

No Reader on Dec. 25th or Jan. 1st

Next issue on Jan. 8th

# READER

Vol. 4, No. 45

SAN DIEGO'S WEEKLY December 18, 1975 - January 7, 1976

## The Surfboard Shapers

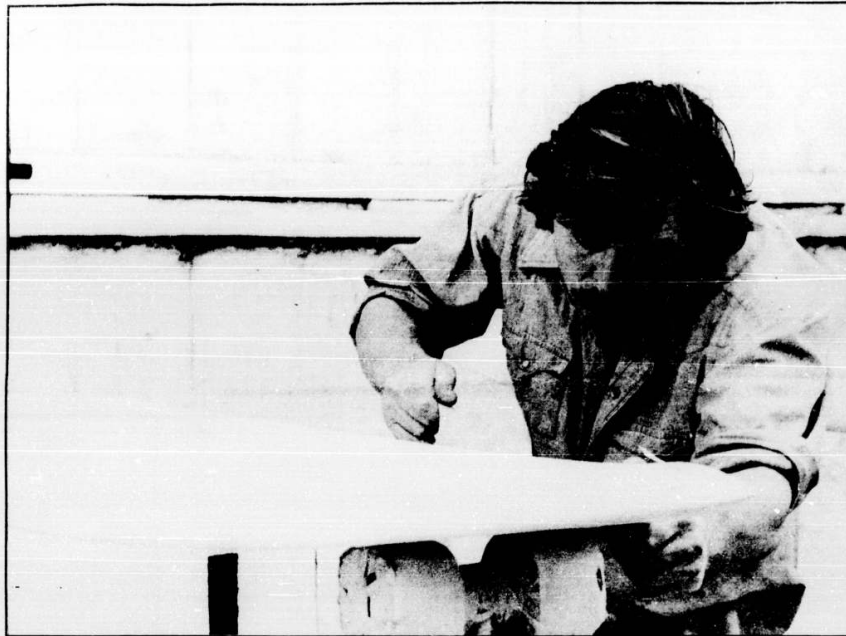


Photo by Jay Gitterman

Bob Simmons now has a reef and rip current named after him at Windansea, where he drowned in 1956. The checkered board he was riding at the time, which may have struck him in a fall, was something special.

— Mark Woelber —

In the mind of every perfect surfer, there exists a perfect surfboard.

But the surfer is always changing his mind. Suppose he's at the South Mission jetty, watching a wave with the mass of a tall house approach at 30 mph along the rocks. He may wish his board had a little more flotation, to increase paddling speed. Suppose he's in two-foot mush at La Jolla Shores and his 9-foot gun pearls in the sand the moment the wave gets under his tail. He'd probably rather have a fat little summer-fish at that moment.

Changes of mind accompany changes in season as well as in popular taste, and are what keep the many surfboard shapers in this county at work.

There is no way of knowing how many boards have been shaped in San Diego county over the last thirty years for surfers

who want everything just right. Mike Eaton, who shapes a board with a clownish name and explosive temperament, estimates that he has done over 4,000 Bonzers alone, in addition to all the other boards he's made. Ever since there were more surfers than there were shapers, the guys who could shape a board were, as Steve Pezman of *Surfer* magazine says, considered to be a notch above those who could only ride one.

When Eaton started shaping, it was all long boards, "logs" they're called now, with four-inch wooden stringers down the center and rubber fins. The skinny kids who rode those early state-of-the-art boards got their start at Windansea, the local surf mecca. Some of the shapers among them still live in the county: Mike Doyle, who applied his skill to an innovative snow ski, and Donald Takayama, who still shapes classic light-weight long-boards for Surf-

ing's New Image, are in Encinitas. L.J. Richards, a La Jolla surf star, is now an Encinitas fireman. Tony Channin builds fiberglass boats at a local shop, and Bill Owen, designer of a rescue board now used by Lifeguard services in the U.S. and Australia, is an Ocean Beach lifeguard sergeant.

Most of these designers owe a debt of inspiration to well-known local waterman Bob Simmons. Simmons had a congenitally disabled arm which provoked him to build handles onto his boards to make them manageable in big surf; these handles now appear on rescue boards world-wide. Rescue victims are not the only ones to benefit from Simmons' work. In the late Forties, Bob Simmons wet-wrapped a sheet of fiberglass cloth around a balsa-wood blank, the first application of these materials to the sport. The light-weight

balsa board quickly replaced the solid mahogany and teak variety and became the model for virtually all the boards which make the sport what it is today.

They say he cackled with glee when he approached a solid ten-foot block of balsa. He rough-shaped the soft wood with an ax, cackling. Three days later a smooth new board, shiny as a seed. He'd throw it in the back of his woodey, a Model A Phaeton (with a low-ratio rear end, perfect for sand), drive down to the Tijuana sloughs on a big break, and rip.

Simmons rode a "Malibu," the hot-dog shape of its era, a shorter board with parallel rails and mild rocker, or bottom curve. Simmons wanted speed, and found that a wide tail worked well. The problems of integrating a fin with the wide tail consumed his later experimentation.

(Continued on page 81)

# City Lights



Photo by John Maher

## GREY PANTHERS JOIN THE CLAMOR

"On this matter we must stand together. The elderly will not separate themselves from the young." While no one could be sure what the future holds for his promises, the words of Arthur Deutsch were met with enthusiastic applause by 200 people gathered in City Council chambers Monday to protest the lack of jobs for San Diego's elderly.

Deutsch is the silver-haired spokesman for the Grey Panthers, a group organized to lobby for jobs and rights for the city's elderly. The Panthers were one of many groups and individuals of

all ages that confronted the Regional Employment and Training Consortium (RET) with demands that at least 25% of all RET-funded jobs be given to those 45 and older. Presently San Diego's elderly are getting an average of 11% of the positions.

Monday's protest was organized by Joe Stern of the Coalition of Elders. Stern said he had heard the plight of a woman given a part-time job through a funded program that was later terminated, leaving her unemployed. Stern then met with the Community Congress, an agency representing 53 social service groups within the county, and sent out requests

for support of the seniors' protest. "Meetings like this one are going to show the city's politicians that jobs are the number one issue on everyone's mind," said Stern before the protest. "Young and old, we all need jobs and that's what we came here for today."

While the protests of the audience evidenced a sense of common interest, the RETC board seemed to take the complaints in stride. After comments by board members Maureen O'Connor and Leonard Zanzillo about how the city was instituting major changes benefiting the elderly, the board voted to send back the issue of a goal for hiring to its staff for "clarification."

Demands by the audience for federal funding and requests that the RETC board lobby for government spending seemed pretty ineffective. "I suggest you study closer the kind of jobs government provided during the Depression," Ms. O'Connor instructed the audience. "You'll see that most of them were a laboring type not fit for elders." Board member Zanzillo told the audience that "it would be much more beneficial for you to work with those who have the immediate power over government spending, your state and federal officials."

The groups that rallied to the senior's cause, including the Chicano Federation, the Indians for Future and Tradition, and the Employment Project of the Asian Community, expressed a disillusionment summarized by Ian Boase of the Community Congress. "All too often these meetings end this way. The board will send the matter back to its staff and just try and keep the issue out of the public's view until it blows over," said Boase.

Joe Stern echoed Boase's lamentations but injected a note of optimism. "Today may have been a defeat but it got the job movement rolling," he insisted. "The RETC board doesn't have the final word and the turn-out for this meeting showed we are a force to be reckoned with."

## AN OUNCE OF PREVENTION

While the San Francisco and Los Angeles police departments have grabbed state-wide news coverage of their novel plans for dealing with the enforcement of our new marijuana laws, local agencies will be sticking with more conventional methods. The new laws, effective New Year's Day, make possession of an ounce or less of the weed a misdemeanor, punishable by a maximum \$100 fine paid by a traffic-ticket-like bail.



The S.D.P.D.'s legal advisor, Gene Gordon, has issued his department a four-page training bulletin outlining the new laws and giving general guidelines for arrests. "We're leaving it pretty much up to the Officer's judgment," said Gordon. "At a recent session we showed them baggies filled with various amounts and showed them the difference in weight between two- and three-finger lids."

All the dope is impounded and can be weighed later, so if it turns out that the amount is over an ounce, an arrest can be made. An amount over one ounce, but under a "commercial amount," thought still a misdemeanor, carries up to a six-month jail stay and a \$500 fine.

L.A.'s Chief of Police Ed Davis is arming his men with pocket-size scales calibrated to 32 grams for on-the-spot judgment. In San Francisco, officers have determined that any amount that overflows the

officer's cupped hands is more than the one ounce limit.

For those who indulge outside San Diego city limits, things are even foggy. County Sheriff's spokesman Jim McCain has no idea of his department's progress on an enforcement policy. "Our legal advisor is about to go crazy on this one," relates McCain. "He's torn up a draft after draft of policy. It's the craziest legislation, and we have no idea at all how the courts are going to handle it."

Elliott Moses of the City Attorney's office said he has been working with Los Angeles and Long Beach prosecutors to decide what cases to prosecute. Moses hopes to keep the new case load as small as possible when the city takes over prosecution duties from the D.A. "We're working with the judges to set bail for misdemeanors at \$25 or so, but they're talking about \$75," explained Moses. "If it gets that high, a lot of suspects will choose a trial, but if we can keep the bail down, court will pay the fine and our calendar won't get too clogged up."

Though all the officials complaining of the new law's inconsistencies, nobody seems to be losing sleep over the matter. "We really can't say what's going to happen," explained Logan McKechnie of the D.A.'s office, "because until the cases come before court anything we'd say would be like looking in a crystal ball."

— Paul Krueger



San Diego's Weekly

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# Letters

Dear Reader:

In the recent past I have provided two telephone interviews with one of your reporters who seem genuinely interested in the gospel music and what has taken place in that scene.

But frankly, I'm amazed that the accuracy of the stories appearing in your November 20-26 issue.

There are several facts that are quite incorrect. One, gospel music did not fail within a month. It was programmed from February through June. That's five months, not one month.

Secondly, I've never questioned the integrity of anybody in the business. Whether I've heard of Holmes or not has in my opinion nothing to do with his talent. I determine whether he will be successful or not. I don't know who the other six San Diego country music promoters are, and that part of your story doesn't make sense.

Three, I am not chairman of the West Coast Jazz Society or a former owner of the city's first waterbed store. I think the way that paragraph is written is deceiving.

I don't mind talking and giving stories of the facts or anything, but it seems to me that they ought to be presented straight, particularly in such a concise story.

Best regards  
Dan McKinnon  
President  
KSON Radio

My apologies to Mr. McKinnon for any errors of fact or interpretation in my story on Gospel music. Two of the errors were typographical. The words "several music promoters" in the original copy got misread by the typesetters as "seven music promoters." And in the paragraph about the waterbed store and Jazz Society the word "who" was accidentally omitted and the meaning completely distorted. Finally, the

My advice to you, Sally, is to give driving a try for a year, else you will end up like me, long on walking, but short on true mobility. Good luck!  
Ms. Elka Rackow

question of Mr. Holmes' integrity is a matter of my misinterpretation. Sorry.  
— Paul Krueger

Dear Sally Cohen:

In reference to last week's letter! Thank you for your most gracious comments about my article, "A Walker In Our Town." Although I gave ecological, psychological, and social reasons for not driving, I urge you to continue to drive, unless like myself, you are a public menace. The truth is that I am a ride shamer — constantly asking, arranging, pleading for rides. During the last few months I have been studying the process of self screening. In order to take the course, my art teacher had to pick me up and deliver me. She lives in Cincinnati. Since I continue to take lessons from her privately, I have to involve someone to drive me to her home and she kindly drives me back.

This one example should persuade you to continue driving. Many women ask me how I can endure such a form of dependency, particularly in such "liberated" times. The answer is, with difficulty. Of course, I know many people who do not drive. Professor Herbert Marcuse has to be driven, and Pauline Kael, the film critic for *The New Yorker* (or used to own) a car which she had her friends or hangers-on drive for her. A few years ago I hired a graduate student to chauffeur me around. Invariably she was late, she was undergoing emotional stress in her marriage, and she drove so erratically that I felt the car to be a lethal weapon.

My advice to you, Sally, is to give driving a try for a year, else you will end up like me, long on walking, but short on true mobility. Good luck!  
Ms. Elka Rackow

Dear Reader:

You are getting so good I can't believe it. I never go to concerts, know nothing about music, but Saville's articles are great literature. Sincerely,  
Thomas Homann  
Ocean Beach

Dear Reader:

My blessings to Steve Esmedina for his observations on the "Electronic" movement by British avant-gardists King Crimson and Rosy Music circa Brian Eno. It is a crime, however, to leave out Bill MacCormick (of Matching Mole fame) from his list of electric bass players. Furthermore, to discuss "electronic" music with many a mention of Soft Machine (which has spawned such progressives as Bevin Ayres and Robert Wyatt) is unforgivable.

B.F.

Solana Beach

Dear Duncan Shepherd:

It takes a lot to motivate this occasional movie viewer to drag out his dusty Hermes from the closet and try to compose a letter regarding the San Diego movie scene. But in view of certain abuses this industry has continually pronounced upon the movie-going public, I thought I'd share with you some of my personal grievances.

In the first place, I find the scope and quality of your column to have little, if any, significance on why I choose to utilize my valuable free time to view a certain film. Speaking as an occasional movie buff, with firm likes and dislikes, as one who has inadvertently exposed possibly every genre of commercial film harvesting in San Diego, and feeling perhaps like many other Reader readers do about your war against relevance, I'm gratified that there's something — anything — in print about various films being screened around town, but I could give a shit what the print ultimately

(continued on page 6)



# STRAIGHT FROM THE HIP

— Matthew Alice —

Dear Yuletide Throgs:

"The season to be jolly, if your empty wallet isn't pinching you to death. Or if you haven't left someone off your Christmas list who really matters: your warden, blackmailer, principal campaign contributor, the girl who lets you cheat off in Chem, the guy who's tearing your potted plants in his back yard."

You just remembered, right? There's someone you forgot. Fear not, what follows is the Grizzly Smiling Matthew Alice December Fools Shopped Out Shopping Guide to Mostly Local Paraphernalia Suggested by (Mostly) Local Readers for All You Chumps Who Thought You Were Done with This Holiday Farse.

I tried to keep it cheap.

For your friends who like to sneak wine into the movies: a one-quart collapsible vinyl water cube. From A-16, Outdoor shops, 69¢.

Sunday breakfast at Tugu Tavern is recommended for VIP tourists briefly in town. In Mission Beach, 60¢ for a Mexican omelette.

A bi-centennial flag has always been a favorite gift of mine for those hard-to-buy-for friends who mean too much to me to resort to imported presents. Should be available at any major department store, used car dealer, grocery, gas station or funeral parlor. If still unsuccessful phone your local FBI. From 98¢ up. Suitable for parades, American Legion and VFW meetings.

For your friends with roaches (there seem to be a lot of them out there), a few remedies suggested by readers:

1) A treatment of *dursban*, from any local exterminator, \$35.  
2) A pet toad, from your pet store, under \$2.  
3) Gator Roach Hives, from Mama Gronkel's relatives in Texas, a couple of dollars, plus shipping. Mama Gronkel lives in OB; ask around.  
4) Boric acid powder to sprinkle in crawl spaces, 72¢ for 4 ounces at the Sav-On Pharmacy.

A contribution could be made in the name of your non-materialistic humanitarian friends to the Nixon Memorial Library. \$10 or less would be appropriate.

A one year's subscription to Playboy would win the heart of any modern woman in your life. The pictures are great if you don't read. \$12. Coupon in every issue.

For your lonely friend who ought to get involved in group activities: an annual membership in the Ku Klux Klan, national headquarters Stone Mountain, Georgia, \$15 initiation fee, \$15 annual dues, in any of six national Klan groups.

For your Marxist friend who wants to round out his perspective: a \$10 gift certificate at the American Opinion Bookstore, 2932 El Cajon Blvd.

What vegetarian doesn't from time to time relate with horror his or her nightmare about that last burger to pollute his or her stomach. For this pure soul I recommend a reminder of how good it is: an all expense paid dinner at an Area Jack-in-the-Box, Macdonald's or Burger King. Gift certificates can be purchased at individual outlets. Suitable for framing.

For your friend carrying 24 units and bucking for law school, a catalog of canned research papers from Research Assistance, \$1.

For your friend with 24 units and a legal conscience who buys his research papers: Non-denominational confession from St. Bridget's Parish in PB. Free. Donations accepted.

For the sports fan perennially predicting next year's champs I suggest a nostalgic reminder of the close ones who got away. How about season tickets to the San Diego Rockets. Conquerors of the Bulls? Tickets at the latter club are still warm. Just walk up to any suiting fan at your next proouting and ask. They'll sell short just to be sure. Suitable for framing.

For your backpacker friend who likes to read entertaining labels while keeping clean, a bottle of Dr. Bronner's Peppermint Castile Soap, made by Essene Rubbia, Master Chemists, and Master Soapmakers in the only city that will not go down in the California Flood, Escondido.

The concentrated soap with 18 uses, and more for deviants. At all discriminating health food stores: \$1.75 for 8 ounces, or \$18.00 a gallon.

A lifetime subscription to *Leatherneck* is the most complete gift I've ever thought of. Recommended for E-6 and above. See your local recruiter. Sign nothing. The pictures are great.

I suggest the tasteful gift of a toilet seat for new acquaintances you want to know better. About \$10 everywhere toilet seats are sold. Remember all the crumbs who gave you the *Homegrown* album last year? Well, here's your chance. \$1.01 everywhere records are sold.

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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 236-6176 by Sunday

## In San Diego...

### Concerts

Frank Zappa and the Mothers, with Captain Beefheart and Bongo Fury, Golden Hall, Monday, December 29, 8 p.m. 236-6510.

Deve Mason with Fleetwood Mac, San Diego Sports Arena, Saturday, December 20, 8 p.m. 224-4176.

Jerry Garcia Band, La Paloma Theater, Saturday and Sunday, December 21 and 28, 8 and 11 p.m., 1st and "D" St., Encinitas. 753-4397.

Earth, Wind and Fire, San Diego Sports Arena, Wednesday, December 31, 8:30 p.m. 224-4176.

Thunderbolt the Wonderbolt, New Year's Eve party, Royal Inn at the Wharf, Pacific Ballroom, 9 p.m. For more information, call 276-7381.

### Clubs

Alamo: Gene Davis and the Star Routes, country-western. Nightly except Monday, 3093 Claremont Dr. 276-2240.

Albino: Nova, Tuesday through Saturday, 1300 Camino del Mar, Del Mar. 756-6744.

Ancient Mariner: Stone's Throw, jazz and rock, Wednesday through Saturday, 21st Uprising, Friday, Tuesday through Saturday, Bruce, Sunday and Monday, 2040 Harbor Island Drive, 291-8011.

Another Bird: Funkions, Friday through Sunday, December 19 through 21, Uprising, Friday, Tuesday through Saturday, 26 through 28, 140 S. Sierra, Solana Beach. 755-6734.

Atlantic Restaurant: R.B. People Movers, pop, Tuesday through Saturday, Joy Ride, Sunday and Monday, 2895 Ingraham, Pacific Beach. 224-2434.

The Backchairs: Free Dried Theater, O.D. Corral, Splash, Jumbalayah, Blitz Bros., Sunday, O.D. Corral and Splash, Monday and Tuesday, O.D. Corral and Jumbalayah.

Wednesday and Thursday, O.D. Corral and Thunderbolt the Wonderbolt, Friday and Saturday, O.D. Corral, Jumbalayah, and Thunderbolt the Wonderbolt, Sunday, O.D. Corral, Monday through Wednesday, 8022 Claremont Mesa Blvd. 560-8022.

Big A's: Latin Fever, Latin style music, Tuesday through Sunday, 6149 University Ave. 288-1646.

Boat House: Larry Page, rock, Tuesday through Saturday, Bruce, Sunday and Monday, 2040 Harbor Island Drive, 291-8011.

Bloom Tranchard's: Roy Bruder, Sunday and Monday, Shylo, Tuesday through Saturday, 2888 Pacific Highway, 291-5555.

Botford's Old Place: John Harrison, acoustic guitar, Wednesday through Saturday, Jinnah Williams, Sunday through Tuesday, 1206 Prospect, La Jolla. 450-8262.

Butterfield Express: Chris and Barry, original guitar music, Friday and Saturday, 6737 La Jolla Blvd., La Jolla. 450-3633.

Cafe Del Rey: Free Dried Theater, O.D. Corral and Splash, Monday and Tuesday, O.D. Corral and Jumbalayah.

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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.

Classic III: Mosico, Latin music, Thursday through Saturday, mariachi, every Sunday 3:30 p.m. 1862 Palm Ave., Imperial Beach. 429-1161.

Climax: Free Form Experience, Tuesday through Sunday, 202 Market 239-9336.

Conception Bay Fish Co.: John Alexander, Sunday and Tuesday through Thursday, Reef Cody, Friday and Saturday, 2606 Shelter Island Drive. 224-3611.

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

Crossroads: Bruce Cameron and the Equinox, jazz, Fridays and Saturdays, 345 Market. 233-7856.

