

THIRD CLASS
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RUNAWAY



Photograph by Shannon

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BY JUDITH LIN

Walking past Horton Plaza on an average weekday afternoon, under the usual sunshine and cloudless sky, all types are on view: the businessmen in late-lunch pairs, the short-skirted errand-running secretaries, the schoolgirls chasing each other to the bus stop, the Navy recruits in skin-tight western shirts ogling girls in skin-tight sweaters, the regularly-scheduled revivalist preaching The Word from a park bench, the cool dudes on six-inch heels, the pointy-toed cowboys, the middle-aged plastic shopping-baggers, the smoke-puffing, droopy-eyed massage parlouettes, the cane-supported senior citizens, the baggy-clothed winos . . . After awhile, all the differences look the same. No one stands out. The two girls walking in front of me are maybe 15 years old, one dressed in a long flowery prom-type dress and silver sandals, the other in dirty jeans, fuzzy slippers, and a two-hours-in-front-of-the-mirror, mile-of-curls hairstyle. Their voices are bubble-gum mumbly, their conversation unremarkable. "We can go here, we can go there; he says this, he says that." I can't wait to cross the street away from the plaza. Still in front of me, one girl says, "I sure wish I could take a bath." "Yeah," answers the other, "I haven't had a bath since I got here." It is many blocks later when, plaza perplexities cleared from my mind, I put it together. Runaways. Happy-go-lucky wanderers, California-dreamers—just different enough to fit in when the sun is up and downtown is in high gear; just similar enough to me, to the rest of those plaza humans, beneath the excitement, the trilly laughter, the free-as-birds carelessness, to want a nice warm bath.

Running away has long been romanticized in this country. Huck Finn, Dorothy (*The Wizard of Oz*), and Holden Caulfield (*The Catcher in the Rye*) were all runaways, their stories beginning with an escape from something, and then evolving into adventures proclaiming their independence from what came before. Mobility and adventure are deeply ingrained in America's mythology and have become part of the American spirit.

And each year, anywhere from 600,000 to 2,000,000 kids run away in search of finer things. The catalysts of their leaving are various, but most often are family problems: parents who beat them,

parents who ignore them or don't understand them, parents who give them too little or sometimes, ironically, too much. The family is usually the center of the child's world; when something is wrong there, the rest of his world is affected. And so, their clothes stuffed into a knapsack, they take off in search of the new life promised them by storytellers and moviemakers. But like many promises, the requirements for fulfillment were never explained. Today's runaways quickly learn that reaching their goals, be it a far-off place or the freedom to stay out after curfew, is dependent on their abilities to survive long enough to get there.

Shailaine (not her real name, but one she always wanted) has run away from her home in Chula Vista several times in the past two years, each time returning after a few days. A few weeks ago she left, she says, "for good." She is afraid of staying at home. Her father beats her and lately, she says very quietly, "he has been making . . . sexual advances." She doesn't want to talk about that. "It's embarrassing. I think maybe it's my fault." But she freely describes her experiences on the road to her brother's house in Colorado, seeming almost relieved to be listened to. She looks older than her 15 years, with stylish-

ly arranged long black hair and a womanly figure. Most interesting is her chameleon face, which alternates between dark seriousness and light humor, appropriately accompanying the downs and ups of her journey. "My girlfriend and I ditched school," she begins "and went to my house to pack. While we were in the bedroom my mother ran in the front door and screamed to my father—he was watching t.v.—'Your stupid son-of-a-bitch daughter is running away again!' My school had called her. My girlfriend hid in the closet and my mother came into the room. She yelled, 'Go ahead, run away. I don't care, I'll help you pack.'"

She opened the closet door and found my girlfriend. My girlfriend waved and said hi. "My mother got really mad then and started going through my purse. She found some marijuana. I said, 'Well, yeah, I brought it home for you—thought you'd like to try some.' I always try to be funny when I get into a tight spot." She melted into a smile and then resumed a grave countenance. "My mother and father decided to block the door so we couldn't get out. After a while my father got tired and went back to watch

(continued on page 10)

City Lights

RIDING HIGH

The sixth annual Tecate-Escondido Bike Ride will be held this Sunday, beginning 9 a.m. in the Tecate square. What started as a joke five years ago with ten riders has hit the big time, with last year's field numbering 256 in the rain and hail. But it's still a joke.

"It's a fun thing," said Dave Manwaring, the originator of the 70-mile ride. "It's not a real easy ride. You have 35 miles of hills right off the bat, then it levels off. But you've got a prevailing wind against you then. That's why we give survivors' trophies."

The race is a team event, with a minimum of five per team. A \$3 entry fee covers the cost of the awards. A perpetual trophy, currently held by the Divine Locker, is awarded to the team with the most survivors. Other trophies are given in various categories, including last place. The mayor of Escondido will present the awards.

Manwaring predicted a thousand spectators. "The reason the thing is so popular is that there's no promotion to it. Basically, it's fun. For example, a lot of teams stop and have a picnic along the way. My whole team stopped one year and took a two-hour nap."

"Everyone behaves pretty good," Manwaring said. "They all hoot up at Hueston's, but the police are right outside. Last year everyone got so drunk down there before the awards ceremony, they had to call the mayor and tell him to stay home."

Rich Donnelly
MURAL, MURAL
ON THE WALL...

For two years they have stood in clear view of thousands of people passing daily through Balboa Park. Directly across from the Naval Hospital and literally atop the Pepper Grove playground, the brightly painted murals, adorning the headquarters of the Centro Cultural de la Raza have demanded the attention of passersby. Some find the murals beautiful; others are outraged by them. But most everyone has limited their remarks to a passing

praise or criticism, at most a letter to the editor. Until last week. "The building, now an overlook, billboard that pleases the few at the expense of the many. We request that it be repainted



Photograph by Joan Sandberg

a solid green to match the others." The speaker, Mrs. Alice Boscow read this demand as she presented a petition bearing 95 signatures to the City Council's Public Facilities and Recreation Committee on Monday, March 15.

"They say you can't fight City Hall, but there's quite a few people who just can't bear to look at that tower anymore," said the elderly Mrs. Boscow.

The Centro headquarters, a converted water tank that also serves as a workshop-gallery, is leased to the Chicano arts group for \$1 per year by the city. Mural designs to cover the outside of the headquarters were drawn up in 1974 and approved by the Park and Recreation Board, with the paintings completed that August. Ten artists did the murals, each completing a panel.

The section visible to passing traffic has done most to raise the ire of the petitioners. That panel depicts a black-shrouded skeleton gripping a cross in one hand and offering a syringe with the other. Adjacent to the skeleton is on a bare-breasted woman.

"These symbols are devastating to the individual who gazes upon them," said Louis Niles, one of the petitioners. "The mural is a desecration of the park, and those paintings are death symbols against the Christ," he added. Niles signed the "Concerned

one Sunday at a weekly study group of the "Teachings of the Ascended Masters." "The Ascended Masters," Niles explained, are those human beings "who have graduated from this earth."

While she refrained from discrediting her own religious preference, Mrs. Boscow volunteered that she obtained most of her signatures at churches. She rejected

explained 19-year old Nieto, was originally covered with the stars and stripes, but someone defaced it with spray paint. Nieto was repainting it gold.

The soft-spoken, intense young artist explained why he painted the mural as he did: "When I found out I was to have the street side of the building to cover I knew I could not paint a pretty and harmless mural. It had to be something people would be forced to confront, something they would have to wrestle with, not just turn away from smiling."

"My life has changed since I was 17. No more drugs, no more cars. But I will not forget what once was. Americans, like Mexicans, must learn to accept the idea of spiritual death and rebirth that my skeleton represents; that life and death work and live side by side."

And if the Centro is told to repaint his section of the mural? "I will do another painting," offered Nieto. "But it is others who will decide if the mural will stay."

The Centro has collected 2,800 signatures in support of the mural. "All the response we've gotten has been of a positive nature," said spokesman Enrique Ramirez. Mario Torero of the Congress of American Cosmic Artists pointed out that the Chicacos are also trying to downplay the racial aspect of the controversy: "People must realize that these petitioners are but a minority of fanatics who in no way represent all of the white community. In a way the controversy is good. It will make more people aware of the mural and put the Chicaco community to the test once again."

At its Tuesday meeting the Public Facilities and Recreation Committee voted to send the mural issue back to the Park and Recreation Board for review. The Board will hear the matter Tuesday, April 20, taking public testimony and making a recommendation on the issue before sending it back to the City Council.

