

READER

Vol. 5 No. 13 April 1-8, 1976

SAN DIEGO'S WEEKLY

SPECIALS DEPT 1115092
WALCOLM A LOVE LIBRARY
SAN DIEGO STATE UNIVERSITY
SAN DIEGO CA 92182 RLS

RECEIVED

APR 6 1976

SDSU LIBRARY
SAN DIEGO, CALIFORNIA

— Jacquelynne Garner —

The woman had been waiting for him. She was on the front porch, with ten grimy dollars clutched in her hand. "There he is," she said, pointing to the dying dog on the grass. "His name's General."

Kentro spoke to the dog, tried to get him to stand. The dog could hardly lift his head. His first day on earth might have been one year or fifty years ago, but this day was his last.

"He just got sick and then he couldn't walk anymore," the woman mourned. "I don't know about dogs; they all die on me."

Kentro gently put the rope around General's neck and tried to coax him to walk to the truck. His legs kept slipping out from under him, but he managed to get there. Kentro lifted him into a compartment on the side of the little white truck and closed the door.

Kentro took the woman's money and had her sign a slip. She wasn't bad. She just couldn't afford or couldn't bother with puppy shots. At least she could afford the \$10 it costs to have an unlicensed dog picked up and put to sleep.

The next woman on Kentro's route that day wasn't bad either. She carried out her homely little mutt—just past the puppy stage, when they're all cute—expressing gratitude that "Now she'll find a good home." As she put the dog into the truck she confided, "She's a real nice dog, but she eats like a horse. I just can't afford to feed her." At that moment her daughter came rushing out the door, crying, "Mommy, mommy, my puppy, my puppy!" She didn't sound sad, this little girl. Because it wasn't the puppy in the truck she was worried about; it was the little round puppy she was chasing up the sidewalk. That one looked as though he'd eat like an elephant in a few months. It costs nothing to have the dogcatcher pick up your dog if it's in good health—just call it a stray.

"Oh no, how can he justify it?" said a friend of mine, when I told her I had spent the day with the dogcatcher. "Killing all those dogs!" How he feels about "killing all those dogs" was expressed in a recent column "R.O. C'spers," that he contributed to the San Diego Police Department paper, *Fall-In Sample*.

A DOG'S LAMENT

I'm the dog that nobody wants—the dog that no one loves. I'm the one loping down the street, dodging cars. No vaccination, no license, dirty looking—never had a bath. Most times I have mange, distemper, and I'm always underfed and hungry. Once in awhile someone takes me in. But even then things don't fare well for me. I'm beaten up, sworn at, and kicked. Once, instead of putting a collar on my neck, someone twisted on several turns of wire, and never removed it. Kids pelt me with rocks and boards. I even get shot at.

Yes, I'm the dog you humans are always complaining about. I'm the one you say attacks children. I'm the one you report as

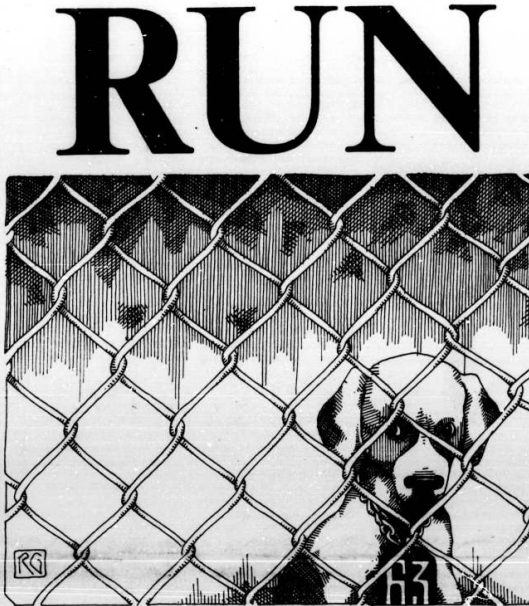
rabid to the police. I am an outcast. I am a no-good. I am a menace. This is my story. I am the dog that never had a decent break.

My beginning? I came from a long line of outcasts. I don't know who or what my old man was. My mother starved to death, and I was alone at a young age, where only the strong survive. I thirsted for friendship with Man. But he only made life more miserable for me. Because of his attitude, I developed a very unfriendly disposition. I didn't trust anything or anybody. I fought other dogs, stole, and once bit a boy who clobbered me with a chunk of cement. I got away, and he was

compelled to go through the series of shot, because they thought I had rabies! Ha ha.

This is the way I have lived for years, and I was getting tired of it all. Then, the inevitable happened. I got caught by this dogcatcher. For some reason or other I didn't resist him. I expected the worst now. But, something about his voice, his manner, the way he handled me, made me less afraid of him. Oh, if I were young again, and had met this man! But, it's too late now. I'm old, and I'm ready to go. This dogcatcher visits me in my kennel, and for the first time since birth I have experienced love for man, this man.

At the beginning of his day, Ray Kentro gets into the truck and starts shuffling through papers. "These are the slips we have to make out on all the dogs. See this here? This is a bite. See? German shepherd, black and tan. Most of the bites are from German shepherds. Next, from poodles. Of course, people start shaking when you just mention Dobermans, but there aren't enough of them around to make a big percentage of the bites. See that number?—208. 25th of February. That means that on the 25th of February this was the 208th dogbite I had to go check on. Every month we get 3-4,000 dogbites—48,000 a year. But we



Drawing by Rick Geary

SPOT RUN

haven't had a case of rabies in years. That's really our biggest job, rabies control."

We drove to the address on the slip to check on the dog that had been placed on quarantine ten days before for biting. Kentro knocked on the door, and a man and a dog answered. "Oh, hello there. Hi, big fella. Is that your dog, Deldo? Okay, thank you, bye now."

Is that all there is to it?

"Oh, yes, that dog's all right. If he had rabies he would have been dead by now or in the throes of death. It's only in the last ten days of the 4 to 6 month incubation period that the germ is in his saliva and a human can get it from the bite. So we watch them for ten days after they've been reported to have bitten. Yeah, if they're dying of rabies, they get crazy and bite. But a lot of your ordinary bites are just accidental, you know."

Back in the truck, Kentro examined the slip for his next call. "Now see this one? This kind of thing makes me real mad. See, this says ABA, 'animal bites animal.' And the slip says 'Your pet is reported to have bitten the person above.' Well, they get real mad at me, but I doctor up the slip, cross out 'person' and write 'dog.' Well, you know what could happen if I didn't? This ever ends up in a courtroom, some lawyer could make a laughingstock of everybody."

When we went to call on the dogbites-dog, the woman was particularly uptight. I got the distinct impression this was some kind of family-dog feud, with the dogcatcher as the main weapon. "Oh, yes, we try to avoid those feuds. We're just interested in the bite."

We were out dogcatching in Encanto that day. This is the part of town where it is all right to have horses and cows in your back yard. It's been called the Tobacco Road of San Diego. Right in the middle of that road was a little black dog, just meandering. "Hm, haven't seen that one before. Never chased him home. He doesn't recognize the truck, or he'd run quick." Kentro took his rope and started walking toward the dog, who walked just a little more quickly to the other side of the road. As soon as he got to the sidewalk, Kentro turned around and came back. "Welp, I can't catch him. See that sign? He's in National City now, outside city limits. That could be trouble in court if anyone saw me taking him. Well, I just hope he's not too far from home and doesn't get run over."

Do all the dogcatchers use lassos?

"Well, no, just me, really. I used to be regulation that we all had to carry (tranquilizer) guns in the truck. Well, I told them if I have to take it, I will, but I will never use it."

"Last New Year's Eve one of the men was drunk and reading his New Year's resolutions. And he was standing on the table and he said, 'This will be the year Kentro shoots his first dog!' Well, I've been a dogcatcher for 13 years, and I've never shot a dog yet. I don't believe in it. You see, I don't believe there's any such

(continued on page 10)

City Lights

INTELLIGENCE UPDATE

Tacked away in his tenth-floor office, Neil Good, press secretary to Councilman Leon Williams, pondered the results of the second round of the City Council's investigation into the intelligence gathering practices of the San Diego Police Department. "Everybody seems to have their own idea of what happened at the meeting," Good reflected. "Like they say, the proof is in the pudding."

To say the eight councilmen have their own opinions about the results of the March 24th meeting would be an understatement. But there were a number of anticipated confrontations the council side-stepped.