Culpepper's Windfeather, pop, Thursday through Saturday, 7380 Golfcrest Place. 460-5400.

Daley's Restaurant: The Other Day, folk, Friday through Sunday, 8502 El Cajon Blvd. 583-0671.

Dirty Dan's: Nooney Rickett, rock, Monday through Saturday, 4000 Kearny Mesa Road. 778-2230.

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

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

Folk Pub: Haskell and Lawson, Thursday; Scott and Traxler, Martin and Price, Friday; Ray Sore, Saturday; classical night, Monday; hoort night, Tuesday; John B. Stevens Memorial Seaweed Band, Wednesday, 7061 El Cajon Blvd. 460-0503.

Golden Gate: Myrtle Diesel, heavy country, Friday and Saturday, 4209 Ohio, El Cajon Blvd. 281-9801.

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

Halcion: Flavio, Tuesday through Saturday, Splash, Tuesday through Saturday, 4260 W. Point Loma Blvd. 725-5550.

Hungry Hunter: Rick Saxton and Carl Baker, country rock, Friday and Saturday, Pioneer Street and Fletcher Parkway, El Cajon. 442-0517.

Hungry Hunter: Don Parrish, and John Tomson, country rock, Tuesday through Saturday, 2445 Hotel Circle Place, Mission Valley. 291-8074.

Iron Horse: O.D. Corral, country rock, Wednesday through Saturday, 2606 Shelter Island Drive, La Mesa. 465-7663.

Iron Maiden: Ray Carrera, soft rock, Thursday through Saturday, Balboa at Genesee. 279-2033.

Ivy Barn: Baby Ran Jet, Tuesday through Thursday; Super Bear, Friday and Saturday, 911 Camino del Rio South, Mission Valley. 295-6184.

John Bull: Chuck and Kenny, soft rock, Wednesday through Saturday, 2200 Highland, National City. 474-2201.

Jolly Os: Road Work and Rich Faulkner, soft rock, Tuesday through Saturday, 681 Camino del Rio South, Mission Valley. 291-1823.

Joe Murphy's: Wichita, Friday through Tuesday; Hunt and Peck, blue grass, Wednesday and Thursday; Mike Peed Trio, jazz, Sunday, 4302 Mission Blvd. 270-3220.

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

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

Le Chet: Tally Maez, "Mr. Continental," Sunday through Tuesday; Jo Trainer, piano, Wednesday through Friday; J. and Preston, jazz and

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live, Sunday, 5046 Newport, Ocean Beach. 222-5300.

The Lost Knight: Jony, folk-rock, Thursday through Saturday, 221 North Harbor Drive. 223-3632.

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

Organ Power: local solo organists monthly, 1186 Garnet Ave., Pacific Beach. 272-7000.

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 Sunday, 3008 Main, Chula Vista. 427-5889.

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

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

Ralph and Eddie's: Shake, rock, Friday and Saturday, 320 Grand Avenue, Chula Vista. 420-7444.

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

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

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

Royal Palm Restaurant: Mirage, pop, Sunday through Saturday, 3003 Carlsbad Blvd., Carlsbad. 729-2339.

The Safety: Taste of Honey, soul, Friday through Saturday, 4323 Imperial Ave. S.E. San Diego. 263-4590.

The Shepherd: Patrice, piano, Saturday and Wednesday, Chee Amen on star with John Swenson, Friday

Workers, modern, Sunday and Monday, 667 N. Mission, El Cajon. 447-3854.

Orange's: George Winston and Johnny Walker, Friday and Saturday, December 19 and 20, Art Peterson and Robert Jeffery, Friday and Saturday, December 26 and 27, Joshua T. Bows and Lani Karna, Friday and Saturday, January 2 and 3, 112 W. Washington, Hillcrest. 291-1786.

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

Sharon Harbor Island: Sundowner Lounge, Guadalajara Philharmonic, rock, Thursday through Saturday, and Saturday, 1126 S. Hwy. 101, Encinitas. 753-9740.

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ROBERT JEFFREY

Main Gate: Brown Sugar, pop rock, Wednesday through Saturday, 401 Broadway, Chula Vista. 520-4828.

Mammoth West: John, Tuesday through Saturday, Flame, Tuesday through Saturday, Blaze, Tuesday through Saturday, 3595 Sports Arena Blvd. 225-1251.

Mandolin Wind: Super Foot, Wednesday and Thursday; Bob and Kip, light jazz, Friday and Saturday;

Mom's Saloon: Sarayan, Monday through Saturday; Thunderbolt the Wonderbolt, every Sunday, Emergency Exit, Monday through Saturday, 943 Garnet, Pacific Beach. 488-3366.

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

Nite Owl East: Bach 'A' La rock, Tuesday through Saturday; The Social

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ROBERT JEFFREY

December 18, 1975 - January 7, 1976

Salvation Army, January 1, 308 University Ave., Hillcrest. 297-3017.

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

Organ Power: local solo organists monthly, 1186 Garnet Ave., Pacific Beach. 272-7000.

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 Sunday, 3008 Main, Chula Vista. 427-5889.

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

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

Ralph and Eddie's: Shake, rock, Friday and Saturday, 320 Grand Avenue, Chula Vista. 420-7444.

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

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

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

Royal Palm Restaurant: Mirage, pop, Sunday through Saturday, 3003 Carlsbad Blvd., Carlsbad. 729-2339.

The Safety: Taste of Honey, soul, Friday through Saturday, 4323 Imperial Ave. S.E. San Diego. 263-4590.

The Shepherd: Patrice, piano, Saturday and Wednesday, Chee Amen on star with John Swenson, Friday

Workers, modern, Sunday and Monday, 667 N. Mission, El Cajon. 447-3854.

Orange's: George Winston and Johnny Walker, Friday and Saturday, December 19 and 20, Art Peterson and Robert Jeffery, Friday and Saturday, December 26 and 27, Joshua T. Bows and Lani Karna, Friday and Saturday, January 2 and 3, 112 W. Washington, Hillcrest. 291-1786.

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

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Springfield Wagon Works: Midnight  
and soft rock trio, Wednesday  
through Saturday, 600 North 2nd,  
1st Floor, 440-5757.  
Springfield Wagon Works: Homefolk,  
country/rock, Wednesday through  
Saturday, 600 North 2nd, 440-5757.

Tom Ham's Lighthouse: Roy Motter,  
contemporary music, Sunday through  
Tuesday, 500 North 2nd, 440-5757.  
Wednesday through Saturday,  
2150 Harbor Island Drive, 299-9110.



Thursday, 5255 Kearny Villa Road,  
Arlington, 565-2272.

Hardcore Room: Charades, rock,  
country, Sunday through Saturday,  
3089  
Lauremont Drive, 276-2819.

Steamboat Willy's: Rock, Monday  
through Saturday; Strutter, Monday  
through Saturday; Peter Rabbit,  
Wednesday, 1524 El Cajon Blvd.,  
33-4524.

Matra: Larry, piano, Friday and  
Saturday, Bacon and W. Point Loma  
Ave., Ocean Beach, 226-6979.

Van Song: Steve O'Connor, jazz  
trio, Wednesday, David Cheney,  
larenco guitar, Thursday and  
Friday, 4287 Mission Blvd., Pacific  
Beach, 272-7802.

Tomato's: The Four Winds, pop rock,  
Friday and Saturday, 843 Grand Ave.,  
San Marcos, 744-1649.

# In Los Angeles . . .

## Concerts

Blue Oyster Cult, plus Kansa and  
Ted Nugent, Long Beach Arena,  
Friday, December 19, 8 p.m.,  
437-2255.

Bette Midler, Dorothy Chandler  
Pavilion, Friday through Wednesday,  
December 26 through 31, 7:30 p.m.,  
135 N. Grand Ave. 620-7211.

Black Oak Arkansas with Foghat,  
Long Beach Arena, Wednesday,  
December 31, 8 p.m., 437-2255.

Frank Zappa and the Mothers, Todd  
Rundgren's Utopia, plus Captain  
Beathart, Inglewood Forum,  
Manchester and Prairie, Wednesday,  
December 31, 9 p.m.

## Clubs

Cocoon Grove, The Persuasions and  
Johnny "Guitar" Watson, Friday,  
December 26, Carmen McRae with Cal  
Tesar, Wednesday, December 31,  
Ambassador Hotel, 3400 Wilshire Blvd.,  
480-0086.

Rock Theatre: Eric Carmen and Terry  
Garthwaite, Friday through Sunday,  
December 19 through 21; Steve  
Harley, Cockney Rebel and Jiva, Monday  
and Tuesday, December 22 and 23;  
Quicksilver Messenger Service and  
Fanny, Friday and Saturday, December  
26 and 27, 9009 Sunset Blvd. 878-2222.

Troubadour, Freddie Hubbard and  
Severance, Tuesday and Wednesday,  
Friday through Sunday, December  
23 and 24, December 26 through 28,  
9081 Santa Monica Blvd. 276-6168.

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

Waltzburger'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.

# Letters

(continued from page 3)

ly spells out. No matter how many  
little stars your typesetter punches  
out, there's no possible way I  
could be influenced to see one  
more goddam samurai flick.

I am certain, of course, that it is  
not the intention of your ratings  
to produce great sums of cash  
flow at the box office, nor would it  
be your intention to create vacant  
theaters elsewhere. More rather, I  
suspect that your column simply  
represents the common  
achievements of an artist—in this  
case, a writer—who learned how  
to hold a paint brush—in this  
case, who learned how to type—  
who found a pleasant scene to  
paint—in this case, who saw a  
pleasant movie—but who kept  
painting the same picture over and  
over throughout the years—in  
this case, who kept raving about  
the same thing again and again.

Thinking back to last July when  
I observed your slight 21 word  
(excluding the title of the movie)  
reviewing on Scorecard's *Mean  
Streets* when it finally screened in  
San Diego (I almost scheduled a  
flight to San Francisco to see it) I  
almost composed a bitchy letter to  
you suggesting you might consider  
more time behind the typewriter.

But noting that other negative  
letters to the *Reader* about your  
reviews have produced no change  
in your attitude, only better dic-  
tion. I let the old Hermes collect  
more dust in the closet, sparing  
you of one more hearty laugh and  
myself from a wasted effort.

But it is not you nor your  
column nor the actual movies that  
deserve the criticism any more.  
It's the goddam theaters.

Why is it that going to a movie  
is such a (literally) pain in the ass?  
It's getting to the point that trying  
to sit through a double feature  
anyone can be a thoroughly un-  
comfortable experience. My main  
gripe is that most theaters  
everywhere do not provide  
enough leg room to slouch com-  
fortably—except for that of Dvorak,  
who found a pleasant scene to  
paint—in this case, who saw a  
pleasant movie—but who kept  
painting the same picture over and  
over throughout the years—in  
this case, who kept raving about  
the same thing again and again.

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you suggesting you might consider  
more time behind the typewriter.

(continued on page 26)

# Mortals and Water Do Not Mix

—Jonathan Saville—

Antonin Dvorak's opera  
*Rusalka*, recently produced by the  
San Diego Opera, is a moderately  
ineffective work that scarcely  
represents its composer to advan-  
tage. The opera is based on the  
familiar story of the water nymph  
who falls in love with a mortal and  
eventually learns, to her chagrin,  
that mortals and water do not  
mix. Its characters come from the  
world of fairy tales, but its view of  
human life is more like that of  
*Tristan and Isolde*: endless, yearn-  
ing passion, the bitter frustration  
of earthly existence, love that can  
find its only consummation in  
death. Few musical imaginations  
can have been less suited to such a  
libretto than that of Dvorak, who  
—in his music if not always in his  
life—was essentially a lover of the  
natural world and an affirmer of  
human strength and gaiety. The  
opera that preceded *Rusalka*, *The  
Devil and Kate*, was much more in  
Dvorak's line; it is the story of a  
self-assured spinner who defeats  
the devil himself in her  
triumphantly successful search for  
dancing partners. But in *Rusalka*  
Dvorak found himself way out of  
his depth.

The overall style of *Rusalka* is  
Wagnerian, with its continual  
orchestral flow, its use of leit-  
motifs, and its occasional im-  
itations of passages from *The Ring*  
and *Tristan*. But it is feeble  
Wagner: the motifs are insipid and  
unintentionally developed, and the  
"symphonic" structure lacks the  
passion and power characteristic  
of the Wagner operas. Even the  
orchestration is pallid, emphasizing  
to an excessive degree the pastoral and melancholy  
aspects of the story. Particularly  
unfortunate—and unexpected, in  
a composer of Dvorak's gifts—is  
the weakness of melodic inven-  
tion, which is not ameliorated by  
the tediously foursquare phrasing  
in the vocal lines; again and again,  
throughout the opera, we hear the  
singers sinking into the simple-  
minded, predictable strata of  
folk songs—but without the kind  
of melody that gives folk music its

strength and charm. How much  
better Humperdinck did in his  
Wagnerian fairy-tale opera: when  
a song emerges from the  
Wagnerian symphonic flow in  
*Hansel and Gretel*, it not only has  
the shape of a folksong but also  
a tune that one never forgets!

Most damaging of all, *Rusalka*  
persistently enforces the impres-  
sion that Dvorak did not know

what opera was about. He is at his  
weakest where opera demands the  
greatest mastery: in exploiting the  
human voice, and in using music  
for dramatic effect. The vocal  
music in this score is such that it  
does not seem to matter whether  
the singers are good or not.  
Dvorak hardly ever gives them a  
line or a phrase that would pose a  
challenge to the expressive powers

of the voice or enable that most  
beautiful of all instruments to  
exhibit its rich capabilities. He  
does not know how to make the  
voice dramatic—and, in general,  
his dramatic sense is feeble. When  
*Rusalka*, scorned by her beloved  
prince, is experiencing all the  
bitter agony of rejection in love,  
Dvorak cannot manage to give  
her anything more expressive than

a bit of ranting recitative: when  
the prince (having changed his  
mind) knowingly seeks from  
*Rusalka* a kiss that must prove  
fatal, the composer finds himself  
completely unable to rise to the  
occasion, making do with a hum-  
drum Liebestod that except for  
one brief instant never rises above  
the level of banality. All this is  
quite astonishing, for as a  
symphonist Dvorak combines a  
superb triteness with a sometimes  
terrifying sense of the dramatic;  
for example one might point to  
his Seventh Symphony, Dvorak's  
masterpiece in the genre and one  
of the greatest symphonic works  
of the nineteenth century. Ap-  
parently Dvorak did not feel  
opera in his bones; his imagina-  
tion was too fastidious for its  
excesses, its vulgarities, its show-  
manship, its grand risks and its  
grander triumphs (in fact, the  
great symphonists almost never  
compose successful operas). The  
most successful moments in  
*Rusalka* are the least operatic:  
the trio and dance of the moon-  
which is in the style of the com-  
poser's Slavonic Dances, and  
*Rusalka*'s invocation of the moon  
—for all of its Czech flavor  
—could easily fit into a Viennese  
opereetta by Kalman or Lehár.

Confronted with these  
weaknesses in the score, but  
nevertheless desiring to give  
American audiences a chance to  
see the opera, director Tito  
Caponigro made three basic  
decisions. First, he decided to  
enhance the expressive potential  
of the libretto with exquisitely  
beautiful stage sets, which he  
designed in collaboration with  
Santo Loquasto. These sets, with  
their semi-abstract representa-  
tions of pond, forest and castle,  
their evocative rear projections of  
the movements of nature, their  
intricately contrived stage  
machinery, and the stunning  
lighting effects that accompanied  
them, proved to be considerably  
more expressive of the emotions in  
*Rusalka* than Dvorak's music was.  
The Third Act set in particular  
two vast oval forms suggestive of  
an open oyster shell—gave a far  
more expressive than  
(continued on page 10)



## Our New Hours

• LUNCH: tues-sat 11am-2:30pm  
• DINNER: tues-thurs 5:30-10:00  
frid-sat 5:30-11:00  
sunday 5:30-10:00



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Dec. 22-24  
10-12 PM  
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## Surfboards

(continued from page 1)

Bob Simmons now has a reef and rip current named after him at Windansea, where he drowned in 1956. The checkered board he was riding at the time, which may have struck him on a fall, was something special. Just over eight feet long, the board had a wide tail and twin fins. Simmons is credited with that development, too.

Something special. That's what surfers have always wanted. Miracles. Because it's a miracle when the modern surf magazine reader acquires a board which looks like his Pipeline dream and still works like a surfboard on local waves.

Most of the good local surfers ride boards that evolved directly from the wide-tailed boards of the Fifties, distinct from the Hawaiian spears. In fact the shape that many surfers consider the most sensitive and versatile, a shape developed to perfection on San Diego's usually mushy waves, has the no-compromise sobriquet of "egg."

Not too many shapers can handle the rounded tail-rails on this type of board so that they don't come out feeling like the opposite ends of the egg. John Holly sells his Seagull line out of the Green Room on Newport Avenue, and his egg is the favored in O.B. He shapes for at least one editor of *Surfer* magazine, and his star is on the rise.

Skip Frye is already a star, has been for some time, and seems fairly unimpressed with his status, anyway. (Being a star won't get you a good table at Caesar's Palace. It's a generic term. Shaping is all piece work, whether you do rental or custom boards.) He comes to work each day at the Gordon & Smith factory in a white microbus, wearing tee-shirt, cords, and wallbees. His open-ended shaping room is flanked by identical open-ended rooms where other shapers lean over their shaping racks. He puts a white paper mask over his face to keep foam shavings out of his lungs. Some of the shapers wear earplugs for a long time, but Frye says his hearing went a long time ago. He plays in his power tools.

And he very carefully shapes four beautiful surfboards every day. Boards that satisfy his daughter's fourteen-year-old boyfriend. Boards that please old-timers, who compare them unequivocally to Bill Easter's. Easter got his start in the early Fifties and his boards are synonymous with quality. Frye has been shaping a mere fifteen years. But he has that old-fashioned touch for shaping the bottom of his boards in a nice soft curve up to the edge.

Any shaper will tell you it's easier to shape a flat bottom board. More accurate. The tools touch the foam less, with fewer chances for error. Simply blend the deck into the flat bottom. Mike Hynson, an Encinitas shaper, makes boards of extreme precision this way.

If you want a board with a round bottom, like an egg, you have to go to someone who shapes bottoms. Someone who concentrates very hard. Like Frye.

see-through lips. August 15, 16, 17. Four Stars. One of years best. Clean long south lines." Its ride on the end wall is a roller coaster taken along the face of a breaking wave, spinning water all around, and there, in the tiny patch of daylight at the end of the tube, is a picture of Jesus Christ. Someone who concentrates very hard. His work ritual includes frequent measurement with wooden calipers and a steel ruler. The shaping room is lit with three 8-foot neon lamps, two on each side of the shaping

lightest tool that will accomplish the work. Frye cuts his plan-shape with a hand saw, holding the blade away from him, dangling the saw up and down through the soft foam like a sinker on a string. He power-planes the rough shape, then uses a block plane and Suresform for detail work. After hand-sanding the entire blank, he takes a piece of year-old sanding screen to the rails.

The finished board will be notably stable in the trim stages of the ride. Less suitable for jamming. Frye's shapes require anticipation of wave development and earlier positioning. At the South Mission jetty on a good gray day, when it's been raining to smooth up the faces of an eight-foot swell, with four guys out, one will be riding a board with a small set of pilot's wings — the Skip Frye trademark. The wave shoots right along the rocks; a quick board is needed. Frye-pilot John Ottenbrite rides a 7'9" pintail model at the jetty: "His boards encourage a strategic approach." "They glide," says Eaton. "They squirt," says Frye, "like a watermelon seed."

Power surfing on local waves is another matter. Everyone wants to feel that Hawaiian juice, but this isn't the North Shore, and if you want to fast you need a board that can convert lateral slip into forward thrust. That board is the Bonzer, and it is shaped by Mike Eaton.

Eaton didn't invent the Bonzer, but is responsible for its refinement. It is a strangely old-fashioned board (in the sense that Chuck Berry is old-fashioned), yet as different from conventional surfboards as the hydrofoil is from ordinary boards. From the nose it looks typical, but toward the tail the planing surface begins to squeeze and convolute and two small fins sprout at the apices of these convolutions. Each fin says "Bonzer" on it. Close your eyes and run your hands between these fins and it feels like channels worn in granite by mountain water. Critics say that Bonzer is a gimmick. Eaton is the first to admit that no-one quite knows how the Bonzer works, only that it does. Promotional literature vaguely refers to the venturi principle in the tail, and consequent "squirt." That's the word most Bonzer brothers use to describe the feel of the board, so it seems to be a good one.

Eaton is a grandfather (in the sense that Chuck Berry is a grandfather) who has shaped all sorts of boards for over twenty years. He considers the Bonzer and other multiple-fin designs to be the most rewarding of his shaping experience. Multiple fins make a smaller, wider, faster board possible. Still, Eaton is the only shaper doing the Bonzer. Shop owner, he says, knock them because they're tough to shape, tough to glass, tough to sand, and altogether more extensive. Anyway, "most surfers are basically conservative; anything new they're leery of."

Eaton's shaping room is four steps away from Frye's. They can squat and draw diagrams for each other in the foam dust; that's as close as it gets. Eaton's shaping style is miles from Frye's. Only perfect surfers.



