with a proven winner (*Let's Do It Again* with *Take the Money and Run*) or a reliable feature with a past underachiever (*Hard Times* with *The Stepford Wives*). It has become standard, as well, to offer moviegoers — those who were tied up with other matters for the past three years and those who were patient enough to hide their time — a bonus combination of the biggest movies in, recender time (*A Clockwork Orange* with *Deliverance*, *Chinatown* with *The Conversation*, *Lenny* with *Last Tango in Paris*).

If double features only meant a wider selection of movies, an either/or situation, then I would have no quibbles about them. For that matter, it seemed to me a true inspiration, last summer, when Pacific's Center 3 Cinemas played in *Monte Streets*, never shown locally, as a back-up feature for the second week of *Night Moves*; and, as an afterthought, I wonder why that throwaway method isn't used more often to reduce the backlog of movies. Bogdanovich's *Long Last Love* for one — that haven't yet been given an opening here. Sitting through a double feature, both halves, is another matter, though, and it throws some obstacles in the way of movie appreciation.

There are two basic philosophies behind putting together two movies on the marquee, leaving aside the economic question. One involves a matchmaker's belief in idealistic, made-for-each-other homogeneity. *Mandingo* plus *The Klansman*, *Dr. No* plus *From Russia, With Love* ("James Bond

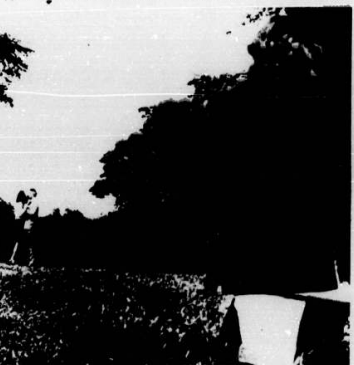
## Double Your Pleasure

Is Back-To-Back"), and so forth. The other favors a sort of surrealist juxtaposition: the current case at the Loma of *Rooster Caphura* plus *King of Hearts*, and the off-and-on example set by the Unicorn's imaginative programs, *Blow Up* plus *Captain Kronos*, *Vampire Hunter*, *Red*, *Insurgent Mexico* plus *The Terminal Man*, etc. The former philosophy always stands an excellent chance of attracting the proper, sympathetic crowd; whereas the latter, while offering greater "variety," can easily split the audience into belligerent, bipartisan camps.

From the moviegoer's position outside, the natural tendency is to blur the boundaries of side-by-side movies and to regard the two as a "package" deal. Then, it becomes a good deal or a bad deal, overall, in the same sense that there are overall, good nights and bad nights of television. A new movie that would look quite attractive on its own may actually be diminished by its co-feature. If you've already seen the co-feature, for instance, you may gulp down your disappointment and decide to keep shopping for a better deal. Obviously one of the strongest appeals of double features is to the

double features were usually composed of so-called programmers, specially designed for twin-bill bookings, which meant for one thing that they ran about 70 minutes long. Now, no movie is too prestigious for double-ups, and there are consequently bargains galore. You can visit the drive-in to see *The Godfather, Part II* plus *Death Wish* and be in bed by two a.m. Still, a double feature implies a somewhat negative approach to moviegoing. — If one movie doesn't pan out, perhaps the other one will. Moviegoing probably is closer to gambling than shopping for bargains — getting just your money's worth isn't really the issue — and going to double features is hedging the bet.

I can barely imagine a situation where the piggy-back presentation of two movies would prove beneficial to both movies, and I can imagine several ways in which one or both could be harmed. Perhaps from an auteurist's point of view, it enhances both movies to set side-by-side the misanthropy of Kurosawa's *Rashomon* and the genocidal tendencies of Kurosawa's *Yojimbo*.



bargain-hunter's mentality (We'll kill two birds with one stone). This appeal is to people who consider movies a purchase and gauge their worth in terms of minutes per dollar. In the past,

(at the Unicorn last week), and perhaps from an impersonal scientific standpoint, it is a great convenience to semilogical analysis of the *Planet of the Apes* cycle, for instance, to attend an all-night

unreeling of the original, plus *Beneath*, *Escape from*, *Conquest of*, and *Battle for*. But in those cases, too, the most studious viewer cannot evade the main pitfall of double-feature watching. He simply can't continue all night to assimilate at peak sensitivity. There comes a point of overload, overtax, overdose, and after that point, saturation point, there is a lot of wasteful spill.

Come morning, the movies of the night before can more or less have melded together — parts of one mixed up with parts of the other or mislaid altogether in the confusion, so that you are left with an amorphous two-headed monster named *Zarcorist* or *The Stepford Fortune*. It is not that bad, normally, but it is not the best thing for the movie.

Taking movies in bulk, like watching TV from beginning to end of prime time, inevitably promotes a taste for the jolts, the clamors, the bangs. Consider the case of *Lucky Luciano*, directed by the Leftist Italian moviemaker Francesco Rosi, which was at the Aztec theater last week, by a stroke of luck. Its vision of the narcotics trade as a perfect facsimile of the white-collar world of high finance is nothing new to the underworld genre, where sophisticated hoodlums have long been accustomed to wearing carnations in their buttonholes and boasting "You can't touch me, I'm legit." But in its stealthy, insinuating, names-and-dates investigative manner, it pursues further than usual — always "getting at" splashy revelations but never quite getting there — the political set-up that sanctioned the illustrious thirty-year career of Lucky Luciano. A very educational mafia movie, and we all are in need of further education, including even the members of the Leftist press. But *Lucky Luciano* clearly hadn't a chance with an audience that had just seen or expected to see *Busting and Trinity Is My Name*; and the movie's persistent, wretchedly dubbed conferences, interviews, debates were made all but inaudible by the restless murmurs in the auditorium.

The restlessness is understandable. I think. The best possibilities of double features belong entirely to the bookers, interested in exercising a bit of creativity or in boosting the box-office take; for moviegoers, multiple movies, at best, will always be a pain in the ass — precisely there.

## Travels With Charley

— Gale Fox —

There's good news aplenty in these United States, and reporter Charles Kuralt is out to find it.

For the last eight years, Kuralt's assignment with CBS has been to scout the American countryside in search of all the news that doesn't happen in Washington and New York.

Regular viewers of the Walter Cronkite show have come to identify Kuralt's Hitchcockesque profile with "On the Road," a series of in-depth interviews with backroads Americans.

Last week, Kuralt parked his trademark, the long white van, "off" the road in Johnson City, Tennessee, and left his three-man crew (camera, sound, and juice) long enough to lecture at Southwestern College in Chula Vista.

"I'm looking for the story where one person makes a difference," Kuralt explained in his rolly-poly voice.

To date, he has introduced viewers to just plain folks — like the retired farming couple who built a boat in their midwest back yard and headed straight for the Mississippi to float a lifelong dream, like the Catholic director of a planned parenthood group

who works part-time in a Methodist church; like the Yankee carver of merry-go-round horses.

Kuralt characterized his subjects as "the old and enduring," not necessarily in years, but in values.

From the tens of thousands of miles of experiences he has collected, Charles Kuralt has synthesized an optimistic outlook on the American scene.

"You get a view of America in covering minor glories" (like the 92-year-old brick maker who uses mule power) "that's different from the one in the gloomy, black headlines. I believe the people are ahead of government in the ways that matter."