Unlike the quarrelsome March 10th session, the council got right to work establishing guidelines for the upcoming sessions. Spats between councilmen who favor an expanded probe, and City Attorney John Witt, who has tried to limit it, were notably absent.

The face-off between liberal and conservative factions of the council that seemed unavoidable after the initial session fizzled out to the advantage of those pushing for a full hearing. Councilman Lee Hubbard and Gil Johnson and Mayor Wilson, all of whom had voiced earlier reservations about an expanded probe, went along with Councilman Jess Haro's proposal to include past departmental practices in the investigation. Only Jim Ellis, who decried the investigation as a "witch hunt," stood strong against the Haro guidelines.

City Attorney Witt also made it through the session without drawing any direct fire from the council concerning his questionable status as advisor to the council and defense attorney for the city in the \$10.6 million Peter Bohmer-Paula Tharp lawsuit. The only reference to Witt came from attorney H. Peter Young, who is representing Bohmer and Tharp in the pending litigation. Urging the council to proceed at full-force with the investigation, Young claimed that city, contrary to Witt's interpretation, is not liable for actions of San Diego city employees named in the Bohmer suit. Young then asked the council to cast aside any reserva-

tions it might have about taking testimony that could damage the city's position in the suit.

Witt's office later responded that the question of the city's liability is a matter only the courts can rule upon. "And the fact of the matter is that Mr. Young is absolutely wrong," added Chief Deputy Attorney Jack Katz.

What, then, did the council accomplish?

Along with opening the probe to the public, the council also

reaffirmed its commitment to the question of the city's liability is a matter only the courts can rule upon. "And the fact of the matter is that Mr. Young is absolutely wrong," added Chief Deputy Attorney Jack Katz.

What will happen at the next session, now planned for April 14? From previous experience, that is anyone's guess. Some concrete procedures for taking public testimony on alleged past abuses rank high on the agenda. There has been talk of taking testimony in executive session (a private session of the council) by several councilmen. The private session might be used as a compromise between those who want the testimony given publicly and those who resist hearing from the public at all.

Attorney Peter Schey, who represents a number of the groups planning to speak at their past experiences with the police department, reiterated his dislike of executive session. "I think it would be a real mistake," said Schey, "but it's up to my clients. It would rate some real concerns as to the sincerity and viability of any legislation that comes out of these hearings."

The issue of the City Attorney's conflict of interest is still alive. "We'll let things move along," said one councilman, "but when an obvious conflict arises we're going to jump in. Witt tells us we have political motives,

and he represents the interests of the city; that's b.s.," the councilman added.

Some outside observers have voiced the feeling that the sessions are serving as a battleground for an ongoing power struggle between several councilmen and the City Attorney and Manager, instead of expediting the process of taking testimony and establishing new legislation for the police department. "The pace things are progressing at really disappoints me," confessed Attorney Schey. "Especially in light of all the national attention San Diego is getting. Unless those planning to testify really push for this, I don't think anything will happen, because other people just don't care."

Four members of the Council (Haro, Williams, Floyd Morrow, Maureen O'Connor) also released a memo last Wednesday attacking a proposal by City Manager Hugh McKinley which would insure that all prospective testimony from the public be screened by the City Attorney.

The four called the Manager's recommendation "censorship and prior restraint, pure and simple."

"The public and members of the council will speak their mind without getting anyone's prior permission. That's the way of a free society," read the memo.

What will happen at the next session, now planned for April 14? From previous experience, that is anyone's guess. Some concrete procedures for taking public testimony on alleged past abuses rank high on the agenda. There has been talk of taking testimony in executive session (a private session of the council) by several councilmen. The private session might be used as a compromise between those who want the testimony given publicly and those who resist hearing from the public at all.

Attorney Peter Schey, who represents a number of the groups planning to speak at their past experiences with the police department, reiterated his dislike of executive session. "I think it would be a real mistake," said Schey, "but it's up to my clients. It would rate some real concerns as to the sincerity and viability of any legislation that comes out of these hearings."

The issue of the City Attorney's conflict of interest is still alive. "We'll let things move along," said one councilman, "but when an obvious conflict arises we're going to jump in. Witt tells us we have political motives,

and he represents the interests of the city; that's b.s.," the councilman added.

Some outside observers have voiced the feeling that the sessions are serving as a battleground for an ongoing power struggle between several councilmen and the City Attorney and Manager, instead of expediting the process of taking testimony and establishing new legislation for the police department. "The pace things are progressing at really disappoints me," confessed Attorney Schey. "Especially in light of all the national attention San Diego is getting. Unless those planning to testify really push for this, I don't think anything will happen, because other people just don't care."

Four members of the Council (Haro, Williams, Floyd Morrow, Maureen O'Connor) also released a memo last Wednesday attacking a proposal by City Manager Hugh McKinley which would insure that all prospective testimony from the public be screened by the City Attorney.

The four called the Manager's recommendation "censorship and prior restraint, pure and simple."

"The public and members of the council will speak their mind without getting anyone's prior permission. That's the way of a free society," read the memo.

What will happen at the next session, now planned for April 14? From previous experience, that is anyone's guess. Some concrete procedures for taking public testimony on alleged past abuses rank high on the agenda. There has been talk of taking testimony in executive session (a private session of the council) by several councilmen. The private session might be used as a compromise between those who want the testimony given publicly and those who resist hearing from the public at all.

Attorney Peter Schey, who represents a number of the groups planning to speak at their past experiences with the police department, reiterated his dislike of executive session. "I think it would be a real mistake," said Schey, "but it's up to my clients. It would rate some real concerns as to the sincerity and viability of any legislation that comes out of these hearings."

The issue of the City Attorney's conflict of interest is still alive. "We'll let things move along," said one councilman, "but when an obvious conflict arises we're going to jump in. Witt tells us we have political motives,

and he represents the interests of the city; that's b.s.," the councilman added.

Some outside observers have voiced the feeling that the sessions are serving as a battleground for an ongoing power struggle between several councilmen and the City Attorney and Manager, instead of expediting the process of taking testimony and establishing new legislation for the police department. "The pace things are progressing at really disappoints me," confessed Attorney Schey. "Especially in light of all the national attention San Diego is getting. Unless those planning to testify really push for this, I don't think anything will happen, because other people just don't care."

Four members of the Council (Haro, Williams, Floyd Morrow, Maureen O'Connor) also released a memo last Wednesday attacking a proposal by City Manager Hugh McKinley which would insure that all prospective testimony from the public be screened by the City Attorney.

The four called the Manager's recommendation "censorship and prior restraint, pure and simple."

"The public and members of the council will speak their mind without getting anyone's prior permission. That's the way of a free society," read the memo.

What will happen at the next session, now planned for April 14? From previous experience, that is anyone's guess. Some concrete procedures for taking public testimony on alleged past abuses rank high on the agenda. There has been talk of taking testimony in executive session (a private session of the council) by several councilmen. The private session might be used as a compromise between those who want the testimony given publicly and those who resist hearing from the public at all.

Attorney Peter Schey, who represents a number of the groups planning to speak at their past experiences with the police department, reiterated his dislike of executive session. "I think it would be a real mistake," said Schey, "but it's up to my clients. It would rate some real concerns as to the sincerity and viability of any legislation that comes out of these hearings."

The issue of the City Attorney's conflict of interest is still alive. "We'll let things move along," said one councilman, "but when an obvious conflict arises we're going to jump in. Witt tells us we have political motives,

SOUNDING THE ALARM

While the council moved ponderously through the early stages of its intelligence probe, the City Manager's office wasted no time in calling for another investigation, this one of the city's Fire Department. In a story published by the San Diego Union, Monday, March 15, six firemen claimed that the Fireman's Union is unduly harassing firemen opposed to the union's boycott of the city's convention facilities. The union, Local 145, has been picketing convention sites since October 22 to bring attention to the ongoing dispute over salary and working conditions.

By that same Monday afternoon, Deputy City Manager Ray Blair, who has responsibility for overseeing the Fire Department, authorized Fire Chief Dee Rogers to undertake an investigation of the complaints. "There were some pretty serious allegations involved," said Blair, "and I felt it was necessary to look into them deeper." The firemen claim that union men have bothered them with late night phone calls, that they fear losing their health plan, and that union harassment of non-union firefighters has endangered their safety and diminished the department's effectiveness.