Photo by Jay Gitterman

On the wall of his shaping room there are photographs, some cut from magazines, of waves and surfers, and there is a graffiti diary of the really good days scribbled on the wall. "April 6 Session: mystic orange

rack at board height, one directly overhead. Flipping the blank back and forth under various combinations of lights and shadow, surface irregularities appear and are eliminated. Hand tools are preferred, the

## Journal of an Amateur Shaper

— Mark Woelber —

My surfboard is what you might call (what my friends do call) a pig-board. I shaped it myself, and wrapped it with two layers of 4-ounce fiberglass, the first layer, clear, for lightness. The second layer, dung orange, to cover all the flaws in the first layer.

Value judgements aside, my board is of a type commonly known as a "fish," as in gold-fish. It has flat sides and the wide double tail of the paper fish seen floating in the air on Chinese holidays. Unlike my friends' surfboards, which taper like muscle to a tail sharp enough to lift out of your fingernail, my board is wider waisted and slightly dumb.

At six feet, it is emphatically on the short side, and in large surf I often feel like a lousy falling downstairs.

But I am determined to ride the board, and boards of my own making from now on. I decided to shape my own as an exercise in practical physics. As a bonus, I found I could build my own surfboard for less than \$40 (shortly after I found I couldn't get up \$150 for a new one).

I saw the blank I needed at Mitch's Surf Shop in La Jolla. Mitch has a shop mostly full of surfboard blanks, with some room left over to store bolts of fiberglass cloth, gallon tins of resin and skateboard wheels. I wanted to do a short board without too many complicated curves. Mitch showed me two six-foot "seconds" which he sold for six dollars apiece. Seconds aren't as good as firsts, but they aren't rejects and, as Mitch said, "for that price you can afford to screw one up and start over."

Mitch had my number. Surfboard shaping is a delicate and methodical art. It proceeds in stages calculated to keep the various aspects of the developing surfboard in proper relationship to each other. Shapers over the years have refined special tools for each step of the job, usually the lightest tool the job will bear. However, as Mitch suggested, I would need more than a block plane and a lot of sandpaper.

So, equipped with a Suresform tool, hand plane, saw and a good sunny morning, I began my first surfboard. I stacked up a few cedar blocks on the back porch, put towels over them and laid my first blank on top. A polyurethane foam surfboard blank is blown to roughly the shape of a surfboard then halved from nose to tail and glued to a 1/4" redwood, balsa, or cedar stringer down the center for strength. Portions of this stringer stick out all over the rough blank, so first I took the excess wood down to the level of the foam with the hand plane.

Still using the plane, I smoothed out the

foam on the top and bottom of the board. When I had cleared all the flats, I got out my template, the pattern drawn from a friend's board and bottom with various grits of sandpaper and took a sanding screen to the rail. I brushed all the foam dust off the blank and stood in my closet over night.

Next day I glassed the board. I cut fiberglass cloth in the shape of the blank and laid it over the deck. I mixed up a paper bucket of polyester laminating resin and catalyst, poured it on the deck and spread it with a piece of cardboard. The wet glass cloth began to slip on the deck, so I held it with one hand while spreading the resin with the other. I still needed a hand to hold the resin bucket. The resin didn't want to spread over the glass, and seemed to be going off, setting already. I became desperate, trying to get all the glass saturated and the edges wrapped up around the rails, and began to spread the resin with my hands. I got all the glass saturated, but the edges of wet fiberglass kept dropping away from the rails so I held them up with my fingers in it. A new wave of desperation set in. I abandoned my disaster and set about to get the resin off my fingers before all I had left on the ends of my arms were an unusual set of paperweights. I tried washing them off with cold water, afraid heat would speed the reaction. My fingers got tackier and the resin took on a cloudy look. I picked up a handful of sand to scrub at the resin, but that only stuck with everything else and spoiled the finish on my new paperweights. Fortunately, one of the Mission Beach Lifeguards happened by and told me to wipe up with Borax or acetone and quit being a dope.

I left the board in the afternoon sun to dry. When I came home from dinner, after dark, I went out on the porch to check it. The glass, still tacky, was covered with dew. It's too cool, I thought, it's wet, it'll be ruined. I raced inside with the board, stuck to my hands again, and tried to dab the water off with paper towels. The paper stuck, and left honeycomb impressions in the resin. I stood the board in the bathroom with the fan on and had resin vapor dreams all night.

Next day I trimmed away what I could of my ruined work, mentally prepared myself, and poured a new deck, orange tinted. Everything went off fine. A few hours later I trimmed the deck and glassed the bottom. I planned two little fins on the double tail with fiberglass rope around the base of each one. I painted on a layer of clear finishing resin, called a hot coat because of its high catalytic ratio, then sanded the entire board with progressively lighter grades of sandpaper, finishing up with wet-and-dry.

When I took the board out surfing for the first time, a couple of my friends commented on it. "Had a few problems, huh?" said one. More explicit, the second said, "Jeez. What a pig."

I had it all worked out when I approached the board next morning. I already had the rocker line I wanted from yesterday's session. I shaped the rail line down into the bottom line using the Suresform, gradually working the flat edge to less than an eighth of an inch. Then I flipped the board over on its top and worked that final bit of flat up from the bottom until I had a nicely-folled shape resembling (I thought) the leading wing of a sex executive jet.

I did some touch-up on the thick spots, sanded the deck and bottom with various grits of sandpaper and took a sanding screen to the rail. I brushed all the foam dust off the blank and stood in my closet over night.

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## Opera

(Continued from page 7)

greater sense of the nymph's loneliness and grief and the prince's yearning for death than could be heard in the score.

In addition, Mr. Capobianco responded to some of the story's metaphysical and psychological implications that Dvorak had virtually ignored, and he represented these symbolically in his staging of the work. In Act One, different levels of the stage were made to represent the worlds of water (the freedom and innocence of Rusalka and her father, the water spirit), fire (the evil magic and power-hunger of Jezibaba, the witch), and earth (the real world we know, the world of the prince). Rusalka's willful demand for the longings and torments of human love revealed its inner meaning as she gradually but inevitably entangled herself in great strands of seaweed hanging from the flies. The decorative ballet in the Second Act was transformed into a dramatically effective and psychologically acute rendering of Rusalka's feelings of alienation from the human world she had so longed to join. And in the boldest stroke of all, Mr. Capobianco cast the same singer, mezzo soprano Gwendolyn Kilhebrew, in the role of Jezibaba, who accedes to Rusalka's requests (for human form but who maliciously makes her mute as well, and in the role of the foreign prince who seduces Rusalka's adored prince from the silent and therefore (especially in an opera) not very interesting nymph. So Rusalka is defeated in her love adventure by the all-powerful and ubiquitous machinations of this hostile mother figure — a mother who, in the end, magically converts Rusalka's kiss into an instrument of death for her lover. Neither Dvorak nor his librettist is the slightest notion of any of this — Rusalka was completed in 1900, the same year in which Freud's first major work, *The Interpretation of Dreams*, was published — but Mr. Capobianco's interpretation had the advantage of discovering psychological depth where none had been visible

before, and in particular of tightening the dramatic connections between the events of the Second Act (when the foreign princess makes her appearance) and the First and Third (when Jezibaba casts her spells).

This tightening up of the drama was a pervasive characteristic of Mr. Capobianco's production. Whole scenes — and two whole characters — were mercilessly eliminated. Wherever a passage interfered with the relentless progress of the story, it was cut. Mr. Capobianco's aim was to turn this rather rambling and tediously sad fairy tale into a tragedy of fate, and he almost succeeded. If Dvorak's music ultimately defeated these attempts, one surely cannot fault Mr. Capobianco for trying. It can be said with a good degree of certainty that *Rusalka* has never before come as close to being a dramatically successful opera as in the San Diego production. But, for my part, it was not quite close enough.

Tito Capobianco — who is the new artistic director of the San Diego Opera, and our bright hope for the future — would be the first to agree that what counts most in opera is not the sets, not the stage direction, not the psychological implications of the drama, but the singers. The singers in the San Diego production unfortunately did not count for much. The uniformly mediocre cast included Kathryn Bouleyn (Rusalka), a young woman with a small but pretty voice, who is not yet ready for professional opera singing; William McDonald (the prince), a fair tenor whose chief virtue was that his English diction, unlike that of everyone else, was sometimes comprehensible; Miss Kilhebrew, whose loud voice rolled off over the place like a wild howling bull; and Spiro Malas (Rusalka's father), who — at the performance I heard — was painfully flat and shaky to a degree excessive even for a character who lives most of his life under water.

Conductor Thor Alcantara, who replaced the late Walter Herbert, gave a rather lax reading of a score that needs intense Wagnerian propulsion if it is to be effective at all. Musically, *Rusalka* — both the opera and its performance — was something of a flop; but the brilliance of the staging made up for a lot, and — on balance — it was good to have the chance to hear this opera in person. Perhaps some day we may even get *The Devil and Kate* in San Diego.

**2. Dudley's Santa Isabel.** It's worth going there for the bread as well as for the ride. They make about 40 breads, including an apple bread. Outstanding.

**3. Food Basket Croissants** and, they must be heated.

**4. La Victoria 5th and Ninos Heroes, Tijuana.** Wonderful bolillos (crusty rolls like French rolls). This was once the most renowned bakery in T.J. I was told that some restaurants use *La Victoria*, but its address is not listed in the T.J. phone book. However, you won't be disappointed at *La Victoria*.

**5. Point Loma Bakery 2163 Abbot, Ocean Beach.** First rate ham-burgers and hot dog buns and whole grained wheat bread. However, the best treat is a sausage roll made from flaky pastry and filled with its own sausage mixture. Must be heated, but these are mouth watering.

**6. Solanto's Bakery 1643 India.** Excellent French and Italian bread and rolls.

**CAKES, PASTRIES, COOKIES**

**1. Alexander's European Bakery 627 Pearl St., La Jolla.** Wonderful Hungarian pastries but costly (at the interim, some item goes up a quarter).

**All purchased bakery goods are expensive.** But baking at home, even heaven forbid from a mix, also proves expensive. During the holiday season, you may be too rushed to bake, or you may wish to indulge yourself. Why not? One always seems to find money for emergency doctor bills, dentists, plumbers, but not for desserts. To tempt you to divine decadence, try any of the following places, some of them unique.

**BREADS AND ROLLS**

**1. Ansh Door 1551 Escondido Blvd., Escondido.** Run by an old couple who grind their own flour, this spotless kitchen, as well as the quality of the bread, will amaze you. They make at least 20 different kinds of breads, including an excellent honey-date-raisin bread. The stone ground wheat is also fine and the owners are right out of a fairy tale.

**2. Dudley's Santa Isabel.** It's

## Rows and Flows of Angel Hair

—Eleanor Widmer—

Although I hate to quarrel with the *San Diego* magazine and its recent article "X-Rated Bakeries," the catchy title can not compensate for some of its stock responses. For example, Blumer's does not rate for Jewish goodies, and in any case the geographical area, as well as the types of goodies, covered in the article did not go far afield.

The following list is likewise hardly definitive for the dozens of bakeries in the San Diego area, but you should find some interesting items. Because some readers take me to task when prices go up after one of our issues is in print, I will, in general, refrain from quoting prices — there's always one lister of the imagination who will phone or write me that a specific cake is not \$3.75 but \$3.95. I have checked the prices with the greatest devotion but am not responsible if, in the interim, some item goes up a quarter.

**All purchased bakery goods are expensive.** But baking at home, even heaven forbid from a mix, also proves expensive. During the holiday season, you may be too rushed to bake, or you may wish to indulge yourself. Why not? One always seems to find money for emergency doctor bills, dentists, plumbers, but not for desserts. To tempt you to divine decadence, try any of the following places, some of them unique.

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# Reader's Guide to Local Events Music

**LA JOLLA CHAMBER ORCHESTRA**, conducted by Peter Eros, with Metropolitan Opera soprano Judith Raskin, performing pieces by Vivaldi, Handel, Respighi, and Mozart, Friday and Saturday, December 19 and 20, 8 p.m., Sherwood Hall, La Jolla Museum. 459-4421.

**CHRISTMAS CONCERT**, Bach's *Magnificat* performed by the Mesa College Chamber Orchestra, Friday, December 19, 8 p.m., St. Paul's Episcopal Church. 296-7261.

**13th ANNUAL FESTIVAL OF CHRISTMAS LESSONS AND CAROLS**, presented by St. Paul's Chorists, Sunday, December 21, 4 p.m., St. Paul's Church. 296-7261.

**AMAH! AND THE NIGHT VISITORS**, Menotti's Christmas opera, Monday and Tuesday, December 22 and 23, 6 and 8 p.m., All Souls' Episcopal Church, and Sunday, December 28, 8 p.m., St. Paul's Episcopal Church. 224-4434.

**THE JAMES FRANCIS LAMONT SHOW**, with Bill Green's 26-piece orchestra, Sunday, December 28, 8 p.m., Civic Theatre. 236-6510.

**ORGAN MUSIC**: Daniel Harding Burton plays works by Cesar Franck, Sunday, December 28, 7 p.m., First United Methodist Church. 297-4366.

**CHAMBER MUSIC** for the viola da gamba performed by Anne Harter Jones, Monday, December 29, 8 p.m., French Parlor, Founders Hall, USD. 291-6480, ext. 354.

**LOS ANGELES PHILHARMONIC**, conducted by Zubin Mehta, Saturday, January 3, 8 p.m., Civic Theatre. 224-2063.

## Sports

**AMATEUR BOXING**, Saturday, December 20, 5:30 p.m., S.D. Coliseum. 232-8362.

**MOBILE FITNESS PAR COURSE**, Saturday and Sunday, December 20 and 21, 9 a.m. to 3 p.m., Robb Field, Mission Bay Park. 236-5717.

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**CALIFORNIA FIRST BANK CHRISTMAS VACATION JUNIOR TENNIS TOURNAMENT**, singles and doubles for beginner, intermediate and advanced players, Monday and Tuesday, December 22 and 23, and Friday through Sunday, December 26 through 28, 8 a.m. to dusk, Morley Field, Balboa Park. 273-6399.

**7th ANNUAL RESOLUTION RUN**, 3-mile jog in Balboa Park, Wednesday, December 31, 12:15 p.m., starting from Sixth and Laurel Streets. 232-7451.

**"PENGUIN DAY" SKI FEST**: Water ski show and boating demonstrations, Thursday, January 1, 8 a.m. to 2 p.m., De Anza Ski Beach, Mission Bay. 276-0830.

**NEW YEAR'S DAY YACHT RACES**, sponsored by the Yacht Club, Thursday, January 1. For details, 222-1103.

**6th ANNUAL INVITATIONAL RUGBY TOURNAMENT**: 32 teams from the western United States compete, including U.C. Berkeley, S.D.S.U., and U.S.D., Saturday and Sunday, January 3 and 4, starting 8 a.m., Robb Field, Mission Bay Park.



**HOCKEY**: Mariners vs. Cincinnati, Thursday, December 18; vs. Houston, Sunday, December 21; vs. Quebec, Tuesday, December 23; vs. Phoenix, Friday, December 26; 7:30 p.m., Sports Arena. 224-4176.

**COLLEGE BASKETBALL**: S.D.S.U. Aztecs vs. U.S.D. Toreros, Friday, December 19, 8 p.m.; Aztecs vs. St. Francis, Pa., Friday, December 19, 8 p.m. 280-1292.

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Tuesday, December 30, 8 p.m.: both games at S.D.S.U. Peterson Gym. 286-6947. Mesa College Olympians vs. S.D. City College Knights, Saturday, January 3, 7:30 p.m.; Olympians vs. Southwestern College, Wednesday, January 7, 7:30 p.m.; both games at Mesa College gym, 280-7610, ext. 139.

## Theatre

**COLUMBINE MADONNA**, a Christmas comedy presented by Genesis Theatre, Saturday, December 20, 2 p.m., Bazaar Del Mundo, and Sunday, December 21, 3 p.m., Zorro Gardens in Balboa Park. 461-8255.

**THE MIND WITH THE DIRTY MAN**, dinner theater, December 30 through January 26, Tuesday through Saturday, dinner, 7 p.m. and curtain 8:15 p.m., Sunday at 6 and 7:15 p.m.; Saturday luncheon matinee with lunch 12:15 and curtain 1:30 p.m.; Sunday brunch matinee with lunch 11 a.m. and curtain 1:30 p.m.; Broadway Dinner Theatre, Hotel San Diego. 234-3453.

**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. 238-2255, after noon.

**REVIVING UP**, family play on the American Revolution, Fridays and Saturdays, 7 p.m., and Sundays, 2 p.m., through December 21, Patio Playhouse, Escondido. 746-6665.

**HERE'S LOVE**, Meredith Wilson's musical based on *Miracle on 34th Street*, Fridays and Saturdays through December 20, 8 p.m. (senior matinee December 14, 2 p.m.), North County Community Theatre, 726-9802 (evenings).

**HANSEL AND GRETEL**, presented by the San Diego Community Opera Theatre, Fridays and Saturdays at 7:30 p.m., through December 20, Sunday, December 14 at 2:30 p.m., and Sunday, December 21 at 7:30 p.m., San Diego City College Theatre. 238-7854.

**THE CONVENTION**, a new play by T. K. Blakesley. Performances are at 8:30 p.m., Crystal Palace Theatre. 468-8001.

**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.

## Lectures

**SPAIN TODAY** - Francism without Franco, a report by Mark Schneider, Socialist Workers Party, Millant Forum, Friday, December 19, 8 p.m. 280-1292.

**POETRY READINGS** by Arthur Frick, Saturday, December 20, 11 a.m., John Cole's Bookshop, 454-4766; and by Carolyn Forché, Sunday, December 21, 7:30 p.m., and Mike West and Catherine Rapp, Sunday, December 28, 7:30 p.m., Loft Bookstore, 235-0463.

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**FOREIGN POLICY IN THE 70s**, a lecture by Arthur Blaustein, associate director of the National Economic Development and Law Project at U.C. Berkeley, Wednesday, January 7, 8 p.m., Copper Room, San Diego Convention Center. 280-7691, ext. 139.

## Dance

**THE NUTCRACKER**, performed by the California Ballet Company, Friday, December 19, 8 p.m., Saturday and Sunday, Dec. 20 and 21, 2:30 and 8 p.m., Civic Theatre, 236-6510. Additional "cameo" performances, Dec. 19, 7 p.m., and Dec. 20 and 21, 5 p.m., at the Mission Valley Center Mall.

## Film

**DOCUMENTARIES**: "American Wilderness," Saturday and Sunday, December 20 and 21, 1:30 and 3 p.m.; "The Mystery of Stonehenge," Saturday and Sunday, December 27 and 28, 1:30 and 3 p.m.; both films at the Natural History Museum. 232-3821.

**CONTEMPORARY FIGURATIVE ART**, two short films on Jim Dine and David Hockney, Monday, December 22, 8 p.m., Sherwood Hall, La Jolla Museum. 454-0183.

## Special Events

**VARIETY SHOW AND DANCE**, a benefit by the San Diego County Deputy Sheriff's Association, Friday, December 19, 7:30 p.m., Sports Arena. 236-3113.

**SNOW WORLD AT SEA WORLD**: 8000 square feet of snow, 18 inches deep, with a 20-foot-high slope for sliding and a 320-foot Christmas tree, December 20 through January 4, Sea World. 232-6363.

**12th ANNUAL LAS POSADAS**, traditional Mexican Christmas celebration, Sunday, December 21, 2 p.m., Mission San Luis Rey, near Oceanside. 757-3651.

**4th ANNUAL CHRISTMAS LIGHT BOAT PARADE**: The Dillgas Society sponsors a parade of 75 to 100 illuminated boats, from Shelter Island Basin past Shelter and Harbor Islands and the Embarcadero, Sunday, December 21, starting 6 p.m. 222-0301.

**NEW YEAR'S EVE PARTY**, sponsored by the San Marcos Parks and Recreation Department, Wednesday, December 31, 9 p.m. to 2 a.m., The Barn, San Marcos. 744-1875.

**NEW YEAR'S PARTY** with Middle Eastern dinner, music by the Babylon Band, and belly dancing, Wednesday, December 31, 8:30 p.m., International Center, UCSD. 452-3731.

**BICENTENNIAL ECUMENICAL SERVICE** to welcome the New Year, with combined ecumenical choir of various faiths, starting midnight, January 1, Mission San Diego de Alcala. 281-8449.

**NEW YEAR'S DAY SPLASH**: Members and guests of the Rowing Club dive into San Diego Bay in a display of faith in the

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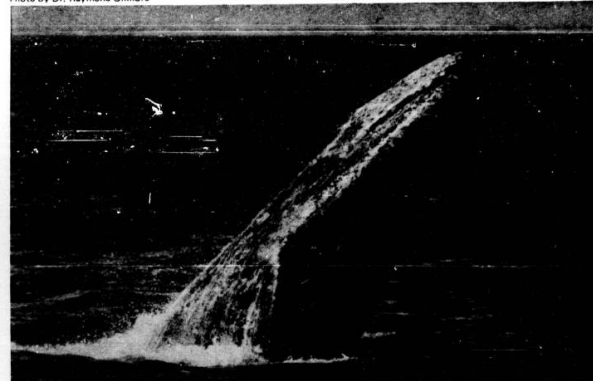
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**EARRINGS**

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area's climate, a tradition dating back to 1895. Thursday, January 1, 12:30 p.m., 525 E. Harbor Drive. 291-4134.