The America of "On the Road" is growing, according to Kuralt, in more than numbers and wealth. "I've observed an intensifying of the American public conscience. When the history of our time is written, it just might be that the humanness, the will for justice and decency will be what's remembered."

To illustrate his belief in the higher evolution of our time and place, Kuralt profiled some of the people he has met.

The whole town of Jamestown, Colorado, for example, did more than fight city hall. They protested

against the U.S. Postal Service's attempt to build them a new Post Office. The townspeople hired a lawyer, went to federal district court, got an injunction against the federal plan. Today, the Rocky Mountain town still sells stamps in the general store.

In Ohio, an elderly school crossing guard, "Pop," fell on the ice one day while on the job. For the rest of the winter, a path was shoveled from his front door to the school crossing. It turned out that Pop's secret snow removal squad was a group of Kent State students.

"There's no such thing as a silent majority," Kuralt has found. "Everybody is talking politics, environment, consumerism, feminism."

At the beginning of his Road, when he was expected to talk supermarket, the country folk were ready to ask him about common market.

"All this talk is the sign of a healthy, vibrant, living society. Societies decay silently," he warned.

Kuralt may be an optimist, but he's no Pollyanna. For the audience at Southwestern he summoned up a list of pet peeves.

Numbers. On credit cards, driver's licenses, in data banks. "1984 isn't very far away."

Spying. The evidence uncovered so far about the involvement of national intelligence agencies in certain controversial areas is only the "tip of the iceberg."

Energy. Americans are preoccupied with the subject. "I hope it doesn't lead us to destroy some things even more important than a full tank of gasoline," such as the State of Wyoming.

Drivers. "The urge to push on, to make time, the hypnosis of the Interstate... The misguided wanderlust of Americans."

For the bicentennial, Kuralt and crew will be wandering to all 50 states at the rate of one a week to film "On the Road to '76" before the Fourth of July. Their schedule will be to drive three or four weeks, park the van and fly home for a few days. Fly back to the van, and drive.

Kuralt hasn't always been on what he called the county fair and church supper beat. Before he conceived of "On the Road," he was a hard news reporter for CBS.

Would he trade it all to have gone to China with President Ford? Kuralt admitted that all the great acts of the past eight years have passed him by.

But when asked whether the life of a nationally touring reporter is as romantic as it seems, he drawled, "It's better than working."



## STRAIGHT FROM THE HP

— Matthew Alice —

Dear Matthew Alice, Where do surfboards come from? Marcia Lakeside

Dear Marcia, Early researchers believed that the female surfbord laid her eggs in the sand, which were then fertilized by the male. It is now known that the surfbord is born live. The gestation period for a surfbord is so long, however, that impatient surfers many years ago began to build their own.

The Polynesians are credited with originating the sport of surfing. They brought the art of surfbord shaping with them when they migrated to the Hawaiian Islands, where surfing became the sport of kings. Hawaiian surfbords of the period were fifteen or more feet long and carved of Ohia or similar native hardwood. Unfortunately, all the good surfers killed each other off in tribal wars, or got their heads ding up by falling too often on lava reefs, and by the 19th century surfing had nearly disappeared.

The turn of the century witnessed a revival of surfing on the old board. In 1907, Henry Huntington brought an island surfer named George Freeth to California, where the surfbord was introduced to the larger world.

(Up until 1935 surfbords were just that: straight planks. In this year Tom Blake fashioned the first surfbord fin from the aluminum skeg of a derelict speedboat. Also accepted around this time was the hollow surfbord, which superseded the solid redwood board and made surfing accessible to some of the smaller guys.)

With the development of post-WWII plastics technology, the balsawood board with a fiberglass skin became the favored surf vehicle of the golden '50s. Backyard workshops proliferated around Southern California. All you needed to make your own surfbord were a few basic woodworking tools and a willingness to get your hands sticky. Surfing also became an industry, and names including Hobie, Hansen, and Jacobs appeared on the classic longboards and nosiders which were popular.

Balsa began to yield to high-density foam as the core substance during the late '50s. Boards continued to grow shorter — from nine or ten feet in the '50s to eight, seven, six by the end of the '60s. This period also witnessed a fragmentation of the surfing industry as more small shops and local shapers turned out custom and specialty boards and the rising cost of materials drove many newbies, or surgers, into more preposterous plastics markets, such as boats, toys, or auto bodies.

Most of the boards you see around this country are made at home or in one of the many small shops along the coast. Backyard boards are still common and relatively simple to make, given some tool know-how and basic hydrodynamics. A few surfbords are molded, like skin, of aluminum and fiberglass.

Many local surfbords come from the only large factory in the county, Gordon and Smith. Each of their staff of 25 specializes in one step of construction: making foam, gluing in a wood reinforcing strip, shaping the foam, laminating the fiberglass cloth, sanding, pin-striping and other flourishes, and final buffing. Boards from the G&S factory, under a variety of brand names including Hobbie, Inter-lashed, Hobbie and Frye, are sent to Europe, South America and Japan as well as the East Coast and to local shops.

Another factory, MTB of Encinitas, produces the Balsa surfbord and rabbit breedings of fine fiberglass skateboards. Yet every surfer in the country carries its own brand of board, built by three or four workers, one of the common local brands, like Balsa, Sunset, Challenger, or Music, and perhaps one exotic model, a Ben Ape or Lightning Bolt. The dropping of a few names here does not do justice to the many highly-specialized surfbord builders in this county, some of whom have been evolving their designs since the early fifties.

There are still some surfers who insist that the only good surfbord is one caught in the wild and tamed in local waters. You can observe these nonconformists on sandy beaches when the moon is full, casting nets into the high tide while everyone else is scrambling for grunion.

Want to hear it Straight From the HP? Send your question to Matthew Alice, c/o the Reader, P.O. Box 50803, San Diego, CA 92138.

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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 88093, San Diego, Ca. 92138, or call 235-6176 by Sunday.



ELVIN BISHOP

Arroyo, Friday, December 12, 8 p.m. 224-4176.

George Carlin with Kenny Rankin, Community Concourse, Golden Hall, Friday, December 12, 8:30 p.m. 236-6510.

The Dillards, with The Sweethearts of the Rhythm, Back Door, Arroyo Center, Friday, December 12, 8:30 p.m. 236-6510.

Band 11 p.m. 471 1st Street, Encinitas. 753-4397.

## Cubs

Alamo: Gene Davis and the Star Routers, country-western. Nightly except Monday. 3093 Clairemont Dr. 275-2240.

Albatross: Nova, Tuesday through Saturday. 1300 Camino del Mar, Del Mar. 755-6744.

Ancient Mariner: Hipshot, rock & roll and blues, Wednesday through Sunday. Southview, original acoustic rock. Monday and Tuesday. 2725 Shelter Island Drive. 224-8242.

Another Bird: Albert Collins, Thursday and Friday, December 11 and 12; Sons of Champlin, Saturday and Sunday, December 13 and 14; Funky Kings, Tuesday, December 16; Kenny Rankin, Wednesday and Thursday, December 17 and 18; 140 S. Sierra, Solana Beach. 755-6733.

Atlantis Restaurant: R.B. People Movers, pop, Tuesday through Saturday. Joy Ride, Sunday and Monday. 2595 Ingraham, Pacific Beach. 224-2434.

