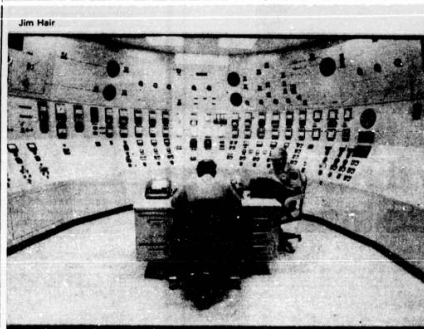


Cleanliness is next to godliness. What is sewage next to? In San Diego it's next to Point Loma in the Pacific Ocean.



Jim Hair

—Jon Simon—

Since the early '60s, the city's accumulated soap suds, feces and chemicals have been passed with millions of gallons of water daily (mgd) into great concrete receptacles just below the new lighthouse, where the muck receives a modest amount of treatment before it is pumped two miles out to sea at a depth of 200 feet.

Constantly under scrutiny by the city and the state water quality control board, the San Diego system remarkably has not been found to wreak environmental havoc. In fact, some experts would swear that pouring tons of waste into the ocean has proved beneficial to the affected ecosystem.

Unlike the constipated residents of Eastern Seaboard communities who live in constant fear of a sludge monster arising from the depths, San Diegans can be relatively free from such anxieties thanks to a steep topography and a helpful hand from Mother Nature.

Because the sewage outfall is so far below the surface, the waste water is much warmer than the ambient ocean. The warmer effluent tends to rise, resulting in an extensive dispersal of any materials harmful in concentration, such as heavy metals or pathogenic organisms.

Before being plopped into the Pacific, raw sewage, both domestic and industrial, is subjected to what is known as primary treatment. This involves removing at least half the solids by settling them out and by scooping up the scum from the surface. The captured solids are then shunted to the "digesters," air-tight tanks which in a period of a month can decompose over 120,000 gallons with the aid of microorganisms thriving in the oxygenless environment. Once digested, the sludge is pumped to Fiestas Island in Mission Bay where it is dried, later to be used for fertilizer.

Twice a week the surface scum, comprising grease, soap suds and anything else that won't sink to the bottom, is picked up by a Los Angeles firm and shipped to Japan, where it is an essential in the manufacture of perfume.

One would expect the odor in the area of the plant to be suffocating in intensity. Actually, when we visited the facility our nostrils were not badly ravaged. Our tour guide explained that the offensive hydrogen sulfide gas, which is the byproduct of anaerobic decomposition (also the smelly agent in flatulence), was burned off in special incinerators.

The guide warned us that hydrogen sulfide was nothing to snort at. If the gas concentration ever reaches 10 parts per million, the olfactory membrane becomes insensitive to it, and shortly thereafter paralysis of the respiratory system occurs, resulting in a tragic finish within five minutes. Needless to say, for the remainder of this tour we did not breathe too deeply.

Another byproduct of decomposition, methane gas, is recycled into the system in the form of heat necessary to maintain the digesters.

The effluent is now ready for the ocean. Although the plant has a capacity to process only 80 mgd, it is receiving over 110. At the moment, additions are being completed to extend the capacity to 120 mgd and eventually to 240 by the turn of the century. In the meantime, treatment time has been reduced to compensate for the overloaded system.

We walked down to where the treated effluent was shot into the outfall pipe. It was mildly terrorizing to stare into this powerful whirlpool of barely processed urine.

I pointed out to our guide the scum washing up against the cliffs directly beneath us. He claimed that it was an extraordinary condition resulting from the surplus raw sewage. Explaining further, he said, "Until they get around to the point of insisting on biodegradable products, we're going to continue to foul the environment."

You'd be surprised at what people consider waste products. According to operators of the Point Loma plant, anything that fits through a manhole will do. Hot water heaters, bed springs, 2 by 4's, bus tires, and dogs all have been discovered in the system. Once a baby was found on the grating. A worker ordered to pick the infant off said he would rather be fired than follow such an abhorrent procedure. He was fired.

Municipal sewage treatment is a relatively new concept. It wasn't until the middle of the last century, after some horrendous bouts with typhoid and cholera, that systems were first employed in Europe. In line with typical human negligence, most refuse was pumped directly into waterways which also furnished drinking water. Called the dilution method of sewage disposal, it is still practiced in the United States. For example, Memphis dumps its raw sewage directly into the "Big Muddy" as it rolls by.

Sometimes waste water treatment is so inefficient it becomes absurd. The stagnant town of Chanute, Kansas (population 10,000), was the fifth burg down the line to use the Neosho River for the dual purposes of taste and waste. A few years back a terrific drought left only a placid pool behind the town dam. Still, for six months the citizens of the town passively brushed their teeth with the same water they could observe becoming more foul each day with their own wastes. Miraculously, no one suffered serious illness before the town bosses declared the miasma unfit for human consumption, after the stench had reached nauseous proportions.

The city of San Diego's first treatment plant, operating on essentially the same principal as the one in current use, was built on Harbor Drive in 1943, and eventually handled 40 mgd. Other cities in the area also built their own systems. An explosive population growth rate, however, caused the plants to be overloaded, and by 1955 sections of the Bay had been badly contaminated. After studying the problem, the city constructed the plant currently in operation to handle refuse from the entire metropolitan area.

Now, San Diego's treatment facility again appears to be inadequate, or at least in the eyes of the Environmental Protection Agency. According to the 1972 Federal Water Pollution Control Act, all municipalities must have at least secondary treatment sewage systems by July 1, 1977; and by 1985 no discharges of pollutants into the waterways will be allowed. The act also recommends recycling of sewage whenever possible.

In compliance with the law, the city initiated a study last fall of alternatives for the next 25 years to the Point Loma complex. A report on the study headed by Dennis O'Leary, a consulting engineer with Lowry and Associates, will be issued

(Continued on page 15)

City Lights

THE SHADOW OF RALPH NADER

In what was termed by both prosecution and defense attorneys as a "precedent-setting action," the San Diego District Attorney filed suit last week against the San Diego Board of Realtors and its state and national associations. The civil action charges that the Board's sales policies result in "reduced service and higher, artificial costs to the consumer." A second part of the suit accuses the Realtors of fixing the brokers' sales commissions.

The suit against the Realtors is the county's third anti-trust action in nine months. Last March District Attorney Ed Miller's office successfully prosecuted two price-fixing charges leveled at a number of local medical laboratories. The County and the lab's clients received over \$500,000 in damages from the firms as well as assurances that violations would stop.

The man behind the County's anti-trust actions is 30-year-old Deputy D. A. Robert C. Fellmeth, who found his way to San Diego after five years of training under consumer crusader Ralph Nader. After graduating from Stanford University in 1967, Fellmeth entered Harvard Law School and began work with Nader, who was gaining fame for his indictment of General Motors's accident-prone Corvair. Fellmeth specialized in anti-trust law, where his interest in taking the government's side of the case put him in the minority. "At Harvard there were lots of students into anti-trust law, but three of every four were learning how to defend the corporations," recalls the intense, quick-speaking Fellmeth.

After graduation, Fellmeth put in three years full-time with the Nader organization,



where he directed Nader projects on the Federal Trade Commission and Interstate Commerce Commission and authored the *Vanishing Air and Water Wasteland* reports. In 1969, Fellmeth directed the recruiting of college students for the Nader organizations and drew up plans for the Congressional Profiles, a 15,000 page work that documented the voting records of 435 of the nation's law makers. After heading a staff of 26 consultants in a study that resulted in the publishing of *The Politics of Land in California*, he left the Nader organization for San Diego.

What could draw a hot-blooded attorney with five years experience in Washington politics to the seemingly cool waters of San Diego? "A lot of things," says Fellmeth. "The 18 hours a day and seven days a week with Nader took their toll after awhile. It seemed time to start taking Christmas Day off, something I never got around to during those years."

Fellmeth also noted that San Diego's District Attorney's office has made a name for itself across the country. "D. A. Ed Miller has a fine reputation, and his fraud division is known to be the best around."

Fellmeth, who had no previous trial experience, started out trying criminal cases in El Cajon. After a year on the court circuit, Miller put him to work on anti-trust cases. "Miller gives me pretty much free rein. With cases such as the Realtors suit, I just have to prove to him it's a solid case and he'll let me go ahead with the investigation."

The Realtors plan to fight the charges as far as the courts will hear them. They have hired E. Miles Harvey of the noted law firm of Lunce, Forward, Hamilton, and Scripps, and Harvey has called the anti-trust action "astounding... an outrage... an attack on the very concept of the three-tiered professional trade association."

"This looks like another Fellmeth first," says Harvey. "Here the D.A.'s off blazing some new, unproven ground when he ought to be spending the taxpayers' money on criminal anti-trust acts, not civil ones."

Fellmeth and Miller have no intention of sticking with the proven ground of criminal anti-trust. Fellmeth works on three or four cases at a time, and the Deputy D.A. hinted that his next filing will concern illegal pricing practices "by certain business concerns down at the port area."

VICTIMS OF CIRCUMSTANCE

The passage of a new state law has prompted a group of San Diego women to urge the police department to change its policy on examining rape victims. The bill, passed last July by the California Legislature, calls for the county to pay the cost of examining sexual assault victims at a city hospital. Presently, all women who report to the police are examined by police physicians.

Dr. Robert Williams at the department's West Market Street station.

In a letter to City Manager Hugh McKinley dated November 14, 1975, the Advisory Board on the Status of Women called attention to the new state law, outlined what it saw as deficiencies in the police department's exam procedure and listed ten suggestions to bring San Diego's rape policy in line with other U.S. cities.