Joe Francis, president of the local, has repeatedly denied the allegations. "Some people have made some charges which will be looked into," Francis said.

Councilman Jess Haro, who sits as chairman of the city's Public Services and Safety Committee,

SALES REPRESENTATIVES

While the council moved ponderously through the early stages of its intelligence probe, the City Manager's office wasted no time in calling for another investigation, this one of the city's Fire Department. In a story published by the San Diego Union, Monday, March 15, six firemen claimed that the Fireman's Union is unduly harassing firemen opposed to the union's boycott of the city's convention facilities. The union, Local 145, has been picketing convention sites since October 22 to bring attention to the ongoing dispute over salary and working conditions.

By that same Monday afternoon, Deputy City Manager Ray Blair, who has responsibility for overseeing the Fire Department, authorized Fire Chief Dee Rogers to undertake an investigation of the complaints. "There were some pretty serious allegations involved," said Blair, "and I felt it was necessary to look into them deeper." The firemen claim that union men have bothered them with late night phone calls, that they fear losing their health plan, and that union harassment of non-union firefighters has endangered their safety and diminished the department's effectiveness.

Joe Francis, president of the local, has repeatedly denied the allegations. "Some people have made some charges which will be looked into," Francis said.

Councilman Jess Haro, who sits as chairman of the city's Public Services and Safety Committee,



San Diego's Weekly
 Publisher: James E. Holman
 Editor: William L. Lewis
 Advertising Director: Howard Rosen
 Sales Representatives:
 Marc Alfres
 Jim Hartness
 Dan Pulcinello
 Sara Austin
 Joe Page
 Vicki Blum
 Traver Albert
 Barb Stein
 Steve Shapiro
 Los Angeles Sales Representative: Sara Mautsby
 Contributing Editors:
 Eleanor Widmer, Food
 Jonathan Seale,
 Theatre and Fine Arts
 Duncan Shepherd, Film
 Paul Krueger, City Lights
 Judith Lin, Research

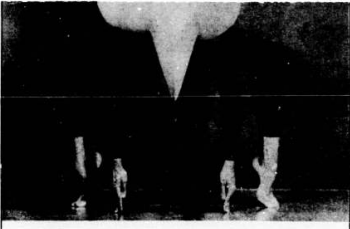
Typesetting: Mario Soli
 Artists-Lay Out:
 Anne Hurlston
 Alan Bonine
 Judy Trauch
 Rick Geary
 Marty Gossland
 Jeff Yeomans
 Sharpe Marcus
 Jim Cornelius
 Office Manager: Irene Weber

Reader subscriptions are \$3.50 for 3 months, \$6.50 for 6 months, and \$12.50 for a year. The Reader welcomes writing of all kinds. Send any submissions to the editor.
 Published weekly on Thursdays. The entire contents of the San Diego Reader are copyright 1976, James E. Holman. All rights reserved.
 Mailing address:
 Reader, P.O. Box 80803
 San Diego, California 92138
 (714) 235-6176

Reader subscriptions are \$3.50 for 3 months, \$6.50 for 6 months, and \$12.50 for a year. The Reader welcomes writing of all kinds. Send any submissions to the editor.
 Published weekly on Thursdays. The entire contents of the San Diego Reader are copyright 1976, James E. Holman. All rights reserved.
 Mailing address:
 Reader, P.O. Box 80803
 San Diego, California 92138
 (714) 235-6176

Reader subscriptions are \$3.50 for 3 months, \$6.50 for 6 months, and \$12.50 for a year. The Reader welcomes writing of all kinds. Send any submissions to the editor.
 Published weekly on Thursdays. The entire contents of the San Diego Reader are copyright 1976, James E. Holman. All rights reserved.
 Mailing address:
 Reader, P.O. Box 80803
 San Diego, California 92138
 (714) 235-6176

U.C. San Diego Campus Program Board presents:



Mummenschanz
 SWISS MIME - MASK THEATRE
 April 4, Sunday, 8 P.M.
 Mandeville Auditorium, UCSD
 UCSD Students \$3, General Admission \$4
 Tickets: UCSD Box Office 457-4090

Sunday through Friday
Beef Stroganoff Dinner
\$1.99
 includes french bread & salad

Returning on Tuesday, April 6 for a full 3 weeks...

SPLASH
 HAL-SEC-ON
 pronounced Hal-See-On
 4258 West Point Loma
 225-9559

Returning on Tuesday, April 6 for a full 3 weeks...

Returning on Tuesday, April 6 for a full 3 weeks...

— Duncan Shepherd —

Like last year's, Filmmex '76 ("The World's Largest Public Film Event! A 15-day celebration of movies and movie events! 100 separate presentations!") begins the Filmmex flyer... 13 exclamation points in all) is made up, to a large extent, of question marks. I am not able to supply many answers. My energy, more than my interest, can't cover the distance from San Diego to Los Angeles very many times in close succession.

Some of the question marks: The obvious one—What is the identity of the sneak preview Friday the 2nd? ("It's the best kept secret in Hollywood!") What is the identity of the director of *Revolt in Patagonia* of *Good and Evil*? of *Sunday Too Far Away*? of *The Black Feather Gang*? of *The Naked Man in the Playing Field*? etc., etc. (The official schedule, riddled after publication by cancellations, notably by the cancellation of the Cuban film series, always identifies a film's country, but not always its creator.) What is the correct pronunciation of *Derna Uzala*? And where on earth did they find these films, anyway?

The publicity on Filmmex invariably stresses one point: "The organization's principal purpose is to serve the general public by providing opportunities for the people of Southern California to see

motion pictures not otherwise available to them." And a fine idea that would be, in the ideal market place. But I wonder, still, what purpose is served by showing, say, Paul Verhoeven's silly *Cathy Tippel*, when American distributors regularly ignore the latest movies of Valerio Zurlini, Kurosawa, Walerian Borowczyk, Vilgot Sjoman, Satyajit Ray, Volker Schlöndorff, and Andrzej Wajda, even though, on the balance,

berless others (I confine myself to naming a few whose movies I would travel 200 miles to see without a second thought). Of course, you can't grumble too much about a film festival that offers a look at movies by Claude Chabrol, Jean-Luc Godard, Francesco Rosi, Werner Herzog, Akira Kurosawa, Walerian Borowczyk, Vilgot Sjoman, Satyajit Ray, Volker Schlöndorff, and Andrzej Wajda, even though, on the balance,

Mayor, 1917-1921) presented The Fountain to the city on October 15, 1910, coinciding with the grand opening of the U.S. Grant Hotel, conceived and promoted by U.S. Grant, Jr. and half-owned by Wilde. The Fountain was designed by Irving J. Gill. The only connection Horton could claim was the knowledge that he formerly owned all of the said land and had constructed an earlier hotel on the site in 1870, along with a bandstand where The Fountain presently stands.

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'



FILMEXCERPTS

motion pictures not otherwise available to them." And a fine idea that would be, in the ideal market place. But I wonder, still, what purpose is served by showing, say, Paul Verhoeven's silly *Cathy Tippel*, when American distributors regularly ignore the latest movies of Valerio Zurlini, Kurosawa, Walerian Borowczyk, Vilgot Sjoman, Satyajit Ray, Volker Schlöndorff, and Andrzej Wajda, even though, on the balance,

Mayor, 1917-1921) presented The Fountain to the city on October 15, 1910, coinciding with the grand opening of the U.S. Grant Hotel, conceived and promoted by U.S. Grant, Jr. and half-owned by Wilde. The Fountain was designed by Irving J. Gill. The only connection Horton could claim was the knowledge that he formerly owned all of the said land and had constructed an earlier hotel on the site in 1870, along with a bandstand where The Fountain presently stands.

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

Matthew responds:
 My column made no reference to the eyesore—I mean, fountain—so I shall submit to a symbolic dunking (perhaps at Dunkin'

they represent only a small percentage of the new movies on exhibit. And admittedly, I haven't looked at very many of the unknown-quantity movies, but the ones I did look at did not encourage me to keep looking. If the movie on the Filmmex schedule constitute merely the best that the selection committee could gather at this time, no regrets or reservations have been expressed in the blurbs on the flyer.