Ironically, the same day the Council Committee handed over the mural dispute, a new mural project was approved in concept by the Park and Recreation Board. Coined "Project Rainbow" by its creators, the Congress of Cosmic Artists, the new program aims at placing mural

works throughout the county. Noting that similar projects exist in San Francisco, Los Angeles, and Sacramento, Cosmic Artists' spokesman Mario Torero said he hopes to gain state and federal funding for the murals.

"It looks like he might have an easier time getting those monies than trying to dig up funds from within the hard-pressed Park Department."

"While we approved Project Rainbow in theory, it's definitely not a priority," said Marie Wideman of the Park Department. "We think there is some way murals can be used to beautify the city," she noted, adding that she hopes a suitable place indoors can be found to house the Project Rainbow murals.

Did the Boscow petition have anything to do with stressing that the murals be placed indoors?

"Of course all the board members were aware of the Balboa Park mural problem, but we deal with each issue as it comes up," Mrs. Wideman assured.

—Paul Krueger

BELIEVE IT WHEN YOU SEE IT

In 1971 there were about 3000 non-whites living in La Jolla. As of this year, there are three hundred. Few San Diegans are aware of the existence of this community, and fewer still of its decline.

(continued next page)



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(continued from preceding page)

An organization called SOFA (Strongly Oriented For Action) is, however, on its way to changing this situation. SOFA wants to reverse the decline.

Formed in 1967, SOFA is a non-profit corporation which provides social services for the poor of La Jolla, regardless of race. Although it was begun in the backyard of the Prince Chapel African Methodist Episcopal Church, and has worked hand-in-hand with the Church ever since, it is not a religious organization. "We are just two groups working for the same goal," explained Josie Foulks, a member of the SOFA Board of Directors.

Relocating displaced families has been one of SOFA's major concerns. Now, after years of thwarted attempts, it appears that progress is being made. On February 24, the San Diego City Council approved a SOFA proposal to develop six to eight houses on a lot near the corner of Marine and Cuvier Streets. The organization will serve as a nonprofit sponsor for the development, "operating and maintaining the units for low income families displaced within the La Jolla community." SOFA is now seeking federal rent subsidies for the development.

Members of SOFA think that this housing will benefit all classes, not just the low-income one. Elimination of its minority population, says SOFA, would deprive La Jollans of a well-balanced, multi-cultural community.

Neither should the benefits to the minority families themselves be minimized. In most such families, both husband and wife work. In La Jolla, the woman often walk to their jobs, allowing their families to function with one car. The close ties they

have with their neighbors permit them to leave their children at home during the day, secure in the knowledge that they are safe even without the expense of daycare. If displaced from this neighborhood, such women would, says SOFA's Iris Blanco, be unable to keep their La Jolla jobs.

Past attempts to develop low-income housing have met with little success. Although no organized opposition to the project has emerged, many La Jollans dislike the idea. One resident described an attitude which he has heard, "La Jolla is more of an upper-class, prosperous community. It cannot receive these people without fear and offense. Culture groups don't mix that way."

These people believe that low-income housing might attract new, rather than displaced, low-income families. Residents fear an increase in crime, and feel that "the move to La Jolla of such families would be unhealthy for both parties." If they were to move to middle-class neighborhoods they would have something to aspire to, La Jolla, however, is not middle class. "What can they aspire to here?"

Past objections have frequently been based on still different grounds as Mrs. Blanco explained. "Every time there is the chance to get a piece of land, somebody will protest." One common complaint is about development in general. "We were thinking of putting some units in a canyon near here," Mrs. Blanco recalled. "They say, 'We have to save our canyons.' We thought of a piece of land near a park, and they say, 'Let's save our parks.' You save everything. You will save the canyons, you will save the parks, you will save the beaches, but the people..."

Rachel Flick



Photograph by Jay Gitterman

Egghead Jazz

Braxton is too strategic an artist to allow random histrionics to overtake his work.

Steve Esmedina

All of which says more about the stylistic conservatism of most jazz and its fans than it does about Braxton's music. A lot of jazz players, particularly in this decade, find comfortable generic niches in which to build their reputations and fatten their wallets. Very few seem driven to discover different ways to keep their music moving, progressing. The ones that have been most successful—Archie Shepp, Keith Jarrett, and Braxton, do so by imaginatively orchestrating various moods and modes, and evocative them

with both physicality and intellectual rigor.

But where Shepp emphasizes the physical and Jarrett the intellectual, Braxton goes furthest to bring the two together with such structural precision that many listeners simply don't know how to react. Those who say that "swing" (or now, "funk") is the most efficacious quality in a jazz man find Braxton too studied. Those who howl to melodic grandeur deride him for "lacking" in total quality. Braxton's forward thrust provokes ambivalence of the most emotional sort since Coltrane. He does so many things that he's able to home in on a listener's prejudices.

The truth is that Braxton is a master of every essential musical quality. In the Back Door concert he emphasized each at given intervals. He played a variety of reed instruments—alto sax, flute, B-flat and contrabass clarinet. He showed himself to be an historian of great saxophone voices—from the amphetamine rushes of Parker, to the linear grace of Desmond, to the demonic intensity of Coltrane. He gave a remarkable number of intricate time changes, textural densities, poly-tonalities and poly-rhythms. Certainly he has made the most radical attempt to fuse Twentieth Century classicism with popular musical idiom.

Braxton's brilliance was also evident in the exacting qualities he brought out in his sidemen—the virtuosic improvisations of bassist Dave Holland, the pinched-note flurries of trumpeter Leo Smith, and the colorful shadings of drummer Philip Wilson. He remained in absolute control of his music throughout both sets, spotlighting bop and free-form styles in the first, and cool and twelve-tone styles in the second.

The sound—harsh, soulful, airy, frantic—cascaded with fluid construction. It's obvious that these musicians spent a respectable time rehearsing the material. It was much too well modulated and cohesive to be considered off-the-wall hysteria, as Braxton's detractors seem to feel.

Braxton is too strategic an artist to allow random histrionics to overtake his work. Because of this he is often thought cold and over-calculating. But that kind of level-headed calculation is his method of making music; and each motif he deals with functions with exactly the assured technique and intelligence that Braxton presumably intended. So, how long can he be chastized for not indulging in the on-stage fits of spiritual possession that "avant-garde" jazz men are supposed to undergo every time they show up

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Reader's Guide to Local Events Galleries

"CORNBELL GOES COUNTRY," an art exhibit. Through April 8, Southwestern College Art Gallery, 420-1080.

PHOTOGRAPHS by James Giblin. Through March 30 at the Photo Workshop, 284-9431.

CHINESE PAPER CUTS, sponsored by the Asian Arts Committee. On display through Sunday, April 25, Fine Arts Gallery, 232-7931.

OSBORN COLLECTION: privately owned paintings and sculptures by modern European and American artists. Also, black and white photographs of industrial building construction. Through May 2, La Jolla Museum of Contemporary Art, 454-0183.

BICENTENNIAL PHOTOGRAPHIC EXHIBIT: "Eugene Buechel, S.J. Rosebud, and Fine Ridge Photographs, 1922-1942." Escondido Regional Arts Gallery, 747-5211.

DRAWINGS by David Ronce and Bobbi Lurie, on exhibit through April 4, Unicorn Theatre Gallery, 459-4343.

METAL, WOOD AND STONE SCULPTURE by Shirley Lichtman, and oil paintings by Susan Simmen. Through April 8, Knowles Art Center, La Jolla, 454-8515.

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

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

GROUP SHOW of San Diego artists from the Artists' Cooperative Gallery. Through March 28, Designbank Gallery, 1262 Kettner Blvd., 236-1916.

PRINTS by Shirley Kalish. Through March, San Diego County Law Library, 236-7231.

"THE FIRST AMERICANS," Edward S. Curtis photos and text on the cultures of more than 30 Indian tribes. Through March, La Jolla Museum of Contemporary Art, 454-0183.

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.

TWO ARTISTS' SHOW, a series of oil paintings by Maxine Dunn and Vera Mowbray, on exhibit through Wednesday, March 31, Southwestern Artists' Association, Spanish Village, Balboa Park, 424-3298.

GRAPHICS, ACRYLICS, ENAMELS, AND POETRY by Lori Spuehler, USD art faculty member. Through April 22, Founders Gallery, USD, 291-6480, Ext. 354.

PAINTINGS by Solana Beach artist Monte DeGraw, on exhibit through March 31, in the Gallery of the Glendale Federal Savings and Loan Association, Pacific Beach, 291-3253.

