

Steve Kowitz

"The Shock Shop, Mr. Murphy, is jargon for the ESI machine, the Electro Shock Therapy. A device that might be said to do the work of the sleeping pill, the electric chair, and the torture rack. It's a clever little procedure, simple, quick, nearly painless it happens to fast, but no one ever wants another one, Ever."

—One Flew Over the Cuckoo's Nest.

She refused to grant them permission to give her son electroshock. The hospital sought out her husband—he hadn't seen the boy in five years—got him to sign the papers, and went ahead with the treatments.

A community health counselor recently saw a young woman who'd been in and out of psychiatric wards for eleven years without ever receiving anything vaguely resembling therapy or counseling. She had been treated exclusively with drugs and electroshock.

"That's common practice," says Vic DiMeo, family counselor at University Hospital. "First they drug you into insensibility, then they shock the affect out of you. It's common knowledge that at some hospitals they give shock to any patient they consider a pest. There's a private hospital in the area where they line them up like peanuts for ECT. It's a racket."

If a controversial new California law is not completely emasculated by proposed amendments, electroshock devices may eventually take their place alongside the trepan, the dunking stool, and the stake, in the Museum of Curious Curios of the Past.

The law, sponsored by Assemblyman John Vasconcellos, a Santa Clara Democrat, would make it mandatory for a psychiatrist to attempt all other therapies before resorting to electroshock and would require, in most cases, both the informed consent of the patient and the agreement of a panel of three psychiatrists or neurosurgeons that electroconvulsive therapy (ECT) is "critically needed for the welfare of the patient."

Doctors would have to explain all the risks of shock treatments and would be forbidden under any circumstances to perform lobotomy and similar brain-destructive operations without the patient's informed consent.

The law asserts that any physician who violates the ECT and psychosurgery requirement "shall be subject to a civil penalty of not more than \$10,000 for each violation and revocation of license, or both."

Presently tied up in litigation, the law is being amended to overcome the objections of outraged psychiatrists.

Pushed by the Network Against Psychiatric Assault (NAPA), a group of former mental patients, mental health work-

ers and maverick doctors, the law was hardly on the books when doctors Gary Aden and M. Brent Campbell of Mesa Vista Hospital persuaded Superior Court Judge Charles Froelich to issue a temporary restraining order. The doctors challenged the law's constitutionality and claimed that it infringes on their right to treat their patients without government interference.

A group of psychiatrists led by Dr. Aden and Dr. Leonard Cammer of New York have organized the American Society for Electrotherapy in an attempt to muster professional support to fight the California law and others like it. The group is headquartered in San Diego.

The present bill which is before the state senate would require only one other psychiatrist's agreement that shock is necessary, and then only for involuntarily committed patients. The penalty for violation would be reduced to \$5,000.

The new law "has tied it all up in red tape," according to Ralph Witcraft of San Diego Mental Health Services. "To my knowledge, shock treatments have come to a halt in San Diego."

The controversy of electroconvulsive therapy, more commonly known as electroshock, is not a new one. It has been brewing ever since the technique was introduced in 1938 by Ugo Cerletti, professor of psychiatry at the University of Rome. Having observed hogs being shocked in a slaughterhouse, Dr. Cerletti decided to try it on humans. His first subject, a vagrant sent to him by the police, is recorded by Dr. Cerletti to have cried out before his second jolt. "Not another one! It's deadly!" After that, even Cerletti is reported to have had grave doubts about its continued use.

Critics claim that electroshock, a technique that involves jolting the brain with an electric current and producing a grand mal seizure similar to the ones experienced by epileptics, causes disorientation, unwanted

behavioral changes, memory loss, intellectual impairment, brain damage, and even death. They claim that it is often administered as punishment rather than as therapy, that it is a dangerous and terrifying procedure, and that, although it is of great economic benefit to psychiatrists, it is of only questionable therapeutic value.

In a letter to Assemblyman Vasconcellos, San Diego doctors Thomas Rusk and Randolph Read note that, "It is no secret that psychiatrists who heavily use ECT... frequently have incomes in excess of \$100,000 to \$200,000 per year."

The orthodox psychiatric community, on the other hand, regards ECT as a highly useful but commonly misunderstood "treatment modality." For psychotic and acute suicidal depression, as well as for certain forms of schizophrenia, it is considered "treatment of choice." They claim there is no evidence that electroshock damages the brain, and they insist that the memory of ECT patients is only temporarily impaired.

Dr. Larry Squires of UCSD has recently published the results of an experiment purporting to demonstrate what psychiatrists have long maintained—that electroconvulsive therapy patients substantially recover their memories shortly after treatment has ended. Dr. Squires is quoted as saying that he can find "no complaint against the use of ECT."

Apparently, however, Dr. Squires' experimental subjects don't agree with him. He reports that 65% of the ones who underwent bilateral ECT—the most common form of electroshock—continue to complain of memory impairment.

One ex-patient who received shock treatments twenty years ago in Agnew and Camarillo State Hospitals also disagrees with Dr. Squires, and insists that many of his early memories are gone for good.

Eli is 39 now, a guitar-strumming poet with a blond beard,

one earring, and a mellow, subterranean laugh. He talks about his experiences in a restrained, contemplative voice. He has been in and out of correctional institutions since his youth. The word "outcast" is tattooed over his heart.

When he was 16, Eli was busted for auto theft and sent to Agnew State Hospital. Like Murphy, Ken Kesey's protagonist in *One Flew Over the Cuckoo's Nest*, he figured he was beating the rap. But at Agnew he got into one too many fights. They gave him electroshock. He says his folks were tricked into giving their consent; they signed a paper that gave the hospital permission to perform whatever treatment they thought necessary. He was given twenty-eight treatments.

"My childhood is all gone. I can't remember back in my childhood and feel things. You know how you remember back in your childhood and feel things—well I can't do any of that. I'm just stuck out here like a Buddha with no past experiences. It dusted my past."

He is silent for a moment. Coughs into his fist. Filtered through the blood-red curtains of his O.B. apartment, the afternoon light throws an orange glow across the room. There are incidents of his youth that he knows happened only because he was told they happened. Other incidents he remembers only in part.

"Sure, I can remember the pictures, but I can't remember the experience, how it felt to be a child. That's what the poem is. I can't write any poems about my childhood because I don't have that."

Eli's concern for the loss of his past is not unusual among ECT recipients. In 1971, Ernest Hemingway complained bitterly that his memory had been destroyed by electroshock treatments and that he was ruined as a writer. A month after undergoing a second series of treatments Hemingway killed himself.

Dr. Thaddeus Kostrubala, a psychiatrist with Mercy Hospital, says that "ECT can be a lifesaver," but adds that it has not always been administered judiciously in the past. "Where you're dealing with the memory you're involved with an extraordinarily complex subject. You're dealing with an area that borders on the metaphysical."

A writer himself—his first book, about the joys of running, will be published by Lippincott in the fall—Dr. Kostrubala admits that Hemingway's suicide affected him deeply. He questions the use of ECT for conditions that are less than critical. "Who's to say that depression and even some degree of disorientation aren't normal human responses. Maybe they're even useful. Maybe they can lead to periods of creativity."

If Hemingway's suicide was to some degree a result of his treatments, others have been suspected of killing themselves from the sheer terror of impending shock treatment.

Dr. Leonard Cammer, co-chairman of the American Society for Electrotherapy, and an outspoken advocate of ECT, is the author of a popular book, *Up From Depression*, which gives the following advice for dealing with a relative's pre-treatment fear:

"Skirt away from the subject of treatment. If your relative brings it up, change it as gradually as possible. Or yee-hoo! say, 'Why discuss it now? Let's see how you feel when you have to go.' Thereafter mention it only once, on the day of the treatment and as close to the appointment time as possible."

Just the thing to set the depressed mind at rest.

When Eli recalls his shock experiences twenty years ago it sends a shiver up his back. "On shock day it goes on till one, two o'clock in the afternoon. I can remember standing in that room bulldozing to keep your mind off the fear. Then they call your name and you put your shoes outside the door. There are four or five nurses and the doctor. He's dressed in black. And Big Nurse—you know like in the *Cuckoo's Nest*—the big readheaded nurse. Always got one of them, man."

"They wrap this sheet around you, strap you down. Then they shock you. It's like a dark curtain comes over your eyes. There's no pain, just fear. The fear is real. It's like going to the electric chair or gas chamber."

"When you wake up your body stiffens and goes into an arch and then it starts bucking. You start spitting out the sides of your mouth. Like spasms. You wet your pants. Lot of people shit in their pants. Lot of people vomit. All kinds of involuntary things happen to you. Every muscle in your body goes through this terrible thing—this convulsion."

Dr. John Friedberg, the leading medical advocate of the new

(Continued on page 12)

City Lights

BICENTENNIAL BUS BUST

Suppose they had a Bicentennial bus painting contest and nobody entered? That's what San Diego Transit did, and that's what happened. Doing their part for our 200th birthday celebration, the Transit Company's marketing division decided that a bus adorned with the stars and stripes, or some other patriotic pattern, would look good beside the city's newly-decorated fire hydrants. So last November, Warren Moores and his marketing staff sent out contest entry packets to local colleges and contacted art professors to help push the project.

Any "sanctioned college group" could figure out their design and then try it out in watercolor or crayon on an 11-inch cardboard model of a bus that came with each entry packet. The best design would be chosen and the winning group supplied with the paints and brushes to bring the idea to fruition.

Well, the December 15 deadline rolled around and alas, no entries. By the time Moores' staff could regroup its forces and get out to the campuses to promote the contest, the colleges had closed for Christmas. So last month Moores decided to extend the deadline for entries to February 16. As of last week, still no entries.

Did Moores think of opening the contest to other than college sanctioned groups? "We did give it consideration," said a member of the marketing staff, "but there'd be too many complications. One person could figure out a good design but the main part of the contest is the actual painting of the bus, and that would take a whole group."

"We're really confident we'll receive some entries by Monday," the aide added, "and if not, well, we haven't decided on another plan."

ARENA LEVEL

A 2 5

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

FEB. 12 - 8:00 P.M.

1974 - 8:00 P.M.

NO. 1000 SPORTS DRIVE

lease was optimistic at best. "We've been getting heat from the public and promoters, some of whom say we're getting a percentage of the resale price," said Troy. "This statement will at least let them know we're trying to do something about it; trying to make it a little more difficult."

For the upcoming David Bowie concert one resale agency is selling tickets for \$3.75 to \$16.75 above face value, and sales are good. "Actually we consider our business a service. We wait in line and assure people a ticket, and in turn we charge them. That's no different from Ticketron or the other agencies," argued the employee.

"We just feel the amount of work the resale people put in isn't proportional to the price they charge," said the Civic Theatre's Troy, "but we're not against the free enterprise system."

DOWN THE UP STAIRCASE

Having vacated their 19th floor suite at the Little America Westgate Hotel, you probably thought financier C. Arnholt Smith and his wife had suffered the last of indignities. But by Monday, Mr. San Diego will have descended another two floors in stature.

Smith, who had been paying about \$3,700 a month for the whole 25th floor of the U.S. National Bank Building, will move his headquarters to a three room suite on the building's 23rd floor. While building manager Jim Boucher refused comment on the cost of the new offices, one source figured it will run Smith about \$1,000 a month.

That's still not bad for a man who last year claimed his total monthly income was a \$380.30 Social Security check.

RESERVATIONS ABOUT UNEMPLOYMENT

San Diego's first Indian Activities Day is scheduled for this Sunday at the La Jolla Congregational Church on Cave St. The program, which features exhibits of Indian handicrafts, health foods and performances by the Southwest Indian-Tribal singers, was the idea of Roy Latin III, co-ordinator of Social Services at the San Diego Indian Center.

ANOTHER BIRD

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

"I hope we can show Indians, both on and off the reservation, that there is an income to be had in the arts and crafts," said Latin. "Few jobs exist on the county reservations, and there is a high rate of unemployment among the 6,000 Indians who live there."

Latin wouldn't predict the attendance, but he plans future activity days regardless of the turnout.

"It's the intent of the pro-

Letters

Address all correspondence to:
Editor, San Diego Reader
Post Office Box 80803
San Diego, California 92138

MARILYN MALIGNED

Dear Editor,

With your recent article on Marilyn Chambers (Feb. 5), it appears that the star of *Behind The Green Door* has been used twice: first by the money-making producers of her x-rated flicks, and second, by your interviewers. Even before the first question, it was clear that they already had impressions of Ms. Chambers as basically simple and stupid. Thus, it was no surprise to see their prophecies fulfilled. I can only imagine that such treatment would present Ms. Chambers with quite a conflict—but then again, her conflict is that of most women: playing the naive, seductive, helpless, dumb role which society allows her, and then being chastised all the more for having done so. Laurie Rogers
Ocean Beach

SHALL WE GATHER AT THE RIVER

Dear Editor,

In her article about Mission Valley (Feb. 5), Ms. Garner missed one of the most important aspects of valley development the past 20 years. Most of the new development is situated directly on a floodplain—one which is not exempt from floods. The isolated flooding in the valley last week is a good example. A rainfall of slightly more than one inch caused flooding on Stadium Way, the southern entrance to Fashion Valley, and along sections of Friars Road. Imagine what a sustained rainfall of four or five inches could do.

February 12 - February 18, 1976

ject that matters. We've already planned one for the East San Diego area, where over 100 Indian senior citizens live," added Latin. Senator Jim Abouzck of South Dakota, who heads the State Subcommittee on Indian Affairs, will also visit San Diego this weekend. His tour of the county's reservations is part of a nation-wide review of the situation.

— Paul Krueger

There have been extensive floods in Mission Valley in the past (covering the entire valley floor), and experts contend that future floods are possible. From a safety standpoint, there shouldn't even be development in most of the valley. It seems almost unbelievable that the city has allowed so much people-oriented development. And much of it is high density with hotels, shopping centers and apartment or condominium complexes.

A large flood now could cause millions of dollars of damage and result in the loss of lives. I guess we can only hope that by the time the "big one" comes, most of the development in the valley will have outlived its usefulness and be converted into land uses less dangerous to human life. Tom Wood
San Diego



San Diego Weekly

Publisher
James E. Holman

Editor
William M. Lewis

Advertising Director
Howard Rosen

Sales Representatives
Marc Affrasi
Jim Harkness
Dan Pulcrano
Sara Austin
Roger West
Joe Page
Vicky Blum
Trevor Albert

Los Angeles
Sales Representative
Sara Maulsby

Contributing Editors
Eleanor Widmer, Food
Jonathan Saville,
Theatre and Fine Arts
Uncle John, Research
Paul Krueger, City Lights
Mark Wolfelt, Research

Typesetting
Judith Lin
Mara Sobel

Artists-Lay Out
Anne Hutchinson
Rachel Flick
Alan Bonine
Judy Treusch
Rick Geary

Office Manager
Irene Webster

Reader subscriptions are \$3.50
For 3 months, \$6.50 for 6 months,
and \$12.50 for a year.
The Reader welcomes writing
of all kinds. Send any submissions
to the editor.

Published weekly on Thursdays.
The entire contents of the
San Diego Reader are copyright
1975, James E. Holman.
All Rights Reserved.

Mailing Address:
Reader, P.O. Box 80803
San Diego, California 92138
(714) 235-6176

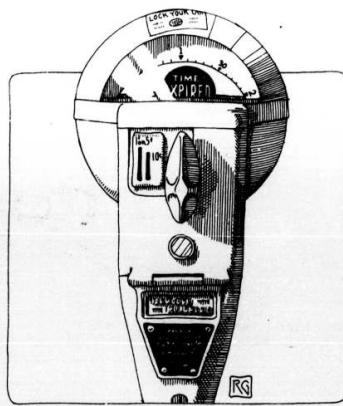
February 12 - February 18, 1976

— Judith Lin —

Susan is a tiny young woman. Midwesternly beautiful with long light brown hair tied loosely on her head, smooth clear skin and delicate features. She is alone this sunny morning, as her tiny fingers hold fast to the steering wheel as she jauntily drives southward on 4th Street. Something catches her attention and she angles to a quick stop along the curb. Stepping lightly to the pavement, she walks to a parked car, just as a tall dark-haired man puffs red-faced down the sidewalk toward her and flings himself into the driver's seat of the car. He smiles weakly. Susan tries to walk away, then stops to plant herself firmly within hearing range. "Next time, get your body in there faster!" she hollers.

Who is this strange young woman, breeder of fear the hearts of countless grown men? The Godfather's daughter? Wonder Woman? Police Woman? Close. Susan is a San Diego Parking Controller, or more commonly, a metermaid; and this scene is just one among hundreds of encounters she has had with the car-parking public since she started the job 18 months ago. Few of us who park on city streets haven't yet met with a parking controller or received their silent messages via long white envelopes pinned to our windshields. How many of us have parked "just for a minute," to spot, half a minute later, a metermaid out of nowhere rolling up to our car? Or parked in an illegal zone because "everybody else is parked there," and returned to discover tickets neatly placed on each and every car? There must be hundreds of them, we think, covering the city like a giant tumor.

And yet, there are only 13 parking controllers in San Diego, ten women and three men, working between La Jolla, Southeast San Diego, 40th & Harbor Drive, and the Pacific



Drawing by Rick Geary

Sister, can you spare a dime?

Ocean. Most parking controllers work weekdays, monitoring the parking at meters, loading zones, fire hydrants, time zones, and areas with street-cleaning signs posted. In bright yellow three-wheel scooters, controllers cruise up and down the city streets, marking tires with chalk on the end of a long cue-like stick, timing non-metered zones. They keep a close watch for red "time expired" tabs in meters, cars parked more than 18" from the curb, and cars whose drivers failed to turn their wheels appropriately against the curb on hills. And they write tickets.

According to Sergeant E. Sammons, Supervisor of the Parking Controllers Division of the San Diego Police Department, each controller writes an average of 87 tickets per day, or over 1500 every month. There is no quota. "More tickets are written downtown, where at least four controllers work each day, and fewer are issued in outlying areas of the city. The entire area between the eastern limits of San Diego and Park Blvd. are covered by one controller. Some weekend coverage takes place at Balboa Park, the beaches and La Jolla, where

the sheer volume of sun-seekers results in a high incidence of "hazard parking," such as taking up two spaces, blocking other cars or driveways, or parking near fire hydrants.

How do 13 parking controllers cover the entire city? "It isn't easy," said Sammons, sitting in his Traffic Department office near 6th and Market Street. "If our budget allowed it, we would have more." Complaints of underenforcement are regularly received from shopkeepers downtown and residents in Southeast San Diego. "In La Jolla," Sammons continued, "we receive complaints for both underenforcement and overenforcement." La Jolla residents and businesspeople want more tickets issued, while people who drive to work there find themselves receiving tickets repeatedly. "You're always going to have complaints," Sammons intoned wearily.

The Parking Controllers Division is only five years old. Prior to its establishment, tickets for parking violations were issued by squad car policemen. In 1957, a program was initiated with six motorcycle policemen and several metermaids. In 1971, the separate and specialized department was formed to free police officers from this duty. The term "metermaid" was dropped when men were added to the force.

Parking controllers receive one day of classroom training and a week of on-the-job training from Sammons and two women supervisors. Classroom training consists of a thorough study of California driving laws as well as a working knowledge of departmental policies. A differentiation is made between the two because, as Sammons informed me, "There is a discrepancy between the law and what a judge will uphold in court." The department's policies take this into account to avoid needless work as well as sometimes embarrassing situations. A prime example of this is the California law which

states that parking in driveways is illegal—including your own. Thus, tickets for driveway parking are given on a "called for" basis only, when a controller is specifically requested to do so.

On-the-job training takes place on the "beat" where the new controller will first be working. Defensive motor scooter driving is stressed, as there is a high rate of accidents occurring with regular motor vehicles. Although the scooters are painted bright yellow, and a sign on the back clearly states, "Frequent Stops," it is not rare that they are bashed into and sideswiped. Further, some irate citizens have actually engaged in high speed chases by car or on foot, with these busy bearers of bad tidings riding with a supervisor. Controllers are trained to mark tires from both sides of the scooter, to write tickets, and to deal tactfully with the public. Their training completed, the new controllers are on their own, their only companions being the two-way radio in each scooter, and during occasional breaks, one another.

It is difficult to interview parking controllers. The first problem is finding and catching them. After I accomplished this with one controller, trailing him for fifteen minutes up and down, around corners, from one side of one-way streets to the other, he refused to speak to me. It was against departmental regulations, he insisted, although he might do so if I received his supervisor's permission. I followed two others and received the same response. Finally, I returned to Sammons' office and received permission to ask "general" questions—nothing specific. "Three controllers would be informed that I was looking for them. The next day at an appointed time I waited for them at Kettner and F Street, their last stop for the day."

The controllers, all women, (continued on page 21)

U.C. San Diego Campus Program Board
presents

The Prague Madrigal Singers

Playing instruments from the
National Museum of Prague

SUNDAY, FEBRUARY 15
8 p.m.

