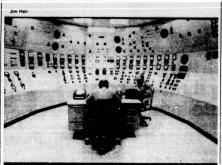
Cleanliness is next to godliness.

What is sewage next to?

In San Diego it's next to Point Loma in the Pacific Ocean.



-Jon Simon-

Since the early '60s, the city's accumu lated 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 a-mount of treatment before it is pumped two miles out to sea at a depth of 200

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 eco-

Unlike the constipated residents of Eastern Seaboard communities who live in constant fear of a sludge monster arisin constant fear of a studge monster aris-ing from the depths, San Diegaste an 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 be-low the surface, the waste water is much warmer than the ambient ocean. The

warmer than the ambient ocean. The warmer criticent tends to rise, resulting in a extensive dispersal of any materials harmful in concentration, such as head warmer than the proposition organized presents of the proposition of the propositio

Twice a week the surface scum, com-

Twice a week the surface scum, comprising grease, soap suds and anything else that won't sink to "te 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 nortifil were not badly rawaged. Our tour guide explained that the offensive hydronean surface are which is the browdure of gen sulfide gas, which is the byproduct of anaerobic decomposition (also the smelly agent in flatulence), was burned off in

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 remain-der of this tour we did not breathe too

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 med 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 treater effluent was shot into the outfall pipe. It was mildly terrorizing to stare into this powerful whirlpool of barely processed

I pointed out to our guide the scun washing up against the cliffs directly be-neath us. He claimed that it was an exheatin us. He claimed that it was an ex-traordinary condition resulting from the surplus raw sewage. Explaining further, he said, "Until they get around to the point of insisting on biodegradable pro-ducts, we're going to continue to foul the

You'd be surprised at what people con sider waste products. According to oper-ators 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 neg ligence, 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 Members of the By Muddy's ast roll by Sometimes waste water treatment as sometimes waste water treatment as sometimes of the States of 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 wat they could observe becoming more foul each day with their own wastes. Miracu lously, no one suffered serious illness be fore the town bosses declared the miasma unfit for human consumption, after the stench had reached nauseous proportion

The city of San Diego's first treatm 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 exsed 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 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 cycling 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

ical treatment," said Sue Ann

Dewing of the Rape Emergency

Assistance League. "Stopping

the police department's exam

bills have been returned un-paid," said Barbara Cooper of Tri-City. "We have been told

ment but we don't know what

will happen." Ms. Cooper re-fused to divulge the amount the hospital has lost so far, but

noted that since it was a com-

munity hospital it could not re-

with Acting Chief Kolender, it is doubtful that any other hos-pitals will enact a treatment

policy unless the County assure:

payment of the bills.
-Paul Krueger

Editor Jilliam H. Lewi Advertising Director Howard Roser

Contributing Editors Jonathan Saville, heatre and Fine Arts

Artists/Lay-out Tom Bell Alan Bonine Jim Cornelius Rachel Flick

Regardless of their relations

City Lights

THE SHADOW OF

In what was termed by both osecution and defense attor neys as a "precedent-setting action," the San Diego Distric 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 se-cond part of the suit accuses the Realtors of fixing the brokers' sales commissions

The suit against the Realtors action in nine months. Last March District Attorney Ed Milier's office successfully pro secuted two price-fixing charge 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. Fellth, who found his way to training under consumer-cru-sader Ralph Nader. After grad sity in 1967. Fellmeth entered work with Nader, who was gaining fame for his indictment of General Motor's accidentprone Corvair. Fellmeth spehis interest in taking the govern ment'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-speak ing Fellmeth

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



ects on the Federal Trade Commission and Interstate Com merce 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 Califganization for San Diego

What could draw a hotblooded attorney with five years experience in Washing ton politics to the seemingly cool waters of San Diego? "The 18 hours a day and seven days a week with Nader took their toll after awhile. It seemed time to start taking Christmas around to during those years.

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

vious trial experience, started out trying criminal cases in El Caion. After a year on the ourt circuit, Miller put him to work on anti-trust cases. "Miller gives me pretty much free ein. With cases such as the Realtors suit. I just have to

ve to him it's a solid case and he'll let me go ahead with the 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, Hamilon, and Scripps, and Harvey has

the three-tiered professional "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 taxpavers' money on crim inal anti-trust acts, not civil

attack on the very concept of

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."

CIRCUMSTANCE

The passage of a new state law nas prompted a group of San Diego women to urge the police tment to change its policy on examining rape victims. The bill, passed last July by the Cali-fornia Legislature, calls for the county to pay the cost of examcity hospital. Presently, all are examined by police physdepartment's West Market

In a letter to City Manager Hugh McKinley dated Nove 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 list ed ten suggestions to bring Sar 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 third article on the matter ap-

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 Advis-

ory Board asked Ms. O'Connor cussion 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 Skolil, 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.

Acting Police Chief William and later appointed one of his officers to check into the possi-bility of sending rape victims directly to the hospital. His deci-sion met with approval from all sides to the matter

"Chief Kolender is making a sincere effort to facilitate the

switch, and I hope things get moving. As far as we know, San Diego and New Orleans are the that don't send rape victims directly to the hospital for med-

absolute necessity," she added. Poor Paul Leverenz and friends At the root of the problem is (who, he carefully let us know. run to-wow! med students and a lack of county funds to pay for the exams. Tri-City hospital criminals lawvers!) are such super in Oceanside presently treats rape victims for the cities of some help from Duncan in received no reimbursement from The only trouble is I doubt the County. "Except for those Duncan can help them as much partment, which pays for exams they can use as evidence, all our as they themselves could, if in-

stead 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 hoped for and, unfortunately, realized (at length!) print. His "ass" might feel better in

lanuary 15-21, 1976

theatres if he'd get off it and do something to help. May his ankles be cut off next time! Pacific Beach

Dear Editor:

Dear Editor

I note with interest that Duncan Shepherd had rated the movie Doc Savage (the comicstrip super-hero) above Bergman-Mozart's The Magic Flute. I can only feel pity for him, and I sug-gest 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.

Mark F. McCarty

Steve Kowit

There was music, poetry and painting as well as dancing. warm abrazos and hot tamales Contemporary Chicano Art Festival at UCSD's Mandeville Art Gallery on Sunday, January 11. Pat Baxter, curator of the gal-lery, 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 conjunc 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 inmix. The black and Chicano artists in the United States oper-ate under no such illusions. "Oppression keeps us razor-sharp," Jose Montoya, poet and painter, notes in one of the mor dant, 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 and agonizing questions of per rible 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-& night-mares of/incredible/poverty."

The Latin American spirit with its passionate intensity, 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, Siguieros and Orozco is its

Neither Gringo underwent amother resonation of the black and Chicano liberation movements. Nor Mexican



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

Art Gallery neo-Mayan mosaics and photographs of Lacandon Indians stand alongside works of a deeply contemporary human-ism, such as Yolanda Lopez's ism, such as Yolanda Lopez's strikingly compassionate portrait of her mother, and the very slyly humorous Vatos Locos del Bar-rio c. 1950. In Santiago E. Rangel's Self-Portrait the artist ern face to reveal the "real" face beneath-an ancient plumed mask. The aesthetics of political commitment are best exemimpassioned and homilistic La Palabra and the superb lutionary posters of San Francisco artist Rupert Garcia. Salvador Roberto Torres, one of the moving spirits of the San Diego Chicano art movement, is

istadores. At the Mandeville represented by three pieces that t Gallery neo-Mayan mosaics 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 at-tracts 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-commit-ted 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 un-til the 1960s when the U.S.

Mario Torero, a voung San Diego painter and muralist, no doubt speaks for a great many when he declares that he wants streets where the people are! On Friday, January 16, Mario and fellow artists of the Congreso de Artistas Cosmicos de las Americas (CACA for short) will open the Acevedo Art Gallery Internacional at 1020 8th Avenue, just a block off Broadway 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 Siquieros stand side by side, and the Virgin of Guadalupe is the Cosmic Kid. Tomas Caseda 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 is quick to and that it could become just the tourist attraction San Diego needs. "After the 60e everything went underground; now it's emerging again," explains Coyote. "I think San Diego is ripe for a cultural explosion."

"Arte Picante: Contempor ary Chicano Art" is decidedly well worth catching, if only for an overview of the tremendous cultural energy of the Chicano and very contemporary art, happily itself-Chicano as Jose Montoya has it in the title of one of his poems, "Arroz

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Reader, P.U. San Diego, California 19 (714) 235-6176

January 15-21, 1976

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

The Safety: Taste of Honey, soul

Friday through Sunday, 6323 Imperial Ave., Southeast San Diego.

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

Shakey's Pizza Parlor: Roy Young's

popular guitar, Friday and Saturday 2720 Fletcher Parkway, El Cajon.

Shelter Island Inn: Bobby Shawn, pop, Tuesday through Saturday, 2051 Shelter Island Drive. 222 0561.

The Shepherd: Patrice & Jeff, piano and guitar, Friday and Saturday, 1126 S. Highway 101, Encinites.

Sheraton Harbor Island—Sundowne Lounge: Guadalajara Philharmonic, rock, Thursday through Saturday, 291-2900.

Spanky's Saloon: Sativa, rock, Tues day through Sunday; Thunderbolt the Wondercolt, Monday. 2955

Spirit of 76: Myrtle Diesel, Thursday; Masa, Latin rock, Friday and Saturday; Nomas II, Sunday; Bill Lozenna, country, Tuesday; Steve Schmidt, folk, Wednesday, 1130 Buenos (off W. Morena).

Sportamen's International: Hank Crawford, alto sax, January 13-18, 5079 Logan Ave. 459-8552 or 264--794.

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

Swan Song: Steve O'Connor Jazz Trio, Wednesday; David Cheny, Fia-menco guitar, Thursday and Friday, 4287 Mission Blvd., Pacific Beach.

av. 223-3154

MUSIC SCENE CONTINUED Grand Ave. 744-1649.

Reader's Guide to the Music Scene

PEADER MUSIC SCENE P.O. Box 80803, San Diego, Ca., 32138, or call 235-0176 by Sunday

In San Diego

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.

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

Albatross: Nova, Tuesday through Saturday, 1309 Camino del Mar, Del Mer. 755-6744.

Ancient Mariner: Stone's Throw, rock, Wednesday through Saturday, Southwind, Sunday through Tuesday, 2725 Shelter Island Drive.

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

The Bacchanal: Crosswinds, rock Thursday through Saturday, 8022 Clairemont Mesa Blvd. 560-8022.

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

Boat House: Larry Page, rock, Tues day through Saturday; Bruce, Sund and Monday, 2040 Harbor Island Drive. 291-8011.

Boom Trenchard's: Dan Murphy, Tuesday through Saturday; Roy Bruder, Sunday and Monday, 2888 Pacific Highway. 291-5555.

Botsford'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 Sat-urday, 6736 La Jolia Blvd. 459-3633.

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

Chuck's Steek House: Pure Corn, country rock, Thursday through Sat-urday, 1250 Prospect, La Jolla. 454-5325.

Chuck's Steek House: Chris Drake & the Bugs, boogle band, Thursday through Saturday, 1403 Valley Park-way, Escondido. 746-5100.

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

Equinox, jazz, Fridays and Saturdays, 345 Market, 233-7856.

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

Dirty Den'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; Jesse Davis, Sun-day; Karen Moore and Coco, Mon-

Folk Pub: Steven Campire, Monday; Chris Martin, Tuesday; Wendy Stital, Wednesday; Scott Traxler, Friday; Gemini, Saturday, 7061 El Cajon

Giulio's: Giarrantana, Tuesday, Thursday and Sa turday, 809 Thom Avenue, Pacific Beach, 488-9126,

GRB: Mountain Fresh, Wednesday through Saturday; Storm, Sunday & Monday; Jerry McCann, Tuesday, 225 15th St., Del Mar. 755-1414.