LITHOGRAPHS by Nancy Steen. Through March 27, Triad Gallery, 299-6543.

WOOD SCULPTURE by Norm Ridenour, and fabric sculpture by Gary Cline. Through March, Artists' Cooperative Gallery, 420-1080.

ACRYLICS by Mary Miller, on exhibit through March 28, San Diego Art Institute, 234-5946.

PHOTOGRAPHS by Jenny Wier, sponsored by the Feminist Poetry and Graphics Center. Through Friday, March 26, Lobby, City Administration Building and Monday, March 29 through April 4, Women's Store, 2965 Beach, Golden Hills, 286-6604.

"THE CITY SERIES," an exhibition of bolted and welded aluminum and bronze sculpture by Joseph Nyirli. Sunday, March 28 through April 24, Orr's Gallery, 2222 Fourth Avenue, 234-4765.

"WOMAN'S WORK," an exhibit of ceramic pieces by Jeanne Ott. Tuesday, March 30 through April 7, Triad Gallery, 3701 India Street, 299-6543.

Sports

MARINERS HOCKEY: San Diego vs. Cincinnati, Thursday, March 25, vs. Phoenix, Saturday, March 27, 7:30 p.m., Sports Arena, 224-4176.

30TH ANNUAL TORREY PINES MID-WINTER SOARING CHAMPIONSHIPS: Saultplane and hanglider contests. Saturday, March 27, 9 a.m. to 5 p.m., and Sunday, March 28, 9 a.m. to 4 p.m., Torrey Pines Glider Port, La Jolla.

Special Events

3RD ANNUAL CELEBRATION OF WOMEN: "The American Woman, 1776-1976," a costume pageant dealing with progressive American women. Sunday, March 28, 9:45 to 11:00 a.m., An all-media arts and crafts show and sale. Sunday, March 28 through April 25, First Unitarian Church, 4190 Front Street, 292-9536.

2ND ANNUAL PIE SAMPLING CONTEST sponsored by Aztec for Reasonable Government. Wednesday, March 31, 3 p.m., Council Chambers, Aztec Center, SDSU, 286-6571 Ext. 8.A.R.

CLOCKS AND TIMEPIECES on exhibit through April 3, National City Public Library, 477-5131.

5TH ANNUAL SANDICAL EXPO: Stamp show, sponsored by the American Philatelic Society. Friday through Sunday, March 26 through 28, Masonic Hall, Mission Valley, 297-0395.

OLD TIMEY DANCE: contra, squares, and big sets. Every Thursday, 8 p.m., Aztec Center, Council Chambers, SDSU, every Wednesday, 8 p.m., New Gym Conference Room, UCSD, 454-0636.

10TH ANNUAL ROUND DANCE FESTIVAL, a series of workshops featuring Ray and Jean Hanna of Oakland. Friday, March 26, 9 to 11 p.m., Saturday, March 27, 10 a.m. to 11 p.m., and Sunday, March 28, 10:30 a.m. to 3:30 p.m., Balboa Park Club, 449-6862 or 435-4978.

8TH ANNUAL IKBEBANA INTERNATIONAL EXHIBIT: Japanese flower arrangements. Saturday, March 27, through Sunday, March 28, 11 a.m. to 4:30 p.m., Majorca Room 101, Casa del Prado, Balboa Park, 234-8901.

KAY ORTMAN'S WELLSPRINGS PROGRAM dealing with relaxation and self-understanding. Presented by Ann Sturges, Registered TA Instructor. Saturday, March 27, 9:30 a.m. to 5:30 p.m., Center for Personal Growth, 1365 Stratford Court, Del Mar, 453-6543.

CONFERENCE ON AGING held by the Western Gerontological Society, featuring Senator Frank Church, Chairman of the U.S. Special Committee on Aging. Sunday through Tuesday, March 28 through 30, Town and Country Convention Center, Mission Valley, 234-6493.

Film

THE GREECE I SAW, a travel film presentation by Leon Balaban. Thursday, March 25, 7:30 p.m., at the home of Gertrude Leary, 4218 Tass Drive, 583-8486.

WHITE WILDERNESS, a Disney nature film on the walrus and polar bears of the Arctic wilderness. Saturday, March 27, 2:30 p.m., and Sunday, March 28, 2:30 p.m., San Diego Natural History Museum Auditorium, 232-3821.

THE 9TH INTERNATIONAL TOURNEE OF ANIMATION, an annual program of short animated films. Saturday, March 27, 7:30 p.m., and Sunday, March 28, 2:30 p.m., Grossmont College Fine Arts Recital Hall, Room 220, 465-1700.

WOMEN WORKING: a series of short films to benefit the 1975 Alice Doesn't Committee; part of the "Being Woman" film series. Sunday, March 28, 1 and 3 p.m., The Unicorn Cinema, La Jolla, 459-4341.

MULE DEER COUNTRY, an Audubon wild-life film screened and personally narrated by Lyle K. Moss. Wednesday, March 31, 8 p.m., Grossmont Community College District's Office of Community Education, 465-1700.

THE BLUE ANGEL, starring Marlene Dietrich, directed by Josef Von Sternberg. Thursday, April 1, 12 noon, Library Conference Room 230, SDSU, 286-6204.

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

Lectures

OPTIMAL HEALTH LECTURE SERIES: "Optimal Sexuality" is discussed by Lois Kander, SDSU Associate Professor of Health Science and Safety. Thursday, March 25, 7:30 p.m., Montezuma Hall, Aztec Center, SDSU, 286-6551.

MINI CONCERT with pianist Olevi Spencer. Monday, March 29, 12 noon and 12:30 p.m., Athenaeum Music and Arts Library, La Jolla, 454-5872.

"STOP SENATE BILL ONE-THE ATTACK ON DEMOCRATIC RIGHTS": a discussion led by Richard Haganon of the Socialist Workers Party. Friday, March 26, 8 p.m., The Maltan Forum, 4635 El Cajon Blvd. 280-1292.

"A VISIT TO A 'HAUNTED PLACE': works of Edgar Allan Poe performed by Thomas Maddox Vize. Friday, March 26, 8 p.m., Recital Hall 220, Grossmont College, 465-1700 Ext. 321.

EMOTIONAL CLEARANCE WEEKEND with psychic Kay Beck. Friday, March 26, 7:30 p.m., to Sunday, March 28, 7 p.m., SDSU Lutheran Center, 5883 Hardy Ave. 440-7845.

MARGARET MEAD, anthropologist, lectures on "A New Ethic for the Nation in the Bicentennial Year." Saturday, March 27, 8:15 p.m., Mandeville Auditorium, UCSD, 452-4559.

POETRY READING by Don Euler. Saturday, March 27, 11 a.m., John Cole's Bookshop, La Jolla, 454-4766.

"THE ARTS AND THE LAW," a seminar led by Hamish Sandison, Executive Director of the Bay Area Lawyers for the Arts. Saturday, March 27, 9:30 a.m., La Jolla Museum of Contemporary Art, 755-0630.

"SEXISM, SOCIETY, SELF," a symposium on sexism in everyday life, sponsored by The Speaker's Bureau, Gay Center, Saturday, March 27, 8 a.m. to 9 p.m., Gay Center, 222-7528.

COMMUNITY EDUCATION SEMINAR on the poet Adrienne Rich, led by Shelley Savren. Sunday, March 28, 2 p.m., The Exploring Family School, 2735 Broadway, Golden Hills, 286-6604 or 238-3884.

POETRY READING by Ann Fremont. Sunday, March 28, 8 p.m., Dance Studio and Arts Center, 424 F Street.

ISSUES IN CONTEMPORARY ART LECTURE SERIES: "Art Spaces: Traditions and Alternatives," a symposium with Lynn Hershman, Henry Hopkins, David Ross, Bob Smith, Monday, March 29, 7 p.m., Palomar College, Room C-6, 744-1150 or 727-7529.

"IS HEALTH CARE A PART OF OUR HEALTH CARE SYSTEM?" a discussion led by Jeff Gordon, M.D., Sunday, March 28, 7:30 p.m., Beach Area Community Clinic, 3705 Mission Boulevard, Pacific Beach, 488-0644.

DER ROSENKAVALLIER. Thursday and Friday, March 25 and 26, 8 p.m., La Jolla Museum of Contemporary Art, 459-6645 or 459-4411.

AMERICAN COMPOSERS CONCERT sponsored by Men's and Women's Professional Music Fraternities. Saturday, March 27, 3 p.m., Recital Hall, Music Building, SDSU, 264-8151 or 286-6366.