Mandelville Auditorium
Students \$2.50—General Admission \$4
Tickets: UCSD Box Office 452-4090

Travelers

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

February 17, 20

Eddie Harris

Tues. Thurs. 8:00 & 10:30 tickets \$3

Fri. & Sat. 8:00 & 11:00 tickets \$4

Sunday 8:00 & 10:30 tickets \$3

February 17, 20

Street Corner Symphony

SUNDAY NIGHT IS LADIES' NIGHT

(doors open at 7:00 PM)

WELL 75-MARGARITA 50-ALL NIGHT

Closed Monday & Tuesday

FEBRUARY SPECIAL
Picking P/A/C cartridge
installed in your
turntable—just
\$8.95

MAJMAN'S WORKSHOP
2216 CABLE ST. 08
STEREO REPAIR

LOOKING FOR A BOOK?
metaphysics poetry zen yoga
eastern thought
SCIENCE FICTION & FANTASY
GENERAL READING

INDIAN CARTEL BOOKSHOP
3731 mission blvd.
old mission beach

BLITZ BROTHERS
TUESDAY-SATURDAY, FEB. 12-21
JUMBALAYA
THURSDAY, FRIDAY & SATURDAY, FEB. 12-14
GLORY
SUNDAY & MONDAY, FEB.

Duncan Shepherd

One of the chronic worries of the provincial moviegoer, scouring the entertainment pages of the N.Y. Times at the local library, is the thought, "What am I missing?" It's obvious how this worry increases the moviegoer's susceptibility to suggestion; and, speaking for myself, I admit to always having a soft spot in the head for anyone enticing me with a provocative psst ("Hey, have you seen Captain Kronos—Vampire Hunter?"). Even in San Diego theaters, there is a sufficiency of estroica to keep the moviegoer on constant alert; and even here they persist—psst, psst—the restless whisperings of a moviegoer's conscience.

First case. There was no way of telling, on its initial go-around, that *The Texas Chain Saw Massacre* would go on to a playdate at the Cannes film festival, pin down a regular position among the midnight cult movies (which position it will hold at the Academy theater, Saturday, March 20), and pick up endorsements from William Friedkin, Michael Goodwin, Rex Reed ("Makes Psycho look like a nursery rhyme and *The Exorcist* like a comedy. It is even more frightening than *Night of the Living Dead*. Without shame, I can honestly tell you it is the most horrifying motion picture I have ever seen."), et al., and, with all that, there was no way of telling, on its return-trip (last week at the California and Parkway theaters, and carried over this week at the latter), that *The Texas Chain Saw Massacre* is pretty much what it appeared to be in the first place.

It gets off to an ominous, airy start, with a black screen interrupted by yellow flashes, barely distinguishable, of fingers, of teeth, of flesh, in advanced stages of decomposition. But after the deceptive prologue, this made-in-Texas curio, with a sleazy image of pond-scum green, falls quickly into the bag-and-to-the-bottom-of-the-bag-of-minor-league-or-semi-pro, horror movies whose main ingredients are a puny budget and a lonely country house terrorized by psychotic fugitives, as murderers, devil worshippers, flesh eaters, what-have-you (George Romero's *Night of the Living Dead*, Willard Huyck's and Gloria Katz's *Mesiah of Evil*, Frederick Friedel's *Lisa*, etc.).

The story, based on fact, follows a van-load of collegiate curiosity-seekers to the site of some sensational graveyard decorations—two average guys, two University of Texas cheerleader-types, and one sexless blubber confined to a wheelchair

Vile-ence in the Cinema



who disgorges everyone else with his excessive sweat, his accident-proneness, and his hysterical whining ("Ah'm gawna hawnk the hawn wahn mo' tahn, an' if they don't come back, we' gawna lave"). The young director, Tobe Hooper, suggests the level of his devotion to the facts of the story by adhering slavishly to the charted paths of grade-Z horror shows. First, a goony hitchhiker slashes the fatty in the wheelchair with a razor blade, and, even while the victim is still yelping and bleeding, one of the girls reads aloud from *American Astrology* magazine, "a disturbing and unpredictable day." Then, the van runs out of gas, marooning the kids in the Texas countryside. And then, one by one, they find their way to pre-ordained doom in an isolated farmhouse, only by maintaining the stubborn stupidity of Gothic novel heroes and heroines ("Anybody home? Anybody in there?"). Inside the house, they are awaited by a paunchy, grunting executioner with a shrieking electric saw that leads him to flesh and blood like a divining rod.

The horror house itself has possibilities, the floor covered in feathers, a rooster penned inside a canopy cage, furniture and nicknacks constructed of bones. But the effect is needlessly punctuated by having one of the girls, at first glance, throw up on the living room floor. There is also one scene which, just for lack of logic, validates the solemn narrator's hint that this true story is "a nightmare." One of the girls races through

the woods, and the killer stays always two steps behind, even though he has to carve himself a path through the bushes and brambles with the cumbersome buzz saw.

There is little else to stir the imagination. (The 100-year-old patriarch, who wears Dustin Hoffman's mummy makeup from *Little Big Man*, and who revives, winging his arms like Howdy Doody, at the taste of blood, is strictly for chuckles.) Hooper goes for nothing but zap effects, and no wonder William Friedkin embraces him. Really, the horriblest part of it is the anticipation (your own imagination, not Hooper's), and if you exercise the least bit of common sense (the mere thought of chain saws, meat hooks, sledge hammers, and razor blades is supposed to launch you into a frenzy), you can see that Hooper hasn't the special effects at his disposal to create anything very horrible to see, and he obviously hasn't the mind, the skill, the simple patience to create any deeper, longer-lasting uneasiness.

The Texas Chain Saw Massacre is, I suppose, a serious movie. It is the degenerate and illiterate offspring of Antonin Artaud, and it deserves a listing in the Cinema of Cruelty catalog. But, more than anything else, it is yet another portrait of Southern imbecility—backwoods backwardness, crooked teeth, hyenic laughter, drool, etc.

Second case. John Waters' made-in-Baltimore *Pink Flamingo* is now in its fourth or fifth month of Saturday midnight screenings at the Ken theater (at the Ken's sister

theater, the Nu-Art, in Los Angeles, it has been running more than a year). It has taken me that long to take the hint. As with *The Goonies* in first run at the Academy, I imagined there might be something in it only when I imagined it might run forever. Twice wrong.

The flir distributed by the theater carries endorsements from Bob Downey, Jack Smith, and Andy Warhol. "Well, I think it's basically an underground thing," Waters says, "although there really isn't such a thing any more, and if you call it that people won't go, 'cause they think it's going to be a lot of colors and stuff.'"

It's actually a clearly drawn plot movie, with an abundance of clearly drawn gags (a car swerves at one hitch-hiker, stops for another and then speeds up when he gets his hand on the door, and the driver laughs uproariously both times). Nevertheless, you can tell it's basically an underground thing, because there is nobody in Waters' circle of acquaintances who looks remotely believable dressed up for the roles of cop, soldier, mailman. The story deals with the titanic battle, basically an underground thing, for the title of the Filthiest Person Alive. The combatants are, on one side, the Marbles, Connie and Raymond (she of the coral-red hair, he of the swimming-pool blue), who kidnap hippie hitch-hikers, impregnate them, and sell the babies to lesbian couples, and, on the other side, Divine, a behemoth with a hairline shaved back to the middle of her head and circus-down eye makeup, whose claim to the title is not immediately clear, except for some petty unsanitary habits, like removing the wrapping from her purchase at the meat counter and tucking it between her legs. She (a he in real life) lives in a mobile home, painted nursery-room pink and blue, and decorated in front with plaster flamingo statuettes, together with her demented mother, Edie, who spends all day in a crib and survives on a diet of eggs, and her delinquent son, Crackers, and a Harlow-blondie hanger-on, Cotton.

Waters has a certain taste for the artifacts of American Camp, but the stylelessness of the movie leaves its ideas in the open, in the raw, in the incubator. ("Kill everyone now, condone first degree murder, eat shit... those are my politics," says Divine and the movie is what she preaches.) There is little in *Pink Flamingo* that wouldn't be just as effective, if that's the word, heard second-hand. Or, which is no better,

little that wouldn't be as effective viewed in person rather than viewed on screen. The image has a home-movie primitivism—jiggles and jumps. And the *mise-en-scene*, cramped, static, overlit, is dictated less by the director than by the tiny, tuna-cann interiors. This is location shooting, but, often, it might as well be taking place in front of a mural. Waters is interested in the people at objects rather than subjects; and, under his glazed eye, they, hams every one, peddle a wholly superfluous fiction about white slavery, cannibalism, and ritual murder in Baltimore, Maryland.

The question that came to me during Hooper's "case history" horror show was, Why doesn't anyone, any more, show Leonard Kasile's dispassionate "case history" of *The Honey-moon Killers*? The question that came to me during Waters' movie, prompted by a movie poster on the Marbles' wall, was, Why doesn't anyone show *The Queen*, Frank Simon's fine documentary on a transvestite beauty pageant? But those are questions for the future, or for the past. The present is perplexing enough as it is. Normally, the first of the year, Christmas cleanup, is the only time I feel myself falling badly behind in my chores, but it's halfway through February and I don't feel caught up yet.

I have hardly said a word about Robert Kramer's and John Douglas's interesting and miles-long *Milestones*, which was at the Unicorn a week ago, and either you saw it or you didn't; that's how things come and go in San Diego, so why mention it now? *Milestones*, anyway, ought to become one of the staple items in the Visual AIDS department of radical political groups, although it is probably too introspective and too little complain-y to be a rallying point; and the best possibility that it will turn up now and then is that the audience it was intended for does not believe in let's things lie. Robert Enrico's uninteresting *Le Secret* slipped past my guard completely into the College theater and out again. Meanwhile, Yvonne Rainer's *Film About a Woman* who... is back at UCSD, tonight, Thursday, and Francisco Rod's *Lucky Luciano* is back at the Aztec, Sunday through Tuesday. Among first runs, Truffaut's *Story of Adele H.* is at the Center 3 (which now, and never before, is putting up three side-by-side foreign films). *Barry Lyndon* is at the Valley Circle. They should both be seen, and they should both receive my complete attention, if ever I can flag it down.

WE GIVE GALS THE WORKS.

AND THEY LOVE IT.

Miller's Outpost is shaking the leisure fashion world with great ideas from San Francisco. Women's separates that go together as co-ordinates. Informal outfits with a hint of elegance.

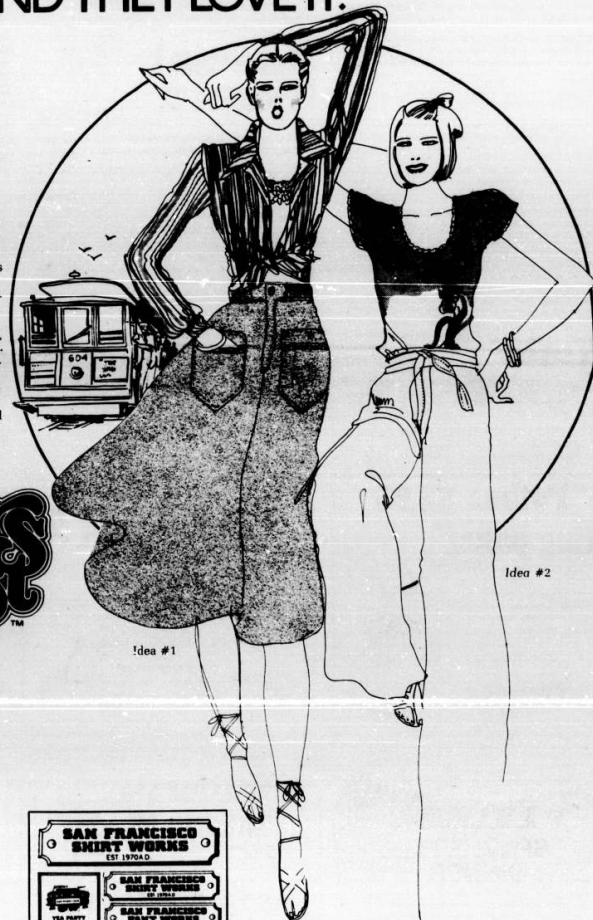
Idea #1 (shown): San Francisco Skirt Works sends its smashing all-cotton, 10 oz. denim skirt, 28" length. Braided belted effect. Fly front. Two detailed inset pockets in front. Denim blue only. Sizes 5-13. Only \$22.00.

San Francisco Shirt Works for the over shirt in multi-color stripe. Comfortable, washable India Oxford cloth. New French mitered yoke. Sizes S-M-L. Only \$20.00.

San Francisco Tea Party for the striking tank top below. Lace trim scoopneck gives this top a romantic touch. 100% cotton. In white, sand, denim, and yellow. Sizes S-M-L. Only \$9.00.

Idea #2 (shown) Again from San Francisco Pant Works comes high-styled, high-rise denim jeans with a tunnel waist. Pre-washed cotton. Fly front. Denim blue. Sizes 5-13. Only \$22.00.

San Francisco Tea Party for pullover top with lace around the neck and on the muscle sleeve. 100% cotton. In 4 assorted colors and 4 assorted floral prints. Sizes S-M-L. Only \$14.00.



SAN DIEGO COUNTY:
CARLSBAD/OCEANSIDE—Plaza Camino Real
CHULA VISTA—Chula Vista Shopping Center
CLAIREMONT—Clairemont Square
COLLEGE GROVE—College Grove Mall
MIRA MESA—Mira Mesa Shopping Center
PACIFIC BEACH—Pacific Plaza
SAN DIEGO—Downtown - 416 Broadway



FREE SPAGHETTI DINNER

with the purchase of any pizza or dinner
bring in this ad - good until 2/23/76

PIZZOLI PIZZA
real Italian food

5518 La Jolla Blvd.
La Jolla 454-6421
open daily 4-10 p.m.
Saturday and Sunday 4-12 p.m.
limit - one per family

ARTS & CRAFTS

Booths (8x8) w/backdrop. Electricity included. No % kickback. 24 hour security. 15,000 free parking. Major ad campaign.

CHARLENE LITTLE
BOX 3511
SAN DIEGO 92011
714-426-6750

typewriters

NEW-USED-RECONDITIONED
with a 100% guarantee
"One of San Diego's largest selections of used and reconditioned typewriters"

ON-KEY TYPEWRITER MART
3567 University 563 0460

Reader's Guide to Local Events

Film

FILM ABOUT A WOMAN WHO... "old discussion" with the filmmaker, Yvonne Rainer. Thursday, February 12, 8 p.m., Room 2250, Humanities and Social Science Building, UCSD. 452-2860.

AMERICA THE BEAUTIFUL. Presented by the filmmaker-photographer/lecturer, Charles Forbes Taylor. Friday, February 13, 7:30 p.m., San Polak Fine Arts Center, La Mesa. 465-1700, ext. 321.

ERNEST HEMINGWAY. hour-long documentary on the American novelist. Friday, February 13, 8 p.m., St. Peter's Church, Del Mar. 755-9017.

CORAL JUNGLE. part of the Jacques Cousteau undersea film series. Saturday and Sunday, February 14 and 15, 1:30 and 3 p.m., San Diego Natural History Museum. 232-3821.

TUMBLEWEEDS. silent western accompanied by organist Guyford Carter. Saturday, February 14, 8 p.m., Southland Music Center, Lemon Grove. 463-0308.

THE E NAVAJO. OF THE 70S explores customs, history, and problems of modern Navajo life. Sunday, February 15, 1, 2, and 3 p.m., Action Room, San Diego Museum of Man. 274-0313.

HOLLYWOOD MUSICALS UNLIMITED presents "The Harvey Girls" with Judy Garland, and "Romance on the High Seas," with Doris Day. Sunday, February 15, 1 p.m., Unicorn Cinema. 286-1204.

GERTRUDE STEIN: WHEN THIS YOU SEE, REMEMBER ME, documentary film. Tuesday, February 17, 7:30 p.m., Woman-arts, 1050 Grand.

THE WORLD OF BUCKMINSTER FULLER. documentary. Wednesday, February 18, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art. 454-0183.

PHOBES IN SPACE AND VIVA BAJA. return engagements, through April 4, Reuben H. Fleet Space Theatre. For showtimes, 738-1169.

Music

LA JOLLA CHAMBER MUSIC SOCIETY presents the Juillard String Quartet, playing Haydn, Stravinsky, Schubert, and Dvorak. Thursday and Friday, February 12 and 13, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art. 459-6645.

UCSD GOSPEL CHORAL, directed by Cecil Lytle. Friday, February 13, 8 p.m., Mandeville Auditorium, UCSD. 452-3325.

6" Pothos \$3.95
King palms
DOUBLES & SINGLES
3 FT. & UP - \$9.00 to \$14.00
ROSES FOR VALENTINES
DAY
delivered anywhere in Southern
California. \$15.00 a dozen. Call
right away for details.
Plantland
738 Ventura Place,
Mission Beach
Across from Belmont Park 488-2241

DANCE TO COPENHAGEN
A Country Blues Group
FRIDAY & SATURDAY NIGHTS
9PM to 1:30AM - NO COVER CHARGE
HAPPY HOUR EVERY DAY 7-8 PM
710 GARNET
PACIFIC BEACH
NEXT TO CRYSTAL PALACE
486-9870
THE Elbow Room

SAN DIEGO OPERA production of Wagner's "Siegfried." Saturday, February 14, 8 p.m., Tuesday, February 17, 7 p.m., Friday, February 20, 8 p.m., and Sunday, February 22, 2:30 p.m., Civic Theatre. 232-7636.

A DIAMOND VALENTINE. a benefit concert by, and for, the Point Loma College Concert Choir. Saturday, February 14, 8 p.m., Golden Gymnasium, Point Loma College. 222-8474, ext. 344.

PRAGUE MADRIGAL ANTICUA presents "The Alchemist in Prague." Sunday, February 15, 8 p.m., Mandeville Auditorium, UCSD. 452-4090.

FLUTE AND HARPSICHORD duo. Jean-Pierre Rampal and Robert Veyron-Lacroix. play Handel, Bach, Scarlatti, and Couperin. Tuesday, February 17, 8 p.m., Montezuma Hall, Atascadero. SDSU. 286-6947.

Special Events

HANDWEAVING EXHIBIT AND DEMONSTRATION by Penelope Critchlow. February 11 through 14, and 18 through 21, Mastercrafts, 7938 Ivanhoe Ave., La Jolla. 459-5554.

AFRICAN HISTORY WEEK: Events include jazz and blues singer Almetta Speaks. Thursday, February 12, 7 p.m., Mandeville Auditorium, UCSD; discussion of "Afro-American Role in World Struggles." Friday, February 13, 6 p.m., Third College Lecture Hall; African Unity Day, an African Feast, and a fund-raising dance. Saturday, February 14, Third College Cafeteria; "Afro-American History in Film." Sunday, February 15, 6 p.m., Room 2722 USB, Revelle Campus. 452-3120.

CATHOLIC ALUMNI CLUB holds its annual Regional Weekend, open to all single Catholic adults free to marry in the Church who have a four-year college degree or are registered nurses. February 13 through 16, Catterman Hotel. For information, 286-0372 or 274-1483.

ME, YOU, AND US. A Valentine weekend for couples, with N. Thomas Ngidem, M.D., and Doris Lee McCoy, Ph.D. February 13 through 15, Center for Personal Growth, Del Mar. For information, 453-6542.

FOSSIL FIELD TRIP to the Pecos area, led by Natural History Museum Curator of Minerals, Josephine Scripps. Saturday, February 14, 9 a.m., from the intersection of Highways 76 and 395. For information, 724-1274.

COMMUNITY HEALTH DAY: Displays of various county health agencies. Saturday, February 14, 9 a.m. to 5 p.m., Chula Vista Shopping Center. 421-8366.

INDIAN ACTIVITIES DAY with the Southwest Inter-Tribal Singers, poetry readings, table tennis exhibition, arts and crafts. Sunday, February 15, 3 to 6 p.m., La Jolla Congregational Church.

STEPHEN LAUB, a San Francisco artist, in performance Tuesday, February 17, and Friday, February 20, 8 p.m., and in seminar, Wednesday, February 18, 3 p.m., Mandeville Art Gallery, UCSD. 452-2864.

ANTHOLOGY OF PIANO THEATRE: Performance by Pauline Oliveros, Jean-Charles Francios, and Eleanor Antin. Wednesday, February 18, 8 p.m., Mandeville Recital Hall, UCSD. 452-4090.

FOLK PUPPETS FROM AROUND THE WORLD: exhibit of puppets from India, Turkey, Mexico, China, etc., plus puppetry demonstrations on February 21 and 28, 1 and 2:30 p.m., San Diego Museum of Man. 274-0313.

WHALE-WATCHING EXPEDITIONS: The annual migration of California gray whales can be observed on daily boat trips by Seaford Sportfishing (224-3383); Islandia Sportfishing (222-1184); H&M Landing (222-1144); and six-day trips to Baja California by H&M Landing (222-1144).

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

Theatre

AN EVENING WITH ABE LINCOLN, a one-man show of readings, performed by Rex E. Hamilton. Open Thursday, February 12, and continues on every Friday and Saturday at 8 p.m., Sunday at 2 p.m., through February 29, Patio Playhouse, Escondido. 746-6669.