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

Islandia Hyatt House: Chris and Lee, pop, Tuesday through Saturday, 1441 Quivera Road, 224-3541.

Tickets

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ISNESS RECORDS

50LANA BEACH 755-3359

753-8775

Le Baron Hotel: Waterfall, soft rock, Tuesday through Sunday, 250 Hotel Circle North. 291-1777.

The Lost Knight: Joey, folk/rock Thursday through Saturday, 4873 North Harbor Drive, 223-3632. Main Gate: Brown Sugar, pop rock Wednesday through Saturday, 415 Broadway, Chula Vista. 420-4828.

Reuben's: Joey Gallo, pop rock, Wednesday through Sunday, Harbo

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Ivy Barn: Alias, rock, Friday and Saturday, 911 Camino del Rio South Mission Valley, 296-9164.

Jay's Cafe: River, Doug Parent &

John Bull: Chuck and Kenny, soft

rock, Wednesday through Saturday, 2200 Highland, National City. 474-2201.

Jolly Ox: Road Work and Rich Faulkner, soft rock, Tuesday through Saturday, 881 Camino del Rio South, Mission Valley, 291-1823.

Jose Murphy's: Wichita, Friday through Monday, 4301 Mission Blvd.

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

270-3220

Saturdays: Rod & Erick Lingrer Sitak Players, Fridays, 134 West Douglas El Cajon, 442-1331.



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

Mandolin Wind: Sugar Bear, Wednesday and Thursday, 8ob and Kip, Friday and Saturday, 308 Univer-sity, Hillicresi, 297-3017.

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

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

Orangos: Martin Henry, Kirk Bou-terse, Friday and Saturday, 112 W. Washington. 299-4177.

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



Palomino Star: Bramble, country/ rock/soul, Wednesday through Sun day, 3008 Main, Chula Vista, 427-

Park Place Lounge: Weekly Dues, Monday and Tuesday; Steamboat Willie, Wednesday through Sunday, 1280 Fletcher Parkway, El Cajon.

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

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

Royal Palms Restaurant: Lottie Jo and The Oasis, pop, Tuesday through Saturday; Karen & John, Sunday and Monday, 3003 Carisbad Blvd., Carls-bad, 729-2339.

中国 -I GEILS BAN

Tomasinos. The Four Winds, pop. Friday and Saturday, Tex. country Monday through Thursday, 843

In Los Angeles

Stingeres: Robb Strandlund, and The Rubber Band, country, Jan 16; Rosie Flores & Friends, country, Jan. 17; Squatter's Last Rights, blue-grass, Jan. 18; Slick & Allene Elsker, Tuesdays; Talent night, Wednesdays; Closed Monday , 656 1st Ave., En-cintes. 753-2578.

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Roxy Theetre: Doug Kershaw, Jan. 16-18; Michael Murphey, Jan. 21 and 22; Stanley Turpentine, Jan. 23-25, 9009 Sunset Blvd. 878-2222.

Troubador: Papa John Creach and Midnight Sun, and Johnny "Guitar" Watson, Wednesday through Sundon January 14 through 18; Doble Gray, Tuesday through Thursday, January 20 through 2, 9081 Santa Monica Blvd. 276-6168.

The

8238 Parkway Dr, La Mesa

Star Gazing

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. Keith Jarret Quartet, Royce Hall UCLA, January 18, 8:00 p.m. 825-2963.

Whenever I teach The Great ample of a man in whose blue gardens people come and go "like mothers among the whisperings and the champagne and the stars." Janssen owns a Con-tinental, a Rolls Royce, a Lamborgini, a \$300,000 villa, and his own plane to ferry him to his San Diego based psychia-trist. And, like Gastby, when he dines he has less interest in the food than in his "gonnections." I can testify to the lat-ter because Janssen sat at the booth next to mine at lunch

last week.

La Scala Boutique caters to the chamois-jacketed "dahling" Beverly Hills crowd, but the ambience is by no means inti-midating. Unlike the Bistro, midating. Unlike the Bistro, 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 took service at 11.20 ages for 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 spiffy patrons, the excellence of the food, are part of the cachet. La Scala Bou-

tique is a total environment, highly stylized to be sure, but nevertheless an event as well as

Like many expensive estab-lishments, the decor proves de-ceptively bourgeois, as if it were a simple European cafe, with the windows draped in red curtains and where salamis and cheeses hang over the small bar that dispenses drinks. Sociolog ically, it's inverse snobbery. The very sophistication stems from

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TODAY

2. WENT 25,000 MILES

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 Uggams waited her turn Gastby, I use the actor David
Janssen as a contemporary exthe rest of us, and since you enter right off the street, you stand hip-to-hip with actors, di-rectors, 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 stars: Bill Bixby the last time and Janssen

Nevertheless, despite the charged atmosphere, you can dine here for \$3 for lunch if you are prudent and don't order wine. This is a lunch place; dinner is served in the main dining room around the corner, called

La Scala. So let's go economy class. I praise and recommend the Mozzarella Marinara. As the house zarella 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 gastronomical lasciviousness. In other words, I suggest that you splurge.

The Leon Gourmet salad is something quite special and it for lunch. It consists of lettuce topped by a mountain of shredded cheese and salami, the whole blended with an excellent house dressing. This salad costs \$3,45, I shared mine with my host, an intellectual friend of long standing, who also had the cannelioni Gigi, a marvelous crepe stuffed with meat and topped with a delicate cream sauce (\$4.45). The cannelloni Lolita comes stuffed with chicken. If you share a Leon Salad and have the Mozzarella Marinara, you are pushing close to \$5, but the largest cost proves the house wine, at \$2.95 a car-afe. Though we all shared salads, lunch for 5 came to \$36 without the tip. But of course most of us had Mousse chocolat for desit's Gatsby's green light, the

vision of the orgiastic future.

I did not taste the genuine caviar and cream cheese at \$7.75, the restaurant's loss leader, nor the sturgeon-a com-monplace of my childhood, but now costing \$4.25 a sandwich. But I have yet to have a bad dish at La Scala Boutique.

Bear in mind that the place is noisy, chic, intended for the voyeur, and aswarm with cele-brities. While walking there we brittes. 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 Angenext time you are in Los Ange-les. 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 recog







that of any opera.

seventeenth and eighteenth cen

and extravagant, and its music was as thoroughly operatic as

Finally, I want to say a few

words about pianist Lorin Hol

lander'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

del, but there is only one right way to perform this far shallow-

er yet consummately romantie

brilliance, and unlimited emo

tionalism. The problem is no

how to perform it, but how to

perform it well, There- is pro-

bably no pianist around today

whose talents accord better with

the demands of this concerte

than do those of Lorin Holland

er. Wonderfully romantic, mas-

ter of an astoundingly flashy technique, just a bit vulgar, and with a flair for the theatri-

cal 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. Hol-

of this kind; and he plays it so

at least while you are listening to

well worth playing and well worth hearing. In fact, the

Saint-Saens concerto is quite perfect in its kind, with a

suavity of texture and an inven-

tiveness in orchestration that far greater composers might envy. Its themes are lovely, its struc-

ture 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 per-

formance made me feel not that I was listening to one

among many possible interpreta-

that I was listening to the work

itself, in its slightly cheap Pla-

doubt but the kind of illusion

based. This was assuredly a ter-

plauding audience clearly agreed.

nics ably accompanied by the

San Diego Symphony, playing almost as brilliantly as the

with Mr. Hollander's pyre

of the work but rather

der was created for music

performing Schubert or Han-

The Value of the Performer

one becomes persuaded of the formers-their natural endowment, their training, their know ledge 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, has a more or less fluid reality altered-and sometimes radically so-with each individual perfor dual 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, patently contradict the score or the known performance prac-tices of the period-there are as many true interpretations as vince a listener of the rightness of their way. The reality of a musical work resides in the confrontation between a score and a Some concerts in San Diego

own way. Consider, for example, pianist Vasso Devetzi's per-formance of the Schubert B-flat Sonata, Op. Posth., at her Sher-wood Hall recital (sponsored by the La Jolla Chamber Orchestra). Miss Devetzi's musical per sonality is one of almost terrify ing emotional intensity, a highly pressured subterranean power which, though it never escapes ally threatening to burst out and last piano sonata seems to speak quite a different emotional lan guage. It is mysterious, elvish, peculiarly serene and ambling 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 elvish. ness (Schnabel), the melancholy (Brendel). None of these was missing from Vasso Devetzi's

the element of struggle, of violent energy scarcely contained.
As a result, there was considerably more stretching and com-pression of rhythm than one is used to hearing in this piece,

sion, more drama. In short, this vas late Schubert interpreted as late Beethoven. It was in many vays a shocking performance shocking in the sense that it ndermined, all at once and with great authority, most of one's ventional 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 collabor ation must have changed any thoughtful listener's concept of the B-flat Sonata, and changed it be able to read, play or listen to this work again without being aware of its potential for the atic. It is one characteristic of the truly great performer to make the familiar unfamiliar

and to create something new

and after her two concerts here

Devetzi belongs in that category. At a subsequent concert in the La Jolla Chamber Orchestra eries-this time with the orchestra itself, greatly improved under the direction of its new conduc tor, Peter Eros--soprano Judith way in which the performer's musical personality may trans-form the written notes. Miss Raskin has a voice of lovely quality, rich, smooth, and with a special human warmth that 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 intonaton and its urns and other embellishments. Her repertoire consists mainly of music that requires these skillsbaroque music, Mozart, Richard Strauss, and so forth. Along with this concentration on agility. perhaps under the impre sion (an incorrect one) that only a light voice can be sufficiently flexible to sing a coloratura line, she has set firm limitations

keeps her voice under a tight ness that it might attain if she freely, according to its own

At her LaJolla concert, both her excellences and her self-imposed limitations were clearly evidence. She sang three arias from Vivaldi's recently re discovered Magnificat, and three baeus. One could scarcely ask for more vocal loveliness, for a greater mastery of the typical coloratura passages of these bar-oque pieces, or for a higher degree of tender expressivenes intimately linked to the implications of music and words. An the histrionic smiles that put the voice momentarily out of place-ment and interrupted the vocal interfered only minimall with the pleasure produced by this expert and sensitive singer arias-especially the Handel-are really quite as small as Mis Raskin makes them. For her comparable to those unbelies iewel cases of eighteenth century not necessarily a wrong one were certainly treasurable: but what we know about the original manner of performing baroque music, along with various impli-cations in the music and words themselves, suggest that a larger, more dramatic, more unrestrained, and indeed louder peremotional resources in these choose to tap. "Tearful crying, mournful prayers, sorrowful the extravagance one sees in gradiose columns and pediments and profusion of dramatically receding corridors and aisles Miss Raskin's voice, and the res trained emotions it expressed, would have been quite lost in front of such a set. The fact that the Vivaldi and Handel religious works rather than from opera does not in any way imply tha they require a special, pious





A Day at the Hermitage

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.