A *Touch of Zen* (Saturday the 3rd, 9 p.m.), for example, "takes off with an exhilarating burst of energy that never lets up. It's three hours of fun." I only got in on half-an-hour of the fun, but what I caught of it seemed to be gauged for Bruce Lee's legions. It features ferocious squinting contests between the actors and incomprehensible fight scenes in which the only evidence of physical contact (one actor sails through the air on strings like Mary Martin's Peter Pan, the other reels backwards in shock) comes from the comic-book sound effects—Whack! Argh!

Thundercrack (Friday the 2nd, midnight) "is one of the most original and truly funny films in years." There is not a laugh in it. Early on, there is some promising, cornball parody of Hollywood B-pictures: a flash of lightning reveals the silhouette of a prehistoric dinosaur. The farthest-out movies they can fetch. On the face of it, the Filmmex lineup of movies looks about as carefully regulated as the Want Ads. It isn't just happenstance, though. Awareness of Filmmex's admission standards leads to questions about the legitimacy of the selections

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

down her throat to clear the liquor from her system. The wig topples into the toilet, she rings it out and puts it back on her head. So many unexpected guests turn up at her door on this stormy night that their systematic couplings and change-partners, done in endlessly patient pornographic detail, stretch the movie to two-and-a-half hours. At that length, the thing is paralyzing. Curt McDowell directed, while George Kuchar wrote the script, did the ardis chiaroscuro lighting in imitation of the Anthony Mann-edgar Ulmer-Robert Siodmak Germanic mode, and plays one role as if in the throes of isometric exercises (unfortunately, he, with his gorilla lover, stays out of sight until nearly the end of this slack movie).

There are over 25 countries represented and over 50 previously unreleased films on schedule, and Filmmex's finest service is as an impartial indicator of the multiplicity of contemporary movies. The Filmmex programmes have remained, from the start, a non-sequitur, schizoid quality, by turns indulging a nostalgia for Heyday Hollywood—this year, a cowboy movie marathon, a mid-night monsters series, and a tribute to Mary Pickford—and then exercising, among modern movies, a predilection for the farthest-out movies they can fetch. On the face of it, the Filmmex lineup of movies looks about as carefully regulated as the Want Ads. It isn't just happenstance, though. Awareness of Filmmex's admission standards leads to questions about the legitimacy of the selections

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

How did a thing like *Take It Easy* get in, *Madam* sneak in? And this is one of the frequent question marks in Filmmex. Next week, a post-mortem on some of the movies with impeccable credentials.

BEER CONNOISSEURS!

IMPORTED BEER TASTING PARTY
 This Friday and Saturday, April 2nd & 3rd. (Hours: Friday from 2 to 4pm and 5 to 7pm; Saturday 2 to 4pm only)
 For \$3.25 per person, wet your taste buds with 60 OZ. of IMPORTED BEER

Sample as many different beers as you like. Each tasting session will be limited to 65 persons, so come early.

CHATEAU WINE AND CHEESE SHOP
 6363 El Cajon Blvd. 287-1992

located in the Campus Shopping Center
 Regular Store Hours - Mon-Fri 10-9, Sat 10-6, Sun 11-5

located in the Campus Shopping Center
 Regular Store Hours - Mon-Fri 10-9, Sat 10-6, Sun 11-5

20% off

with this coupon
 on all Jean Outfits
 Jeans...Pants...Leisure Suits!

"Clothes for Every Body"

at **Casual Male**

7914 Girard, La Jolla, 459-5323
 Monday - Saturday 9:30 - 5:30
 Special offer valid through April 8

Special offer valid through April 8

Special offer valid through April 8

Norman Conquest



Miss Norman is one of the three or four great sopranos of our age, with one of those vast, heartbreakingly sensual voices that come along once in a generation.

— Jonathan Saville —

The most recent concert of the San Diego Symphony was without doubt a triumph—for the orchestra, for the soloists, for conductor Peter Eros, and above all for the musical life of our community. The orchestra has never played so well; the programming was inspired; and both soloists, soprano Jessye Norman and pianist Helene Wickett, performed so magnificently that they brought tears to one's eyes.

In the case of Miss Norman, this was scarcely a surprise. She is one of the three or four great sopranos of our age, with one of those vast, heartbreakingly sensual voices that come along once in a generation. It is the kind of voice that demands comparison with Kirsten Flagstad, Helen Traubel,

maintained throughout the orchestral postlude, embracing the music and the world of dreams and renunciations it depicts, controlling until the very last note the emotional universe her voice had so majestically created.

Miss Norman's voice has the power and amplitude usually associated with the epithet "Wagnerian," and her feeling for the music of Wagner is indeed of the sort that can only come from a profound instinctual affinity between the heart of the composer and that of the artist. But she is also an expert Mozartian, as she has proved in her excellent recordings of the Mozart operas and as she once again demonstrated in her San Diego performance of the concert aria "Chi mi scordi di te." How wonderfully she conveyed all the suffering, rage and passionate self-assertion in this great (and rarely performed) work, all the while maintaining the perfect decorum of the Mozartian vocal line in a voice of ravishing loveliness.

In the Mozart, Miss Norman was accompanied not only by the orchestra (which played splendidly) but also by a remarkable young pianist, Helene Wickett. Aside from her finely sensitive playing of this obligato part, Miss Wickett had a piece to herself, the Bach D minor clavichord concerto, and her performance of the Bach work revealed her as a first rate artist, fully developed in technique and musicianship, and with a distinct, mature musical personality. The solo part in the concerto is of course scored for harpsichord, rather than for piano, but—except for the characteristic harpsichord sound—the piano is a far superior instrument, and Bach's music in particular responds marvelously to the extended expressive capabilities the piano affords it. Miss Wickett took full advantage of these capabilities. She made no attempt to

imitate harpsichord technique (how boring it is when pianists do try to do this, like the driver of a Lamborghini maneuvering his machine as though it were a golf cart); instead, she brought out every nuance of phrasing, shading, dynamics and articulation implied by the music but impossible to obtain on the instrument it was originally composed for. I have never heard this concerto played so expressively, with such tenderness and at the same time such propulsive energy. Miss Wickett's talent, as evinced in these Mozart and Bach performances, is bound to make her a major artist, and within a very short space of time; we in San Diego are in many ways fortunate to have heard her at this stage of her career as we are to have heard Jessye Norman.

The fourth work on the program was Carl Nielsen's Symphony No. 2 ("The Four Temperaments"). Nielsen is one of the great composers of our century, a generous romantic spirit confronting the tensions of the modern world with an immense inventiveness in harmony, orchestration and dramatic structure. His music is passionate, melodious, accessible, virtuosic; it is hard to understand why his symphonies are not performed as often as those of Tchaikovsky or Mahler, with both of whom he has a good deal in common. When have we ever heard Nielsen in San Diego? In rectifying this omission, Maestro Eros at the same time gave proof of the stupendous development of the San Diego Symphony during the four years of his leadership. The Nielsen Second Symphony makes tremendous demands on an orchestra, and Maestro Eros's musicians met these demands with a precision, a power and a sheer splendor of sound that only a few years ago one would not have thought them remotely capable of. This was not only a stunningly played perfor-

mance; it gave, in addition, further evidence of Peter Eros's interpretive mastery of the late romantic repertoire, music which brings out the best in him and which enables him to bring out the best in his orchestra. In the face of Maestro Eros's surging, passionate and intensely noble interpretation, it would take an exceptionally unperceptive audience not to recognize Carl Nielsen's stature. May we hear more of his music, and always played so well!

I do not have space to describe in detail the exquisite concert of the Franz Liszt Orchestra of Budapest, given at the Civic Theatre under the auspices of the San Diego Community Concert Association. This flawless sixteen-member string ensemble, performing Bach, Mozart and Tchaikovsky with perfect discipline and grace, gave the San Diego audience an idea of what it is like to have serious music fully supported by the State—a circumstance our local orchestras, with their low salaries and part-time musicians, can justifiably envy. The concert of this visiting group was a revelation, not only in terms of the economics of musical performance but also in the example it set of how a chamber orchestra ought to play.

The Community Concert Association, by the way, is now selling membership cards for next season (admission to their concerts is by membership only), when they will be presenting the Roger Wagner Choral, the Johann Strauss Ensemble of Vienna, bass Paul Plishke of the Metropolitan Opera, pianist Misha Dolzhenko, and a program of Venezuelan dance and song, all for twelve dollars (students at half price). To take advantage of San Diego's greatest musical bargain, phone 465-5483 or 582-7454. □

Pacific Stereo. Big Brands, Low Prices.