YOUR GOOD LIFE, written and directed by Susan de la Vergne. Fridays, Saturdays, and Sundays, 8:30 p.m., through March 14, Crystal Palace Theatre, Mission Beach.

THE WORK ROOM, one-act drama by local playwrights David Bright and Thane Odenaker, plus "The Maine Experiment," presented by El Cajon Community Theatre. Fridays and Saturdays, February 13, 14, 20, and 21, 8 p.m., Little Theatre, El Cajon Valley High School. 443-1628.

THE PATRONS, written by Robert Munford and directed by graduate drama student Ron Shapiro. Saturday, February 14, 8 p.m., Dramatic Arts Building, SDSU. 286-5204.

WALK TOGETHER CHILDREN: Vinie Burrows's one-woman performance of black poetry, prose, and song. Tuesday, February 17, 8 p.m., South YMCA Center, 5040 Logan Avenue. 238-0356.

JAZZ!
Eddie Harris
February 20 & 21 at 8:00pm
on site, table, guitar and percussion
Featuring:
ERIK LINGREN, RICHARD STEINER,
ROD LINGREN and special guests
PHIL GROSS & DAVE ROBINSON
at
OZZIE'S MUSIC HALL
6875 El Cajon Blvd.,
Tishers 42 available at
Music Machine, La Mesa
Music Machine, El Cajon
Licorice Pizzeria, P.B.
for information call 461-8255

free personalized letterheads
100 FREE letterheads (20lb bond) with any order of 100 printed envelopes. Halmark No. 10 (for 1000 free with 1000 envelopes, etc.)
Please bring in this at:
100 Envelopes (with free letterheads) \$7.50
1000 Envelopes (with free letterheads) \$20.50
That Printing Place
1449 Garnet Avenue Pacific Beach 270-3605

California Buckle Works
The only custom buckle shop in San Diego
Put your heart in a buckle and give it away to your one and only on this Valentine's Day!
Handmade Buckles of Copper, Brass, Turquoise and other gemstones
Plus a large selection of handcrafted belts, purses, visors, wallets and jewelry.
3558 University Ave. We're located 4 blocks east of 805
280-8251
Tuesday-Sat 10-6

A TRIP TO CHINATOWN, musical-comedy written by Charles Hoyt in 1891. Tuesdays through Sundays, 8 p.m., and Sunday matinees, 2 p.m., Old Globe Theatre, Opens Tuesday, February 17, 234-3601.

ANY WEDNESDAY, contemporary situation comedy. Fridays and Saturdays through February 13, 8 p.m., North County Community Theatre. Vista. 726-9802.

U.S.A., Paul Shyre's stage adaptation of the John Dos Passos novel, directed by William Roach, through February 22, Tuesdays through Sundays at 8 p.m., Sunday matinees at 2 p.m., Carter Centre Stage. 234-3601.

THE AU PAIR MAN, the London and Broadway hit by Hugh Leonard, every Friday and Saturday through February 29, Mission Playhouse in Old Town, San Diego State Historic Park, 3560 Mason Street. 295-6453.

Sports

COLLEGE BASKETBALL: SDSU vs. Pacific, Thursday, February 12, 8 p.m., and SDSU vs. San Jose State, Saturday, February 14, 8 p.m., Peterson gym; Southwestern College vs. San Diego City College, Saturday, February 14, 8 p.m., Southwestern gym.

MARINERS HOCKEY: San Diego vs. Denver, Thursday, February 12, vs. Houston, Saturday, February 14, 7:30 p.m., Sports Arena. 224-4176.

9TH ANNUAL ANDY WILLIAMS SAN DIEGO OPEN GOLF TOURNAMENT: \$180,000 PGA Tournament, Thursday through Saturday, February 12 through 15, Torrey Pines Golf Course, La Jolla. 291-5372.

Lectures

AMERICAN FOLK MUSIC discussed by Sam Hinton. Thursday, February 12, 8 p.m., Montgomery Junior High School, 2470 Ulric Street.

THE POLITICAL ECONOMY OF RESENTMENT, lecture by James Liebler, Professor of Law, UCLA. Thursday, February 12, 8 p.m., Salomon Lecture Hall, USD. 291-6480, ext. 353.

RAPE-PREVENTION AND PROSECUTION: A workshop sponsored by the City of San Diego Community Relations Department. Friday, February 13, 9 a.m. to 12 noon, Casa del Prado, Balboa Park. 239-9341.

A TRIBUTE TO SUSAN B. ANTHONY at the Militant Forum, Friday, February 13, 8 p.m. 280-1292.

AMERICAN PRIMITIVES-THE NAIVE EYE: Lecture in the Connoisseur Series by Theresie Truitt Whitcomb, University of San Diego. Saturday, February 14, 10:30 a.m., James S. Caputo Auditorium, Fine Arts Gallery. 232-7931.

FEMALE SEXUALITY, films and discussion led by Lois Kestler. Sunday, February 15, 7:30 p.m., Beach Area Community Center, 488-0644.

7' TV screen
(major TV events, sports)
pappa joe's
Friday and Saturday - Dance
9 - 1:30
(get here early)
entertainment **happy hour**
nightly **Mon-Thurs**
New Management invites ladies
35 cent Cocktails during Happy Hour
ORCEPCION SAN FISH COMPANY
Fine Seafood & Cocktails
2806 Shelter Island Dr
Shelter Island, 224-3611

How well are you prepared for
The Future?
An investment in Instant Storable Foods can yield high Returns and Make you and yours Self-sufficient now, and when Major shortages occur
Think it can't happen? Think again.
SURVIVAL FOODS
Visit or call now for the facts 583-2222
6371 El Cajon Blvd.
CAMPER'S SPECIAL \$34.95 a month's supply



PHOTOGRAPHS BY Robert Knudsen. February 16 through 29, Focal Gallery. 235-4237.

"INTERLOCATIONS," paintings by Robert Dawe. February 17 through March, Triad Gallery. 299-6543.

"WOVEN MOBILITY," a series of wall hangings and hammocks designed by Alexander Calder. February 15 through March 6, Old Town Circle Gallery. 296-2596.

JURIED MEMBERSHIP SHOW, plus a one-man watercolor exhibit by Stanislaus Sowinski. Through February 29, San Diego Art Institute Gallery. 234-5946.

AFRICAN SCULPTURE: 19th and 20th Century. Fifty pieces of sculpture from tribes of Western and Central Africa. Through February 20, Boehm Gallery, Palomar College, San Marcos. 744-1150, ext. 345.

"LAST MINUTE," painting exhibit by James Christensen. Through February 14, Triad Gallery. 299-6543.

FREDERIC CHURCH, 80 oil sketches and drawings by the 19th Century Romantic landscapist. Through February 29, Fine Arts Gallery. 232-7931.

RECENT PAINTINGS by Chen Tan-cheng, Professor and Director of the Arts Department, University of Chinese Culture, Republic of China. Through February 29, Fine Arts Gallery. 232-7931.

MIXED MEDIA PAINTINGS and drawings by Walter Wojniak. Reception for the artist on Friday, February 6, Artist's Co-operative Gallery. 296-0200.

THE SUBSTANCE OF LIGHT: Sunlight Dispersion, The Solar Burns, Point Source/Space, by New York artist Charles Ross. Through March 14, La Jolla Museum of Contemporary Art. 454-0183.

FABRIC ART and paintings by Sibyl Quilts. Through March 2, Unicorn Cinema Gallery. 469-4341.

COLOR PHOTOGRAPHS by Phil Napoli. Through February, Corridor Gallery, San Diego Public Library. 238-5800.

EASTERN EUROPEAN MOVIE POSTERS from the collection of Delmore Scott, Love Library, SDSU, through February 29.

STONEWARE AND CERAMIC ARTIFACTS from Costa Rica, Nicaragua and Panama: heads, full figures, bowls, etc. Through April 26, San Diego Museum of Man. 238-2001.

PHOTOGRAPHY, landscapes and cityscapes, by Tom La Bron. Through February 15, Focal Gallery. 235-4237.

Farmer's Market
Pacific Beach's Store for the People
1105 Mission Blvd. (across from Food Basket)
8:30 a.m. to 8:30 p.m., 7 days a week. We accept Food Stamps
with \$5 or more purchase coupon expires Feb. 19
50¢ OFF
JACK CHEESE **1.19** /LB. 1.69 reg.
AGED CHEDDAR CHEESE **1.29** /LB. \$1.89 reg.
MOZZARELLA CHEESE **1.29** /LB. 1.69 reg.
MUSHROOMS 89¢/lb CARRIOTS 10¢/lb
ARTICHOKES 3/\$1 TOMATOES 25¢/lb
SWISS CHEESE \$1.59/lb AM CHEESE \$8.99/lb
ORANGES 10¢/lb AVOCADOS 4/\$1
LG. BROWN FERTILE EGGS .83/doz

POLITICAL HISTORY OF THE AMERICAN INDIAN, lecture by Vine Deloria, president, American Indian Resource Consultants. Wednesday, February 18, 8 p.m., Cropper Room, Convention and Performing Arts Center.

Galleries

PHOTOGRAPHS BY Robert Knudsen. February 16 through 29, Focal Gallery. 235-4237.

"INTERLOCATIONS," paintings by Robert Dawe. February 17 through March, Triad Gallery. 299-6543.

"WOVEN MOBILITY," a series of wall hangings and hammocks designed by Alexander Calder. February 15 through March 6, Old Town Circle Gallery. 296-2596.

JURIED MEMBERSHIP SHOW, plus a one-man watercolor exhibit by Stanislaus Sowinski. Through February 29, San Diego Art Institute Gallery. 234-5946.

AFRICAN SCULPTURE: 19th and 20th Century. Fifty pieces of sculpture from tribes of Western and Central Africa. Through February 20, Boehm Gallery, Palomar College, San Marcos. 744-1150, ext. 345.

"LAST MINUTE," painting exhibit by James Christensen. Through February 14, Triad Gallery. 299-6543.

FREDERIC CHURCH, 80 oil sketches and drawings by the 19th Century Romantic landscapist. Through February 29, Fine Arts Gallery. 232-7931.

RECENT PAINTINGS by Chen Tan-cheng, Professor and Director of the Arts Department, University of Chinese Culture, Republic of China. Through February 29, Fine Arts Gallery. 232-7931.

MIXED MEDIA PAINTINGS and drawings by Walter Wojniak. Reception for the artist on Friday, February 6, Artist's Co-operative Gallery. 296-0200.

THE SUBSTANCE OF LIGHT: Sunlight Dispersion, The Solar Burns, Point Source/Space, by New York artist Charles Ross. Through March 14, La Jolla Museum of Contemporary Art. 454-0183.

FABRIC ART and paintings by Sibyl Quilts. Through March 2, Unicorn Cinema Gallery. 469-4341.

COLOR PHOTOGRAPHS by Phil Napoli. Through February, Corridor Gallery, San Diego Public Library. 238-5800.

EASTERN EUROPEAN MOVIE POSTERS from the collection of Delmore Scott, Love Library, SDSU, through February 29.

STONEWARE AND CERAMIC ARTIFACTS from Costa Rica, Nicaragua and Panama: heads, full figures, bowls, etc. Through April 26, San Diego Museum of Man. 238-2001.

PHOTOGRAPHY, landscapes and cityscapes, by Tom La Bron. Through February 15, Focal Gallery. 235-4237.

Oriental Grocery
We carry too
beer, wine, cheeses & fresh sandwiches
UCSD Student Discount (with ID) on Keg Beer
LEO'S GROCERY
1149 Camino Del Mar, Del Mar
Sun-Mon 9-11, Fri-Sat 9-12, 481-0752

LA JOLLA MUSIC
CABLE
SELMER-BUNDY ARMSTRONG
RHODES
LUDWIG ROGERS
FENDER GIBSON MARTIN
WHERE THE PRICE IS RIGHT
SHEET MUSIC - RECORDS
LESSONS-RENTALS-REPAIRS-TRADES
OPEN 9-30 AM TO 7 PM DAILY
RENT TO OWN
459-3375
1128 WALL ST. LA JOLLA

Jonathan Saville

The recent series of concerts by the San Diego Symphony, with pianist Gina Bachauer as soloist, pointed out one of the great strengths and one of the great weaknesses in the musical life of our city.

Mme. Bachauer herself, of course, is one of the great strengths of the world. She is the grand pianist after whom the grand piano was named. And although the Symphony management can take credit for inviting her and the audience for welcoming her, we can scarcely claim her as our own. She is an institution, never changing, always dependably magnificent—the same powerful technique, the same storm and stress, the same vastness of conception, and even the same tendency (forgivable among so much grandeur) to sound a bit pounding and hard-driven in passages where a more instinctively lyrical pianist might have gone at things more flowingly. For her latest visit, she chose the Rachmaninov Second Concerto, which is just the kind of music she does best: large, romantic, brilliant, full of feeling. I found her performance especially admirable in the way it combined the rhapsodic and the classically controlled; she reminded me of how much honey structure there is beneath the tears, sighs, and beating hearts of Rachmaninov's music, how firmly articulated it is and how skillfully put together. Mme. Bachauer fully deserved the standing ovation the audience gave her.

There was no standing ovation, however, for what came after the intermission: the orchestra's performance of the Concert Suite from Bartok's *The Miraculous Mandarin*. The applause, indeed, was tepid, and conductor Peter Eros was called back only a couple of times, with that perfunctory politeness characteristic of American audiences when they have not enjoyed themselves. What was the matter?

Mainly, the problem was the music itself. *The Miraculous Mandarin* is a ballet about a



The thugs murdered him three times, by suffocation, impaling, and hanging, but his lust for the girl is so great that each time he comes back from the dead.

It's Not Mozart

prostitute who entices a mandarin into her den and then sets her bully boys on him. The thugs murder him three times, by suffocation, impaling, and hanging, but his lust for the girl is so great that each time he comes back from the dead to continue his pursuit of her; only when she finally allows him the touch of her body does he succumb to his wounds and die. The music is intensely expressive of the story: agonized, frantic, unnatural, excruciating. It does not have hummable tunes; it is often very loud and very dissonant; its rhythms, culminating in a relentless barbaric dance in which the mandarin chases the prostitute, do not observe the decorum of more traditional music, and the instruments are often used in such a way as to produce unfamiliar, disquieting, and even ugly sonorities. It doesn't sound at all like Mozart.

It may seem rather late in the day to undertake a defense of this stunning piece of music—

ugly in a Mozart serenade; in *The Miraculous Mandarin* they are not ugly but expressive, and exquisitely so. The rhythms do not aim at producing a sense of classical decorum, of a well-ordered and symmetrically arranged universe; they aim at excitement, the fevered pulse, the panting lungs, the frantic spurts of desire in the mind and the loins. And if you allow yourself to be affected by the music, you feel precisely what the mandarin feels, something (it may very well be) that you will occasionally experience in your own life, or at least in your imagination.

In addition to its effectiveness in conveying a certain kind of emotion not available to us in earlier composers, there is a purely musical interest in this Bartok composition which a real lover of the art cannot afford to ignore. The instrumental colorations are so immensely lively and being treated as a poor relation of the Los Angeles Philharmonic.

The credit for this impressive performance must go to the members of the orchestra itself, notably the virtuoso wind players; to concertmaster Harold Wolf, whose influence has transformed the formerly ragged and lackadaisical strings into a remarkably disciplined body; and above all to conductor, Eros, who evidently is mad about Bartok and understands his compatriot's music in his bones and blood. The driving energy that occasionally makes Peter Eros's interpretations of more classical works a little hectic and unyielding gave to *The Miraculous Mandarin* just the intensity and cohesiveness needed to display all its virtues to the utmost. Maestro Eros has recently—and with good reason—been reappointed as conductor of the Symphony, a tribute to his talents and achievements that doubtless went a long way to outbalance the pallid reception the audience gave his Bartok. Nevertheless, he and the orchestra he has done so much to build (together they constitute our city's great musical strength) deserve to get the standing ovation (our great weakness) accorded Gina Bachauer. Consequently, I am standing at the typewriter as I write these final words: Bravo, and Bravi!

(up to now) superior orchestra that has monopolized the allegiance of many of the most knowledgeable music enthusiasts in this city. The San Diego Symphony's performance of *The Miraculous Mandarin* was another of the numerous recent demonstrations—and the most persuasive so far—that our local orchestra is rapidly becoming the equal of its northern competitor, in the skills of the individual musicians, in the discipline of the ensemble, and in that fusion of power, unity, expressiveness, and fine sound. It is admittedly harder to play Mozart well than to play Bartok well. Mozart demands virtually superhuman precision, grace, subtlety, and sense of proportion, while Bartok's difficulties belong strictly to this world. But an orchestra that can do *The Miraculous Mandarin* as marvelously as the San Diego Symphony did simply cannot go on being treated as a poor relation of the Los Angeles Philharmonic.

Tastes develop and the level of musical education of an audience is not something fixed forever; in a few years the San Diego Symphony may be programming Bartok, Stravinsky, Berg, and Varèse to general acclaim. These twentieth-century composers themselves in their heavenly choir stalls are willing to wait; they know that they belong to the ages and will last as long as Bach and Beethoven. I am upset not because some San Diegos do not yet appreciate Bartok, but because their dislike for the music prevented them from appreciating the stupendous performance of it given by the Symphony and Maestro Eros. One of the problems that has bedeviled the San Diego Symphony has been the too frequent visits of their rival, the Los Angeles Philharmonic—an older, more experienced, and

Straight Talk—Straight from the Factory.

Been afraid to ask hi-fi questions?

Now's your chance to get them answered. Free. By factory experts. All you have to do is come to Pacific Stereo. Even if you're not planning to buy now, you'll pick up lots of valuable information.

At Pacific Stereo,

we sell hi-fi components because only components give you more sound for less money. Our manufacturers specialize in making equipment high in both performance and value. And they're continually advancing the state of the component art. Now we're giving you a chance to talk directly with the people who sell us the components.

Ask Sansui Factory Experts

Sansui factory people will be in Pacific Stereo stores this week to talk about high fidelity components in general and Sansui's in particular. Sansui makes a wide selection of stereo equipment, known for reliability in addition to excellent sound.

Sansui's factory experts include technicians who will check out your preamplifier, amplifier or receiver — free. They'll let you know if it's meeting its performance specifications. They'll also answer any questions you have — in plain English. It's your chance to learn more about your stereo equipment and what makes it work. No sales pitch. No confusion. No charge.



Sansui 9090 AM/FM stereo receiver, 110 watts, RMS, per channel, 20-20,000 Hz, both channels driven in to 8 ohms with no more than 0.2% total harmonic distortion. Sansui's best and most powerful receiver. Less than \$750.

Get Factory-Direct Hi-Fi Information at Pacific Stereo:



Tuesday, February 17
Convoy Blvd.



Wednesday, February 18
Rosecrans



Thursday, February 19
La Mesa

Register for Free Drawing

We'll be giving away a Sansui SR-313 belt-drive turntable at each clinic store. Register at the clinic; no purchase necessary.

PACIFIC STEREO
The Place to Buy a Music System

Seminars Continuous
from Noon to 8 pm

Pre-owned Stereos

KENWOOD 6200 receiver	\$239
SONY 6065 receiver	\$225
PIONEER 737 receiver	\$249
JBL L100 speakers	\$399/pr
Janzen HP 412 speakers	\$319/pr
Dual 1216 turntable w/base & dust cover	\$80
Teac AN 80 Dolby Noise Reduction System	\$99

All merchandise under 90 day parts and labor warranty

stereo unlimited

4116 University 283 4537
11:9 every day but Sunday
A complete line of pre-owned stereo components

CLOTHING SAIL

up to 50% off

- O.P. SHIRTS • BIKINIS
- HANG TEN • SLAPS
- KENNINGTON • SLAPS
- GALS' TOPS • SWEATERS
- QUALITY SILK SCREEN T-SHIRTS

Open 6 days a week, 10 to 6, Closed Tues.
4320 Mission Blvd., Pacific Beach
488-0689

HOBIE SPORT CENTER



Why pay through it for auto insurance?

California law now requires all drivers to be insured. We offer low cost auto insurance to college students and all youthful drivers. Shop around — then drop by or call for a quotation.

COLLEGE STUDENT
CSIS
INSURANCE SERVICE

Offered exclusively in San Diego
by Monte R. Kelley Insurance Agency
5187 College Ave. 583-9393

Reader's Guide to the Music Scene

The Music Scene is compiled every Sunday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, Ca. 92138, or call 235-6716 by Sunday.

SAN DIEGO CONCERTS

Janis Ian, with Loudin Wein-wood, UCSD Gym, Friday, February 13, 8:30 p.m. 234-8101.

Travelers: Thursday through Saturday, February 12-15, and Eddie Harris, Tuesday through Thursday, February 17-19. Another Bird, 140 South Sierra, Solana Beach, 765-6734.

The Spinners and Rufus featuring Chaka Khan: San Diego Sports Arena, Sunday, February 15, 8 p.m., 3500 Sports Arena Blvd. 234-8101.