- E. J. Rackow -

Because of the difficulties in the past in traveling to the Soviet Union, and because of that country's guarded attitude toward its art collection, an aura of exoticism has always been generated about Russia's acquisi tion of paintings. This is parti-cularly true of its Western paint ings, some of which have rarely been glimpsed by art lovers However, the Russian stance of possessiveness has now been reversed, and master paintings from the Hermitage Museum in Leningrad, and the State Russi Museum, Leningrad, are now on display at the Los Angeles County Museum of Art. It's well worth the trip to see

There are 43 in number, and they range from Cranach the El-der (German, 1472-1553) through Caravagio, Rembrand, Gauguin, Picasso and the Russians themselves. The Cara-vaggio was acquired in 1808 under the reign of Tsar 1482an-der I, and the Cranach was pur-chased in 1851, I cite these dates to impress the reader with their unique presence on our There are 43 in number, and their unique presence on our

Actually, some of these socalled "masterpieces" prove to famed artists. Two Rembrands paintings are on view. The early one, 1634, Saskia as Flora, re-veals a wealth of sensuous detail on the dress of the young wo rendering of the face is vapid and the concept of a pregnant woman with one hand on abdo men 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 sub tlety 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

The same is true of the Gains borough, Portrait of a Lady, done in the late 1770s, which displays virtuoso skills in the rendering of the woman's gar-ment and her coiffure, but which remains essentially empty because of the bland, almost

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

Which is not to say that they are not worth seeing. To the contrary, the display is variagated enough to warrant atten-tion, 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 canvasses into the pages of

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some chic comic books, the pears subdued, almost flat.

vivid execution were done by Ilya Repin, who died in 1930 and whose fame mushroomed at the turn of the century. Himself the aristocratic novelist in peas into his white tunic and his peard resplendent as a prophet Tolstoy is depicted barefooted, self-absorbed, the canvas pre-dominated by black and white, with wisps of color at the sash. The figure stands aloof,

of Anton Rubenstein, has as composition itself. The conductor with his raised arm, the ba-ton, the music-stand, crowd the canvas with vital energy, and this motion is achieved despite the inevitable black and white

The Soviet painters appear staid, in use of color and theme. compared to their Western coun-terparts. I must confess that I experienced immense relief experienced immense relief when I finally walked into the 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 period you sense breakthrough in emotion and perception and color. However crude, compared say, to Rembrandt, these nevertheless sugwhich makes some of the masters appear claustrophobic.

serves the effort just to see an so. 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, couch, and then the figures arate 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" cers, glimpsed from a perspec-tive above a table covered with a red box and vases of flowers,

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 cubits 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

seems to fuse disparate element

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

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Reader's Guide to Duncan Shepherd

Airport 1975 — Jack Smight's encore to George Seaton's AIRPORT is applied in construction, with all eyes in the crowd of bigname actors Jurined toward branches actors and actors of the construction with all eyes in the crowd of bigname actors Jurined toward properties of the construction with a single at the belt too, and it conspicuously looks the other way whenever there is a need for production values. If there exist the existing of the camera's smooth relief and the common state of the construction of the construction of the camera's smooth wheeling actorities and in the enhaltanting low through Rocky Mountain flow through Rocky Mountain valleys in this sort of light-headed salleys in this sort of light-headed counted as pleasures — Linda Blar's misignated mimorry of bunny rabbits with her cute button nose. rappits with her cute button nose; the notion of how nuns talk and tsk-tsk together ("I believe that is one of those Hollywood persons, or worse"). Karen Black acts petrified of the jumbo jet, and she should certainly be petrified about having to carry this movie almost alone for most of the way, she performs, in the words of Charlton Heston, just line, honey. And when Heston takes over the plane and the movie, the begins immediately to crabe begins immediately to crabe begins immediately to crabe the properties of the salvage a [title self-importance in the waning moments. "(Roxy, North Park, Parkway 3)

Amscred — Another in the Fellini need autobiographical entertainments, episodic and variable from episode to episode. The sense set in the hometown of his youth. In his stripped harmonic his pourt, in his stripped harmonic his words and sense possible that this wonder, and is the same sort of town that Fellin fled in I VITELLONI), and yet the grotesqueries are foned down that Fellin fled in I VITELLONI), and yet may in a closel. If something does not appeal to fellins is playluriess, it no longer appeals to him at all There is an abundance of joillinis and of tlawless. Implic. controlled to the wardy Guiseppe Rotumol and of the director's cultivated Amarcord — Another in the Fellini

obsessions. What is lacking is any modulation or momentum from one scene to the next, each one builds to an abrupt fade-out that is like a wonderstruck gasp, or sigh, and then the next one starts all over.

*** (Ken. 1/16 and 17)

The Black Bird — The overexposed version of THE MALTESE FALCON by John Huston and Company, 1941, is so near to parody itself that no charges of irreverence can be laid upon David Giler's take-off. Irlaid upon David Giler's take-off ir-relevance, yes. But the ideas in this resumption of the bird hund are fre-quently amusing. Sam Spade Jr has inherited his father's plot God, and office, although the district has gone decidedly downhill ("Hea man, and two got enough spades in this neighborhood?"). The pacing, on the other hand, is often faulty, and the ending is a praffall. George Segal, Stephane Audran, Lonel Segal, Stephane Audran, Lonel Segal, Stephane Audran, Lonel

Brashoel — To provide a big finish, the vitalen steps in the path of an applane propeller and bursts apart like a firecracker. This startler which must surely look fudicrous in slow motion, arouses a general sever to instant replay and sends desert to instant replay and sends show the service and sends of the service has previous escape move that democratically sprinkles aspersions on everybody, from the code-blooded Americans pulling strings across Latin American cold-blooded Americans pulling strings across Latin American carrying out their orders splinelessly. Only Charles Brosson's shappy soldier of fortune preserves some integrity by offering his services at all-land-error rescue mission that is exactly worth the price. Robert Duvail Juli Ireland, Sharee North; directed by Tom Gres.

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A Clockwork Orange -- Anthony Burgess's vision of the ultra-violent future (the novelist's linguistic inventions are carefully preserved and provide the movie's strongest prop) becomes, in the film form, wholly a pander to the youth

market. Kubrick's gimmicky, arm-waving direction seems nearly distraught, willing to try anyhing, so long as it's leering or lascrivious and so long as it's certain not to go over anyone's head. With Malcolm Macdowell. 1971. • (Ken. 1/18 through 20)

The Conversation — The saturating seediness is pretly much taken care of a most order, with the reads of a most order, with the care of a most order, with the care of the car

e (Carrillo)

Dity Herry — Clini Eastwood and his livering director. Don Seigni Lindow of the Project from Frank Sinatas and Irvin Kershner, and the outcome is one more semi-shoddy, semi-study Siegal cop movie, with and slightly connected dashing around, hutting and putfing, and slightly connected dashing around, hutting and putfing and specific consistency of the project state of the consistency of the of the consistenc

Southwest desert), and, across that distance, the sleaziness is apparent and huge holes open up Sylvester Statione's sneer and wild eyes, in the role of Machine Gun Joe Viterbo, indicate the desired combook look, with David Carradne; deceived by Paul Bartel.

(Cateriol)

The Discreet Charm of the Bourgeoisle — Luis Bunuel's reminder that, at age 72, he's still on the watch. If the student revolu-



ace bugger who begins on the road to insanity when he begins to take an inserse in the moral — and a support of the property o GONE WITH THE WIND IONATES are a bit off-key, the South American ambassador and the Catholic Bishop and the leyal manufacture of the Catholic Bishop and the leyal manufacture of the Catholic Bishop and the leyal manufacture of the Catholic Bishop and the Catholic Bishop

Dog Day Afternoon — Sidney Lumet's three-ing-creck realment for the product of th

tiations especially giving the thing a sort of dog-fight snarl and yap. It is also an audience movie, though And the decision to construct it as an Al Pacino vehicle with the an Al Pacino vehicle, with the predicament seen entirely from his inside-a-trap vantage point. allows the viewer to contemplate the principal robber more as a headache-sufferer than a headache-causer. Chris Sarandon James Broderick, John Cazale. 1975. ""(Grossmont)

Earthquake — A diverse and arbitrary cast of characters, suitable for soop opera, is swept precipitously from the everyday realities of possessions and pursuits into a fantastic playing out to these pears of the extraction of th

Strand)

El Topo — Alejandro Jodorowsky's
cult item, with a mythical-toned
Quest story and a hero who begins
as an Nalian-western figure in black
leather and ends as a martyred
ascelic. It's a mess of symbols and religiosity and violence and sur-realistic imagery, and it's worth seeing for loosening your head a few screws. 1971. '(Ken, 1/15)

"(Ken, 1/15)

Gane with the Wiled — The most belowed movie ever produced by David C. Setroick from a book by Margaret Mitchell, covering the false of the Old South from anti-belium days to post-belium days. Bill? However, the set of the Old South from anti-belium days to post-belium days. Bill? However, the set of the Old South from the Settlemen callers, a pregnant lady tumbles down a flight of stairs. Altitude bounds a flow of the Settlemen callers, a pregnant lady tumbles down a flight of stairs. Altitude bounds are called the settlement of th

Gresser's Palace — Robert Downey, crawing ever higher from pauly collection of fruits and nuts, dressed to the teeth, for a New York-smartly, metaphysical, aboutdist western. The bumbling ances (to call is roftbeat would be a courtesy) make it appear that no one is quite sure when the party is supposed to begin. 1972. '(Ken. 1/18)

Hard Times — Charles Bronson is the archetypal transcient loner, stealing in and out of big cities aboard night trains, on a placid, vacant, lonely Panavision screen. This is a far-letched ballad about he-man virtues, both physical and ethical, surviving in a difficult, debasing underworld — its about Depression drifters pummeling one Depression drifters pummeling one another for the bet money to be raised from bare-knuckle street fights on the docks and in the ware-houses of New Orleans, the 1930s. Screenwriter Watter Hill, in his first directing effort, has the matter well

Death Race 2000 — There are sufficient amounts of imagination and energy to fuel a boisterous, quick improvisational sketch; but the material — broad indictments of All-American violence, broad impressions TV personalities — is stretched to cover a feature-length, coast-to-coast car race (the territory covered all looks like

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excitement for the man-to-man showdowns, and he achieves a pervasive seedy look, sickelgreen walls and drab costumes, except for James Coburn's unaltered, always-in-the-pink confidence as a reckless gambler, and he demonstrates as well an altert look-

"" (Cal-Western School of Law. 1/15, noon and 8 p.m.)

Center 3

The Hindenburg — Robert Wise's remedial history lesson on the end remedial history lesson on the end of zeppelins maintains an effortless, abrupt shuttle between the mundane (the pre-WWII plots, politics, banal personal anecdotes) and the fantastic (the overblown blimp, actually a 25-foot model,

Island at the Top of the World

sailing smoothly past clouds, the diamonds-on-week right lights of folland, icebergs, rainbows. Man- an Erector Set maze of girders, riggings, sirahatts, catwells and ladders). It does not bear many of the marks of disaster movies, so-called, escopt for the speciallytic controlled, even-tempered, and cramped epic, in shadowy, low-key lighting and suster. blue-and-organical controlled, even-tempered, and cramped epic, in shadowy, low-key loghting and suster. blue-and-organical controlled, even-tempered, and cramped epic, in shadowy, low-key loghting and suster. blue-and-organical controlled even-tempered epic, in shadowy, low-key loghting and suster. blue-and-organical controlled even-tempered epic, in shadowy, low-key low-line experience and land the land of the land the land

Hustle — Reviewed this issue. Burt Reynolds, Catherine Deneuve, Ben Johnson, Elleen Brennan; directed by Robert Aldrich. ******(Valley Circle)

I am a Dancer — Documentary, by Pierre Jourdan, following Rudolf Nureyev through practice and performance with assorted dancing partners (e.g., Margot Fonteyn), 1974.

Ireland, Sirothe Marin.

"Parkeys"

Hearts and Billinds — Peter Davis's diagram of the American involvement in Vietnam, its history, and the state of the American involvement in Vietnam, its history, and the state of the American involvement in Vietnam, its history, and the state of the American involvement in the sample injury points of interest (film clips from Within middle of movies suggest the modification in the modern points and pages the modification in the modern patriolism; the melodrama patriolism of the melodrama patriolism; the melodrama patriolism of the melodra Unicorn
Images — Trash, artily wrapped, by
Robert Allman A tresome circle of
otheracters real and unreal reach of
haracters real and unreal reach of
haracters real and unreal reach of
haracters but showlides not from the
one playing that role) dance in and
out of a schopotherinic is maginalocale. The fractured mental state is
signalled mostly in terms of handy
cliches — mirrors, ignaw puzzle.
ot Sussaniah yors, faren wzlue.
ot Cosustania Yors, faren wzlue.
ot (UCSD-1174)

"He's a cross

between Rudolph Valentino and

Steve McQueen.

offbeat glamour

intelligent and

-Newsweek Magazine

funny.