Sansui Sound - 40% Off!

A super low price, a super reliable system featuring advanced Sansui electronics, a fully-equipped BSR record player, and high fidelity EPS speakers. Save a bundle!

- Sansui 221 Stereo Receiver. (Reg. \$180)
- Unmatched at this low price for reliability in construction and performance
- Enjoy records and AM/FM stereo radio now - add a tape deck later
- BSR 220AX Record Changer. (Reg. \$64.95 with base and dust cover)
- Includes high fidelity ADC cartridge with elliptical diamond stylus

- 3 speeds: low-mass tonearm with cueing device - treats records right
- EPS 80 Speakers. (Reg. \$79.00/pair)
- Big bass notes from an attractive, compact enclosure
- Clear high frequencies from separate treble speaker - 8-inch woofer

\$188
Save \$136⁸⁵

SERVICE AGREEMENT INCLUDED - 5 years parts, 3 years labor

A Mighty Good Marantz Deal

A music system expertly matched to give you first-rate performance and the kind of flexibility you won't soon outgrow. Featuring the excellent Marantz Imperial speakers.

- Quadrangle 767 Stereo Receiver. (Reg. \$239.95)
- 20 RMS watts per channel, 35-25,000 Hz into 8 ohms, 0.5% total harmonic distortion
- Chromatone station indicator makes AM and FM tuning extra easy
- Tape monitor and extra speaker outputs
- Garwood 62 Record Changer. (Reg. \$89.95 with base and dust cover)
- Separate spindles for single and multiple-play; damped cue/pause control
- Audio-Technica phono cartridge already installed
- Marantz SG Speakers. (Reg. \$199.00/pair)
- Really handsome speakers that sound as good as they look - in the Marantz tradition

- 2-way systems with plenty of punch from 8-inch woofers

\$377
Save \$152⁸⁰

A Powerful Kenwood Reduced 40%

Kenwood KR-7400 stereo receiver. A complete sound center with top-notch AM/FM tuner section and plenty of power: 65 watts RMS per channel, 20-20,000 Hz into 8 ohms, 0.3% total harmonic distortion. Accommodates 3 sets of speakers, 2 tape decks. Reg. \$519.95.

\$298
Save \$221⁸⁵

Liberal Trade-Ins

Save even more on a new music system by trading in your old components. We'll credit you with their exact current value as listed in our computer-prepared directory.

Master Charge, BankAmericard and Financing Written Service Agreement (5 years parts, 3 years labor) with all advertised component systems
A 1-Year Speaker Exchange
60-Day Exchange Privileges
7-Day Repurchase Agreement
Rainchecks
A Fully-Equipped Service Department in Every Store

California's Favorite Speakers - On Sale!

Economical and efficient. Quadraflex speakers deliver the solid, bold sound you really go for. New models are on the way, so we're clearing our existing stock at tremendous savings. The RS-3 is a 2-way system with an 8-inch woofer; it originally sold for \$59.95. The RS-4 features a 10-inch woofer and a separate 3-inch tweeter. Its original price, \$89.95. In addition to our low sale prices, they're both covered by our valuable 5-Year Service Agreement.

Quadrangle RS-3 Save
\$39 each \$20⁸⁵
Quadrangle RS-4 Save
\$59 each \$30⁸⁵

Expand Your Horizons!

Pioneer QD-210 SQ four-channel decoder with built-in amplifier. An unbelievable price. Limited quantities.

\$995

\$49

Sony TC-66 AC/DC portable cassette recorder. Built-in microphone and recording level meter.

Superscope EC-1 microphone. A great addition to any tape deck or sound system. Reg. \$14.95.

\$995
Save \$5

Free Tickets at Pacific Stereo!

HANG TEN WORLD OPEN

Qualifying events for the World Open Hang Gliding Championship will be held at Escape Country in Irvine from April 12th through the 15th. And you can win a \$1,000 cash prize and a Hang Ten Stereo store. We've got 20,000 tickets (reg. \$6 each) to give away - no purchase necessary. Tickets good for one day's admission for TWO people. Get yours today!

San Diego 3751 Rosecrans at Sports Arena Blvd. 299-9420
San Diego 4344 Convoy Street in Convoy Village (12 minutes down Balboa off 805) 279-0612
La Mesa 8323 Hercules across from the Akron (closed Sundays) 461-8922
and 21 other Southern California locations

We're Open Weekdays 9to9 Sat. 10to6 Sun. 11to6

@ Pacific Stereo
The Place to Buy a Music System

The Merchants of Ventura Place

BEACH BIKE SPECIAL

- remove chain and clean
- remove rear derailer and clean
- adjust brakes
- adjust front and rear derailers
- oil where needed
- adjust all cables
- adjust crankset and headset
- adjust wheel cones and bearings
- WD-40 used as a rust preventative
- gear oil on the chain
- remove rust
- tighten spokes and true wheels

Quadrangle Inn
A Natural Foods Restaurant
Serving Breakfast, Lunch & Dinner
3702 Mission Blvd. at Ventura Place
468-3700

KITE & STRINGS
NO VENTURA PL. 500-0000 CA 92009
Diverse Kites from 100 nations
Diverse from Belmont Park.

featuring the Peter Powell "Stunter" dual controls, trails a 1/2 foot air tube, just too fantastic to describe.
Now open Wednesdays and Fridays 12-5 and as usual Saturdays and Sundays 10-5

1 DAY SERVICE **\$10** WITH THIS AD
HAMEL'S BIKE SHOP
704 Ventura Place across from Belmont Park
Mission Beach 488-5050
THIS WEEK'S SPECIAL
Black Cloth Tressistor
HAMELBAR TAPE 1/2 OFF
With Beach Bike Special

SUPER BUYS ON SUPER PLANTS
Plantland
738 Ventura Place on the beach at Mission Beach
Across from Belmont Park. 488-2241
FANTASTICALLY LOW PRICES

HARPO'S
708 VENTURA PL.
(714) 488-6627
"Rosie's been gone two weeks and I still can't shake the sand out of the mattress." - Harpo.
"One mustn't be too fussy about these things." - Sandy

Where West Mission Bay Drive meets Mission Blvd., Across from Belmont Park - From the Boulevard to the Boardwalk

Reader's Guide to the

The Music Scene is compiled every Sunday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80802, San Diego, Ca. 92138, or call 735-6176 by Sunday.

San Diego concerts

Charles Mingus, Friday, April 2, 8 and 10:30 p.m.; **Billy Cobham/George Duke Band**, Monday, April 5, 7:30 and 10 p.m.; **The Backdoor**, Aztec Center, SDSU, 286-8662.

Chicago, Friday, April 2, B.T.O., Saturday, April 3, San Diego Sports Arena, 464-7383.

Gordon Lightfoot, Golden Hall, Sunday, April 4, 8 p.m.; **Community Concert**, 236-6510.

The Billy Cobham/George Duke Band, La Paloma Theatre, Sunday, April 4, 7:30 and 10:30 p.m.; **First and D St.**, Encinitas, 753-4397.

Anahat Performing Company, Organ Pavilion, Saturday, April 3, 1 p.m.; **Balboa Park**, 753-3272 or 438-4325.

Ronnie Lane, Thursday through Sunday, April 4-6, 9 and 11 p.m.; **Joe Williams**, Wednesday, April 6, 9 and 11 p.m.; **The Catman**, 3999 Mission Road, Mission Beach, 488-1081.

Golden Earring, Slide and the Be-Boop Deluxe, Wednesday, April 7, 7:30 p.m.; **Box Scags**, Friday, April 9, 8 p.m.; **Marshall Tucker Band** plus **Little Feat**, Saturday, April 10, 8:30 p.m.; **Odori of Japan**, Tuesday, April 13, 8 p.m.; **San Diego Civic Theatre**, Community Concourse, 236-5810.

clubs

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

The Albatross: Tuesday through Saturday, 1309 Camino Del Mar, Del Mar, 755-6745.

Atlantis Restaurant: R.B. People Movers, pop, Tuesday through Saturday, Joy Ride, Sunday and Monday, 2635 Ingraham, Pacific Beach, 224-2434.