The Bacchanal: Thunderbolt the Wonderbolt and Splash, Friday; Splash, Saturday; O.D. Corral, Blitz Bros. and Splash, Sunday; Blitz Bros. and Jumbalayah, Monday; Jumbalayah, Wednesday. 8022 Clairemont Mesa Blvd. 560-8022.

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

Boat House: Larry Page, rock, Tuesday through Saturday; Bruce, Sunday and Monday. 2040 Harbor Island Drive. 281-8011.

Bloom Transhard's: Roy Bruder, Sunday and Monday; Shylo, Wednesday through Saturday. 2888 Pacific Highway. 281-6556.

Botsford's Old Place: John Harman, acoustic guitar, Wednesday through Saturday; Jannah Williams, Sunday.

through Tuesday. 1206 Prospect, La Jolla. 459-8262.

Butterfield Express: Chris Christman, original guitar music, Friday and Saturday. 6/37 La Jolla Blvd., La Jolla. 459-3633.

Cafe Del Rey Mar: Al Chiklis, soft rock, Wednesday through Sunday. 1549 El Prado, Balboa Park. 234-8511.

Chuck's Steak House: Bandit, country rock, Thursday through Saturday. 1423 East Valley Parkway, Escondido. 746-5100.

Chuck's Steak House: Pure Corn, country rock, Wednesday through Saturday. 1250 Prospect, La Jolla. 454-5255.

Classic III: Mosaic, Latin music, Thursday through Saturday; marachi, every Sunday 2:30 p.m. 1862 Palm Ave., Imperial Beach. 429-1161.

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

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

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Classic III: Mosaic, Latin music, Thursday through Saturday; marachi, every Sunday 2:30 p.m. 1862 Palm Ave., Imperial Beach. 429-1161.

Esquire, jazz, Friday and Saturday. 345 Market. 235-7856.

Daisy's Restaurant: Rob Corless, folk rock, Friday through Sunday. 6502 El Cajon Blvd. 563-0571.

Dirty Dan's: Nooney Rickett, rock, Monday through Saturday. 4000 Kearns Mesa Road. 278-2230.

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

Folk Arts: San Diego Shape Note Singers, Tuesday evening. 2743 5th Avenue. 291-1786.

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

G. R. B.: Jerry McCann, Sunday and Monday; Island, jazz, Tuesday; Conch, Wednesday through Saturday. 225 15th Street, Del Mar. 755-1414.

Haleyton: Tricks, rock, Tuesday through Saturday; The Drifters, rock, Wednesday through Saturday. 225 15th Street, Del Mar. 755-1414.

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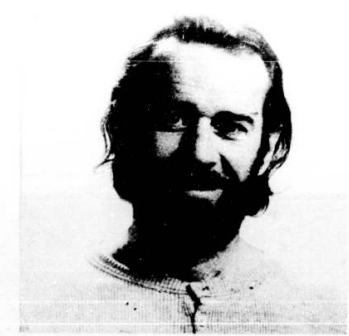
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ALBERT COLLINS



HORSEFEATHERS

Ogan Power Pizzas: Local solo organists nightly. 1165 Garnet Ave., Pacific Beach. 772-7000.

The Lost Knight: Jony, folk/rock, Tuesday through Saturday. 4873 North Harbor Drive. 223-3622.

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

Mammoth West: Golath, Tuesday through Saturday. 3295 Sports Arena Blvd. 225-1251.

Mandolin Wind: Bob and Kip, light jazz, Friday and Saturday. 308 University Ave., Hillcrest. 297-3017.

The Mississippi Room: Jim Boucher's Quartet, swing music every night. 2201 El Cajon Blvd. 286-8686.

Mom's Saloon: Saroyan, Monday through Saturday. Thunderbolt the Wonderbolt, Sunday. 943 Garnet, Pacific Beach. 488-3366.

Neutral Grounds: Glory, rock, Thursday through Saturday. 47th and University.

Nite Owl East: Bach 'A' La, rock, Tuesday through Saturday. The Social Workers, modern, Sunday and Monday. 667 N. Mission, El Cajon. 447-3854.

Ocean's: Steve Reichert, blues, and John Paul, Cajon accordion, Friday and Saturday. December 12 and 13. 112 W. Washington, Hillcrest. 281-1788.

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

Palmiro Star: Bramble, country/rock/soul, Wednesday through Sunday. 3008 Main, Chula Vista. 427-5669.

Park Place Lounge: Gabriel, Monday and Tuesday; Steamboat Willy, Wednesday through Sunday. 1290 Fletcher Parkway, El Cajon. 448-4111.

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.

Red Coach: Sugarbear, soft rock, Friday and Saturday. 320 Third Ave., Chula Vista. 420-7444.

Red Fox Back House: Charlie Cannon, show tunes, Tuesday through Saturday; Carey Baker, song along, Sunday and Monday. 2253 El Cajon Blvd. 297-1313.

Reuben's: Magic II, pop rock show, Wednesday through Sunday, Harbor Island. 291-6030.

Royal Palms Restaurant: Collage, pop, Sunday, Thursday through Saturday; Smokestack, Tuesday and Wednesday. 3003 Carlsbad Blvd., Carlsbad. 729-2339.

The Safety: Taste of Honey, soul, Friday through Sunday. 6323 Imperial Ave., S.E. San Diego. 263-4590.

Shakey's Pizza Parlor: George Schurr, ragtime piano, and Don Faltine, the Flying Dutchman, banjo, Friday through Sunday. 7888 Othello, Kearny Mesa. 279-3300.

Shakey's Pizza Parlor: Roy Young, popular guitar, Friday and Saturday. 2720 Fletcher Parkway, El Cajon. 461-3771.

Shelter Island Inn: He and Me, pop, Thursday through Saturday; Rose and the Arrangements, Tuesday through Saturday. 2051 Shelter Island Drive. 222-0561.

The Shepherd: Patrice, piano, Saturday and Wednesday; Chee Amen on star with John Swenson, Friday and Saturday. 1126 S. Hwy. 101, Encinitas. 753-9740.

Sherton Harbor Island — Sundowner Lounge: Guadalajara Philharmonic, rock, Thursday through Saturday. Kama, folk, Sunday. 291-2000.

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Sparky's Saloon: Salvo, rock, Monday through Saturday. 5554 El Cajon Blvd. 563-4524.

Spirit of '76: Shadow Clark, country western, Tuesday, Steve Smetz, folk and blues, Wednesday, Myrtle Diesel, country rock, Thursday, Windrift, Latin rock, Friday and Saturday. Nomas II, Sunday. 1130 Buena Vista, San Diego. 276-3993.

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Top of the Ark: Valerie Forester and 24K Gold, pop-rock, Thursday

Voyager: Wanderers, a rock, Tuesday through Sunday, 1901 Shelter Island Dr. 227-0421

In Los Angeles . . .

Concerts

Sunday, December 14, 8 p.m. 825-2093

Commander Cody, with the Charlie Daniels Band, Santa Monica Civic, Tuesday, December 16, 8 p.m.

Dave Mason, Fleetwood Mac and Little Feat, Forum, Friday, December 19.

Barry Manilow, Dorothy Chandler Pavilion, Monday, December 15, 7:30 p.m. 626-7211.



THE DILLARDS

George Carlin, California State University - Northridge, Saturday, December 13, 8 p.m. 885-3093.