A copy of the Advisory Board's letter ended up in the hands of a reporter from the *Union*, which on November 17 printed a story on the Board's requests. A rebuttal from police physician Williams was printed on November 28 and a third article on the matter appeared December 2.

Aware of previous publicity and having conferred with her staff, Councilwoman Maureen O'Connor scheduled the matter for discussion before the Council's Public Services and Safety Committee on January 7. But paradoxically the Advisory Board asked Ms. O'Connor to remove the issue from discussion until the City Manager could respond to the letter. "It's not that we were trying to hide anything, we just weren't ready for a formal hearing," said Ruth Skoll, chairperson of the Advisory Board. O'Connor contended it was too late to remove the issue from the schedule. "The matter was already docketed and released by the press, and I felt we needed a forum to discuss it."

Regardless of their relations with Acting Chief Kolender, it is doubtful that any other hospitals will enact a treatment policy unless the County assures payment of the bill.

—Paul Krueger



San Diego's Weekly

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Letters

Mailing Address: P.O. Box 80603, San Diego, California 92138

Dear Editor:

Poor Paul Leverenz and friends (who, he carefully let us know, run to—wow! med students and criminals lawyers!) are such superior people they should certainly get some help from Duncan in clearing up the conduct of movie houses.

The only trouble is I doubt Duncan can help them as much as they themselves could, if instead of just "getting out of there" they hunted up the theatre manager on the way out and at least told him the brutalities that had occurred. They should also have informed the police. But I guess Paul's courage doesn't go that far—only to using dirty words in hopes for and, unfortunately, realized (at length) print.

His "ass" might feel better in theatres if he'd get off it and do something to help. May his ankles be cut off next time!

R.W.

Pacific Beach

Dear Editor:

I note with interest that Duncan Shepherd had rated the movie *Doc Savage* (the comic-strip superhero) above Bergman's *Mozart's The Magic Flute*. I can only feel pity for him, and I suggest that in the future he avoid subjecting himself to entertainments, the enjoyment of which requires a musical sensitivity surpassing that possessed by a pithed frog.

Sincerely,

Mark F. McCarthy

San Diego

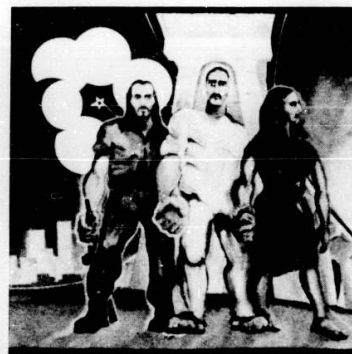
Steve Kowitz

There was music, poetry and painting as well as dancing, warm *abrazos* and hot tinctures at the fiesta that opened the Contemporary Chicano Art Festival at UCSD's Mandeville Art Gallery on Sunday, January 11. Pat Baxter, curator of the gallery, said that the Arts Picante festival had taken six months to put together and had been in the planning stages for a year. She was obviously delighted by the enthusiastic opening-day turnout—hundreds of people roamed about in the sun listening to the poetry, dancing to the music and wandering through the gallery. In conjunction with the art show there will be an ongoing series of films, poetry readings, symposia and theater performances throughout the month.

North American artists and critics, while lauding the paintings of Picasso, the theater of Brecht and the poetry of Neruda, can nevertheless calmly insist that art and politics never mix. The black and Chicano artists in the United States operate under no such illusions. "Oppression keeps us razor-sharp," Jose Montoya, poet and painter, notes in one of the most, street-tough poems that he read at Sunday's opening. In another poem he speaks of searching for his roots in Mexico, a train trip to Veracruz charged with complex emotions and agonizing questions of personal identity (as well as the, "arbitrary realization that he forgot to bring toilet paper"). He and his friends ride through the night "trying to forget the neon malady" and "almost convince ourselves we're not tourists," while passing through "colonies cloaked in nightness—& nightmares of/incredible/poverty."

The Latin American spirit with its passionate intensity, its heterogeneous roots and its commitment to radical consciousness is full of a brio and emotionality that sets it apart from the restrained aestheticism of mainstream American art. In Chicano art the affinity with the heroic populist murals of Rivera, Siqueiros and Orozco is its strong racial empathy with cultures ancient before the con-

Neither Gringo Nor Mexican



Or as Jose Montoya has it in the title of one of his poems, "Arroz is Arroz is Arroz."

quistas. At the Mandeville Art Gallery neo-Mayan mosaics and photographs of Lacandon Indians stand alongside works of a deeply contemporary humanism, such as Yolanda Lopez's strikingly compassionate portrait of her mother, and the very stylish humorous *Yatos Locos del Barrio* c. 1950. In Santiago E. Rangel's *Self-Portrait* the artist takes off the mask of his modern face to reveal the "real" face beneath—an ancient plumed mask. The aesthetics of political commitment are best exemplified by Guillermo Acevedo's impassioned and homiletic *La Palabra* and the superb revolutionary posters of San Francisco artist Rupert Garcia. Salvador Roberto Torres, one of the moving spirits of the San Diego Chicano art movement, is

represented by three pieces that show close affinity with the work of Larry Rivers and the pop painters. His *La Logan* is a collection of graffiti on a silver background that, according to the artist, attracts scribbled signatures like a magnet attracts metal—and just keeps growing.

In the rear of the gallery there is a continuous slide show of West Coast Chicano murals; the excitement and power they generate speak volumes about the limitations of easel art as a medium for socially-committed painting. Although the mural form enjoyed a brief popularity in the U.S. during the depression when the work-project artists were forced by the sheer weight of circumstances to turn their attention to social injus-

tice, it did not surface again until the 1960s when the U.S. underwent another revolutionary cycle with the black and Chicano liberation movements.

Mario Torero, a young San Diego painter and muralist, no doubt speaks for a great many Chicano cultural revolutionaries when he declares that he wants to "bring art back into the streets where the people are!" On Friday, January 16, Mario and fellow artists of the Congreso de Artes Comicos de las Americas (CACA for short) will open the Acevedo Art Gallery International at 1020 8th Avenue, just a block off Broadway in the downtown area. It is hoped that the gallery will become a permanent center for Chicano and Movement artists and a launching pad for the group's ambitious plans to initiate community mural projects throughout San Diego. CACA was the organizing force behind the striking Chicano Park murals on the Logan Street ramps and pillars of the Coronado Bridge—surely one of the loveliest and liveliest street attractions in the city. It is a kaleidoscope of disparate images that chronicle the dignity and struggles of the Latin people. Here Che, Santana and Siqueiros stand side by side, and the Virgin of Guadalupe is balanced by *El Nino Cosmico*—the Cosmic Kid. Tomas Castaneda Coyote, another member of CACA, points out that with backing from the city and the arts councils, murals could spring up all over the city. He is quick to add that it could become just the tourist attraction San Diego needs. "After the 60s everything went underground; now it's emerging again," explains Coyote. "I think San Diego is ripe for a cultural explosion."

Arte Picante: Contemporary Chicano Art" is decidedly well worth catching, if only for an overview of the tremendous cultural energy of the Chicano barrios. It is a very American and very contemporary art, neither purely gringo nor purely Mexican, but undeniably and happily itself—Chicano. . . . or as Jose Montoya has it in the title of one of his poems, "Arroz is Arroz is Arroz."

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Reader's Guide to the Music Scene

The Music Scene is compiled every Sunday. Send information and photos to: READER MUSIC SCENE, P.O. Box 80803, San Diego, Ca., 92138, or call 235-0176 by Sunday.

In San Diego

Concerts

Keith Jarrett, jazz pianist, UCSD Gym, Friday, January 16, 8:30 p.m. 452-4559.

The Tubes, La Paloma Theatre, Sunday and Monday, January 18 and 19, 8:00 and 10:30 p.m., 1st and "D" Streets, Encinitas, 753-4397.

War, plus surprise guest, Community Concourse, Golden Hall, Thursday, January 22, 7:30 p.m., 236-6510.

Clubs

The Alamo: Garland Frady and The Outlaws, country western, Tuesday through Sunday, Kay Adams, Thursday only, 3093 Clearmont Drive, 276-2240.

Altavoz: Nova, Tuesday through Saturday, 1305 Camino del Mar, Del Mar, 755-6144.

Ancient Mariner: Stone's Throw, rock, Wednesday through Saturday, 2425 Shelter Island Drive, 745-6242.

Atlantic Restaurant: R. B. People Movers, pop, Tuesday through Saturday, Joy Ride, Sunday and Monday, 2605 Ingraham, Pacific Beach, 224-2434.

Another Bird: Jerry McCann, 140 South Sierra, Solana Beach, 755-6734.

The Bechamel: Crosswinds, rock, Thursday through Saturday, 8022 Clearmont Mesa Blvd., 560-8022.

Big Air: Latin Image, Latin style music, Thursday through Sunday, 6149 University Ave., 286-1646.

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

Boom Trenchard's: Dan Murphy, Tuesday through Saturday; Roy Bruder, Sunday and Monday, 2898 Pacific Highway, 291-5555.

Botaford's Old Place: Jinah Williams, Sunday through Thursday, Midnight Lamp, Friday and Saturday, 1205 Prospect, La Jolla, 459-8262.

Butterfield Express: Chris & Barry, original guitar, Tuesday through Saturday, 6736 La Jolla Blvd., 459-3633.

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

Chuck's Steak House: Pure Corn, country rock, Thursday through Saturday, 1260 Prospect, La Jolla, 454-5325.

Chuck's Steak House: Chris Drake & the Bugs, boogie band, Thursday through Saturday, 1403 Valley Parkway, Escondido, 746-5100.