Photo by Dr. Raymond Gilmore



**WHALE-WATCHING EXPEDITIONS**: The annual migration of California gray whales can be observed in tours conducted by the Natural History Museum, December 27 and 28, and January 3, 4, and 11 (for details, 232-3821), and tours conducted by H & M Landing, December 18, 20, and 27 (for details, 459-7495).

## Galleries

**THE KONDON COLLECTION**: Expressionist work dated 1910-30 and paintings by American artists including Billy Al Bengston, Jules Olitski, Gary Hudson, and Harvey Quaytman, from the private collection of Dr. Vance E. Kondon, December 20 through February 1, La Jolla Museum of Contemporary Art. 454-0183.

**TOULOUSE-LAUTREC**, a selection of graphic arts from the Baldwin M. Baldwin collection, through January 11, Fine Arts Gallery. 232-7931.

**CONTEMPORARY CRAFTS**, objects in wood, fiber, metal and clay, through January 8, Boehm Gallery, Palomar College. 744-1150.

**OILS, GOUACHES, AND DRAWINGS** by Irene Bianucci Soravia, December 14 through January 9, Bard Hall, First Unitarian Church. 296-9925.

**PHOTOGRAPHS** by Bernard Kolyshar, John Rocco, Kean Wilcox, George Zuconni, through December 31, My Eye Gallery. 454-7223.

**RECENT WORKS** by Reese Shaw, and paintings and drawings by Don Patterson, December 6 through January 4, Fine Arts Gallery of San Diego, Balboa Park. 232-7931.

**THE AMERICAN WEST** in watercolors and drawings by Charles Sultan, December 7 through 31, A. Huney Gallery. 296-1522.

**MARTHA BARR LEWIS**, painting exhibit entire month of December, San Diego County Law Library, upper lobby, 1105 Front Street. 236-2211.

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

**THE GRADUATION SERIES**, by Carol Esaki, now through December 19, Founders Gallery, University of San Diego, Alcala Park. 291-6480, ext. 354.

**DELAUROUX 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.

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

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One free live houseplant with any purchase at our flower boutique

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# All I want for Christmas is...

## Steve Esmedina

1. For Elton John Fans: Rovy Music's *County Line* and *Siren*. If intelligence is criterion for judging an artist, then Bryan Ferry has good claim to being the "greatest" rock artist. He has something rock music has always been afraid to admit to its fold: an adult's sensibilities. Lyrically, Ferry is a soured romantic, tossing his champagne glass into the fire and resigning his days to equal mixtures of celebration, remorse, and sentimentality. The vast array of subjects he has dealt with, love songs to inflatable dolls, odes to Bogart and Bogarde, denunciations of Nietzsche, hymns to Texas as the "New Jerusalem," and tours through swinging singles bars—all reveal a oblique, but unique perspective. Musically, however, Ferry's album is a surprise. His early albums are moody, turbulent blends of campy rock and roll, passionate ballads, and atmospheric electronics. His later albums, more "commercial" *County Line* and *Siren* are every bit as professional and arresting, but are less quirky. Ferry's band, Rovy Music, rises to its leader's highly individualistic occasions. What players like saxist Andy Mackay and guitarist Phil Manzanera lack in technique, they compensate for with pure, eloquent, pain-racked imagination. Unlike Elton John, the greatest rock product-churner, Ferry and Company are incapable of creating half-assed pabulum. So how come John is more famous?

Open evenings 7 including a week.

Maytalls have achieved remarkable success in commercial centers like New York and San Francisco, the audience for reggae has remained peripheral, cult-oriented. Flicked away last year by glitter rock and subverted off the dance floor this year by disco, the likelihood of songs such as The Waiters' "Them Belly Full" and The Masters' "Pressure Drop" rising to the top of the AM pops seems highly unlikely. The paradox is that reggae has retained the quality that current black pop music threatens to do away with—soul. Reggae can be as raw like The Maytalls, refined like Cliff, or a mix like The Waiters. But what it always is, earthy, physical, and lyrically focused on something besides don't a little dance, make a little love, and gettin' down tonight.



3. For Herbie Hancock, Ramsey Lewis Fans: Archie Shepp's *There's a Trumpet In My Soul* and Keith Jarrett's *The Köln Concerts*. Shepp and Jarrett share only one stylistic constant: excellence. Shepp is an inexplicably neglected genius. Jarrett is a bridge-gapper between personal creator and popular performer. Both musicians are widely eclectic, in their generic range, but their approaches are radically different. Shepp is an orchestrator. He can tie the most divergent things—sparring horn solos, searing violins, synging ensembles string passages, delicate flamenco guitar figures, and caterwauling gospel choruses—into a insistent patchwork quilt. Jarrett, on the other hand is an improviser. In the course of a given ballad he can run the gamut of piano styles, from blues, ragtime, country, Chopin-like glissandos, and protracted moments of silence. He is one of those rare gifted artists like Jerry Kosinski, Robert Bresson, and Terrence Malick who can promote intellectual involvement by demanding emotional distance. His work is always calculated,

reflective, and haunting. Between them, Shepp and Jarrett come up with the most breathtaking styles in jazz.

4. For Eagles-Albans-Outlaws Fans: Little Feat's *The Last Record Album*. The most persistently annoying thing about the synthetic boogie cowhands like the Eagles is their lack of awareness about their own contrivances. Their adherence to standard rock myths—women as seducers to evil, the existential freedom of the ramblin' road, the soulful purity of the leather-draped gunslinger—are rendered straight-faced, unrelentingly. Little Feat takes these same myths, pokes fun at them, turns them inside out, and reveals them for what they are: pulp-fantasy. The psychological tone of their records is always inward, depressing, and knowing. They sound like standard boogie fare at first, but are loaded with embellishments. Funky syncope, jazzy synthesizer breaks, and absolutely slashing guitar work. They really are, as Robert Christgau has observed, a "thinking man's bar band."



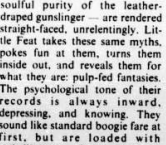
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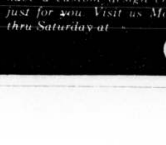
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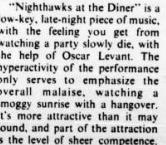


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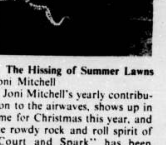


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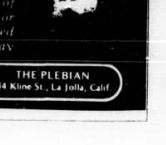
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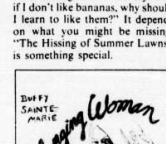
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Most though, it's a lively album, and that alone would make it special, even without Buffy's husky, quivering voice. She's got it well under control this time, and she and the musicians seem to understand each other. It's a great album, if you can ever find a copy.



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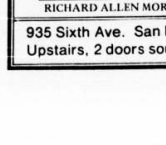
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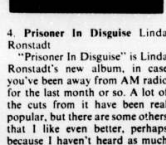
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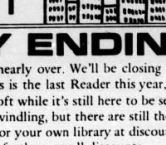


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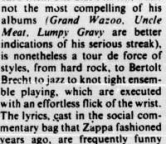


Linda makes it a performance the Carter Sisters could be proud of. It's a pleasant album rather than a great one, but not to be sneered at on that account. Sometimes all you want is a pleasant album to while away the evening. This may be it.



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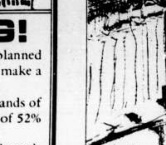
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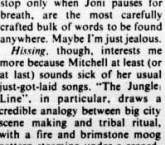


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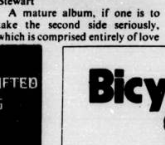


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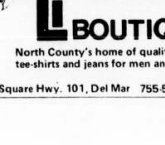
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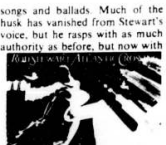
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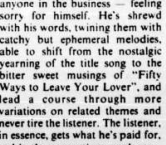


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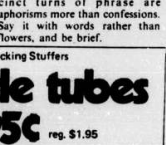


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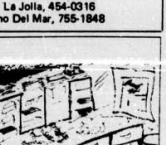
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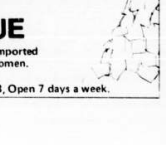
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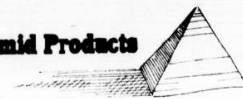
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# Reader's Guide to Movies

## Duncan Shepherd

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**COCAINE FIENDS 7:30 (PG)**  
**REEFER MADNESS 9:30 (PG)**

DEC. 21-23 • WOODY ALLEN'S  
**WHAT'S UP, TIGER LILY 7:30 (PG)**  
**SLEEPER 9:00 (PG)**

SAT. DEC. 20 • KIDDIE MATINEE • 12:00 NOON  
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**Christopher Plummer**

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**The Man Who Would Be King**

Screenplay by John Huston and Gladys Hill  
 based on a story by Rudyard Kipling. Music composed and conducted by Maurice Jarre  
 Produced by John Foreman Directed by John Huston

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man to seek a life of simplicity and tranquility. Along this difficult path, the emotional climaxes occur fairly often and are surprisingly irresistible. Newcomers Graham Faulkner and Judi Bower, as Francis and Clare, are required to be the most breathtaking beauties in all humankind, and they do not look in the least worried about handling their assignments. 1973  
 \*\* (Ken, 12/21 through 23)

**Capone** — Ben Gazzara's prominent contributions to the portrayal of Al Capone are a stiff neck and cheeks stuffed like a chipmunk's. This otherwise original retelling of gangster's career, directed by Steve Carver

**American Graffiti** — The peak adventures, climactic decisions, and profound self-revelations of an unobtainable quartet of bosom buddies (four diverse types, from class prez to notoriety hood, who would not speak two words to one another in four years of high school) compressed into one long night, placed vaguely at the end of summer, in 1962. Non-stop pop songs, and putdown slang (twerp, dork, punk, etc.), and Sunset Strip culture are flung into the pot, gaily, knowingly, fondly. The effusion, in conjunction with the confusion, produces an effect of lightness and abandon that is more like confetti than graffiti. Directed by George Lucas. 1973  
 \*\* (Ken, 12/21 through 23)

**Benji** — A dog. Produced, written, and directed by Joe Camp.  
 • (North Park; Fox, through 12/19)

**Brother Sun, Sister Moon** — Young Francis of Assisi promoting poverty and naturanism in a Zeffirelli production of infinite expenditure and frill is a staggering paradox, although the raucous Italian supporting actors provide plenty of convincing reasons for a young



HOUD OF THE BASKERVILLES

and produced by Roger Corman (whose ST. VALENTINE'S DAY MASSACRE lends some spectacular footage of property damage by machine guns), pounds hard on the ironies surrounding a brutal punk who rises to silk-sheet czarism ("To me," he announces, "grand opera is the berries"). It is not sloppily made — e.g., an artful construction of an assassination, as a silhouetted gangster strolls to his appointed death amid the pillars and pools of light in a deserted nightclub; because of that, and because everyone in the strong cast (Harry Guardino, Sylvester Stallone, Susan Blakesley, John Cassavetes) seems to have taken the job seriously, it avoids thinness, even though it feels compelled to cover nothing but the commonest underworld rituals and the commonest highlights of Capone's career.  
 \*\* (Plaza)

responses to their nicely balanced characters, each one owning an apt amount of honorable selfish aspiration, good will, failure of nerve and judgment. 1974.  
 \*\*\* (Parkway 2)

**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 boldly, (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, I-beg-your-garden-variety drive for the suppressed truth — are obvious and insurmountable. Some bright

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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 Susan York climb down from the witness stand, begin to act out her testimony, 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 horror Howard, Richard Attenborough.  
 \*\* (Fashion Valley)

**Dirty Harry** — Clint Eastwood and his favorite director, Don Siegel, look over the project from Frank Sinatra and Irvin Kershner, and the outcome is one more semi-shoddy, semi-sturdy Siegel cop movie, with a great deal of slightly motivated and slightly connected dashing around, huffing and puffing, punching and gouging. The grudge relationship between a loner cop and a psychopathic killer is developed mainly as a sequence of chase and stunts for the athletic star; only occasionally does Siegel pause to make something solid out of his countless locations — e.g., some sweeping, elevated views of San Francisco rooftops, streets, football stadium, or a close-up, earbound view of a public park giant concrete cross, the camera pressed forcibly against the dwarfing structure. 1971.  
 \*\* (Cabrillo)

**Earthquake** — A diverse and arbitrary 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, guilt, self-doubt, as the city of Los Angeles crumbles under an unprecedented earthquake. Mark Robson's skillful, and sometimes inspired, movie-making generates an edgy first-half of literalized dreams and dreams, intermingled, the second-half is given over mainly to marvelous, shrewdly manipulated visual effects and cliffhanger rescues. Charlton Heston, Genevieve Bujold, Ava Gardner, George Kennedy.  
 \*\*\* (Parkway 1)

**Fantasia** — The Disney studio's experiment, setting animated sequences to a few standards of classical music, conducted by Leopold Stokowski, does not do too much for the music (it's rather like a creative writing assignment in the 6th grade: Okay, class, what do you picture in your mind when you hear this record?). Except that the audience is corralled to listen to the real show is the animation, especially the showman's hubbub ("Rite of Spring") and the Mickey Mouse nightmare (to "Sorcerer's Apprentice"), which show off one of



Disney's fortes — frightening little children. 1975. "You know, Willy Ford! Shit," he was a dandy little southerner. That's what we called him, a dandy little southerner. "You mean," his patient French comrade interrupts, "a communist!"  
 \*\*\* (Plaza)

**French Connection II** — Inevitably it will be remarked that Popeye Doyle's footage across half of Marseille and along its coastline, in feverish pursuit of trolly and yacht, doesn't measure up to the car-chasing-subway of the first CONNECTION. And it should be stressed that this is a mark of the sequel's good sense. Here, the chase follows meaningfully from the hero's twisted fortunes: a hardy sprinter at the movie's outset, he is taken captive and is transformed by heroin into a sodden lump and an unmanned blubberer, then rebuilds himself, with calisthenics in his dingy hotel room and jogging along the boulevards, in preparation for his ultimate long-distance endurance test. John Frankenheimer's direction and Claude Renoir's camerawork — flexible and unfurled — allow the dogged police work to be absorbed into the French environment, aged and flavored — shipyard, narrow streets, an old stone cellblock, a long-standing and renamed hotel with a cracked-tile entryway and dark, gray, sunless rooms. Actually, while the chases and shootouts are exciting enough to watch, the most pleasurable, lifelike stuff is entirely unheralded and unshaped — the meandering explorations of the city, and the long detour into the hero's rehabilitation, where the star, Gene Hackman, is permitted a very loose

rein and controls the pace beautifully. "You know, Willy Ford! Shit," he was a dandy little southerner. That's what we called him, a dandy little southerner. "You mean," his patient French comrade interrupts, "a communist!"  
 \*\*\* (Plaza)

**Friends** — The fluid, fatalistic romance, the rather ungainly favorite manner of the 14-year-old

**The Unicorn Cinema**  
 Drawings through Tuesday  
**THE GOSPEL ACCORDING TO ST. MATTHEW**  
 7 & 9:30pm Directed by Paolo Pasolini  
 A 1966 film, the first of a series of biblical versions of the Life of Jesus Christ.

**ANIMATION PIE**  
 A 1966 film, the first of a series of biblical versions of the Life of Jesus Christ.

**Sunday at One (December 21)**  
**Hollywood Musicale**  
 Presents  
**DEBENT SONG**  
 A 1966 film, the first of a series of biblical versions of the Life of Jesus Christ.

**Wednesday Only (December 24)**  
 Members Showing at 7 & 9:30  
**THE GENERAL**  
 A 1926 Buster Keaton comedy.

**Beginning Thursday December 25**  
**10th ANNIVERSARY OF ANIMATION**  
 Part I: 7 & 9:30 Part II: 8 & 10pm  
 A collection of short films.  
 ALSO: CHRISTMAS CRACKER

**Saturday at Midnight (December 27)**  
**THE NOCTURNAL CINEMA**  
 CIVILIZATION  
 A primer against the horrors of war is the subject of this short film.

**Wednesday Evening January 31**  
**SCIENCE FICTION**  
 The Unicorn's annual New Year's Eve celebration will begin at 7:00 and for 24 continuous hours will be a fine

**Beginning Thursday, January 1**  
**ALICE'S RESTAURANT**  
 7 & 9:30pm Directed by Arthur Penn  
 With: Amy Sullivan and Pat Quinn  
 A 1966 film, the first of a series of biblical versions of the Life of Jesus Christ.

**Saturday at Midnight (January 3)**  
**THE NOCTURNAL CINEMA**  
 VISIT TO A SMALL PLANET

**Beginning Wednesday, January 7**  
**THE WRONG BOX**  
 7 & 9:30pm Directed by Bryan Forbes  
 With: John Mills, Ralph Richardson, Peter Sellers, Michael Caine and Dudley Moore

A fantastic farce about a family's fight over a witch.  
**LES ENFANTS TERRIBLES**  
 7:30 & 9:30pm  
 Adapted from Umberto Eco's novel about the shared disorder and confusion that occurs in a brother and sister's

lovers, the French girl's disarming rhythmic accent, and the diluted pastel provinces shot by Andreas Winding have the effect of a sedative. Anice Alina, Sean Bury, directed by Lewis Gilbert; music by Elton John. 1971.  
 \*\*\* (Ken, 12/21 through 23)

**The General** — The image of rural American landscapes and buildings — flat, plain, simple, like Keaton's face, provides a solid, sober backdrop to the adventures of a Confederate Army reject who rescues a hijacked train from a Union raiding party. It's one of the funniest Keaton comedies, but you still might feel that admiring applause, rather than laughter, is more — often the appropriate response to Keaton's athletic triumphs over unending obstacles. 1926.  
 \*\*\* (Unicorn, 12/24 only)

**The Hound of the Baskervilles** — Re-release of the initial teaming, 1938, of Basil Rathbone's Sherlock Holmes and Nigel Bruce's Dr. Watson. With Wendy Barrie and Richard Greene, directed by Sidney Lanfield.  
 (Ken, 12/25 through 27)

**Ken Cinema**  
 4061 Adams Avenue 783-9009

## Up and Coming VISIONS

Fri.-Sat., Dec. 19-20

Sun.-Tues., Dec. 21-23  
**BROTHER SUN SISTER MOON**  
 "friends"

Thurs.-Sat., Dec. 25-27  
**Hound of the Baskervilles**  
 AN INTERVIEW WITH CONAN DOYLE

Sun.-Tues., Dec. 28-30  
**Happy Birthday, Wanda June**  
**The Loved One**

Wed.-Thurs., Dec. 31-Jan. 1  
**A MAN FOR ALL SEASONS**  
**THE TAMING OF THE SHREW**

Fri.-Sat., Jan. 2-3  
**STATE OF SIEGE**  
**HEARTS AND MINDS**

Sun.-Tues., Jan. 4-6  
**LISZTOMANIA**  
**THE DEVILS**

Wed.-Thurs., Jan. 7-8  
**The Seven Samurai**



commentary, in a voice as flat and dry as Kansas. Maurice Jarre, who has plenty of poetry in his soul, is content to score the movie with a pleasant rehash of his regular themes. It's for little kiddies exclusively. Directed by Robert Stevenson. (Alvarado Drive-In, from 12/20)

**Jaws** — How to cope with a rogue shark, who's chomping his meals among the summertime beachgoers on a New England vacation site, is a possibly plausible crisis, puffed up however to "e proportions of a whopping fish story. The plot appears to be fooling with some adventurous chemistry, the hunting party brings together a brash roustabout from the Oceanography Institute, a mystical mariner out of Melville, and a befuddled hydrophobe uprooted from the big

city, but the questions sounded in this streamlined thriller are no deeper than "Who's next?" or "What's next?" on the agenda of the insatiable Great White Man-eater. 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-hem, dubiousness, and ha-ha frolics, and their eventual howl-cow awe when they come face-to-face with the beast (an impressive mechanical contraption, usually photographed from a dentist's point of view). (Fashion Valley, Alvarado Drive-In, through 12/19)

**The Killer Elite** — With James Caan and Robert Duval, directed by Sam Peckinpah. (Center Cinema 1)

**King of Hearts** — One of Philippe De Broca's moldering confections. Music box melodias, fairy tale costumes, and prancing acting unite to demonstrate that war is not good and that the inmates of a funny farm are sadder than the people wheeling and dealing in the real world. With Alan Bates. 1966. (Loma)

**The Last Tango in Paris** — Bernardo Bertolucci's big splash. It has been so overdescribed and overdescribed that nearly every incident seems familiar even as it's happening. And so, the focus of attention is narrowed to the extravaganzas of Bertolucci's juicy romantic style, his inexpressible bursts of camera movements, gushes of music, rich lighting effects. Brando's mulled-over acting maneuvers are effectively lightened by Maria Schneider's contrasting breezy, instinctive air. (Center Cinema 1)