JEWISH COMMUNITY CENTER CHAMBER ORCHESTRA, conducted by David Amos, and featuring violinist Lee Amos. Tuesday, March 30, 12 noon, French Parlor, Founders Hall, USD, 291-6480.

PIANO RECITAL by Doyle White, classical pianist. Tuesday, March 30, 8 p.m., Mandeville Auditorium, UCSD, 452-3120.

Music

SDSU CLASSICAL GUITAR ENSEMBLE directed by Lee Ryan. Tuesday, March 30, 12 noon, French Parlor, Founders Hall, USD, 291-6480.

PIANO RECITAL by Doyle White, classical pianist. Tuesday, March 30, 8 p.m., Mandeville Auditorium, UCSD, 452-3120.

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SAN DIEGO OPERA presents Richard Strauss' "Der Rosenkavalier." Special student performance. Thursday, March 25, 6 p.m., regular shows, Saturday, March 27, 8 p.m., and Tuesday, March 30, 7 p.m., Civic Theatre, 236-6510.

MUSICA DE PUERTO RICO: Roy Brown sings for liberation. Thursday, March 25, 12 noon, Little Theatre, City College; and 7:30 p.m., The Left Bank Bookstore, 4994 Newport, Ocean Beach, 234-3035.

DEATH OF A SALESMAN: Arthur Miller's American tragedy, directed by Dr. Kjell Amble. Friday, Saturday, and Wednesday, March 26, 27, and 31, 8 p.m., Main Stage, Dramatic Arts Theatre, 236-8884.

THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA: the American Bicentennial production, directed by Michael Kenan. Tuesdays through Saturdays, 8 p.m., and Sunday matinees, 2 p.m., through May 2, Old Globe Theatre, Balboa Park, 454-5872.

ALI BABA, children's play by San Diego Junior Theatre. Friday, March 26, 7:30 p.m., Saturday and Sunday, March 27 and 28, 2 p.m., Casa del Prado Theatre, Balboa Park, 239-8355.

GASLIGHT/ANGEL STREET. Fridays and Saturdays through April 3, 8 p.m., and Sunday, March 28, 2 p.m., North County Community Theatre, Vista, 736-9802.

THE PETRIFIED FOREST. Robert Sherwood drama, Thursdays through Saturdays, through April 10, 8 p.m., Patio Playhouse, Escondido, 485-2110.

COME BLOW YOUR HORN. Dinner theatre, Tuesdays through Thursdays, cocktails 6:30 p.m., dinner 7 p.m., and curtain 8:15 p.m. (one hour earlier Saturdays and Sundays). Saturday cocktail show 10:30 p.m., and Sunday brunch matinee 12 noon. Through April 11, Broadway Dinner Theatre, 234-3453.

THE IMAGINARY INVALID, classic farce by Moliere. Friday through Sunday, 8:30 p.m., through March 27, Coronado Playhouse, 435-4555.

WINTER PATRIOT: World premiere of a dramatization of Thomas Paine's life by San Diego author Frances Bardacke. Tuesdays through Sundays, 8 p.m., and Sunday matinees, 2 p.m. Through April 4, Old Globe Theatre, 239-2255.

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"INDIAN WITH A RIFLE"

Indian Images

Steve Kowitz

The earthquake that took more than 22,000 lives in Guatemala just a few weeks ago is a grim reminder that not only individual lives, but an entire culture, can be destroyed overnight.

The Mayan civilization is a case in point. Surviving for over 2000 years, it was an astonishingly accomplished culture with a written language, a mathematical system that included the concept of the zero, and a mastery of astronomy that permitted its priests to devise a calendar more accurate than the one we are using today. The ruins of sacred cities, the temple architecture and stone carvings, found in the jungles of Chiapas and the Peten and along the Yucatan coast attest to a culture of remarkable sensitivity and spiritual poise—a culture that

Christendom conquered and destroyed.

In 1914, Edward L. Hewett, first director of the San Diego Museum of Man, made plaster casts of the carved pillars and boulders at the Mayan center of Quirigua in Guatemala, works of the Mayan classical period that date from the 8th and 9th centuries A.D. These blue mold casts of the monumental stelae and zoomorphs, made originally for the Panama-California Exposition of 1915, are splendid copies of the originals. The stelae are carved pillars depicting priests ornamented with the headresses, masks, chains, and other accoutrements of the Mayan theocracy, surrounded by columns of hieroglyphic writing as yet only partially deciphered. The zoomorphs are boulders carved into mythological animals. Last month these huge plaster models, stored in the

museum for over half a century, were put on permanent display.

The finest Mayan piece on exhibit can be seen without paying the price of admission. It hangs above the ticket booth at the museum's entrance—a cast of the huge sanctuary tablet from the altar of the Temple of the Cross at Palenque, a site in the jungles of southern Mexico that represents, in the unparalleled perfection of its temples and the mastery of its low-relief stucco carvings, a breathtaking marriage of the human and the sublime.

That the stelae and zoomorphs dwarf the small rooms, inside, where they are presently housed—at once evident; they were meant to stand at the foot of a pyramid, bearing the legend of a temple's dedication. They cry out for space. Almost nothing of their grandeur and dignity emerge,

imprisoned as they are in that little room. The pre-Columbian peoples of North and South America were destroyed in analogous fashion.

At about the time that Mr. Hewett was making his plaster models of the works at Quirigua, Edward S. Curtis was beginning the compilation of his monumental photographic record of the North American Indian.

Curtis well understood that the rich worlds of Indian culture were rapidly vanishing. As he wrote in the introduction to *The North American Indian*, "The passing of every old man or woman means the passing of some tradition, some knowledge of sacred rites possessed by no other. Consequently the information that is to be gathered for the benefit of future generations, respecting the mode of life of one of the great faces of mankind, must be collected at once or the opportunity will be lost for all time."

Backed by J. P. Morgan funds and Teddy Roosevelt's imprimatur, Curtis began living among the tribes of the West, winning the people's trust, and recording, in 20 volumes of text and over 2000 copperplate gravures, the dress, artifacts, customs, and humanity of the American Indian. It was a task that took him 25 years to complete.

It is hard not to fall in love with Curtis's Indian photographs. Exquisitely composed and expressively lighted, they are rich sepia portraits that invest every detail with a loving warmth and dignity—a consummate photographic and ethnographic statement of the physical and spiritual lives of over 90 plains and western tribes.

This month, more than 70 of Curtis's original prints are on display at the main library in downtown San Diego, among them his much-reproduced portraits of Geronimo and Chief Joseph.

Lois McKenzie, the library's public relations director, says that for her knowledge the San Diego library is one of the only two public libraries in the country that own one of the original 500 sets of Curtis's work. The full collection, accessible to the public (in fact, it's one of their most used items), is kept in the Wengenheim Rare Book Room on the library's second floor.

By the way, if you'd like to own one of these Curtis photographs, the Museum of Man gift

shops sells Jean-Antony du Lac's fine prints for \$25 each.

It is difficult not to think of the Indian in romantic, heroic, or political terms. Fritz Scholder, a leading contemporary painter of Indians, is adamant in his rejection of those stereotypes in the color lithographs and acrylics he is currently exhibiting at the Orr Gallery.

Part Indian himself, Scholder has studied with Sioux artist Oscar Howe and, later, with Wayne Thiebaud. His Indian figures, distorted expressively, at times grotesquely, are somber images in a tragic landscape. "Although I have painted what often appear to be ugly Indians, I have tried to paint the torture that it seems to me the Indians have had to go through," Scholder has written about his work.

His primary concern, however, is aesthetic. It permits his work to maintain an objectivity, that clearly distinguishes it from social comment or political art.

"I deny trying to make a statement in my work," Scholder has said. "I'm interested in two things, color and a strong image. There are about 70 such distributors in America. Vintage films are especially popular among collectors. The most recent pictures are never available from these sub-distributors. (If the pirates have a market for new films, however, they can find 16mm prints. For example, the armed forces run 16mm prints of new pictures, and when a certain time period has passed are supposed to buzz-saw the film in half and throw it away. You can see how an enterprising special services officer could supplement his income.)"