Elvin Bishop, Brian Auger and Ted Nugent, Pauley Pavilion, UCLA, Friday and Saturday, 1921 Bacon, Ocean Beach. 222-6822.

Lily Tomlin, Dorothy Chandler Pavilion, Friday, December 19, 8:30 p.m. 626-7211.

Roxy Theatre, Ramsey Lewis, Friday and Saturday, December 12 and 13, 9009 Sunset Blvd. 878-2222.

through Saturday, Brez, Sunday and Monday, Travelodge, Harbor Island. 291-6700

Triton Restaurant: RPM with John Mason, Cookie La Flauta, Darrell Ray, and Shane Alexander, Tuesday through Saturday, College and El Cajon Blvd. 582-3240.

Wallbanger's: The Travelers, Tuesday through Sunday, Midway and Rosecrans. 223-3138.

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

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Sausage & Peppers	1.50
Submarine	1.30
Hot Pastrami Sub	1.35
Hot Pastrami on Rye	1.25
Hot Pastrami Special	1.50
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**COLD**

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Roast Beef	1.50
Ham & Cheese	1.50
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Tomato & Cheese	3.50	2.85
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Salami	4.25	3.20
Beef	4.25	3.20
Canadian Bacon	4.25	3.20
Ham	4.25	3.20
Anchovy	4.25	3.20
Mushroom	4.25	3.20
Black Olive	4.25	3.20
Bell Pepper	4.25	3.20
Onion	4.25	3.20
Sliced Tomatoes	4.25	3.20
New York Special	5.50	4.50

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December 11 - December 18, 1975

—Steve Esmolina—

Like *Sugarland Express*, *Serpico*, and *Texas Chain Saw Massacre*, *Dog Day Afternoon* is another entry in the fatening body of American movies that roundly trumpets the fact that it really happened. Like that disparate bunch, Sidney Lumet's jitters reworking of a bungled bank robbery that spiraled into a media circus-ring has been criticized for tampering with reality. What all of the critics, even those who have criticized the movie as a whole, have taken note of are the high-pitched, spontaneous performance of Al Pacino and the brave casting of unknown actors in sharply defined roles.

One of the more acutely drawn impressions of tangled nerves in this movie is Sully Boyar's bank manager. Boyar's performance peaks as his sweat proliferates; moving from oh-shit shock, to oh-my-god shivers, to oh-hell disgust. Although he is a seven picture veteran, with minor slots in Lumet's *Serpico*, *Kramer vs. Kramer*, and *The Gambler* and Bob Rafelson's *The King of Marvin Gardens*, this movie provides Boyar with his first relatively prominent characterization. With it he proves himself resourceful at conjuring the called-for amounts of fright, fretfulness, and snapped anger.

Boyar was in town last week, taking time out from job-hunting in Hollywood to promote *Dog Day Afternoon*, which, after playing everywhere else in the country since September, will finally find its way to San Diego on Christmas. Since this role is Boyar's biggest, it is understandable that his enthusiasm for it would be the most gushing.

"It's gratifying to be given a somewhat full-bodied character after the previous more or less stick figures I've played. In this thing I had to move, to mold, to progress from one emotional state of being to another. The space was

# In Search of Real Life

limited. It was Al's show, practically all the way through. But I had a situation that I had to cope with. In that sense, you could say that at fifty it was my first starring role. Anyway, I think that the film is excellent. It's one of the few film makers, there's no question it goes for, is what it says it is, and isn't exploitative. It's good to lose my anonymity in this kind of complete picture."

One of the reasons that Boyar is a box-office anonymity is that he dropped into movie acting at a late age. A practicing lawyer since 1949, and a closet actor since "God knows when," Boyar was "re-directed" ten years ago when he discovered he was frustrated with his profession. Since then his career took a linear route — bit roles in plays, experimental theatre work, moonlight cab driving and drug counseling to pay the bills, and eventual small movie roles.

In spite of the fact that Boyar maintains that he is grateful for the chance to have worked with a wide range of temperamentally different directors, he is hesitantly



critical of most of the film work he has done.

"These New York films are generally full of artistic integrity, but a certain cloved-ness, claustrophobia exists. I guess, for some viewers. Directors like Reis and Rafelson are very talented film makers, there's no question about that. Jerry Schatzberg, who did *Panic in Needle Park*, another film I was in with Al, he is talented. And, of course, I'm not a film maker. I have no real viable knowledge of cinematography, other than from the aspect of an actor. But I think that it is clear that things like *Gambler* and *Marvin Gardens* are far from total successes. With *The Gambler*, I think that the thesis might have been a little too strong to be palatable for a lot of people. Message movies have to be discreet, to disguise themselves effectively or else they won't be ingratiating. Now, I've got the utmost respect for Karel as a director. He's very precise, and you can see where his hard styling worked to sharpen James Cagney's and Paul Sorvino's performances.

*Marvin Gardens* presented a problem of discipline. Bob is a young man. I'm fifty. I've had life

experience. I think I can see these things objectively. I really believe that it takes a lot of living for an artist to accomplish total works with big, wide visions. I mean, we'd all like to create a *Da Vinci*, a *Michelangelo*. . . . Antonioni in Bob's case. But it takes time. Too much too soon is dangerous. I knew that doing experimental theatre, doing *Marvin Gardens*. Gaining a measure of craft is important. Jacob Brackman's script probably read terrific, but it didn't follow through on screen. The American Dream theme needed more follow-through. The connections between characters were incomplete. We needed to know more about the brothers than Nicholson and Dern played. The broad, metaphorical structure needed some realistic tightening. I loved working with a fresh talent like Bob, and I'd like to do it again. I'm sure he knows where he went wrong."

Contrarily, Boyar tends to dismiss criticism of Lumet, particularly the charge that *Dog Day Afternoon* side-steps the truth of the 1972 incident to sway the audience sympathy towards the bank robbers.

"I don't think that Sidney or

the writer Frank Pierson had any intention of presenting a glorified picture of the bank robbers at all. Taken from the material written about the case that I have read myself, the movie is practically a verbatim transcript. Certainly there were liberties taken with the characters. How else can it be adapted, supposed fiction? But I am positive that nothing was intended to come across as top-of-the-head outrage. The makers tried to look at these people, the Pacinos and John Cazales characters, and pose the question as to how and why such a bizarre thing had to happen; how could a bank robbery explode into such a morbid spectacle?"

"I don't believe that there was any kind of trendy cynicism on anyone's part. They tried hard to keep their hands off the emotional direction of the movie. They tried to look away from real moral judgments except to show a state of utter confusion and say this, yes, that was wrong. There is compassion in that, yes, but complexity, absolute not. It was a case with *Serpico*. If you'll remember. Some people thought Sidney was trying to say 'all cops are crooked' and that wasn't it at all. It's posing this real-life situation and trying to make some sense of it is."

Given his predilection for Sidney Lumet's films, and his professional history as a key-ed-up participant in "New York" movies, Boyar is in a current state of regional hovering. He is hoping that the success of *Dog Day Afternoon* will further his salability in times down.

"I'm out here now, not specifically to pump *Dog Day*. It doesn't need me. I'm out here looking for work. I want to work with some of these L.A. directors like Paul Mazursky and Dick Richards. I want to work at all. I'm a good woodsman. I love acting. After all, this is what I gave up the courtroom for. It's got to come to something."