Classic III: Mosico, Latin music, Thursday through Saturday, mariachi, every Sunday 3-8 p.m., 1862 Palm Ave., Imperial Beach, 429-1181.

Crossroads: Bruce Cameron and the Equinox, jazz, Friday and Saturday, 245 Market, 237-7856.

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

Dirty Dan's: Noone Rickett, rock, Tuesday through Saturday, 4000 Kearny Mesa Road, 278-2230.

Fat Fingers: Kirk Bates and the Fat Fingers, House Band, Tuesday through Saturday, 809 Thomas Avenue, Pacific Beach, 488-9126.

GRB: Mountain Fresh, Wednesday through Saturday; Storm, Sunday & Monday; Jerry McCann, Tuesday, 255 15th St., Del Mar, 755-1414.

Hakey: Gabriel, Tuesday through Sunday, 4260 W. Point Loma Blvd., 225-9559.

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

Iron Horse: Thunderbolt the Wondercock, Wednesday through Saturday, 8238 Parkway Drive, La Mesa, 465-7663.

Iron Maiden: Ray Correa, acoustical guitar, Thursday through Saturday, Balboa & Genesee, 279-2033.

Isla Vista House: Chris and Lee, pop, Tuesday through Saturday, 1441 Quince Road, 224-3541.

Ivy Barn: Alair, rock, Friday and Saturday, 311 Camino del Rio South, Mission Valley, 266-9164.

Jay's Cafe: River, Doug Parent & Bobby Duck, easy country rock, Saturdays, Rod & Erick Lampren, Steak Players, Fridays, 134 West Douglas, El Cajon, 442-1331.

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

Jelly O's: Road Work and Rich Faulkner, soft rock, Tuesday through Saturday, 881 Camino del Rio South, Mission Valley, 291-1823.

Joe Murphy's: Wichita, Friday through Monday, 4301 Mission Blvd., 770-3220.

La Mesa: Bob Banks, show tunes, Monday through Saturday; Don Miller, Wednesday, 1441 Highland Ave., 474-3222.

La Chalet: Tally Mae, "Mr. Continental," Sunday through Tuesday, 270-3220.

Orange: Martin Henry, Kirk Bouterse, Friday and Saturday, 112 W. Washington, 299-4177.

Organ Power Pizza: local solo organists nightly, Rex Way, one-man organ concert, 1165 Garnet Ave., Pacific Beach, 272-7000.

Pat's Pub: Steven Campire, Monday; Chris Martin, Tuesday; Wendy Stitt, Wednesday; Scott Traxler, Friday; Gemini, Saturday, 7061 El Cajon Blvd., 460-0503.

Quillie's: Giarrantana, Tuesday, Thursday and Saturday, 809 Thomas Avenue, Pacific Beach, 488-9126.

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Isla Vista House: Chris and Lee, pop, Tuesday through Saturday, 1441 Quince Road, 224-3541.

Mammoth West: Motion, Tuesday

through Saturday, 3595 Sports Arena Blvd., 225-1251.

Mandolin Wind: Sugar Bear, Wednesday and Thursday; Bob and Kip, Friday and Saturday, 308 University Hillcrest, 297-3017.

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

Mon's Saloon: Rainbow Sun, through January 19, Words, January 19, Crosswinds, January 20-25, 943 Garnet, Pacific Beach, 488-3366.

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

Orange: Martin Henry, Kirk Bouterse, Friday and Saturday, 112 W. Washington, 299-4177.

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Mammoth West: Motion, Tuesday

MUSIC SCENE CONTINUED

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

The Safety: Taste of Honey, soul, Friday through Saturday, 6323 Imperial Ave., Southeast San Diego, 263-4590.

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

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

Shelter Island Inn: Bobby Shavin, pop, Tuesday through Friday and Sunday; Shelter Island Drive, 222-0561.

The Shepherd: Patricia & Jeff, piano and guitar, Friday and Saturday, 1126 S. Highway 101, Encinitas, 753-9740.

Sherraton Harbor Island-Sundowner Lounge: Guadalupe Philharmonic, rock, Thursday through Saturday, 291-2900.

Spunky's Saloon: Sativa, rock, Tuesday through Sunday; Thunderbolt the Wondercock, Monday, 2955 Midway, 223-3154.

Spirit of 76: Myrtle Diesel, Thursday, Mesa, Latin rock, Friday and Saturday; Noma's II, Sunday; Bill Lozano, country, Tuesday; Steve Schmidt, folk, Wednesday, 1130 Bance off W. Moreland, 276-3993.

Sportman's International: Hank Crawford, alto sax, January 13-18, 5079 Logan Ave., 456-8552 or 264-794.

Springfield Wagon Works: Shriver & Godfrey, soft rock, Thursday through Saturday, 690 N. 2nd, 400-5757.

Steamboat Willie's Emergency Exit, Thursday through Saturday; Peter Rabbit, Sunday; Franny, Monday through Wednesday, 5524 El Cajon Blvd., 583-4524.

Stingray: Robb Strandlund, and The Rubber Band, country, Jan. 21 and 22; Stanley Turpin, Jan. 23-25, 9009 Sunset Blvd., 878-2222.

Swan Song: Steve O'Connor Jazz Trio, Wednesday, David Cheny, Flanenco guitar, Thursday and Friday, 4267 Mission Blvd., Pacific Beach, 272-7802.

Tom Ham's Lighthouse: Four Freshmen, January 13-25, 2150 Harbor Island Drive, 291-8110.

Tomasinos: The Four Winds, pop, Friday and Saturday, Tex. country, Monday through Thursday, 843 Grand Ave., 744-1649.

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

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

In Los Angeles

Concerts

J. Geils Band, special guest Head East, UCLA-Pasadena Pavilion, Sunday, January 18, 8:25-29:53.

Keith Jarrett Quartet, Royce Hall, UCLA, January 18, 8:00 p.m., 825-2953.

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

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

Shelter Island Inn: Bobby Shavin, pop, Tuesday through Friday and Sunday; Shelter Island Drive, 222-0561.

The Shepherd: Patricia & Jeff, piano and guitar, Friday and Saturday, 1126 S. Highway 101, Encinitas, 753-9740.

Sherraton Harbor Island-Sundowner Lounge: Guadalupe Philharmonic, rock, Thursday through Saturday, 291-2900.

Spunky's Saloon: Sativa, rock, Tuesday through Sunday; Thunderbolt the Wondercock, Monday, 2955 Midway, 223-3154.

Spirit of 76: Myrtle Diesel, Thursday, Mesa, Latin rock, Friday and Saturday; Noma's II, Sunday; Bill Lozano, country, Tuesday; Steve Schmidt, folk, Wednesday, 1130 Bance off W. Moreland, 276-3993.

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Star Gazing

— Eleanor Widmer —

The Restaurant: La Scala Boutique

The Location: Beverly Hills (Los Angeles), Robertson and Santa Monica

Type of Food: Continental, especially Italian

Price: Expensive, but worth it.

Whenever I teach *The Great Gatsby*, I use the actor David Janssen as a contemporary example of a man in whose blue gardens people come and go "like mothers among the whippersnappers and the champagne and the stars." Janssen owns a Continental, a Rolls Royce, a Lamborghini, a \$300,000 villa, and his own plane to ferry him to his San Diego based psychiatrist. And, like Gatsby, when he dines, he has less interest in the food than in his "connections." I can testify to the latter because Janssen sat at the booth next to mine at lunch last week.

La Scala Boutique caters to the chamois-jacketed "dabbling" Beverly Hills crowd, but the ambience is by no means intimidating. Unlike the Bistrot, which accepts patrons by their name and fame, La Scala Boutique will seat any schlepper willing to wait out the line and pay the tab. This restaurant is small, crowded, hectic. Whether you arrive at 11:30 a.m. or 3 p.m., you have to wait for a table and then for service. But the waiting, the puffy patron, the excellence of the food, are part of the cachet. La Scala Boutique is a total environment, highly stylized to be sure, but nevertheless an event as well as a restaurant.

Like many expensive establishments, the decor proves deceptively bourgeois, as if it were a simple European cafe, with wide windows draped in red curtains and where salamis and cheeses hang over the small bar that dispenses drinks. Sociologically, it's inverse snobbery. The very sophistication stems from

the simplicity of the physical plan and the elegance and cost of the food. The restaurant also boasts crack hostesses who not only keep the seating in mind without a bit of note-taking, but who can rattle off your selections from the menu with the speed and accuracy of calculating machines. Which is not to say that the service is impersonal. It is simply egalitarian. Leslie Liggins waited her turn with quiet patience along with the rest of us, and since you enter right off the street, you stand hip-to-hip with actors, directors, writers. One thing appears certain—no one comes here on a 30 minute lunch break.

This was my second visit to La Scala Boutique and except for the fall flowers in discreet vases, as compared to daisies on the previous occasion, nothing in the ambience had changed except for the television star: Bill Bixby the last time and Janssen this.

Nevertheless, despite the charged atmosphere, you can dine here for \$3 for lunch if you are prudent and don't order the steurgeon—a commonplace of my childhood, but now costing \$4.25 a sandwich. Bear in mind that the place is noisy, chic, intended for the voyeur, and awash with celebrities. While walking there we met Ray Bradbury, the science fiction writer and a walker (as opposed to driver) in Beverly Hills. One of our party, a Sarah Lawrence student, stopped to speak to him and he was most cordial. So if you are in the mood for this sort of experience coupled with scintillating food, opt for La Scala Boutique the next time you are in Los Angeles. As for David Janssen, he widened his eyes whenever a woman passed his table, as if to say, "See, I'm here." He may use Fred Astaire's tailor and Clark Gable's barber, but what a way to have lunch, wide-eyed, signaling for constant recognition.

