

# READER

Vol. 5, No. 7 February 19 - February 26, 1976 SAN DIEGO'S WEEKLY

THIRD CLASS  
PRINTED MATTER

## HOME

It's like being in the womb again, living on a boat. The walls protect you in an intimate, rounded space; and you're gently by the soft sound of water on the sides. The belly of a boat has its own smell, sort of musty; and it lights itself with a kind of glow. Almost never is there lack of peace for the boats in San Diego; rarely are they thrown around by an hysterical sea.

But berth is not always such an easy thing. Most of San Diego's private yacht clubs and public marinas have a few boats tied to their rented docks that are permanent homes for the people aboard them. The clubs and marinas allow only as many people to live aboard as can be comfortably handled by the toilet and bath facilities. They provide water, electricity, and a lock to the front gate. But usually each club or marina has only about one opening a year for live-aboards.

These people are carefully screened by the management, who want to make sure they are "the right kind of folks," for live-aboards are a kind of quiet constabulary of the waterfront. There seldom seems to be hanky-panky on the docks at night. As one man related, "I could hear his footsteps coming all the way down the dock, so that by the time he was close to my boat, I was already up there waiting to see who he was. He was just looking around."



Real honest-to-God waterfront people are a class by themselves, and each true boatperson will find his place in the water if his soul belongs there. And like landlubbers, waterbabies divide themselves into neighborhoods. Each neighborhood has its own identity, its own ideals, rules, regulations, tastes

and standards. One man, who has been living on a boat in a well-kept yacht club for about thirty years, no more wants garbage in his back yard than does any landdweller. "You see, everyone is free to use the water. They have a right to it. But this is my home, and I like to see it nice. I want to be able to dive off the back of my boat and not poison myself."

There are only three rules all dwelling boats must follow. They must have anchor lights; they must be registered with the Dept. of Motor Vehicles, and they must do something about their sewage. And here as elsewhere, sewage assumes the spotlight. It probably constitutes the pith of harbor controversy. Military and commercial vessels are exempt from the regulation, as are weekend pleasure craft. The current conflict is between the Federal Maritime Commission, which requires a kind of chemical sewage treatment apparatus called a Chlorinator-Macerator, and the California Water Quality Control Board, which believes that this device might introduce unseemly chemicals into the water. Instead, the Control Board proposes mandatory holding tanks for sewage, which could be pumped out at the several police and fuel docks throughout the bay. The problem with this is the inconvenience of having to pull anchor so often just to go pump out the sewage.

All other regulations are those of the various boat communities, which have both admissions and maintenance standards. If you don't like fees and rules, Commercial Basin is the place for you. You can anchor free, and anything goes. Including, from what I have heard, a lot of unwashed belongings. But there, nobody is going to tell you how to live or how to keep your boat. As long as you can get out to it, you're o.k.

Actually, no private clubs and marinas force you to keep your boat in shape. But Silvergate, for example, gives a yearly bronze award for the best maintained boat, and apparently the competition for the award is hot and heavy.

Boats that people call home are just as various as land-houses. A Spartan-at-heart can live on his 30-foot sailboat and be guaranteed two things—coziness and convenience. Anything at all, whether he wants it or not,

is right at his fingertips. One man I know is building a computer on a boat no larger than my clothes closet. As long as he remains pretty much in one position—perfectly prone—he can function perfectly. He doesn't have to move at all from the bedroom to the kitchen; in fact, he can't.

But life on a boat is by no means all hardship. Far from it. I asked one lady what her boyfriend's boat was like. She said, "In my language, 3 bedroom, 2 bath. In boat language, oh, I don't know—50 feet, LeFevre—that's a brand, like Ford. It's real comfortable, if you don't mind being locked up." Needless to say, this particular lady was able to think of



better things than being in an impermeable paradise with her true love. But other couples think differently. "Oh, the wife and I have it fixed up real nice. We have shag carpets throughout and color television—the works. Oh, I wouldn't live anywhere else."

Homeowners whose homes are boats run the gamut of income brackets. We won't discuss the price of buying and maintaining a 100-foot boat. If you have that much money, you probably know how to manage it. Eat middle and low income people might find boat living a relatively economical proposition. Ten thousand dollars is a credible minimum for a seaworthy boat with civilized amenities. Of course, if you don't care about a motor or sail or any sort of differentiated interior, you can construct a lovely interior on a mere hulk. There is no law saying an anchored boat must be seaworthy. The only rule pertaining to a derelict boat, so long as it is still afloat, is that it

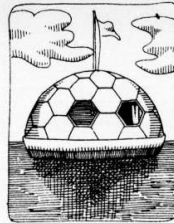
not obstruct navigation channels.

If you really care about keeping your boat up (and it is not a bad idea, considering the consequences), you have to figure on sizable maintenance costs for keeping the bottom tight. If you are planning on kissing off the cost of keeping up the bottom, you should have some funds on hand for dredging or diving purposes, to pay for recovery of your boat and your personal belongings, respectively.

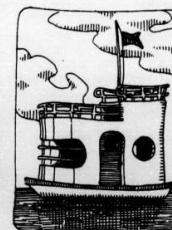
The county tax assessors assess boats as personal property, unless they are a taxpayer's principal place of residence. In this case, the boat owner can file for a homeowner's exemption. And what is especially nice about this, if taxes are unbearable, is that you can always move to Mexico or Australia without even going out the front door of your home.

It is also possible to rent a boat to live on, at least in Commercial Basin. That is a community quite unlike any boat community I have ever seen. In Sausalito, Amsterdam, and London, the houseboats generally hitch up by the sides of canals, rivers, or docks. Not in Commercial Basin, where you can anchor, but not dock, for free. Off the H&M Fishing Pier on Scott Street are the lines of docked boats, most of them commercial fishing boats or sportfishing boats. They look like their names—Champ, Cubasco, Vagabond, Fugitive, Charger, Genie, Bumfuzzel—a real collection of waterfront characters. Beyond the docks framed by the city skyline, is a group of boats cuddled like loveducks, with rowboats for ducklings.

They are either raucous or too far out for their names to show. A couple look like little



Drawing by Rick Grady



houses perched atop boat hulls. One frail and delicate craft is like a red and wooden Chinese ancestor. Some look like tug or ferry boats. One is a floating barn, another the travelling home of Vancouver naturalists.

I talked to one buoy-shaped man with a long fuzzy beard, who looked like a classic Scandinavian boatman, and turned out to be just that. He and his wife and their Keeshound have been living for several years on a big boat that looks very much like one he would be likely to live on in Copenhagen. They, as well as the others who anchor free in Commercial Basin, keep their skiff or rowboat hooked up beside their boat when they are at home, and tied to a hitching post on a small beach by the piers when they go ashore to shop, get water, or do whatever they do ashore. Standing on the beach, you can see people in little rowboats wandering among the big boats either on their way home or to visit one another. The boat households, children, dogs, cats, old people, young people, like to get together here like everyone else. "It's a nice life. Fishing is good, the air is clean, and there is always a chance to head south for the winter." □

Jacquelynn Garner

# City Lights

## SANDWICHES AND SUPERBOWLS

The little Jewish man in green overalls, a Mexican straw hat, and tortoise-shell glasses has been making sandwiches behind the same counter for twenty-five years. Located on the corner of Ventura and Mission Blvd., Harry's Market is a landmark to most San Diegans.

Lying on the counter beside Harry's sandwiches is a notebook which serves as a petition. Recently Harry has been channeling his energies into bringing the Superbowl to San Diego. "Why should

fund them. "We have a limited amount of money, to do the most we can with what we have," said Executive Director Fred Snyder.

So last month at their annual budget retreat, COMBO executives formulated a new funding schedule. The new proposal would split 85% of next year's allocations among five regular members—the Symphony, Opera, Old Globe, La Jolla Museum, and Starlight Theatre. The remaining 15% would go to eleven associate members who will agree not to approach the City Council or the County Supervisors for any extra funds.

group to raise a fuss. "We haven't heard from everyone yet, but the only adverse reaction we got came from Mahon. We plan to meet with him next week."

While a majority of the groups relegated to the 15% bracket feel the funding to be adequate, reservations were also voiced by Mary Downs of the Civic Youth Ballet and Dr. Peter Frank of the San Diego Ballet. "We're extremely disappointed with the decision and we got a letter in the mail to them last week. This is a basic punitive and very ludicrous decision on their parts," said Frank.

impede the growth cycle of Jack's magic beans.

The puppet people kept up a frenzied pace, organizing and

her ticket to Moscow for the world convention of puppeteers which begins in late May.

Members of the San Diego



performing a continuous schedule of shows and workshops, and looking dazed and amazed at the turn-out of puppeteers and spectators.

In the crowded halls and workshops, one could rub shoulders with such notables as Big Bird and Pinocchio. Workshops covered a range of topics from voice, to puppet building, to script writing. At an animation workshop, Jim Gamble demonstrated several of the tricks he uses in making his puppets raise their eyebrows, stick out their tongues, or take off their clothes. A professional airline pilot, Gamble applies his technical background to his craft. "I've used some mechanisms that are used in the rudder of a 707 to make puppets work," he said.

The convention included both hobbyists and professionals, giving each the opportunity to learn from the other. Educators, too, flocked to the proceedings.

Michael Litfin, from the Child Drama Center at Cal State Fresno, demonstrated the dancing broomsticks from *The Sorcerer's Apprentice*. "These conventions are a lot of fun, and we can always pick up a few good tricks here too," he said.

Eather Young, president of the Central Coast Puppet Guild, retired from school teaching to devote her attention to puppetry. And she's already bought

Puppet Guild were out in full strength at the convention, including Marie Hitchcock, the Puppet Lady of San Diego, and guild president Don Ave, who performed *Jack and the Beanstalk*. Another familiar name to woodenhead fanciers is Bob Baker, whose famous marionettes entertained at an evening performance.

San Diego is also playing host to a continuing program, "Folk Puppets From Around the World," at the Museum of Man through March 22.

—R.D.