She's loaded with

and pizzazz. They

manage to be sexy,

Swept

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Civilization is perfectly preserved in its perfect blondness, and where it must brave such threatening artifices as rubber sharks and super-imposed volcanic sparklets. As the super-imposed volcanic sparklets. As the super-imposed volcanic sparklets. Harman keeps up a steady commentary, in a volce as fleady commentary, in a volce as fleady commentary, in a volce as fleady ones penty observed in society. See the super-imposed in the super-imposed i

e (Fox. Averado Drive II)

The Killer Biller — Sanr Packinghi,
who knows considerable allout
real-life violence and is glad to
share his Indings, begins this
continuous properties of the same of the
merapy. But he permits James
recovery and to compensate for his
sight handcag with an advanced
degree in cane-fighting. After that,
recovery and to compensate for his
sight handcag with an advanced
degree in cane-fighting. After that,
recovery and to compensate for his
re

cutting — have gotten through repetition, to be as mechanical, obligatory, purposeless as Orson Welles's. With Robert Duvall, Arthur Hill, Gig Young, Burt Young, 1975 (Center 3 Cinema 1; UA Ginema 1; Del Mar Drive In)

Killer Force — Action film starring Telly Savalas, Peter Fonda. Hugh O'Brian, O. J. Simpson, directed by Val Guest. (California, Pacific Drive In)

King of Hearts — One of Philippe De Broca's moldering confections, Music box melodies, fairy tale costumes, and prance-y acting unite to demonstrate that war is not good and that the immates of a turny farm are saner than the people wheeling and dealing in the real world. With Alan Bates 1966.

**The King of Marvin Gardens — Frigid, monotoned sadsack-comedy about big dreams and their abortions. Quite serious, but so unwaried that your attention wander. Located, appealingly, marvine to the control of the con 972. *(UCSD, 1/16)

The Laughing Policemen — The Per Wahloo, Maj Sjowall police novel is transferred from Sweden to San Sweden transferred from Sweden transferred fro

Let's De It Again — The reunion of Bill Cosby, who does the double-talk, and Sidney Pottler, who does the double-takes and also does the directing, maintains a willful ignorance of gambling, boxing, and

Page 5
hypnosis throughout its stumbing 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 inclines instead lovard the traditional, instead toward the traditional, the little-main comedes by Gapra and McCarey.

*(Century Twin 2)

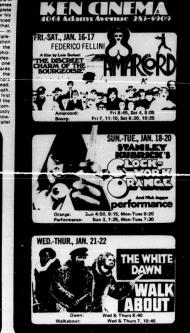
Lies My Father Told Me - Ted Lies My Father Told Me — Ted Allan's autobiographical screenplay set in a Russian-Jewish neighbor-hood. Montreal, the 1920s. With Yossi Yadin. Len Birmin, Marilyn Lightstone, and Jeffrey Lynas; directed by Jan Kadar. (Fashion Valley, from 1/16)

The Life and Times of Grizzly
Adams — Nature film, starring Dan
Haggerty, directed by Richard
Friedenberg,
(Clairemont; Century Twin 1;
Parkway 1; Campus Drive In)

The Loves of Isadera — Karel Reisz's re-enactment of the big events in Isadora Duncan's life was reportedly victimized by producer's cuts, but it seems obviously to be under the producer's cuts, but it seems obviously to be whitrimich-tour cursoriness of movie biographies. Reisz and his star. Vanessa Redgrave, experience their best moments rather at random, with transcient moods and influse the dancting with the needed thrill. 1968.

""(Unicorn)

Lucky Lety — A menage-a-trois of Prohibition bootleagers around the Mesican broterie is played, cozily, as a comitbotton in the bosom-buddes as a comitbotton in the bosom-buddes up is probed no deeper that the dear-me expressions on hotel clerks, real estate agent, etc. The dear-me expressions on hotel clerks, real estate agent, etc. The spect — is how this particular manages to keep those two hards and the spect of t







en-size self-esteem and pawn size talent. All the pieces are or hand for an ornate, gaudy period production, but they are smothered beneath the Revion hallucination haze of Geoffrey Unsworth's image and the blissful good-time, old-time music. Gene Hackman, Burt Reynolds, directed by Stanley Donen 1975. *(Cinema 21)

(Center 3 Cinema 3)

Magnum Force — When not absorbed in raising admiration and chortles for Clint Eastwood, with dibdOfble in desiring astimitation and dibdOfble in desiring astimitation and subploits this DIRTY HARRY sequel noses around a potential good fee about a secret death squad within the astimitation of the secretary of the secret hen the bloody thing is going to

The Man Who Would Be King — Reviewed this issue. Sean Connery, Michael Caine, Christopher Plummer: Girected by John Huston. *** (Fashion Valley)

Modern Times — Charlie Chaplin's delayed adjustment to sound movemaking (only for the purpose of singing his "Smile" ditty) presents a Signatick interpretation machine dreads. Doing this in 1936 is characteristic of Chaplin's foot-dragging throughout his career. A few of the "Dist." like the automatic feeding contraption, belong the processor of the Dest-of-Chaplin necessary. With "Pauliette Goddard.

"Pauliette Beach Library, 1/20)

democratically, in a panel-moderator manner your turn, moderator manner your turn, fearner of greenish face shots does not add up to a very flexible move But the actors deliver convircing. If superficial conviction, and superficial course, dominates — a cunning-entertaining, attention-getting inter-pretation of a cunning, entertaining, attention-craving character. 1975. Performance — A sadistic London

ms are not funny). The difference is that Simon's observations, unlike Lardner's, are invariably softened. Lardner's, are invariably softened, proceedings of the control o gangster (James Fox), who roughs up his victims with red paint and up his victims with red part and hard chippers, takes refuge from the mob in the townhouse of an excock-and-roll 3st (Mick Jagger) and discovers, there, new dimensions of depravity. The notions, swimming throughout, of the discovers, there is no service of the property of the propert *(Ken 1/18 through 20)

***(Ken, 1/18 through 20')

Race with the Devil — The abrupt, give-up ending almost makes nonsense of everything has nonsense of everything the states in low gear, about a quartet of vacationers who say accident on some official properties of the properties of the properties of the vacationers with the properties of the vacationers who say the vacationers when the vacationers who say the vacationers who say the vacatio

Skyjacked — Bargain basement AIRPORT, played out with some dedication by Chariton Heston and James Brolin, Handsome, sterile airplanes and sky and airport cosmetic counter and stewardess

enjoyable jolts. Robert Redford, Faye Dunaway, Cliff Robertson, Max Von Sydow

The Sunshine Boys — Neil Simon's backhanded tribute to all vaude-villians, gone or still hanging on, is

almost a Lardneresque exercise i

the stylized behaviorisms of show

biz oldtimers — the perseverations memory-lapses, chronic nostalgia

memory-lapses, chronic nostalgia, and dog-eared maxims (k's are funny — cupcake is funny, cucumber is funny — but I's and m's are not funny). The difference is that Simon's observations, unlike

Swept Away by an Unusual Destiny in the Blue Sea of August — Italian-made political parable starring Mariangela Melato and Giancarlo Giannini. directed by Lina

Take the Money and Run — Woody Allen's send up of crime movies of all types — the prison break type, the stick-em-up type, the cocumentary type, the nesseet type, etc. The marital comedy, with Janet Margolin is more consistent, especially in earning laughts. It is as a "wid" "Beyon might describe as "wid" "Beyon might "Beyon might describe as "wid" "Beyon might describe

The Virgin and the Gypsy — Exciamatory portrayals of archetypes, plus a raft of transparent symbols the socio-sexual tensions which the title baldly forecasts. This book-tomovie translation aims to satisfy the expectations of those who know D.H. Lawrence by reputation only.

Walkabout — Edward Bond's script, which strands two school children, accustomed to immaculate uniforms and transistor radios and such things, in the Australian outback, probably is more complex in its ideas of cultural clash than is readily likholate.

White Dawn — Marooned in the Arctic by shipwreck, three American whalers, circa 1900, are nursed and adopted by Eskimos, who embrace the peculiar, full-

W. W. and the Disks Descenting a smile general way on a general service and general general general and general general service and general ge

"YROS

FINALLY



One Flew Over the Cuckoo's Nest

— The Ken Kesey novel, which you
cannot have avoided without some
degree of stubbornness, uses a
mental-ward setting to allegurize a
1960s' a nti-Establishment 1980s' anti-Establishment orthodoy - the guardian need watching more than the guarded. Really, the hero figure, Jack Really, the pass inspection as a spokenman for Life and Liberty, Still, Milos Forman's beatment, unobsthered, Forman's beatment, unobsteed for the passing spiritual victories rousing spiritual victories in the passing priori of a biant TV screen, Nicholson's World Series play-byplay in front of a biant TV screen, the passing the passing

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"(Attec) ...

Srow Whits and the Seven Daeris — Wild Disrey's It's I teath elergist — Attain Disrey's It's I teath elergist (and the service of a pool of I teath where the some canny borrowing at lop bent, holding nothing back. There is some canny borrowing of what properties of the source of th

"These Days of the Canador — Sidney Polaics's apy thvile; from the James Grady novel, caters to an intellectual's insulated ego: noncenne, book-learning, and beginner's luck are called on to rend off an army of cold-blooded control of an army of cold-blooded control off an army of cold-blooded control off an army of cold-blooded control of a cold of the cold of th

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The Man Who Would Be King is one Kipling story which needs no apology for his idealistic imperialism.

Robert Aldrich's Hustle is crammed with ingenuities that make a scene stick in your memory-from the discovery of the dead girl's body on the beach by a busload of kids to the summoning of the girl's father over the P.A. system at the Rams-Viking game.

- Duncan Shepherd -

John Huston, as you surely know if you have read any of the reviews on his new movie, originally wanted to film Kipling's The Man Who Would Be King, with Clark Gable and Humphrey Bogart in the roles finally assumed by Sean Connery and Michael Caine, some twenty years ago. At that time the project would have been the rear guard in the procession of Kipling and mock-Kipling stride in the late Thirties | son's Flame Over India).

(in England, the Korda brothers' Four Feathers, Drums, The Jungle Book; and in America, John Ford's Wee America, John Ford's Wee Willie Winkie, George Ste-vens' Gunga Din, William Wellman's The Light That Failed, Henry Hathaway's Lives of the Bengal Lancers) and persevered into the early Fifties (Victor Saville's Kim, Tay Garnett's Soldiers Three) and, in the most traditionalist corners of England, struggled even through the decade and beyond (Zoltan Korda's Storm Over the Nile. Terence

real strength is as a coun-terweight to the rampant sentimentalizing of socio paths in disingenuous movies (Dog Day Atternoon, Cuck-(Dog Day Afternoon, Cuck-oo's Nest) that stick to a simple, profit-turning, blind-eye tactic: Look away from the sociopath's role as victimizer and look instead at him in his role as victim

> King and its director are made of sterner stuff. It is Carnehan and Danial Dravot,

Throughout these adven-tures in British Empire-build ing, the accepted, and heart ily embraced, mode for the Kipling colonialist, the shoul derer of the White Man's Burden, has been the puff chested, back-slapping, brave and hip-hip good fellow, who when called upon by Queer and Country, will extend himself to the ends of the earth and will enter into

two unsavory vagabond adventurers, adrift in the

Queen's India, who travel, in

the footsteps of Alexander

the Great, over the Hima-

layas to Kafiristan, with the

intent of using their know-

how in sophisticated weapons

and military strategy to ad

vance themselves to the rank

of emperors. They desire the

power of kings and, at the same time, the fun of school-boys. (And Connery and

Caine are very good, lim-berer than usual, at slanting

the customary Kipling bra-vado and volubility toward

the reprehensible selfishness and silliness of playground

brats.) The moral lesson to

be extracted from their ill-considered adventure gets

plenty of conviction from the

world-weary cinematic man-ner of John Huston, whose

tone here is not too dis-

tant from the one he adopted

at a recent Academy Award show-two years ago was it?-when he invoked his senior-

ity to lecture the audience on the enduring value of

Oscar. He has made his message more swallowable in The Man Who Would Be

King than he did on that

red-faced occasion. In fact,

calling on all his craftiness as

a sage, old, windbag story-teller, he has supplied some

embellishments to Kipling's

original for which the author

would probably have thanked

him. (Though the business around the holy city, the

one-eved statue, and the chamber of jewels runs a bit close to Rider Haggard.)