The Leon Gourmet salad is something quite special and

So let's go economy class. I praise and recommend the Mozarella Marinara. As the house special, it costs only \$2.45. It's a baked cheese dish with a red sauce that is wickedly smooth on the palate. Hot French-Italian bread comes with this ecstatic concoction, so that in theory you can order the mozzarella marinara plus coffee and your bill will come to \$2.85 plus tax.

However, while theories may make the world go round, they cannot satisfy gastronomic lasciviousness. In other words, I suggest that you splurge.

The Leon Gourmet salad is something quite special and

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The Value of the Performer

—Jonathan Saville—

The more one goes to concerts of serious music, the more one becomes persuaded of the crucial importance of the performer: their natural endowment, their training, their knowledge and their personality. It might be said that a musical work does not exist until it is performed. The written score gives only a rough indication of the work's reality, and it lacks that essential component of any music: sound. But if music is fully real only when it is performed, then its reality cannot be something firm, fixed, unchanging. Rather, each piece has a more or less fluid reality, altered and sometimes radically so—with each individual performer, and even with each individual performance. It is not the case that there is a single "true" interpretation, and that musicians are to be graded according to how closely they come to this truth. While there are, of course, false interpretations—those that patently contradict the score or the known performance practices of the period—there are as many true interpretations as there are artists who can convince a listener of the rightness of their way. The reality of a musical work resides in the performance between a score and a performer.

Some concerts in San Diego have illustrated this fact, each in its own way. Consider, for example, pianist Vasso Devetzi's performance of the Schubert B-flat Sonata, Op. Posth., at her Sherwood Hall recital (sponsored by the La Jolla Chamber Orchestra). Miss Devetzi's musical personality is one of almost terrifying emotional intensity, a highly pressured subterranean power which, though it never escapes the artist's control, is continually threatening to burst out and overwhelm the world. Schubert's last piano sonata seems to speak quite a different emotional language. It is mysterious, elvish, peculiarly serene and ambivalent, yet at the same time peculiarly melancholy and pensive. Its key signature is major, but its tonal atmosphere is so often minor



Lorin Hollander . . . wonderfully romantic, master of an astoundingly flashy technique, a bit vulgar, and with a flair for the theatrical that extends to his stage behavior.

that the music is pervaded by a strange emotional ambiguity. Most pianists emphasize one or another of these qualities: the serenity (Rubinstein), the elvishness (Schnabel), the melancholy (Brendel). None of these was missing from Vasso Devetzi's performance, but much more

central to her interpretation was the element of struggle, of violent energy scarcely contained. As a result, there was considerably more stretching and compression of rhythm than is used to hearing in this piece, more momentary pauses before explosive accents, more emphasis

on the contrast between loud and soft, more force, more tension, more drama. In short, this was late Schubert interpreted as late Beethoven. It was in many ways a shocking performance—shocking in the sense that it undermined, all at once and with great authority, most of one's conventional notions about how this sonata should be played, revealing an aspect of the music one had barely been conscious of before. Was this the real Schubert? All that can be said is that the Devetzi-Schubert collaboration must have changed any thoughtful listener's concept of the truly great performer to make the familiar unfamiliar and to create something new; and after her two concerts here one cannot doubt that Vasso Devetzi belongs in that category.

At a subsequent concert in the La Jolla Chamber Orchestra series—this time with the orchestra itself, greatly improved under the direction of its new conductor, Peter Eros—soprano Judith Raskin demonstrated another way in which the performer's musical personality may transform the written notes. Miss Raskin has a voice of lovely quality, rich, smooth, and with a special human warmth that makes it invariably appealing. Throughout her distinguished career, she has chosen to use this voice in a special way that is by now beautifully familiar to her many fans. Her chief interest seems to be agility, the flowing and precise manipulation of coloratura, with its accuracy of rhythm and intonation and its perfect execution of runs, trills, turns and other embellishments. Her repertoire consists mainly of music that requires these skills: baroque music, Mozart, Richard Strauss, and so forth. Along with this concentration on agility, and perhaps under the impression (an incorrect one) that only a light voice can be sufficiently flexible to sing a coloratura line, she has set firm limitations

on volume, size and depth. She keeps her voice under a tight rein, refusing it the expansiveness that it might attain if she were to allow it to develop freely, according to its own nature.

At her LaJolla concert, both her excellences and her self-imposed limitations were clearly in evidence. She sang three arias from Vivaldi's recently rediscovered *Magnificat*, and three from Handel's *Judas Maccabaeus*. One could scarcely ask for more vocal loveliness, for a greater mastery of the typical coloratura passages of these baroque pieces, or for a higher degree of tender expressiveness, intimately linked to the implications of music and words. An occasional technical error, such as the histrionic smiles that put the voice momentarily out of place, interrupted the vocal line, interfered only minimally with the pleasure produced by this expert and sensitive singer. But I wonder whether these arias—especially the Handel—are really quite as small as Miss Raskin makes them. For her, they are exquisite miniatures, comparable to those unbelievably intricate snuff boxes and jewel cases of eighteenth-century craftsmen. This interpretation is not necessarily a wrong one, and Miss Raskin's performances were certainly treasureable; but what we know about the original manner of performing baroque music, along with various implications in the music and words themselves, suggest that a larger, more dramatic, more unrestrained, and indeed louder performance might have uncovered emotional resources in these arias that Miss Raskin did not choose to tap. "Fearful crying, mournful prayers, sorrowful singing, grieving ains"—there is something extravagant in all this, the extravagance one sees in baroque stage sets, with their gradiose columns and pediments and profusion of dramatically receding corridors and aisles. Miss Raskin's voice, and the restrained emotions it expressed, no doubt, but the kind of illusion on which terrific concert can be based. This was assuredly a terrific concert, as the wildly applauding audience clearly agreed, with Mr. Hollander's pyrotechnics ably accompanied by the San Diego Symphony, playing almost as brilliantly as the soloist himself.

(continued next page)

January 15-21, 1976

(continued from preceding page)

seventeenth and eighteenth centuries, was dramatic, emotional and extravagant, and its music was as thoroughly operatic as that of any opera.

Finally, I want to say a few words about pianist Lorin Hollander's performance last week of the Saint-Saens Fifth Piano Concerto, with Peter Eros and the San Diego Symphony. There may be different legitimate ways of performing Schubert or Handel, but there is only one right way to perform this far shallower yet consummately romantic piece: with grand passion, fiery brilliance, and unlimited emotionalism. The problem is not how to perform it, but how to perform it well. There is probably no pianist around today whose talents accord better with the demands of this concerto than do those of Lorin Hollander. Wonderfully romantic, master of an astoundingly flashy technique, just a bit vulgar, and with a flair for the theatrical that extends to his stage behavior (for example, his device of flinging himself madly off the keyboard after the spectacular final runs and chords)—Mr. Hollander was created for music of this kind; and he plays it so excitingly that he convinces you, at least while you are listening, that it is first-rate stuff, well worth playing and well worth hearing. In fact, the Saint-Saens concerto is quite perfect in its kind, and its suavity of texture and an inventiveness in orchestration that far greater composers might envy, its themes are lovely, its structure is interesting, and it gives the soloist such magnificent opportunities to show off that it is surprising we do not hear it more often. Mr. Hollander's performance made me feel that I was listening to one among many possible interpretations of the work but rather that I was listening to the work itself, in its slightly cheap Platonic essence. An illusion, no doubt, but the kind of illusion on which terrific concert can be based. This was assuredly a terrific concert, as the wildly applauding audience clearly agreed, with Mr. Hollander's pyrotechnics ably accompanied by the San Diego Symphony, playing almost as brilliantly as the soloist himself.

There are 43 in number, and they range from Cranach the Elder (German, 1472-1553) through Caravaggio, Rembrandt, Gauguin, Picasso and the Russians themselves. The Caravaggio was acquired in 1808 under the reign of Tsar Alexander I, and the Cranach was purchased in 1851. I cite these dates to impress the reader with their unique presence on our shores.

Actually, some of these so-called "masterpieces" prove to be the lesser works of these famed artists. Two Rembrandt paintings are on view. The early one, 1534, *St. John the Evangelist*, reveals a wealth of sensuous detail on the dress of the young woman (the artist's wife), but the rendering of the face is vapid, and the concept of a pregnant woman with one hand on abdomen and the other holding a phallic flower appears both coy

and obvious. The later Rembrandt, however, *David and Uriah*, painted some 30 years later, bears the magnificent surface of color and composition with which the painter has been identified. Rembrandt invariably makes psychological statements, and this later painting has great emotional thrust compared to the romanticism of the portrait of his young bride.

The same is true of the Gainsborough, *Portrait of a Lady*, done in the late 1770s, which displays virtuoso skills in the rendering of the woman's garment and her coiffure, but which remains essentially empty because of the bland, almost unreal face.

The collection boasts an atypical Rubens, *Landscape with a Wagon*, and a rather domestic Velazquez, usually associated with aristocracy, but depicting in *The Repast*, with splendid color and great fastidiousness for realistic detail, a middle class group at breakfast. In other words, what the Russians purchased were great names, rather than great canvases.

Which is not to say that they are not worth seeing. To the contrary, the display is varied enough to warrant attention, and the Russian painters excited vast curiosity. They appear an academic bunch, working in subdued colors, blacks and whites, and relying heavily on portraiture. Unlike the new realism, now in vogue in the galleries in New York, in which the figures appear larger than life, as if they were to hop from the canvases into the pages of

A Day at the Hermitage

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— E. J. Rackow —

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some chic comic books, the Soviet emphasis on realism appears subdued, almost flat.