**Lenny** — Dustin Hoffman's diligent impersonation of the irrepressible and uncalculating. An odd for a former dancer-choreographer. Bob Fosse robs his actors of movement and body, preferring to pound them with tight closeups, in arty Bergmanesque black-and-white, that bluntly underscore the crassness of everybody but luckless Lenny, and to create movement with occasional flourishes of cut-out montage in freely jumping about in time from nightclub routines to private life, he fractures the LADY SINGS THE BLUES fame-and-heartbreak formula, in order to establish some feeble Freudian links between Lenny's raging words and his agonizing experiences. With Valerie Perrine. (Center Cinema 2; Pacific Drive-In, Campus Drive-In)

**Let's Do It Again** — The reunion of Bill Cosby, who does the double-talk, and Sidney Poitier, who does the double-takes and also does the directing, maintains a willful ignorance of gambling, boxing, and hypnosis throughout its stumbling stop-and-go pursuit of laughs. The silly and underdeveloped script begs for the surrealistic Looney Tune 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)

**Love and Death** — Woody Allen makes an unexpected retreat, taking along in his eggshells and neuroses, to Russia of the Napoleonic era and to the social circles chartered by Tolstoy, Turgenyev, others. He presides over more props, more extras, more budget than ever before it was

shot, furthermore, in Paris and Budapest), but all this seems not to have gone outside his head. Where classic Russian films offer advance no strong individual characters and no strong individual characters and no strong individual characters, Allen offers himself (although he throws a charitable amount of laugh-lines to Diane Keaton, and she has acquired considerable knowledge of how to handle them). Allen's selection of his established superiors — Feinsten, Bergman, Dostoevsky — are just fictitious of the time, the harebrained, schoolboy imperious. But they establish a High Art ambience, unlike Allen's usual pop-culture parodies, and this serves to better set off the chronic, jittery facetiousness which he maintains out of self-defense, self-mockery, and self-centeredness, while he carries on his tireless search for a good and

**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, stays home, wears bedgowns, talks on street corners through a bullhorn, and works tirelessly for the betterment of his people. This is not really a social-consciousness but a Douglas Sirk soap opera, more the social-consciousness is more credible. And, although Berry Gordy's novice directing suggests he has studied a few movies, he doesn't totally know how to make these movies like they used to: David Watkin's color image is messy and faded, like a ragged collage of torn-away posters on a brick wall; and the costumes, designed by Diana Ross herself, are supposed to create a big splash on the fashion market ("the look is look"), but they sting your eye as if they're out of an eyepicker. With Tony Perkins, Jean-Pierre Aumont. (Parkway 2)

**Manson** — A documentary by Robert Hendrickson on Charles Manson and his followers. (Pacific Drive-In, Campus Drive-In)

**Nashville** — Robert Altman proceeds to course over salient features of the American scene with amazing, candid headiness. His leaps-and-bounds progress is made to look effortless, smooth, liquid, because of his habit of skimming, primarily. Here, he and his allies visit Music City, U.S.A., but they arrive there with their own ideas ready and unalterable. Their air of bemusement seems cagily knowing, hardly at all enlightening. Altman has edged up to his chosen site and has declined to get more than his feet wet. He provides an audacious idea, worth pursuing, to do a movie about country music that employs no legitimate country singers, only songs written by the imposter performers themselves, and a musical answer, without country music background or interest. The result — a curious lack of excitement in the music, lack of awareness of the music audience, lack of appreciation of the creative work involved. Altman uses a PEYTON PLACE complicated structure — a thick weave of characters — but, without doing any real plotting, he uses it to disguise the fact that he deals in one-note, monotonous, uncomplicated characters, and events. There are, just on the law of averages, some agreeable faces in the milling mob. Karen Black, more than anyone else, makes a recognizable try to sing country-style. David Peel displays a scrubbed pink face and impeccable manners as a docile college graduate whose function in life is to be his Papa's Pride. Lily Tomlin and two dead-mule children set up an interesting, arbitrary domestic situation, acting with perfectly straight faces in a movie overrun with smirks. Ronny Blaney, Allen Garfield, Barbara Harris, Henry Gibson. (Grossmont)

**One Flew Over the Cuckoo's Nest** — From the Ken Kesey novel, starring Jack Nicholson, directed by Milo Forman. (Cinema)

**Rollerball** — The vision of the future in William Harrison's screenplay is plagued with severe myopia and checked with blind spots. His origin is Harrison's very short story in Esquire, and he'd be damned if he was going to spend much more thought on it. Maybe the near-sightedness accounts for Norman Jewison's directing the thing with a

preponderance of slow zooms into extreme closeups as a result, though, the real danger of the future appears to be not the ultraviolence nor the loss of individualism as much as the creeping closeups. James Caan's battle scars, one can see very plainly, are a fine makeup job. Really, the imagining of a future world of leisure, computers, corporations, and so forth, is a simple parody-without-murder of the present world. Caan's melodramatic gladiator's ruses in the arena light to ignite pinneers with a gun that shoots balls of fire, and the international sort of rollerball is about ninety percent of the derby, plus a shot-pit that 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. (Cinema)

**Snow White and the Seven Dwarfs** — Re-release of Walt Disney's first feature-length cartoon, 1937. (For: Clearmont, Alvarado Drive-In, from 12/20)

**The Sunshiny Boys** — The Neil Simon stage hit, with Walter Matthau, George Burns, and Richard Dreyfuss, directed by Herbert Ross. (College: Fashion Valley, from 12/19)

**Take the Money and Run** — Woody Allen's use of crime movie 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 sardonic laughs. It is what Johnny Carson might describe as "wild." 1969. (Grossmont)

**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; he's menacing, bureaucratic adventures mix 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. The movie has a very pretty, enjoyable plot. Robert Redford, Faye Dunaway, Cliff Robertson, Max Von Sydow. (Cinema 21)

**U2: Rattle and Hum** — Egghed western about a small Apache raiding party and the frenzied terror and hatred it spreads among the white population. The cavalry unit pursues the Indians in composed archetypes, quietly well-played by Burt Lancaster, Bruce Davison,

Richard Jackel, and above all Jorge Luke. Alan Sharp's script is verbose and fascinating, and Robert Aldrich's direction rises to special occasions. 1972. (Piazza)

**Undercover Hero** — Roy Boulting, writer-director, provides some sniggering double entendres and a general co-adjutor outlook for this WWII farce located in a world-renowned Paris brothel. But he turns the bulk of responsibility onto Peter Sellers, who comes up with some amusing little tics and reflections, but who hardly gives any coherence to a movie that requires him to play a handful of roles ranging from a Japanese general to Adolf Hitler himself. (Center Cinema 3)

**Vanishing Point** — Nonsensical non-story, a car chase prolonged into an entire movie. The setting is the Western desert, where a soulation road dejeuner, naked hippies, rock stars, and a crazy 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. (Rocky Heals)

**Village** — Collection of short films, including the 1975 Oscar winner, "Closed Mondays," by Will Vinton and Bob Gardiner. (Ken, 12/19 and 20)

**What's Up Tiger Lily?** — A whimsical excuse for a movie. Woody Allen dubbed his own dialogue into a trivial Japanese secret agent movie. It's undisciplined, to say the least, but the voices are a very funny parody of standard movie dubbing, and a respectable number of the gag lines get laughs, probably because the anarchic, silly sense of humor is so accessible to anybody who has ever idly thought up captions for

photographs or talked back to a TV screen. 1967. (La Paloma, 12/21 through 23)

**Where's Poppa?** — An undeniably, even if unrelaxingly, funny New York comedy about a low-spirited attorney (George Segal) who tries to get rid of his dependent mother (Ruth Gordon), who, among her lesser faults, sours Coca-Cola over her breakfast cereal, impressive debut performances by Ron Leoman and Trish Van Devere, and the direction of Carl Reiner turns up gags of all sizes with an alarmingly high consistency than in his other films. 1971. (Century Twin 1)

**W.W. and the Dixie Dancekings** — A smiling bankrobber, out of specific lust and general generosity, promotes a one-guy, four-guys, country-and-western band to a debut at the Grand Ole Opry. The combination of a Robin Hood bandit who admires Errol Flynn and the Nashville studio music generates some amusing mimicry — of Hollywood melodrama, of the fashion in 50s rock music, and radio religion. Best moment: a Red Foley-style talk, written by Tom Rickman and Tim McIntire, and performed by Ned Beatty with steel guitar whining sensitively in the background. Bud Reynolds greatly overworks his reprehensible tendency to direct his charm toward the moviegoer, instead of toward the other actors. Directorial blunder. (Century Twin 2)

**Young Frankenstein** — Mel Brooks' hermit and familiar take-off on the old Universal Pictures horror series — it does not reach very far in y direction, but it exerts a good deal of comic verve within the narrow confines. Basically, it re-examines the sort of nostalgic parody of old movies common on the CAROL BURNETT SHOW, although it is larger, fuller, and funnier. Brooks' stature as a movie-maker is enhanced considerably by his efforts to extend the parody even to the Hollywood studio techniques of the 1930s. On that score, he surpasses his nearest competitor in movie comedy, Woody Allen, who has long gravitated toward old movies in search of subject matter, but whose comic copies duplicate the proper cinematic style hazily at best in his performances as well, whether he is imitating a bank robber, a Latin American revolutionary, a robot, or a Bogartian tough guy. Allen is always undermined by his feelings of impotence. Brooks suffers from no such insecurities. Starring Gene Wilder, Madeline Kahn, Gene Hackman. (Century Twin 2)

## READER



ONE FLEW OVER THE CUCKOO'S NEST

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# Blues Harmonica Lessons Part 2

—Jon Gindick—

For most of us, music has become a spectator sport. We get involved listening to records and going to concerts as the football fan gets watching the Rose Bowl. While this is probably better than no music at all, the individual's inability to express himself, combined with an almost infinite capacity for being *expressed to*, has cut into the very personality of our culture.

A hundred years ago, every family that could afford a piano had one, and learning to play was one of the requisites of being a cultured person. Now we witness the diminishing of some of the fundamental abilities of the human intellect. Why Johnny can't read and Johnny can't write has been attributed by educators to the influence of television. Johnny sits back and lets the images wash over him instead of actively participating in the creation of images.

The same can be said of music. It has become a commercialized dream world that anesthetizes most of us, tricks us into thinking that talent is genius, that musicianship is leadership, and that the Rolling Stones' latest album is somehow more important, more beautiful music than that of the guy playing for pennies on the corner, or of the couple doing five hour, fifty song gigs in a bar for fifty dollars a night.

Making music has become associated with performance. A lot of people don't make music because they think it's something you have to do in front of people, or something you have to be damn good at. Or they don't learn to play because they have a fixed idea about themselves that goes something like "I'm not musically inclined," or "I have a tin ear." Then they will pay five dollars for a record album and won't put a quarter in the hat of the street musician.

Which brings us to the harmonica — the tiny, humble, inexpensive, easy to carry, easy to play harmonica. Here is an instru-

ment that cuts through most of the music fog that the dreammakers have fabricated for the past twenty years. No one accuses a good harp player of being a genius. No, you don't have to be "gifted" to play the harmonica. All you have to do is make it a part of your life. Play it instead of the radio, or along with the radio. Play it for the multitude, play it for your lover, play it for yourself. Most important, play it for fun.

This is the second of a two part article on the secrets of playing the blues harmonica. Last week, I wrote about the fundamental skill of getting a single note, and making that single note harmonize, or fit in, with the blues progression that your guitar player put on the taped cassette.

The notes that harmonize are called safe notes. You can't make a mistake if you play only safe notes. Putting a riff together is going from one safe note to the next, using stepping stone notes, notes that don't fit in, to link it all together.

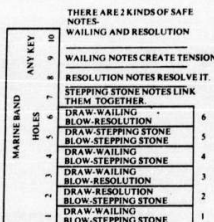
Almost any kind of cohesive storytelling, be it musical or literary, is based on the principle of creating tension and then releasing it. The same is true of blues harmonica. There are two kinds of safe notes. Wailing notes create tension. These are the notes that twist and bend and warble and have us sitting on the edges of our seats. The wailing notes are all draw notes. They are 1 draw, 3draw, 4draw, 6draw.

Notes of Resolution resolve the tension. After the harp player has twisted and wailed he brings it home. We sit back and sigh and say, "Jeez, what a solo." The notes of Resolution are 3blow, 2draw and 6blow.

So if you play the Reversible Blues Riff — 3blow 3draw 4blow 4draw 4blow 3draw 3blow — you stress the 4draw at the top of the riff to make tension. On the way down you create tension on 3draw, then you resolve the riff on 3blow. If your tune is good and you are getting a single note, it should sound blissy.

Listen to harmonica records — Charlie McCoy, John Sebastian, Paul Butterfield — and listen for the tension and the resolution of tension. This principle is the difference between making noise on your harp, and making music.

Here is a map of your harmonica for playing the blues:



When jamming to a basic blues progression on guitar, the beginning harmonica player searches for a pattern he can repeat over and over. Repeating this pattern, stressing the wailing notes for tension, gliding over the stepping-stone notes, and resolving on the notes of Resolution will sound different each time, because the guitar player is changing chords, thereby changing the backdrop for the harp. Once the beginner has learned to create tension and release it with one simple pattern, he can try variations with a lot of success. Some of his most original, daring riffs will be mistakes that he followed through on.

The first riff that you should learn is the Reversible Blues Riff. You have to get so you can do it automatically, without thinking, and then try to fit in with the music on the taped cassette. Be free and easy, but remember that when it doesn't sound good it is probably because you aren't making tension on 4draw. Or because you aren't gliding over the stepping note, 4blow, quickly enough. Or because you aren't getting a single note.

Put the paper away as soon as possible and play the riff from memory. Play it as though you were taking a breath of air. Automatic, quick, without thinking.

Work on blending your notes together so that the riff has a sliding effect.

Another good pattern, on the bass end of your harp is the Good Morning Riff: 1draw 2blow 2draw 2blow 2draw. This run starts on the wailing note 1 draw and ends on the note of resolution 2draw. If your notes sound like fog horns, it is because you are being too violent with your

harmonica. Relax as much as you can. Don't stick your chin out, or screw up your face. Be gentle. You'll find it difficult to play harmonica when you are reading the notes from a book. These things have to be internalized, coming from the inside out, before they are effective. This is why, when you play your harp, you should do whatever you do to relax, and lose yourself.

The high range of your harmonica takes you up to 6draw, which is a wailing note, and allows you to resolve on 6blow. Or you can take a run down to a note of resolution at 3blow.

4draw 6blow 5draw 4draw 4blow 3draw 3blow.

These are three patterns that take you over the most easily played part of the harmonica. Make these riffs fit in with the guitar music and will be well on your way to playing innovative cross harp.

Unfortunately, there is not a universal language for playing blues harp. Sheet music would not do much good because the incredibly subtle, but powerful inflections would be lost. The inflections are created chiefly by bending notes. The word "bending" is used to describe that act of twisting the note lower than it was actually meant to be played.

For instance, here is 4draw:

By changing the shape of your mouth and opening your throat you can bend the note down like this:



Two hundred students have taught me that note-bending comes when a person has fooled around and experimented with his draw notes long enough to discover it on his own. One more clue, though, is that bending draw notes on your harmonica is not unlike whistling high, then whistling low on the inhale. You must change the trajectory of the air as it enters your mouth.

As I wrote earlier, there are few folks who could read this article, pick up a harp, and play good blues. Hopefully what I've said will encourage you to start. And if you are already a harmonica nut, but you are in a rut, the technical information made enough sense to give you some new ideas.

There is always the temptation, when you are learning something for fun, to become anxious about it. Not only does this work against the very reasons why you chose to learn the harp in the first place, it also hurts your harp playing. The most important thing is to make the harp a habit, and to play your music from the inside out. If you do this, the subconscious forces of your personality will take over, and you'll amaze yourself.

And if the day comes when you see a big, curly haired fellow walking down Mission Boulevard, just huffin' and puffin', and making his harp smoke, join in. We'll have one hell of a jam.

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Photos by Bob Eckert

## Infectious Disease

Infectious Diseases is a department at University Hospital that would make an animal lover blanch. In this department five physicians and roughly fifteen staff researchers conduct experimental research into sicknesses like *pyelonephritis*, a bacterial disease that destroys the kidneys; like *typanosomiasis*, a blood parasite; viral diseases like mumps and polio; and of course all-important cancer, both in its viral and non-organic causes (like smoking).

The aspect of this department that would grieve the animal lover is the fact that the diseases are first given to animals. All kinds of animals — rats, mice, monkeys, apes, rabbits, sheep, cats, dogs, and guinea pigs. The main guinea pigs are the mice, with rats, guinea pigs, and rabbits running second, third, and fourth. A mouse may be infected with *pyelonephritis* and then treated with various cures, or first treated with a supposed preventative and then given the infection to see if the preventative works. Most of the animals come from professional supply houses. The rats, for example, are bought from companies in Minnesota and Wisconsin. The chances of your own pet being used at University Hospital, they say, are almost nil.

## 15 Things To Do Over Christmas

—Duncan Shepherd—

Alan Bridges' obscure, then obviously minor movie, *Invasion*, done seven years before his next, his high-society coming-out, *The Hireling*, was on television last Saturday night and again Sunday afternoon, Channel 13, where it shows up fairly often and where it should be watched for again in order to cancel one of the two early question marks in Bridges' career (the other, his first movie, *Act of Murder*).

As science-fiction goes, this American-International release stays pretty level-headed and feet-on-the-ground. Unlike the typical invaders-from-space story, it does not lead to an incendiary cultural-exchange program of technological pranks — toppled skyscrapers, melted bridges, etc. These human-like invaders are interested in nothing on this planet except possibly the Traveler's Aid Society.

A paddy-wagon rocket ship, passing over the Earth, is forced down with engine trouble in woody English territory, mid-night. One of the aliens, male, escapes from his two guards, female, and as he strolls along the center line of a country road is struck by a motorist and rushed unconscious to the closest hospital. While the baffled doctors ponder his curious blood sample, his X-rays, and the fabric of his rubber suit, the two guards comb the countryside, impatient only to recover their prisoner and be on their way.

Even if the material is a cut above the usual s-f stuff, it is still an admirable thing for Bridges, unpatronizing, to play it with as much prickly intensity as he plays the subtle personality chess-games of *The Hireling* and *Out of Season*. Here, too, he fully exploits the opportunities of the locale, as the events at first are scattered in-

prehensibly around the countryside, like puzzle pieces, then converge at last at the lonely sleepy hospital, placed under siege, enclosed behind an invisible wall, surrounded by degrees into an increasingly airless, enervating sweat box. Bridges also manages to create opportunities, where apparently none exist, in the characterizations, which are done with knowingness and wit. (While the slant-eyed alien rests comatose in a hospital bed, the doctors are guessing he may be Chinese, but the Chinese nurse, at a glance, is shaking her head. — He doesn't look Chinese to me. Later, one of the female aliens, infiltrating the hospital, switches places with the nurse and no one on the hospital staff notices the difference.)

The scenes are played in squeezed, hall-like spaces, the corners of the screen crowded with figures and objects close-up, and the scooped-out center of the screen reserved for things far-off. The on-screen movements go toward or away from the spectator's eye, and the movie achieves an unnerving, tick-tock excitement that has something of the clean, cutting quality of a pendulum observed from the side, the slicing edge. It is very neat work, very gratifying, and it afforded me, last weekend, one final modest treat of the kind that will be virtually impossible to come by among the movies opening around town in the next two weeks.

All the Christmas releases, according to custom, are big, bulging, showily packaged. But don't take that the wrong way. It is a rather attractive bunch this year. And because this paper takes a recess the next two weeks, I have compiled the following list of the major new releases.

*The Black Bird*. George Segal is the son of Sam Spade, and the

hunt for the elusive Maltese Falcon continues, thirty-odd years later. David Giler, screenwriter, served as both writer and director, his first try at the second job, in this take-off on Dashiell Hammett. Also starring Stephenie Audran, Signe Hasso, Lionel Stander, and Elisha Cook, Jr. At the Fashion Valley Four, December 25.

*Dog Day Afternoon*. An exemplary New York film — Sidney Lumet directed it, Victor Klemperer photographed it, and Al Pacino, Charles Durning, Chris Sarandon, and John Cazale are in it — based on a true incident, an attempted bank robbery in Brooklyn that turned into an all-afternoon-and-into-the-night standoff between the hold-up men and their hostages, inside the bank, and outside, the N.Y.P.D. and F.B.I. At the Grossmont, December 25.

*The Hindenburg*. Robert Wise's re-creation of the 1937 air disaster — a Nazi zeppelin's explosion over American ground — with his frequent screenwriter Nelson Gidding (*I Want to Live*, *Odds Against Tomorrow*, *The Hustle*, *The Andromeda Strain*). From Wise's production remarks, it sounds like, somewhat in the fashion of his *Sand Pebbles*, an attempt to erect a political microcosm around and aboard a single vessel. George C. Scott, Anne Bancroft, Charles Durning, Gig Young, William Atherton. At the Loma, December 25.

*Hustle*. A re-teaming of the star and director, Burt Reynolds and Robert Aldrich, and co-star Eddie Albert as well, of last year's *Longest Yard*, which gave Aldrich his first healthy box-office killing since *The Dirty Dozen*, 1967. Reynolds is an L.A. cop, Catherine Deneuve's classy call girl, Steve Shagan, of *Save the Tiger*, did the script. At the Valley Circle, December 25.