Ancient Mariner: Stones Throw, Wednesday through Saturday; Chris and Barry, soft rock, Sunday; Rubyvast, jazz, Monday and Tuesday, 2725 Shelter Island Drive, 224-8242.

Bacchanal: Satisfaction, Wednesday through Saturday; **The Eddie Boy Band**, rock, Tuesday through Thursday, 8022 Clairemont Mesa Blvd., 560-8022.

Big A's: Latin Fever, Latin style music, Thursday 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 McEhin**, Monday, 2040 Harbor Island Drive, 291-8011.

Bushwacker: Rue James Russell, light jazz rock, Tuesday through Saturday, 1299 Camino Del Rio South, 299-3544.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

Elbow Room: Danny Antell, Friday and Saturday; **Mitch Clavin**, acoustic guitar, Sunday, 710 Garnet Ave., Pacific Beach, 488-9870.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

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

Boom Trenchard's: Roy Brader, guitarist, Sunday and Monday, 2889 Prospect Place, La Jolla, 458-8262.

Botsford's Old Place: Terry Scheidt, Tuesday through Saturday; **Mike Stearns**, Sunday and Monday, 1205 Prospect Place, La Jolla, 458-8262.

Brownie's: Stained Glass, Tuesday through Saturday, 8027 Balboa Avenue, 565-6464.

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

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

Conception Bay Fish Company: Kyle, soul, Thursday through Saturday, 2806 Shelter Island Drive, 224-3611.

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

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

Dirty Dan's: Nooney Rickett, rock, Tuesday through Saturday; **Placer**, Sunday and Monday, 4000 Kearny Mesa Road, 278-2230.

Elbow Room: Danny Antell, Friday and Saturday; **Mitch Clavin**, acoustic guitar, Sunday, 710 Garnet Ave., Pacific Beach, 488-9870.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

El Cortez Sky Room: Bob and Kim, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0181.

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

Fifth Amendment Restaurant: John Herman, Tuesday, April 6 through Saturday, April 10, 3167 5th Avenue.

Folk Pub: Open Jam, Thursday; **Eliard Davis**, 9:00, Ash Can Blue Band, 10:00 Friday; **Benefit for Servicemen's Rights**, Saturday; **Traditional Irish Concert**, 8:30 Tuesday; **Bluegrass Night**, Wednesday, 7061 El Cajon Blvd., 460-0503.

Glulif's: Giaratana, Tuesday, Thursday and Saturday, 809 Thomas Avenue, Pacific Beach, 488-0126.

Golden Barrel: Ed Wilson, country folk, Sunday through Thursday; **Al and Dean**, Friday and Saturday, 710 National Avenue, National City, 477-7878.

Golden Palace: Nancy Matise, acoustic guitar, Thursday through Saturday, 6-8 p.m.; **Feste**, jazz, Thursday through Saturday, 8-11 a.m., 7126 University Avenue, 465-9222.

GRB: Storm, Sunday through Tuesday; **Auditioning**, Wednesday; **Jerry McKahn and Broken Wind**, Thursday through Saturday, 225 15th St., Del Mar, 755-1414.

Haleyen: Stephens Brothers, Tuesday through Saturday; **Rosie and the Screams**, Sunday and Monday, 4268 W. P. Loma Blvd., 225-8658.

Hotel Del Coronado Vista Lounge: Rita Moss Duo, organ/piano/vocal variety, Tuesday through Saturday, 1500 Orange, Coronado, 435-6811.

Hungry Hunter: John Alexander, folk rock, Thursday through Saturday, 2445 Hotel Circle Plaza, Mission Valley, 291-8074.

Hungry Hunter: Tomson, Wednesday through Saturday, Pioneer St. and...

Le Chate: Bob MacLeod, Monday through Thursday, 5046 Newport, Ocean Beach, 223-6300.

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

Main Gate: Fresh Air, Thursday through Saturday, 415 Broadway, Chula Vista, 420-4828.

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

Mammoth West: Flyers, Thursday through Saturday; **Jehu**, Sunday and Monday; **Rivers**, Tuesday and Wednesday, 3595 Sports Arena Drive, 225-1251.

Mendolin Wind: John Small, Thursday; **Fanny Nook and Cranny**, off the wall music, Friday and Saturday; **John Small**, Wednesday, 308 University Ave., Hillcrest, 297-3017.

The Mississippi Room: Bob Hinkle Trio, Tuesday through Saturday; **Jim Boucher** on organ, Sunday and Monday, 2201 El Cajon Blvd., 298-6666.

Neutral Ground: Jumbayah, Thursday through Tuesday; **Blitz Brothers**, Wednesday, 47th and University Ave., 24-9071.

Wine Owl East: Bach 'A' La, rock, Tuesday through Saturday; **Tom Shay's Band**, Sunday and Monday, 687 N. Mollison, El Cajon, 447-3854.

OB People's Food Store: Dune, bluegrass, 8:00 and Harriwolf with Felix Danian and the Santos Siam, 10:00, Saturday, April 3, 4785 Voltaire St., Ocean Beach, 224-1387.

Orange's: Lani Kurnik and Bob Shields and the East County Playboys, Friday and Saturday, April 2 and 3, 9 p.m., 112 West Washington St., Hillcrest, 291-1786.

Organ Power Pizzas: Chris Ganeop Tuesday and Wednesday; **Wayne Seach**...

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

Jose Murphy's: Chris and Barry, Thursday through Saturday; **Wichita**, Sunday through Wednesday, 4303 Mission Blvd., Mission Beach, 270-3220.

La Maza: Bob Banks, Monday through Saturday; **Don Miller**, Saturday, 1441 Highland Ave., National City, 474-3222.

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

Rain Tree: Red Rabbit, Monday through Saturday; **Lighter Than Air**, Sunday, 10450 Friars Road, 280-1141.

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

Reuben's: Joey Gallo, pop rock, Wednesday through Sunday, Harbor Island Drive, 291-5030.

Royal Palms Restaurant: Rose and the Arrangement, Wednesday through Sunday, 3003 Carlsbad Blvd., Carlsbad, 729-2339.

Sharon Harbor Island: Scott Hayven, Monday through Saturday, 1380 Harbor Island Drive, 291-2900.

Silver Sands: Art Hall, piano/vocal, Monday through Saturday; **Stange Novack**, piano, Sunday, 995 Palm Ave., Imperial Beach, 424-8414.

Spanky's Saloon: Search, rock, Tuesday through Sunday; **Thunderbolt**, the Wonderbolts, Monday, 2855 Midway, 223-3154.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Music Scene

pala, Thursday; **Tommy Stark**, Friday; **Wayne Seppala and Cheryl Creal**, Saturday; **Jim Hansen**, Sunday, 1165 Garnet Ave., 272-7000.

Palais: 500: Waterfall, Tuesday through Saturday, 500 Hotel Circle North, Mission Valley, 291-7131.

Palomino: Star: Bramble, rock and country, Wednesday through Saturday, 3008 Main St., Chula Vista, 427-5889.

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

Rain Tree: Red Rabbit, Monday through Saturday; **Lighter Than Air**, Sunday, 10450 Friars Road, 280-1141.

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

Reuben's: Joey Gallo, pop rock, Wednesday through Sunday, Harbor Island Drive, 291-5030.

Royal Palms Restaurant: Rose and the Arrangement, Wednesday through Sunday, 3003 Carlsbad Blvd., Carlsbad, 729-2339.

Sharon Harbor Island: Scott Hayven, Monday through Saturday, 1380 Harbor Island Drive, 291-2900.

Silver Sands: Art Hall, piano/vocal, Monday through Saturday; **Stange Novack**, piano, Sunday, 995 Palm Ave., Imperial Beach, 424-8414.

Spanky's Saloon: Search, rock, Tuesday through Sunday; **Thunderbolt**, the Wonderbolts, Monday, 2855 Midway, 223-3154.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

The Safety: Peace, Love, and Happiness, Thursday through Saturday, 6323 Imperial Ave., 283-4550.

Shakey's Pizza Parlor: George Schurr, rap/musical piano, and Don Paltine the Flying Dutchman, banjo, Friday through Saturday, 7888 Othello, Kearny Mesa, 279-3300.

Shakey's Pizza Parlor: Danny Lopez, popular guitar, Friday and Saturday, 2720 Fletcher Parkway, El Cajon, 481-3771.