The ones that had the most vivid execution were done by Ilya Repin, who died in 1930 and whose fame mushroomed at the turn of the century. Himself a follower of Tolstoy, he painted the aristocratic novelist in peasant garb, with his hands tucked into his white tunic and his beard resplendent as a prophet. Tolstoy is depicted barefooted, self-absorbed, the canvas predominated by black and white, with wisps of color at the sash. The figure stands aloof, didactic.

By contrast, Repin's *Portrait of Anton Rubenstein*, has much movement as a musical composition itself. The conductor, or with his raised arm, the baton, the music-stand, crowd the canvas with vital energy, and this motion is achieved despite the inevitable black and white colors.

The Soviet painters appear staid, in use of color and theme, compared to their Western counterparts. I must confess that I experienced immense relief when I finally walked into the room housing Cezanne, Gauguin, Matisse and Picasso. At once there is such a burst of color and such varieties of form, that the paintings seize you with visceral force. This may be personal prejudice, but in the modern period you sense a breakthrough in emotion and perception and color. However crude, compared say, to Rembrandt, these nevertheless suggest an openness to the universe which makes some of the masters appear claustrophobic.

The show will be open every day, except Monday at 5905 Wilshire Blvd., until January 27. Although these have attracted thousands, don't despair of pushing through the crowd to see some of the paintings that may not be on display again in the near future.

The trip to Los Angeles deserves the effort just to see an absolutely stunning cubist Picasso, *Woman with a Fan* (1908), and Matisse's *The Painter's Family* (1911). The latter painting is really five paintings in one and reveals the generous and open spirit of Matisse. The rugs, the chess board, the window, the couch, and then the figures themselves could constitute separate paintings. The figures, in fact, appeared superfluous to the texture of wallpaper and carpet and tiles. Each segment of the painting, while part of the unity, could exist as a discrete canvas. This is also true of Matisse's *Still Life With "The Dance"* in which the figures of the dancers, glimpsed from a perspective above a table covered with a red box and vases of flowers, seem to fuse disparate elements into one.

Both Picasso pieces are strong and marvelous, but *Woman with a Fan* with its earth colors and angular forms relieved by a pale circle of breast, has the power of cubist sculpture. The paint, lavished with linseed oil and therefore shiny, appears bold, as does the figure with her flattened nose and chunky torso. To me, this portrait has more strength and beauty than those done by the Dutch portrait painters of the 16th and 17th centuries.

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Reader's Guide to Local Events Film

ALPINE WORLD. USA. Travelogue narrated by Eric Pavel. Friday, January 16, 8 p.m., and Saturday, January 17, 2 p.m., Horace Mann Junior High School.

THE HISTORY OF ANIMATION. Young People's Program by Bob Clampett, creator of Bugs Bunny and Porky Pig. Saturday, January 17, 10:30 a.m., City College Theatre. 260-7610 ext. 139.

THE ENDURING WILDERNESS. Travelogue on Canada's national parks. Saturday and Sunday, January 17 and 18, 1:30 and 3 p.m., Natural History Museum. 232-3821.

THE DAYS OF THRILLS AND LAUGHTER. compilation of sequences from silent films featuring Douglas Fairbanks, Rin Tin Tin, the Keystone Kops, others. Sunday, January 18, 2 p.m., La Jolla Museum. 453-0183.

HOLLYWOOD MUSICAL UNLIMITED presents "Sweethearts" starring Nelson Eddy and Jeanette MacDonald, and "The Story of Vernon and Irene Castle" starring Fred Astaire and Ginger Rogers. Sunday, January 18, 1 p.m., Unicorn Cinema. 459-4343.

FESTIVAL CHICANO. "Fighting for Our Lives," produced by the United Farm Workers Committee, Tuesday, January 20, 7 p.m., USB 2722, Revelle Campus, UCSD; "Yo Soy Chicano" by Jesus Trevino, Wednesday, January 21, 12 noon, Mandeville Auditorium, UCSD; "The Unwanted," "Guadalupe," and "Cinco Vidas" by Jose Luis Ruiz, Thursday, January 22, 7 p.m., Third College Auditorium, UCSD. 452-2860.

PROBES IN SPACE AND VIVA BAJA. return engagements, through April 4, Reuben H. Fleet Space Theatre. For showtimes, 238-1168.

Sports

PROFESSIONAL HOCKEY: Mariners vs. Minnesota, Thursday, January 19, vs. Denver, Saturday, January 17, 7:30 p.m., Sports Arena. 224-4176.

COLLEGE BASKETBALL: City College vs. Southwestern, Saturday, January 17th, 8 p.m., San Diego High School Gym; Mesa College vs. Cerritos College, Wednesday, January 21, 7:30 p.m., Mesa College Gym. 260-7610, ext. 139.

Galleries

THE KONDON COLLECTION. Expressionist work dated 1910-30 and paintings by American artists including Billy Al Bengtson, John Olin, Gary Huxford, and Harvey Quayman, from the private collection of Dr. Vance E. Kondon. Through February 1, La Jolla Museum of Contemporary Art. 454-0183.

TOULOUSE-LAUTREC, a selection of graphic arts from the Rubeaux M. Baldwin collection, through January 22, Fine Arts Gallery. 232-7931.

FREDERIC CHURCH. 80 oil sketches and drawings by the 19th century Romantic landscape painter, January 10 through February 29, Fine Arts Gallery. 232-7931.

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JURIED MEMBERSHIP SHOW and a one-man exhibit of acrylics by Anthony Sinclair, through February 1, San Diego Art Institute Gallery. 234-5946.

SATURDAY NIGHT SPECIAL. aluminum sculpture by Myrna Noble, through January 24, Trid Gallery. 299-6543.

WESTERN PAINTINGS, including works by Robert Wagoner, Olaf Wighorn, Bill Bender, and Paul Welter, through January 31, Kessler Art Gallery, Old Town. 291-0119.

WATERCOLORS by Carole Moss, through January, Athenaeum Music and Arts Library, La Jolla. 454-1594.

Lectures

ZIONISM IS IT RACISM? a lecture by Carol San, Young Socialist Alliance, Militant Forum, Friday, January 16, 8 p.m., 260-1292.

OUR EASTERN NATIONAL PARKS, lecture by Dennis Glen Cooper, Friday, January 16, 7:30 p.m., Ben Polak Fine Arts Center, La Mesa. 465-1700, ext. 321.

CHINESE EXPORT PORCELAIN FOR THE AMERICAN TRADE, lecture by Brian Iron-Jones, silver and porcelain expert of Sotheby's Parkes Bernet, Los Angeles, Saturday, January 17, 10:30 a.m., James S. Copley Auditorium, Fine Arts Gallery. 232-7931.

JESUS OF THE GOSPELS AND THE QUMRAN COMMUNITY, lecture by Dr. Harold Koehler, professor of New Testament Exegesis at Dallas Theological Seminary, part of "Jesus: Fact and Fallacy" series, Revelle Cafeteria, UCSD, Monday, January 19, 8 p.m.

SEA OTTERS are discussed by James Antrim at the American Cetacean Society meeting, Monday, January 19, Summer Auditorium, SIO. 566-3800.

COLLECTING CONTEMPORARY ART is the topic of Marcia Weisman, Los Angeles art collector, Wednesday, January 21, 11 a.m. to 1 p.m., luncheon and lecture, La Jolla Museum. 453-0183.

NATURAL HISTORY LECTURES by Bill Evans and John Sweeney of the Naval Undersea Center, on "The Natural History of Dolphins and Porpoises," and "Marine Mammal Husbandry," Wednesday, January 21, 7:30 p.m., Natural History Museum. 232-3821.



POETS AUSTIN AND MAXAM

RECENT PAINTINGS by Dan Leavitt, through January 31, Artists' Cooperative Gallery. 298-0200.

THE BEST OF SAN DIEGO ART, featuring Robert Landry, Mary Elizabeth Brown, Pat Turrentine, Ruby Agney, and others, through January 31, A. Hunev Gallery. 296-1522.

POETRY READING by Sarah Austin and Vern Maxam, Saturday, January 17, 11 a.m., John Cole's Bookshop, La Jolla. 454-0814.

NAVAJO RUGS, lecture by Baylor Brooks, Thursday, January 15, 11 a.m., Old Globe Theatre, and luncheon following the lecture, Museum of Man. 239-2001.

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LAW AND THE ECONOMY, lecture by W. Allen Watts, Chancellor, University of Rochester, Thursday, January 15, 8 p.m., Salomon Lecture Hall, USD. 291-6480, ext. 354.

CAVE PAINTINGS OF BAJA CALIFORNIA, discussed by Harry Crosby, La Jolla photographer, Thursday, January 15, 7:30 p.m., Mandeville Recital Hall, UCSD. 452-3120.

Music

BACH ORGAN MUSIC played by Anthony Newman of the UCSD music faculty, Thursday, January 15, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

CALIFORNIA DOUBLE REED ENSEMBLE, from the California Institute of the Arts, playing arrangements of the Art of the Fugue and Renaissance music, Friday, January 16, 8:30 p.m. at St. Peter's Church, Del Mar. 452-3229 or 755-4950.

ECHOES AND ORBITS, concert by 10 (Improvisational Development), Friday, January 16, 8 p.m., Eyrie Studio. 222-7692.



CONTEMPORARY CHAMBER ENSEMBLE, directed by Arthur Weisberg, Saturday, January 17, 8:30 p.m., Mandeville Auditorium, UCSD. 452-4559.

MINI-CONCERT, La Jolla Piano Trio plays Beethoven, Monday, January 19, 12 noon and 12:30 p.m., Athenaeum Music and Arts Library. 454-1594.