David Bowie: Sports Arena, Friday, February 13, 8 p.m., 3500 Sports Arena Blvd. 234-8101.

The Electric Light Orchestra: San Diego Sports Arena, Wednesday, February 18, 7:30 p.m., 3500 Sports Arena Blvd. 224-4176.

Chico Hamilton: The Catarinas, 3999 Mission Blvd., Mission Beach, Thursday through Saturday, February 12-15, 488-1081.

CLUBS

The Alamo: Gene Davis and the Star Routes, country western, Tuesday through Sunday, 3093 Clairemont Drive. 276-2240.

The Albion: Pete Falco, rock, Tuesday through Saturday, 1309 Camino Del Mar. 755-6744.

Ancient Mariner: Stone's Throw, rock, Wednesday through Saturday, 20125, Sunday through Tuesday, 2755 Shelter Island Drive. 224-8242.

Atlanta Restaurant: R.B. People Movers, pop, Tuesday through Saturday, 301 Rite, Sunday and Monday, 2595 Ingraham, Pacific Beach. 224-2434.

Back Door: Hoot Night, Tuesday and Wednesday, 8 p.m. Astor Center, SDSU. 286-6562.

The Backchannel: Search, rock, Wednesday through Saturday; Joe Marillo Sextet, jazz, Sunday, 8022 Clairemont Mesa Blvd. 276-5611.

Authentic AMERICAN-INDIAN JEWELRY

Arts and crafts
wholesale - retail
Repairs and Custom Work
Turquoise - Silver - Findings
Silversmith Tools
and Equipment
SILVERSMITH CLASSES
Beginner and advanced



BLUE BUFFALO TRADING POST
4656 El Cajon Blvd.
283-7421
Sat & Sun 11-5
Wed, Thur, Fri 12-8

Big A's: Latin Fever, Latin style music, Thursday through Sunday, 6149 University Ave. 266-1646.

Boat House: Larry Page, rock, Tuesday through Saturday; Cottonmouth D'Arcy's Jazz Vipers, New Orleans Dixieland jazz, Sunday, Bruce Allen McKeith, Monday, 2040 Harbor Island Drive. 291-8011.

Boom Trenchards: Dan Murphy, folk, Tuesday through Saturday; Roy Brader, guitarist, Sunday and Monday, 2888 Pacific Highway. 291-5555.

Chico Hamilton: The Catarinas, 3999 Mission Blvd., Mission Beach, Thursday through Saturday, February 12-15, 488-1081.

The Spinners and Rufus featuring Chaka Khan: San Diego Sports Arena, Sunday, February 15, 8 p.m., 3500 Sports Arena Blvd. 234-8101.

David Bowie: Sports Arena, Friday, February 13, 8 p.m., 3500 Sports Arena Blvd. 234-8101.

The Electric Light Orchestra: San Diego Sports Arena, Wednesday, February 18, 7:30 p.m., 3500 Sports Arena Blvd. 224-4176.

Chico Hamilton: The Catarinas, 3999 Mission Blvd., Mission Beach, Thursday through Saturday, February 12-15, 488-1081.

CLUBS

The Alamo: Gene Davis and the Star Routes, country western, Tuesday through Sunday, 3093 Clairemont Drive. 276-2240.

The Albion: Pete Falco, rock, Tuesday through Saturday, 1309 Camino Del Mar. 755-6744.

Ancient Mariner: Stone's Throw, rock, Wednesday through Saturday, 20125, Sunday through Tuesday, 2755 Shelter Island Drive. 224-8242.

Atlanta Restaurant: R.B. People Movers, pop, Tuesday through Saturday, 301 Rite, Sunday and Monday, 2595 Ingraham, Pacific Beach. 224-2434.

Back Door: Hoot Night, Tuesday and Wednesday, 8 p.m. Astor Center, SDSU. 286-6562.

The Backchannel: Search, rock, Wednesday through Saturday; Joe Marillo Sextet, jazz, Sunday, 8022 Clairemont Mesa Blvd. 276-5611.

Authentic AMERICAN-INDIAN JEWELRY

Arts and crafts
wholesale - retail
Repairs and Custom Work
Turquoise - Silver - Findings
Silversmith Tools
and Equipment
SILVERSMITH CLASSES
Beginner and advanced



BLUE BUFFALO TRADING POST
4656 El Cajon Blvd.
283-7421
Sat & Sun 11-5
Wed, Thur, Fri 12-8

Chuck's Steak House: Accapricio, progressive jazz, Wednesday through Saturday, 1250 Prospect Place, La Jolla. 454-5325.

Classic III: Monaco, Latin music, Thursday through Saturday, 4260 W. P. Loma Blvd. 225-9559.

Cote D'Azur: Cottonmouth D'Arcy's Jazz Vipers, New Orleans Dixieland jazz, Tuesday, 2500 Prospect Place, La Jolla. 454-2424.

Chico Hamilton: The Catarinas, 3999 Mission Blvd., Mission Beach, Thursday through Saturday, February 12-15, 488-1081.

The Spinners and Rufus featuring Chaka Khan: San Diego Sports Arena, Sunday, February 15, 8 p.m., 3500 Sports Arena Blvd. 234-8101.

David Bowie: Sports Arena, Friday, February 13, 8 p.m., 3500 Sports Arena Blvd. 234-8101.

The Electric Light Orchestra: San Diego Sports Arena, Wednesday, February 18, 7:30 p.m., 3500 Sports Arena Blvd. 224-4176.

Chico Hamilton: The Catarinas, 3999 Mission Blvd., Mission Beach, Thursday through Saturday, February 12-15, 488-1081.

CLUBS

The Alamo: Gene Davis and the Star Routes, country western, Tuesday through Sunday, 3093 Clairemont Drive. 276-2240.

The Albion: Pete Falco, rock, Tuesday through Saturday, 1309 Camino Del Mar. 755-6744.

Ancient Mariner: Stone's Throw, rock, Wednesday through Saturday, 20125, Sunday through Tuesday, 2755 Shelter Island Drive. 224-8242.

Atlanta Restaurant: R.B. People Movers, pop, Tuesday through Saturday, 301 Rite, Sunday and Monday, 2595 Ingraham, Pacific Beach. 224-2434.

Back Door: Hoot Night, Tuesday and Wednesday, 8 p.m. Astor Center, SDSU. 286-6562.

The Backchannel: Search, rock, Wednesday through Saturday; Joe Marillo Sextet, jazz, Sunday, 8022 Clairemont Mesa Blvd. 276-5611.

Authentic AMERICAN-INDIAN JEWELRY

Arts and crafts
wholesale - retail
Repairs and Custom Work
Turquoise - Silver - Findings
Silversmith Tools
and Equipment
SILVERSMITH CLASSES
Beginner and advanced



BLUE BUFFALO TRADING POST
4656 El Cajon Blvd.
283-7421
Sat & Sun 11-5
Wed, Thur, Fri 12-8

Folk Art: Bill Steele and Gwen Gline, Friday and Saturday, 3743 5th Ave. 291-1786.

Guelio's: Garatana, Tuesday, Thursday and Saturday, 809 Thomas Ave. Pacific Beach. 488-9126.

GRB: Storm, rock, Sunday through Tuesday, Hq. Shot, Wednesday and Thursday, Claudia, Friday and Saturday, 225 15th St., Del Mar. 755-1414.

Haleyco: Gabriel, rock, Tuesday through Saturday, Drake, Planet, Sunday and Monday, 4260 W. P. Loma Blvd. 225-9559.

Hungry Hunter: Rick Faulkner, soft rock, Tuesday through Saturday, 2445 Hotel Circle Place, Mission Valley. 291-8074.

Hungry Hunter: Tomson and Parish, Wednesday, Friday and Saturday; Pioneer, St. & Fletcher Parkway, El Cajon. 442-0517.

Infinity: Crosswinds, Thursday and Friday; New Dynamics, Saturday and Sunday, 8622 Lake Murray Blvd., La Mesa. 464-8001.

Iron Horse: Zeeland, Thursday through Sunday, Pacific, rock, Tuesday, 8238 Parkway Drive, La Mesa. 465-7663.

Iron Maiden: Ray Correa, acoustic guitar, Thursday through Saturday, Barbos and Genesee. 279-2033.

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

Jays Vegetarian Cafe: Sitar Players with Rod and Erick Lingon, Friday; River, easy country rock, Saturday, 134 W. Douglas, El Cajon. 442-1331.

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

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

La Mare: Bob Banks, Monday through Saturday, Don Miller, Saturday, 1441 Highland Ave., National City. 414-3222.

Le Chateau: Bob MacLeod, Monday through Thursday, 5046 Newport, Ocean Beach. 222-5300.

LeBaron Hotel: Waterfall, rock, Tuesday through Sunday, 250 Hotel Circle North, Mission Valley. 291-1777.

The Lost Knight: Ajax, Thursday through Saturday, 4873 North Harbor, 223-3632.

Main Gate: Brown Sugar, pop rock, Wednesday through Saturday, 415 Broadway, Chula Vista. 420-4628.

Mama's Mink: Fire Creek, western rock, every night except Sunday and Tuesday, 533 E. Main St., El Cajon. 442-5573.

Mammoth West: Aurs, Tuesday through Saturday, 3595 Sports Arena. 225-1251.

Mandelin Wind: Ed Wilson, Wednesday and Thursday; Sugar Bear, Friday and Saturday, 308 University, Hillcrest. 297-3017.

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

Mom's Saloon: Mad Hatter, Tuesday through Sunday; Dr. James Dunes, Monday, 943 Garnet, Pacific Beach. 498-3366.

Neutral Ground: Jumbalaya, Thursday through Saturday, February 12-14; Glory, Sunday and Monday, February 15 & 16; Brite Brothers, Tuesday through Saturday, February 17-21, 47th and University. 284-8571.

Nine Owl East: Bach's A.L., rock, Tuesday through Saturday; The Social Workers, modern, Sunday and Monday, 867 N. Mission, El Cajon. 447-3854.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Organ Power Plaza: Chris Gonsch, Tuesday and Wednesday; Wayne Sepala, Thursday; Tommy Stark, Friday; Wayne Sepala and Cheryl Creel, Saturday; Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

February 12, February 13, 1976
Orange: Bill Steele and Gwen Gline, Friday and Saturday, 3743 5th Ave. 291-1786.

Guelio's: Garatana, Tuesday, Thursday and Saturday, 809 Thomas Ave. Pacific Beach. 488-9126.

GRB: Storm, rock, Sunday through Tuesday, Hq. Shot, Wednesday and Thursday, Claudia, Friday and Saturday, 225 15th St., Del Mar. 755-1414.

Haleyco: Gabriel, rock, Tuesday through Saturday, Drake, Planet, Sunday and Monday, 4260 W. P. Loma Blvd. 225-9559.

Hungry Hunter: Rick Faulkner, soft rock, Tuesday through Saturday, 2445 Hotel Circle Place, Mission Valley. 291-8074.

Hungry Hunter: Tomson and Parish, Wednesday, Friday and Saturday; Pioneer, St. & Fletcher Parkway, El Cajon. 442-0517.

Infinity: Crosswinds, Thursday and Friday; New Dynamics, Saturday and Sunday, 8622 Lake Murray Blvd., La Mesa. 464-8001.

Iron Horse: Zeeland, Thursday through Sunday, Pacific, rock, Tuesday, 8238 Parkway Drive, La Mesa. 465-7663.

Iron Maiden: Ray Correa, acoustic guitar, Thursday through Saturday, Barbos and Genesee. 279-2033.

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

Jays Vegetarian Cafe: Sitar Players with Rod and Erick Lingon, Friday; River, easy country rock, Saturday, 134 W. Douglas, El Cajon. 442-1331.

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

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

Joey Murphy's: Richardson and Knoels, Wednesday through Saturday, 4302 Mission Blvd. 270-3220.

February 12, February 13, 1976
Orange: Bill Steele and Gwen Gline, Friday and Saturday, 3743 5th Ave. 291-1786.

Guelio's: Garatana, Tuesday, Thursday and Saturday, 809 Thomas Ave. Pacific Beach. 488-9126.

GRB: Storm, rock, Sunday through Tuesday, Hq. Shot, Wednesday and Thursday, Claudia, Friday and Saturday, 225 15th St., Del Mar. 755-1414.

Haleyco: Gabriel, rock, Tuesday through Saturday, Drake, Planet, Sunday and Monday, 4260 W. P. Loma Blvd. 225-9559.

Hungry Hunter: Rick Faulkner, soft rock, Tuesday through Saturday, 2445 Hotel Circle Place, Mission Valley. 291-8074.

©Pacific Stereo, 1976



BY STEVE ESMEDINA

Critical confession: I'm a partisan of jaded first impressions. With an almost paranoiac dedication I resist temptations to be swept away by the next-and-forever Big Thing. All the kicks in the ass I've felt from the never-ending procession of Eltons, Bowies, Midlers, and Springsteens have bruised me enough that the moment I encounter an intimation of "at last" from a new performer, I am prone to declare "hell no."

This wariness has it drawbacks. I've had to discover important artists such as Bryan Ferry and Bob Marley on the rebound, red-faced.

Patti Smith is one of the too few "at last" who has it in her to transcend all the hype accom-

pany of pain, depression, and violence. But something, maybe John Cale's thin, specious production, kept the record from crossing the line between concept and realization. Like Greil Marcus in the *Village Voice*, I suspected that *Horses* was more of an "art statement" than an art work, and filed it away.

As her legion of supporters has been insisting, it turns out that the complete dimension of Smith's music is probably impossible to grasp without seeing and hearing her in person. She performed two nights last week at the Back Door, and a somewhat abashed retraction is in order. Live, the seductive pull of her music and the pared-down

college system, *Creem* magazine's "drug of the year" poll, and the up-coming recording dates of different rock bands. All the while she and her group fortify everything with ferocious, often erratic singing and playing.

Before signing last year with Clive Davis' Arista label, Smith had gained a fairly solid "underground" following as a poet, rock reviewer, scene-maker, and ultimately performer. Her career, from college to the backstreets, to the bound book, and to the stage, has been inextricably tied to her passion for rock and roll. Several years ago, Smith and critic-guitarist Lenny Kaye put together a band in New York and eventually cut

they're not my absolute goal. We're a rock-and-roll band, and a good rock band belongs in a really big place with grand acoustics, people dancing and screaming, cops going berserk, total mania. If that ain't what you're after, then why get loud instruments? Be like Joni Mitchell or Kim Novak or something. I mean, that's cool, but the bigger the better.

"This is all part of the same game. Do you think the Stones ever wanted a cult following? An hermetic audience? It's the same thing with the record. I want everybody to buy it. I want it to go gold, platinum even. Who wouldn't? Do you think the Stones put out

autobiography, every stop is met by a reference to some rock idol.

"Rock has kicked my ass from way back. I mean, I went to college. But, fuck, it was always just a pretext for me to read good books and listen to good music, not much more. Remember the Telstar thing? Johnson and Korygin at Glam-borough? The important thing I remember about that time, May '67, was not all of that bullshit but, The Beatles releasing a new single, 'All You Need Is Love' backed by 'Baby You're a Rich Man'."

"I can remember my parents bitching at me while I was screaming over John singing 'All You Need Is Love' in my room. They'd yell at me,

box. But that was like the sum total worth of my college education.

"I ain't knocking it all zipped up or anything, but I have to feel a measure of committedness for the things I do. I hate people who don't go all the way. I hate people with clout, who affect other people but don't care what they do. Technicians, cooks, nurses, professors, whatever. My mother's a waitress, but she's a great waitress. I gotta really feel what I'm doing. That's why I'm a rock-and-roll poet, because it pushes me to the edge, makes me work."

For an artist with an ability to fuse realistic detail with pun-

PATTI SMITH

paying her into the spotlight. While it's clear that she has numerous antecedents, in poetry as well as music, she is nothing if not original. By her own admission, she has been inspired by a lot of kids-print poets like Rimbaud and Mayakovsky, and vinyl poets like Dylan, Arthur Lee, Jim Morrison, and Lou Reed. But Smith isn't a mere mimic, and her work isn't hollow homage.

Art that plugs into traditions without yielding a substantial individual vision can only have historical value at best. It's for this reason that a rock and roll sentimentalist like Bruce Springsteen is unlikely to ever produce anything except intense trivia. But Smith is a much tougher character. Like any great artist or fool she thrives on surprise, shock, and even indignation. When *Horses* was released, I was extremely skeptical of its open-armed reception. The jagged minimalism of the music seemed too soft; it lacked the manic edge of predecessors like The Velvet Underground's *White Light/White Heat*, and Love's *De Capo*. Smith created dark, involved, often striking images

fury of her band have much more punch than on record. Although drummer Jay Daugherty is the only member of the group with notable technical proficiency, the other players compensate by pulling out all emotional stops. Rhythm guitarist Lenny Kaye, in particular, layers the music with snappy, succinct chords that activate the arrangements similar to Keith Richards' work for the Stones and Sylvain Sylvain's for the Dolls.

Smith herself is amazing. At the obvious level she deserves recognition as the first woman to tackle rock stardom with some of the aggressiveness of rock figures like Jagger and Morrison. Her stage demeanor has none of the coy preciosity of the female folkies, nor the bogus sensuality of the neo-Janises. She seems devoid of posturing. She is an entertainer, but she's complicated. She throws in more things than we can keep track of. In her dowdy, tattered jacket and loose-hanging tie, she recites brutal, volatile images by some of her hero poets, then sidetracks into topics like intellectual paucity of the

a record—a re-working of "Hey Joe" that got remarkable reviews in rock journals, *Creem*, and *Crawdaddy*. The critical popularity of the record and the group's various club dates led them straight into the loving arms of the enterprising Davis.

The rest, as they say, is legend. Smith is on her way to becoming a full-fledged superstar. Featured prominently in *Rolling Stone*, *Calendar*, *Newsweek*, and *Mademoiselle*, it's plain that Smith is receiving the Springsteen media blitz. Although she is a far more imposing talent than Springsteen, her popularity is more spotty, at least on the West Coast. For a novice performer, four sold-out shows at the Back Door is nothing to sneer at. But it won't be long before the notion of Smith playing at the Back Door will seem quaint.

Wednesday night, between sets, while strumming frantically on an unplugged Stratocaster, Smith made it clear what she's after.

"These small places, I don't hate them you know, but

Sticky Fingers or *Exiles on Main Street* without wanting everyone to go out and buy the damn things? When you perform or put out a record, you want people to fuck by it, you want 'em to be troubled by it, to be inspired by it, to hate it, to have some kind of real feeling for it. When you do something, you wanna at least inspire people to love or hate you. I mean, when we cut *Horses*, I knew that it wasn't going to wind up in the 99-cent bin at the supermarket. Hell, I might not mind that. I got some of my favorite records that way. That's where I got my first Bob Dylan record, in the A&P. It was a real discovery for me. Shit, I might even get to more people that way. But, whatever, you know I'm doing this because I want people to feel some of the intense passion that I feel when I listen to Dylan or Hendrix or something. I want them to get some of that from me."

A great part of Smith's appeal comes from her fascination with rock and roll, both as music and as lifestyle. Even when she is rummaging through a quick-tour

"You're supposed to be graduating from college this year and all you care about are these Beatle weirdos, where's that gonna get you? Well, I can tell you, it got me a lot more than college could ever get me. You know what college would have done for me? It would have got me a better position as a book clerk in my neighborhood book store. Or, at best, a minor teaching job, teaching ninth-grade art."

"College is really trippy, man. They psych you out so badly and make you think there's only so much to know or care about. The poetry shit they have, all the old dead guys the accepted ones. And then they throw in some drunkards like Bukowski, and some young dudes like McClure to make you think you're hip. College is dead. I have only one really good recollection of the whole college scene, man. It was sitting around the jukebox playing *Highway 61 Revisited* or *Between The Buttons*, or 'Tracks of My Tears' or other stuff like that. I mean, that's the only friends around the lounge juke-

gent surrealism. Smith seems affable and earthbound offstage. This plucky bad-ass, who comes off so wild in concert, punching out of an imaginary paper bag, doing spastic push-ups during instrumental passages, and mock-humping the piano, appears sullen and alone behind the microphone. The quality of fragility is like her spur-of-the-moment humor, almost totally missing from *Horses*. But, like Bryan Ferry and Lou Reed, Smith might be one of those brilliant hucksters with a lot more to reveal as time goes on. I wouldn't be surprised if Smith turns out to be the most successful rock and roll fan in the world.