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414 "E" (near 4th & "E")  
234-1955

**In Person: Drifters**  
Sun. & Mon., Dec. 14 & 15  
with backup group  
**Splash**  
Admission \$2  
tickets on sale at  
**HALCYON**  
(pronounced Hal See On)  
4258 W. Point Loma  
225-9559

**Carnegie Pizza Hall**  
2712 Carmel Valley Rd. Del Mar 755-8778

**RENT A HORSE**  
Super Trails — Hot Horses  
\$3.50/hr sat, sun, holidays  
SPECIAL —  
\$2/hr Tues-Thr  
C'm on a call first  
"gift certificate now available"  
Stallion Oaks Ranch  
445-5035 or 445-4179  
Tuesday through Sunday

**Lowest priced Radial Tires in town**  
**SEMPERIT**  
**MICHELIN**  
**MOTORING SHOP**  
926 Turquoise St.  
Pacific Beach 438-0515

**Evenings through Tuesday**  
**A WEEK OF CHARLIE CHAPLIN**  
*This Evening*  
**THE GREAT DICTATOR**  
7 & 11pm/A satire on Hitler.  
**LIMELIGHT**  
8:55pm/A love story

---

**Friday & Saturday**  
**SHORT FILMS**  
7 & 9:40pm/A DOG'S LIFE & PILGRIM

**Evenings through Tuesday**  
**A WEEK OF CHARLIE**  
**CHAPLIN**  
7:30 P.M. A comedy  
with Chaplin  
**THE GREAT DICTATOR**  
7:30 P.M. A satire on Hitler  
by Chaplin  
8:30 P.M. A love story

**Friday & Saturday**  
**SHORT FILMS**  
4 & 8:30 P.M. A DOG'S LIFE IN  
A PILGRIM  
5 & 8:30 P.M. Modern Times  
6:30 P.M. Modern Times  
in the machine age

**Saturday at Midnight**  
**THE JOURNAL CINEMA**  
**I COVERED THE**  
**WATSON**  
with Claude Rains

**Sunday & Monday**  
**THE GOLD RUSH**  
7:30 P.M. Chaplin's the Klondike  
Rush  
**CITY LIGHTS**  
8:30 P.M. Chaplin for a blind  
boy

**Sunday Evening**  
**A KING IN NEW YORK**  
7:30 P.M. Comedy with Bob  
Hope  
**THE VERDUGA**  
8:30 COMEDY of a man murdering  
his wife

**Beginning Wednesday**  
**THE GOSPEL ACCORDING**  
**TO ST MATTHEW**  
**A ANIMATION**

**7436 La Jolla Blvd. 659-4343**

# CINEMA



"Sunday  
Bloody Sunday"

*symbol of the male*

Max von Sydow-Liv Ullmann  
**The Emigrants**  
**The New Land**  
EMIGRANTS, Sun.-Tues. @ 7  
LAND, 9:40

WED.-THUR., DEC. 17-18  
**THE  
BEST OF  
THE**  
**2<sup>ND</sup>**  
ANNUAL NEW YORK  
**EROTIC  
FILM  
FESTIVAL**

**LII**  
EROTIC, Wed. & Thurs. @ 7, 9:30



LOS CERRITOS WESTMINSTER PUENTE HILLS MALL

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26





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ANTIQUE, four 1840 Pennsylvania Dutch kitchen chairs, original hand painting, rush seats, set approx. at \$225 retail, will sell for \$400 each. 755-8135.

PINE ENCLOSED BOOKCASE, two shelves, 32 x 37 x 14 deep, sits on carved legs. 295-6916.

STAND \$7.50 Metal folding chair \$5. Set of books for the rider camper. \$7.45-0553.

ATTENTION WEAVERS, Old English Sheddoo har for sale \$1 per piece, excellent for spinning. 755-8712.

HEALTH AIDS 20 juicers, shredder and press, stainless, also steel pan. \$99.99. Champaign, phone \$50.00. Box 1310 H Street, Ramona, Ca 92065. 789-0021.

DRESSER for sale, large, 9 drawer dresser. Only \$25. Call Mary or Scott at 452-0889.

BIG WARD CASH corner of Fort and Stockton Drive and Sunset Boulevard, Mission Hills, Saturday, December 13, Come!

E & J DELUXE PREMIER wheelerchair, Electrolux vacuum, good and green lewed development, lamps. All excellent condition. 272-2430.

10" RADIAL ARM SAW, excellent scrubber-polisher, like new. 272-2430.

COLOR TV, RCA, 21", old but in good working condition, \$30 or offer. 1940, 270-8948.

PHILCO RADIO and phonograph, 1940, uplight model. \$20. 270-2645.

BEDROOM SET, includes double dresser, mirror, full size headboard and mattress. Also, Signature vacuum cleaner. All in good condition. 287-0514.

CASSETTES, wide selection to choose from. Also sell for \$2.50 apiece or \$22. Call 224-9491 evenings, Roger.

WEDDING DRESS, size 12. \$75 After 6 p.m. 287-1943.

BURGUNDY VELVET Long dress, white lace at neck and wrists, never worn, size 12. \$14. 1940, 770-8948.

EXCELLENT WINTER BUY: Freshman, hand lamps, other items. Mediterranean and Spanish styles. Freshman's starting at \$12; hanging lamps, starting at \$14. Iron Crafts, 4972A Cass, Pacific Beach. 498-8466.

SAW, ROCKWELL 7 1/2" worm-drive power saw, 3 years at \$65. Surfboards, Hawaii. Northern, 910, 335, 488-4720 before 9 P.m.

GAS STOVE, moved home, so must sell my clean, beautiful white 36" burner, 2 drawers for storage stove, \$50. 277-5287, leave message.

USED REFRIGERATOR, runs and keeps very fresh, \$35 or best offer. 525-4078.

SEWING MACHINE CABINET, Sears, walnut finish, \$20. Hair dryer, \$10. Sewing machine, \$15. Medium, \$10. Silver, \$10. \$5. Table radio, \$5. 488-4989.

SOFAS, 6 FEET, excellent condition. \$125. 452-8140.

ROOTS NATURAL FOOTWEAR, cannot wear, would like to sell. City Road, 1000, 270-8948.

23 CHANNEL CITIZENS band portable hand unit, 3 watts, includes car radio and battery/RF meter. \$100. Leave 452-1151.

GARAGE SALE, December 6 and 7, 1833 N. Mission Street, Leucadia, Rugs, 1" V. table and chairs, clothes, lamps. 276-1710.

WOMAN'S SIZE 9 SUEDS coat, blue with white fur trim, \$50 or best offer. 299-5997 after 5 p.m.

125 GALLON PLEXIGLASS salt water aquarium, complete, \$400. Butch, 580-4605.

VW COMBI OR CAMPER wheel and used radio, tire, plus front attachment. Also, kitchen blender. John, 452-0818. Evenings, 459-7806.

ONE PAIR TRUNDLE beds, \$50, one small table, \$5, portable electric heater, \$10. Kenmore tank vacuum, \$10. House plants, reasonable. 459-9187.

LADIES WHITE GOLD expandable waterbed, diamonds, minute, cost \$22, now \$12, never used. 276-1710, keep trying.

SEVEN-DRAWER KENNEDY toilet bidet, excellent condition, \$25. 276-1710, keep trying.