VOCAL CONCERT by Robert Hale and Dean Wilder, Monday, January 19, 8 p.m., Golden Gymnasium, Point Loma College. 222-6474.

Theatre

NIGHT OF JANUARY 16TH, a courtroom drama by Ayn Rand, through Saturday, January 17, 8 p.m., performed by the El Cajon Community Theatre in the Little Theater, El Cajon Valley High School. 440-3648.

ELECTRA, modern experimental drama, directed by Joseph Chaikin, Sunday, January 18, 8 p.m., Mandeville Recital Hall, UCSD. 452-4559.

U.S.A., Paul Syre's stage adaptation of the John Dos Passos novel, directed by William Roach, Friday, January 16, 8:30 p.m., Tuesday through Sunday at 8 p.m., Sunday matinee at 2 p.m., Carter Centre Stage. 234-3601.

THE SUMMONING OF EVERYMAN, a medieval morality play for modern man, presented by the Drama Club, January 20, 21, and 22, 4 p.m., UCSD Gymnasium steps. 452-3120.

THE AU PAIR MAN, the London and Broadway hit by Hugh Leonard, Thursday, January 22, 8:30 p.m., every Friday and Saturday thereafter through February 26th, Mission Playhouse in Old Town, San Diego State History Park, 3960 Mason Street. 295-6453.

GEORGE WASHINGTON SLEPT HERE, the George Kaufman-Moss Hart comedy, Thursdays through Saturdays, January 9 through February 7, 8 p.m., matinee on Sunday, January 18, 2 p.m., Patio Playhouse, Escondido. 746-6669.

THE MIND WITH THE DIRTY MAN, dinner theater, 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.

CAT ON A HOT TIN ROOF, the Pulitzer Prize-winning drama by Tennessee Williams, Tuesday through Sunday, 8 p.m. and Sunday matinee, 2 p.m., through February 8, Old Globe Theatre. 229-2255.

Special Events

WHALE-WATCHING EXPEDITIONS: The annual migration of California gray whales can be observed on daily boat trips by Seaforth Sportfishing (224-3383), Islandia Sportfishing (222-1164), H&M Landing (222-1144); weekend trips by the American Cetacean Society (566-3800), and the Natural History Museum (232-3821); and six-day trips to Baja California by H&M Landing (222-1144).

AMERICAN FREEDOM TRAIN. The red, white and blue train stops in San Diego on its nationwide tour, containing more than 500 artifacts, from Abe Lincoln's hat to Henry Aaron's bat. Wednesday, January 14, 2 to 10 p.m., and Thursday through Sunday, January 15 through 18, 8 a.m. to 10 p.m., Museum National Art Station. 213-821-0673.



CHEECH & CHONG, January 12-15, 8:00-10:30 p.m., Gas-lite Room, 2855 Midway Drive. 223-8122.

COMMEMORATIVE PROGRAM honoring the birthday of Martin Luther King includes vocal music by Dolores E. Stevens and by The Reflection, and a documentary film, "Martin Luther King: The Man and the March," Thursday, January 15, 10:30 a.m. and 7:30 p.m., Fine Arts Recital Hall, Grossmont College. 465-1700, ext. 321.

AN INTIMATE EVENING WITH KATHERINE GRAY, actress, and guest psychic Peter Horkas, Friday, January 16, 8 p.m., Civic Theatre. 236-6510.

DANCE CONCERT by the Chameleon Jazz Dance Company, Friday, January 16, 8 p.m., Grossmont College Student Center. For reservations, 296-6476 or 254-4500.

FOSSIL, FISH AND PLANTS, specimens from 50 million year-old deposits in Wyoming, on exhibit through February 15, Natural History Museum. 232-3821.

FIRE-FIGHTING MEMORABILIA, dating back to the 19th century, National City Public Library, through January. 477-5131.

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An Ornerly Guss



— Steve Esmedina —

The backstage of a typical Sports Arena concert conjures all the mystique of the most romantic loading zone. Every item of documentary interest seems to exist for the purpose of simply getting the musicians out as soon as their work is done — limousines, equipment trucks, hustling and hassling Herculeans pounding the heads of rabble-rousing boys and girls who might get in the way of a smooth, unspurred rock and roll show. The drab procession of empty beer cans, scattered groups waiting their chances to come on, and the brownies cutting off troublemakers all tend to dampen the mythic splendor of

the rock lifestyle. Maybe it's different in the major leagues, but then it's difficult to get backstage at a Stones or Elton John concert.

To the untrained eye of an intruder this all seems a paradox. For a perennially would-be superstar like guitarist Ted Nugent, the attractiveness of being a rock and roll nomad can be broken down to existential fundamentals.

"This roadwork is better than staying in the same room all your life, or in the same town all your life! It sure as hell is better than resigning your shit to one place forever. I'll betcha the most contented businessman in an office would rather travel all over like a rock dude. I ain't dead yet, man. I wanna be on the moonooooo!"

The irony of Nugent's declaration of independence is that career-wise at least, he has had his major success in one general area, the Midwest, and most of that in one specific town, Detroit.

The 27 year old Nugent is one of a number of Detroit hard-rockers such as Bob Seger, Iggy and the Stooges, The MC5, and The Frost, whose legendary status in the Motor City was never transplanted to either commercial coastline, despite the vehement efforts of Michigan rock journals like *Cream* to "spread the word." For some reason, the unrestrained, violent raunch that created magic for thousands in the Midwest was dismissed as hype and blatantly ignored everywhere else.

The regional chauvinism that crowned Nugent, Iggy Pop, and Seger heroes in Motown remained as exotic to the outside world as the onslaught of praise currently being heaped upon New York hopefuls like The Dictators, Television, and Patti Smith.

Nugent and his old band, The Amboy Dukes, enjoyed a spotty single success in 1968 with

"Neanderthal Man of Rock."

Playing an apple after his quick-sprint Sports Arena set, Nugent detailed the travails of his career with customary tact.

"I've been the victim of lousy records, stupid record companies, and just in-general asshole business. All of my records except the new one have been produced lousy. Who wants hear tinny sounding shit. I couldn't get a hit out here because the shit was dead. My sound, my energy and flash just never got off on record. I'm a loud and extreme player and that's what they didn't want. It never did, so I got fucked."

"Then too I've had hassles with drugs. I played with dudes that always used to get so high that they didn't know what the notes were or what the tune was. That helped to ruin my shit. Fuck that! Fuck people, fuck people who can't communicate! I been through all that garbage. That's why I'm happy with the boys in this band. They don't live with all that artificial shit. We get off on music and wild meat. Natural shit."

Although Nugent is contented with the rigors of road life, he seems to get misty-eyed at the mention of home.

"Ah, man! Detroit is where it is, where it is! That's where rock and roll really matters. The rest of the music biz don't know or feel as much as Detroit. I mean, who the fuck can touch us when it comes down to it? Nobody! That's the supposed to be violent and off the edge, not clean and effete. I ain't for the museums or the opera house. Detroit's got seat and funk. I mean, we made Cream, made Grand Funk, Savoy Brown, Alice Cooper. And you can hear those Nugent, MC5, Seger cops all over. Fought! Where'd they get theiricks? From Detroit! ZZ Top, Sabbath. All those dudes. LA and Sin City never opened their eyes to what was going down."

"Plus, there's real staunch loyalty there. They appreciate it when you get down. I had a guitar duel with that walking jukebox, from Mangano Rush, Frank Marino. I picked and riffed and kicked his ass! But even if I had been playing shitty there was no way he could have beat me in Detroit. Those Are My Boys!!!! They know how to react, to groove."

Nugent is equally firm and frank about his career aspirations.

"I wanna be a big shit on the coasts like I am at home. And I'll tell you, I think I'm doing it. I'm showing my shit! I mean, it's ridiculous playing these thirty minute sets when what I'm used to is all night. But I'm getting these mothers off! They ain't really used to the manic touch, but they're getting it. Loud, fast and mean."

As Nugent narrowed it to the core of his apple, a trio of young semi-suffrutes sauntered into his dressing room, beaming and giggling.

"Sit down young ladies, be my guest," Nugent belted with a leer. A fragmented silence occurred until Nugent, wide-eyed, broke the proverbial ice.

"Wanna know what really keeps me on the road every night? With a downward glance, Nugent fixed his gaze longingly on one of the girls, with no visible effort to disguise his lust.

The trio's spokeswomen for dignity protested.

Hey man, we, at least I, I ain't no groupie. I just came back here to see how to become a roadie. I'm a gymnast, man. I got some strong arms and legs. I'm strong but I ain't no god-damn groupie!"

Nugent shook his head wearily.

"Wanna know what I think? Lifting a hand over his head, Nugent fashioned an "O" sign.

Zero's what I think sweetheart, zero."

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sewage

(continued from page 1)

some time this month.

The report concludes that, EPA requirements notwithstanding, the present setup is entirely adequate for the next quarter century.

"It's just about a certainty that San Diego won't have a secondary treatment plant by 1977. We would have had to have started construction last month if it were to be completed in time. What is uncertain at this time is whether a new system is necessary," O'Leary said.

Art Coe, a senior engineer for the Regional Water Quality Control Board, which serves the function of the EPA in California, predicted the city would be granted an extension and sees some modification of the federal act within the next year. He said the act was aimed mostly at inland pollution and at the New York City area.

According to Coe, who has assisted in monitoring the Point Loma plant, "There is virtually no detectable effect of waste water on the ocean."

The report also concludes that the plant "is not having adverse effects on marine plants and animal life." Fifteen years of careful monitoring have revealed consistently low mercury concentrations and no significant amounts of harmful bacteria. O'Leary pointed out that marine life had actually flourished since the outfall was introduced to the area. Kelp and fisheries are abundant now, when scarce before.