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## An Evel Lie

Giving this privilege to professional golfers is like sending the names and addresses of the Radio City Music Hall Rockettes to Jack the Ripper.

—Allen Pleasants—

Playing golf under winter rules is easier than John D. Rockefeller cashing a check. Winter rules allow the golfer to move his ball to a better lie without penalty. Giving this privilege to professional golfers is like sending the names and addresses of the Radio City Music Hall Rockettes to Jack the Ripper.

The tone of this year's Andy Williams San Diego Open was set on the Torrey Pines South course at the fourteenth hole during the Pro-Am celebrity phase of the tournament. Evel Knievel was losing; big money to his professional playing partner Doug Sanders. Sanders' mud-covered shoes and mud-splattered magenta pants provided reasons enough for playing his round of golf under winter rules. Thus far Sanders had proven himself more proficient

and knowledgeable about the ways of legally improving the position of one's ball before the next shot. But Knievel was watching closely and learning. His two caddies were even taking notes.

On the fourteenth tee Sanders offered Evel 8-5 odds that Knievel could not par the hole. The bet was accepted, eight to five. On this par four, Evel's third shot landed eight feet off the green, about forty-eight feet from the hole. Sanders

wore a big smile and flurled with a couple of blondes in the gallery. At the beginning of the day Knievel had been either ignoring the legality of moving his ball, or had simply been kicking it to a less watery lie.

The rule states that the ball can be moved one club length from its original position, but no nearer the hole. Evel looked over his forty-eight foot, five thousand dollar chip shot. His caddy handed him a nine-iron. The other caddy referred to the notebook. He went over and whispered something to Knievel. The three of them huddled. Knievel was handed his driver, the longest club in his bag of gold-plated clubs. One caddy lay on the ground, while Evel moved the club in a semi-circle along the ground, the original landing spot of his ball as the center point.

J.C. Snead again, won the winner's purse with a sixteen under par total of 272, one stroke ahead of second-place Don Bies. Another heart-attack finish, this time a birdie putt on the final hole by Snead to win the tournament, kept Andy Williams' consecutive string of precipitous endings intact.

The crowds were not as large as they have been in the past, maybe because everybody wanted to see the first-time-ever television coverage by CBS, a network whose picture can be seen clearly anywhere in San Diego and surrounding areas, unlike the ABC and Hughes Network coverage of years gone by.

The disappointment of the tournament was the non-appearance of a few promised celebrities, and some major professionals like Johnny Miller, Ben Crenshaw, and Jack Nicklaus. Les Trevino was the most entertaining golfer, both as a player and a person, who tackled the Torrey Pines courses, and hopefully next year some more major commitments from professionals of his stature might be signed.

The gallery was turning hostile. Ugly hoots and stares could be heard and seen by the uncomfortable fans amateurs who had donated \$600 apiece to play with a celebrity. Then a strong wind gust from the ocean, and Evel's ball tilted towards the hole and began rolling slowly down the slope, gaining momentum along the way. Incredibly enough, the ball

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goddamn Miami get all the publicity when we need it right here? After I get 5,000 signatures, I'll take the petition to the councilman and get their asses a-totin'. If I were a councilman, this town would be hopping."

—V.B.

## CULTURAL CUTBACKS

There's more trouble in the ranks of COMBO, A volunteer organization that funds a number of cultural programs ranging from the Old Globe Theatre and the Symphony to the Junior Ballet and the Center for the Photographic Arts. COMBO provided \$498,500 to 16 groups last year.

But it seems the needs of the various programs are outstripping COMBO's ability to

The proposal will come up before COMBO's 75-member Board of Trustees in April. "Right now it's still in the discussion stage," said Snyder. "You might say we've sent up a trial balloon."

One COMBO subsidized group last week made clear its intention to pop that balloon. "We might be a serious endeavor in five years, but if it's up to the COMBO board, we wouldn't be," charged Robert Mahon of the California Ballet. "We've been bypassed from sharing in the 85% group without even being conferred with. There's no way we're going to sign on as associates. We'll go out on our own and raise the money without them."

Snyder countered that the California Ballet was the only

## NEW TRICKS FOR WOODEN STICKS

It was an afternoon of make-believe last Saturday, the second day of the puppet convention at the Hilton Inn. Some 300 puppeteers from all over the western states had to imagine there was some sun in America's Finest City for Conventions. But it was a gathering of especially fertile imaginations, and the weather, after all, does not

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# Modern Composers Have Feelings Too

— Jonathan Saville —

My comments about Bartok last week seem to have given rise to a bit of apprehension among some concert-goers who have hitherto felt completely confident in their dislike of "modern" music. If *The Miraculous Mandarin*, with its frenzied dissonances, is a good piece of music because it expresses so effectively the frenzied emotions in the ballet it is meant to accompany, does that mean that every weird or ugly production by a contemporary composer has to be accounted good too?

By no means. The twentieth century (and particularly the most recent quarter of it) is simply crammed with rotten music—much more so, in fact, than any previous century, when uninspired music tended to be merely dull rather than positively awful. All emotions, even the most painful, are apt material for musical expression; this is the discovery of our own era. But the ability to turn emotion into aesthetically meaningful sounds—or, rather, to fuse the emotion and the sounds so that they are necessary parts of each other—is not given to every musical scribbler, even one supported by Fubright, Rockefeller and Guggenheim grants.

A case in point is the recent concert by the Contemporary Chamber Ensemble at UCSD's Mandeville Auditorium. This brilliant group, under the leadership of its conductor, Arthur Weisberg, is renowned for its performances of some of the greatest masterpieces of twentieth century music; but the program presented on the group's San Diego visit was illustrative of nothing but mediocrity. I am referring not to the performances, which were appallingly good, but to the music, which deserved the Contempor-



A poll taken by the Schwann Record Catalog some years ago sought to determine who, in the opinion of record buyers, was the most hated composer. Arnold Schoenberg won.

ary Chamber Ensemble the way Coca-Cola deserves crystal champagne glasses.

Let one of the composers speak for himself. Here is Joseph Schwanter, professor at the Eastman School of Music, helping us to enjoy his work "In Aeternum." The title, "In Aeternum," in Latin means "forever," and relates to a set of structure employed which generates thirty-six pitches in a closed intervallicly symmetrical cycle or loop with each pitch of the twelve-tone chromatic appearing exactly three times. This is one of five sets used in this work, the others now being occasionally symmetrical twelve-tone sets. Exactly three times—just think of that! And what was

Professor Schwanter attempting to do with all those intervallicly symmetrical loops? Please us out of thought? Make us weep? Lasso us? In fact, he does not seem to have wanted to do anything with them; he belongs to that suffocatingly academic school that protects itself against the charge of meaninglessness by declaring that music is nothing but form, the stricter and the more impersonal the better.

Strict I suppose it was; impersonal it certainly was; and tedious beyond belief. The flush of human feeling, of impulse and inhibition, of desire and gratification and intuition, never lived on the robot mask. Since the composer had nothing to express, he reduced his means

of expression to a minimum. Virtually the entire weight of the composition rested on inaudibly subtle variations of tone color, the weakest of musical props. The antique cymbal would be tapped with hysterical trepidation, then lowered reverently into an empty wash-tub (for the resonance) and hastily pulled out again. A player would hover over the vibraphone, nervously committing his score and glancing in terror at the conductor, until the moment came for him to deliver his single, precise "bing" or "bong" before rushing off to some cello, mopedrake, the piano and the timing of the "bing" or "bong" could not have the slightest effect on the procession of

events in the emotional life of the audience, but humanity and psychology be damned, so long as those loops can keep their intervallic symmetry!

George Crumb's "Night of the Four Moons" (he is professor at the University of Pennsylvania) was equally feeble as music, but in a different way. Unlike Gregorian chant, Palestrina, Monteverdi, Bach, Beethoven, Bartok, Berg, Gagliardi, Camelan Gong Kebyar, Flatt & Scruggs, or Sigmund Romberg—that is, unlike practically all the music that has ever been composed for human audiences—Joseph Schwanter's "In Aeternum" does not intend to convey or arouse any feelings; it sets itself willfully against the dramas of the heart. "Night of the Four Moons," in contrast, has a much more conventional aim: a musical interpretation of the texts on which it is based (poems by Federico Garcia Lorca). The emotions are already specified by the eerily evocative words. Hence, we can judge this work as we do any vocal setting: by its power in enhancing the meaning of the text. Alas, George Crumb has as much a power of enhancement as a bagel. What fabulous poverty of invention!—an endless, screechy high harmonic on the cello; a pretentiously unmotivated exit of the players, one by one, at the end of the piece, in feckless imitation of Haydn's "Farewell" Symphony; a retreat from singing into whispering and shouting, whenever (and this is frequent enough) the emotionalism of the poetry surpasses Professor Crumb's mastery of melody; a series of exquisitely embarrassing failures to comprehend the meaning, the context, the loneliness and the terror that burst out of the

(continued on page 20)

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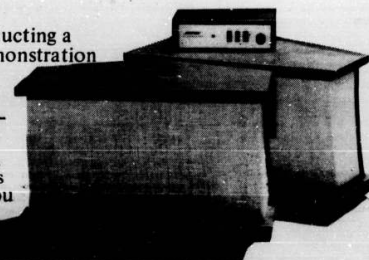
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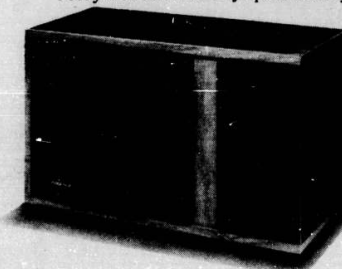
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A PLAY IN TWO ACTS  
BY MARK MEDOFF

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SDCC THEATRE 14th & C 239-78

SUN.-TUE., FEB. 22-23

JANIS (Sun 4:50, 8:30)  
HENDRIX (Sun 3:05, 6:45)

a film about J

W  
DIVINE, and the  
Pink Flamingo  
JOHN W

WARNICK'S  
TRASH  
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PINK FLAMINGOS —

**JANIS**

**MI HENDRIX**  
—Tue 8:20!  
10:20/Mon—Tue 6:30, 10:15!

**—THUR., FEB. 25-26**

**Female Trouble**  
She Was a Lot of Problems

**ABOUT THIS X**  
Wild, outrageous X-rated comedy starring the original "Fanny" herself, Jane Fonda, as a woman who goes to the extreme to get her way. Includes a lot of sex and nudity.