*The Killer Elite*. Professional assassins and the C.I.A. an action-movie approach to the subject by Sam Peckinpah, with a strong masculine cast, James Caan, Robert Duval, Arthur Hill, Gig Young, Bo Hopkins. At the

Center 3 Cinemas, December 18. *Lies My Father Told Me*. Ted Allan's story and screenplay of his own childhood, a Russian-Jewish neighborhood. Montreal, Canada, in the 1920s. With Yossi Yadin, Len Birman, Marilyn Lightstone, and Jeffrey Lynas, directed by Jan Kadar. At the Fashion Valley Four, December 25.

*Lucky Lady*. The much-publicized, at least prior to Joyce Haber's departure from the

*Vest*. The Ken Kesey novel set in a mental hospital, adapted for the screen by Milos Forman, and starring Jack Nicholson as the principal patient. At the Cinemas, December 17.

*The Sunshine Boys*. The Neil Simon stage comedy about the comeback of a quarrelsome vaudeville comedy team, played by Walter Matthau, returning to old-age makeup, and George Burns, in a role first assigned to the late Jack Benny. The director



BLACK BIRD

*Times*, and trouble-plagued production about Prohibition bootleggers, shot in Mexico and reportedly fitted with a new ending shot in Rome after the final cut was tested in front of sneak-preview audiences. Stanley Donen directed the original script by the *American Graffiti* authors, Willard Huyck and Gloria Katz. With Gene Hackman, Burt Reynolds, Lisa Minelli. At the Cinema 21, December 25.

*The Magic Flute*. Ingmar Bergman's screen treatment of Mozart's opera. At the Center 3 Cinemas, December 25.

*The Man Who Would Be King*. The Rudyard Kipling adventure story at long last reaches the screen under John Huston's direction, a project that Huston has taken up and laid aside over many years, and starring Sean Connery, Michael Caine, and Christopher Plummer. At the Fashion Valley Four, December 25.

*One Flew Over the Cuckoo's*

is Herbert Ross, who, with this, is not likely to damage his reputation, enhanced earlier in the year by *Fanny Lady*, as one of Hollywood's "bankable" moviemakers. At the College and Fashion Valley Four, December 19.

Special Events. Beginning at seven p.m. on New Year's Eve, the Unicorn has scheduled a twenty-four hour marathon of science-fiction films. The UCSD Program Board, from January 4 through 9, has arranged a retrospective of Gene Wilder films and film clips, which includes the neglected *Quacker Fortune Has a Cousin in the Bronx* by Waris Hussein, and which culminates with the appearance of Wilder at a seminar, January 8, and at a preview of his new film, his first directing effort, *The Adventure of Sherlock Holmes' Smarter Brother*, January 9 (for complete program and ticket information, call 452-4090).

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Dean's distinctive work has graced album covers by Yes, Greenlake, Uriah Heep, Osibiza.  
**La Mesa Music Machine**  
8336 La Mesa Boulevard La Mesa 461-4212  
M-F 11-9, Sat. 10-7, Sun. 12-6

**Fast Pizza Deliveries**  
Great for Christmas Parties  
  
"To Pacific Beach, Mission Beach and La Jolla"  
**ANGELO'S PIZZA**  
841 TURKOVIC, PACIFIC BEACH 488-0603  
**50¢ off** any medium or large pizza — just mention the Reader when you call

**Farmer's Market**  
4525 Mission Blvd. (across from Food Basket)  
8:30 a.m. to 8:30 p.m., 7 days a week. We accept Food Stamps  
**89¢ for 12oz.**  
MONTEREY JACK CHEESE Reg. \$1.69  
LONGHORN CHEESE Reg. \$1.99  
MOZZARELLA Reg. \$1.62  
**\$1.19 lb.**  
5 LBS. ORGANIC HONEY \$3.49 • BANANAS 16¢/LB.  
FRUIT BUTTERS 79¢ each • ARTICHOKE 3 FOR \$1  
AA LARGE BROWN FERTILE EGGS 79¢/DOZEN  
1-1/2 LB GIFT DATES 99¢  
TOMATOES 29¢/LB. • MUSHROOMS 89¢/LB.  
ALTA DENA RAW MILK AND KEFIR

**FREE SPAGHETTI DINNER**  
"a \$2.10 value"  
with the purchase of any pizza or dinner  
bring in this ad — good til 1/6/76  
**Tivoli real Italian Pizza food**  
5518 La Jolla Blvd.  
La Jolla 454-6421  
Saturday and Sunday 4-12 p.m.  
\$5.00 limit — one per family \$5.00

**6" plant \$3.50**  
offer expires 12/24/75  
**NEW FOLIAGE GREENHOUSE**  
1404 Garnet (next to Warehouse Records) Pacific Beach  
275-3572 11-6 Mon-Sat

## Notices

VENSA International High-Q Society welcomes applications for membership. For information, sample magazine, send 10¢ stamp to Box 80772, San Diego 92128.

GABEOS, a gazer's lath house, many loves. Built to your needs. Hungry? Go. 2100 3rd St. San Diego, CA 92101. Tel: 258-6300.

IF YOU SEEK the rational way to inner peace and self-mastery, call the new book at 233-1141. Discussed on the Bill Gordon talk show.

FREE DELIVERY of Christmas trees to handicapped elderly in Hollywood. We need help from community. Furniture, tools, volunteers. 3959 4th Avenue, 90307.

WILL TRADE mechanical work on VW or bicycle or almost anything for an Irish Setter female puppy with papers. Todd, after 6, 287-8765.

DANIEL HARDING BURTON performs original music of romantic music. Cesar Franco, Presque, Fugue et Variations. Piece hereafter. Final, other Variations. First. United Methodist Church, San Diego, Sunday, December 28, 2 p.m. 297-4366.

OCEAN BEACH COMMUNITY SERVICES, 6043 Newport Blvd., San Diego, 92121. Counseling, 225-1107. Monday-Friday, 9 a.m. to 5 p.m. Community, education programs. We're here to help!

FIND IT AT FUTURE FOODS! A complete selection of salads, sandwiches, soups, fresh juices and delicious smoothies, all righteously priced. 1919 Caine in O.B. 222-8003.

CHINESE NEW YEAR dinner-ceremonies, Sunday, January 25, International Center, UCSD. Sponsored by US-China People's Friendship Association. 452-0747 or 454-2623.

EYEGLASSES FOUND on path to beach, San Diego, November 16. Left, Box 3958, San Diego 92103.

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A NO NONSENSE, Indian, every day 30¢ off regularly low priced Indian silver. An honest 20% off the regular price of all other authentic Indian jewelry. Bring this ad to Funky Junk, 370 N. 1st Street, 92101. (Kington Learning Organization).

CHRISTMAS SHOP this year in Old Town. On the 2400-2600 blocks of San Diego. Avenue, you'll find quaint boutiques, gift shops & restaurants.

IF YOU DON'T HAVE TIME to make your own holiday gifts - give something handmade. From homespun, 3844 Mission Blvd., San Diego 92116, call 440-8689.

SELL YOUR HANDCRAFTED wares in our store on consignment. Call Rick in North, 488-1455.

THERE'S STILL TIME to order custom made silver jewelry for Christmas. Turquoise, Fire Agate & Opals. Come see our collection. Sundance Silver, 5828 Mission Blvd., Mission Beach, 20% off with this Reader ad.

FACIAL GALLERY, the place to buy photographic art. Contemporary photography by Southern Californian artists. Also, large collection of photo art. Forger, B.C. Center. Framing, laminating, processing, printing.

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PURE SUGAR BEAR, you never get soggy in my milk. I'm slay right, not straining. Love you without whipped cream. Bambi.

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LITTLE PEANUT in my basket, if you know what I would ask it. It is not to sell, just to break you from your shell.

FIREHOUSE, it's been 100 years since we were talked. Let's know if you can. Call 445-1101 for ashle and visit me at the Mainline. Strutter.

MELLOW, OUTGOING male, 30, interested in all of life's activities, seeks to share good times. Write P.O. Box 7086, San Diego, 92107.

SHARP FEMALE UNDER 30 to share holiday, sun, water, take, tennis, really, love, life with tall, straight, smart, honest, loyal, vigorous, new, 25, write Steve, P.O. Box 7111, San Diego, CA 92107.

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WELCOME BACK to the old Path. Your presence is cherished always. Looking forward with tremendous anticipation to February 13 and Valentine's Day, 1976. E. Jack.

ATTRACTIVE YOUNG Lady, 25, desires to meet a guy, sincere man with widely varied interests. Write Crystal, P.O. Box 81768, San Diego 92138.

BRIGHT Lady, 38, with many interests, looking for man to share good talk, good food, good music. My name, General Delivery, San Diego 92101.

EARL, NEEDS a couple of groovy people to share his big home in Kensington area. April 16-28 \$100 each. 282-0186, nights.

LARRY, ESQUIRE at your service for midday companionship. Dinner, theater and parties. Nothing more. 449-5145, 24 hours.

I'D LIKE to get together with a young woman to share a search for a higher conscious awareness, in the art of Tantra Yoga, and other philosophies. Write T.Y.A.L. P.O. Box 7017, S.D. 92107.

TRAVELING to Osseo Minnesota - take your uncrazy pills - life is too short for the uncrazy people. Save and give to others - I know - M.

SWEET LOVE - What a wonderful life we've been having - Happy first five years from your duck face and the kids.

ED FROM SANTEE, Remember 502 airport bar Sunday night, November 30? You split so fast I was shocked all the way home. Were you in rock? Was I for real? Jane from L.A.

MALE VEGETARIAN, 23, into psychology, crafts, macramé, candle-making, desires to meet an attractive, intelligent female vegetarian with similar interests. Ron, 287-1558, leave message.

SUPPORT THE ELLEN McCormack for President campaign and save babies' lives. Send contributions to Pro-Life Action Committee, P.O. Box 15491, San Diego, CA 92119.

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# etters

(continued from page 6)

My next grievance is against theaters that routinely play badly damaged, celluloid prints. Take the Ken for example. This house pays big bucks to the Reader for full page ads of those oldies but goodies, people like me just eat it up. The December 12th showing of *The Fox*, something I had seen, thank god, years ago was probably the same print I had seen years ago.

The print was hopelessly screwed. There was an intermittent cacophony of static going through the sound system lasting the whole duration of the film; so strong that, at one point, the drive from Sandy Dennis was totally eradicated. Also, the film hosted a continuous cycle of luminous green dots, one at a time, which they'd turn white - that distracted from the fine flesh scenes. The whole flick - or encounter - was a total bust. At one point, somebody turned all the bright spot-lights on in the theater. I was the vice squad still at war with lady Saphro? Coming from the projection room - now I've heard this before at the Ken - was this peculiar sound of a bell, jingling at, at one point, presumably, as the projector. Does anyone have a can of WD-40 up there?

I don't mind paying 60 cents for a large container of popcorn - buttered even - but I begin to have my doubts when my girlfriend complains that this shit tastes like WD-40. Could the management have slipped up and put the butter on the projector?

Exactly one week ago prior to my arrival at the Ken, on December 5th, a friend of mine and his girlfriend went to the Ken to see a certain film. My friend's girlfriend, a med student, said something she shouldn't have, I guess too loudly, to my friend, a criminal lawyer, who laughed

when he shouldn't have. I guess too loudly. The guy sitting in front of them turned around and hit my friend solidly in the face, knocking his spectacles to the floor. I asked my friend, who was once an accomplished boxer while in law school, what he did next. "Well, I picked up my glasses and grabbed Annie and got the fuck outta there." Several years ago, while viewing the release of Hopper's *Easy Rider*, in a Linda Vista theater, my wife and I happened to look over and witness four young males seating the ankles of one young male sitting in front of them with a long, sharp knife. The deal was, was that the poor young man being knifed in the ankles was not supposed to scream, or else perhaps have his wife's hand and said over to softly, "Let's get the fuck outta here."

Returning home, I almost kissed the color TV sitting there in the book case. Many months passed before we ventured out to another public movie house.

My case is quite what you expected, namely that until these local movie theaters clean up their act, and in consideration of how terribly much I enjoy seeing commercials, unexpurgated movies on the wide screen, I'll not be patronizing the ol' box office as much as I'd like to. What I'd like to see in future installments in your columns of yours, Duncan, is something about the act of movie going. I might expect you to consider this entire matter as totally frivolous and absurd, but it is a definite part of appreciating the film in its entirety to be aware of the possible distractions, however appreciable, when spending over four hours in a theater. Let's hear something about your experiences in a theater, from time to time. Cordially,

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Pacific Beach

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**ART DED** RUG: mauve, rose, olive design, approximately 12x18, good condition. \$15. King size, good condition, only, clean, no wear. \$20. 4x7.8.

**8-FOOT CAMPER SHELL**. \$200. 222-5273.

**SEN SHAW** wood engraving. Head of a girl. 1985. Signed edition of 200. Numbered 25 x 19 inches. \$600. 9 a.m. to 3 p.m. 483-8272.

**SILVER PLATED CROSS** with chain. From Spain. \$5. Silverware. \$7. (Completed 12 birds). \$5. Night table lamp. \$5. Dishes, new, size 18, 18, 454. 7418 evenings.

**GOLD FILLED BRACELET** from Spain. \$18. Silver charm with chain. \$5. 12x18. New, medium size. \$5 each. Scarves, new. \$5 each. Christmas cards. 10c each. 454-7418 evenings.

**BOOKCASE WOOD** as new. \$28. Carport car. \$8. 288-2389.

**ALUMINUM ARTIST CASE**. Collage table, almost unused, bought new for \$30. Will sell for \$15. Kathy. 722-1962.

**DANISH CHAIRS** (two frame chairs) with dark brown cushions. Chairs are like new. \$90 for the set or \$50 each. 270-4433. Keep trying.

**OLD NEVER WORN** men's overcoat. Cashmere. Size M. \$15. Shirts. 7. \$10 in box. \$15. Handkerchiefs. \$1 each. 266-1393.

**NEW WOODRUFF IRON** dining room table indoors or out. Green, no glass. \$25. Boys' wrestling shoes, size 9 with ear guards and leg weights. \$28. 286-1395.

**ANTIQUE MUSIC BOX**, unusual features, handcrafted meditation on cover. \$35. 284-0376.

**ADWAL REFRIGERATOR-FREEZER**. 28 cubic feet side by side, harvest gold, new. \$450. 454-2720.

**MOVING SALE** Chinese wood hogs in three sizes. Black wood bookcase with two shelves. Lamp and new wing chair in brown color. Must sell. 295-6983.

**MAN'S LIFESTYLE JACKET**, suede patches, knit collar and cuffs. \$15. 755-3060.

**19 PORTABLE BLACK AND WHITE TV**. \$25. Trons. 11 x 7.8. 11. 1.78.15. Very good condition. \$7 each. 448-1614.

**ELECTRONIC AIR FILTER**, like new. Honeywell central system model. New. \$400. sacrifice. \$150. complete. La. 454-8162.

**GLASS GALLON JUGS**, wine bottles, colored bottles, large and small, marmosette baby food jars, etc. Also, 18, succulent, ground covers, houseplants. Santee. 448-2836.

**BEAUTIFUL CONTEMPORARY** teak dining table. 48 x 30 x 15. \$53. Children's pottery, casting, craft. \$5. Landmarking. Kit. \$3.50. Both complete. (never used). 273-1714. evenings.

**TWO EXCELLENT SEATS** for Dave Martin. Fleetwood Mac and Little Feat. December 20. 287-4093. ask for Donna, best offer.

**LARGE OIL PAINTING** by Anon. German artist, with Spanish Mexican flavor. Must sell. 286-6393 day or evening.

**CARPET OLIVE GREEN** 12x15. \$50. good condition. 488-8227. evenings.

**IDEAL CHRISTMAS GIFT** for child 12 portable black and white Magnavox TV. like new. \$20. 582-2162. evenings.

**36 INCH MACHINES**, Huntington models. Excellent condition. \$20. 484-1714.

**SEWING MATTRESS** and boudoiring (Sleazy). \$30. excellent shape. Pickup at 15600 Marmora. Apartment 47. La Mesa.

**RICHARD ALP'S COMIC KINGDOM**

Comic Books, Posters, Undergarments and T-Shirts

1733 University Ave.  
San Diego 92103  
291-1515

**10% off with this ad**

Expires 12/31

1471 Garnet, P.B.  
270-0430



# 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

**SALE ENDS JAN. 1**

**discounts on all brand names**

**10% off** With this ad

Free alterations while you wait, free gift boxes

**FOR SALE MAN'S 10 speed bike**, excellent condition. \$55. refrigerator, runs good. \$20. 7 piece formica dining room set, good condition. \$30. 278-4469. after 6 p.m.

**BOX SPRING**, mattress and bed frame. \$20. Evenings. 270-2246.

**LARGE (49 x 36) FRAMED** reproduction of The Cleaners. Just in time for Christmas, only \$35 or best offer. 286-4709.

**CRYSTAL GLASS SET**, 42 pieces, 12 ounce, 10 ounce, 14 ounce tumblers, 11 ounce cocktail, 5 ounce juice, 21 ounce brandy snifter and six red brand new, cost \$30. sell \$15. 486-1863.

**WINCH DRESSER**, 10 inch, 10 inch, 10 inch, 10 inch. Prices are not firm. 286-4709.

**TRV, 18** black and white portable, 10 channels, excellent condition, with roll stand. \$50. Michael. 223-1896.

**MUSEUM-QUALITY ORIGINAL** drawings, prints and reproductions of San Diego and San Francisco Victorian buildings drawn by Mark Elliott Lugo are available directly from the artist's studio. Limited edition reproductions, \$5.95. 150. Signed and numbered prints, \$95.110.00. Originals, \$200.500. An elegant and thoughtful gift for those who appreciate fine art and San Diego's Victorian heritage. For further information call (714) 222-7004. Mark Elliott Lugo Studio, 4826 Newport Avenue, Suite A. (Above the United Nations restaurant). by appointment.

**CARPET OLIVE GREEN** 12x15. \$50. good condition. 488-8227. evenings.

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**36 INCH MACHINES**, Huntington models. Excellent condition. \$20. 484-1714.

**SEWING MATTRESS** and boudoiring (Sleazy). \$30. excellent shape. Pickup at 15600 Marmora. Apartment 47. La Mesa.

**50% off**

any Pizza with coupon  
Expires 12/31/76

**LEONARDO'S Italian foods**

"Pizza's game at the little 'A' frame"

5312 El Cajon Blvd.  
Food to go call 286-1391 or dine in  
Sold at this address only

**LUDWIG DRUM SET**, 5 piece, heavy duty hardware, clear blue vanity, excellent condition. \$800. new, ten months old. \$600 or best. 755-8851 after 5 p.m.

**4 PIECE DRUMSET**, blue pearl, Cuban cymbals, 16", 14", 14", 14", 2 extra drums, \$395 or make offer. Call Mark. 222-7509.

**GOYA GUITAR**, twelve string, case. \$150. 286-2389.

**YAMAHA JUMBO STRING GUITAR**, FG-235, with hard case, like new. \$140 or best offer. 461-8564.

**TWO 12" FENDER BASSMAN speakers**, excellent condition. \$30. takes both. \$60. after 5.30. 444-3642.

**MAGNAVOX portable stereo**, good condition. \$75. Wood cabinet, excellent condition, good for student. \$100. 298-9476.

**AKA REEL-TO-REEL M-9 tape recorder** with tapes, very good condition. \$100. Sue. 224-7206.

**PIONEER 700 STEREO SPEAKERS**, one year old, perfect condition. \$250 or best offer. 270-4470.

**VENTURA ELECTRIC GUITAR**, hollow body, 2 pickups, excellent condition. \$70. Bob. after 5.30. 444-3642.

**PIONEER KP 333 car cassette deck** with 5 ounce 1000 watt speakers. Excellent condition. 286-2870.

**FOUR STRING HARMONY GUITAR**, like brand new, only \$43. 264-0270.

**1953 GIBSON ES-125T**, tobacco brown finish, good condition, fast action, and case. Must sell, asking only \$125. 225-1851.

**STEREO SYSTEM**, 20 watt pre amp with tuner, Nikko 44 watt amp, Garrard S.65 turntable and four speakers, \$200. 435-1756. evenings.

**FULL SIZE VIOLIN** with case, bow, and accessories, \$100. 435-1756. after 4 p.m.

**HARD ROCK GUITARIST** wishes to trade serious Fender rock guitar for hard rock and idea exchanges. Mike. 282-4891.

**SPINNETT PIANO**, 3' height, good condition. Key keys, hardwood finish, \$400. 753-2294. mornings.

**MXR PHASE 90 Phase Shifter**, excellent condition. \$74. 233-4224.

**RAMIREZ Acoustic Classical Guitar** with case. \$25. 233-4224.

**BASS PLAYER** needed for established Bluesgrass band. Upright preferred, electric ok. Give us a ring. 295-4223 anytime.

**VISCOUNT INSTAPIANO** electric piano with accessories. Excellent condition. New. \$230. both \$500 or sell separately. 298-9476.