Once a film has been chosen from the catalogue, a letter from the film club is typed and sent to the distributor with a check for one day's rental—about \$55 average—and a playdate. The print will be shipped so as to arrive 48 hours before the date. The pirates then put the film on the reels and carefully inspect the picture to see if it is not also a duplication. Yes, legitimate distributors do it too. Duplications are not suitable for release because the density is bad and the sound-track will not print properly and picture quality will have a generally washed-out appearance. At the same time, the picture is run through a frame counter to see how much footage might be missing from the original. If a substantial amount is missing, the print will be returned with a demand

for a new one. The sprocket holes will be checked so as to avoid a possible jam in the printer. Several scratches will be noted so a chemical can be applied to reduce the printing of them. Splices will be taken apart and about a foot of clear film will be inserted. This is done so the splice will not print on the negative. Later, when the positive dups are finished, the clear spots will be removed, leaving a real splice instead of a printed one, thus not giving away that the film is a dupe.

The show, at the Orr Gallery until April 1, is one contemporary artist's attempt to resurrect the American Indian from the platitudes beneath which he has long been buried.

Alfred Dolder
and William C. Newby

Duplication of motion pictures for various kinds of distribution is one of the most widely practiced forms of piracy today. To accomplish duplication, the pirates need a few items at their disposal: a large dark room, a 16mm printer (very few pictures are duped in 35mm or 70mm), a process machine, rewind reels to wind the film, a splicer, quantities of raw stock, some garbage cans, and lots of running water.

Many pirates think of themselves as celluloid heroes since, for decades, they've been preserving and restoring films while Hollywood remained wasteful and indifferent toward its own products. Several old films that the studios burned or let rot exist today only because of film pirates.

Modus Operandi

To begin with, the pirates must get their hands on a movie. To do this they will, in a typical operation, have stationers printed with the name of a non-existent film society. They will then secure a catalogue from a 16mm distributor who deals exclusively with clubs, schools, film societies. There are about 70 such distributors in America. Vintage films are especially popular among collectors. The most recent pictures are never available from these sub-distributors. (If the pirates have a market for new films, however, they can find 16mm prints. For example, the armed forces run 16mm prints of new pictures, and when a certain time period has passed are supposed to buzz-saw the film in half and throw it away. You can see how an enterprising special services officer could supplement his income.)

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The printing machine used will usually be a continuous contact printer. It gets its name because the original is threaded on the right side of the machine and runs from a reel above to a reel below. The original and the raw stock meet in the printing gate. When the machine is turned-on, both films run at the same speed through the gate in contact. A light shines through the negative, exposing the raw stock continuously—in other words, not stopping to expose each frame individually. After this, the splices in the original are repaired and the print is shipped back to the distributor. The negative is processed and positive prints are struck. Pirates often save money



Drawing by Rick Geary

DUPE

(the lowdown on film piracy)

by getting someone in their local post office, for instance, to intercept a print; then they duplicate it one afternoon, replace it, and send it on its way.

Hijacking usually involves newer pictures and almost always 35mm and 70mm prints. These pictures are most often sold directly to collectors who have equipment to run them. Transportation trucks are a favorite shopping place for the pirate. He can cruise the concrete sea, sneak up to a delivery truck left open in front of a theater, and cop a print of *Mary Poppins*, or he can offer a driver some money to "lose" a film. He can also be greedy and take the whole truck by force. The most famous example of this occurred a few years ago when a transport truck was hijacked and 50 prints of *The Godfather* disappeared.

Next are the theaters. Here the job usually has to be pulled off from the inside, but occasionally an outsider will break in and take a movie. Most theaters don't have an alarm system. To do it from the inside is surprisingly simple. The pirate simply keeps the movie after the playdate, and because distribution is so disorganized, 99 times out of 100 the distributor won't notice.

Exchange doesn't too are treasure troves of film; thousands of prints of all the latest pictures. After several playdates, a film begins to wear, and reels are tossed as replacements are ordered. These worn reels are burned by the thousands every week. Most never make it to the incinerator. Workers on the inside will sell the bad reels to a friend who deals in film. He can get prints for \$25 and sell them for \$300.

Every picture out of Hollywood, or anywhere for that matter, has from 400 to 1000 prints made, depending on the distribution pattern. Keeping track of all these prints is impossible with stolen, lost, or replacement reels floating all over the place. This is what keeps the film pirate alive.

The Market

The largest market for 16mm dups is the film collector. It is difficult to obtain legit films at a reasonable price, so the collector will turn to the underground. According to the law, when he buys a film, he owns the physical stock but has no rights to the image on the stock. So as long as he doesn't try to charge people to see his movies or offer them for public showings, the law won't bother him. Although sometimes they will seize his prints as evidence against a pirate. Collectors can get anything they want if they know the right people. An excellent print of *Gone With the Wind* runs \$1200. *The Wizard of Oz*, \$900. Mint-condition dups of *Jaws*, *Nashville*, and *One Flew Over the Cuckoo's Nest* go for just a few hundred bucks.

Duped and stolen first-run films turn up publicly in South Africa, Australia, Taiwan, and Cuba with no profit return to U.S. filmmakers and no taxes paid to the U.S. Treasury. Recently in Havana a dozen theaters were showing

The Godfather. Francis Ford Coppola won't receive a dime. Film pirates will deal with each other on occasion. Having different outlets and demands, they will trade or sell negatives among themselves. This way their supplies will be broader, and dealing negatives among themselves will be cheaper than duping from an original.

Standard booking procedures, for above-board film exhibition, involve the bookers in negotiating with the distributors for films. Usually a first-run film will have a deal where the distributor gets 90% of the box office, and the theater will get 10% plus all snack bar receipts. Illegal bookings usually occur with porno and midnight movies. Occasionally a pirate will be nifty and book a regular theater engagement. Ille-

gal booking is simply done by booking from a person who doesn't have an affiliation with a given film's distributor.

Finally, cassettes similar to an 8-track cartridge are used on airlines and in a growing number of hotels and ocean liners. These cassettes have 16mm film in them. Airlines get them through a sub-distributor named Inflight Motion Pictures which is also supposed to serve a lot of hotels. Many hotels have been found to bypass this service and get dups at a more reasonable rate. Airlines are another place where movies are stolen as well. They've got thousands of used and abused prints for their flights.

Moguls Moan

One hundred million dollars is claimed to the government as the approximate loss per year due to film piracy. This is an unusual situation, since Hollywood is habitually conservative on its profit reports and inflation on its loss reports. Considering all factors, it appears Hollywood's estimation of losses in this situation is a conservative one.

Realistically, the loss figure could be five times that, with profit from illegal porn, dups, hotels and all, it's awesome. The intriguing part is that Hollywood reported so little. Why? Production costs seem to be skyrocketing. So much so that you hear the brass in Hollywood saying "No new Cadillac this year." They say this on the way home from buying a Rolls-Royce. For along with rising production costs, there are rising profits. This means the status quo really doesn't have much to complain about, which is unusual. So they are trying to tighten up on corruption in the industry.

One of the truly noble projects Tinseltown has undertaken.

Due to the increasing amount of bootleg operations and probable involvement of organized crime, the film industry and FBI are starting to put a great effort into flushing out the pirates. Copyright laws are ambiguous, but where fines of \$150 were once considered stiff, now if they catch you selling just one print you could spend up to three years in prison, pay fines of \$25,000, and have your entire collection confiscated. Many major collections of allegedly illegal films have been uncovered. Perhaps the most celebrated case thus far is that of Roddy McDowall, who was raided and found to have a cache of some 500 possibly shady films. He was finally able to convince authorities that his

regular theater engagement, illegal booking is simply done by booking from a person who doesn't have an affiliation with a given film's distributor.

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(continued on page 16)

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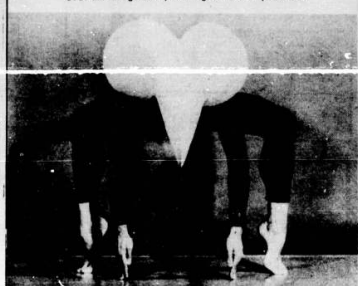
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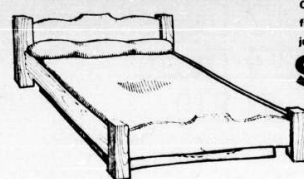


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Photograph by Shannon

RUNAWAY

The police called Shailaine's parents, who told them to let her hitch, let her go wherever she wanted to go...

"My parents don't want me. My two sisters ran away from home, and my brother, after he threw my father through the front window, left to join the Navy. When he went, my father said, 'Three down, two to go.'"

(continued from page 1)

L.V. My girlfriend and I planned in Spanish—my mother doesn't understand Spanish—to meet at 11 o'clock at another girlfriend's house. I asked my mother what she'd do if I charged her. She laughed and said I couldn't get through, "cause she's stronger than me. I yelled, 'Charge!' and she tightened up, but I didn't move. I was just testing her."

did it again. Then I charged without yelling and made it through.