COMPARE THE PRICE of packaged granite or marble slabs or slabs bought at Safeway with our granite sold off the barrel. You'll be caught off guard when you see the New Green Granite, 948 Garmel, Pacific Beach. 270-7620.

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NEED SOMEONE to talk to? Ocean Beach Community Services, hotline is open Monday-Friday, noon to 9 p.m. We can't help, we try to find someone who can. Call 225-1243.

IT IS WRITTEN, mathematics is non-denominational. Leja Lue.

THE PROFESSIONAL, Dely Counseling Line will help you with any problem or crisis situation. Call 296-3339 or ask the operator for Zenith 3339, toll free.

THEODORE BIKEL, actor-singer (Fodor on the Rock), belongs to Mamma Social Club for the highly intelligent. Details: 100 stamp. Box 80772, San Diego 92158.

DESIRE TO FORM a group of Scrabble players or to enter one already existance. An individual will be someone. After 5 p.m. 296-4524.

ANYONE, LET'S TRADE songbooks and sheet music, or get together to copy songs we want to learn. Please, the knowledge barter. 419-1130.

JOIN THE U.S. No coercion, politics, dues or dopers. Just plain, patriotic, good times and warmth. Apply, P.O. Box 3324, San Diego 92103.

FOXY GIRLFRIEND wanted to pursue my slightly used husband while I pursue other interests. Liz.

DON'T GET BURNED! Bill Robert of 4816 Mission and Fred Steve are ripping people off with phony Coke deals. Beware.

THOSE WHO KNOW the Big Dude from the East, please contact Tros and Urel.

BILLOZ regarding unimportant "tail" comment, thanks! That was very sweet of you. How is a Buddhist monk these days? You're up for sainthood. Charberger.

WANT CUTE and lively gal in thirties for a tennis, fourth and some evenings between Christmas and New Year, for visiting fourth friend from East. 459-7974.

LONELY! NEED LEGAL advice? Exchange a kiss! Call the Help Center, 5069 College Avenue, 582-8616. We care for you. Monday through Friday. 2:10 to 4:00.

WE WANT CUTE and lively gal in thirties for a tennis, fourth and some evenings between Christmas and New Year, for visiting fourth friend from East. 459-7974.

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THANKS TO ALL our faithful fans, the dynamic duo is still playing ditties and duets with dynamic music at the Manhattan Hotel and Bar.



OVERHEAD TRUCK RACKS, chain  
hoes, jolly bars, made to order.  
Contact Ken 488-8640

HANDCRAFT KITS, \$1 each. Adult  
model shirts, 16-30C each. 14 new  
\$1. Electric vacuum cleaner, \$3.  
works. Catholic Encyclopedia for school  
or home, first \$50 (last new \$66-1995).

TWO PORTABLE RECORD players with  
speakers (needing minor repairs) \$5  
each. Classical guitar, \$10. 2 vintage  
motorcycle tires, with wheel, good  
tread \$10 for both. 273-4366. But  
454-7418 evenings.

PRICELESS JUNK on sale for the first  
time, cheap! 1733 Fort Stockton Drive  
Alhambra 1-5. Weekends 10-5. Phone  
296-3548

CROSS OF CARAVACA, with chain  
sweat gloves, \$5. Keyring with 10  
English penny, \$1. Center piece 10  
books, \$5. Night table lamp, 7 watts, \$5.  
454-7418 evenings.

COLD WEATHER NEAR, sailor or Navy  
blue coats, size about 36-40 \$12 each.  
6. Boleau, 1310 H Street, Ramona, CA  
92065. 969-0021

MEN'S GOLF CLUB set, three woods  
and five Morik iron, numbers 2, 4, 7,  
9 and putter, \$29. 454-5519

CKEERIE AND MERRIE counter top  
"love" as new, \$55. Portable tape  
recorder, \$10. General Electric portable  
AM-FM radio, \$10. Typing table, \$5.  
224-5451

ANTIQUE FURNITURE, newly  
refinished oak ice box, \$295. Two  
mahogany chairs, with upholstered  
cushion seats, \$125 each. 454-5519

DOUBLE BED, firm box springs and  
mattress, excellent condition, \$30. 755-  
1478

NAKAMICHI 700 3-HEAD cassette tape  
deck, 1-year old, excellent condition,  
\$500 or best offer, 454-8683

GOLD-FILLED BRACELET, from Spain,  
18K style, new, \$15. Scarves, new,  
\$1 each. Leather purses and bags,  
\$2 each. Two lady's sweaters, new,  
medium size, \$5 each. 454-7418  
evenings

LAW BOOKS, Cal Western first year  
students, spring semester books for  
Crim. Pro., Con. Law, Appellate  
Advocacy, Check, 289-9702

LAW BOOKS, UCC, 1975, \$5. Contracts  
casebook, 2nd edition, 1972, \$5. 270-  
9286, 454-3780

TYPEWRITER, UNDERWOOD Golden  
Tough, standard model, manual,  
cleaned, repaired, and new ribbon, see  
to appreciate, \$45. 272-6927

TV, BLACK AND WHITE, 19" and 21",  
Zenith, \$20. 19" Zenith, \$25. 1" Koch,  
days, 452-4259, evenings, 456-9004

COMPLETE SCUBA OUTFIT, tank,  
backpack, regulator, weight belt, and  
more. Only \$150. Honda 65 1966, runs  
great. 100 mpg. \$150. 488-9038

CHILDREN'S TRAIL CYCLE, adjustable  
seat, like Big Wheel, but steel, not  
plastic, paid \$75 one month ago, will  
sell for \$15. 525-1532

**EUROPEAN ANTIQUES**  
at  
**WHOLESALE PRICES**  
New Shipment Just Arrived!

*Unicorn Antiques*

Tuesday-Saturday 11-5:30  
1233 India, San Diego 234-0721

— open to the public —

**Automatic Transmission Special \$945**

INCLUDES: Road Test —  
Clean Symp/Fitter — Adjust  
Bands/Linkage (if necessary)  
Drain Fluid  
— N-W Fluid  
— New Pan Gasket —

**TRANSCO TRANSMISSION**  
1031 National Ave. National City 474-2274

**Beach Bike Special**

1 day service with this ad  
**\$10**

Skateboard repair and bike  
assembly available

Remove all rust  
Remove chain and clean  
Tighten spokes and true wheels  
Adjust brakes  
Adjust front and rear derailleurs  
Oil where needed (we use WD-40 exclusively)  
Adjust all cables  
Adjust crankset and headset  
Adjust wheel cones and bearings

**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

COPPERTONE WASHER AND DRYER  
Quality Signature No. 18, 12 cycle and  
five temperatures, electric dryer. Good  
condition, \$75 each or \$125 both. 488-  
5161

TWO TREATMENTS GLORIA Marshall  
Figure Control Salon, value \$550, sell  
\$195. 298-8535

DELUXE FUR JACKET, \$150, black  
sheared lamb, lavish white collar  
and cuffs, satin lining, like new, medium  
size. 273-9581 or 272-0086 p.m.

FOCAL GALLERY, the place to buy  
photographic art. Contemporary  
photography by Southern Californian  
artists. Also, large collection of  
photographic antiques and books.  
Framing, laminating, processing,  
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WHEN YOU'VE  
GOT A GOOD  
THING GOING,  
EVERYBODY  
WANTS A PIECE!