**—Thurs 7:30, 10:30  
Fridays 8:35!**

**—Thurs 8:35!**

**ys Monday on Saturday**

Howard  
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longer yet to  
get into the  
storyline. Once  
there, Carol Kane's introverted  
performance as the Old Country  
wife of Stephen Keats' loud  
Americophile takes things over  
handily, cannily. 1975.  
--(D)

**Calloman Theatre**  
ONE IS TALKING ABOUT  
SEE IT AGAIN AND AGAIN  
**HARDER  
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JIMMIE J. CLYDE  
DIRECTOR OF THE  
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(continued from page 7)

ing at human unpreparedness, and he sits up, considerable amusement among people's inadequacy to the threat — their initial meanness, dubiousness, and ha-ha frivolity, and their eventual holy-cow when they come face-to-face with the beast (an impressive mechanical contraption usually photographed from a dentist's point of view). Roy Scheider, Robert Shaw, Richard Dreyfuss.

\*\*\* (Century Twin 1, Plaza, Cove, Alvarado Drive in)

**Killer Force** — The colors of the African desert are the most refined element of a shabbily plotted diamond mine heist that, as it picks up steam, develops into an extravagant terrorist death spree. Telly Savalas appears to be in it just for the warhorse. He has little to do, but push his sunglasses up from the bridge of his nose. Peter Fonda, for his part, has his hair in curls. O.J. Simpson has no idea and no instructions what to do without a football, and Hugh O'Brian has a Hugh Hefner pipe and valy Gusest. Directed by Mani Gueast. 1976.

\*(Casino)

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

\*(Strand)

**The Last Detail** — Like the concurrent movie, CINDERELLA LIBERTY, that originates in a Darryl Ponicsan novel of the U.S. Navy, this gritty portrait reveals far more interest in sailors than in the service, as it quickly divorces the narrative situation from the routine of military life. This is an advantage

insofar as Giffon James (bondage base commander) and Michael Moriarty's hammiehead brig commander, the two bookends of the story, are surely the funniest cut-outs on exhibit in between the story of a thing — an 18-year-old sailor's trip to military prison under the escort of two soft-hearted guards who want to give a nice time — is comprised of poignant events, most of which seem inevitable, but a few of which (the sect of chanters, the whorehouse) are made to seem, with sharp detail, happily accidental and believable. Jack Nicholson, whose performance is the self-consciousness he shows for his tongue, is a moderately entertaining actor, but he is unreasonably



LUCKY LADY

periodically to possess every scene, to overlook, to elish, the cunning he puts into an average glance, an average four-letter word. Directed by Hal Ashby. 1973.

\*(Fine Arts, 2/21 through 23)

**Let's Do It Again** — The reunion of Bill Cosby, who does the double-talk, and Sidney Poitier, who does the double-takes and also does the directing, maintains a willful ignorance of gambling, boxing, and hypnosis throughout its stumbling, stop-and-go pursuit of laughs. The silly and underdeveloped script begs for the surrealistic loopy time treatment that a Frank Tashin might have given it, but it inclines instead toward the traditional, mundane, underdog sympathies of the little-man comedies by Capra and McCarey.

**Little Murders** — Jules Feiffer's script of a cartoon about a basically a Feiffer cartoon brought slightly to life by Elliott Gould, Alan Arkin (who also directed), Marcia Rodd, Vincent Gardenia.

Periodically funny and continually ugly. 1971.

\*(Fine Arts, 2/19 and 20)

**The Little Prince** — Saint-Exupéry's thin children's fantasy turns into, in the vacant Tunisian landscape, an airy Stanley Doan movie musical (lyrics and music by Lerner and Loewe). The book's characters are brought to life in tipsy, exciting images. The aviator, on first sight, is flabbergastingly artificial shot, is perched in his monoplane, rocking to and fro in front of a painted sky, with a manufactured breeze blowing his yellow scarf and toupee. The prince is introduced in momentous crane shots, and he is instead toward the traditional, mundane, underdog sympathies of the little-man comedies by Capra and McCarey.

**Little Murders** — Jules Feiffer's script of a cartoon about a basically a Feiffer cartoon brought slightly to life by Elliott Gould, Alan Arkin (who also directed), Marcia Rodd, Vincent Gardenia.

other wall in Donen's ROYAL WEDDING. All in black except for the spots and yellow-lined specks, doing the slinky song-and-dance of a big-city sharper. And the fox becomes a skittish impression by Gene Wilder, last seen in a ludicrously mournful hallucination in a wheeled chair. Thankfully, the commendable chunk of the world of grown-ups is not accompanied by any congratulations of wisdom, as the little prince, frowning gravely, discovers the burdens of life and love, studiously, sadly, Richard Kiley, Steven Warner.

\*(Lincoln)

**Love and Anarchy** — Lina Wertmüller's political low comedy about a country-bumpkin, anti-Fascist assassin who takes extended refuge and relaxation at a bordello in Mussolini's Italy. The prevailing obsession seems to be that of a disgusted dermatologist, pointing insistently to facial quirks, freckles, moles, warts, and freakish Fellini-esque makeup. The saving grace, and the rowdy hubbub, is an affecting performance, called like a watchspring and ready to snap by Giancarlo Giannini, with Mariangela Melato. 1974.

\*(Ken, 2/20 and 21)

**Lucky Lady** — A menage-a-trois of Prohibition bootleggers around the Mexican border is played, cozily, as a contribution to the boom-buddies genre. The strangeness of the set-up is probed no deeper than the dear-me expressions on hotel clerks, real estate agent, etc.

The strangest aspect — the inexplicable aspect — is how this particular nasal Bugs Bunnyish female manages to keep these two hand-some males wrapped around her little fingers, left and right (Lucky's the word for it). In the role, Lisa Minnelli forges another characterization to give hope and inspiration to young women everywhere of queen-size self-esteem and pawn-size talent. All the pieces are on hand for an ornate, gaudy period production, but they are smothered by the Revlon hallucination of Geoffrey Unsworth's image and the "astal" good-time, old-time music.

...the Hackman-Burt Reynolds, directed by Stanley Donen. 1975.

\*(Cinema 21)

**MASH** — The upside-down sense of humor is more nauseating than the bloody operating room splashing. The gags, in this service (continued next page)

**Mahogany** — Diana Ross climbs to fame from a dressmaking factory in the Chicago slums to the international fashion scene in Rome, while Billy Dee Williams supplies the nagging voice of conscience stays home, wears bluejeans, talks on street corners through a bullhorn, and works tirelessly for the betterment of His People. This is not really more social-conscious than a Douglas Sirk soap opera, nor is the social-conscious stuff here credible. And, although Berry Gordy's novice directing suggests he has studied a few movies, he doesn't totally know how to make these moves like they used to. David Watkins' color image is messy and faded, like a ragged collage of torn-away posters on a brick wall, and the costumes, designed by Diana Ross herself, are supposed to create a big splash on the fashion market ("The kabuki look"), but they sting your eyes as they're out of an eyepopper. With Tony Perkins, Jean-Pierre Aumont.

\*(Heile)

**The Man Who Would Be King** — John Huston at long last realizes his plan to adapt the Rudyard Kipling story, which he first took up, twenty years earlier, as a project to star Clark Gable and Humphrey Bogart. Whether it's because of the new age, or Huston's old age, or simply the increased distance from the line of gung-ho G.I.s, Huston's interpretations of Kipling, the film has a weary, wise detachment from the British adventure — a travesty of the story, which he first took up, twenty years earlier, as a project to star Clark Gable and Humphrey Bogart.

...the Hackman-Burt Reynolds, directed by Stanley Donen. 1975.

\*(Cinema 21)

**MASH** — The upside-down sense of humor is more nauseating than the bloody operating room splashing. The gags, in this service (continued next page)

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2

Got a question you want answered? Get it straight from the hip. Write Matthew Alice, c/o The Reader, P.O. Box 80803, San Diego, CA 92138.

Although the project signalled Roger Corman's efforts to surpass his Vincent Price horror films, his urge to shock is quite intact (an orgy inside a country church, for heaven's sake). 1966.

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## A line drawing of a row of buildings. On the left is a small house with a chimney. To its right is a larger building with multiple windows and a central entrance. The drawing is simple, using black lines on a white background.

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(continued on page 13)

### Loopholes

The Mayor and the Council have made some noble efforts on paper to provide for equity

The school is receiving funds for badly needed remedial reading programs. The community must provide every support possible in order to keep these programs effective. At present the staff at the University Heights branch recognizes this need and maintains an excellent children's collection.

In my opinion, the audience was too polite in even weakly applauding this conglomeration of horrid noises parading as modern music. That applies also to the other composers which Saville hopes will be performed in future concerts for a more receptive audience. As a sophis-

## KOWIT NO CURE

**Dear Mr. Kowitz,**

I resent the irresponsible and unscientific method with which you presented your case against ECT in the Reader of February 12. I read it relatively carefully and could only conclude that your opinions must be based on some sort of technical naivete and innate drive to emotionalism. Your vituperative arguments against NAPA are more misleading of your shallow and emotional examination of the subject. I believe that the Reader has been done a disservice by your contribution. I am sure that those concerned with the treatment and costs of schizophrenia treatment cannot appreciate your concepts of what is real help. The problem needs all the help it can get. It is not what I need. Steve Kowitz, A. A. Benson  
La Jolla

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091	June 08*	Aug 29*	94	439
092	June 15*	July 28*	44	439
093	June 15*	Aug 19*	66	439
073	June 21*	Aug 09*	50	439
074	June 21*	Aug 29*	70	439
075	June 21*	Aug 04	76	439
076	June 21*	Sept 12	84	439
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095	June 29*	Sept 03*	75	439
096	June 30*	Sept 24*	88	440
080	July 06*	Sept 04	61	429
081	July 06*	Sept 12	69	439
083	July 24*	Sept 04	43	418
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098	Aug 02*	Sept 24*	54	429

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## Reader's Guide to

## Local Events

## Film

**NAVAJOS NIGHT DANCES**, film depicting the arrow, feather, and fire dance rituals at the Navajo nine-day Healing Chant. Sunday, February 22, 11 a.m., 12 noon, and 1 p.m., Action Room, Museum of Man. 274-0313.