"I ran out the back door and had to climb over the neighbors' barbed wire fence—they have it to keep dogs out. I cut up my legs and tore the halter dress I was wearing. I ran down the block to a sewage pipe where nobody could see me. I sat on that for about an hour. It started raining, and I was crying and shaking and bleeding all over the place."

"I finally calmed down enough to sneak over to our friend's house. I saw my parents looking for me, so I had to duck down under the sides of cars so they wouldn't see me. When I got to my friend's house, she was drunk. She was sitting alone at her table with an empty tequila bottle. Shailaine stopped and sighed, 'She's really down on life.'"

Shailaine's friend arrived at 11 p.m. with clothes for both of them and a boyfriend to take them to the bus station downtown. "It's too dangerous to hitch that late," Shailaine explained. They took a bus to L.A., where they tried to pawn a bracelet, but no pawnbrokers would take it, because Shailaine and her friend are under 18. During most of their trip they got meals from drivers who picked them up. Sometimes they stole food from store shelves. "They aren't losing anything... they make enough money," Shailaine said. And then, "Well, I know it's wrong... but we were desperate."

They hitched north. One young guy bought them dinner. They weren't going to accept it at first because, as Shailaine explained, "some people expect something back." But he proved trustworthy. "When we thanked him for it, he said, 'My pleasure.' He was really a nice guy."

In Nevada, a truckdriver tried to rape Shailaine one night while her girlfriend was sleeping in back. "After this long ride," he had told her, "the least you can do is put a guy up for the night." Shailaine refused but stayed in the truck, because it was too late to hitch another ride. The driver pulled into a truck stop and told Shailaine to go buy some cokes. When she returned to the truck, he was trying to rape her girlfriend, having told her that Shailaine had split. Shailaine poured the coke down his back and pounded at him with her fists. She and her friend grabbed their belongings and left.

Their next driver, in a car, was very friendly until they crossed the border from Nevada into Utah, when he announced he was a cop. They thought he was going to take them in, but he let them go. Soon after, a cop car pulled up where he'd let them off. "That creep turned us in," said Shailaine. They spent the rest of the night in a Utah jail. The next morning Shailaine's friend called an aunt, who agreed to send her some money to come and stay with her. Shailaine was upset that her friend would leave her, but her friend told her, "If I go back home, they'll put me in the Reformatory School." The friend de-

parted. The police called Shailaine's parents, who told them to let her hitch, let her go wherever she wanted to go. She hitched to her brother's house, where she stayed for a few weeks, finding herself wanted most there as a free babysitter. She decided to go home.

"But to a foster home," she said. "My parents don't want me. My two sisters ran away from home, and my brother, after he threw my father through the front window, left to join the Navy. When he went, my father said, 'Three down, two to go.' Me and my little brother are the only ones left."

Shailaine is now living at The Bridge, a temporary home for runaways who don't want to, or cannot, go home. An unobtrusive old house on 8th Street near University Avenue, it is filled with comfortable secondhand furniture, rock music blaring from a plastic stereo, a number of tired-looking but still energetic staff members hanging on phones, putting away groceries, playing ping-pong and talking with the residents, and the residents themselves, looking both young and old as they alternately suck on lollipops and cigarettes, chase each other through the house screaming putdowns, and walk with straight-shouldered adult sophistication, requesting a talk with a staff member.

The Bridge is one of five runaway houses in San Diego County, including ECHO House (which also houses adults), Southeast Involvement Project, Project Oz, and Project Oz North. It is purposefully located in a neighborhood through which many runaways pass (adjacent to Highway 163, not too far from Balboa Park, near bus lines running downtown), qualifying it to receive a large part of its funds from the Department of Health, Education, and Welfare. In 1974, HEW was designated as the administrator of programs under the Runaway Protection Act, a federal law designed to deal more effectively with the increasing number of runaways in the country. Up to then, most runaways were picked up by the police and held in juvenile detention halls for several days, seen in a juvenile court as "status offenders" (running away, being out after curfew, drinking and smoking are crimes only because of the offender's juvenile status; they are crimes an adult cannot commit), and returned home. The Runaway Protection Act, through its runaway houses, provides intermediate social services between the police and the family. The Juvenile Division of the San Diego Police Department

has cooperated with the new agency by shortening the detention half length of stay to less than 24 hours, scheduling court hearings as soon as possible, and often referring runaways to these agencies rather than simply returning them home.

The stated purpose of The Bridge, in accordance with its funding, is to "reunite families." Most often this is the case, the majority of runaways actually want to be with their families, but under improved conditions. To this end, The Bridge provides free food and shelter, with parental permission, for up to five days, as well as family counseling, with the main focus on family communication. "Some parents never listen to their kids," explained Helene Benjamin, a staff supervisor. "And sometimes, even when they do listen, they don't understand. Our job is to help them sort out and clarify their messages."

In some cases, reuniting the family is impossible (the parents don't want the kids) or not in the child's best interest (especially in cases of emotional or physical abuse). These kids, plus those who need more time away from home or, like Shailaine, seek placements in foster homes, are placed, if space is available, in the long-term program. Some are eventually referred to the Group Home, a sister organization which houses them for about a year. Residents in The Bridge's long-term program can stay up to two months for \$150 per month, paid by the parents or, if they cannot afford it, the county probation department. Staying at The Bridge is strictly voluntary. Sometimes residents end up running away again. "They enjoy the first few days," said Benjamin. "They obey all the rules and say how much they like it. But after a few days, the honeymoon's over. They have to start dealing with their problems."

Another sister organization of The Bridge is Neighborhood Outreach Program. Like The Bridge, it is located in an area many runaways pass through at one time or another. Golden Hills, NOP is a drop-in center where runaways can get information on services available to them on the streets, such as meals, places to stay, and jobs. It also provides counseling to runaways who are beginning to consider returning home. NOP does not pressure runaways into either staying on the streets or returning home. Instead, it educates runaways as to the various alternatives available. As the family. The Juvenile Division of the San Diego Police Department

One shared characteristic of 50% of runaways was having a broken family.

RUNAWAY

(continued from page 10)

that runaways have the right and the ability to make their own decisions, Jim Bleisner, assistant program coordinator at NOP said, "If a kid has run away from home, he already has enough gumption to have made a few decisions." In coming weeks, NOP will be starting a program employing neighborhood youths to make contact with runaways who do not know about NOP's services.

According to Bleisner, boys more often than girls decide to live on the streets. Girls are more physically and emotionally vulnerable than boys when it comes to the street life. Girls, for instance, are often approached by people who propose food and clothing in exchange for sexual favors. "The greatest dangers to runaways on the street are people into other games, like getting kids involved in crime," said Bleisner. "Making it on the street is 25% skill and 75% luck."

A study conducted jointly by San Diego's five runaway houses revealed that 692 runaways had been seen in residence in a nine-month period between October, 1974, and June, 1975. The average age was 14.8; the range was from 11 to 17. The most commonly stated reason for leaving home was lack of family communication; second most common was strict discipline, including everything from beatings to restricting one's friendships. A small number of runaways simply stated they were "seeking independence," and 15% were actually "push-outs," forced out of their homes by their parents.

Runaways come from all social classes, although runaway houses do not see many kids from upper-class backgrounds, because, theorized a spokesman from The Bridge, "having one's kids run away has more of a social stigma attached to it in the upper classes, and these people can afford to hire private services to find and deal with their runaways." Runaways come from all ethnic groups, and both military and non-military families (it is not necessarily true that military families use harsher discipline or have more problems than non-military families). One shared characteristic of 50% of runaways was having a broken family. "But," explained Bob Conway, assistant program coordinator at The Bridge, "it isn't usually the divorce itself that causes kids to run away. It's the circumstances surrounding it—the family's emotional and, sometimes, financial instability, getting along without a father, or maybe getting along with a new father."

Along with family problems, the report continues, running away can stem from what it calls "alienating social structures"—boring schools, inflation, laws that make kids their parents' property, religions that emphasize "respecting one's parents" no matter what, and media which present idealized examples of family life. Under such circumstances, no parents are easily able to meet a child's needs. "Instead of placing blame on the parents," said Conway, "we try to give them credit for what they've accomplished."

Lizette, a Bridge resident, cleaned her room before she sat down to talk. Thirteen years old, she is small, with short blond hair and an expression of deep concern. Her family lives in Poway, but has moved several times in the past few years, following her stepfather, who is in the Navy. She maintains that she will never return home, although later she described the new place her family will be moving to in a couple of months.