Kipling's story is not really a chiding of imperialism but

of irresponsibility, and it makes the least quaint of the

While he is not inatten

tive to the scenic possibil-

I gimme an R-A-N. Gimme

Kipling movies.

the jaws of death, laughing. The Huston movie's posi tion as a late-comer, a strag gler, possibly a deserter, a fords it a certain freedon from example, which must have been an advantage to the movie's makers and must also be one to the movie's viewers But even had it been done when the impulse first came to Huston, it would likely have been, among all the Kiplingtranscriptions, the freest of ideological discomfort.The Man Who Would Be King is one Kipling story, one of hi nearest to Conrad, which needs no apology, should anybody demand one, for his idealistic imperialism. The reason is just that it poses the ideal upside down, a travesty of the imperialist den taken on by a pair o righteous, avaricious knaves ("Not gods," they describe themselves to an awed native of Kafiristan, "Eng-lishmen, which is the next best thing.").
So, the story is a pruden

choice to begin with and still more prudent to relay it in today's marketplace. it in today's marketplace, where the cynical fashions fit neatly onto more feet than the idealistic. If there is a weakness, a dimness, in the movie, it's that the story is so thickly insulated in prudence and shot with so cold an ever that its marketous. an eye that its marvelous happenings tend to recede from the screen to their distant source, in literature in history, in the past. Underneath, though, its

ities of his material (an army of natives rushes downhill and spreads out, ant-like, from their city gate and then stops dead in their tracks, hushed, as a column of bent-backed, shaved-headed holy men shuffles by in front of them), Iluston's inventions are mostly literary; and even as the events are unfolding, they seem to, in a sense, remain on paper, flat, inert. Robert Aldrich's Hustle, on the other hand, is crammed with ingenuities that make and the manipulated audience will readily identify the eme a scene play, come alive stick in your memory. From gent character as a champion of the oppressed.

The Man Who Would Be the very start: the discovery of the dead girl's body on the beach by a busload of kids from Franklin Weekend Day Camp ("Gimme an F, K. gimme an L-I-N. That's way we vell it . . . "). Then the summoning of the girl's father over the P.A. system at the Rams-Vikings game; and, when he is lead downstairs at the city morene, the football talk and the Dick Enberg radio broadcast that buzz al fround him as he sinks into

his private gloom.

The intensity of feelings in *Hustle* are undoubtedly matched in any number o cular feelings, bitterness, pes imism, wistfulness, are, for that matter, staples of the film noir. But Aldrich can put these things across in a way that indicates he knows what special field he is working in and knows his way around in it. That is, he can put these things on

His Hustle is a strange looking movie, all murky. inky shadows and smoldering colors, fire-engine-red sport-car, fingernail polish, blood on a garment factory floor, blue silk, gold Suzie Wong dress. He is a master of the extraneous shot, quick, exact placed, and usually offbalance, to give a scene a nervous, accelerating, jostling pace. And he loves to push the garishness, the violence animalism up close. It's almost too much to take and the characters seem trained to look away-at television, at movie screens, at ceiling, at a wall poster of Rome-and dream away.

Steve Shagan's script, which throws a wide net over urban L.A., is dotted with stray loonies and slick untouchable villians and ambivalent cops, and he gives the environment a sense of danzerous, unpredictable chaos. His greatest ingenuity is in his plotting of the main case, which never really takes shape. Ruled an everyday shape. Ruled an everyday suicide (the biggest killer of American teenagers, blah blah), and pushed aside, ignored, filed away, it is brought up again and again by the dead girl's disconsolate father (a brutal, sritty, honest performance by Ben Johnfor but revenge and who will not give up. You keep expecting the police to eventually accede, humor him, poke around, turn something up, and then go at it full speed. But the depressing messiness of the case, which is not a case at all, is that all around it there are any number of culpable characters and not

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Loca **Events**

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, 280-7610 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 Verino 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, Thurday, January 22, 7 p.m., Third College Auditorium, UCSD. 452-2860.

Sports

COLLEGE BASKETBALL: City College vs. Southwestern, Saturday, January 17th, 8 p.m., San Diego High School Gym. Mess College: Certais College, Widnesday, January 21, 7,30 p.m., Mess College Gym. 280 7810, ext. 139.

Galleries

FIG. AUNDON COLLECTION. Expressionist work dated 1910-30 and paintings by American artists including BillyAl Bengton, Julies Olitski, Gary Hudson, and Harvey Quaytman, from the pri-vate 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 Baldwin M. Baldwin collection, through January 22, Fine Arts

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

PHOTOGRAPHY EXHIBIT with works by Richard Beveridge, Robert Coilins, David Dye, Steve Mullensky, Bill Paine. Through February 6, Jenner Street Gallery, La Jolla. 459-0811.

CHICANO ART EXHIBITION, including works by Guillermo Acevedo, Mano Lima, Tomas Castaneda, Opening Saturday, January 17, Acevedo Art Gallery Internacional, 239-8798.

RECENT PAINTINGS by Chen Tan-cheng, Professor and Director of the Arts Department, University of Chinese Culture, Republic of China, January 17 through February 29, Fine Arts Gallery, 292-7931.

PHOTOGRAPHY by Ross Horowitz, January 16 through 31, Focal Gallery, 235-4237.

SAN DIEGO 50 YEARS AGO, works of San Diego painters of the 1920's, January 10 through February 29, Fine Arts Gallery. 232-7931.

ARTE PICANTE: CONTEMPORARY CHICANO ART: Opening celebration, Sunday, January 11, 12 to 5 p.m., Mandeville Center, UCSD; art exhibit through February 6, Mandeville Art Gallery, 452-2860.

A FOREST OF FIBERS: Bundu masks, Ethlopan grass baskets, Amazon cactus baskets, Bolivian sipace weavings, hibiscus bark tapas from the South Seas, and more, through January 31, Bo-zzarius Trading Co., Del Mar. 755-7087.

January 15-21, 1976 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 Nobile, through January 24, Triad Gallery, 299-6543.

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

Lectures

CHINESE EXPORT PORCELAIN FOR THE AMERICAN TRADE, lecture by Brion Ivon-Jones, silver and porcelain expert of Sotheby Parke Bernet, Los Angeles. Saturday, January 17, 10:30 a.m., James S. Copley Auditorium, Fine Arts Gallery.

JESUS OF THE GOSPELS AND THE QUMRAN COMMUNITY, lecture by Dr. Harold Hoehner, professor of New Testament Exegesis at Dallas Theological Seminary, part of "Jesis: Fact and Fallacy" series. Reveile Cafeteria, UCSD, Monday, January 19,

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

COLLECTING CONTEMPORARY ART is the topic of Marcia Weisman, Los Angeles art collector. Wednesday, January 21, 11 s.m. to 1 p.m., luncheon and lecture, La Jolla Museum. 45-3-0183.

NATURAL HISTORY LECTURES by Bill Evans and John Sweeney of the Naval Undersee Cunter, on "The Natural History of Dolphins and Porpolese," and "Marine Mammal Husbandry." Wednesday, January 21, 7:30 p.m., Netural History Museum.



RECENT PAINTINGS by Dan Leavitt, through January 31,

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

REPAIR

THE NEW

POETRY READING by Sarai Austin and Vern Maxem Satur

494-0614.

AVAJO 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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January 15:21, 1976
LAW AND THE ECONOMY, lecture by W. Allen Wallis, Chan-cellor, 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 Californi 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 ID (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., Atheneum 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.

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Theatre

NIGHT OF JANUARY 16TH, a courtroom drama by Ayn Rand, Through Saturday, January 17, 8 p.m., performed by the El Cajon Community Theater 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 Syyre's stage adaption of the John Dos Passos novel, directed by William Roesch, January 20 through February 22, Tuesdays through Sundays at 8 p.m., Sunday matinees 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 23, 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 28th. Mission Playhouse in Old Town, San Diego State History Park, 3960 Mason Street.

GEORGE WASHINGTON SLEPT HERE, the George Kaufman-Moss Hart comedy, Thursdays through Saturdays, January 9 through February 7, 8 p.m., matines on Sunday, January 18, 2 p.m., Patio Playhouse, Escondido, 746-8689.

THE MIND WITH THE DIRTY MAN, dinner theater, through January 28, Tuseday through Saturday, dinner 7 p.m. and curtain 8:15 p.m., Sunday at 6 and 7:15 p.m.; Surtuday luncheon matinee with lunch 12:16 and curtain 1:30 p.m.; Sunday brunch matinee with brunch 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, Tuesdays through Sundays, 8 p.m., and Sunday matinees, 2 p.m., through February 8, Old Globe Theatre, 239-2255.

Special Events

WHALE-WATCHING EXPEDITIONS: The annual migration of California gray whales can be observed on delily boat trips by Sector's Sportinian (224-3383), islandia Sportinian (224-1384), islandia Sportinian (223-1184), islandia Sportinian (223-1184), weekend trips by the American Cetezens Society (166-3000), and the Natural History Museum (223-3821), and six-day trips to Baja California by HML Landing (222-1144).

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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. 485-1700, ext. 321.

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

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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- 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 seems to exist for the purpose of simply getting the musicians out as soon as their work is done —Ilmousines, equipment trucks, hustling and hassling Herculoids pounding the heads of rabble-rousingboys and girls who might get in the way of a smooth, unperturbed rock and roll show. The drab procession of empty beer cans, scattered groupies waiting their chances to come-cate the bouncers carting 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

To the untrained eye of an intruder this all seems a paradox. For a perennialy would-be superstar like guitarist Ted Nugent, the attractiveness of being a rock and roll nomad can 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 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 had-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, despite. commercial coastline, despite the vehement efforts of Michithe vehement efforts of Michigan rock journals like Creem 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, Isgy Pop, and Seger heroes in Motown remainded as exercite this ownside with the ourside works. ed 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

"Journey To The Center Of The excavations into the caverns the cerebrum. "Journey." parallel effort to ditties like The Moody Blues' "Ride My See Saw" and Steppenwolf's "Magic Carpet Ride," landed Nugent on the Hot 100 for a brief period. The next seven years saw Nugent shuffling band members and record labels with one consistent feature, no success outside of

the walled-in Midwest. Last year, after landing on Epic Records, Nugent released an album, Ted Nugent, and in December embarked on his first

December embarked on his first slew of West Coast onenighters with a new quartet. Nugent was the anchor act on a bill that any heavy metal junkle wadle say was conceived in Heaven — right underneath Blue Oyster Cult and Aerosmith. Although Nugent is less than the coast of the coast of the coast of the took is efficiently enter-taining. Like Ronnie Montroee, Richie Blackmore, and Alvin Lee, Nugent is a very talented Lee, Nugent is a very talented second stringer. But stacked up against the paraplegic droning of Blue Oyster and the rock-by-the-numbers Stones-Bad Company imitations of Aerosmith, Nugent's substantial sense of style as a performer comes off

looking like genius.