Shelter Island Inn: Danny Salmas, Tuesday through Saturday, 2051 Shelter Island Drive, 223-0581.

The Shepherd: Patricia and Jeff, piano and guitar, Friday and Saturday, 1128 S. Hwy 101, Encinitas, 753-9740.

Sharon Harbor Island: Scott Hayven, Monday through Saturday, 1380 Harbor Island Drive, 291-2900.

Silver Sands: Art Hall, piano/vocal, Monday through Saturday; **Stange Novack**, piano, Sunday, 995 Palm Ave., Imperial Beach, 424-8414.

Spanky's Saloon: Search, rock, Tuesday through Sunday; **Thunderbolt**, the Wonderbolts, Monday, 2855 Midway, 223-3154.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday; **Squatter's Last Ride**, bluegrass, Sunday; **Screemers**, Monday; **Slick and Allene Baker and Honky Tonk Band**, Tuesday; **Talent Night**, Wednesday, 656 1st Ave., Encinitas, 753-2578.

Stargazers: Screemers, Thursday through Saturday;

PRESENTING
THE **John Hartman show**
EXCITING YOUNG VOCALIST
EXCLUSIVE
ONE WEEK ENGAGEMENT
APRIL 6-10th
TUES. SAT. 8:30 PM-1:30 AM
DINNER SERVED TIL 1:00 AM
LUNCH FROM 11:00 AM
PRIMAVERA'S
5th & SPRUCE - HILLCREST
299-3214
5th & SPRUCE - HILLCREST
SUPPER CLUB

(continued from page 7)

Straw Hat Pizza Palace: Pacifico Bluegrass, Saturday, Fletcher Parkway, 442-1659.

Sweet Song: David Cheney, Thursday and Friday, 4287 Mason Blvd., Pacific Beach, 772-7802.

Tomasinos: The Frontiersmen, Thursday through Sunday, 843 Grand Ave., San Marcos, 744-1649.

Top of the Arc: Valerie Formost and 24K Gold, pop rock, Tuesday through Saturday, Brea, Sunday and Monday, Travelodge, Harbor Island, 291-6700.

Triton: RPM with Rich DeLatorre, Tuesday through Saturday, Sequoia, Sunday and Monday, College and El Cajon Blvd., 583-3246.

Wallhangers: Gabriel, Tuesday through Sunday, Midway and Rosecrans, 225-3138.

Los Angeles concerts

Carmen McRae: Royce Hall, Friday, April 2, 8:30, UCLA.

The Tubes: California State University, Fullerton, Sunday, April 4, 7:00 p.m.

Charley Pride with Gary Stewart and Don Rowland and Sugar the Pridemen: Long Beach Arena, Saturday, April 10, 8:00 p.m. (213) 437-2255.

Kenny Rankin with John Klammer: The Golden Bear, Saturday, April 3, 8:00 p.m., U.C. Riverside Gym.

Love Songs: Long Beach Arena, Sunday, April 11, 3:00 p.m.

Supertone, Thursday, April 1, 8 p.m.; **Kenny Rankin,** Friday, April 2, 8 p.m.; **Billy Cobham,** Saturday, April 3, 8 p.m.; **Elsie Edwards,** Sunday, April 4, 2 p.m.; **Sammy White,** Sunday, April 4, 8 p.m.; **This is New Zealand,** Monday, April 5, 8 p.m.; **Golden Earring,** Friday, April 8, 8 p.m.; **Santa Monica Civic,** Pico at Main Street, Santa Monica, (213) 983-9981.

Loggins and Messina with Gary Wright, The Dream Weaver plus Cella and Kapono, The Fabulous Forum, Thursday, April 1, Manchester and Prairie, Inglewood.

Marshall Tucker Band: Hollywood Palladium, Friday, April 9, 8 p.m.

clubs

Coconut Grove: Charles Mingus, Friday and Saturday, Opera Night at the Grove, Tuesday, Ambassador Hotel, 3400 Wilshire Blvd. (213) 480-0085.

The Palomino: Hoyt Axton, Friday; Ray Griff and Dore O'Dell, Saturday; Dick Dale and his Deltones plus Sulfers, Sunday, 6807 Lankershim Blvd., N. Hollywood (213) 786-9524.

Starwood: Pyramid with Paul Warren, Nigel Harrison and Ray Manzarek, Thursday; Styx, Friday and Tuesday, Hollywood (213) 656-2200.

Troubadour: Sutherland Bros. and Quiver, Thursday through Saturday; Barclay James Harvest, Thursday through Sunday, 2051 Santa Monica Blvd., L.A. (213) 276-6168.

Mary Hartman Happy Hour

\$1 Pitchers

Hungry Horse

5820 La Jolla Blvd.
Bird Rock
454-4924

CONTEMPORARY JAZZ MUSIC
Alexandros Studio
ROARIN' IN THE

Robert Alexandros of San Francisco
759 Turquoise Pacific Beach 488-3015
VIDAL BASSOON PRODUCTS

AT THE
Latamara
HOTEL & RESTAURANT

Ronnie lows with Pressure

Tuesday - Sunday, March 30 - April 4, Showtimes 9 & 11

Coming Attraction: Joe Williams April 6-11

DINNER SHOW SPECIAL \$8.95/person
Includes complete dinner, choice of 4 entrees, admission price, tax and gratuity. Call for reservations.

NO RESERVATION NEEDED. Tickets on sale upon entrance.
You must be 21 years of age or older. Proper identification required.
3999 MISSION BOULEVARD, SAN DIEGO 488-1081

CHOICE RESERVED SEATS through our service

At the San Diego Sports Arena:

- 4/2 **Chicago**
- 4/3 **B.T.O. & Wishbone Ash**
- 4/17 **Paul McCartney & Wings**
- 4/23 **Robin Trower**

CONCERTS, THEATRE & SPORTING EVENTS

We carry choice reserved seats for San Diego and Los Angeles events.

Good Time Tickets

7742 Herschel Avenue, La Jolla Suite "E"

454-1151

Mastercharge
Bank America Phone orders taken, call 10-6 any day

Gone But Soon Forgotten

Restaurateurs have the fanaticism and lack of perspective of new parents: they simply believe that they have birthed a wondrous creation, and they become irate if you hint that their creation is anything less than perfect.

— Eleanor Widmer —

Have you ever pulled up to a restaurant that you frequented to find its windows dark and a pathetic sign, "Closed," hanging on the door like a tattered sheet on a windy night? Why do restaurants that open in a flurry of optimism fail so often and so quickly? At best, San Diego is a chancy town for new dining places. Chains flourish, even when the food is mediocre, the service hectic, the atmosphere plastic. But certain small restaurants come and go with predictable regularity.

No single factor can account for failure. Last year, the Clark-Hansen Tearoom, which had operated successfully for years in La Jolla, sold out to a new owner simply because the women who operated the tearoom wished to retire. The new proprietor was an Italian chef, and while he hoped to maintain the old clientele, he wished to attract new diners for his Italian specialties. But in

creation is anything less than perfect. I have rarely spoken to an owner who will not assure me that he pays more for his beef than anyone, at the very moment that I am politely trying to dislodge stringy bits from my teeth. The defensiveness of the restaurant owner is awesome: his product can't be faulted, while that of his competitor remains, *ipso facto*, inferior, synthetic, adulterated, inedible.

Many restaurateurs spend some evenings a week dining at other restaurants, and then congratulating themselves, like parents in a playground, that their progeny are superior. In recent months I have given up speaking to owners, simply because I wanted to spare myself their bristling hostility even when I made constructive suggestions.

Most of the time I come and go anonymously, but occasionally, if the food or place shows unique quality, I will interview the owner. Last summer, while dining at the Ole, a Spanish restaurant in La Jolla, the proprietor overheard my conversation and identified me as a restaurant reviewer. We had an amiable chat after the meal, centering on the prices.

Senor Barrera worked under a distinct handicap: during the day, the premises were operated by hamburger-and-sandwich people; after five, he took over and served Spanish dinners. The physical plant was located in the patio of the El Patio building, off restaurant row (namely Prospect Street) in La Jolla, and hence did not attract too many tourists. It was not well advertised; but more important, it lacked the qualities of a first-rate restaurant: the rolls were pedestrian, the salads small

and without distinction, the soup-serving minuscule. There were two or three excellently prepared main dishes, but they were expensive. Moreover, the wine list was inadequate, the desserts unworthy of attention. I am writing this now that the place has closed. But at the time, I simply gave it a mixed review, as the main dishes were worthy of attention if you had \$10 per person and several hours to spare—the service was notoriously slow.