Lizette is sure her parents don't care about her. "They spoil my little sister," she said, "and never give me anything. Once, when I was playing my stereo too loud, my mother came into my room and broke my record—my favorite record." Her father beats her, but her mother, in family therapy sessions, maintains Lizette is lying about this.

She has run away twice, only as far as San Diego. The second time she was gone for nine days, staying with some friends. Her parents, she is sure, didn't call the police until the ninth day, proof that "they don't care."

Lizette is trying hard to be grown-up. She borrowed another resident's lighter for her cigarette. "I wanted to show my parents that I smoke. They didn't know it. So, I decided to go to our family therapy session with a lit cigarette and a half-empty pack. I was shaking all over when I walked in. When my father saw me he said, 'So now you smoke in front of us!' and made me put it out."

She put her cigarette out and folded her hands neatly in her lap. "I just want to be treated like a person. I'm not a bad person—everyone on the block likes me. I'm the only one who says hello to new people who move in." Her face broke into a wide smile, revealing an empty space between her front teeth. "I'm not a bad person," she repeated. "The only things I do are smoke cigarettes and kiss boys. I figure, I'm only thirteen and that's enough for now."



STRAIGHT FROM THE HIP

— Matthew Alice —

Dear Matthew Alice:

Does there exist in San Diego an organization dedicated to the demolition of every bus stop bench in the city? They've now progressed to destroying the previously indestructible concrete ones.

Why the malice, Alice? A Troubled Transit Trekker Mission Hills

Dear Troubled:

The organization to which you refer does not have a listing in the phone book, nor does it advertise on family hour t.v. As a matter of fact, it's not even an organization, but it probably could be, so numerous and experienced are its non-members. To get you some first-hand info, I sent a correspondent out to the scene of one such crime. Here's her report:

"Hello, this is Matthew Alice's mother, cleverly disguised as a high school dropout, standing at a bus stop in San Diego. With me are ten members of the Flying Avocados, preparing for this month's stunt—flinging a one-ton concrete bus stop bench over fourteen cars, a bus, and ten choppers carrying the Avocados' challenges, the Drawing Tumbleweeds. The Avocados have been in training for a week, lifting barbells and t.v. sets. They look like they're ready now. One of them is under the bench, pushing it up with his back, while four others are lifting the sides. Looks like this might take a while."

"Bus stop vandalism has been growing in popularity in recent months, progressing from minor graffiti to knife markings to more serious misdeeds. The company that rents the benches to advertisers is working on removing all the concrete ones and replacing them with wooden ones, but this is not a part of their project. Hey! They're really moving. The bench is off the ground now. They're raising it up to their shoulders. A man from the bench company says at least five of them are vandalized each day, at \$50 repair costs each. 'Just a bunch of kids,' he says."

"They have it on their shoulders now... people who use the San Diego Transit aren't paying for the repair costs directly... they're getting ready for the throw... but the bench company probably charges somebody plenty for the... there it goes... overhead... they missed!"

"As for a concrete reason for the vandalism, your guess is as good as mine. We all know the buses are sometimes slow—but this? I can only agree with you that it's certainly callous malice."

Dear Matthew Alice:

WHO IS PROBABLY THE MOST FAMOUS PERSON IN SAN DIEGO? What was he, and what did he do to earn this dubious distinction? Sally Campbell San Diego

Dear Sally:

Horton's claim to fame was his immodesty—he built the plaza and named it after himself. Horton was an enterprising San Francisco businessman who came to San Diego in 1867 to build "one of the greatest seaports in the U.S." At that time, the heart of San Diego was Old Town. Horton decided to buy some land near the ocean, but the town trustees refused him. Horton learned that their terms of office had ended, but the town couldn't afford new elections. He put up the money, city as an "Historic Site." This does not mean it cannot be changed or built upon, but it might help. The plaza, and similar square blocks of land downtown, is now worth approximately \$1 million.

In 1870, Horton's largest building was completed, a 95-room hotel called, of course, Horton House. He also built the plaza at this time. Several years later he sold the plaza and some surrounding land back to the city for \$10,000. Horton House was torn down in 1905 and replaced in 1911 by the U.S. Grant Hotel, right across from the plaza. The plaza has been designated by the city as an "Historic Site." This does not mean it cannot be changed or built upon, but it might help. The plaza, and similar square blocks of land downtown, is now worth approximately \$1 million.

Got a question you need answered? Write to Matthew Alice, c/o The Reader, P.O. Box 80803, San Diego, Ca. 92138.

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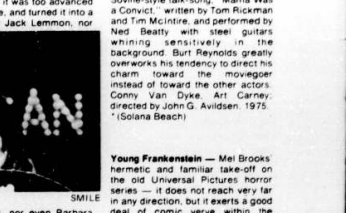
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Best moment: a Red



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UCSD Gym, La Jolla TICKETS: \$5.50 in advance \$6.50 day of show Available at all TICKETRON OUTLETS and UCSD BOX OFFICE

CATS WANTED. Need two grown cats, male or female, to help control rodents on small farm at UCSD. Good care and room. 455-4556.

AKC DALMATIAN, male, 13 months, show quality markings, sold with kids \$75. 561-4977, after 3.

AKC IRISH SETTER pup, champion blood lines, all shots, wormed, house broken, mountain grown in Julian, feed and show quality. Best in San Diego County. 440-9313.

CUTE BABY BOA snake. Sale by private owner, cheap. 251-7514.

MOVING. Must find home for two dynamite dogs, preferably out of city. Female, three and one-half years old, spayed. Available male, nine months. 283-9107.

TWO ATTRACTIVE, healthy parakeets, 10 months old, with cage and accessories. Moving, must sell. \$10 or make offer. Nick. 785-1241.

FREE LONG-HAIRED, spayed house cat to good home. 748-0582, evenings.

DARLING AKC Norwegian Elkhound puppies. Healthy, already have their shots. Paper trained, too. 10 weeks old. Make good family pets. Easy to train. \$75. 280-4892.

Personals

ATTENTION MOTHER of Zachariah Davis. I have the photo of your son on a rocking horse that you requested last semester. If you'll send a self-addressed 9x12 manila envelope, with 36 cents postage on it to 3520 Mt. Arlene Drive, San Diego, 92111 I'll enclose the photo and send it back to you.

DON ON JEMEZ. Happy Birthday early, with Valentine kisses from E.

DEAR DUNSA. After careful consideration, I've decided my membership number is really unimportant. 620-7117.

INTELLIGENT, AFFECTIONATE, appreciative, gentle, flexible, unattached professional, 37, seeks intelligent, affectionate woman, 22-35, for physical/intellectual/philosophical communion. 286-0520, evenings, week-end. Keep trying.

BERMUDA BARBARA. It was dishonest, cowardly, and pitifully original to give a false phone number. May you have pained eyes.

LOOK AT HOW the world accepted powdered orange juice—they sent it to the moon.

APRIL. Do I have a choice on it and/or reacted to same.

HANDSOME, TALL, slim, intelligent, political, 17-year-old guy would like to meet intelligent, attractive, socially aware gal who is willing to stand up for unpopular causes. 488-3625.

MY SWEET TAURUS. I need you! And I want the world's last Reeder reader! To know that you're special to me! Your Sagittarian.

LYNDA-BYRD. Happy Birthday! How does it feel to be 21? Best wishes, Maddy.

WOULD LIKE to get together a small group of mellow, intelligent people contemplating going to Europe this summer. Guy. 299-8854.

THANKS TO those SDSU students who voted for me in the past election. I shall continue to serve you as best I can. Brian B.

LIKE The patter of Little Feet, or even Yee, coming from your radio speaker? If so, you should listen to KCR. Requests. 286-6892.

NOSTALGIC PERSON wants any good photo of Tyrolan Terrace college across from cave curio shop (La Jolla) before destruction. Star. Box 99584, San Diego, 92109.

INTEGRITY. For my Episcopals, their families and friends. 234-6493.

INTERESTING CONVERSATION with straight guy or gal about my age (200) is what I'd like. Politics, science, religion, philosophy or sports. 283-6351, afternoons.

GAY CATHOLICS: Dignity of San Francisco. Write Dignity Box 19071, San Diego, 92119, or call 445-8354.

AMELAN BEGINNER would like to meet native signer for conversation and encounter. Contact Terrell Pulliam, 6519 Kite Street, San Diego, 299-5781.