**TAHITI AND THE ISLANDS OF THE SOUTH SEAS**, travelogue in the Explorers Travel-Adventure Series, narrated in person by Philip Walker. Thursday, February 19, 8:15 p.m., Civic Theatre. 238-6510.

**MAN INVADES THE SEA**, film on exploration of the oceans. Sunday and Sunday, February 21 and 22, 1:30 and 3 p.m., San Diego Natural History Museum. 232-3821.

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

## Lectures

**POETRY READING** by Bobbie Birk, David Galt, and Joyce Hower. Thursday, February 19, 7 p.m., Lecture Room, San Diego Public Library.

**WALTER HELLER**, former economic advisor to Presidents Kennedy and Johnson, speaks on "Political Economy of Recovery and Inflation." Thursday, February 19, 7:30 p.m., Mandeville Auditorium, UCSD. 452-1120.

**THE ECONOMICS AND POLITICS OF AIRLINE DE-REGULATION** is the subject of Michael E. Levine, Professor of Law and Social Change, California Institute of Technology. Thursday, February 19, 8 p.m., Salomon Lecture Hall, USD. 591-6460, ext. 353.

**OPTIMAL HEALTH LECTURE SERIES** Alexander Leaf, author of "Youth in Old Age," discusses "Longevity. In Search of a Vigorous Old Age." Thursday, February 19, 7:30 p.m., Aztec Center, SDSU. 286-6651.

**THE LEGACY OF MALCOLM X**, with William Petty, Black activist, Socialist Workers Party. Friday, February 20, 8 p.m., Mission Forum, 4535 El Cajon Blvd. 280-1292.

**REVOLUTION IN EAST AFRICA**, film, slide show, speakers from Entrants for National Liberation in North America. Saturday, February 21, 7 p.m., Changing Times, 1946 Broadway. 232-4666.

**FEMALE SEXUALITY**, Lecture and discussion groups, led by Patti Risen. Sunday, February 22, 7:30 p.m., Beach Area Community Clinic, 3708 Mission Blvd. 452-0644.

**POSTER READING**, film, slide show, speakers. February 22, 4 p.m., Revelle Campus Formal Lounge, UCSD. 453-4090.

**THE ROLE OF HUMOR IN AMERICAN POLITICS**, lecture by political satirist Dick Tuck. Monday, February 23, 8 p.m., Student Union, Palomar College. 744-1150, ext. 254.

**ART/PHYSICS: THOUGHTS AGAINST THE PREVAILING FANTASIES**, a lecture by Douglas Davis, art critic for Newsweek. Tuesday, February 24, 7:30 p.m., Applied Physics and Mathematics Building, Room 2313, UCSD. 452-2660.

**ASSERT YOURSELF NOW**, kits and panel discussion sponsored by National Organization for Women (NOW). Tuesday, February 24, 7:30 p.m., San Diego Women's Club, 2557 Third Avenue. 259-9666.

**ALEX HALEY**, chief interviewer for Playboy and author of "The Autobiography of Malcolm X," speaks on a forthcoming book, "Roots." Tuesday, February 24, 8 p.m., Montezuma Hall, Aztec Center, SDSU. 286-5204.

**CHARLES ROSS**, Films and talk about his own work, now on exhibit. Wednesday, February 25, 8 p.m., Sherwood Hall, L.J. Jolla Museum of Contemporary Art. 454-0183.

**THINKING YOURSELF INTO PROSPERITY**, lecture by Margo Woods. Wednesday, February 25, 8 p.m., Center for Personal Growth, Del Mar. 453-6543.

## Theatre

**PERFORMANCE ART**: Stephen Laub's "Dog Projection Series: 1975." Friday, February 20, 8 p.m., Mandeville Art Gallery, UCSD; and Lynn Handman's "Roberta Breimans: An Alchemical Portrait." Saturday, February 21, 12 p.m., Horton Plaza, downtown San Diego, and Sunday, February 22, 12 p.m., Belmont Amusement Park, Mission Beach. 452-2864.

**MIME PERFORMANCE** by Bert Houle and Sophie Wibaux, Saturday, February 21, 8 p.m., Student Center, Grossmont College. Also, lecture-demonstration on Monday, February 22, and Tuesday, February 24, at 11 a.m., Stagehouse Theatre, Grossmont College. 465-1700, ext. 321.

**MORNING GLORY THEATRE**, a San Francisco-based puppet troupe, presents "The Magic Twins," a Mayan legend. Sunday, February 22, 3 p.m., Otto Auditorium, Museum of Man. 274-0313.

**OLD TIMEY DANCE**: contra, square, and big sets. Every Thursday, 8 p.m., Aztec Center, Council Chambers, SDSU. Every Wednesday, 8 p.m., New York Conference room, UCSB. 454-0938.

**AN EVENING WITH ABE LINCOLN**, a one-man show of reading, performed by Rex E. Hamilton. 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 Thoni Odenaker, plus "The Mame Experience," presented by El Cajon Community Theatre. Friday and Saturday, February 20 and 21, 8 p.m., Little Theatre, El Cajon Valley High School. 443-1628.

**SHAKESPEARE'S ROMEO AND JULIET**, presented by USIU's School of Performing and Visual Arts. Thursday through Saturday, February 19 through 21, and February 26 through 28, 8 p.m., and Saturday matinees, February 21 and 28, 2 p.m., City Stage, 1727 Fifth Avenue, San Diego. 234-7911.

**A DELICATE BALANCE** by Edward Albee. Thursday through Saturday, February 19 through 21, 8 p.m., Arena Theatre, Southwestern College. 420-1331.

**WALK TOGETHER CHILDREN**: Vinie Burrows' one-woman performance of black poetry, prose, and song. Friday, February 20, 8:30 p.m., Mandeville Auditorium, UCSD. 452-3120.

**WHEN YOU COME BACK, RED RYDER**: comedy, Thursdays through Sundays, through February 29, 8 p.m., San Diego City Theatre. 239-7854.

**THE MOUSETRAP**, a mystery melodrama by Agatha Christie. Fridays and Saturdays, through February 29, 8 p.m., San Diego Little Theatre, Del Mar Fairgrounds. Opening Saturday, February 21, 7:55-7:58.

**THE IMAGINARY INVALID**, classic farce by Moliere. Fridays through Sundays, 8:30 p.m., through March 27, Coronado Playhouse. 435-4856.

**BEGGAR ON HORSEBACK** by George S. Kaufman and Marc Connelly. Friday and Saturday, February 20 and 21, and Wednesday through Saturday, February 26 through 28, 8 p.m., Main Stage, Dramatic Arts Building, SDSU. 286-6884.

**A TRIP TO CHINATOWN**, musical-comedy written by Charles Hoyt in 1891. Tuesdays through Sundays, 8 p.m., and Sunday matinees, 2 p.m., through March 21, Old Globe Theatre. 234-8801.

**U.S.A.**, Paul Shyre's stage adaptation of the John Dos Passos novel, directed by William Roehm. Through February 22, 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, 3860 Mission Street. 295-6453.

## Galleries

**CALIFORNIA-HAWAII BIENNIAL EXHIBIT**: Juried show of paintings, sculpture, and graphics by California, Baja California, and Hawaii artists. February 21 through March 28, Fine Arts Gallery. 232-7931.

**UNTITLED SERIGRAPHS**, circa 1961, by Jackson Pollack. Fine Arts Gallery. 232-7931.

**PHOTOGRAPHS** by Amalia Willis. Through February 27, Lobby, City Administration Building, 202 C Street.

**POISONOUS NATIVE PLANTS** are pictured in an exhibit of watercolors. February 24 through March 22, Natural History Museum. 232-3821.

**"DEATH VALLEY"**, an exhibit of photographs by Ullrich and Marie Meisel. February 21 through April 18, Natural History Museum. 232-3821.

**PHOTOGRAPHS** by Robert Knudsen. February 18 through 29, Focal Gallery. 235-4237.

**"INTERLACEMENTS"**, paintings by Robert Dawe. Through March 6, Triad Gallery. 299-6543.

**"WOVEN MOBILITY"**, a series of wall hangings and hammocks designed by Alexander Calder. Through March 6, Old Town Circle Gallery. 286-2586.

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

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

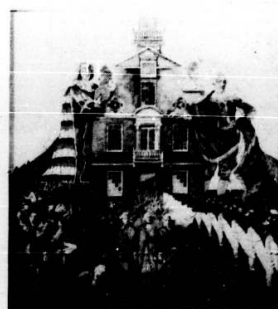
**RECENT PAINTINGS** by Chen Tan-cheng, Professor and Director of the Art Department, University of Chinese Culture, Republic of China. Through February 29, Fine Arts Gallery. 232-7931.

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

**COLOR PHOTOGRAPHS** by Phil Napoli. Through February, Corridor Gallery, San Diego Public Library. 236-5800.

**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. 239-2001.



California/Hawaii Biennial 1978  
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Watercolor

## Special Events

**HANDWEAVING EXHIBIT AND DEMONSTRATION** by Penelope Grishlow. February 18 through 21, Mastercrafts, 7938 Ivanhoe, La Jolla. 459-5554.

**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 and six-day trips to Baja California by H&M Landing. 222-1144.

**HAND PUPPETS** by the Palomar College Puppetry Troupe. Friday and Saturday, February 20 and 21, 8 p.m., Westminster Presbyterian Church, Point Loma. 223-3183.