For promotional material,
Epic seems to be depending on
Nugent's cocksure swagger as a
showman and his off-stage image
as a "wildman." Nugent doesn't as a "wildman." Nugent doesn't drink, smoke, or take drugs, but he cusses a lot, hunts wild boar meat, and equips himself with a bow and arrow for ever ready dublous fortune of being the winner of an attempted assassina-tion in Spokane, although the maintains that he "don't remember that shit too well." Considering Columbia's success maybe Epic could launch a cam-maybe Epic could launch a cammaybe Epic could launch a cam-paign for Nugent as the

"Neanderthal Man of Rock."
Rawaging 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 reactle, stund record, companying the second of the second

records stupid record compan ies, and just in-general asshole business. All of my records except the new one have been produced lousy. Who wantsta hear tinny sounding shit. I produced lousy. Who wantsta 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 shit's gotta come through. I'never did, so I got fucked. "Then too I've had hassles

"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. I been through all that garbage to the sound the state of the state

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 "An, 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! Rock's supposed to be violent and off the edge, not clean and effete. It ain't for the clean and effete. It 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, those Nugent, MC5, Seger cops all over, Foghat! Where'd they get their licks? From Detroit! ZZ. Top. Sabbath. All those dudes. LA and Sin City news opened their eyes to what was going down.

"Plus, there's real staunch loyalty there. They appreciate i when you get down. I had a guitar duel with that walking jukebox from Manogany 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

January 15-21, 1976

react, to groove."

Nugent is equally firm and frank about his career aspira-

"I wanna be a big shit on the coasts like I am at home. And 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 gnawed down to the core of his apple, a trio of young semi-surfettes sauntered into his dressing room, beaming

"Sit down young ladies, be my guest," Nugent bellowed with a leer. A fragmented silence occured until Nugent, wide-

occured until Nugent, wideeyed, 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

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-

mn groupie!"
Nugent shook his head wear-

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

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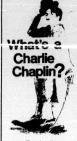
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some time this month

The report concludes that, EPA re quirements 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 nave started construction last month if it were to be completed in time. What is un certain at this time is whether a new sys tem 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 mod-ification 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 s 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 out fall was introduced to the area. Kelp and fisheries are abundant now, when scarce

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 dominent species in an unstable system is wiped out for one reason or another, the entire system

dentified industry dumped a huge a-mount of chromate, a heavy metal, into the sewage system. The chromate 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

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 vigi-lance over all industrial dumping in San Diego, to protect the waters from chem-ical 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 man-hole 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 eally a misnomer. Ninty-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

imposing odd values on their end pro-ducts, actually ashamed of a necessary element in life. Only humans know how o make a waste of wastes.

In regard to recycling, the report adthe program already in existence at Santee, 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 odious 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 reclam-ation, including recycling water for human ingestion, but he said such a pro-gram 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 every-thing 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 invest ment to improve the treatment of its sewage. The problem is whether the peo-ple 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

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WOMAN GO HOME to Indiana. De-cide I don't talk enough love. Words, second-hand nonsense of experience, hardly ease pain. You forgot the poem you gave me.

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LT, I GUESS I don't tell you enough that life seems so much more mean-ingful when it is shared with someone you appreciate. Mahai Kita.

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DONNA AND DONNY, call me at 436-5238. I have all your belongings and no way to find you. Pat.

HERMIT, 27, would like to meet quiet shakti. My interests are unification and harmony. P.O. Box 99375, San Diego, 92109.

BILLZO, still working on getting hottest thing since R&J on Social Register.(P.S. How many cans of chocolate syrup do you figure we'll need?) Deliciously, Charberger.

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.

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ALUMINUM RIMS for 5 lug Chevy 14 x 7. Also, fiberglass camper shel for 1966 Chevy El Camino 272 DOLLHOUSES, old, and old doll-house furniture needed. Plesse con-tact anyone you know who might be able to help me with my request. 224-8685.

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1640.
TWO-BEDROOM unfurnished apartment, refrigerator, stove, wall-to-wall carpeting. References required, no pets, 4039 Wilson Avenue in East San Diego, near University. Manager, 281-7410.

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HOUSEMATE NEEDED, male or female, 52nd and University, own room, \$80 month plus one-third utilities, seeking responsible, working student. Bob. 284-9860 between 5-7 p.m.

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evenings.

FEMALE ROOMMATE to share house near SDSU, nice, own room, S82 including utilities, 286-3400.

ROOMMATE WANTED, quiet East San Diego house, well furnished, with yard, own room, 577 month plus one-third utilities, Stews, 284-3699, anytime, leave message.

FEMALE ROOMMATE to share with same. Two-bedroom furnished, sauna, jacuzzi, pool, La Mesa area. Carolyn, 238-5146, 462-4897 or 462-0121.

RENT NEW CONDOMINIUM with three students near UCSD, \$73.75 month, private rooms, next to bus stop, jacuzzi, furnished, 271-7044, male or female okay.

OPEN-MINDED BI GUY, 22, would like to meet someone to share large, old, agarment in Mission Hills. I'm mellow, intelligent, into natural living and non-tobacco smoker. Your share of the rent is \$85 month plus half of util

ROOMMATE WANTED to share a two-bedroom North Park house. Non-smoker, \$85 month plus half utilities, 283-7661.

ROOMMATE WANTED, male or female, must feel comfortable living with a bisexual. Prefer light or non-smoker. North Clairemont, 5 miles to UCSD, \$80, 272-1717 or 272-3831. Paul.

ROOM FOR RENT, \$80 month, \$20 security, nice, furnished, semi-rural (Encanto area). Private entry and bath, 264 6143.

FEMALE ROOMMATE to share two-bedroom apartment, own room, \$100 month, includes utilities. Susan, 222-2925.

FEMALE OR MALE roommate needed to share three-bedroom house in North Park. Own room, \$100 month, including utilities. Ruth, 234 5219, after 5 p.m.

38-YEAR-OLD MAN wishes to share two-bedroom apartment, La Jolla Shores. Need slightly slobby person to create warm environment. \$130 plus utilities, 453-1128.

FEMALE ROOMMATE needed, two-bedroom house, yard, garage, three miles from SDSU, \$100 per month. No pets, 282-6675.*

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SEWING, MENDING, macrame, em-broidery. What do you need done? You bring the materials, and I'll sew to suit you. Kathy, 284-0882. East San Diego.

FEMALE ROOMMATE WANTED, over 25 preferred, own bedroom and

WOMAN WANTED to share three

NEED TO RENT two or three bed-room house, \$200 or less. Have cat and have to move immediately. Jay, 276-6313, after 5 p.m. ponsible, 462-7635 HOUSEMATES WANTED, Mission Hills, vegetarian, non-smoking house-hold. Yard, garden garage, 296-

CLEAN, DEPENDABLE man needed with two young ladies. Large room and private bath, \$110 month and one-third utilities, 443-3092

FOR RENT. Per end psychology stu-dent wants to share three-bedroom Ocean Beach house with a humanistic and health-minded married couple. House is clean and light, well located, much more. Your \$200 includes all utilities except phone, No children or pets, please. Call Shalom, 222-7195. Mestages, 270-1059.

NEAT, RESPONSIBLE, non-smoker desired to share large home with pool, patio, recreation room, two treplaces, furnished or unfurnished room. \$110 month plus one-fifth utilities, 277-5495.

MALE OR FEMALE roommate needed to share deluxe, large, three-bedroom duplex on oceanfront in South Mission, \$150 month. Dan or Mary, 276 1737. RICKENBACKER THIN hollow body with stereo output, \$250 or her Pre-CBS Bandmaster cabinet

ROOMMATE WANTED, room avail-able in large Solana Beach house until February 7. Full house privileges, friendly roommates, Gall, 755-5235, between 9 a.m. and 1 p.m.

TWO-BEDROOM HOUSE wanted by woman, 29, with two children, in East San Diego, near Hamilton school district. 283-0658.

FEMALE ROOMMATE wanted to share a completely furnished apartment. Free rent and utilities for the right person. 282-4071.

MALE, 21-35, for two-bedroom house. Non-smoker. Dogs acceptable, enclosed yard. All utilities paid, svailable 1/15, \$130. Steve, 283-2231.

2231.

FEMALE ROOMMATE wanted. I'm
a 20-year-old secretary looking for a
two-bedroom apartment to share.
Debbie, 459-8162, leave message.

NOOM POR RENT SED MONTH, 820
SECUTITY, Inc., turnished, termi-tural
security ince, turnished, termi-tural
perion Grove area, wall-to-wall carperion. Grove area, wall-to-wall carperion. Grove area, wall-to-wall carperion.

ROOMMATE TO SHARE two-bed-room duplex in P.B. Real nice, would like neat, responsible person, \$125 plus half utilities. 283-7271 after 5-30 p.m.

MALE OR FEMALE NEEDED to share lovely home in Santee with young mother and b-year-old son. \$80 month plus utilities, 488-0984.

Music

SHERWOOD SEL-300 FM tuner (current finest model with digital readout tuning) spotless condition, reasonable, 454-6439.

KLH MODEL 24 stereo-FM, beautiful wood, 1%' x 10" speakers, excellent condition, \$175, 436-5238.

TWEED FENDER Princeton amp. Very clean, electronically sound, \$150. Steve, 291-8732.

WANT DRUMMER and bassist to back established rock-jazz duo. We need experienced and versatile musicians who can break in quickly for gigs and recordings. David George, 234-9688. Douglas John, 232-1301.

ANTIQUE EXCELSIOR accordion, excellent condition, one master switch, best offer, 296-3848, 1737 Fort Stockton Drive.

SONY PREAMP TA-2000F, naver been used, in original box, sacrifice \$300. G.R., 292-4480.

PIONEER KP 333 car cassette deck with 5 ounce Learjet speakers. Ex-cellent condition, 299-1734.

body with stereo output, best. Pre-CBS Bandmaster with 2 12's, \$50, 560-5953.

with accessories, excellent condition, new, \$600, asking \$400. Gibson 630 amp, 30 watts, excellent, new, \$225, asking \$125. Both for \$500 298-9476. FEMALE ROOMMATE to replace same. University City house, own room. Warm, sharing group respects quiet, privacy. Elaine, Bob, Roger, 452 8301 avening.

REHEARSAL ROOM needed for rock group. Twenty hours per week, store and lock-up equipment, in North County area, to \$40 month, 753-8078. PERSON TO LIVE in four-bedroom La Mesa household near Grossmont College and SDSU. Into semi-cleanli-ness and peaceful coexistence. Res-possible, non-smoker, \$65 month, 462-7635

ARMSTRONG HERITAGE flute, French model, low B, excellent condition, 436-1131. PANASONIC 8-TRACK recorder and 130 8-track tapes, all with good music, \$160, 481-9108.

1975 STRATOCASTER, maple neck, impeccable, \$295, Pre-CBS Bandmas-ter, Fender, \$200, 235-8382.

INSTAPIANO ELECTRIC piano

PHILIPS GA212 electronic turn-table with Ortofon M15E super cartridge, excellent condition, \$130, 565-2088.

STEREO AUTO CASSETTE deck, in-dash, AM/FM, fast forward, eject, Jetsound by Hammond Organ, excellent condition, new, \$129, sell for SG5, 278-1057.

SUZUKI VIOLIN and case, perfect condition, \$85, 442-9116.

GIBSON ES335TD, perfect condition, collector's item. New hardshell case, \$700 value, sacrifice at \$425, Gibson Fuzz box and Cry Baby, \$25. Steve, 753-0954. PHILLIPS GA. 212 turntable with the amazing Microacoustics cartridge. Electronic operation, strobe and ophisticated tonearm perfectly matched for this low mass \$110 cartridge, \$200, 224-4689.