"Ah, man, it's only natural that I'm up here doing all of this now. I'm bound and tied up with rock-and-roll, always have been. I was a star when I used to just whip 'Gloria' on my hi-fi in my room. I'd still be one if I was there, or working as a clerk in a book store. As long as I could keep hearing bands like Television, The Wailers, and once-and-aways Killer genres like The Stones or Hendrix, hell man, there I'd be." □



Photograph by Karen Stewart

Reader's Guide to MOVIES

Duncan Shepherd

Alma, Bobby and Rose — Arnie Shaw's soft, big-band sound leads into a moony reminiscence of Old Hollywood, coming between sips on a gin and tonic, and on a heavily lipsticked, middle-aged lady. This prelude sets the mood of Floyd Mutt's, anachronistic, formula tragedy of fugitive lovers — two children of California car culture, a garage mechanic and a car-wash receptionist. But as the mushy voice at the beginning says, things have changed since the old days, in particular the ability to tell this sort of tale and to believe in it. Mutt's tries to retort the caricatured leaps of his narrative with the vivid, damning images of William Fraker, and the pensive hesitations and shuggs of Paul Le Mat. Like Mutt's far-superior *DUSTY AND SWEETIE* McGEE, this movie transpires in one weekend, but it could be a whole summer from all the sense of time and connection that comes from the innumerable fade-outs, dissolves, and poky transitions between story fragments. Mutt's possesses a trustworthy attraction to specific cultural data — cars, fast-food restaurants, pop songs (with too much stress here on Elton John), the billboards along Sunset Blvd., etc. — but he is dragged away from his documentary dabbles by the problematical duties of a commercial Hollywood movie-maker. 1975.

*(UA Cinema 2, Del Mar Drive In)

Barry Lyndon — Stanley Kubrick's adaptation, shot in Ireland, England, and Germany, of an early novel by William Makepeace Thackeray. With Ryan O'Neal, Maria Berenson, Hardy Kruger, 1986.

*(Unicorn)

Blackboard's Story — Re-issue of a comedy-fantasy from the Disney studio, starring Peter Ustinov, directed by Robert Stevenson. 1968.

*(Unicorn)

Casablanca — The city of intrigue becomes a large Camp ground, as Bogart pretends brokenheartedness and moral rehabilitation in this feminized trinity. Directed by Michael Curtiz, lushly. 1942.

*(UCSD, 2/13)

Claude — The love affair, viewed from the angle of economic determinism, is a part-time maid (Diahann Carroll), with six kids on welfare, and a garbage man (James Earl Ray) with two wives on alimony, is full of knots and snags, all of which are carefully traced to the problems of staying in the household budget and the making ends meet. John Berry, a Hollywood exile since the time of the blacklist, directs this pragmatic romance with good sense, never letting the characters slip into caricature, in the case of the kids, nor into caricature, in the case of the welfare workers. And the two leads, sending off several sparks between them, exhibit lively responses to their nicely balanced characters, each one owning an apt amount of honorable selfish aspiration, good will, failure of nerve and judgment. 1974.

*(Plaza)

Capone — Ben Gazzara's prominent contributions to the portraiture of Al Capone are a stiff neck and cheeks stuffed like a chipmunk's. This otherwise unoriginal retelling of the gangster's career, directed by Steve Carver and produced by Roger Gorman (whose ST. VALENTINE'S DAY MASSACRE lends some spectacular footage of property damage by machine guns), pounds hard on the ironies surrounding a

brutish punk who rises to silk-shirted grandeur ("To me," he announces, "grand opera is the berries. It is not stippily made — e.g., an artful construction of an assassination, as a silhouetted gangster strolls to his appointed death amid the pillars and pools of light in a deserted nightclub; because of that, and because everyone in the strong cast (Harry Guardino, Sylvester Stallone, Susan Blakely, John Cassavetes) seems to have taken the job seriously, it avoids campiness, even though it feels compelled to cover nothing but the commonest under-world rituals and the commonest highlights of Capone's career.

*(Aetec, from 2/15)

Doc Savage — The mustached Mad Baron, seeking out the clouds in a WWII antique, opens fire on Doc Savage's bronze monolith and — Boom! — Could this be curtains for Our Hero? Next shot: Doc and his Fabulous Five comrades are chortling down below in the hangar — Boy, that remote-control, balsa-wood model sure cooled them! George Pal's resurrection of Kenneth Ross's dime-novel superhero and of 1930s-style pulp is a compromise that the only way to play this material is for laughs, like the television BATMAN series, and it makes the twice in its eye altogether too literal. However, Ron Ely's enactment of the Man of Bronze, a man so perfect that it's embarrassing for him and everyone around him, is above reproach, and his lines are far from easy ("Mona," he declares with profound admiration, "you're a brick"). Directed by Michael Anderson.

*(Claremont)

Dog Day Afternoon — Sidney Lumet's three-inn-crime treatment of a burgled bank stick-up, Brooklyn, 1972, that turned into a hot summer day stand-off between the robbers and their hostages, inside the bank and, outside, the N.Y.P.D. and F.B.I. An exemplary New York street movie, rich in incident of the Oh-God-what-next variety. And an exemplary actor's movie, Al Pacino's and Charles Durning's across-the-street negotiations especially giving the thing a sort of dog-fight snarl and yelp. It is also an audience movie, though. And the decision to construct it as 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.

*(Drowning: Frontier Drive In)

The Grassing Pool — Paul Newman returns after nine years to the role of Lew Harper, P.I., but not to the same turf. Southern California, instead, he is jetted to New Orleans, where he, his co-star Joanne Woodward and director Stuart Rosenberg had visited once before with interesting results (WUSA), and where the multi-farious dialects affected by the actors drag his often-repeated name in several directions.

*(Happa, Hah-h-h-pah, Hap-pu.) The blackmail and murder plot is an early and unusual Ross Macdonald novel, and rather than push the movie into the convoluted trails charted by Macdonald in later books, the moviemakers have elected to hold things within the ordinary expectations aroused by the private eye genre. The nymph on the motel bed ("Don't you think I'm sexy?"), the flailing Southern cops ("Okay, grab the paint!"), the flip private detective who, for amusement, adopts poses as a pest exterminator, a black belt karate expert, a burglar, a dopey old worker, and who enjoys a bit of wordplay with the Dixie dimwits ("I spotted your car...")

*(Frontier Drive In)

Easy Rider — The new film generation's anguish and paranoia about America is acted out in three unrelated styles by Peter Fonda, who strikes mythical poses and meditative profiles. Jack Nicholson, who chews up the scenery like an indomitable ham, and Dennis Hopper, strongest of the three, doing a naturalistic Method version of a zonked dope freak. 1969.

*(Fine Arts, 2/12 through 14)

Emmanuelle, the Joys of a Woman — Sylvia Kristi, in the sequel to EMMANUELLE, directed by Francis Giacobetti.

*(Center 3 Cinema 3)

Fantastic Planet — Animation is obviously a favorable, and as yet unexplored way to do sci-fi and fantasy subjects — a more direct

February 12, February 18, 1976

and less compromising outlet for the imagination than is offered by the average film-studio special effects department. And this prize-winning French-Czech cartoon by Rene Laloux, about the battle for global supremacy between tiny naked Oms and monstrous blue globes, evidences a rampant imagination, to go with a somewhat tame, sometimes morbid, wit. However, the stiff-jointed animation gives the sensation of paging rather than a picture book rather than of watching a motion picture. 1974.

*(Strand)

Fistful of Dollars — The original Sergio Leone-Clint Eastwood collaboration, its cynical story lifted from Kurosawa's YUJIMBO and set into a comic book Italian impression of the American West. Very devoted to perspiration, whiskeys, squinting, and Ennio Morricone's bizarre whistles and twangs. With Gian Maria Volonte, performing under the alias of John Wells. 1966.

*(Cabrillo)

Five Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical pianist who opts for the blue-collar life. He makes showy lasses over a freeway traffic jam and a sourpuss waitress (in scenes that are played for the irresistible comedy of mad-artist-in-conflict-with-society stories) and he finally sheds a tear over the lack of communication with his dad. He is, in short, one of those characters you're supposed to identify with. The oil fields and bowling alley settings are intriguing, but are passed over lightly and

flashily, so that the film-makers, as much as the hero, seem to be slumming. The area of concentration is the acid caricatures of easy targets — old buddies, snobs, dopes — and the film falls apart when it moves to the family home, which is overcrowded with such type. The music, both classical (Schubert) and country (Wyeth), holds things together until then. With Karen Black, Susan Anspach; directed by Bob Fosse. 1970.

*(Fine Arts, 2/12 through 14)

Emmanuelle, the Joys of a Woman — Sylvia Kristi, in the sequel to EMMANUELLE, directed by Francis Giacobetti.

*(Center 3 Cinema 3)

Fantastic Planet — Animation is obviously a favorable, and as yet unexplored way to do sci-fi and fantasy subjects — a more direct

February 12, February 18, 1976

and less compromising outlet for the imagination than is offered by the average film-studio special effects department. And this prize-winning French-Czech cartoon by Rene Laloux, about the battle for global supremacy between tiny naked Oms and monstrous blue globes, evidences a rampant imagination, to go with a somewhat tame, sometimes morbid, wit. However, the stiff-jointed animation gives the sensation of paging rather than a picture book rather than of watching a motion picture. 1974.

*(Strand)

Fistful of Dollars — The original Sergio Leone-Clint Eastwood collaboration, its cynical story lifted from Kurosawa's YUJIMBO and set into a comic book Italian impression of the American West. Very devoted to perspiration, whiskeys, squinting, and Ennio Morricone's bizarre whistles and twangs. With Gian Maria Volonte, performing under the alias of John Wells. 1966.

*(Cabrillo)

Five Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical pianist who opts for the blue-collar life. He makes showy lasses over a freeway traffic jam and a sourpuss waitress (in scenes that are played for the irresistible comedy of mad-artist-in-conflict-with-society stories) and he finally sheds a tear over the lack of communication with his dad. He is, in short, one of those characters you're supposed to identify with. The oil fields and bowling alley settings are intriguing, but are passed over lightly and

flashily, so that the film-makers, as much as the hero, seem to be slumming. The area of concentration is the acid caricatures of easy targets — old buddies, snobs, dopes — and the film falls apart when it moves to the family home, which is overcrowded with such type. The music, both classical (Schubert) and country (Wyeth), holds things together until then. With Karen Black, Susan Anspach; directed by Bob Fosse. 1970.

*(Fine Arts, 2/12 through 14)

Emmanuelle, the Joys of a Woman — Sylvia Kristi, in the sequel to EMMANUELLE, directed by Francis Giacobetti.

*(Center 3 Cinema 3)

Fantastic Planet — Animation is obviously a favorable, and as yet unexplored way to do sci-fi and fantasy subjects — a more direct

Flesh Gordon — Some of the special effects — a swan space-ship, a five-story, putty-like monster with a dry wit — are reminders of the fantasy realm of antique movie serials. However, the sense of fantasy crashes to earth with every tedious display of soft-core sex.

*(Strand)

Fistful of Dollars — The original Sergio Leone-Clint Eastwood collaboration, its cynical story lifted from Kurosawa's YUJIMBO and set into a comic book Italian impression of the American West. Very devoted to perspiration, whiskeys, squinting, and Ennio Morricone's bizarre whistles and twangs. With Gian Maria Volonte, performing under the alias of John Wells. 1966.

*(Cabrillo)

Five Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical pianist who opts for the blue-collar life. He makes showy lasses over a freeway traffic jam and a sourpuss waitress (in scenes that are played for the irresistible comedy of mad-artist-in-conflict-with-society stories) and he finally sheds a tear over the lack of communication with his dad. He is, in short, one of those characters you're supposed to identify with. The oil fields and bowling alley settings are intriguing, but are passed over lightly and

flashily, so that the film-makers, as much as the hero, seem to be slumming. The area of concentration is the acid caricatures of easy targets — old buddies, snobs, dopes — and the film falls apart when it moves to the family home, which is overcrowded with such type. The music, both classical (Schubert) and country (Wyeth), holds things together until then. With Karen Black, Susan Anspach; directed by Bob Fosse. 1970.

*(Fine Arts, 2/12 through 14)

Emmanuelle, the Joys of a Woman — Sylvia Kristi, in the sequel to EMMANUELLE, directed by Francis Giacobetti.

*(Center 3 Cinema 3)

Fantastic Planet — Animation is obviously a favorable, and as yet unexplored way to do sci-fi and fantasy subjects — a more direct

The Fortune — Both Jack Nicholson and Warren Beatty, with a creepily suave and rhythmic delivery, contribute hard-edged and stylized performances, but their study efforts look peculiarly forsaken in this shapely and

*(Strand)

Fistful of Dollars — The original Sergio Leone-Clint Eastwood collaboration, its cynical story lifted from Kurosawa's YUJIMBO and set into a comic book Italian impression of the American West. Very devoted to perspiration, whiskeys, squinting, and Ennio Morricone's bizarre whistles and twangs. With Gian Maria Volonte, performing under the alias of John Wells. 1966.

*(Cabrillo)

Five Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical pianist who opts for the blue-collar life. He makes showy lasses over a freeway traffic jam and a sourpuss waitress (in scenes that are played for the irresistible comedy of mad-artist-in-conflict-with-society stories) and he finally sheds a tear over the lack of communication with his dad. He is, in short, one of those characters you're supposed to identify with. The oil fields and bowling alley settings are intriguing, but are passed over lightly and

flashily, so that the film-makers, as much as the hero, seem to be slumming. The area of concentration is the acid caricatures of easy targets — old buddies, snobs, dopes — and the film falls apart when it moves to the family home, which is overcrowded with such type. The music, both classical (Schubert) and country (Wyeth), holds things together until then. With Karen Black, Susan Anspach; directed by Bob Fosse. 1970.

*(Fine Arts, 2/12 through 14)

Emmanuelle, the Joys of a Woman — Sylvia Kristi, in the sequel to EMMANUELLE, directed by Francis Giacobetti.

*(Center 3 Cinema 3)

Fantastic Planet — Animation is obviously a favorable, and as yet unexplored way to do sci-fi and fantasy subjects — a more direct

tender airport farewell interrupted from overhead by a bit of bird-do, a prison where one corner of the recreation yard is turned into a miniature casino. But too much of the imagination is spent on the ways of bodily harm. And what problems there were, on location

shots, smooth and light-on-the-feet, to keep up with the cross-country spring and jayriding of its two punk protagonists. Things come very easily to this petty and pretty pair: stolen cars, stolen cash, stolen kisses — as trains, homes, streets, a neighborhood, an entire town are helpfully evacuated on that there is nothing to interfere with the caper expression of hit-and-run freewheeling. This pair can grow a bit tedious for the inability to act other than with machismo, bravado, destructiveness, abusiveness, and the movie itself can grow that way as well. Its sense of fun, though, is challenging, to put it mildly. And it is handsomely photographed, in sedate color, by Bruno Nuytten, in some bracing open-air settings — a resort town in the off-season, a Corbi's man-made canal lined with trees. And in its infrequent best moments (for example, when one of the two tough circles around and around a department store detective, swapping boasts and insults), it allows you to refrain from taking sides. 1974.

*(Ken, 2/12)

La Grande Bouffe — Four satiated hedonists unite at a suburban Parisian estate, well beyond its best days, for a private gastronomy seminar — at which they literally gorge themselves, to death, in Marco Ferreri's handsome, muted, and dark comedy of gluttony, and of consumerism. As a wellspring of humor, the subject matter of ingestion and digestion has probably enjoyed a surer tone in centuries past — from Rabelais to Swifts, for instance. Advisably, Ferreri has striven to distance the material with a style — standoffish and unaffable — which can accommodate tactfully the most

*(Ken, 2/12)

La Grande Bouffe — Four satiated hedonists unite at a suburban Parisian estate, well beyond its best days, for a private gastronomy seminar — at which they literally gorge themselves, to death, in Marco Ferreri's handsome, muted, and dark comedy of gluttony, and of consumerism. As a wellspring of humor, the subject matter of ingestion and digestion has probably enjoyed a surer tone in centuries past — from Rabelais to Swifts, for instance. Advisably, Ferreri has striven to distance the material with a style — standoffish and unaffable — which can accommodate tactfully the most

*(Ken, 2/12)

La Grande Bouffe — Four satiated hedonists unite at a suburban Parisian estate, well beyond its best days, for a private gastronomy seminar — at which they literally gorge themselves, to death, in Marco Ferreri's handsome, muted, and dark comedy of gluttony, and of consumerism. As a wellspring of humor, the subject matter of ingestion and digestion has probably enjoyed a surer tone in centuries past — from Rabelais to Swifts, for instance. Advisably, Ferreri has striven to distance the material with a style — standoffish and unaffable — which can accommodate tactfully the most

*(Ken, 2/12)

La Grande Bouffe — Four satiated hedonists unite at a suburban Parisian estate, well beyond its best days, for a private gastronomy seminar — at which they literally gorge themselves, to death, in Marco Ferreri's handsome, muted, and dark comedy of gluttony, and of consumerism. As a wellspring of humor, the subject matter of ingestion and digestion has probably enjoyed a surer tone in centuries past — from Rabelais to Swifts, for instance. Advisably, Ferreri has striven to distance the material with a style — standoffish and unaffable — which can accommodate tactfully the most

*(Ken, 2/12)

La Grande Bouffe — Four satiated hedonists unite at a suburban Parisian estate, well beyond its best days, for a private gastronomy seminar — at which they literally gorge themselves, to death, in Marco Ferreri's handsome, muted, and dark comedy of gluttony, and of consumerism. As a wellspring of humor, the subject matter of ingestion and digestion has probably enjoyed a surer tone in centuries past — from Rabelais to Swifts, for instance. Advisably, Ferreri has striven to distance the material with a style — standoffish and unaffable — which can accommodate tactfully the most

*(Ken, 2/12)

La Grande Bouffe — Four satiated hedonists unite at a suburban Parisian estate, well beyond its best days, for a private gastronomy seminar — at which they literally gorge themselves, to death, in Marco Ferreri's handsome, muted, and dark comedy of gluttony, and of consumerism. As a wellspring of humor, the subject matter of ingestion and digestion has probably enjoyed a surer tone in centuries past — from Rabelais to Swifts, for instance. Advisably, Ferreri has striven to distance the material with a style — standoffish and unaffable — which can accommodate tactfully the most

*(Ken, 2/12)

La Grande Bouffe — Four satiated hedonists unite at a suburban Parisian estate, well beyond its best days, for a private gastronomy seminar — at which they literally gorge themselves, to death, in Marco Ferreri's handsome, muted, and dark comedy of gluttony, and of consumerism. As a wellspring of humor, the subject matter of ingestion and digestion has probably enjoyed a surer tone in centuries past — from Rabelais to Swifts, for instance. Advisably, Ferreri has striven to distance the material with a style — standoffish and unaffable — which can accommodate tactfully the most

*(Ken, 2/12)

*(Ken, 2/12)

The Unicorn Cinema

Evenings through Tuesday SOMETHING FOR EVERYONE

7:00 & 10:30 Harold Prince, director with Angela Lansbury in *A Mysterious Stranger*

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

8:55 pm With Monty Python's Flying Circus

A series of pungent comedy acts & musical sketches. And short film: THE CLUB

Beginning Next Wednesday THE LITTLE PRINCE FANTASTIC PLANET

7456 La Jolla Blvd. 459-5341

Surfers!

"THE COLLECTION"

5 DYNAMIC SURF & SKATEBOARD FILMS

\$2.00

for only

1. A WINTER'S TALE
2. LAST RIDE
3. THE GHETTO
4. NOVEMBER
5. SEA DAZE

PLUS a drawing for a free skateboard at each show.

ALL SHOWS 8:00 P.M.

TONIGHT
OCEAN BEACH: Collier Jr. High
4300 Valcira-off W. Pr. Loma Blvd.
near Nimz

SAT, FEB. 14
PACIFIC BEACH - P.B. Jr. High
4676 Ingraham

SUN, FEB. 15
CLAIREMONT Madison High
4890 Doliva Dr.

Nothing is wrong if it feels good.

I'm Emmanuelle.

In my new movie I will show you how to enjoy the new morality. If everybody else is taking part in today's new sensual freedom, why should you be left out? You have every right to pleasure.

This is my life style. Make it yours.

THE ALL NEW Emmanuelle The Joys of a Woman

...nothing is wrong if it feels good.

Exclusive Engagement!

Shows at—
2:30, 4:15, 6, 7:45, 9:30

#3

Interstate 8 at Stadium Way—Free Parking

NO ONE UNDER 18 ADMITTED

KEN CINEMA
4061 Adams Avenue 281-5909

FRI.-SAT., FEB. 13-14
WHO'S AFRAID OF VIRGINIA WOOLF?
HILTON HILLMAN

Woolf (Fri 8:30/Sat 9:30)
Band (Fri 6:30, 11/Sat 7:30)

SUN.-TUE., FEB. 15-17
THE KING OF HEARTS
ALAN BATES
COLOR TECHNICOLOR

Hearts (Sun 5:30/Mon-Tues 8:30)
Ban (Sun 3:30, 10:30/Mon-Tues 7:30, 10:30)

WED.-THUR., FEB. 18-19
PAUL SCOFIELD PETER BROOK King Lear
Roman Polanski's
MACBETH
Lear (Wed-Thur 9:30)
Macbeth (Wed-Thur 7:30)

PINK FLAMINGOS — plays midnight on Saturday

BARRY LYNDON

"Best Film of the Year"

Written by the screen and directed by STANLEY KUBRICK

Starring "RYAN O'NEAL" "MARISA BERENSON"

PG-13: Some Material May Be Inappropriate for Children Under 13

NOW PLAYING!