2216 CABLE OCEAN BEACH  
**225-0333**

**MADMAN'S WORKSHOP**

**Buckles... Custom-made**  
• SILVER • BRASS • TURQUOISE • COPPER

Plus a large selection of handcrafted belts, purses,  
visors, wallets, jewelry

*California Buckle Works*

THE ONLY CUSTOM BUCKLE SHOP IN SAN DIEGO  
3558 University 280-8251  
Sign up for free drawing — win 2 buckled belt

UPRIGHT PIANO, must sell, \$250  
• Antia, 445-5141

DIAMOND ENGAGEMENT ring, \$400  
value for \$150 or offer. Bundy file, \$45  
Jason, 296-1048

PANELED MAHOGANY FRONT door,  
good condition, size 6' x 3", 222-0627

MUST SELL INVESTMENT property, 2 1/2  
acres Apple Valley land, \$2500 down  
and take over payments, or best offer.  
286-8279 or 278-0882

QUEEN ANNE dining table with 2  
leaves, 4 chairs, \$180. Buffet, \$80, 223-  
7020

BABY STROLLER and car seat, very  
reasonable. La Jolla, 454-8269

DOUBLE BED MATTRESS and box  
springs, firm, new, \$35, also, child  
highchair (2), one new \$10, one older,  
\$5. 282-4430 before 5 p.m.

ABALONE SHELLS, reds, pinks, greens.  
Beautiful for decorations, jewelry, ash  
trays, and more. No shell over \$1. 225-  
1867

JOINTER WITH 3/4 HP motor, both  
Craftsman. Excellent, \$125, 235-2401,  
560-4168

HARDWICK DEBUTANTE RANGE, top  
rotisserie, teflon oven, clock, timer, fan,  
avocado 1 year old. Like new washstand,  
\$82-4599 evenings, weekends

DRILLED SEMIPRECIOUS stones and  
shank teeth at General Bead, No. 508,  
520 E. Street, Downtown San Diego.  
Tuesday-Saturday 12-3-30, 235-0880,  
Sundays at \$10 for 16 hrs

22 CUBIC FOOT GIBSON frost-free  
refrigerator. Deluxe model, avocado,  
beautiful, 1 year old. Also, large beveled  
mirror, \$82-4599 evenings, weekends

REVOLVER, COLT 1851 N.Y.  
reproduction, .44 caliber cap-and-ball,  
good condition, \$50. 563-2438  
evenings

GREEN SOFA BED, comfortable, foam  
rubber cushions, \$40. 272-2940

TYPEWRITERS AND CALCULATORS.  
Check our selection and our prices. If  
we don't have what you're looking for or  
the shelves, we can get it from our L.A.  
warehouse (unless back-ordered). Over  
300 new and reconditioned typewriters.  
On-Key typewriter. Mart, 3567  
University Avenue, 465-0460

WOOD FOR SALE, two cords of palm  
and pepper for firewood, art or f, \$50.  
282-1540

PIONEER KR 333 car cassette deck  
with 8-tune. Leather speakers.  
Excellent condition, 286-2870

BLACK FUR COAT, old but good, \$10.  
Datsun tire rims, 4, \$10. Stetson hat,  
size 7 1/2, new, \$35. Handcraft kits, \$1  
each. 286-1345

DOUBLE SIZE MATTRESS and box  
spring, \$25 or offer. 273-0573 evenings

CHILD'S TYPEWRITER for sale. Just  
like new, \$25. Handcraft kits, \$1  
each. 222-7347

offer expires Dec. 31

**FREE SHELL PENDANTS!**  
(choose from: Flamingo, Seagull, Pheasant, Star, Nibbler)

GOLD & SILVER CUSTOM JEWELRY  
Pottery • Indian Jewelry • Repairs

*The Rainbow Gallery*

1130 Camino del Mar, Del Mar (next to Future Foods)  
Where you get quantity and individuality at  
"reasonable prices"  
open 7 days a week 10-30 to 6:00  
481-0444

— limit one per customer —

IF YOU DON'T HAVE TIME  
TO MAKE YOUR OWN  
HOLIDAY GIFTS...

**homespun**  
HANDCRAFTED WARES

CANDLES, POTTERY, JEWELRY, CLOTHING,  
PLANTERS, CARDS, DOLLS, SHAWLS,  
BUCKLES, WALLS, PURSES, MAGNIFY

**3855 MISSION BL.**  
**RICK AND NANCY 488-1455**

MUSEUM-QUALITY ORIGINAL  
drawings, prints, and reproductions of  
San Diego and San Francisco Victorian  
buildings drawn by Mary Elliott Lugo are  
available directly from the artist's studio.  
Limited edition reproductions, \$4.95.  
10-95. Signed and numbered prints,  
\$90-110.00. Originals, \$200-2,500. An  
elegant and thoughtful gift for those who  
appreciate fine art and San Diego's  
Victorian heritage. For further  
information call 1741-227-004. Mary  
Elliott Lugo Studio, 4820 Newport  
Avenue, Suite A, Above the United  
Karate Federation 1. By appointment  
please.

IF YOU CAN'T find that perfect  
Christmas gift, we'll make it for you.  
Contemporary silver jewelry, in  
Turquoise, Agate and Fire opals.  
Sundance Silver, 3828 Mission Blvd.  
Bring in our display ad for 20% off.

IF YOU DON'T have time to make your  
own holiday gifts, give something  
handmade from Homespun. 3844  
Mission Blvd. 488-1455

CAPTAIN'S CHAIRS, (4) with pads, \$10  
each. Men's 10-piece bike, \$25.  
Workbench, 7 x 3, \$15. Queen-size  
waterbed mattress, \$225. Ray,  
weekdays, 232-7881 or 560-8757

DINETTE SET - table and 6 chairs, good  
condition, \$38. 278-4469 after 6 p.m.

ANTIQUE CLOCKS at wholesale —  
French, German, English, American. 40  
manic clocks from \$29. 30 wall clocks  
(some engraved) from \$129. 15  
grandfather clocks. Unicorn Antiques,  
1333 India St., 224-0721

MAPLE BEDSTEAD, twin-size, \$20. box  
mattress and springs, \$10. good  
condition, solid ash chest of drawers.  
bedside stand to match, \$60. 286-3630

ADMIRAL REFRIGERATOR, works  
good, \$30. Sunbeam portable electric  
cooker, \$5. 281-5332

WILSON T-2000, \$25. Fire chains, \$9.  
portable record player, \$25. Ludwig  
snare drum and stand, day pack, metal  
box case. Jim, 755-9620

ORIENTAL RUGS from collection. Old  
handwoven, Caucasian, Shiraz.  
Beucloux. Good condition, good deals.  
\$200-\$1000. 453-4277, mornings

HOUSE PLANTS, we are over  
populated, come pick out a new healthy  
plant for your home. 270-8208

ELECTRIC POTTYER WHEEL about 150  
pounds, clay, stool, custom wedding  
box, work area, \$150. 453-5834

VERY STURDY HOME MADE rock  
grinding outfit, set contained, has 1  
1/2x110 grid wheel and 11x220 grid  
wheel, both near new. \$65. 453-5834,  
evenings

19 COLOR TV, \$50. 2 ladies. Valpa-  
paks, \$20 each, vacuum cleaner, \$25.  
ironing board, electric, hypan, steam  
iron, can-opener, response, 298-3630