**CRAIG PIONEER eight-track home tape recorder** with 2 speakers, very good condition. Makes nice gift. \$45 or best offer. 453-8487.

**FENDER BASSMASTER Pre-CBS 2 JBL speakers**, perfect condition. Flute. 459-8136.

**ARMSTRONG HERITAGE FLUTE**, French, low foot, best offer. 428-1131.

**GIBSON LES PAUL**, fine instrument. \$450. Super New. \$200. MXR Phase 90. \$65. Vox Wah. \$15. all excellent and must sell. 757-7080.

**ACQUATIC 1044 SPEAKER** enclosure. New condition with cover and smooth. \$100. 468-4788 or call by 4425. Cass. Pacific Beach.

**JAZZ MUSICIANS** I am an aspiring young musician living in the Del Mar area and would like to get together with anyone and play some jazz. I play electric and acoustic guitar and flute. Bruce. 452-1055.

**PHILIPS GA212 TURNTABLE** with Shure with 2 speakers, very good condition. Makes nice gift. \$45 or best offer. 453-8487.

**1975 TELECASTER DELUXE**, excellent condition. Shakers, two humbuckers, maple neck, walnut finish, plum finish case. \$375. 755-3883. after 5 p.m.

**MAESTRO Phase Shifter**, excellent condition. Was \$180. sell \$100. 233-4224.

**MARANTZ STEREO SPEAKERS** 12 3-way bookshelf system in oiled walnut cabinets. 365 Bonar Street, apartment No. 4. La Jolla.

**KENWOOD 2400 receiver**, excellent AM/FM reception, new condition. less than year old. cost \$270. will sell \$170. 452-9407 after 5 p.m.

**SUNN SPEAKER Cabinet**, 6.10x, excellent condition. \$225. 233-4224.

**ROCK DANCE BANDS**, new work? Paid audition every Tuesday night at Horse Restaurant. 465-7663.

**DRUMMER/PERCUSSIONIST** and bass player wanted to form band with two guitarists interested in mainstream jazz and bossanova. Dave. 287-5012. Randy. 224-6155.

**NEW YEAR'S EVE GIG** sought by very versatile band 40's jazz. 50's rock, boogie-woogie originals. Available for any holiday parties. 424-2104. Warty.

**WIND DRUMMER** and bassist to back established rock-jazz duo. We need experienced and versatile musicians who can break in quickly for gigs and recording. David George. 234-9886. Douglas John. 232-1301.

**FLUTIST**, DOUBBLE on alto sax, seeks to join original or jazz-oriented band. Leave message for Elliott. 460-1634.

**ANTIQUE UPRIGHT PIANO**, mahogany, new keys, ornately carved, excellent condition. \$550. 287-0151. 488-0271 after 4. like one day. Holly.

**FLUTE**, EVETTE, good for beginners, fair condition. \$65 firm. 755-7125. Cindy.

**JENSEN 15" TRIAXIAL loudspeakers**, Powerful, very efficient (low power input needed), with plans for cabinet. \$150 pair. 755-4566.

**SONY TC-152SD STEREO CASSETTE** deck (also portable unit), with Dolby CQ tape select, timer, Ferris head, and multiple filter. Sells new. \$150. plus tax, will sell for \$200. Flawless sound reproduction. 280-2860.

**HARMONY GUITAR**, excellent condition, maple tone, \$80 or make offer. \$-string banjo, excellent condition. \$70 or make offer. Two beginner guitars. \$20 range. 223-8426.

**CLARINET**, LAMONTE black with case. \$100. 272-4013 after 5.30 p.m.

**GUILD F-47 ACOUSTIC guitar** with case, miki condition, will sacrifice, make offer. 422-1552. Tom.

**RICKENBACKER THIN hollow body**, stereo output jack, phasing controls, excellent condition, best offer. 560-5953.

**SPEAKERS**, ALDIO-LAB 802A, unused. \$11 each. 463-8443.

**MARTIN D-35 12-string**, two years old, mint condition, with case. \$395 firm. That's less than half price. 234-9689.

**OVATION ACOUSTIC electric steel** string guitar, with hardshell. Excellent condition, offer. 272-7905 after 3 p.m.

**WIZARD FOLK GUITAR**, beginners, with case in super condition. \$40. Vacuum cleaner, Kenmore. \$15. 462-0145.

**GARY MUSIC CO.**, very experienced electric fiddle (Escholas, Maestro, Multi Divider) seeks working group. I also play Latin percussion (Congas, Edie Harris, Albert King, and Denise LaSalle. Very reliable and dependable. Gary. 272-2021, 488-4788 or call by 4425. Cass. Pacific Beach.

**JAZZ MUSICIANS** I am an aspiring young musician living in the Del Mar area and would like to get together with anyone and play some jazz. I play electric and acoustic guitar and flute. Bruce. 452-1055.

**PHILIPS GA212 TURNTABLE** with Shure with 2 speakers, very good condition. Makes nice gift. \$45 or best offer. 453-8487.

**1975 TELECASTER DELUXE**, excellent condition. Shakers, two humbuckers, maple neck, walnut finish, plum finish case. \$375. 755-3883. after 5 p.m.

**MAESTRO Phase Shifter**, excellent condition. Was \$180. sell \$100. 233-4224.

**MARANTZ STEREO SPEAKERS** 12 3-way bookshelf system in oiled walnut cabinets. 365 Bonar Street, apartment No. 4. La Jolla.

**KENWOOD 2400 receiver**, excellent AM/FM reception, new condition. less than year old. cost \$270. will sell \$170. 452-9407 after 5 p.m.

**WORKSHOP**

REPAIRS 9:30-6:30

AUDIO AND RADIO REPAIR 235-5533

2276 Cable Ocean Beach

A BUSINESS MUST BE IMPERSONAL TO ESTABLISH CREDIBILITY. THESE GUYS HAD THE AUDACITY TO HAVE AN EYE CONTACT.

**JOE CUSTOMER**

**TRANSPARENT ZICKO drum set**, 7 zojan cymbals with stands, \$1800 value, best offer. D-18 Martin guitar, \$400. Baldwin acoustic piano, \$550. 743-1406.

**ELECTRIC GUITAR**, 5-string with case and small Kalamazoo amp. Beautiful wood, solid body. \$85. 461-4857.

**CLASSICAL GUITAR**, excellent tone, has case, strap and music. \$60 firm. 275-2180. evenings.

**FENDER MUSICMAN** bass with extra pick-up, only \$150. no case. \$60. 0148 or 560-4306, ask for Vern.

**PHILIPS GA212 TURNTABLE** with Shure cartridge, one month old, excellent condition. \$150. 287-3509 after 6 p.m.

**THE SOUNDING BOARD** Listening Service to your problems. Talk it out, decide what to do. No charge or counsel. \$7 per hour. Call 283-9380. 9-12 a.m.

**PROFESSIONAL AUTO TUNE-UP**, \$15 plus parts. Includes smog, compression, and carburetor check-out. 463-8443.

**BEAUTIFUL AND POWERFUL** tailors handwork in silver or gold, to suit your needs, by the creative hands of the artist. Send \$1 for catalogue. Four Moon Studio, 3518 Crowell Street, San Diego, 291-3383.

**ALPHA PROJECT** at 4888 Oregon Street, 291-7005, offers individual and group counseling. Men's and women's groups are offered weekly. Monday-Friday, 11-11, Saturday, 7-11 p.m.

**DEEP MASSAGE** - Shatsu, Chia K'a, and many others. Free to receive emotional blocks to awareness, release energy. \$15/hr. in home. Jason. 296-1046.

**HOME REPAIR & IMPROVEMENT** at reasonable rates. 292-4207.

**WANT RIDER(S)** to Tucson, leave December 23, share gas. 468-8731. 270-4433.

**RIDE WANTED** to Washington/Seattle area between December 18 and 18. Will share gas and driving. 282-8887.

**NEED RIDE** to Denver on or about January 1. Will share driving and gas expenses. Leave a message for Ken. 286-2276.

**FRESNO** NEED RIDE home for Christmas. Share gas and driving. Leaving December 21 or 22. Karen. 484-2811.

**IM RIDING!** I'm driving! Let's call the Traveler's Traveler! We share gas and driving. Please call Traveler's Aid. 282-7991 for reference of our application.

**SOUTH OREGON** Two females need ride to Oregon. Will share gas and driving. Please call Traveler's Aid. 282-7991 for reference of our application.

**NEED RIDE** to Canada or very far north on or around December 20. I'll help with expenses and driving. Howard. 484-2811.

**OLD-FASHIONED** mature matchmaker sits daily with sensitivity and matches compatible. Strictly confidence and privacy. For details, write Ms. Cora. Box 5180, San Diego, 92105.

**MESSAGE** can be a beautiful psychic healing process. Licensed outcall massage, trained in scientific Swedish massage. special discount to warm and earthy readers of The Reader. Seth. 299-8031.

**AARON BROTHERS ART** 2790 Mickey Drive, Tamas, arts and crafts, furniture, prints, framing, with this ad, art supplies or house plants. 201st, paintings half off.

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

**ACADEMIC RESEARCH PAPERS**, Thousands on file. Send \$1 for your up-to-date, 160 page, mail order catalog. Research Assistance, 1322, Idaho Avenue, No. 206, Los Angeles, Ca. 90025. (213) 477-2474.

**BE AN ELF**, or a reindeer or anything you want this holiday season. Christmas fantasies become realities with costume rental by Lady Lusia. 233-1834.

**PROBLEM SOLVING**, Are you under stress? Talking too many drugs? For free counseling and referral services call Community Resources and Self Help. 275-2440. No bus.

**AMBIVALENT STONE** cutter-sculptor instructs free on designing your own head or tomb stone, or for the affluent, your tomb. Box 3324, San Diego, 92103.

**NEED A PLAYING PARTNER?** Give a needy friend some tennis lessons for Christmas. Steve Bassett, (member United States Professional Tennis Association), 459-3765.

**BALLROOM DANCE CLASSES**, for trot, rying, cha cha, rumba, waltz, etc. Wednesday, 6 to 8 p.m. Call 294-4242. between 6 and 8 p.m.

**BLUES HARMONICA** lessons for beginners. 272-8332.

**TWO RIDES NEEDED** to day area around December 16-20. flexible. Will carry share gas and driving. Marina and Peggy. 755-0564.

**SAN FRANCISCO BAY AREA** driving to Palo Alto. December 19 to 20. Call between 6 and 9 a.m. will share January. Will share gas. 755-9492.

**RIDE WANTED** from Encinitas area to San Diego. 19 to 20. Need a ride between 6 and 9 a.m. will share January. Will share gas. 755-9492.

**NEED A RIDE** to Denver on or about January 1. Will share driving and gas expenses. Leave a message for Ken. 286-2276.

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**BE AN ELF**, or a reindeer or anything you want this holiday season. Christmas fantasies become realities with costume rental by

# THE AMAZING



DAVE BRADLEY AND HIS  
ALL-STAR GROUP  
THE BEST COUNTRY ROCK GROUP

WED. DEC. 17 THRU SAT. DEC. 20 • STARTS 9 PM

MAKE YOUR NEW YEARS RESERVATIONS NOW!  
FULL BOTTLE OF CHAMPAGNE INCLUDED WITH DINNER  
IF YOU BUY 2 DINNERS AT REGULAR PRICE.

IN THE DEPOT ON NEW YEARS EVE  
DANCE TO ZEELAND  
\$2.00 AT THE DOOR • FREE CHAMPAGNE

BUY TWO DINNERS —  
GET THE CHEAPER ONE  
FOR \$1.99!



8235 PARKWAY DR., LA JOLLA  
(JULY 1974, 1975, 1976, 1977, 1978, 1979)  
465-7665

The complete natural food store  
Fresh breads and vegetables

These are not specials...  
... these are our every-day prices.

Nature-Aid Protein — 1 lb. can/\$3.95  
Dr. Bronner's Peppermint Soap — 1/3 off  
Continental Acidophalus — 16 oz./\$2.19  
Bronner's Chips — 49¢/bag  
Romaine Organic Lettuce — 20¢/head  
Unsprayed Utah Apples — 25¢/lb.  
Clover Honey — 5 lb./\$3.95

## House of NATURAL FOODS

709 Felspar in Pacific Beach  
(In Food Basket Parking Lot)  
Corner of Garnet and Mission  
270-6211 Open 7 days a week  
Also at 7523 Fay in La Jolla 454-4515



## Year end happenings

More of the best featuring:  
BLITZ BROTHERS JUMBALAYAH  
O.D. CORRAL  
THUNDERBOLT THE WONDERCOLT  
FROZ DRIED THEATRE  
Monday thru Saturday 2 Groups nightly

SUNDAY BACCHUS BASH — 5 groups all day  
plus free buffet from 5pm

NEW YEARS' EVE PARTY  
O.D. CORRAL, FREE champagne, special OD  
party hats and favors

WOODY HERMAN — coming January 6 with 16 member band  
2 shows 8:30 & 10:30

## READER

MEN'S CLASS, Greek and Balkan dance. Sponsored by North Shores district. 10 Mondays, beginning January 5, 7:30 to 9:30 p.m. Registration \$7.50 (La Jolla Recreation Center 454-7071).

ON-GOING CLASSES in kundalini yoga, meditation, yoga, nutrition and hygiene. New students always welcome. Heat and singing, 5 p.m. December 21, 296-9032, 295-0313 for information.

PIANO TEACHER, Juilliard-trained, teaches children. Instruction includes theory and music appreciation. Instruction for serious students at all levels. Call 295-4061.

THE MASTERS TARTI course for problem-solving insight and divination offers a 10-week course studying and mastering the tarot. For information, call 291-3363.

THE CHELA ON THE PATH is a free class held every Thursday introducing the teachings of the Ascended Masters. Call The White Lodge, 755-2333.

KUNDALINI YOGA AND MEDITATION. The Yoga of Awareness and Science of Humanology as taught by Yogi Bhaan. Mondays through Thursdays at 1421 Myrtle, room 205, 7 p.m. 296-9032.

A FREE CLASS on the Cosmic Clock, the new age astrology, at 1421 Myrtle, room 205, 7 p.m. 296-9032.

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

THE NEW YEAR is a good time to be reborn. Theta Seminars of San Diego presents a rebirth experience December 30-January 1, based on the work of Frederick Leboyer and Leonard Orr. For information, call Margie, 296-3322.

GUITAR AND BANO LESSONS, finger and pick guitar, traditional and bluesgrass banjo. Beginning to advanced, patient instruction. Art Peterson, 234-9389.

HATHA YOGA COURSE starts January 7 at San Diego Downtown YMCA, 8th and C. Release tension, gain energy and learn about health. Eight Wednesdays, 7-8:30 p.m., \$25.

## Photo

NIKON FTN CAMERA, 50mm F1.4 lens and case, \$200. All in excellent condition. 270-7418.

DARKROOM EQUIPMENT, complete black and white setup, like new, \$75 or best offer. 273-4886.

55MM, F4.5 WIDE ANGLE lens for Mamiya C30 or 220, 110mm. Graflex strobe, 560-75-6054.

STUDENT WANTS good, used, 35mm camera. Good working condition and must be reasonable. 565-7311.

ZIESS ION CAMERA in fine leather case, brand new, \$45, 284-4976.

ARJIS SUPER 8 movie camera, 5-1 room, perfect condition, \$30, 249-4364.

CAMERA, CANON F1 with 1.4, 50mm lens, \$200. Jim, 469-8577.

PHOTO DARKROOM equipment, adequate to start processing, \$195. Projection screen, \$30. Microphone with 20-inch stand, \$105. Recording tapes, \$5 each, 8 mm headset, \$18, 276-8736.

300 MM TELEPHOTO, 100 mm telephoto, 28 mm wide angle, Honeywell electronic flash, must sell, \$250. Appraised at \$300, 284-2868 after 5:30.

35MM CAMERA, needs some work. Includes flash attachment, case, and book. First \$10 takes, 448-1614.

AGUARD, MOVIE FILM, 16mm, color, super 8, cartridges Kodachrome and Ektachrome, \$1.99 each, 488-1663.

## Housing

FEMALE HOUSEMATE wanted to share a two-bedroom North Park house. Non-smoker, \$85.00 per month plus 1/2 utilities. Available immediately. Call 263-7651.

CREATIVE, SENSE-OF-HUMOROUS COUPLE OR SINGLE wanted to share a semi-rural Encanto house. No smokers, kids, or inside pets. \$88 plus utilities, \$33 security. 264-6143.

ARE YOU A SILVERSMITH, leather craftsman, woodworker, potter, or handicraft artist? We have three one-bedroom houses and four studios in the old-new Oak Tree Village and Fies Marti. 296-3442 or 474-2963.

FEMALE ROOMMATE needed to share three-bedroom house with one other woman. North Park, fenced yard, fireplace, \$95 plus utilities. Contact, 282-4148.

HOUSES IN THE WOODS, 2 on 1, college area. Remodeled and redecorated lots of wood, plus pool, fireplace and huge barbecue, lawns, trees, lush landscaping. Perfect for singles, couples, \$49,000. By owner, 461-7407.

FEMALE ROOMMATES, no children or pets, \$70 month, own room, 1/3 utilities, off-street parking, Kensington area, call for appointment, 284-5631.

TWO WOMEN looking for male or female roommate to share charming house, La Jolla, block from ocean, \$125, Marianne, 459-4790, Carol, 459-4682, answering service, 459-4386.

FEMALE WANTED to share large two-bedroom house with view, private room, bath, \$100 month or housework, pet okay. Jim, evenings, 469-7395.

YOUNG, MELLOW and creative person to share house. Privacy, pool, barbecue, large yard, laundry, work shop, view, near all, bass player preferred, 276-4657.

MELLOW, NON-SMOKER to share large Pacific Beach house with pleasant people in Black's and beautiful living. Either \$60 or \$100 per month, 272-7589. Call The White Lodge, 755-2333.

WE'RE FORCED to move. Responsible married couple with two gentle cats seek house with space, up to \$200, Cardiff through Carlsbad, Jana, Robert, 344-1978.

PERSON OF MELLOW black persuasion needed to help locate and share apartment with male student. Navy line. Prefer responsible non-smoker, 297-0931.

NICE HOME TO SHARE in Claremont, happy, first person free with student rates, congenial, liberated, close to shopping center, 272-9908, soon.

HOUSEMATE WANTED, large Ocean Beach house with fireplace, yard, view. Own room, vegetarian household, \$185 plus utilities, 222-1270.

ONE-BEDROOM FURNISHED duplex, three blocks from ocean and bay, \$185, 1-784-0520, 1124 Reed Avenue, P.B.

WANTED — studio or one bedroom with garage in vicinity of 800, north of Orange Joseph, evenings, 283-7769.

FEMALE ROOMMATE over 21 wanted to share three-bedroom, one bath house in Pacific Beach. Nice yard, one block from beach, 95¢ plus utilities, 274-6911.

FREE OR REDUCED rent, own leaseholder, raised bachelor/gayman needs agreeable, friendly female roommate. Higher-cook who enjoys high-speed living and BB, 266-4756, Kitzmann.

ROOM FOR RENT, \$20 a week, \$20 security. Nice, furnished, semi-rural (Encanto area). Private entry and bath, 264-6143.

ROOMMATE WANTED, 22-30, to share three-bedroom house in Point Loma. Beautiful ocean view, big yard, mild atmosphere, laundry, \$109, 223-7351.

ROOMMATE TO SHARE house with two rooms, Encinitas, a block from ocean. Large yard, fair size room, private entrance, pet okay, \$100 a month and less, starting December 20, 436-9219, xero view.

WANT COUPLE or individual willing to share room in large Pacific Beach house. Near beach and bay, large yard, pet okay, non-smoker, \$87.50 per person, 270-8038.

ONE-BEDROOM APARTMENT for rent, take over lease, \$175, furnished with 1/2 mile from Vista. Roomy with lots of shrubbery, 287-0908.

INTELLIGENT, SENSE-OF-HUMOROUS couple or single to share semi-rural Encanto house. No smokers, kids, or inside pets. \$88 plus utilities, \$33 security. 264-6143.

LOOKING FOR CLEAN, quiet place to live? Grad student seeks conveniently located, one-bedroom house with large home overlooking Mission Bay. 15 mile drive to UCSD. Non-smokers only, no pets. \$120 month plus utilities, 276-4859.

WIDOW SHARE HOME or room, private bath, Mira Mesa, reasonable, call after 4 p.m. 566-7597 or 271-0777.

RENTAL, WOMAN PREFERRED, bedroom, large, private, furnished, share apartment, including kitchen, write D. Hagg, 4422 48th Street, San Diego, Ca. 92115.

HOUSEMATE WANTED, neat, mellow, responsible, willingness to share in fun and work, quiet surroundings, owner-occupied, garden, no pets, non-tobacco smokers, \$75 plus utilities. Bev, 276-0465.

WE NEEDED ROOMMATES to share our large Pacific Beach house. Large backyard, pet welcome, no smokers, room with bath, to share \$87.50 each room, \$95, Kathy or Rebecca, 270-8038.

WE ENJOY BLACK'S Beach and beautiful living and have large room with private bath for mellow couple, non-smokers, \$120 plus utilities, 272-7589.