BASS GUITARIST available to join or form dance (rock) band. Prefer medium to hard rock tunes. Six years experience, over 21, van, 753-8078.

GIBSON RIPPER BASS for sale or trade for other bass guitar. Blonde neck and finish, hard case, excel-lent tones, versatile, 753-8078. FISHER 801 QUAD receiver, new, 8800, will sell or trade for stereo receiver and turntable, 461-2400, keep trying.

VINTAGE FENDER Tweed Bassman, four 10's, perfect condition, must see and hear. Serial number under 600. Asking \$375. Tom, 454-8071 after 5 p.m. 8071 after 5 p.m.
STORY AND CLARK organ with automatic rhythm accompaniment. Like new, cost \$1500, will sell for \$900. 465-2591 after 5 or weekends.

FENDER STRATOCASTER, unique walnut finish, blond neck, 1974 model, \$275 or trade for Gibson electric, 222-9476.

SPEAKER BOX with 2 12" Jensens, black Tolex cover, Fender style, good condition, \$500 years for small Fender amp. 222,9476.

AMPEG ECHO TWIN, old tube amp with 2 12" dirty tone, 35 watts rms, good condition, \$125 or trade for small Fender amp. 222-9476.

AMP GUITAR or bass-separate-bass and lead channels, 2 12's, self-contained with reverb, tremolo, good condition, \$100/trade for small Fender amp. 222-9476. FEMALE VOCALIST needed who is also proficient on guitar or plano. 12-STRING GUITAR Guild F-212-Spruce top with mahogany sides, back and three piece neck of the piece of the piece of the opportunity of the piece of the piece of the opportunity of the piece of the piece of the opportunity of the piece of the piece of the piece of the opportunity of the piece of the piece of the piece of the piece of the opportunity of the piece of the piece

MU-TRON PHASE shifter, cost \$129 new, will sell \$50, 273-4969, ask for JP. Other equipment for sale, too. FENDER STRATOCASTER, 1972. black body, hardsnell case, \$225 Jim, 463-1513.

ELECTRONIC PIANO, Roland EP-10 in wood finish case. Perfect con-dition. Doug, 753-3459, days.

D.76 N. THE PENULTIMATE amplifier from the makers of the state-of-the-art preamp: Audio Research. Find \$800 and give me a call at 224-4889. 224-4689. SINGERS, tight local group—Jumba-layah—into rock and other progres-sive styles, seeks lead vocalist for clubwork and originals. Robin 238-0830.

VOCAL MASTER PA head, 100 watts RMS, six channels with master volume, \$200. Four modified Altec A7 design PA cabinets, \$110 each, without speakers. 222-7055.

SPEAKERS (2), Audio-Lab 602A. Top of the line air surpended, 3-way speakers. List at \$180 each, sell at \$90 each. Brand new, never used. 463-8443.

MARTIN D-35 guitar, 3 years old, excellent condition and tone. Best offer, 272-0066. MARTIN D-35 12-string, two years old, mint condition, with case, \$395 firm. That's less that half new list. 234-9688.

DUAL 1218 TURNTABLE with woodbase and dust cover, recently cleaned and lubricated, excellent condition, \$110, 459-3966 before 8 a.m. or after 7 p.m.

OLD TENOR GUITAR. Harmony with arch front and back, f holes. Reasonable tone, good price, \$40. 233-8314.

GIBSON COPY, top grade Japanese hollow body with humbuckings, In excellent condition, \$145. Silvertone top, 50 watts rms, needs work, \$50. 233-8314. 233-8314.

TANDBERG 3300X, reel-to-reel, brand new, with warranty. Excellent live recording or through system. Includes sound on sound, echo, \$400. Liz, 224-6313.

DAVID BOWIE, Cat Stevens tic-kets. We have the only good seats left in town. Sen Diego Ticket Sales 273.4567

Notices

JANUARY WHALE-WATCHING trips. Three-hour coastal cruises every Saturday. Six-hour expeditions to Coronado Island every Sunday. Phone American Cetecean Society, 566-3800, for reservations.

MENSA VITA SIG health discussion Sunday, January 18, noon at 4935% Coronado Avenue, Ocean Beach Bring your lavorite natural foods, hear health and vitamin experts, 222-7347, Free.

OCEAN BEACH Community Services, 5043 Newsport Avenue. Walk-in and on-going counseling, 225-355 Vocational counseling, 225-1107. Monday-Friday, noon-5 p.m. We're here to help!

TALL SINGLES volleyball players meet Sundays at 1 p.m. for games at the north end of Crown Point. Height 6'2" men, 5'10" women. Look for the signs.

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

FOUND IN BEACH area, 1/7/76, shepherd mix, black and tan, male, friendly and trained, long tail and one droopy ear. Call 272-7078 or 270-0289.

WOMEN'S SELF-DEFENSE classes offered at 2160 Bacon Street, Mondays and Thursdays, 6:30-8:30 p.m. starting January 26. A second class to meet beginning January 20, on Tuesdays, 488-1635 or 298-7147.

CLEAN AIR, blue skies, fine horses. Beautiful mountain trails and good vibes. Come share them with me. Call Lee at The Stable at Stallion Oaks in Descanso, 445-5035. THE FAR END of America, a book about Ocean Beach and community living, with exciting words and photographs, is to be found in 0.8, at Paras Shop and Good Karma. Also at Pickwick in Mission Valley and B. Dalton in Fashion Valley and Walden Books in College Grove. See for your-

ARTISTS AND CRAFTSPERSONS, Ocean Beach Village Arts is seeking members to jury January 21 for Jan-uary 24-25 show. 223-0872 or 296-1266.

1266.
THE LOFT. Books, cheap, 935 Sixth
Avenue, upstairs, between Broadway
and E in downtown San Diego. Open
mostly 10-6, but a call first is advis-

DATE CHANGE: Support your local builtighter February 1, not January 25, Mano a mano, Peter Rombold and Alfredo de la Cruz. Pray for brave buils.

AUDITIONS FOR a cosmic dence company will be held Sunday, Jan. 18th, 4-6 p.m., and Monday the 19th from 7:30 to 10:00 p.m. at the downtown studios, 10:20 8th Ave. Dencers who are most interested for the sake of performing teriously only need spoly. For further information, call Mayo 224-6888.

ATTENTION CARTOONISTS! Meet and rap with other local artists, Sat. January 17th, 7:30 pm. 1444 Garnet in Pacific Beach, Bring sem-ples to show. For information call Jim Cornelius 272-4823.

BUS TOUR to see master paintings from Leningrad and Moscow, Sun-day, January 18, \$12 round trip. Call United Nations, non-profit organization, 233-3970.

WOMEN'S CREDIT Alert is a volunteer organization that advises men how to establish their own it and assists with credit probl 223-2328 or 287-3220

Senior Citizens' Lounge, Salvation Army, 825 Seventh Avenue, Tues day, January 20, 10 a.m. to 1 p.m.

PUBLIC RELATIONS Workshop starting January 20. Participants may work on their own news releases, pos-ters, flyers, radio and television announcements. Florence Communi-y School. Hillcrest, 298-7147 or

WANT TO KNOW more about People's Bicentennial Commission? Learn truth of our revolutionary her-itage, work for new priorities and a better America. 459-4650.

FREE SPEECH, non-commercial radio, KPFK-FM 90.4 belongs to all of us. Support it! Outstanding news-coverage 6 p.m., dramatic readings and music.

our little innocent people through abortions! Join our Memorial Walk on Thursday, January 22, beginning at 11 a.m. in Iront of the Commun-ity Concourse, C Street entrance, and hity Concourse, C Street entrance, and provided the course of the control of 25 Supreme Court decision legalizing

FREE ADULT education course Tuesdays, 6:30-9:30 p.m. Starts January 27. "Human Relations for Family and Friends of Nursing Home Patients," Kearney High, room 603, 296-4201.

NOBODY EVER LIVES their lives all the way up, except bullfighters—Hemingway. Bullring Cortilo San Jose (near beach), February 1, 2 p.m. The purest classic tragedy.

The purest classic tragedy.

KEN CATLIN of San Diego Globe-trotters presents pictures of off-the-road camping in Baja, January 22, 7:30 p.m., 2020 Galveston. Call 276-0579 for cirections. 276-0579 for directions. VETERANSI DO you have lead pro-blems? Pro Veterans Center has a legal clinic every Tuesday evening. Call 233-5196 for appointment. LONELY? Need legal advice? Ex-change a skill? Call the Help Center, 5099 College Ave., 210 p.m. Mon-day through Friday, 562-HELP. We care about you

For Sale NINE MONTHS remaining of one year (\$200) Jack La Lanne European Health Spa membership, \$50. 459-8329, evenings after 6.

LARGE EASY CHAIR, like new, \$30, 459-1085

SWIMMING POOL, 18' deluxe, pump, filter, extras, 222-2074.

APARTMENT SALE, moving sell antique dresser with a double bed, kitchen items,

USED RECORDS, \$1. Choose from over 8,000 used 8-track tapes and re-cords. Trade-in credit given, Swap-A-Tape, 4641 College Avenue, 287-8018. Under new management.

DESPERATE. LEAVING country January 19. Double mattress, box spring, 55. Rattan headboard, \$10. 1930 cedar chest, \$10. 1895 rocker, \$75. New Giannini guitar, \$75. Six orangecrates, free to good home. Carol, 4,19-3170.

BEEN LOOKING for a 7-foot gold lame couch with three comfy cushions? Well, look no further, \$25, firm, 224 4689. GARAGE SALE.

dothes, jewelry, furniture, books, January 17-18, 7412 High Avenue, La Jolla, 9 a.m. 5 p.m. NEW JEWELRY TOOLS: Electric wax spa.ula, agate mortar and pestle, investment mixer, word laps, wife wheels, \$85 value for \$40, 270, 7726.

METAL DETECTOR. Bounty Hun-ter Outlaw, TR/BFO, lifetime guaran-tee, two heads, six months old, \$239 retail, sell for \$180, 270-7726.

SAFARI SHOOTING gallery machine. Working, but needs work. Best offer, 1733 Fort Stockton Drive, 296-3848.

DIVER'S SPEAR GUN and reel, 42" barrel.CO-2 gun, like new. Formica dinette table, 4 chairs, \$59. Boy Scout uniforms, size 12 and 14, 274-8889.

GARAGE SALE. Single bed, bedspread, pictures, miscellaneous household stuff. Southwest corner Eagle and Torrance, Gerage number 7 (via Goldfinch), January 17 only, 8-12.

NEW, DELUXE waterbed heater, still on warranty, \$45. Jan, 286-5560 or 461-3157. SOMALE LEOPARD coat, size 12

GENUINE SHARK'S TEETH, nine large, \$2 each. 20 smaller, \$1. Send cash, money order to 1296 First, Im-perial Beach. 429-5191. First class

RECORD RACKS, 17 step-up racks (3 up/3 seross), 5th each, John, 276 PROPANE REGRIGERATOR, 3.6 cubic feet. Also, three-burner propane stove. Both coppertone, \$150 for both. 463-3053.

SEWING MACHINE, Sears Kenmore, straight stitch, excellent condition, good worker. Built into sturdy wood cabinet with large work table area. Folds for storage, \$40, 488-5161.

E&J DELUXE Premier wheelchair. tweed davenport. All excellent con-dition. 272:2430.

COUCH AND LOVE seat, blue-green, very good condition. Will sell separately, or \$125 for both. 264-4747.

DEACON's BENCH, solid oak, 4 feet iong, 22 inches wide, 3 feet high. \$75 or make offer, 295-7256 after 5 p.m. BEDSPREAD BY CANNON, full size, predominant colors blue, green woven material, three-inch fringe. Excellent condition. \$35 or make offer. 295-7256 after 5 p.m.