THELMA, My wonderful wife for 29 years. I will love you for the rest of my life. 80 years young. Your Buddy.

RELIGION—Business, politics, union leaders, causes illness—how? Send \$1 and self-addressed envelope to P.O. Box 1024, La Mesa, California 92041.

YOUNG LADY, who wants to see "Barry Lyndon." Make gentleman would love to take you if you dig the 18th century. 232-1172.

TO MY DEAR Mom and Dad (Rocky). Happy 29th on the 30th! Take 29 more. Love and kisses forever. Until summer 1976. Jim of ASU.

NEED SOMEONE to talk to? Ocean Beach hotline has experienced counselors available week-day afternoons and evenings until 9 p.m. For insured date counseling or referrals. 225-1243.

CATHY, AGE 22, who answered modeling ad on February 26, please call 224-1253.

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I AM LOOKING for partners for Tai Chi push-hands exercises. Karl. 286-0566, leave message.

SAN DIEGO is a haven for escape to sun, surf, spaghetti and parades. Jesus cuts. Tactic vops goes beyond. It is for females who need more. Chandra. 284-4336.

MY SWEET TAURUS. I need you! And I want the world's last Reeder reader! To know that you're special to me! Your Sagittarian.

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SAN DIEGO Police Department intelligence operations investigated by San Diego City Council before your very eyes. Watch Mission Cable public access channel 24 on Thursday, 7 p.m.

GAYS: IMPORTANT. city-wide meeting to discuss problems, needs, future goals of San Diego gay community. 276-9320 for details.

CREDIT, CHILD CARE, sexual rights, human reproduction, and older women are some of the interests of the National Organization for Women. Dial 295-5669.

WHAT IS A D-24, anyway? Sounds like some wrecked plans for a pre-historic fighter-shipboard the Air Force never built. Rabbitwoman.

AVERAGE-LOOKING, personable, affectionate man, 21, sick and tired of playing ego trip mind games, seeks party-loving, yet sensible and responsible female for honest, sincere, long lasting relationship. San Diego is too far a place to merely exist. Let's start living. Write to P.O. Box 5432, San Diego, 92105. Serious replies only.

I KNOW YAHWEH will avenge the wronged, see justice done for the poor. The virtuous shall have good cause to thank Your name, the up-right to find a home with You. Psalm 141:12-13.

LADIES-POSITIVE, growing, warm, sincere, attractive, interested in sailing, travel. Male, 30, rural, educated, would like your companionship. Write Dick, 1066 Robinson, P.O. Box 5432, San Diego, 92105.

BWARE OF imitations. Refuse substitutes. Do not read any Dunsa One ad unless it is signed by Dunsa One.

WOMANPOWER is not about to be outed. Write National Organization for Women. Dial 295-5669 for commentary newsletter and membership details.

DAVILION. Inner peace comes from mellow meditation of mind. My love for you comes from my heart. Are we crazy to be in love? Randy.

LONG-HAIRED, sincere, mellow, person, seeks a warm, friendly, loving woman, 18-25, for honestly a lasting relationship. Jim, 566-8375, after 3.

ANONYMOUS CHEADSKAPE: It's 5124 with bacon and cheese. Eat my love. 295-2301, 30th Street, San Diego, 92104.

TRAVELERS and newcomers needing help, call or visit Travelers Aid Society, 1122 Fourth, San Diego, 232-7901. A United Way service agency.

DUNSA SORT-I: Your membership number programs me to over-look your ex-ponant, drive my ball, and cease execution. Is that what you imagined? Dunsa One.

IF YOU THINK all book stores are alike, you've never been to Earth Spirit Books. Well worth the trip to Del Mar. 1440 Camino del Mar, 755-4254.

DEAR CUTE at Hill, who or where ever you may be. Have a nice life and best of luck (secrets are fun). Bye. D-24 (The First).

BRITISHER of quite exceptional vigor seeks female of like persuasion, preferably in theater or arts, lacking formal education. Bunter, 296-4756.

TRAVEL COMPANION wanted. Planning to visit Greece, Yugoslavia and elsewhere. Dunsa 85-88 plus on minus the amount of your ad. Dunsa 85.

LAURIE, I GUESS that we won't be lovers forever, but I'm hurt that we aren't close friends. You mean more to me than good times. Remember my caring, and if others hurt you, close your eyes and please run to me. Joel.

RED. HAVE recovered from our last meeting. Would you like to go out tonight, Jean? Danke.

ANNA. NEVER again! It's hot down here, there's not enough to eat, and people keep shooting at me! How does it at your end? Sonnie.

THERE IS A Harvard man on the wrong side of every question. Peasus.

YES, I AM a clown—and isn't it wonderful how I affected you enough to write a four-page, certainly! Billzo.

TO MAKE My life complete, I need an amorous, open-minded, unattached female. I'm a white male, 40, light build, poor, works, reads, and stays at home. 282-5501.

DEAREST LISA, sorry about the kid. Can't wait to see you. When I get up there, you'll be mine. Love you all ways. Miago.

DUNSA ACCEPTING new members. All Ocean Beach locals welcome. Don't worry about mentality, you shouldn't worry about something you don't have.

JAYME. I'm beginning to feel your presence. Call me. Robert. 270-8843.

THINK OF the love that the Father has lavished on us, by letting us be called God's children; and that is what you are. 1 John 3:1.

ARE YOU A progressive radio freak? If so, you should listen to KCR radio, 95.9 FM, Mission Cable. Requests, 286-6982.

NAVEL CONTEMPLATION. made easy with decorative replica of your own navel. Hilarious, all only you can give. Free. John, 280-9203, leave message.

THE MYSTICAL EXPERIENCE. Always here and now—in that freedom which is one with distance, in that stillness which is a born of silence. Dag Hammarskjöld.

ROOMMATE WANTED. Female, 25ish, own room in spacious 2 bed room apartment. \$92.30 plus half utilities. Yards, nice neighbors. 222-6662.

GARAGE SALE. Sunday, March 28, 10-on. 3876 Curlew St. 296-1619.

MEN INTERESTED in playing sloppily softball, please phone 222-8817, evenings or weekends.

NARVLEIG FOR your birthday I am presenting you with a paid membership in Dunsa (paid in \$21 bills—they'll accept anything). You qualify. (Number 569-6970) Uncle M.

MICHA. CHEER up, asperterious isn't a terminal disease. It's just unsociable at times. But it is good for the soul. Best Friends.

KAREN. HAPPY 21st! Enjoy, enjoy. Your Phantom Friend.

JIM THOMAS DM. Jambert De Mari. Bello wishes to live a full life, or be allowed a peaceful death. Your energy returned. A Bell. 234-7594.

MALE (YOUNG) 43! wants to share life with slim and attractive female, 22-35, in a meaningful relationship. Photo to Box 18675, San Diego, 92119.

I'VE GOT the lyrics if you have the female voice and music to go along. Larry, 563-8215. Ridiculous Rambling from a Rattlesnake.

I LIVE LOST the spelling to your name. But, my work went well. It's good to be home. Mugs.

LOST. ONE woman, per name. Solange. If found, kindly inform her husband. Shawn.

TO CAPTAIN Doube: I'm Starkey, he's Muzli Starkey.

PEANUTS FREAK Larry. I have Reader's Digest books with cartoons. 1957-59. Interested? If so, reply in Reader, will call. Donno.

BOB MCDANIEL. Here it is, your name in the Reader personals. Hello, and don't get too bored in law class. Jaco.

THERE ARE more people in Denver, Colorado, than in the entire state of Wyoming. We like that way. Signed, Dick Wyoming.

SINGLES WORLD CIRCLE is for people who enjoy doing things parties, travel, group activities. New to San Diego, alone, friendly. Details and coffee. 275-1775, 275-1811.

IF MY WIFE is not returned to me soon, I'm going to think of something drastic! Andy. Chuck's Shawn.

ELEPHANT and rhino. Watch those mastodon herds! I'm a distant relative of yours, although much warmer. Woolly Mammoth.

HAVE CAR will travel to Black's Beach often. Guys in La Mesa, or west of there, call Rick, 449-7863.

CHRIS ROBERTS. You are a woman rich in well deserved love. Know that mine hugs you at sunset. A Bell.

COLONEL F. Happy Birthday! Alric. Luel, Lythn and the rest of SDC.

IN THE INTEREST of greater accuracy, make that Dunsa 85-88 plus on minus the amount of your ad. Dunsa 85.

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

READER CLASSIFIEDS BOX 80803 SAN DIEGO, CA 92138