ROOM FOR RENT, \$20 a week, \$20 security. Nice, furnished, semi-rural (Encanto area). Private entry and bath, 264-6143.

## Mexican Food Is Delicious at Bea's Rancho Chico

4857 El Cajon Blvd.  
Phone 583-9870 for  
take-out orders

Authentic Mexican Food at  
Reasonable Prices  
Complete Dinners  
\$2.25 to \$4.50

## Tani's Japanese Food

Tempura — Sukiyaki — Teriyaki  
5843 El Cajon Blvd., San Diego  
296-8734



## XMAS PARTY TRAY \$15

1/2 pound each of the following:  
Boiled ham, Bologna, Gallo  
Salmi, Roast Turkey,  
Pepperoni, Swiss Cheese,  
Provolone plus  
onions, pickles plus  
1 lb. of potato salad

Umberto and Paul  
Master Italian Deli  
2218 Cable St.  
Ocean Beach 222-9040

## Strange Beauty par Different Things for Different People Original Clothing, Accessories, 1969 Abbott, Ocean Beach

## 75¢ pitchers of COORS

(except on Friday night)

Hungry Horse  
Tavern  
5520 La Jolla Blvd.  
Open everyday 454-4924

## SUNDAY CHAMPAGNE BRUNCH \$2.75

A glass of champagne  
Hungarian-style eggs —  
scrambled eggs and sausage mit  
pizzant, pickled and green  
pepper sauce,  
Fresh Fruit Cup  
Homemade German Coffee Cake  
Coffee, Tea or Milk  
Schmitz's Deli  
1031 Prospect La Jolla 654-5671



2712 Carmel Valley Rd. Dr. Mar. 755-8178

## RENT A HORSE

Super Trails — Hot Holidays  
\$3.50/hr. sat., sun, holidays  
SPECIAL —  
\$2/hr. tues. fri.  
Give us a call for  
"gift certificate now available"

Stallions Oaks Ranch  
445-5035 or 445-4179  
Tuesday through Sunday  
9 a.m. till dark

## Copies 3.5¢

RENTAL

## a dinner in Greece

For less than \$2 enjoy  
authentic Greek dinners,  
Moussaka, Dolmades, Roast  
Lamb, and Segiad are a few of our  
specialties. For desert there's the  
Baklava, Yalisco Bouris and  
Kourambides. See you soon!

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

## SAT & ACT Preparation

Designed to dramatically  
improve your score  
Also LSAT course beginning soon  
Intensive instruction at low cost  
Call 222-6585

## Cars

1970 MG MIDGET, excellent running  
condition, just tuned, 1000 cc. fuel  
injection, new top, AM/FM radio,  
\$2200, 420-0763

66 FORD MUSTANG, new trans-  
mission, starter, good body, \$550, 282-1120.

1975 DODGE VAN B100, new condition,  
4,000 miles, stock with 6-cylinder,  
\$4000 or best offer, 443-7389.

1968 VW BUG, good mechanical  
condition, stock shift, sunroof, must sell,  
\$1000, 296-3985.

VW PARTS, Solex pic 34 and distributor  
for 1600, and Baja 40 hp engine, 488-9625.

1964 RAMBLER STATIONWAGON,  
economical and efficient, \$250 bargain.  
Make 460-3139.

1960 FORD FALCON, good body and  
frame, needs engine work, \$100, 276-4645.

1973 VOLKSWAGEN SUPER BUG,  
green, mechanical, \$4,000, \$2350 or best  
offer, Mark, 454-8090 after 6 p.m.

1968 TRUMPH 2000 sedan, automatic,  
clean poor man's Mercedes Benz,  
\$1375, 460-3139.

ONE BEDROOM APARTMENT  
available. Good apartment less than one  
mile from SDSU. Lease through June  
15, \$175 per month, deposit \$200.  
Drive No. 69, 383-6578.

MALE HOUSEMATE needed  
immediately for cozy two-bedroom La  
Jolla house. Non-smoker, excellent  
freelance, yard, near beach, quiet  
neighborhood. \$150 plus utilities, 459-1741, Pete.

WOMAN WANTED to share three-  
bedroom house in San Diego, Canyon  
view, lots of storage space, \$83.33 plus  
1/3 utilities, 298-1840.

SPACIOUS ONE-BEDROOM con-  
dition, for rent, Pacific Beach, eight  
room, beautiful view, balcony, all  
appliances, pool, sauna, security  
building, \$295, 453-6060 or 276-7344.

YOUNG MALE SEeks living space for  
small, non-operate camper van,  
preferably in beach area. Flexible in  
negotiations. Thom, 755-4381, Solana  
Beach.

WANT FEMALE ROOMMATE  
(preferably student) to share two-  
bedroom apartment with one other  
female, own room, Solana Beach, \$85  
per month, May, 755-8550.

FEMALE NON-SMOKER ROOMMATE  
wanted by January 1, to share three-  
bedroom duplex in Pacific Beach. Own  
master bedroom, \$85 a month, plus  
utilities, 270-6753.

ROOMMATE OVER 21 to share two-  
bedroom Ocean Beach apartment, \$85  
per month, May, 755-8550.

FEMALE HOUSEMATE WANTED, own  
room, share bath, non-smoker, \$70 per  
month, plus 1/3 utilities, nice place,  
1702 Legare Drive in Cardiff, drop by  
Charm and Jenny.

TINY SECLUDED GUEST COTTAGE,  
Mt. Helix area, big yard, trees, view, pet  
okay, \$85 month, utilities paid, female  
only, 460-7395.

ROOMMATE NEEDED for large  
University City house (furnished room),  
Five minutes from UCSD, \$50, 452-9790  
or 454-4890.

FEMALE ROOMMATE, Hilarious, \$80  
monthly. Own room, must be employed,  
responsible and quiet. Apartment for  
interview, 258-0113, 10 a.m. to 4 p.m.  
Cathy.

NEED FOURTH to share a two-bedroom  
Del Mar home. No cigarette smokers.  
Fireplace, trees, quiet neighborhood,  
\$1350. Available January 1. Tim, 481-  
4520, 452-3860 (work).

MELLOW PERSON to share new  
condominium on 54th Wood interior,  
good stereo, dishwasher, fireplace, own  
bathroom, pool and volleyball. \$1400.  
Call 452-0447, early mornings or from 5-  
7 p.m. evenings.

MALE ARTIST looking for a commune or  
a mellow house like a commune to live  
and grow in. If you can help, 488-9810.

EARL AND HIS broadminded roommate  
will share a large room in their large  
cozy home in heart of Kensington near  
Vista. 200 sq. ft. room, \$125, 255-  
1010 per person. Must be clean, 282-  
0186 evenings.

SPACIOUS FURNISHED master  
bedroom and bath in University City  
house. Five minutes from UCSD.  
Available immediately, either couples or  
singles, Dave, 452-9790.

FEMALE ROOMMATE wanted for three-  
bedroom house in O.B. own room,  
\$116.67 month, utilities paid. Available  
January 1, 222-8373.

ROOMMATE FEMALE or male to share  
house with three mellow people.  
Independent person open to new ideas.  
Nancy or Moses, 282-0779.

1970 MG MIDGET, excellent running  
condition, just tuned, 1000 cc. fuel  
injection, new top, AM/FM radio,  
\$2200, 420-0763.

66 FORD MUSTANG, new trans-  
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VW PARTS, Solex pic 34 and distributor  
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Make 460-3139.

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1968 TRUMPH 2000 sedan, automatic,  
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\$1375, 460-3139.

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SPACIOUS ONE-BEDROOM con-  
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Beach.

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per month, May, 755-8550.

FEMALE NON-SMOKER ROOMMATE  
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bedroom duplex in Pacific Beach. Own  
master bedroom, \$85 a month, plus  
utilities, 270-6753.

ROOMMATE OVER 21 to share two-  
bedroom Ocean Beach apartment, \$85  
per month, May, 755-8550.

FEMALE HOUSEMATE WANTED, own  
room, share bath, non-smoker, \$70 per  
month, plus 1/3 utilities, nice place,  
1702 Legare Drive in Cardiff, drop by  
Charm and Jenny.

TINY SECLUDED GUEST COTTAGE,  
Mt. Helix area, big yard, trees, view, pet  
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Fireplace, trees, quiet neighborhood,  
\$1350. Available January 1. Tim, 481-  
4520, 452-3860 (work).



Page 32  
1971 FORD 1969 Chevy 1.0 pickup. A trade would be for an economy car. Call Wayne at 230-5873.  
1969 FORD 2 door stock shift. 53,000 miles. actual. Very good condition. \$300 or offer 274-7871.

FIVE BIG FOOT 70s. 14. \$110. 14. delivered. Nathan. 443-4329.

TWO VW REAR FENDERS \$10 each. brand new manual by John Mui and speed shifter. \$5 each. 273-0637, evenings.

73 FORD 1.0 ton pickup. 36,000 miles. excellent condition. \$2750. 222-8313.

FIVE TRU-TRACS. 11-15. mounted on 1569 Chevy rims. tubes and balanced. good condition. \$180. 270-7416.

1970 TOYOTA COROLLA. two-door. 10,000 miles. strong 1200 cc engine. excellent mileage. \$350. 449-1197.

DART SPORT. 6 cylinder. fully equipped. excellent condition. 20,000 miles. Jan. 270-6824 or 755-2333.

62 VOLVO P1800 with 70 B-20 engine. Completely reconditioned mechanically. Four-speed overdrive. \$1750 or best offer. 291-3468.

LEAVING SAN DIEGO. must sell 72 Dodge Colt. newly rebuilt engine. Excellent mileage. \$1,400 or best offer. 233-0877.

1968 COUGAR. very nice. sunroof. air conditioning. power steering and brakes. Brand new tires and brakes. excellent running condition. \$175. 225-9090.

1968 MERCURY COMET. two-door. excellent running condition. never been in an accident. \$700. 225-8655.

1968 RENAULT R10. clean but needs polish. 34,000 miles on original engine. good automatic transmission. but still 30 plus mpg. best offer. Thom. 755-4381. Solana Beach.

1970 MAZDA R-100 rotary engine. new open seats. Japanese high performance equipment. needs oil seals. \$300. Complete engine and accessories. \$550. 264-0957.

65 VW VAN. rebuilt 1600 cc engine. clutch and transmission. steel radiators. clean. asking \$1100. Paul. 291-4184 or 223-8915.

## Bikes

1973 VESPA CIAO for sale. good condition. excellent transportation. 160 mpg. \$175 or best offer. includes insurance. Call 297-2807 anytime after 5 in the evening.

USED BICYCLE CADDY. fits most cars. including VW. very good condition. Come. see. and make offer. 800 Kaima Street, No. 6.

1977 HUSQVARNA. 250 eight speed. hardly used. excellent condition. desert equipped. \$400 or best offer. 420-0783.

10-SPEED. 20-INCH bicycle with diamond light and chain lock. very good condition. 270-9268 or 450-3760.

BOY'S 20" SCHWINN STINGRAY bicycle. Good condition. \$40. 455-2591. after 5 and on weekends.

22 1/2" ZEUS PRO racing bicycle. Zeus equipped. Weinmann brakes. excellent condition. \$290. 272-6013 after 5 p.m.

YAMAHA 100. 1969. Good condition. low mileage. (\$8,000). two helmets. manual. Original owner. Moving. must sell. \$125 or best offer. Chuck. 234-8487 days. 222-7551 nights.

GIRLS JC PENNY 3-speed bike. includes cable master lock. \$10. 280-2688.

14 UNISEL 19 like new blue and white great Christmas idea! \$375. 455-8925. evenings and weekends.

YAMAHA 1974 MX 100. 125 cc. Very fast. perfect condition. barely used. \$500 or best offer. 461-2400. keep trying.

BICYCLE TRAILER (bugger). in excellent condition. with light nylon covering. only \$60. Ken. after 6 p.m. weekdays. all day weekends. 222-8072.

GIRLS HURRY bike in yellow. Easy riding for a 6 year old. \$20. 270-3044.

BIKE PARTS. Schwinn Super Sport. diamond steel crank and chain. wheels 39T-52T and pedals. Other bike parts. 278-1710. keep trying.

KAWASAKI FRONT FORKS. "Haita." brand new. never used. \$50. Fuel tank. \$5. frame. \$10. 270-7416.

72 HONDA 350. street machine. excellent running condition. \$450. 435-5484.

NISHIKI 10-SPEED. 25" Olympic Silver. quick-release wheels. 1 year old. not used much. \$140 new. sell \$75. Michael. 223-1886.

1967 BSA A10c cafe racer. fiberglass tank and seat. new racing tires. spares. runs strong and looks good. \$395 firm. Mark. 583-0816.

OLDER 10-SPEED with Campagnola gears and MaFac brakes. A good buy at \$30. 291-3465.



# Old Town

## Christmas Shopping at San Diego Avenue Shops

All shops are located in the 2400-2600 blocks

**Squibb Square**  
12 unusual shops in a western setting

**Silver Sea**  
Shells - coral - turquoise - jewelry

**Old Town Circle Gallery**  
San Diego's largest graphics gallery

**The Owl & the Pussycat**  
Unique gifts - plants - antiques

**Casa Blanca**  
Mexican Restaurant & Lounge

**Kesler Art Galleries**  
Full DiGrazia line - fine art - turquoise

**The Greenhouse**  
Unusual plants - pots - baskets - macrame

**The Little Gallery**  
Oils by Sylvia & Sculptures by Annette

**Something Special from Scandinavia**  
Handicrafts - crystal - jewelry

**Hawtree Trading Co.**  
Mexican imports - leather - jewelry - gifts

**Pedrorena's**  
Mexican Bakery - coffee house

### Grand Drawing Door Prizes Dec. 23

### Open Friday & Saturday Evenings till 9 PM

71 HONDA CB 450. low mileage. \$600. Call Peter. 465-2705.

NEW MYATA 23". 24 pounds completely Shimano. retails \$220. sell for \$140. delivered. Nathan. 443-4329.

1974 HONDA CB200. as new. \$680. 222-8313.

NEW GIANE FOLD-UP bicycle. fits all sizes. Perfect for mom, dad or kids. Three speeds. book rack. lights. odometer. Cost \$135. sell \$85. 270-0914.

**Wanted**

SOPRANO SAXOPHONE, any condition. Bruce. 442-1055.

FEMALES AND OTHER SOULS: free haircuts. of the future in exchange for modeling. Le Beau. 3677 Montezuma (at El Cajon Blvd.)

WANTED: THREE WHEEL 26" or larger bicycle. good to excellent condition. Price 255-4361. Jerome.

WANTED 1970 or newer Dodge van in good condition with bad engine and/or transmission. 582-3112.

150 CENTIMETER SKIS. bindings. and size 8 to 9 wide boots. 481-9812.

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

AIRPORT 1975 BOOK or magazine. promotional copy from the movie. will pay \$2.50 for either. Jim. 279-8214.

WANT HOME GROWN TWO album. Laurel. 272-6927.

NOVICE AND BEGINNER/INTERMEDIATE tennis partners wanted to practice and play tennis in evenings and weekends. 293-1020.

VEGETARIAN WANTS GRANOLA. NUTS. bread. dried fruits. honey. oats. etc. in quantity at best possible price. Send information to Vegetarian. P.O. Box 7111. San Diego. Ca. 92107.

WANT TO BUY Datsun stationwagon. Must have standard transmission and be in good running condition. 225-0642. evenings.

TENT. COLEMAN OASIS 8x10 or 9x12 in good condition. Bill. 444-3337.

**Jobs**

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

EXG. TECHNICIAN. vectors. holler monitors. treadmill stress. masters. pacemaker battery check. phonocardiograms. seeks work. Three years experience. Request resume. 2163 Brent Street. Apartment 6. San Diego. 92101. 234-2475.

RESPONSIBLE TYPIST NEEDED for a 6-10 page paper during late part of Christmas holidays. Easy work. negotiable fees. Jill. 277-7547. 459-XXXX.

NUDE MALE MODEL will pose for 20 minutes drawing. sculpture. Reasonable rates. Write to Male. P.O. Box A-82066. San Diego. Ca. 92138. Include name and phone number.

# How to Place Your Free Classifieds

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

ADS OF LESS THAN 25 WORDS are free to individuals and non-profit organizations which do not charge for their services. Ads of more than 25 words cost 10¢ per additional word.

ADS MUST BE TYPED, double spaced, on a 3x5 card and mailed to Reader Classifieds, Box 80803, San Diego 92138. No special capitalization or no abbreviations. Any instructions on separate paper.

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

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

BUSINESS CLASSIFIEDS. Businesses (businesses include you if you are giving lessons, counseling, selling real estate, etc.) may buy ads for \$3 for 25 words or less, plus 10¢ per additional word. All business ads must be paid in advance.

READER

December 18, 1975 - January 7, 1976

PROFESSIONAL TV/PSI/BOOK-KEEPER. has 25 years experience in medical, legal, technical, business, academic. Term papers, theses, PhD dissertations, resumes, manuscripts, letters, editing, financial statements, pooling, billing, payroll. Fast accurate service. IBM Selectric. 284-1739.

I NEED WORK desperately. Out of work for one year. I'm dependable, honest. 26. longhair. Prefer night or part-time but will consider anything. Jim. 238-1300.

HIGHLY EDUCATED (J.D.) but under-experienced male seeks interesting work. Money secondary. Gary. 299-4364.

I NEED A GOOD job. willing to try anything honest. 449-5145. 24 hours.

NEED WORK? Part or full-time positions available with top company. Looking for enthusiastic men and women into organic, biodegradable products people who care about our environment. Call 461-0224 for interview.

BABY-CARE. start January 5. my home near SDSU or your home near Third and Holmes. Monday-Friday. 3-1 for girl 3 months old. Please call 583-2544.

## Sports

SURF SKI. 8 green and yellow fiberglass surf ski. great for winter surfing. excellent condition. \$90. 8174 Portsmouth Court, Mission Beach.

WETSUIT. sea suit long john and bodyglove jacket. \$43. After 4 p.m. 453-2597.

TENNIS RACKETS. 2 Spaulding and 1 Wilson. \$7 and \$9. Also. 1 press. Gwen. 459-2720.

HEXCEL SKI. 205CM. Look-Nevada binding. excellent condition. cost \$350. sell \$125. Len. 442-7230. evenings. 272-0331.

FIFTEEN-FOOT. 72 Venture catamaran sailboat with trailer. mail and job. Best offer. 272-7863.

1974 MONTGOMERY 17-foot steep rig. Cabin. sleeps 3. 400 pound ballast. Single-ve. separate hull. Harlow and Harken running rigging. trailer. immaculate. 296-2870.

SAILBOAT. 14-FOOT. with trailer. would like to make trade for 1987 or older V.W. or would like to sell for \$650. Jim. 489-8577.

SKATEBOARD. hardwood top. clay wheels. 22 inch. \$7. 272-0710.

ROSSIGNOL 205cm skis with Salomon 404 bindings. Used only one season. very good condition. best offer. 283-2221. leave message for Steve.

GOLF SET with four woods, nine irons and bag. Wilson woods. Bag needs a new strap. best offer. good shape. 283-2221. message for Steve only.

OLDER 31-FOOT CONVERTED fishing boat. Stove, refrigerator, tachometer, live aboard. has cabin damage. \$1000. Gary. 291-2547.

GOLF CLUBS. 4 woods. 8 irons. putter. full-sized bag. \$45. Incomplete set woods. irons. bag. \$20. Steve. 272-7589.

COLEMAN TWO-MAN backpacking tent. weighs 5 pounds. used only 3 times. \$55 firm. 275-2160. evenings.

ARCHERY. BEAR KODIAK hunting bow. 50 pounds. excellent condition. \$45 or best offer. 453-8497.

WOOSTER HOT STIX SKIS. 92cm. excellent children's or beginner's skis or holioggers for adults. With adjustable spring bindings. Brand new. two pair. \$10 each. 488-1853.

inboard-outboard. Mercury. Cruiser. Varnson trailer. fully equipped for fishing. 20 hp. outboard. super condition. \$4800. 444-2847.

24-FOOT SAIL BOAT. Have fun fishing and sailing. a little work and around the world. \$200. 460-3139.

ROSSIGNOL SUISSE EQUIPE downhill racing skis. 212cm. never mounted. \$150 or best offer. Also. Belt helmet. 7x. best offer. 278-2729 or 274-0966.

CANOE. ALL ALUMINUM. two years old. \$200 or best offer. will consider trades. 461-2400. keep trying.

SKI BOOTS. Rosemount Fastback. size 12. originally \$175. now \$30. Ski jackets. two men's large. \$15 each. All excellent condition. Steve. 452-0845 or 452-0922.

SURFBOARD. Gordon and Smith Magic Ryder. all dings well repaired. rides well. \$40. Steve. 272-7589.

GOLF BALLS. \$3 per dozen. Most brands. Titleist. Marlin. Top Flite. etc. They are like new. many of them used only once. Joe. 274-9953.

AMF VOIT AMERICAN Beauty. 11. size 10 to 11 ball and bag. Excellent condition. \$25. 468-5724 after 6 p.m.

ROWBOAT. \$10. 270-8638.