CABLE REEL TOPS, 4, \$5 each.  
Frigidaire electric counter top range,  
\$25. 50-foot rubber garden hose, \$2.  
Ray, weekdays, 232-7881 or 560-8757

Stocking Stuffers

**Bicycle tubes 95c** reg. \$1.95

**Wonder Light Special \$3.50**  
nearest highlight on the market  
\$3.50 w/battery reg. \$4.95

Complete line of adult's and children's bicycles

CALIFORNIA BICYCLES  
633 Pearl, La Jolla, 454-0316  
1011 Camino Del Mar, 755-1848

**THE SILVER UN**  
has risen in Pacific Beach

**Jewelry Supply Hqtrs.**

Silver sheet and wire jewelry  
tools, casting supplies, findings & stones.  
Custom silversmithing, Handmade jewelry, Rings,  
Bracelets, Earrings

4852 Cass St., Pacific Beach 270-1773

**PANTS FAIR**

A Christmas Gift from the Pants Fair

**Buy one pair of pants for \$9.95 and get one FREE**

plus  
**20% off**  
on all pre-washed  
Denim Jeans

We carry all brand names

**discounts on all brand names**

**10% off** With this ad

Free alterations while you wait, free gift boxes

CHAINS AND PENDANTS from \$2.95 to  
\$159.95. Rings sized for only \$2. Aaron  
Jewellers, 973 Grand Ave., P.O. 270-  
7828

WATERBED HEATERS, choice of 2  
brands, on sale for \$34.95 at the  
Waterbed Shed at 6645 El Cajon Blvd.  
and 1423 Garnet Avenue

THE DEPRESSION, is it really going  
away? How will you make it this year  
while politicians lumber? Guidebook \$2  
box \$300. San Diego, 92103

NEED HOUSECLEANER, will pay \$2.25  
an hour, 2 hours per day. Must live in  
O.B. Jans, 222-7347

WANT ROCK/DANCE band for high  
school engagements. Regular weekly  
work beginning in February or March.  
John, 275-9587

NEED HOUSECLEANER, will pay \$2.25  
an hour, 2 hours per day. Must live in  
O.B. Jans, 222-7347

THE READER is looking for a secretary-  
typist-office manager. Full or part-time.  
Must be literate, good grammarian and  
speller. College graduate preferred.  
Male or female. Send resume to Reader.  
Box 88083, San Diego, 92138

NEED A JOB? Look education? Contact  
the Career Counseling Service for  
general advice. Call 1744 Euclid  
Avenue, San Diego, 263-7251. No fee

**Jobs**

EMPLOYERS: Want to hire a Vet? Call  
The Veterans Center at 233-5196

**middle earth bookshop**  
3731 mission blvd.  
old mission beach

**Farmer's Market**  
Pacific Beach's Store for the People  
2525 Mission Blvd. (across from Food Basket)  
8:30 a.m. to 6:30 p.m., 7 days a week. We accept Food Stamps

**89c for 12oz.**

MONTEREY JACK CHEESE Reg. \$1.69  
LONGHORN CHEESE Reg. \$1.75  
MOZZARELLA Reg. \$1.62

**\$1.19/lb.**

5 LBS. ORGANIC HONEY \$3.49 • BANANAS 16¢/LB.  
FRUIT BUTTERS 79¢ each • ARTICHOKES 3¢ FOR 1  
AA LARGE BROWN FERTILE EGGS 78¢/DOZEN  
PRIDE OF FARM Cakes 36¢ each  
TOMATOES 29¢/LB. • MUSHROOMS 89¢/LB.  
ALTA DENA • RAW MILK AND KEFIR

**PROFESSIONAL TYPIST**  
BOOKKEEPER, has 25 years experience  
in medical, legal, technical, business,  
academic, term papers, theses, Ph.D.  
dissertations, resumes, manuscripts,  
letters, editing, financial statements,  
posting, billing, payroll. Fast, accurate  
service. IBM Service, 284-1735

**Services**

FIFTH AVENUE CLIPPER, dog  
grooming, 3923 Fifth Avenue, San  
Diego, 299-4573

NEED SEWING DONE for everyday  
wear or for Christmas garments?  
Mending also done. Dates to fit your  
needs and mine. Bev, 276-0465

NUDE MALE MODEL will pose for  
painting/drawing sculpture, realistic  
rates, write to Male, P.O. Box A-82066,  
San Diego, CA 92138. include name  
and phone number

ALPHA PROJECT at 4688 Oregon  
Street, 291-7006, offers individual and  
group training. Men's and women's  
groups are offered weekly. Call us  
Monday-Friday, 11-11, Saturday,  
7 p.m.-11

PERMANENT WAVES are merely \$25 at  
Cannabis Hair Cutters in Encinitas, 1038  
Coast Hwy., next to the old market, 753-  
5663

PAINTING, SKILLFUL, inexpensive, 5  
years experience, local references, free  
estimate, 224-8460

EXCEPTIONALLY SKILLED  
THERAPIST, working with stress  
reduction by balancing electro-kinetic  
energy within, also trained in rolfing,  
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the true understanding and experience of  
the benefits which can be derived  
from Donee Whelan work, call 283-  
9236

AARON BROTHERS ART, Mark, 2720  
Midway Drive, frames, arts and craft  
supplies, furniture, prints, framing, with  
this ad, art supplies or house plants,  
20% off, paintings half off

NEED A JOB? Look education? Contact  
the Career Counseling Service for  
general advice, at 1744 Euclid  
Avenue, San Diego, 263-7251. No fee

ENG OFFERS FREE counseling from 10  
to 10 Monday through Friday at 3319  
Buena Vista, Lemon Grove, 24-hour  
emergency hotline

SEAMSTRESS, Need any sewing for the  
holiday parties? Call Debbie at 277-  
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JANITORIAL SERVICE for your  
business, complete floor, window, and  
general maintenance, weekly, monthly,  
or occasionally, quality work for a fair  
price. K.B. Janitor Service, 284-8927

MASSAGE CAN BE a beautiful, psychic  
healing process. Licensed adult  
massage, trained in scientific, Swedish  
massage, special discount to warm and  
friendly customers of The Reader, Stee,  
298-8083

ROCK DANCE BANDS — Need work?  
Paid auditions every Tuesday night at  
the Iron Horse Restaurant, 465-1863

Society for the Preservation of Jazz Presents

**Freddie Hubbard**

Tuesday, December 9 — Sunday, December 14

Showtimes 9 & 11  
\$4 Thurs., Sunday

must be 21 Catamaran Hotel 459-8552

7938 Ivanhoe, La Jolla 459-5554

**Master Repairs**  
La Jolla

Presenting an exclusive  
collection of handcrafted  
furniture, handcrafts and  
folklofts from the  
Philippines

INTRODUCTORY SALE  
20% off regular prices on all  
furniture during December  
FREE Pottery with purchase of  
\$50 or more

Hours 10-5 Mon. Sat.  
Open Sundays 12-5 til Christmas





## Sports

condition, restructuring and includes cover  
sell for \$25 or consider trade

**LaJolla** 1218 Prospect Street 459-5000

condition, restructuring and includes cover  
sell for \$25 or consider trade

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

# READER

## Class

**RIDE WANTED.** Chicago-Milwaukee area. Willing to share expenses and driving. Leave between December 17-20. Will provide congenial company.

.....

# READER