VALLEY CIRCLE
MADISON VALLEY CIRCLE 247-5971

EXCLUSIVE ENGAGEMENT

Super Trails—Hot Horses
Special \$2/hr. Tues-Fri
\$3.50 1st/hr Sat-Sun-Holidays
Give us a call
9am til dark
The Stable at Stallion Oaks
in Descanso
445-5035

55th & El Cajon Blvd.
583-4524 Gotta be 21

Friday, February 20, 8:30 p.m.
Mandeville Auditorium
Students \$3, Gen. Admission \$4.50
Tickets: UCSD Box Office 452-4090

any night of the
serve vegetable

TANIT
Produced & Narrated IN PERSON by
PHILIP WALKER
Reserved Seats: \$3.75 & \$3.50 at Mirror
Agencies, Highlander Stores and Center
R.O. 226-6610. (Student Military Rush-
1 hour before show - \$2.00)
SERIES TICKET - 4 SHOWS - \$11.20

MAR 16: AMERICA'S SECRET PLACES

Civic Theatre

*Must currently be employed by a public school district
\$100 weekly compensation
Part time—10 hours per week
CALL
232-6324
ASK FOR MR. GOULD

5504 La Jolla Blvd. 459-1877

965 GRAND PACIFIC BEACH
270-7928 Mon-Sat 10-7 p.m.

OPEN 7:30 AM to 9 PM WEEKDAYS, 9-9 SAT & SUN

234-4604

Carol, like Susan, is small. She



GAY CATHOLICS: Dignity mass and potluck supper, Saturday, February 14, 7:30 p.m., 2422 Congress Street, Old Town. Come and celebrate with us. For information on other events, write Dignity, P.O. Box 19071, San Diego, 92119, or call 448-6384.

SAN DIEGO Community Church welcomes all citizens not now having a church home. Services 10:45 a.m. Sunday, 840 Santa Clara Place. Parking Santa Clara Point.

THE PARADISE—gallery of erotic art— is presenting work by: Gayland Morey, Murray, M.E.B. 2221 Bacon, Ocean Beach, 224-7462.

FEMALE SEXUALITY. Discussion led by Lois Kessler, SDSU faculty member, and films on forms of sexual expression, Sunday, February 15, 7:30 p.m. Beach Area Community Clinic, 3705 Mission Boulevard 488-8325.

IF YOU FOUND my blue denim cap at the 10 p.m. Patti Smith show last Tuesday, please send it to Eliot, 3445 28th Street, San Diego, 92104.

CRISIS HOUSE in El Cajon needs volunteers for hotline counseling, transportation, publicity, and food procurement. Six-month commitment required. 444-1194.

CRAFTS-PEOPLE, especially leatherworkers, seamstresses, furniture-makers: Many Hands Creative Arts Cooperative is now accepting applications for membership. Bring examples of your work to 6350 E.

JOIN THE BIGGEST loadie listening audience in San Diego, featuring George of the Jungle, Weird Marvin, Lakeside Linda, and Erik von Zimm.

USED WARM CLOTHES, food, needed for the poor of Tijuana. Give to the Basurero Project House.

FIELD EXPERIENCE opportunity for students of social/behavioral sciences in residential youth treat-

SAN DIEGO Community Church welcomes all citizens not now having

a church home. Services 10:45 a.m. Sunday, 840 Santa Clara Place. Parking Santa Clara Point.

er



See and play them all!

ABOUT EVERYONE

CO.

Pacific Beach



100

And the inmates were let out to play.
Limericks they'd sing,
As they danced in a ring
'Neath the moon over old Mission Bay.

ALL ENTRIES MUST SOMEHOW REFER TO SOMETHING ABOUT CALIFORNIA

ENTRY DEADLINE: Friday, February 20, 1976.
Only one entry per envelope.
Send your winning entry to the Reader Editors. Their

Entries will be judged by the Reader editors. Their decision will be final, and they won't discuss it with you, so don't call.

Winners and entries selected for publication will

Post Office box 88805
San Diego, California 92138

You must include name,

appear in the February 26 issue of the Reader. _____ address and phone number



Fender

There's a *Fender* for just about everyone

GARY MUSIC CO.

Operated by Musicians for Musicians

4429 Cass Street 272-2021 Pacific Beach



Blue Ridge Music

LESSONS

C F MARTIN
GUILD
MOSSMAN
PEAVEY
A K G
SHURE

REPAIRS

OVATION
DOBRO
IBANEZ
TAKI-MINE
SIGMA
JIDA

DISCOUNT PRICES

BLUEGRASS AND TRADITIONAL RECORDS

501 S. South Hwy. 101
Elyria, Ohio 44024
(714) 753-1775



POOR MAN SPECIALS!

MON: BAR-B-Q PRIME RIB BONES
WITH SALAD... 4/89¢ • 6 PM ON

TUES: PRIME RIB SANDWICH
WITH A JUS & SALAD... 4/9¢ 6 PM ON
"BETTER THAN BULL'S"

WED: SPAGHETTI
WITH SALAD & BREAD... 25¢ • 6 PM ON

THUR: TORTAS • 25¢
WITH BEANS ADD 10¢
(SORRY NO FOOD TO GO)

FRI: 50¢ PITCHERS • 2-6 PM
HAPPY HOUR EVERY DAY

6344 EL CAJON BLVD. • 287-3670

Liquidation Sale ALL MEN'S SHOES \$10 OFF

QUALITY BRANDS
WHILE THEY LAST
Verde • Jarman • San Remo

the casual pair

1765 Garnet Ave. Pacific Beach
274-1471

LOWEST PRICED RADIAL TIRES IN TOWN MICHELIN SEMPER PIRELLI

MS MOTORING SHOP

926 TURQUOISE PACIFIC BEACH 488-0515

I WANT to purchase complete magic show, or good individual trick. Must be reasonable. Call the Wizard, 280-7670.

WANT FOUR-WHEEL drive vehicle or Honda 305. 421-9977.

NEWSPAPERS FROM 1974 and 1975, all or part. L.A. Times or any paper, willing to pay money. Mike, 276-7315.

I WANT a demolished Martin guitar, a suede sport coat, size 40, and a VHS tape, Sony T.V., and highly paid dangerous work. My, 484-0844 evenings.

WORKING ROCKWELL 10' table saw, high horsepower, old & swab for sale. Call for more information. 484-0844 evenings.

USED DYNAGYM 287-3220, evenings.

GOOD QUALITY, used backpack, one liter jet top, surfboard bag, 9-footer. 452-8540 or 789-3197.

Cars

VW CAMPER BED, rear seat from 1967, 1968, 1969, old and new buses. 325-299-7845.

WANT 1970 or newer Dodge van that needs an engine. Must be in good condition. 582-3117.

STURDY PLYWOOD home-built camper shell for 8' stepside half-ton pickup. 565-2139.

DISTRIBUTOR-Mallory, dual-point, complete, fits all Chevy V-8's, 10, 20, 25, 30, 3500 cc. 287-3197.

AIR CONDITIONER for Volkswagen squareback or fatback, dealer's manual under dash. 287-3197, 287-3197 or best offer. 270-7416.

1971 TOYOTA four-door automatic, 1900, 34,000 miles, new paint, head and valve jobs. Runs great. 15100. Kats, 224-5031 or 224-4711.

1971 VOLKSWAGEN, automatic, radials, new battery, excellent condition. 1900, 436-5342. Encinitas.

MAGS BRAND new, 15x7, U.S. Ind. cast aluminum, will fit many General Motors. Worth \$35 each, both for only \$35. 278-6302, evenings 5-9 p.m.

WANT VAN, mechanically sound, older, inexpensive, six-cylinder, closed van, suitable for towing trailer, holding diving and skiing stuff. 454-7347.

CUSTOM CAB over camper for Datsun pickup. Must see. 5000. David, 366 Ocean Front Walk, Mission Beach.

1973 OPEL MANTA, 34,000 miles, radials, sunroof, four-speed, excellent condition. 273-3089, after 6 p.m.

1973 VW THING, low mileage, very good condition, \$1850 or best offer.

1969 TOYOTA CORONA four-speed, superb condition, rebuilt engine, 1900, 102,000 miles. 54, 226-8500, alternator, muffler, battery. 14195, 270-1295.

1962 Chevy station wagon. Second owner, six-cylinder, new tires and brakes. 481-0844, excellent condition, 3650, 224-9813.

1971 VW VAN, very fine, white/tan, sunroof, rebuilt engine, excellent condition. 52500, Ed, 224-5685, after 6 p.m.

1971 PORSCHE 914, Michelin SAs, clean and fast, 33500, 236-9126, keep trying.

1966 DODGE half-ton pickup, new brakes and shocks, V-8 four-speed, heavy duty suspension, two auxiliary tanks, single carburetor, 1977 registration, \$1200. Terry, 262-8106.

1972 DATSUN 510 station wagon, four-speed, 45,000 miles, \$2000, 264-5767, days, 278-9731, evenings.

1972 VISTACRUISER, loaded, automatic, \$2300, 294-5767, days, 278-9731, evenings.

1972 DATSUN, two-door, 510 automatic, air conditioning, good condition, must see. Bill, 434-0538 or 225-9703. Messages 54, 226-8500.

1964 VW BUS with camper windows, needs body and engine work. It's running. \$600. Don, 263-2972.

1965 VW pancake engine, 1500cc, completely rebuilt with new bearings, valves, rings. Rebuilt cam and lifters, rebuilt carburetors and generator. \$400. Dave, 263-8819.

I AM DESPERATE. Looking for van in the \$1500 price range. VW or Dodge. Runny, 489-3356, keep trying.

1969 SAAB 96, strong motor, over 20 miles per gallon, new tires, radials, \$1500 or as, \$1150 with new tires. 453-1865.

1975 FORD Pinto Hatchback, good condition, 10,000 miles, stick, four-cylinder. Ron, 270-7194.

1973 VW Super Beetle with low miles, excellent condition, 26000, 297-1726.

1963 Chevy station wagon, good for touring and camping. Brand new battery, smog device. Must sell, 287-3197 or best offer. 287-3197, Michael, 295-8116.

February 12 - February 18, 1976

WHOLESALE Beads

also retail accounts welcomed...
over 1500 types
of all materials
We drill turquoise

GENERAL REPAIR
Room 506, 320 "E" Street
215-0100
Tuesday-Saturday, 12-5:30
worth the trip downtown

Mother said for you to call US...

through the
looking-glass

Portrait and Illustrative
Photography
2731 SHELTER ISLAND DR.
SUITE B 223-6766

GREEK Catering

Try something exotic, something different, something that the Athens Market prepare and serve, at your home, anything from the most delightful hors d'oeuvres to a complete Greek meal. For details call 234-1955.

Athens Market
114 "E" Street
Downtown San Diego

DIVORCE

Guaranteed
\$70
plus filing fee...
FREE INFORMATION
In home service
Call 440-5896, 24 hrs.
SERVICES UNLIMITED

WELDING

1969 CAMARO, 307 cubic inch engine, power steering, automatic transmission, power brakes, radio, heater, air conditioning, low mileage. Make offer. 225-0100 or 443-2213.

1968 AMC Rebel V-8 automatic transmission, power steering, clean interior, 73,000 miles. Runs well. \$500 or make offer. 263-4061.

1970 MGB-GT, wire wheels, R/R, 48,000 miles. \$2400. Paul, 453-6550. Also 481-9706 evs.

1960 VW VAN, good engine, paneled interior, needs bodywork. Best offer. 4273 Daves, Pacific Beach, 270-2648.

'66 EL CAMINO 4 speed, post-traction, new paint, rebuilt engine 236, gem top shell, carpet, maps. 583-2698.

ENGLISH Ford Corina GT, 1967, 2 door, 4 speed, radio, heater, new paint, good tires, runs fine. Good value. 287-3197.

1965 VW SQUAREBACK, rebuilt engine, standard transmission, good condition, excellent gas mileage. \$1100. 583-0937 after 5 p.m. on week days, anytime on weekends.

VW BUS, 40 horsepower, 1200 cc, 1960 commuter without camping interior. Needs brakes, paint, fixing up. Will barter. \$600 or best offer. 488-7844.

1968 ALSTIN HEALEY Sprite, new, top, transmission, rear and front, mag, roll bar, and top. Custom interior and paint. Asking \$1495. 287-4647.

CREATIVE IRON DESIGNS
for the home, office, or store.
Gates, fences, window guards,
Truck racks, trailer hitches,
bumper guards
Reasonable rates
4972A CA Pacific Beach
488-6640
Iron Crafts

February 12 - February 18, 1976

CAMERA REPAIRS

We're one of the largest repair organizations in the country, offering factory trained technicians.

also stores in Pasadena,
Garden Grove, Torrance
General Camera Repair
5275 El Cajon Blvd.
583-8300

POLAROID authorized
service centers

the bead bag

has new hours
tuesday-friday 12:30-30
saturday 10:30-30
3636 30th st. san diego
299-4780

SWAP-A- TAPE

We also carry a good selection of new records and tapes. Credit in trade for your old records and tapes.

at the college area
SWAP-A-TAPE
4841 College Ave.
Corner of College & El Cajon Blvs.
287-8018
104 Mon-Fri
'til 6 on Sat. and Sun.

SUNDAY CHAMPAGNE BRUNCH \$2.75

A glass of champagne
Hungarian-style eggs -
scrambled eggs and sausage mit
piquant paprika and green
pepper sauce.
Fresh Fruit Cup
Homemade German Coffee Cake
Coffee, Tea or Milk
Schnitzelbank
1037 Prospect, La Jolla 454-5671

LAW

Cabrillo Pacific
University
NOW
ACCEPTING
APPLICATIONS
Graduates receive
J.D. Degree
and qualify to take
California Bar Exam
Approved for
veterans
For information call
5607666
3620 Aero Court
San Diego 92123

1972 VW Super Beetle, yellow, sunroof, 4 speed, steel belted radials, extra. Excellent condition. 271-5454. For appointment, call 283-9736.

TIRES: Semperit, Michelin, Pirelli - lowest prices in town. The Motoring Shop, 526 Turquoise, Pacific Beach, 488-0515.

72 JAVELIN SS. Fully loaded, excellent condition. \$2400 or best offer. Days, 222-1212, evs. 748-7869.

72 TOYOTA CELICA 4 speed, Am.Fm., new tape and Michelin original center. Must see to appreciate. Best offer over \$2500, 463-9286.

Bikes

1971 YAMAHA 350. Excellent condition, with rebuilt motor. Will consider offer or trade. 225-9090 or 488-3465.

SCHWINN VARSITY ten-speed, perfect working order, new brakes, 20" frame, fully adjustable. Two years old, \$75. Jim, 755-3624.

MIZUTANI TEN-SPEED, 24" frame, steel, extra, sprockets. Suntour equipped, alloy crank with 100-110-120-130-140-150-160-170-180-190-200-210-220-230-240-250-260-270-280-290-300-310-320-330-340-350-360-370-380-390-400-410-420-430-440-450-460-470-480-490-500-510-520-530-540-550-560-570-580-590-600-610-620-630-640-650-660-670-680-690-700-710-720-730-740-750-760-770-780-790-800-810-820-830-840-850-860-870-880-890-900-910-920-930-940-950-960-970-980-990-1000-1010-1020-1030-1040-1050-1060-1070-1080-1090-1100-1110-1120-1130-1140-1150-1160-1170-1180-1190-1200-1210-1220-1230-1240-1250-1260-1270-1280-1290-1300-1310-1320-1330-1340-1350-1360-1370-1380-1390-1400-1410-1420-1430-1440-1450-1460-1470-1480-1490-1500-1510-1520-1530-1540-1550-1560-1570-1580-1590-1600-1610-1620-1630-1640-1650-1660-1670-1680-1690-1700-1710-1720-1730-1740-1750-1760-1770-1780-1790-1800-1810-1820-1830-1840-1850-1860-1870-1880-1890-1900-1910-1920-1930-1940-1950-1960-1970-1980-1990-2000-2010-2020-2030-2040-2050-2060-2070-2080-2090-2100-2110-2120-2130-2140-2150-2160-2170-2180-2190-2200-2210-2220-2230-2240-2250-2260-2270-2280-2290-2300-2310-2320-2330-2340-2350-2360-2370-2380-2390-2400-2410-2420-2430-2440-2450-2460-2470-2480-2490-2500-2510-2520-2530-2540-2550-2560-2570-2580-2590-2600-2610-2620-2630-2640-2650-2660-2670-2680-2690-2700-2710-2720-2730-2740-2750-2760-2770-2780-2790-2800-2810-2820-2830-2840-2850-2860-2870-2880-2890-2900-2910-2920-2930-2940-2950-2960-2970-2980-2990-3000-3010-3020-3030-3040-3050-3060-3070-3080-3090-3100-3110-3120-3130-3140-3150-3160-3170-3180-3190-3200-3210-3220-3230-3240-3250-3260-3270-3280-3290-3300-3310-3320-3330-3340-3350-3360-3370-3380-3390-3400-3410-3420-3430-3440-3450-3460-3470-3480-3490-3500-3510-3520-3530-3540-3550-3560-3570-3580-3590-3600-3610-3620-3630-3640-3650-3660-3670-3680-3690-3700-3710-3720-3730-3740-3750-3760-3770-3780-3790-3800-3810-3820-3830-3840-3850-3860-3870-3880-3890-3900-3910-3920-3930-3940-3950-3960-3970-3980-3990-4000-4010-4020-4030-4040-4050-4060-4070-4080-4090-4100-4110-4120-4130-4140-4150-4160-4170-4180-4190-4200-4210-4220-4230-4240-4250-4260-4270-4280-4290-4300-4310-4320-4330-4340-4350-4360-4370-4380-4390-4400-4410-4420-4430-4440-4450-4460-4470-4480-4490-4500-4510-4520-4530-4540-4550-4560-4570-4580-4590-4600-4610-4620-4630-4640-4650-4660-4670-4680-4690-4700-4710-4720-4730-4740-4750-4760-4770-4780-4790-4800-4810-4820-4830-4840-4850-4860-4870-4880-4890-4900-4910-4920-4930-4940-4950-4960-4970-4980-4990-5000-5010-5020-5030-5040-5050-5060-5070-5080-5090-5100-5110-5120-5130-5140-5150-5160-5170-5180-5190-5200-5210-5220-5230-5240-5250-5260-5270-5280-5290-5300-5310-5320-5330-5340-5350-5360-5370-5380-5390-5400-5410-5420-5430-5440-5450-5460-5470-5480-5490-5500-5510-5520-5530-5540-5550-5560-5570-5580-5590-5600-5610-5620-5630-5640-5650-5660-5670-5680-5690-5700-5710-5720-5730-5740-5750-5760-5770-5780-5790-5800-5810-5820-5830-5840-5850-5860-5870-5880-5890-5900-5910-5920-5930-5940-5950-5960-5970-5980-5990-6000-6010-6020-6030-6040-6050-6060-6070-6080-6090-6100-6110-6120-6130-6140-6150-6160-6170-6180-6190-6200-6210-6220-6230-6240-6250-6260-6270-6280-6290-6300-6310-6320-6330-6340-6350-6360-6370-6380-6390-6400-6410-6420-6430-6440-6450-6460-6470-6480-6490-6500-6510-6520-6530-6540-6550-6560-6570-6580-6590-6600-6610-6620-6630-6640-6650-6660-6670-6680-6690-6700-6710-6720-6730-6740-6750-6760-6770-6780-6790-6800-6810-6820-6830-6840-6850-6860-6870-6880-6890-6900-6910-6920-6930-6940-6950-6960-6970-6980-6990-7000-7010-7020-7030-7040-7050-7060-7070-7080-7090-7100-7110-7120-7130-7140-7150-7160-7170-7180-7190-7200-7210-7220-7230-7240-7250-7260-7270-7280-7290-7300-7310-7320-7330-7340-7350-7360-7370-7380-7390-7400-7410-7420-7430-7440-7450-7460-7470-7480-7490-7500-7510-7520-7530-7540-7550-7560-7570-7580-7590-7600-7610-7620-7630-7640-7650-7660-7670-7680-7690-7700-7710-7720-7730-7740-7750-7760-7770-7780-7790-7800-7810-7820-7830-7840-7850-7860-7870-7880-7890-7900-7910-7920-7930-7940-7950-7960-7970-7980-7990-8000-8010-8020-8030-8040-8050-8060-8070-8080-8090-8100-8110-8120-8130-8140-8150-8160-8170-8180-8190-8200-8210-8220-8230-8240-8250-8260-8270-8280-8290-8300-8310-8320-8330-8340-8350-8360-8370-8380-8390-8400-8410-8420-8430-8440-8450-8460-8470-8480-8490-8500-8510-8520-8530-8540-8550-8560-8570-8580-8590-8600-8610-8620-8630-8640-8650-8660-8670-8680-8690-8700-8710-8720-8730-8740-8750-8760-8770-8780-8790-8800-8810-8820-8830-8840-8850-8860-8870-8880-8890-8900-8910-8920-8930-8940-8950-8960-8970-8980-8990-9000-9010-9020-9030-9040-9050-9060-9070-9080-9090-9100-9110-9120-9130-9140-9150-9160-9170-9180-9190-9200-9210-9220-9230-9240-9250-9260-9270-9280-9290-9300-9310-9320-9330-9340-9350-9360-9370-9380-9390-9400-9410-9420-9430-9440-9450-9460-9470-9480-9490-9500-9510-9520-9530-9540-9550-9560-9570-9580-9590-9600-9610-9620-9630-9640-9650-9660-9670-9680-9690-9700-9710-9720-9730-9740-9750-9760-9770-9780-9790-9800-9810-9820-9830-9840-9850-9860-9870-9880-9890-9900-9910-9920-9930-9940-9950-9960-9970-9980-9990-10000-10010-10020-10030-10040-10050-10060-10070-10080-10090-10100-10110-10120-10130-10140-10150-10160-10170-10180-10190-10200-10210-10220-10230-10240-10250-10260-10270-10280-10290-10300-10310-10320-10330-10340-10350-10360-10370-10380-10390-10400-10410-10420-10430-10440-10450-10460-10470-10480-10490-10500-10510-10520-10530-10540-10550-10560-10570-10580-10590-10600-10610-10620-10630-10640-10650-10660-10670-10680-10690-10700-10710-10720-10730-10740-10750-10760-10770-10780-10790-10800-10810-10820-10830-10840-10850-10860-10870-10880-10890-10900-10910-10920-10930-10940-10950-10960-10970-10980-10990-11000-11010-11020-11030-11040-11050-11060-11070-11080-11090-11100-11110-11120-11130-11140-11150-11160-11170-11180-11190-11200-11210-11220-11230-11240-11250-11260-11270-11280-11290-11300-11310-11320-11330-11340-11350-11360-11370-11380-11390-11400-11410-11420-11430-11440-11450-11460-11470-11480-11490-11500-11510-11520-11530-11540-11550-11560-11570-11580-11590-11600-11610-11620-11630-11640-11650-11660-11670-11680-11690-11700-11710-11720-11730-11740-11750-11760-11770-11780-11790-11800-11810-11820-11830-11840-11850-11860-11870-11880-11890-11900-11910-11920-11930-11940-11950-11960-11970-11980-11990-12000-12010-12020-12030-12040-12050-12060-12070-12080-12090-12100-12110-12120-12130-12140-12150-12160-12170-12180-12190-12200-12210-12220-12230-12240-12250-12260-12270-12280-12290-12300-12310-12320-12330-12340-12350-12360-12370-12380-12390-12400-12410-12420-12430-12440-12450-12460-12470-12480-12490-12500-12510-12520-12530-12540-12550-12560-12570-12580-12590-12600-12610-12620-12630-12640-12650-12660-12670-12680-12690-12700-12710-12720-12730-12740-12750-12760-12770-12780-12790-12800

NON-SEXUAL, therapeutic massage for nerve and muscle relaxation, better circulation, and centering of energies. Lynnda, 488-6082.