**INDIAN/PAKISTANI EVENING**, with ethnic food and entertainment. Friday, February 20, 8:30 p.m., International Center, Matthews Campus, UCSD. 452-3731.

**"THE BRITISH ARE COMING"**: Her Majesty's Royal Marines and The Black Watch, massed bands, pipes, drums, and dances. Friday, February 20, 7:30 p.m., Sports Arena. 224-4176.

**BENEFIT CONCERT** for Olga Talamante, the only U.S. citizen imprisoned in Argentina; performers include Cuban folk singer Sini Paz and local poet Manuel Gomez. Friday, February 20, 8 p.m., Revelle Cafeteria, UCSD. 452-2136.

## Music

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

**VOCAL CONCERT** by experimental vocalist and composer Joan La Barbara. Thursday, February 19, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

**THAKARA**, an evening of music with sitar, tabla, guitar, and percussion, produced by Genist Theatre. February 20 and 21, 8 p.m., Ozzie's Music Hall, 6875 El Cajon Blvd. 461-8255.

**YOUNG PEOPLE'S PROGRAM**: "A Musical Heritage," stringed instrument music by Jeffrey Chinn. Saturday, February 21, 10:30 a.m., San Diego City College Theatre. 238-1181, ext. 238.

**ORGAN MUSIC** by Bach and Handel, performed by Daniel Harding Burton. Sunday, February 22, 7 p.m., First United Methodist Church, Mission Valley. 297-4366.

**MINI-CONCERT** by the Baroque Quartet. Monday, February 23, 12 noon and 12:30 p.m., Grand Salon, Civic Theatre. 454-6822.

## Sports

**10TH ANNUAL JACK-IN-THE-BOX INDOOR GAMES**: Invitational track meet for world-class athletes. Saturday, February 21, prep events, 5:45 p.m.; invitational, 7:30 p.m., Sports Arena. 224-4176.

**COLLEGE BASKETBALL**: USD vs. Grand Canyon College. Friday, February 20, 8 p.m., and USD vs. UC Riverside. Tuesday, February 24, 8 p.m., USD gym; UCSD vs. USU. Tuesday, February 24, 8 p.m., UCSD gym; Mesa College vs. Mt. San Antonio College. Wednesday, February 25, 1:30 p.m., Mesa gym; San Diego City College vs. Riverside City College. Wednesday, February 25, 8 p.m., San Diego High School gym.

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## Crazy Love

The obvious problem is finding adequate visual expression for a monstrous, consuming, one-way romance that is lived mainly at a writing desk.

— Duncan Shepherd —

One consideration alone demands that Truffaut's *Adèle H.* be taken up, by me, by you, before Kubrick's formidable *Barry Lyndon*. Namely, that *Adèle H.*, playing in an almost vacant house at the Center 3 Cinemas, looks like a bad bet to survive another week. (That it also seems to me a better movie, and likelier to survive the next fifty years, is beside the point.) No doubt the Truffaut movie has come off the worst in the short-run competition among the holiday-week releases. And all moviegoers who fancy themselves up on things, and also fancy that "up on things" means more than following the largest dust cloud should go, however, while they're standing half-an-hour and half-a-mile in line at the Valley Circle, if they couldn't perhaps fit *Barry Lyndon* into their social calendar some other day in the next three months.

Truffaut, in recent years, has divided his time between the serious and the frivolous; first one, then the other. The newest one, *The Story of Adèle H.*, belongs with the first type, along with *Wild Child* and *Two English Girls*, in ping-pong opposition to the other type, *Bed and Bored*, *Such a Gorgeous Kid Like Me*, and *Day for Night*. If this opposition also happens to separate his period pictures from his present-day pictures, it probably shouldn't be taken to mean that Truffaut is common with the David O. Selznick moguls of Hollywood Past, conceived of a "classy" movie in terms of horse-drawn carriages, candles, ruffled collars, and quill pens. But it probably is a sign that his sensibility,

when it is most exposed, is not quite of the present-day world. Even at his best, Truffaut can be precious, over-calculating, sentimental, fey, wispy. At his wasteful worst, he can be inane. Either way, he remains unapproachably obstinate.

In *Adèle H.*, he is dealing with a documented case of *amour fou*, the story of Victor Hugo's daughter, who runs away from home, the island of Guernsey, off the coast of England, where her father lives in exile, and who bravely pursues a kiss-and-run British officer, Lt. Pinson, across the Atlantic to his outpost in the New World, Nova Scotia. Lt. Pinson is an altogether ordinary sort ("I've had women before you, and I intend to have others"), *Adèle Hugo* is an emotional extremist. And she pours her excess of desperate, monomaniacal passion into extravagant gestures of fidelity and self-sacrifice, and into casual impromptu deceptions enacted for the benefit of others, and into a private diary written feverishly in code.

It is a tale of mismatched lovers, her wild, hopeful romanticism set off by his starchy, unformed pragmatism. And Truffaut, with his own romanticism, timider but reverent, makes us see her romanticism as an awesome, exalted state.

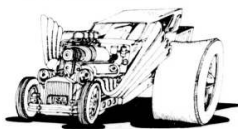
The story, in its sketchy essentials, lends itself ideally to Truffaut's belief in the impenetrable mystery of human emotions, but it doesn't lend itself as well to playable scenes. It holds your attention to a large extent, but it's not as gripping as *Barry Lyndon*, but at the same time, Truffaut's obedience to the truth is a restraint that inhibits him from holding your attention by more extravagant means. It is necessarily an inward-looking movie, the action occurring mainly inside

the heroine's swimming head; and Truffaut, because of either the limitations of the subject or the limitations of the budget (a small boarding house, a bookstore, a bank, a trip to Barbados, and not much else), is willing to let the surroundings go almost unnoticed.

The obvious problem in the movie is finding adequate visual expression for a monstrous, consuming, one-way romance that is lived mainly at a writing desk. And much of the expression is, in movie terms, standard stuff: Isabelle Adjani's ingenueness and petulant pout employed to characterize a woman who is supposed to be past thirty; the theatrical playing of her meetings with Pinson, her hand clasped over her mouth, or both hands pawing the impassive, wood-block, toy-soldier lieutenant; her recurring nightmares, quite nicely filmed in faded color, which cause her to toss and turn, in a sweat, and to bolt upright, gasping; and her passionate, tireless scribbles, pantomimed as if she were sitting at the keyboard, doing Chopin.

There is a lot of wonderfully expressive stuff, too, I especially liked a gimmick that Truffaut has tried before, if you remember the low-flying aerial shots in *Jules and Jim* or the inch-by-inch tracing of the pneumatic tube system underneath Paris in *Stolen Kisses*. The gimmick is to follow the flight path of a written message, as if to suggest an emotion escaping human control, like a message being sent out from a master's grasp, and assuming a definite form, mission, and unrelenting effect. Here Truffaut follows *Adèle's* fateful lie to her father, her announcement of marriage, as it cuts across the

(continued on page 17)



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#### SHEPHERD

(continued from page 16)  
ocean and is relayed by hand to the local newspaper. That announcement, picked up by the Paris papers, is what finally undoes her, sending Lt. Pinson scurrying for safety to Barbados. (I didn't care so much for the warm, deep, tractably voice attributed to Victor Hugo in his response to *Adèle*, nor did I care for the general Great Man treatment which he is accorded, nor did I care for the learned Hallifax doctor's huge biographical capsule on Hugo—"Why, he is the world's greatest living poet, like Homer, Dante, Shakespeare...") In Barbados, amid the saturating sunlight, the luminous greens of tropical plants, and the stucco walls, white and pale yellow, Truffaut engineers one fine dramatic moment, a sort of showdown between the mismatched pair, as the exasperated Pinson, once again tracked down by *Adèle*, confronts her in the street. Her hair in a tangle and her clothes in tatters, she floats right past him, no longer able to recognize this bright, neat little soldier for the man of her wildest dreams.

The image by Nestor Almendros is done predominantly in the somber colors of Brazil nuts, coffee beans, raisins, oak bark, etc. The technical skill that went into photographing this color scheme is quite dazzling, even if the taste that went into planning it is conservative, sure-footed, and safe-playing. For the musical score, Truffaut has assembled an anthology of themes composed in the 1920s by Maurice Jaubert, killed in action, WWII. This grab-bag, a little rocky on the whole, works surprisingly well in spots. But it seems like a play which Truffaut might have used just as well in any movie; and in this one, where most of the action

occurs beneath the surface. I miss the urgent, expressive melancholy that might have been supplied by Truffaut's frequent musical scorer Delencu. But the single badly misjudged moment in this controlled, morose movie is the director's capricious cameo. *Adèle* thinks she has spotted her lieutenant in the street, closes him down, and when he turns around our reaction is not "Oh, it's not Lt. Pinson," but, foolishly, "Oh, it's Francois Truffaut."

Another French release that encountered locally much the same fate as *Adèle H.* only quicker, five days, was Robert Enrico's *Le Secret*, last week at the College. The beginning is all right. In dim and chilling corridors, Enrico plunges immediately into an atmosphere dense with uncertainties. As soon as

Jean-Louis Trintignant makes good a nondescript escape from a nondescript cellblock, though, Enrico reduces the possibilities to a minimum. A cast of three characters, essentially, and a suspense plot whose potential developments can be guessed at with a simple convoluted. Either Trintignant knows something he is not supposed to, and "blows" are trying to kill him; or else he is a lunatic. If he knows something, he is not submitting any proof; and so, in this game of face-down cards, there isn't much to keep you guessing, and tension runs close to the ground throughout. But the film carries, like a virus, a few traces of the old John Garfield on-the-lam gloom, and it serves as a test of the viewer's susceptibility to paranoia about Big Brother and State Secrets. □

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# Reader's Guide to the Music Scene

The Music Scene is compiled every Sunday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA, 92138, or call 235-6176 by Sunday.

## SAN DIEGO CONCERTS

**Grover Washington Jr.** with **Ronnie Laws**, Golden Hall, Community Center, Saturday, February 21, 8-30 p.m. 235-6510.