ONGOING SALE. Furniture, antiques, curiousities, books, clothes, 1737 Fort Stockton Drive. Weekends until it's gone.

TEN GALLONS of new 30 weight bulk oil. Non-detergent. \$10 firm. 280-4491 or 282-1540.

SOFA BED, queen-sized with pale green and white stripe. Herculon material. Complete with like-new electric blanket, SII5. 755-6160. NIGHT TABLE LAMP, 7 watts, \$5. Centerpiece (two birds), \$5. Leather purses, \$2 each. Three T.V. trays, new, \$1 each. 454-7418, evenings or weekends.

GOLD LADY'S wristwatch, 18K, Cyma, Swiss made, \$150. 454-7418, evenings or weekends.

HEATHKIT OSCILLOSCOPE, \$200 or best offer, 435-5934. THREE-SPEED bicycle, \$35. Baby tummy/back carrier, \$5. Hand-woven tummy-pack, \$5. 270-1965.

PINK AND WHITE shag carpet, approximately 9' x 10', excellent condition, \$25. 270-7440, mornings. SPANISH-STYLE bedroom set, \$90. Includes bureau, headboard, night stand and dresser with mirror. Gas stove, \$25, four-burner, built-in griddle, 224-9526.

COLT 38 SPECIAL revolver, excellent condition. Trade for good (legal AM/FM stereo setup, including turn table and speakers, or portable color T. V. 488-3605.

WATERBED MATTRESS, queen-sized, \$25. Waterbed heater and thermostat, \$25. Ray, 232-7881 days, 560-6757, evenings.

THIRTY-INCH twisted pine gas fire, \$40. Regina Electrikbroom, \$15. Bissel carpet shampoo applicator, \$5. Westinghouse Steam iron, \$5. Movie light, \$5. 488-5095.

.51 CARAT DIAMOND engagement ring, Tiffany setting, matching wed-ding band. Have documented, ap-praised valuation of \$700, must sacrifice for \$395, 429-5191.

vw Tune-Up

PEOPLE'S CAR

ORIENTAL BUGS, different Also, Hishi and oxblood coral branch and tube. Please call 583-0947 CASH REGISTER, factory rebuilt NCR. Excellent working condition. Perfect for retail business, \$100 or best offer. John, 276-1547.

PLUMBER'S DELIGHT is a mac-rame display stand or ? Twelve 6-foot pieces 1-inch steel plumbing pipe, twelve 3-way elbows. Half price. 225-0144 after 5-30 p.m. TYPEWRITER, old Royal in excel-lent condition, \$30, 755-4259, Amy, 10 a.m. to 10 p.m.

UTILITY TRAILER Spars 4 x 7 foot with lights and license. Good condition, ready to roll. Steven. 222 7195. Messages, 270-1059.

DRAPES, SIZE 8/6, originally \$200, stra material red and white flowe-design, modern, lined with white, almost new, reasonably prices, 99-8500, weekdays until 5 p.m., Ginger.

FULL SIZE BED in excellent condition. Included are frame, wood headboard and footboard. Must sell, only \$75, 459-0179.

FOUR DRAWER chest of drawers. to sit on), \$7 each. Assorted drapes \$3/pair. Call 287-4580 after 5 p.m. THREE FORMAL DRESSES, two pink, one green, in sizes 11 and 14, \$30 and \$10, never worn, 442, 9116.

DECORATOR'S OLD buffet, \$125. Left-handed golf clubs, Spatding ex-ecutive, complete set, used 3 times, excellent condition \$195. Old couch, needs recovering, \$10. 274-8889.

FUNKY COWHIDE suitcase with dividers and pockets, just like Gats-by's, \$5. Regualr suitcase, \$1. Vanity stool and cushion, \$3. Large macrame plant hanger, \$3. 488-5806.

TEN-INCH RADIAL arm saw, \$200. Commercial scrubber/polisher, like new, 272-2430. KING WATERBED with heater and frame, \$100. Queen bed, \$35. Four-drawer dresser, \$20. Panasonic FM/AM/PSB portable radio, brand new, \$35. 279-2689.

PSYCHOLOGY TODAY, volume 1, number 1, to volume 7, number 3, one issue missing. Good condition. \$45, 224-0626.

LABRADOR PUPPIES, four black, four gold, \$10, 276-4635.

FREE TO GOOD home, lovable 8-month-old male dog, shepherd mix, has had shots, 222,3541

SEPARATION/DIVORCE group for men and women. Goals include hall-ing to make this difficult life tran-sition easier and uncovering the value in change. National Center for Human Potential, 272-7330. BRECK CONCENTRATE shampoo, one gallon, \$10. When diluted, makes 12 gallons of shampoo, 224-6649 **Pets**

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CAT STEVENS

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EXCEPTIONALLY SKILLED thera-pist works with stress release by balancing electro-kinetic energy within. Also trained in rolling, Shiatsu, polarity and zone therapy. For the true understanding and ex-perience of the benefits which can be derived from Donee Whelan's work, call 283-9236.



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You'll receive a 10% discount on all albums and tapes when you show your union card. (our everyday prices on \$6 98 lists are \$4 88)

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10% student discount with this ad

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

TYPEWRITER REPAIR We specialize in the rebuilding of all portables, standards, or electrics. No machine too old (swe'll manufacture the parts if we have tol. Our rates are very reasonable. On-Key Typewriter Mart, 3567 University, 563-0460.

MATURE (59), responsible, male housesiter available when you must leave your louse a short time. Feed pets, water plants, many extras, 232-1312.

CREATIVE PHOTOGRAPHY by Benjamin. Freelance photographer save color or buck, and white jobs. Experience in weddings, candid por-traits, product photography. Ben, 297-1726, evenings.

NON-SEXUAL, therapeutic massage. Combines several methods for nerve and muscle relaxation, better circul-ation, and centering the energy flow. Call Lynda for an appointment, 488-6082.

4 TRACK STUDIO recording, \$10/ hour 12 input custom board. Crown-powered JBL 4320 monitors. Re-laxed 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 bindings, good condition, \$50. Humanic ski boots, size 9½, \$20. 488-2090, evenings.

svenings.

SURFBOARD, 6'8" waltowtail, good shape, \$50. Skindiwer spear pole 6 feet \$8. Legal shatone from, \$2. 436.6286.

Build GENO, CONTROL TO Indicating the general state of the state

HOBIE CAT. 16' with trailer and extras, 3 years old, good condition. Mr. Peterson, 459-7439.

SIMEX MARINER SEXTANT. That I was not lost at sea speaks well of its guality. New in June 1 cost is 400. Sell now for only \$325. A happy boat is one that gets there. Alex, 23-6176 or 454-2001.

SCUBAPRO BACKPAC, \$8. Sports-ways Waterlung 200 regulator with seaview gauge, \$40. Tom, 275-1736.

1736.
WELSH PONY, excellent riding, well-trained, \$100, including tack (bridle, saddle, bare back pad). 465-2591 after 5 p.m. or on weekends. ROWING DORY, 16', with oars, \$125. Jason, 755-4851. WOMAN'S SKIS, poles, boots size 8-9, good condition, \$70, 755-0728.

DIVING EQUIPMENT, XL jetfins, mask and snorkel, gloves, booties, Harvey's wetsuit for 6'3". 205 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, 222-9102.

TWO OCEAN STAR deep-sea fishing replanear used \$15 each or helt ofter. Gregg, 287-9299.

MOUNTAINEERING BOOTS, Galibier Super Guides, like new, size 8, cost \$80, sell \$45. Mike, 560-4715. SPALDING WORLD OPEN wood tennis racquets, in excellent condition and strung in gut, \$20 each. 299-1416, after 7:30 p.m.

GOLF CLUBS, EXCALIBUR irons 2-sw. Regular shafts, D-2 swing weight. Perfect condition, used only four times, \$110, 452-8440. MAN OVERBOARD equipment. Complete set with pole, horseshoe ring and strobe. Will sell all together or separately. Alex, 235-6176.

SKI BOOTS, Rosignol, size 8, never been used, given as gift and wrong size, 286-0907.

SURFBOARDS, 6'10", \$25, 7'7", as is, \$10, 459-1085.

LIFE RAFT. Avon 4-man life raft with fiberglass cannister. Never used, thank heavens. Cost \$1200 in June, sell now for only \$950. Alex, 235-6176 or 454-2001.



UNIVERSITY of CALIFORNIA SAN DIEGO presents

SKI BOOTS, Nordica ladies size 8½, Head 190 skis 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 bal-last, tangerine lapstrake hull, Barlow and Harken running rigging, trailer, Immaculate, absolutely must sell, 299 1734.

1961 AUSTIN A 40 Farina Mark II. Nice semi-rare small car. Needs work. Good price. Call Herb, 235-8382.

1972 VW SUPER Beetle. Orange with black interior. New muffler and battery. Call 222-1849. 1969 FIAT 124 Sport Coupe. New brakes. Michelin. Needs engine work. \$875. Make ofter, 462-6843. AMFLITE BOWLING ball, 12 pounds with new bag. This is a bargain at \$12.50. 234-7083. Cars

1963 1 TON CHEVY panel truck. Inside's neat but outside and engine need some work. \$625. Make offer. 462-6843.

'63 VW VAN' '71 engine. New panel-ing and carpeting. Many new parts. '76 tags. Excellent condition. \$850. 453-0611 Evenings.

1967 OLDSMOBILE Vista Cruiser Station Wagon. Fully equipped. Good condition, \$800, 755-6160. 1969 FLAT 850 Spider, \$800. New tires. Battery guaranteed 5 years. New convertible top. 77,000 miles. Needs engine overhaul. Mag wheels. Call 224-9526. 1966 % TON Pickup. Power brakes, steering. Heavy duty suspension. New shorts. Tank Smooth

'71 DATSUN pickup truck. Excellent condition, rebuilt engine, new paint job, muffler brakes and more. Pest ofter. Call Rich 224-2064 or Marilyn, 275-2881. 1972 MAZDA RX-2. 60,000 miles. Radial tires, landau top. 4-speed. Clean. \$1050 or offer. 449-7197.

1970 TOYOTA COROLLA with new clutch, tires, exhaust system. 39 mpg, highway. Excellent mechanically, very reliable, economical transportation, \$1250. A bargain, 436-5238. 1971 FIAT 124 Special, 4-door automatic, 42,000 mile. Good red body, motor complex. Good condition, \$1300, 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, \$2,300, Carol 459-3170.

1968 VW BUG. Great condition. Sun-roof, stick shift, good VW gas mile-age, \$1000, 296-3985.

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

certified. 1977 registration. 3 1700 megicabit. Terry, 25 2 1908.

1970 CULTY IMPALA. New parts in conditional medical registration. 1970 CULTY IMPALA. New parts in conditional medical registration. 1970 CULTY IMPALA. New parts in conditional registration. 1970 CULTY IMPALA. New parts in condition. 1970 CU

72 VW SAFARI Camper Submit b. retrail; engine, stove, ice tick ik and office extras AM FM store sette, 287 7885

CHEVY 68 Impala Convertible, Air power, AM-FM radio, good time A-1 condition, \$750 or best offer Call 272 0897 or 459 5554

CAMPER SHELL for compact truck paneled with cabinet. Also has stand all for \$160, 463-3053.

all for 3160, 403-3053.

SQLEX DOUBLE cahorator setum for Opel 1.1 engine. Will adapt to other engines. Call Ray, 755-6765.

TIRES—Semperi, Michelin, Pireli-lowest prices in town. The Motoring, 526 Turquoise, Pacific Beach, 488-0515.

488-0519.

162 VOLVO P1800 with '70 8-20 engine. Completely reconditioned mechanically 4-speed, overdrive. \$1650 or best offer. 291-3466.

166 CHEVY II, Nova. Good engine. Firet 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.

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