WE MAKE THE waterbeds you see in stores. Four-poster waterbeds can be yours at a 30 per cent savings, for only \$159, a savings of \$100. Visit Beau Gentry's Custom Furniture at 10330 Mission Grove Road, Santee.

VW TUNE-UP, \$17.95. Compare prices, save money. By appointment. We tune home or mobile. Reliable, experienced, honest service. Weekly. Cheryl 276-6228 or Mary 360-3840.

HOUSEWORK A BORE? Leave it to us and it is no more. Reliable, experienced maid service. Weekly. Cheryl 276-6228 or Mary 360-3840.

CHINESE FOOD right here in Del Mar. Leo's Grocery specializes in Oriental food. Most hot, Chai Siew Bro, fresh egg roll, roast duck and Chinese sausage. 1449 Camino Del Mar, Del Mar, 381-0752.

Jobs

ENVIRONMENTAL consultant needs full or part time help in environmental research, report writing. Professional, bachelor's or higher degree, scientific field. Send resume, P.O. Box A-8045, San Diego, 92138.

THE ANGLISCOT is in town. Plant naturalization, bright, intelligent, wants good money for good work. Media, advertising, or sales people might like to use my alluring accent! George Morton, 3866 Orange Street, San Diego, 92101.

RESPONSIBLE YOUNG man to learn singing 50 foot sailboat, sailor, own, live aboard, local waters. Kelly, 224-2125.

WANT LEAD guitar or good organist for experienced rock band, must sing, guaranteed club work. Rich, 298-3141.

AGENCY ADMINISTRATOR for planning and coordination. Advanced experience in community organization and administration. \$700/month minimum. Send resume, Community Congress, 621 Fourth Avenue, San Diego.

NEED CHILD CARE weekends for two-year-old girl in La Jolla area. Will trade your child care during week or day minimal wage. Becky, 223-0522.

BECKY, 23, and Jerusha, 2, seek centring position in La Jolla with housing provided. Experienced and appreciative. Part-time job necessary moving to your community. 223-0522.

COMPUTER programming work wanted. Experienced in scientific and commercial applications. Languages include Fortran, Cobol, PL-1, RPG, and IBM Assembler. 274-6640.

WANT PART-TIME bicycle mechanic. Must apply at Hamel's Bike Shop, 104 Ventura Place, Mission Beach.

WRITERS We pay for your work. Up to \$40 paid for feature stories. Send any submissions to the Editor, Reader, P.O. Box 80803, San Diego, 92138. Enclose a self-addressed, stamped envelope.

FEMALE VOCALIST needed. Must be a singer, must have good stage presence. 283-3874.

LANDSCAPE construction teacher wanted. Position, \$9.72 per hour. Must have agriculture credential. Chuck, 789-1142.

LEAD GUITARIST, sing rhythm and plays slide. Have much experience, excellent equipment. I want to work with an established group and make money! Steve, 21, 466-0966.

DRIVER WANTED with one-on-one to load and haul our new paper from Del Mar area. \$8.00, 136-5433.

WANT TO CREW, ready to sail any where, preferably, sail. Hawaii, Minnesota, experience. Eager, very able to work hard. Craig, 20, 488-2765.

ENK TECHNICIAN, vectorcolor, gram, halftone, monitors, medical stress, masters, pacemaker, battery check, photodiagnostics. Three weeks experience. Veteran. Request resume, 1163, Brian Street, Apartment B, San Diego, 92101 234-2475.

NEED A JOB? Lack education? Contact the Career Counseling Service for Counseling testing, etc. at 1744 Euclid Avenue, San Diego, or phone 263-7251. No fee.

LICENSED DRIVER-SECRETARY to assist Mexican Rtl Tour executive. Self-perceptive, fast learner over 25. Phone Turner, 266-4796, for personal interview application. No phone interview. \$700/month minimum. Send resume, Community Congress, 621 Fourth Avenue, San Diego.

NEED CHILD CARE weekends for two-year-old girl in La Jolla area. Will trade your child care during week or day minimal wage. Becky, 223-0522.

BECKY, 23, and Jerusha, 2, seek centring position in La Jolla with housing provided. Experienced and appreciative. Part-time job necessary moving to your community. 223-0522.

COMMERCIAL ARTIST available for layouts, illustration, art production, photography, on a freelance basis. Fifteen years advertising agency experience. Dan, 298-3648.

VERY DEPENDABLE hard worker, age 20, 6'4", two years in law enforcement in college, wants to settle in San Diego. Needs job while establishing residence. To be can to school here in 1977. Excellent references. 297-6998, evenings.

TALL, STRONG and very reliable, sixteen years old, summer job. References available. 297-6998, evenings.

CREW AVAILABLE Male, 20, experienced local sailor needs to crew on boat for Hawaii around March 1-4. 852-4540 or 789-1197.

Sports

TWELVE METER remote control boat, includes hull, deck with hatch and lead weight. Kit form, number, 103, 575-270-7416.

WANT CROSS-COUNTRY skiing equipment. Boots, poles, skis, bind, and lead weight. Kit form, number, 103, 575-270-7416.

MANY ITEMS, diving gear, snow skis, bindings, poles, 16' boat with trailer, 35 horsepower outboard. Doug, 272-1692.

TRIMARAN, 17', trim, complete, 6975, Catalina, hull, 12' with trailer, plans, \$65, 286-6455.

SKIS, \$15, Great for learning. Boots, skis, 6'5", women's 8-8.5, \$15. Both skis and boots with boot tips. \$26. Jim, 299-3433 or 276-3353, evenings.

SPEARGUN, Nemrod Commander, pneumatic, never used, best offer. Randy, 468-2918.

MARAN BACKPACK, two removable packs, ski strap, lightweight, with waist belt. Excellent condition, used twice, \$120 new, asking \$100 or less. Offer, Jim, 488-7190.

SURFERS, ANYONE interested in traveling to Hawaii and Guam for surfing, diving, waterskiing, water fun? Call Joseph, 466-0077.

MEN'S GOLF CLUBS, three Tyler Woods and five Mark II iron numbers 2, 4, 7, 9 and putter, \$320. 454-5519.

WETSUIT, 3/16" farmer johns, wetsuit, almost new, \$65. Navy, 63, 247-8246.

SKATEBOARD, clear Lekan flex board, 24". Chicago trucks, Roller Sport Racing Slick wheel. \$25, 453-4361.

SAILBOAT, 24', needs work, \$150, 454-2001 or 235-6176.

CLASSIC 9-foot Seagull surfboard, excellent winged pintail, \$85. Alcohol stone. Homestrand, Golden-Marine, good condition, boat, camp, canoe. Convert to ketchikan. \$50, 488-8255.

GOLF CLUBS, bag, 1 and 3 woods, 3, 5, 6, 7, 8, 9 irons. Nice beginner set, \$20. Steve, 272-7589.

BACKPACKING tent, Alpine Design's Eco 1, roomy two-man, complete with rain fly, aluminum poles and stakes, excellent condition, cost new, \$135, sell for \$95.

UNICYCLE, 20", \$15. Girl's one-speed bicycle, \$12. Exercise, \$20. Rowing exerciser, \$15, 453-1463.

GOLF CLUBS, 1975 Titleist matched set, 2-aw, 1, 3, 4, 5 woods, \$150, 287-2925.

U.S. DIVER'S BEST, still in boxes, black tank, 72", with valve, black chrome regulator, with pressure gauge, 200 lbs. weight belt, knife, wetsuit, 273-3746.

TRIMARAN, 17', 3995, 298-6455.

SURFBOARD, 9', Gordon and Smith "Magic Rider, 7'2", all things well repaired, \$60. Steve, 272-7889.

KNEISSEL BLUE STAR ski, 155cm, with bindings, \$26. Large men's ski boots, \$40. \$135. Trunk hook ski rack, \$55, 299-1496.

GOLF CLUBS, left-handed, Spalding Executive, complete set. Like new. Diver's gear gun and reel, 47" barrel, \$35. COZ gun, 274-8889.

SURFBOARD, 9'1", blue and white, hotdog shape, laminated wood fin, 10", long, \$20, 488-1263.

GOLF CLUBS, PGA Ryder Cup II. Stiff shaft, 21 iron through pitching wedge. Excellent condition. \$240 value for \$65, 450-0489.

1974 MONTGOMERY 17-foot loose cabin, sleeps three, 400 pound boat, 2000 lbs. motor, leather upholstery, 141, days 436-4529, after 5.

MALIE ROOMMATE wanted to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

TEARDROP CAMPING trailer with bugie tank and stove, \$290. 297-2971.

February 12, February 18, 1976

SAILBOATS, 20' fibreglass conversion with 35 masts, rigging and sails. Needs work, \$300, 197. Barbou Oceanic, needs work, \$250, 12. Penquin, 297-7648.

SURFBOARD, Channin 8'6", light-colored on tail, excellent condition, \$150, 452-0866, after 6 p.m.

PERCE SIMPSON roof, Gulfstream model, 1954-2001 or 235-6176.

INTRODUCING AAU athletic footwear. We give you the AAU endorsement of the American Athletic Union of the United States. We carry a complete line of competitive and leisure styles for the entire family. Quality footwear at prices far below our competitors. Rober's Athletic Footwear, 5649 La Jolla Boulevard, Bird Rock area, 454-9750.

SAILBOAT, 1975 Pearson 26 with trailer, outdoor, -sails, compass, anchor, life lines, etc., \$11,200. Alex, 454-2001 or 235-6176.

Housing

LARGE GARAGE for rent, \$40 month, Pacific Beach, 272-1917.

THERE MUST be some good person who has a spare guest room. Teaching room, help on premises, best offer, 454-1819.

HOUSE FOR RENT, two-bedroom, good location, adults, no pets, 582-2297.

FEMALE ROOMMATE wanted. Two-bedroom townhouse in Mission Valley overlooking San Diego River, \$125/month. Mary, 299-8107, 236-6083, 7-430.

FEMALE ROOMMATE needed to share two-bedroom house in Ocean Beach, \$100 plus half utilities. 223-6925.

FEMALE ROOMMATE to share two-bedroom house, \$110 plus half utilities. Personal and social only, not by phone. Zooty, 296-7456.

ONE LARGE bedroom, furnished, six built-in drawers, storage space, three kitchen, good location near El Cajon bus. Woman preferred. 223-3257. References.

SHARE CARDIFF condominium. Equal privileges, quiet, close to all recreation privileges, \$125 monthly, 452-1900, extension 141, days 436-4529, after 5.

MALIE ROOMMATE wanted to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

TEARDROP CAMPING trailer with bugie tank and stove, \$290. 297-2971.

HOUSE FOR RENT, two-bedroom, good location, adults, no pets, 582-2297.

FEMALE ROOMMATE wanted. Two-bedroom townhouse in Mission Valley overlooking San Diego River, \$125/month. Mary, 299-8107, 236-6083, 7-430.

FEMALE ROOMMATE needed to share two-bedroom house in Ocean Beach, \$100 plus half utilities. 223-6925.

FEMALE ROOMMATE to share two-bedroom house, \$110 plus half utilities. Personal and social only, not by phone. Zooty, 296-7456.

ONE LARGE bedroom, furnished, six built-in drawers, storage space, three kitchen, good location near El Cajon bus. Woman preferred. 223-3257. References.

SHARE CARDIFF condominium. Equal privileges, quiet, close to all recreation privileges, \$125 monthly, 452-1900, extension 141, days 436-4529, after 5.

February 12, February 18, 1976

MALE LAW student needs to rent by March 1, two-bedroom house with yard for car, in Hillcrest, Mission Hills or Balboa Park area. 296-6593.

OWN ROOM in Pacific Beach, woman looking for a third car. 296-6593.

HOUSE TO share, College Grove area, \$80 or \$83 month plus security and utilities. Peaceful street, pet okay, 264-5143.

LARGE ROOM for rent, college area, two closets, private bath, pet distance to SDSU, 287-8124.

ROOMMATE WANTED, preferably female, in Ocean Beach. Can either be a roomer or a tenant. Current one bedroom, 225-8924.

WORKING PERSON, preferably female, needed to share Ocean Beach home with male, \$100 includes all no kids, pets, or transients. Tom, 272-0283.

MOTHER WITH two children needs roommate to share three-bedroom house in Pacific Beach. Child and small pet permitted. \$100/month, 272-1917.

NEGOTIABLE RENT, comfortable, light, unfurnished private room. Hillcrest area. Bachelor offers amiable mature female reduced rent for occasional cooking chores. P.O. Box 2324, San Diego, 92103.

WILL SHARE with another female, an attractive, furnished, two-bedroom, 2-1/2 bath home near Scripps Institution of Oceanography, \$200/month, 459-5614.

WANT YOUNG male, approximately 5'8", 125 pounds, as roommate and model for sketching. Large house and pool, \$100/month. Art, 282-0186.

WILL SHARE my Hillcrest home with amiable, amusing female part 30 who enjoys cooking, will share chores, joy and sorrow. Private unfurnished bedroom, \$125/month. Personal and social only, not by phone. Zooty, 296-7456.

ROOMMATE WANTED, own room in spacious Mira Mesa home. Washer, dryer, color T.V., \$125. Includes utilities and phone. Jeff, 566-4440.

FEMALE WANTED to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

TEARDROP CAMPING trailer with bugie tank and stove, \$290. 297-2971.

HOUSE FOR RENT, two-bedroom, good location, adults, no pets, 582-2297.

FEMALE ROOMMATE wanted. Two-bedroom townhouse in Mission Valley overlooking San Diego River, \$125/month. Mary, 299-8107, 236-6083, 7-430.

FEMALE ROOMMATE needed to share two-bedroom house in Ocean Beach, \$100 plus half utilities. 223-6925.

FEMALE ROOMMATE to share two-bedroom house, \$110 plus half utilities. Personal and social only, not by phone. Zooty, 296-7456.

ONE LARGE bedroom, furnished, six built-in drawers, storage space, three kitchen, good location near El Cajon bus. Woman preferred. 223-3257. References.

SHARE CARDIFF condominium. Equal privileges, quiet, close to all recreation privileges, \$125 monthly, 452-1900, extension 141, days 436-4529, after 5.

MALIE ROOMMATE wanted to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

February 12, February 18, 1976

MALE LAW student needs to rent by March 1, two-bedroom house with yard for car, in Hillcrest, Mission Hills or Balboa Park area. 296-6593.

OWN ROOM in Pacific Beach, woman looking for a third car. 296-6593.

HOUSE TO share, College Grove area, \$80 or \$83 month plus security and utilities. Peaceful street, pet okay, 264-5143.

LARGE ROOM for rent, college area, two closets, private bath, pet distance to SDSU, 287-8124.

ROOMMATE WANTED, preferably female, in Ocean Beach. Can either be a roomer or a tenant. Current one bedroom, 225-8924.

WORKING PERSON, preferably female, needed to share Ocean Beach home with male, \$100 includes all no kids, pets, or transients. Tom, 272-0283.

MOTHER WITH two children needs roommate to share three-bedroom house in Pacific Beach. Child and small pet permitted. \$100/month, 272-1917.

NEGOTIABLE RENT, comfortable, light, unfurnished private room. Hillcrest area. Bachelor offers amiable mature female reduced rent for occasional cooking chores. P.O. Box 2324, San Diego, 92103.

WILL SHARE with another female, an attractive, furnished, two-bedroom, 2-1/2 bath home near Scripps Institution of Oceanography, \$200/month, 459-5614.

WANT YOUNG male, approximately 5'8", 125 pounds, as roommate and model for sketching. Large house and pool, \$100/month. Art, 282-0186.

WILL SHARE my Hillcrest home with amiable, amusing female part 30 who enjoys cooking, will share chores, joy and sorrow. Private unfurnished bedroom, \$125/month. Personal and social only, not by phone. Zooty, 296-7456.

ROOMMATE WANTED, own room in spacious Mira Mesa home. Washer, dryer, color T.V., \$125. Includes utilities and phone. Jeff, 566-4440.

FEMALE WANTED to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

TEARDROP CAMPING trailer with bugie tank and stove, \$290. 297-2971.

HOUSE FOR RENT, two-bedroom, good location, adults, no pets, 582-2297.

FEMALE ROOMMATE wanted. Two-bedroom townhouse in Mission Valley overlooking San Diego River, \$125/month. Mary, 299-8107, 236-6083, 7-430.

FEMALE ROOMMATE needed to share two-bedroom house in Ocean Beach, \$100 plus half utilities. 223-6925.

FEMALE ROOMMATE to share two-bedroom house, \$110 plus half utilities. Personal and social only, not by phone. Zooty, 296-7456.

ONE LARGE bedroom, furnished, six built-in drawers, storage space, three kitchen, good location near El Cajon bus. Woman preferred. 223-3257. References.

SHARE CARDIFF condominium. Equal privileges, quiet, close to all recreation privileges, \$125 monthly, 452-1900, extension 141, days 436-4529, after 5.

MALIE ROOMMATE wanted to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

February 12, February 18, 1976

MALE LAW student needs to rent by March 1, two-bedroom house with yard for car, in Hillcrest, Mission Hills or Balboa Park area. 296-6593.

OWN ROOM in Pacific Beach, woman looking for a third car. 296-6593.

HOUSE TO share, College Grove area, \$80 or \$83 month plus security and utilities. Peaceful street, pet okay, 264-5143.

LARGE ROOM for rent, college area, two closets, private bath, pet distance to SDSU, 287-8124.

ROOMMATE WANTED, preferably female, in Ocean Beach. Can either be a roomer or a tenant. Current one bedroom, 225-8924.

WORKING PERSON, preferably female, needed to share Ocean Beach home with male, \$100 includes all no kids, pets, or transients. Tom, 272-0283.

MOTHER WITH two children needs roommate to share three-bedroom house in Pacific Beach. Child and small pet permitted. \$100/month, 272-1917.

NEGOTIABLE RENT, comfortable, light, unfurnished private room. Hillcrest area. Bachelor offers amiable mature female reduced rent for occasional cooking chores. P.O. Box 2324, San Diego, 92103.