**Martha Reeves**, Thursday through Sunday, February 19-22. **Carmen McCrae**, Tuesday and Wednesday, February 24-25. The **Carmen**, 3999 Mission Blvd., Mission Beach, 488-1081.

**Eddy Harris**, Another Bird, Tuesday through Sunday, February 19-22, 140 South Sierra, Solana Beach, 755-6734.

**Asleep At The Wheel** and **Linda Hargrove**, Friday, February 20, 8 and 11 p.m., Jerry Garcia Band, Saturday and Sunday, February 21 and 22, 8 and 11 p.m., La Palma Theatre, First and D, Encinitas, 753-4397.

**Lydia Pense and Cold Blood**, San Diego Gaslight Lounge, Tuesday and Wednesday, February 24-25, 8:00 and 10:30, Spanky's Saloon, 2855 Midway Drive, 223-3154.

## CLUBS

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

**The Albatross**: Pete Filacio and Lon Nason, folk, Tuesday through Saturday, 1309 Camino Del Mar, 755-6734.

**Ancient Mariner**: Stone's Throw, rock, Wednesday through Saturday, Southwind, Tuesday through Sunday, 2275 Shelter Island Drive, 224-8242.

**Another Bird**: Street Corner Symphony plus Rock Island, Friday and Saturday, 9 p.m.-1 a.m., 140 South Sierra, Solana Beach, 755-6734.

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

**Bacchanal**: Satisfaction, mellow rock, Wednesday through Saturday, Joe Mullio, jazz, Sunday, 11:30, Danceteria Dance group, Tuesday, 8022 Clairemont Mesa Blvd, 560-8022.

**Big A's**: Latin Fever, Latin style music, Tuesday through Saturday, 6149 University Ave, 286-1646.

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

**Boom Trenchards**: Dan Murphy, rock, Sunday through Saturday, Roy Bruler, guitarist, Sunday and Monday, 2898 Pacific Highway, 291-5555.

**Botafords Old Place**: Harris and Henck, Sunday through Saturday, Watermelon Wine, Friday and Saturday, 1205 Prospect Place, La Jolla, 459-8262.

**Butterfield Express**: Barry and Chris, folk rock, Tuesday through Saturday, 6737 La Jolla Blvd, 459-3633.

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

**Chuck's Steak House**: Chris Drake, Thursday through Saturday, John, Tuesday and Wednesday, 1403 East Valley Parkway, Escondido, 746-5100.

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

**Claudio III**: Mosalio, Latin music, Thursday through Saturday, mariachi, every Sunday 3-8 p.m., 1862 Palm Ave., Imperial Beach, 429-1161.

**Cote D'Azur**: Cottonmouth D'Arcy's Jazz Vipers, New Orleans Dixieland jazz, Tuesday, 1250 Prospect Place, La Jolla, 454-2434.

**Conception Bay Fish Company**: Crosfire, Friday and Saturday, 2806 Shelter Island Drive, 224-3611.

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

**Dirty Dan's**: Nooney/Ricketts, rock, Tuesday through Saturday, Flavor, Sunday and Monday, 4000 Kearny Mesa Road, 278-2230.

**Elbow Room**: Copenhagen, Friday and Saturday, 710 Garnet, Pacific Beach, 488-9870.

**Fat Fingers**: Kirk Bates and the Fat Fingers House Band, Tuesday through Saturday, 1051 University, Hillcrest, 295-2195.

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

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

**The Lost Knight**: Ajax, Thursday through Saturday, 4873 North Harbor Drive, 232-3632.

**Main Gate**: Brown Sugar, pop rock, every night except Sunday and Monday, Chula Vista, 420-4828.

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

**Mammoth West**: Aura, Tuesday through Saturday, 3595 Sports Arena Blvd, 725-1251.

**Mandolin Wind**: Baba, Wednesday and Thursday, Sugar Bear, Friday and Saturday, 308 University, Hillcrest, 297-3017.

**The Mississippi Room**: Jim Boucher's Quartet, swing music every night, 2201 El Cajon Blvd, 298-8666.

**Mom's Saloon**: Tight Squeeze, Tuesday through Sunday, 943 Garnet, Pacific Beach, 488-3366.

**Neutral Grounds**: Blitz Brothers, Thursday through Saturday, February 19-21, 47th and University, 284-9571.

**Nite Owl East**: Bach/A's, rock, Tuesday through Saturday, The Social Workers, modern, Sunday and Monday, 847 N. Mission, El Cajon, 447-3854.

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

**Orange**: Martin Henry and Bobi Thomas, Friday and Saturday, 112 West Washington, 299-4174.

**Palomine Bar**: Bramble, country/rock/folk, Wednesday through Sunday, 3008 Main, Chula Vista, 427-5889.

**Park Place Lounge**: Weekly Dues, Wednesday through Sunday, Explosion, Monday and Tuesday, 1280 Fletcher Parkway, El Cajon, 448-4111.

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## Saville

(continued from page 4)

simplicity and concreteness of Lorca's words.

When we come to the music of Arnold Schoenberg, whose Fourth Quartet was played by the Juilliard Quartet last week, we are in a different world. The Juilliard, one of the three or four best quartets performing today, gave two concerts at Sherwood Hall as part of the series sponsored by the La Jolla Chamber Music Society (formerly the La Jolla Chamber Orchestra). Their intense, passionate style, with its strong dramatic emphases and surging dynamics, could not have been better suited to the very romantic quartets of Schubert and Dvorak that ended the two programs; their performance of Haydn's F Minor Quartet, Op. 20, No. 5, as though it were as romantic as Schubert, as dramatic as Beethoven, and as poignant as Mozart, constituted one of those great, rare revelations that strip the conventional performance practices from a well-known piece and uncover something totally new and totally magnificent. But the most memorable event in these two evenings of Olympian music-making was the Schoenberg.

A poll taken by the Schwann Record Catalog some years ago sought to determine who, in the opinion of record buyers, was the most hated composer. Arnold Schoenberg won by a large majority. Poor Schoenberg! All he wanted was to be heard for people to whistle his tunes, as though he were Chaikovsky. His unpopularity derives from two sources. His music is, with

only a few exceptions, extremely dissonant; its organization sounds chaotic; and its rhythmic patterns tend to have a yattering,attering,attering quality that occasionally drives even the most sympathetic listener underground. But even more pernicious to his reception by otherwise tolerant music-lovers has been the academic treatment he has undergone at the hands of pedants and epigones, who have done their utmost to convince the world that the only thing going on in a Schoenberg work is a meticulous, mathematical juggling of twelve-tone sets, inversions, retrogrades, hexachords, etc.—all as clever, dry and deadly as a textbook on building bridges. That, of course, is not at all what this music is about, any more than a Beethoven symphony is about key relationships and modulations. The notes and retrogrades are merely the technical means by which Schoenberg conveys an idiosyncratic and deeply moving emotional experience, just as Beethoven's manipulations of motifs and keys serves to convey his feelings about tragedy and triumph, God and nature, fate and freedom.

The emotional universe of the Schoenberg Fourth Quartet is far removed from that of Beethoven's "Eroica" Symphony; but it is recognizably human, and very much of this century. Whatever style he was composing in—Brahmsian, Wagnerian, atonal, dodecaphonic—Schoenberg always communicates a genuine performance of this great work that the one we were privileged to hear at Sherwood Hall last week.

feelings. There has been no musical sensibility as tormented as Schoenberg's, none that longed so ardently for serenity and none whose desires were so consistently thwarted. Women terrorized in dark forests of the unconscious, primitive tribes wildly worshipping a vile brazen deity, mass murders in the Warsaw ghetto—these were the figures that peopled his imagination, even when as in the Fourth Quartet, he was composing pure music, without a program. Schoenberg's greatness does not lie in his having invented the twelve-tone system of composition; the effects of this invention on the subsequent history of music have been, in my opinion, disastrous. He is a great composer, and the Fourth Quartet is a great piece of music, because if we listen to it with our emotional receptors open, it can reproduce in us the experience of an almost unbearable anguish, yet leave us at the end with a feeling of calmness and mastery, like a raft that has weathered a hurricane, or a child who has awakened from a nightmare and learns once again that the world offers at least a little stability and love and peace.

To experience this through the music, we must be exposed to a performance like that of the Juilliard Quartet. Cold academicism will not do; the music must be played with the same romantic passion demanded by Schubert or Brahms or Bartok. For if Schoenberg was an Expressionist, he was even more a Romantic, making perfectly crafted public artifacts out of his intimate private suffering. The Juilliard played the Schoenberg as music, rather than as an exercise in structural ingenuity, and as the deeply and blatantly emotional music that it is. I doubt whether anyone will ever communicate a genuine performance of this great work that the one we were privileged to hear at Sherwood Hall last week.

## Limited Growth

(continued from page 13)

in the development that does occur. A council policy enacted in 1972 calls for "economically and racially balanced communities" to be included in all new developments and in all City-sponsored or approved redevelopment projects.

The policy allows, however, if it is economically unfeasible to provide housing for low and modest income families, that the requirement can be waived. There is another loophole, allowing that balanced development needs to be near "employment areas utilizing appreciable numbers of low-waged and salaried employees."

To keep low and modest housing out of an area, simply restrict appropriate employment. The Fairchild plant that would have been in the north city, for example.

The City has received some federal revenue-sharing funds called Community Development Block Grants (CDBG). The program provides Federal funds to the City for rehabilitation and development of needy areas. Larry Thomas indicates some of the money has been approved for planning industrial sites. The location of this future development? San Ysidro and South-east San Diego.

Part of the CDBG funds could be used toward subsidizing low and moderate income housing. To the question of whether the City would encourage such development, Thomas replies they are waiting for "the plan" to indicate where building should occur.

This plan figured prominently in Wilson's January address and is another study the City has commissioned on growth management. It is partially funded by the CDBG program and is

supposed to answer all questions about San Diego's growth problems. When will it be finished? "In about a year and a half," says Thomas. "Then we can start holding public hearings on it." Considering the City required to prepare for development, housing construction would not even start until two or three years after that.