Not everyone comes up with the same happy interpretation, however. A local oceanographer, who preferred to remain anonymous, cited a 1970 government publication which stated that habitat

changes in the San Diego outfall area "may be quite subtle," but that "species variety declined an average of 30 per cent." Such a loss of species diversity makes an ecosystem perilously less stable. For example, if a dominant species in an unstable system is wiped out for one reason or another, the entire system might collapse.

identified industry dumped a huge amount of chrome, a heavy metal, into the sewage system. The chrome killed the anaerobic bacteria in the Point Loma digesters, thus temporarily knocking out sewage treatment in San Diego.

"Once an industry dumps, if you don't detect it immediately, you're out of luck. There is no way the city can find out

imposing odd values on their end products, actually adjoined of a necessary element in life. Only humans know how to make a waste of wastes."

In regard to recycling, the report advises the expansion and improvement of the program already in existence at San Diego, where waste water is clarified through a natural lagoon system to a point acceptable for aquatic sports. Along with this, the San Diego River would be used for "live stream waste water reclamation," so that eventually the now odorous waterway could function as a wildlife sanctuary and a place for recreation.

The present use of dried sludge from Fiesta Island would be increased to include Balboa Park and area golf courses. According to O'Leary, much of Mission Bay was landscaped with sludge. The sod in San Diego Stadium also grows greener with our wastes.

O'Leary would like to see total reclamation, including recycling water for human ingestion, but he said such a program could not be implemented in the near future. One obstacle is the high amount of total dissolved solids in San Diego's waste waters. The hard water is mostly caused by, ironically enough, the salt from water softeners. But the major difficulty with recycling, as with everything else, is the expense. With present technology, it is economically infeasible to reclaim water on a large scale.

The fact remains, sooner or later the city is going to have to make a vast investment to improve the treatment of its sewage. The problem is whether the people are willing to foot a larger sewage bill. Our guide through the Point Loma plant observed, "Citizens don't really care. As long as they continue to flush their toilets and it doesn't back up on them, it's somebody else's problem."

ANYTHING THAT FITS THROUGH A MANHOLE WILL DO HOT WATER HEATERS, BED SPRINGS, 2 BY 4's, BUS TIRES AND DOGS—ALL HAVE BEEN DISCOVERED IN THE SEWAGE SYSTEM

The oceanographer added that although there may be more representatives of some species near the outfall, it is not necessarily a sign of health. After all, he said, "You have plenty of ants and flies at a garbage dump."

He surmised extensive damage on the ocean floor was sure to take place within the next 20 years if the present system were expanded.

The consultant recommends more vigilance over all industrial dumping in San Diego, to protect the waters from chemical pollution. Several years ago an uni-

about it," O'Leary said, adding that some industries avoid discovery by having a disposal company haul potentially harmful chemicals to be dumped down a manhole elsewhere. He said the city was fortunate to have such light industry, which makes up only 7 per cent of San Diego businesses. Most cities have as high as 25 per cent industry.

When applied to sewage, the term waste is really a misnomer. Ninety-nine per cent of all sewage is water. In the natural system, end products are never lost, but are retained as a necessary part of the process. Humans, however, are forever

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OLYMPIC QUALITY gym shoes at prices well below Adidas. Puma and other high mark up shoes. Robnor's Athletic Footwear, 5649 La Jolla Blvd. 454-9255.

INTERESTING WOMAN wanted for in-depth conversation by young, successful, well below Adidas. Puma and other high mark up shoes. Robnor's Athletic Footwear, 5649 La Jolla Blvd. 454-9255.

January 16, 21, 1976

AUTOMOBILE INSURANCE — auto's roll-over new! Roll-over new! Call or stop by. Monte Kelly Insurance Agency, 5187 College Ave. 583-9303.

TENNIS CLINIC - 3 weeks just \$20. Contact Tom (The Young) Lutz at 540-2000. 270-2232.

DONNA AND DONNY, call me at 436-5238. I have all your belongings and no way to find you. Please call 99375, San Diego, 92109.

BILLO, still working on getting hottest thing since R&D on Social Register (P.S.). How many cans of chocolate syrup do you think we'll need? Deliciously, Charlene.

WHY DO PEOPLE bury their pets in pet cemeteries? If you have, or plan to, I'd like to talk to you. Please call Jean, 272-4159.

WANT A SENSITIVE, attractive, youthful, intelligent, loving man who loves children, adventure, encounters groups, B&B Beach and personal growth. I promise you the same in return. Send picture and letter to Box 95245.

HOUSEMALES, need help? Crisis counseling, military counseling, men's women's issues, housing, employment, etc. 24-hour hotline, Gay Center for Social Services, 272-7626.

WELL-WORN outfielder's baseball glove. One right-handed, one left-handed. Will pay reasonable price for decent quality. Bill, 299-6195.

PIANIST WANTED for adult school community theatre production. 3 easy, tunes, rehearsal now through opening February 13, 200-6109.

ACTORS, ACTRESSES, singers, and dancers for chorus parts and/or stage hand work wanted for musical. Opening February 13, 299-6195.

BIKE RACK for pool. Must be removable and hold two bicycles. 272-7115, evenings.

US MONSTERS, formally The Trick Band, seek permanent place to rehearse. 272-7063 or 270-1717.

HAMSTER or other small pet for child. 42-9771.

Piano Tuning tools and printed materials on the art of piano tuning. Mike Bryant course wanted. 272-0086.

BIKE, MAN'S SINGLE speed, 26" lightweight, reconditioned, new paint, taped handlebars, excellent full custom, electric start, wide glide, excellent condition, \$2000 from Doug, 281-6883.

HARLEY DAVIDSON GS panhead, fully custom, electric start, wide glide, excellent condition, \$2000 from Doug, 281-6883.

1971 ITALIAN MOTORCYCLE, 175 cc, excellent condition, low mileage over 100 mi. \$250 includes two helmets. 454-0997.

BIKE PARTS, Paramount front and rear wheels, universal disc brake, derailleur, to cage, parts, etc. Mike Sweeney, 465-1700, ext. 275, days, leave number.

1975 SUZUKI 75, less than 300 miles. This bike is in perfect condition. \$300 or best offer. 755-0590.

NEAT, RESPONSIBLE non-smoker desired to share large home with pool, patio, recreation room, two fireplaces, furnished or unfurnished room, \$110/month plus 1/5 utilities. 272-7496.

FEMALE WANTED to share large, private, rural, bath, \$100/month plus utilities, weekends.

1973 350 SS Harley-Davidson, 5,000 miles, real nice. \$550. Jason, 575-4851.

USED BEAN BAG chair, solid-firm double. Jeanne, 272-0192.

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BICYCLE BUILT for two, mechanic's roll-over new! Roll-over new! Call or stop by. Monte Kelly Insurance Agency, 5187 College Ave. 583-9303.

REHEARSAL ROOM needed for rock group. Twenty hours per week, Saturday and Sunday, equipment, in North County area. To 540-2000. 270-2232.

WRITER NEEDS information on bioethics, research or practical use. Would especially like to talk to in distressed or otherwise using bioethics. Jean, 272-4159.

BICYCLE, used man's ten-speed, good mechanical condition, 23.25 frame, \$46.75 price range. 262-3303, evenings until 11 p.m.

INFORMATION on pramids and their relationship to alienation, energy, call 449-4155 or 566-1255.

CONCORD CASSETTE, model F-110, new, or used, 481-1155.

TAPE OF Gene Wilder at UCSD. Batteries on any recorder died in mid-session. Duke tape to exchange for new blank tape. 564-3827 after noon.

ALUMINUM RIMS for 5 lug Chevy, 14 x 7. Also, fiberglass camper shell for 1966 Chevy El Camino 272-1430.

DOLLHOUSES, old and doll-dollhouse furniture needed. Please contact anyone you know who might be able to help me with my request. 274-8685.

WANTED - a Morris Minor and/or an engine to fit a Morris Minor. Reasonable. Dick Price 236-2749 or home 250-3465.

NEED FEMALE jazz dancers for on-stage routine in July. Write for information. San Diego Comic Convention, Department CEB, Box 17066, S.D. 92111.

NEED TO RENT, college students with fish and cat need 2 or 3 bedrooms, \$200 a month. Call Jay, 276-6313. Leave message if out.

Bikes

1972 HARLEY-DAVIDSON sportster, (XLH), sell or trade for small car, 1000 cc, 28,000 miles, rebuilt engine, runs perfectly. Books great. \$1700 or offer. 488-7517.

BMW 1600, 1967, runs good, body needs work, coolant, best offer over \$1000. 280-7231, evenings.

TWO BICYCLES, one is a three-speed, woman's frame, the other is an eight-speed man's. Make offer. 488-8811.

SHWINN GIRL'S three-speed, excellent condition, new red and silver paint, new tire, chain, 488-8811.

1971 450 HONDA, luggage rack, turn signals, disc brake. \$495, 726-1878.

1974 YAMAHA 250 ENDURO, street trail, original owner, perfect condition, with manual, custom bars, helmet and more. Best offer over \$640. In Poway, 743-4109.

1971 BMW 600, excellent condition, 488-8811, keep trying.

1968 KAWASAKI, 250 cc, two cylinder, sharp, \$275. San, 454-1023.

100 PUGOT BICYCLE, in pieces, slightly rusty, but complete. \$25. Randy, 488-2379.

TEN-SPD RACING bicycle, French import, quick-change hubs with new Michelin tires, only used once, simple, derailleurs, \$100. Call 459-3966 before 8 a.m. or after 7 p.m.