WILL SHARE with another female, an attractive, furnished, two-bedroom, 2-1/2 bath home near Scripps Institution of Oceanography, \$200/month, 459-5614.

WANT YOUNG male, approximately 5'8", 125 pounds, as roommate and model for sketching. Large house and pool, \$100/month. Art, 282-0186.

WILL SHARE my Hillcrest home with amiable, amusing female part 30 who enjoys cooking, will share chores, joy and sorrow. Private unfurnished bedroom, \$125/month. Personal and social only, not by phone. Zooty, 296-7456.

ROOMMATE WANTED, own room in spacious Mira Mesa home. Washer, dryer, color T.V., \$125. Includes utilities and phone. Jeff, 566-4440.

FEMALE WANTED to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

TEARDROP CAMPING trailer with bugie tank and stove, \$290. 297-2971.

HOUSE FOR RENT, two-bedroom, good location, adults, no pets, 582-2297.

FEMALE ROOMMATE wanted. Two-bedroom townhouse in Mission Valley overlooking San Diego River, \$125/month. Mary, 299-8107, 236-6083, 7-430.

FEMALE ROOMMATE needed to share two-bedroom house in Ocean Beach, \$100 plus half utilities. 223-6925.

FEMALE ROOMMATE to share two-bedroom house, \$110 plus half utilities. Personal and social only, not by phone. Zooty, 296-7456.

ONE LARGE bedroom, furnished, six built-in drawers, storage space, three kitchen, good location near El Cajon bus. Woman preferred. 223-3257. References.

SHARE CARDIFF condominium. Equal privileges, quiet, close to all recreation privileges, \$125 monthly, 452-1900, extension 141, days 436-4529, after 5.

MALIE ROOMMATE wanted to share large two-bedroom house with balcony, \$125/month, extension \$125. 141, days 436-4529, after 5.

February 12, February 18, 1976

MALE LAW student needs to rent by March 1, two-bedroom house with yard for car, in Hillcrest, Mission Hills or Balboa Park area. 296-6593.

OWN ROOM in Pacific Beach, woman looking for a third car. 296-6593.

HOUSE TO share, College Grove area, \$80 or \$83 month plus security and utilities. Peaceful street, pet okay, 264-5143.

Page 28
LEICA 111F CLASSIC, sharp 12
Summaron lens, cherry, \$200. Leitz
35mm. Summaron lens, 50mm, f/1.7,
\$75. Leitz 135mm Hektor telephoto
lens, \$180. 753-8172.

NIKON SLIDE COPY attachment,
battery, housing, attachment, BR2
and BR3 rings. As new. \$90. Sharp
Vivitar 35-210mm. zoom lens,
Nikon mount, \$85. 753-8172.

STEREO HEADPHONES, Marantz,
electrostatic phones, model SE-15,
including energizer, brand new, never
used, \$135. 272-2149.

BRAND NEW MINOLTA 160T
pocket-sized. Excellent camera, \$20
or 7461-2400, keep trying.

SUPER 8 ELMO 110 with 10:1
zoom, macro lens, fader, slow-mo-
tion. Accessories—case, lens hood,
uv filter, \$350 or offer. Like
new. 755-8008.

PATHE DS-8 PRO SUPER 8 camera,
Angenieux 11.8, 8.64mm, interchan-
geable lens, semi-automatic metering,
backwind, etc. Leather case, list
\$1125, sell \$475. 223-0589.

RICOH 35mm camera, compact and
lightweight. Automatic or manual
control, 1/500 to "B" settings. Case,
strobe, and other accessories. Ex-
cellent condition, \$45. Rob. 582-
1862.

MINOLTA AUTOPAK 600-X.
Rokker lens, 1.28, 1.35mm, insta-
matic-type camera with Minolta
quality. Brand new, with case, easy
to use. Fantastic pictures, \$30. Rob.
582-1862.

CAMERA AND darkroom miscel-
laneous. Ray, 270-7194.

PHOTOGRAPHER WANTED. Bud-
ding model seeks portfolio photo-
graphs. In exchange for prints. Call
Deborah, 454-4823.

PHOTO PROCESSING equipment for
beginners. Includes enlarger,
trays, solution, photo paper and
drier. \$35. 278-8635.

KODAK POCKET Carousel slide pro-
jector, model 200. Grand new, with
remote focus and control. \$75.
270-7416.

BOLEX PROFESSIONAL 18 mm
movie camera, with 28mm f/1.8
75 mm lenses, leather case. New con-
dition. \$550. Must sell, need money.
Nikon Photonic Finder, \$125. 468-
4274.

CANON 1014 SUPER 8 with 10 to
1 zoom macro-boosting, tap dis-
solve, superimposition, leather case.
New \$850, sell \$600. Must sell,
need money. 468-4274.

ENLARGER, Durrill M300 with
Schneider Compotar 80mm lens,
\$80. Honeywell Nikon 12" safety
trimmer, \$20. Daylight bulb film
winder \$7.50. All like new condition.
224-4669.

Music

1963 GIBSON ES335 with case,
good condition, \$350 or best offer.
83-4677, anytime.

PIANO PLAYER needs an old piano.
Must be in good internal condition.
Can afford less than \$100. Rosanne,
296-6970.

PLEASE HELP US. Young married
couple needs someone to buy \$81.80
worth of credit at Burwell's Sound
Galleary. 582-5742, after 5:30 p.m.

FOUR-TRACK STUDIO recording.
\$10/hour. Custom 12 in. board.
Crown-JBL monitor. Nothing
around can match our quality for
anything close to this price. Check it
out. Jim Harvey, 275-0233, anytime.

WE HAVE EXPANDED our stock of
books and instruction materials. Top
40, folk, jazz, funk, bluesgrass,
country, and much more. Gary Music
Company, 4429 Cass, Pacific Beach,
272-2021.

1975 TELECASTER Deluxe. Shupers,
best in Honolulu. No more. New, never
not finish, hard plush case. The guitar
of your dreams for just \$330. Rob,
755-3883.

MELLTRON 400, with flute, violins,
and cello tapes. Amazing sound, in
very good shape. With extra 200
Amp case, \$1875 or best offer. 753-
3272.

ADMIRAL AM/FM stereo, solid state
with two 5" speakers. Great sound
for the money. Sacrifice, \$25. 466-
4014, after 6, or 582-2816.


MOTOROLA STEREO system, in-
cludes AM/FM, turntable and 8
track. One year old, perfect con-
dition, have all papers, must see and
hear. \$100. Jimmy, 755-3624.

REEL-TO-REEL tape deck with
amplifier and speakers. Six built,
automatic reverse, echo chamber,
public address system. Almost new.
Dokorder, \$240 or best. 296-4714.

SONY 6045 stereo receiver. P.E.
2940 auto/manual. 100 watts. 8
Shure M91ED cartridge, with three
needles. Excellent condition, \$275
for both. 444-8504, after 5 p.m.

GET 'EM NOW! Two EPI 100
speakers for \$170. Two Lancer
speakers for \$100. All for \$235,
or part. Will, 453-5427.

UPRIGHT PIANO, Cable Concord,
cabinet grand. Refinished from bare
wood in off-white. Rich deep bass,
meliose tone, very level, quality built.
\$400 firm. 488-5161.



AT THE
Chico Hamilton
HOTEL & RESTAURANT

Feb. 10-15
IN THE POLYNESIAN ROOM, TUES. thru SUN.

Showtimes — 9 p.m. & 11 p.m.

MARTHA REEVES
FEB. 17-21

CARMEN McCRAE
FEB. 18-21

HOWARD ROBERTS
MAR. 3-7

LANA CANTRELL
MAR. 1-5

GABOR SZABO
MAR. 16-21

LES MCCANN
MAR. 23-28

NO RESERVATIONS NEEDED. TICKETS ON SALE UPON ENTRANCE

You must be 21 years of age or older. Proper identification required.

3999 MISSION BOULEVARD, SAN DIEGO, CALIFORNIA • 488-1081

HARMON KARDON Citation 1 tube
pit-amp. New tubes, excellent con-
dition, \$90 or best offer. Bob, 264-
9860.

PRE-CESS FENDER Duo-sonic elec-
tric guitar, \$90. Fender Champ amp
lifter, like new, \$70. 741-0644.

PIANO, BEAUTIFUL console,
Baldwin Acronson, excellent tone,
in tune, \$850 or best offer. 295-
1538.

CLASSICAL PIANIST interested in
penned music arrangements for the
pleasure of making music. 295-4061.

SILVERTONE 12-string guitar. Sur-
prisingly nice sound! \$50 or best
offer. Erin, 281-3659.

YAMAHA FG-230 12-string guitar.
Sounds and plays well. Best offer
over \$88 takes. David, 281-3659.

Ovation Acoustic electric guitar,
must sell. Excellent condition, less
than a year old. \$250. Phil, 464-
8484, evenings. 282-5060, days.

ALTO SAXOPHONE Majestic. It
alien-made, excellent condition, \$185
or offer. 459-3073.

STEREO CASSETTE tape recorder,
Panasonic, with AM/FM radio, other
features, with Sennheiser headphones.
Excellent sound, \$150. 454-2234,
evenings.

DUAL 1000 turntable/changer, man-
ual/automatic. Walnut base, dust
cover. New Shure M91ED cartridge,
excellent condition, \$70. 468-2061,
after 6 p.m.

ARMSTRONG FLUTE. Bought it.
Didn't like it. Want to sell it.
Placed less than eight hours. New
wings, \$620 or best offer. Jim,
488-1150.

15FAYETTE 30-watt amplifier.
Allied four-speed changer with new
stylus, two 12" speakers, \$80 takes
it. Will sell separately. 278-7839,
evenings.

VERSATILE DRUMMER with good
equipment needed for new band.
Working on rock and jazz dance mu-
sic. Singing helpful. If interested call
Jay at 252-6100.

GIBSON RIPPER bass guitar for
sale or trade for other bass of com-
parable quality. Blond neck and
finish, hard case, excellent tones,
753-8078.

GARRARD 408 record changer,
dust cover, wood base. Picking
condition, excellent. Half price and
half price. \$45. Rich, 770-
2500, weekdays.

VERSATILE DRUMMER with good
equipment needed for new band.
Working on rock and jazz dance mu-
sic. Singing helpful. If interested call
Jay at 252-6100.

GUITARISTS—Not satisfied with
Martin or Guild? Have your last
guitar custom handmade from your
choice of woods, inlay, and neck
shape. Complete repairs and re-
tension. Moss Guitar and Repair,
4705 College, 583-2182.

MICROPHONE STANDS, booms,
Shure 580D ball mike, electret
horn mikes, Gibson EB-0 bass stand,
in tune, \$850 or best offer. 295-
1538.

MAJESTIC FOUR-PIECE drum set,
Ludwig snare and accessories, no
vinyls. One year, excellent. Call
a beginner. \$80 and you can take it
home! Jim, 755-3624.

LUDWIG SUPER Classic drum set.
Four pieces plus stands, throne and
cases. A fine set for a discerning per-
son. \$280. Bob, 755-3683.

ARMSTRONG HERITAGE flute,
French model, low B, excellent
condition, 436-1131.

AMPEX P.A. SYSTEM, like new,
\$1000. 272-8532.

PAIR OF HEAVY duty Marantz
Imperial 7 speakers, excellent con-
dition, will be given to the first
person who gives me \$200. Randy,
468-3308.

GIBSON RIPPER bass guitar for
sale or trade for other bass of com-
parable quality. Blond neck and
finish, hard case, excellent tones,
753-8078.

GARRARD 408 record changer,
dust cover, wood base. Picking
condition, excellent. Half price and
half price. \$45. Rich, 770-
2500, weekdays.

VERSATILE DRUMMER with good
equipment needed for new band.
Working on rock and jazz dance mu-
sic. Singing helpful. If interested call
Jay at 252-6100.

FENDER PRECISION BASS with
his case \$235. Gibson EB-3 bass
box \$250. Acoustic 125 bass
amp, 125 watts RMS, 15" JBL
speaker, excellent. 295-7040,
evenings.

NEW BAND FOR HIRE. Check
us out. "Boire", 474-4216.

BLUEGRASS Guitarist/Banjo player
looking for good banjo and fiddle
player to play some tunes and maybe
even make some money out of it.
Don, 296-4224.

BUNDY ALTO SAX \$150. Pan-Am
trombone \$100. Electric bass with
amp \$150. All in good condition.
Ask for Jim at 224-4556.

UNIVOX MINI Korg-Synthesizer
with stand. Makes a lot of sound.
\$300. Call 222-6709.

SHERWOOD SEL-300 FM tuner,
current finest model, immaculate
condition, sell at half price and
half price. \$45. Rich, 770-
2500, weekdays.

FENDER PRECISION BASS with
his case \$235. Gibson EB-3 bass
box \$250. Acoustic 125 bass
amp, 125 watts RMS, 15" JBL
speaker, excellent. 295-7040,
evenings.

NEW BAND FOR HIRE. Check
us out. "Boire", 474-4216.

CERWIN VEGA 24's. Extremely ef-
ficient loudspeaker system. Must hear
to appreciate. One week old. \$85
apiece, firm. Call microphone for
demo/details. 224-4689.

PHILLIPS Electronic Turntable,
completes with the incomparable
microcassette electric cartridge.
Retail value over \$300. Seal it from
me for \$170, please. 224-4689.

GOYA GG10 Guitar—beautiful
classic guitar, solid wood top, in
perfect condition, with hardshell
case, all accessories and 8 sets of new
strings. \$125. 488-1863.

MARTIN D-28 Guitar with case,
12 years old. Very good condition.
Best offer. 272-0066.

DAVID BOWIE TICKETS. We have
the best seats in town. Call San Diego
Ticket Sales, 273-4567, anytime.
Located in Pacific Beach.

NEW BAND FOR HIRE. Check
us out. "Boire", 474-4216.

BLUEGRASS Guitarist/Banjo player
looking for good banjo and fiddle
player to play some tunes and maybe
even make some money out of it.
Don, 296-4224.

BUNDY ALTO SAX \$150. Pan-Am
trombone \$100. Electric bass with
amp \$150. All in good condition.
Ask for Jim at 224-4556.

UNIVOX MINI Korg-Synthesizer
with stand. Makes a lot of sound.
\$300. Call 222-6709.

SHERWOOD SEL-300 FM tuner,
current finest model, immaculate
condition, sell at half price and
half price. \$45. Rich, 770-
2500, weekdays.

FENDER PRECISION BASS with
his case \$235. Gibson EB-3 bass
box \$250. Acoustic 125 bass
amp, 125 watts RMS, 15" JBL
speaker, excellent. 295-7040,
evenings.

NEW BAND FOR HIRE. Check
us out. "Boire", 474-4216.

BLUEGRASS Guitarist/Banjo player
looking for good banjo and fiddle
player to play some tunes and maybe
even make some money out of it.
Don, 296-4224.

BUNDY ALTO SAX \$150. Pan-Am
trombone \$100. Electric bass with
amp \$150. All in good condition.
Ask for Jim at 224-4556.

UNIVOX MINI Korg-Synthesizer
with stand. Makes a lot of sound.
\$300. Call 222-6709.

SHERWOOD SEL-300 FM tuner,
current finest model, immaculate
condition, sell at half price and
half price. \$45. Rich, 770-
2500, weekdays.

FENDER PRECISION BASS with
his case \$235. Gibson EB-3 bass
box \$250. Acoustic 125 bass
amp, 125 watts RMS, 15" JBL
speaker, excellent. 295-7040,
evenings.

NEW BAND FOR HIRE. Check
us out. "Boire", 474-4216.

February 12, February 18, 1976
FENDER PRECISION BASS, pre-
cess, natural maple finish, most con-
dition. \$275. Fender bassman amp,
two 12" speakers, excellent con-
dition, like new. \$450. 481-9762.

I WANT TO RENT or barter for the
use of a fairly good organ. Call Bob
at 459-7622.

NEW STEEL STRING Guitar, case
included. Must sell. 755-8505, col-
lect call only.

MARLIN 8-TRACK Recorder/player
deck, \$180 list price. Has all profes-
sional features, such as auto-stop at
each channel, pause control, etc.
Make your own recordings. Far
superior to factory tapes. Includes
two microphones. Asking \$85. Call
Bob at 278-6531.

GUILD D35 acoustic 6-string guitar
with hardshell case, fine con-
dition. \$295. Call 278-
0425 evenings and weekends.

ALTEC 848A Voice of the Theatre
Speakers, identical cabinets, \$500 or
best offer for the pair. 488-1756.

OHM F Loudspeakers \$650. Tech-
nic 1100 turntable with XLM
\$275. Phase Linear 400 with fan
and cabinet \$350. 299-3945.

SANSUI AU-6800 Stereo Amp. 25
Rms per channel. Four months old.
299-4607.

FENDER FUZZ-WAH Volume Pedal,
cost \$117. Still new. Will sell for
\$70 or trade for a quality micro-
phone (Shure, etc.) of same value.
466-0966.

KAY BANJO. Good shape. Call
299-1495.

CAJON ROCK band forming dance
music. Needs bass guitar, drummer,
much material. Call the "fiddling
foot". 297-1346.

DUAL TURNTABLE Model 1219.
\$75. Includes dust cover, in excel-
lent condition. Margaret, 755-9626.

RTR-280s with ESF-15s. You must
hear this amazing speaker system.
Originally \$138 a pair. \$900 or
best offer. 224-4689 mornings.

THE ORIGINAL INFINITY Moni-
tor, a three way floor standing sys-
tem for the serious audiophile. \$800
or best offer. SAE san band equal-
izer, \$325 or offer. 223-0160.

PIANO, Studio Upright, like new.
Excellent tone, sacrifice \$700 or
best offer. 481-9762.

PHILLIPS GA-212 electronic turn-
table with a one month old micro-
cassette cartridge. \$150. Cerwin
Vega 24 speakers, cost \$149 each.
Two weeks old, \$95 apiece. 224-
4689.

SONY TC-127 stereo cassette
recorder, has CrO2 switch, limiter,
pause button, works. \$150 or make
offer. 461-6724.

1974 with walnut body, blond neck,
case, \$275 or trade. Ampex Twin
with 2 1/2" speakers, dirty tone,
\$100 or trade. 222-9476.

SPEAKER BOX, closed back with
2 1/2" Jensen special design speakers,
\$50 or trade. Guitar amp, 12
speakers, reverse, clean sound, \$75
or trade. Both good for lead or
use. 222-9476.

CESS Fender Bassman with two
15" JBL D-140 speakers. Also jazz
bass copy, not a toy. Sell or trade.
778-0121.

DRUMMER AVAILABLE: I am into
all music. I prefer good energy rock,
will play funk and progressive jazz
rock. I am ready to play immedi-
ately. Sam, 452-8626.

DRUMS, Rogers Londoner V. with
Rogers Dynatonic snare, 4 cymbals
and better than new looks. Excellent
sound and condition. \$500 or
best offer. Sam, 452-8626.

TROMBONE, Old Recorder, good
condition, 8 inch bell, case. \$160.
853-7287.

HILKENDRICK guitar with 1500
of strings. A good buy. \$155. 270-
9381 or 274-9784.

VINTAGE GUILD "Bluesbird" hol-
low body electric guitar, \$175.
Michael 296-2895.

TWO VCS-3 Synthesizers. The syn-
thesizer used by people who know
synthesizers—Pink Floyd, Eno, and
Laurie Dream. Both VCS-3s have
been modified with fine tuning on
oscillators, foot pedal control on
any device, set of six variable resistance
pots and control box. Also included
are one dynamic keyboard and a
synth converter (for playing syn-
thesizer from guitar or voice or
7). Cost direct from factory \$3990.
Must sell. \$1260. 233-4424 or
233-7178.

TEAC 3340 4-channel tape deck
with Simulsync 15 and 7 1/2 ips.
Takes 10" reels. \$500. TEAC Model
2 mixer, 6 in. (impedance or
level) 1/2, 3 or 4 out. Has high and
low filters and panning of each input.
\$200. Both in excellent condition.
233-4244 or 233-7178.

GIBSON LES PAUL guitar. Low im-
pedance recorder. Professional
control. Incredible flexibility of tone
control. Included are low to high
impedance transformer, and case.
\$350. 233-4244 or 233-7178.

LOOKING FOR UNUSUAL or
exotic instruments or musical de-
vices. What do you have? 299-6079
anytime. 280 4240 nights only.

How to Place Your Free Classifieds

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

ADS OF LESS THAN 25
WORDS are free to individuals
and non-profit organizations,
which do not charge for their

services. Ads of more than 25
words cost .10 per additional
word.

ADS MUST BE TYPED, double
spaced, on a 3x5 card. No spe-
cial capitalization, no abbrevia-
tions. Any instructions on sepa-
rate paper.

THE DEADLINE for receipt of
ads is 10 a.m. Saturday, 5 days
before the Thursday issue. Limit
—two ads per week. We reserve

the right to edit or refuse ads.

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

READER CLASSIFIEDS
CLASSIFIEDS. \$1000. \$1000.
SAN DIEGO, CA 92138