It might seem that the Council and the planning agencies are stymieing all growth through their restrictions: they discourage potential employers, and they force housing development to be expensive and peripheral. That might put them in conflict with Wilson's stated ideals of supporting new employment and handling growth positively.

Larry Thomas, objecting to that suggestion, says the Mayor is "the architect of council policy," and with only a very few exceptions has carried the majority opinion in decisions.

The issues of growth management are certainly complex; some of these problems seem circular in nature: San Diego needs broader-based employment for its labor force, while new businesses that could supply it don't move here because living standards for workers are not optimum.

Everyone involved in the problem admits that growth is inevitable; the issue seems to be how much control to exert and where to exert it. In regard to restrictive growth policies, Hubbard cites that there is no expansion in an economy, "the gains of one group must be made at the expense of another group."

Solutions do not come easily, but the ostrich approach of idyllic imagery and rubber-stamp restriction will yield no solution at all.

## THE READER FIRST ANNUAL CALIFORNIA CLEAN LIMERICK CONTEST



'Twas the night of the very last day,  
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. 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 appear in the February 26 issue of the Reader.

FIRST PRIZE: \$25.00  
SECOND PRIZE: \$10.00  
THIRD PRIZE: \$ 5.00

Mail entries to:  
**READER CONTEST**  
Post Office Box 80803  
San Diego, California 92138

You must include name, address and phone number

## Classified Ads

### Notices

RELLY DANCE, private lessons, \$8 an hour. In La Jolla with Turkish-trained teacher. For women interested in authentic dance and cultural background. Write: 465-8624.

TEEN SINGLE women wanted, 18-35, to talk to women's groups for research project. Mindtree. Causes of divorce, solutions. Dr. Jim Stoules, P.O. Box 81493, San Diego, 92138. Confidential.

ESTHER VILAR's "Manipulated Man" discussed March 13, together with techniques for male survival, derived from female plays. Your input needed. P.O. Box 3524, San Diego, 92103.

LANI KURNIK, raptime and blues. Saturday, February 28, at 8 p.m. at Las Hermanas Women's Cultural Center, 4003 Wabash, 280-7510.

PUBLIC INVITED to free slide and discussion by Dr. Gordon on "Health Care in China" on Friday, February 20, 7:30-9 p.m. La Jolla Recreation Center, 615 Prospect.

FEMALE SEXUALITY. Presentation by Susan Rosen, RN and sex counselor, followed by small discussion group. Sunday, February 22, 7:30 p.m. Beach Area Community Clinic, 3705 Mission Boulevard, 488-8325.

ALPHA PROJECT at 4888 Oregon Street, 291-7006, offers telephone, in-person and group counseling. Men's and women's groups are offered weekly. Call us Monday-Friday, 11-11, Saturday, 7-11 p.m.

RAP GROUP. If you believe in find horn, yoga, meditation, metaphysics, Eastern philosophies, and want to join a group. Mondays, 7:30-9 p.m. at 1001 North, 488-8325.

FLEA MARKET at Peddle's Village. Saturday and Sunday, 8:00-10:00 a.m. Located on Highway 101, north. Behind the produce store on the ocean side.

WOMEN. The National Organization for Women, invites you to a free program on assertiveness training, February 24, 7:30-9 p.m. at 234-1995 to discuss your plans. Attend a Market.

MENSA WEEKLY luncheon meeting, 10:00 a.m. at 234-1995 to discuss your plans. Attend a Market.

COLLEGE SCHOLARSHIP. 5802 Montezuma Rd. 287-7307. Please Mention This Ad.

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SUNDAY CHAMPAGNE BRUNCH \$2.75

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PEOPLE'S HEALTH Forum every Sunday, evening, 7:30-9 p.m. Beach Area Community Clinic, 3705 Mission Boulevard, 488-8325, February 22. Female Sexuality, Part 2.

FOUND WATCH January 30 in Fed-Mart parking lot. If you want it back, place ad in Reader.

GERMAN STUDENT needs help obtaining English literature books. Will help you obtain German literature books. Write: Lisa Sievers-Riechmann, 13 Braumshew, Beulatenweg 79, West Germany.

INTRODUCING AAU athletic footwear. We give you something Converse, Reebok, for male survival, derived from female plays. Your input needed. P.O. Box 3524, San Diego, 92103.

GRAY PANTHERS, youth and age in action. Sat. Saturday, February 21, 10 a.m. Casa del Prado, Balboa Park, Room 103, 450-4650.

EAST CUTS WEIGER grand opening, 4501 Mission Bay Drive, Mission Bay Center. Haircutting, chemical waving, tinting and streaking. Free conditioner with first haircut. Call 272-HAIR.

CATERING—weddings and private parties. We will provide any kind of Greek horn of oysters, complete dinner and home-made desserts. From 10:00-10:00. Call us at 234-1995 to discuss your plans. Attend a Market.

MENSA WEEKLY luncheon meeting, 10:00 a.m. at 234-1995 to discuss your plans. Attend a Market.

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shrimp with any purchase of 99 cents or more  
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\$3.10

Will buy you a complete dinner any night of the week  
at Jay's. This Friday we'll serve lasagna (homemade  
tomato sauce, whole wheat lasagna noodles, rennet-  
less cheese, organic onions. Also includes sautéed  
vegetables, dinner salad, choice of three homemade  
soups and our own wholewheat or rye bread & butter.

For only an extra 60 cents we'll serve you  
a slice (1/8 pie) of

CAROB CREME PIE  
(Jay's favorite dessert)

FREE ENTERTAINMENT  
FRIDAY & SATURDAY

Jays Vegetarian Cafe  
134 West Douglas (in the alley) El Cajon 442-1331  
Mon-Fri 11:30-8 (till 9 on Fridays)

Over 15,000 served

the Yellow  
Submarine

San Diego  
Open every day 224-9017  
1961 Abbott, Ocean Beach

La Jolla Music has  
PIONEER ON SALE!

Pioneer SA-7500  
\$299 reg.  
now \$259.00

Pioneer QL-600  
\$249 reg.  
now \$149.00

Many selections of clean integrated amp and pre-amp  
LA JOLLA MUSIC  
1128 Wall Street 459-3375 (Rich)











**HEALTHY**, 35, fun-loving, aware, educated and attractive, desires to meet like-minded individuals with similar traits and interests in sports, art and meditation. Write Jo Ann, 1105 Vista, San Diego, list phone.

**WILL PROVIDE** good home-cooked dinner and other amenities in exchange for light clerical work one or two evenings weekly. 4587 Park Boulevard, 799-8854.

**MARIA**, My pet, let us never forget, the apartment's subtle, and you can never go home again.

**OFFER FOR EXCHANGE**, phone numbers of four cuties at UCSD and two platonic girlfriends for one really well physical relationship. Respond to K via Reader.

**WEALTHY, WITTY**, intelligent, creative, affectionate, healthy good-looking, easy-going, unattached young fellow looking for well-educated young woman. Code number 11111111.

**BEARDED LITERARY** man, 33, unexciting teacher, social slutz, good appearance through balding, sexy, warm, cultivated, intellectual lady, 25-40, for cinema, concerts, bicycling. 464-3810.

**THE HONKY** Prince has held court for the last time in San Diego. He will be missed by loyal subjects everywhere. Goodbye Ron Conti.

**ATTRACTIVE MAN**, 40, eclectic interests indoors and outside, seeks attractive woman for comfortable relationship. If you're bored and into living, write P.O. Box 3312, San Diego, 92103.

**MALE, PROFESSIONAL**, intelligent, gentle, liberal, into sports, music, reading, desires to meet attractive female, 20-45, similar to above. 515 Ivy Lane, Number 1, San Diego.

**KAREN**: DAD told me about your Franquette visit, but not your address. Please send phone number and address to P.O. Box 7813, San Francisco, Don.

**CHRISTIAN MALE**, 25, seeks Christian companion for backpacking throughout the islands of Hawaii for March, etc. 270-4166.

**MELLOW, INTELLIGENT** middle-aged male seeks creative, youthful female with great sense of humor for exploring possibilities of living together. Guy, 299-8854.

**WANT HELP** by phone? Ocean Beach hotline has experienced counselors available weekdays afternoons and evenings until 8 p.m. For immediate counseling or referrals, 225-1243.

**ALAIN GELMAN**: Master of 3½ languages, explorer of earth and spirit, stained glass craftsman (for hire, cheap), cat lover, macho, and smoking companion to a select many, a 30 year old this week. Congratulatory and laudatory calls solicited. 777-4492.

**NEW IN TOWN**, desperately desire to receive correspondence from interesting individuals. Write Francis Lamont, P.O. Box 216, USD, Alcala Park, San Diego, 92110.

**YOUNG COUPLE** would enjoy meeting other child-free couples for outdoor sports. We enjoy tennis, racket ball, skiing and scuba diving. 435-6902, in Coronado.

**FIGURINES** If you model or sculpt, consider collaborating with me. I reproduce small figurines in various materials. Roger, 280-9203.

**WANT TO MEET** guys into posing. 454-8778.

**HOUSEYARD** sale. Upright piano, household items, clothing 1900 to 1970, old magazine graphics, furniture, accordion, more. Saturday, Sunday, February 21/22, 8 a.m. to 5:30 p.m. 8393 Finley (off Spring Street) La Mesa.

**JIMBEE, SWEETEST** love. Happy Birthday on your big 19. I will share many more with you as the years flow into a lifetime. Love, Jane.

**FREE CHOICE**, A woman's right to choose and a child's right to be wanted are fundamental rights central to the American ideal of individual freedom. 92108.

**WONDERFUL WILLIE**: You can swim over and feast on my barley soup anytime. The Departmental Yenta (ou-nette).

**ATHLETIC**, intellectual man, in open marriage, wants to establish non-possessive relationship with similar woman. P.O. Box 22445, San Diego, 92122.