CAMPANIA MEDALIST ten-speed. Cost \$175, sell for \$95. Almost new, extra. Mike, 482-2523, days.

MEN'S TEN-SPD bike, red, good condition, \$80. After 5 p.m. 295-6197.

1973 350 SS Harley-Davidson, 5,000 miles, real nice. \$550. Jason, 575-4851.

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—

Pets

DAVID BOWIE
CAT STEVENS
TICKETS

WE HAVE THE ONLY
GOOD SEATS LEFT IN TOWN

San Diego Ticket Sales
273-4367



2 for 1

Lunch and dinner during all of January
(you pay for highest price dinner)
exclusive Mexican Gourmet dinners 1-5
open Mon-Sat 11:30-midnight; Sun 4-10 p.m.



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THE MEXICAN
BAR • GRILL • BAR

Jackson & Fletcher Pkwy. [next to Lee's] 465-3660

VOLKSWAGEN TUNE UP. \$17.95. Compare car prices, get best money. By appointment at your home. Other minor repairs and adjustments. Open Saturdays, 10 a.m. to 4 p.m. 488-6860.

ARE YOU ADOPTED? Seeking natural parents? Vice versa? Licensed professionals will counsel anyone involved in this process. 232-6510 or P.O. Box 33272, S.D. 92103.

TYPEWRITER REPAIR. We specialize in the rebuilding of all portable, standard, or electric typewriters. Top old type! Manufacture the parts if we have to! Our rates are very reasonable. On Key Typewriter Mart, 3561 University, 563-0460.

MATURE. (50), responsible, male housewife available when you must leave your house a short time. Feed pet, water plants, many extras, 232-1312.

CREATIVE PHOTOGRAPHY. by Benjamin. Freelance photographer seeks color or black and white jobs. Experience in weddings, candid portraits, product photography. Ben, 297-1776, evenings.

70'S SEXUAL. therapeutic massage. Combines several methods for nerve and muscle relaxation, better circulation, and centering the energy flow. Call Linda for an appointment, 488-6082.

WELDING REPAIRS. custom work from fenders, fenders and windows guards for burglar protection. Truck racks, trailer hitches, etc. from 4072A, Ciss Street, Pacific Beach, 488-8640.

4 TRACK STUDIO recording. \$10/hour. 12 input custom board. Crown powered JBL 4320 monitors. He loved setting. Check out our sound Jim Harvey, 275-0233 evenings.

Rides

TWO NEED RIDE to East Coast, preferably northeast, share expenses and driving. John, 755-1624.

Sports

HEAD SKIS. 170 cm, with binding, good condition, \$50. Humana skis, boots, size 9. \$20. 488-2090, evenings.

SURFBOARD. 6'8", swallowtail, good shape, \$30. Skindiver spear pole, 6 feet. \$8. Local skidiver, 52-436-6256.

EMERGENCY POSITION. Indicating Radio Beacon. Knowing that someone is in trouble is a big help. A reliable piece of mind. Cost \$150 in June, sell now for \$125. Alex, 735-6176 or 454-2001.

HOBIE CAT. 16' with trailer and extras, 3 years old, good condition. Mr. Peterson, 488-7439.

SIMEX MARINER SEXTANT. This I was not lost at sea speaks well of its quality. New in box, \$400. Sell now for only \$325. A happy boat. It one that gets there. Alex, 235-6176 or 454-2001.

SCUBAPRO BACKPACK. \$8. Sportsman Waterlung 200 regulator with seawater gauge, \$40. cm, 275-1738.

WELSH PONY. excellent riding, well-trained, \$100, including tack (saddle, bridle, boots, etc.). 488-2091 after 5 p.m. or on weekends.

ROWING DORY. 18', with oars, \$125. Jason, 755-4851.

WOMAN'S SKIS. poles, boots size 9-9, good condition, \$70, 755-0728.

DIVING EQUIPMENT. XL jetfin, mask and snorkel, gloves, booties, Harvey's wristcut for 6'3", 206-pound male. All in excellent condition, \$175 or make offer. Dave, 755-2610.

BAHNE SURFBOARD. 6'10", rounded square tail, good condition, virgin bottom, \$45. Gregg, 287-9299 or Tom, 222-0102.

TWO OCEAN STAR deep-sea fishing reel, never used, \$15 each or best offer. Gregg, 287-9299.

MOUNTAINEERING BOOTS. Gaiter Super Guides, like new, size 8, cost \$80, sell \$45. Mike, 560-4715.

SPALDING WORLD OPEN wood tennis rackets, in excellent condition and strung in but, \$20 each, 299-1416, after 7:30 p.m.

GOLF CLUBS. EXCALIBUR irons 2-aw. Regular shafts, D2 swing weight, perfect condition, used only four times, \$110. 452-8440.

MAN OVERBOARD equipment. Complete set with pole, horseshoe ring and struts. Will sell all together or separately. Alex, 235-6176.

SKI BOOTS. Rosignol, size 8, never been used, given as gift and wrong size. 286-0987.


SURFBOARDS. 6'10", \$25. 77", \$15. \$10. 459-1985.

LIFE RAFT. Avon 4-man life raft with fiberglass canister. Never used, thick neoprene. Good \$1200 in June, sell now for only \$950. Alex, 235-6176 or 454-2001.

SKI BOOTS. ladies size 8-8.5, Nordica, excellent condition, four seasons use, \$200 or best offer, 275-1880.

CLIX TENI HATCHER. lightweight compact, sleeps six, carbon sink, many extras, \$800, 563-6501.

UNIVERSITY of CALIFORNIA SAN DIEGO presents



KEITH JARRETT
"...one of the best jazz pianists you'll ever hear..."
JAN. 16 8:30pm UCSD Gyms

\$3 ucsd st. in advance \$4.50 ga. & door
Tickets: Ticketron & UCSD Box Office

cbp

SKI BOOTS. Nordica ladies size 8.5, Head 180 ski with cable bindings, poles. Head black ski pants, ladies, long, size 12. 270-0539, evenings best.

1974 MONTGOMERY 17 foot sloop rig, cabin, sleeps 3, 400 pound ball, last, tangerine lapstrake hull, Barlow and Hansen running rigging, trailer. Immaculate, absolutely must, sell, 299-1734.

AMFLITE BOWLING ball, 12 pounds with new bag. This is a bargain at \$12.50. 234-7683.

1961 AUSTIN A40 Farina Mark II. Nice semi-rare small car. Needs work. Good price. Call Herb, 235-8382.

1967 OLDSMOBILE Vista Cruiser Station Wagon. Fully equipped. Good condition. \$800. 755-6160.

1966 1/2 TON Pickup. Power brakes, steering. Heavy duty suspension. New shocks. Turn a corner. Needs \$1000 negotiable. Terry, 262-8100.

CAPRI 71. 2000, 4-speed. New radials. Excellent condition. \$1700. Days 459-3871. Eves 453-4419.

1970 CHEVY IMPALA. New parts installed recently. Owner can't afford to keep. Needs \$1000. Starter, possibly flywheel. \$400 minimum offer. 276-7523.

1969 FIAT 850 Spider. \$900. New tires. Battery guaranteed 5 years. New convertible top. 7,000 miles. Needs engine overhaul. May wheels. Call 224-9526.

1971 DATSUN pickup truck. Excellent condition, rebuilt engine, new paint job, muffler brakes and more. Rep offer. Call Rich 224-2064 or Marilyn, 278-2881.

1970 TOYOTA COROLLA with new clutch, tires, exhaust system, 39 mpg, highway. Excellent mechanical. Very reliable, economical transportation. \$1280. A bargain. 436-5238.

1971 FIAT 124 Spider. 4-door automatic, 42,000 mile. Good red body, motor complete. Good condition. \$1200. 463-0351.

73 VW SUPER Beetle. Stick. Yellow with black interior. AM-FM, 5 brand new tires. 34,295 miles. No problems. Must sell by Jan. 17 as I am leaving for islands-am desperate to sell. \$2300. Carol 459-3170.

1968 VW BUG. Great condition. Sun roof, stock shift, good VW gas mileage. \$1000. 296-3885.

CONVERTIBLE TOP. White, brand new. Fits 50-55 Dodge Plymouth. Also parts for 50 Dodge 1733 Fort Stuckton Drive. 296-3848.

74 VW SUPER Beetle. Sun roof, 225,000 miles. \$1200. 235-6939 or 436-5238.

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1972 VW SAFARI Camper. Bumblebee, rebuilt engine, stock car look, extra and other extras. A61 FM cassette. 287-7885.

CHEVY 68 Impala Convertible. Air, power, AM-FM radio, good tires. A-1 condition. \$750 or best offer. Call 272-9697 or 459-5554.

CAMPER SHELL for compact truck paneled with cabiner. Also has studs all for \$160. 463-7053.

SOLEX DOUBLE carburetor set for Opel 1.1 engine. Will adapt to other engines. Call Ray, 755-6765.

TIRES. Semperit, Michelin, Pirelli. Lowest prices in town. The Mustang Shop, 526 Turquoise, Pacific Beach, 488-0615.

62 VOLVO P1800 with '70 B-20 engine. Completely recommissioned mechanically. 4 speed overdrive. \$1650 or best offer. 291-3466.

66 CHEVY 11. Nova. Good engine. Fuel body. Yours for only \$250. Call Kathi 462-7635.

1959 FORD Stick shift, 2 door, 60,000 actual miles. Good on gas, body clean. \$300. 274-7871.

MERCEDES WHEELS. 5" x 13", 5 bolt, \$10 each or \$32 for set of four. 224-0626.

1971 VW BUS. Good running condition and body. \$2300 or best offer. Call 272-3172.

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