**STALIN'S GRAVE** was a communist plot. Repeat.

**WANT TO EXCHANGE** a skill? Need someone to talk to? Call the Help Center, 5089 College Ave., 565-5651. HELP: 2:10 p.m. Monday through Friday.

**SAN DIEGO** Community Church respects the dignity of every person. There is no coercion in becoming a member. Invitation to attend by ad. 804 Santa Clara Place, 10:45 Sunday.

**JAD, JMW HAS** a surprise or two for you. February 23 is a blessed day. I love you so very much. Your other half.

**SHORT KAREN**, the fox with the long peroxide hair. Watch out! I might catch up with your scooter sometime. Keep as sweet as you are.

**MOONCHILD**, my Virgin sidack, you're one cute "chick"! Glad we met. Luv ya. Mercury Apollo, alias the Dream Kid. LSWH. Keep the candle burning, huh?

## Buy a piece of the desert

If you've been looking for a cactus then take a look here. Everything from Mammillaria to Farcidia Aureispina. Priced from \$3 to \$69.



## And a basket to hold it in

We're a plant shop that carries more baskets than a basket shop! Baskets you won't believe—handwoven in Kenya, Ecuador, China, Rumania. (Only one coupon per purchase, not applicable on sale items)



236-0179 10-5 Mon-Fri	botanical interiors	1256 Kettner (Just north of Santa Fe RR)
<b>\$1 off</b> on any \$5 or more purchase	<b>\$3 off</b> on any \$15 or more purchase	<b>\$5 off</b> on any \$25 or more purchase

**ATTRACTIVE, SHY**, young service man wants to meet attractive, loving young woman for a happy lasting relationship. Call 223-9445, ask for Bremer in 108.

**I WOULD LIKE** to meet a mature female interested in yoga, tantra, healing, nature and joyous communication. Chandra, 284-4336.

**INCREDIBLE VISION** of beauty, you came into my life on New Year's I promised undying love. Have your address, but forget name. Call Harry.

**TRAVELERS** and newcomers needing help, call or visit Travelers Aid Society, 1122 Fourth, San Diego, 232-7991. A United Way service agency.

**ANNA AT Halcyn**: You my marry, please, or shoot 1 from a cannon my self, and die, or to the Amazon go. You Bees.

**WILD MATT**, many thanks for everything done and undone, especially for favorite flowers. Being true to one's self isn't always easy, you see. Essentially, Cheryl.

**COWBOY DANL**, you are the fastest Reader reader in all of Pacific Beach. Let's ride the range in our CJS forever. Happy sixth, love, Lonnie.

**MALE OR FEMALE** to travel to Hawaii really soon with free sport money, surf the north shore, have good times, then travel to Guam for more. Kelly model D-4 for \$45, 488-8838.

**WANT FIVE** or ten-speed men's bicycles in east chine Will run in \$30. Write: P.O. Box 99391, San Diego, 92108.

**GIRLS' THREE-SPEED**, 26", with basket, \$15. Ten-speed, 27", needs front trailer and cable, \$30. Jim, 224-5955.

**ADVENT!** (top-of-the-line) rear touring bike touring New, \$30. Rob, 582-1862.

**1972 HONDA 500 FOUR**, excellent condition, 50 miles per gallon, extras. \$1050. 582-3112.

**1974 HONDA MT250**, Excellent condition, 272-2430.

**1971 YAMAHA 650**, stock, good condition. New tire and battery. \$750. 277-2883.

**1972 PENTON 125cc six speed**, excellent trail bike. Handles better than Japanese motorcycles because of superior suspension and frame design. Immaculate—must see, many extras. \$440. 487-8216.

**MEN'S THREE-SPEED** bike. Sears touring handlebars, used twice, \$45. 274-1478, evening.

**HONDA XL250**, Two sets of shocks, tires, exhaust, sprocket. Desert bars and tank with fork brace and side plates. Completely street equipped. \$500. 296-4714.

**1971 HONDA SL125**, 5,700 miles, new front brakes and new rear tire. Excellent condition. \$300. 454-6690.

**GIRLS' THREE-SPEED** bike, good condition, \$35. 488-0789.

**1973 HONDA 450 K6**, one owner, 233-7241.

**CHIORDA ITALIAN**, ten-speed, 23" frame, canopy, anti-theft quick-change hubs, \$75. Honda V50 parts, new 175 cylinders and 50 head, 224-2866.

**1970 HONDA CB175**, new tires, \$350. 488-4211.

**1972 HORTON** Interstate, immaculate condition, new paint, tires, and much chrome. \$1100 or trade for 68-69 Vw bug. 223-3492.

**CENTURION LE MANS**, 25" ten-speed, good condition. Surtout equipped for Saturn, must see. \$70. 295-4224.

**1970 KAWASAKI 650cc W255**, Runs good, \$250 or trade for street cruiser deck or movie camera or 7 223-3492.

**BICYCLE TOURING** bags (rear panniers, front, saddle, etc.), \$140, great condition, used once. Sew-up tires and many other parts (spokes, tools, etc.). Vern, 582-1862.

**1971 HONDA CL175**, Street/dirt, good condition, \$250. 489-1780, keep trying.

**HARD WORKING**, experienced, 20-year old female seeking secretarial/typing position in El Cajon, La Mesa, State College area. Typing and shorthand skills. \$1000.

**WRITERS**, WE PAY for your work. Up to \$40 paid for feature stories. Give us submissions to the Editor. Reader, P.O. Box 80803, San Diego, 92131. Send a self-addressed stamped envelope.

**READER CLASSIFIEDS** BOX 80803 SAN DIEGO, CA 92138

**THE RIGHT** to edit or refuse ads. **BUSINESS CLASSIFIEDS**, Businesses include you if you are giving lessons, counseling, selling real estate, etc. I may buy ads for \$3 for 25 words or less, plus .10 per additional word. All business ads must be paid in advance.

**WANT PART-TIME** bicycle mechanic. Must apply at Ham's Bike Shop, 704 Ventura Place, Mission Beach.

**PART-TIME WORK** available. Need mature, personable men and women, aged 21 and over, to work with superior distributorship. Shilke organic, non-degradable products. Will train you for assistant and supervisory positions. Call 461-0224, anytime.

**NEED MINOR** body work and painting done on VW fastback. Will pay reasonable cost. Sharon, 560-0046, or leave message.

**SOMEONE DEPENDABLE** with large van to load and haul our newspapers from North County to San Diego. 88100 Ecology Centre, 438-5433.

**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.

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

**TUITION** USD's evening Lawyer's Assistant Program to responsible women graduate into photomicroscopy, public relations, for culinary, clerical, creative tasks shared with executive, 28. Alan 238-2642.

**FILMMAKER, WRITER**, director. Professional experience in TV and film production. Have M.A. Seeking work. 423-8778.

**GRADUATE STUDENT** now on leave from UCSD seeks day time employment. German, math, English, biology, cooking, typing, other. Stephen, 770 San Rafael Place, 92109, 488-5215.

**PART-TIME** life-sustaining job wanted by free-lance writer. Excellent cook, driver, or editing, proofreading, office work, typing. \$300 month minimum. 296-1007.

**LABOR WRITER** wanted by local union for occasional articles and position papers. Sander, 299-6630.

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**Pets**

**WANT GOLDEN** Retriever female puppy, four months to one year old, as a companion for our lonesome male. 286-1708, mornings or evenings.

**ALASKAN HUSKY** puppies. Lovable little critters. Good good homes. \$25. 338-3088.

**FREE TO GOOD** home. Seven-month-old cockapoo. Suzi, 488-6164.

**PLEASE HELP**. If you love dogs and have a yard, I have a seven-month-old female shepherd who needs some part and love. Christine, 225-9703.

**FOUND A MALE** black and gold part collie-catt shepherd pup, about five months old. Found at USD. Tara, 296-1174.

**LOST STANDARD-SIZE** black dog, red collar, female, orange eyes, scar on stomach. Name is Miss. Reward. 582-1361, 582-2577, after 6 p.m.

**FREE, BEAUTIFUL** kitten to good home. Long-haired, charcoal with fine markings. Even boy trained. Joanne, 436-0717.

**PLEASE!** Must find white female manx cat. Lost November 1975. Safe-way lot Pacific Beach. Very sentimental. Reward. 270-6110.

**FREE PEDIGREED** silver-gray, specked German Shepherd, 18 months old, gentle, intelligent, must find good home, fenced yard best. 795-0059.

**FREE, BEAUTIFUL**, sweet, intelligent black Labrador, Australian shepherd female, 11 months, needs loving home with lots of space, preferably a big dog companion. 281-1198.

**AKC GOLDEN RETRIEVER** puppies born January 12. Beautiful, healthy, frisky puppies from excellent parents. \$250. 488-4211.

**LOST: VERY** pregnant blue point Samoyed cat with white collar. Reward. 223-0740.

**RIDE NEEDED** to Los Angeles between February 16 and 20. Will pay share of gas. Pam, 298-4728, leave message.

**RIDE WANTED** to San Diego from Encinitas Boulevard, Interstate 5. Work hour 7:30. Mrs. Hart, 235-3251.

**I WOULD LIKE** to drive someone's car to Iowa. Must drive, Illinois, or anywhere thereabouts, sometime around the middle of May. 295-8765.

**RIDE NEEDED** for male and female to San Francisco March 1 or within first week of March. Will share driving and gas. 229-8714.

**RIDES OUTSIDE** San Diego to all U.S. Drivers and riders free community service of Travelers Aid Travelboard. 232-7991. Monday-Friday, office hours.

**RIDER SEEKS** CAR pool. Encinitas to Kearny Mesa. 8:5. Monday through Friday. Share expenses. Tom. 436-0579.

## Bikes

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# How to Place Your Free Classifieds

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

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

**ADS MUST BE TYPED**, double spaced, on a 3x5 card. No special capitalization, no abbreviations. Any instructions on separate paper.

**THE DEADLINE** for receipt of ads is 10 a.m. Saturday, 5 days before the Thursday issue. Limit —two ads per week. We reserve

the right to edit or refuse ads.

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

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