Whenever I encountered Senor Barrera on the sidewalks of La Jolla, he chided me for my misconceptions. Since bars go for this territory, I was amused that we managed to keep our badinage polite. Senor Barrera is, moreover, courtly and gallant. Still, he rarely failed to inform me of my poor judgment in thinking that \$10 a meal was costly. Few will debate over an extra dollar or two. What is at issue is that people want to get their money's worth—either in food, service, atmosphere, or being in the right place at the right time. You had the feeling when dining at the Ole that something was askew, that some authenticity was lacking.

Carino's in La Jolla operates out of a building where green or red neon lights shed their colors on the pizzas. Still, the pizzas are excellent, particularly if you like a thick crust; and it manages to stay in business though its atmosphere is close to the pits.

In recent months, The Butterfield Express vanished from La Jolla Blvd., to be supplanted by Sutter's Creek. The decor and service remain pleasant, but the second ownership will prove no more successful than the first and for the same reason: the food is so

lackluster you will never want to return. The salads are doused with bottled dressing, and the so-called chicken teriyaki is simply broiled chicken with a dash of soy sauce. When the dish was presented, I said to my companion, "This doesn't look very promising." Alas, this proved correct. Nor was the beef on a spear superior in quality or taste. Dinner for two cost \$12. Once proved more than enough.

What makes restaurants click? Surely some of the dishes at Botsford's are purchased frozen—you have only to order the creamed chicken to recognize it: no human could produce such uniform chunks of chicken. Yet when I am very tired I go there myself, just to sink into one of those opulent chairs. Botsford's also boasts a lively bar for interested singles, and private dining rooms. Say what I will about the paucity of turkey and ham in the Monte Cristo sandwiches, Botsford's will flourish.

In a few weeks, a place that once called itself Mister Bolton's, then De Leone's, then Family Food, will open as a Chinese restaurant on La Jolla Blvd. The place used to be cavernous, with dozens of formica tables and shining vinyl booths. The food, regardless of the owner, tasted, to quote Mary Hartman, as if it didn't have food in it, only chemicals passing as food. I wish the brave new entrepreneurs well.

No single formula exists for a successful restaurant, but the food and atmosphere should be synthesized, else it's disappointment for the diner who goes there, the staff dependent on its livelihood, and the proprietors who invest heavily in money and expectations. □

"Only Area Appearance!"

University of California,
San Diego

QUAY

The Tubes

Saturday April 3 8:30

Tickets: \$5.50 Advance/\$6.50 Door
THEATRON, PIED PIED OFFICE

STEAK-OUT TONIGHT!

Famous Philadelphia Steak Sandwiches

Jumbo Frank
(POLISH) WITH FRIED ONIONS AND CHEESE 99¢

Steak Sandwich
WITH FRIED ONIONS 99¢

1/2 lb. Steer burger
\$1.04

FREE!
French Fries & Sm. Drink
WITH ANY SANDWICH
BRING IN THIS AD - EXPIRES APRIL 15, 1976
Eat-in or take-out

STEAK-OUT

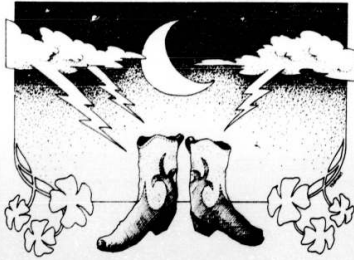
3210 Mission Blvd.
(Next to Harry's Market)
488-1126

THE **Stringaree**
MUSIC CLUB

LIVE MUSIC SEVEN NIGHTS A WEEK

Thursday - Saturday Screams
Sunday - Squatter's Last Rite
Monday - Screams
Tuesday - Silk and Allene Baker and Honky Tonk Band
Wednesday - Talent Night
First prize \$25, Second prize \$15.

656 1ST ST. (HWY. 101) • ENCINITAS
753-2578



STRAIGHT FROM THE HIP

— Matthew Alice —

Dear Matthew Alice:

Someone told me that if I want to have good luck I should wear my clothes inside out. I tried it, but I had bad luck. I couldn't find a place for my wallet, and I lost it. And have you ever tried to turn a pair of cowboy boots inside out? What's with this weird idea?

Steve Simmons
Pacific Beach

Dear Steve:

As a matter of fact, I did once try to turn a pair of cowboy boots inside out, but the cowboy who was wearing them at the time didn't care for it too much. Ever since, I've had a terrible fear of people who call themselves "sole brothers."

To your main question: In the olden days, before the amendment to the commandments that "thou shalt not wear your shirt two days in a row for fear of ring-around-the-collar," people didn't own huge wardrobes. A person could be easily recognized by the clothes he wore. Among friends this was a blessing, as well as a considerable savings on nametags. However, also typical of this time, before the advent of modern medicine and social security, was the strange belief in a thing called "death." Not only did death pounce upon the unvaccinated masses, but it followed innocent individuals around, waiting to do them in at an opportune time. A method was devised to ward off this sneaky shadow, the same method you mentioned: wearing one's clothes inside out, to avoid death. In modern times, there are easier and safer ways to accomplish the same: don't walk under a ladder, don't let a black cat cross your path, and carry a horseshoe (without the horse) at all times.

Dear Matthew Alice:

When did the practice of massage as a business first come to San Diego? And do masseuses have to have any special training? Mark Lundberg
Clairemont

Dear Mark:

The first practitioner of this handy art arrived in 1901. Announced in the *San Diego Union* as having trained at the Royal Medico Gymnastic of Berlin, and as of late having practiced in Louisville, Kentucky, Professor R.A. Tautenhahn, masseur, conducted his services in his clients' homes and offices.

For many years after, massages

(continued from page 1)

DOG CATCHER

thing as a vicious dog. A dog reflects his family, his upbringing. If he's been brought up mean, that's the way he's learned to behave.

"Once we were out in East County chasing down a pack of wild dogs. There were about five men, and we had cornered the leader in a yard, and they were all heading in with their (tranquilizer) guns. So I said, 'Hey there, wait a minute, I'll get him.' So I went up there after that Doberman, and I sat down and started talking to it. Oh, my pants got all soggy from sitting on the ice-plant, but after about five minutes he came right up to me and I just slipped the rope around his head. Then I yelled down to them, 'You can put your guns away now!'"

After the white deer was killed by one of the County Animal Shelter's men, dogcatchers no longer carry tranquilizer guns. Kentro knew the deer well. "I used to take my little daughter out with the binoculars, and we would watch her. The deer used to have a mate, you know. I think someone got him a few years back with a bow and arrow. I got a few calls on her. I'd just chase her up into the canyons. Oh, she was beautiful. There is nothing so beautiful as a deer on the run. When the deer was shot, my daughter looked at me and said, 'I don't like you any more!'"

I said, 'Hey, wait a minute! I wasn't even there!' Oh, they should have taken her to the Emergency Animal Clinic in Mission Valley. Dr. Nagy could have fixed her up. They did an autopsy on her. She didn't die directly of the tranquilizer; she died of fright. Yeah, well, now

they don't carry guns any more, so at least I'm glad for that. I can't see that, just sitting in your truck and shooting a dog. I like to match wits with a dog.

"I chased this one shepherd for five days, up around University Hospital. He was snuffing around the cars, probably looking for his owner. I think someone purposely let him out up there. Now, that was a terrible thing. Finally I got him to come. Oh, he was a real nice dog. He would sit and hold up one hand like this. He had a license, so we kept him five work'g days, but no one came. It was a pity to put a dog like that to sleep. They shouldn't have turned him loose like that, just because he was old and grey around the muzzle, you know."

Just as we spotted a horse with his head in a garbage can, we got an emergency call—an injured dog on the freeway. Injured dogs get top priority. Whatever the dogcatcher is doing, he drops for an injured dog. When we got there, the dog was gone. Maybe he had not been that badly hurt. But if the dog had been there, and had had reparable injuries, we would have taken him immediately back to the Shelter to the Vet. If he had been dying, Kentro would have gotten the syringe he carries in his truck and eased the dog out of his misery.

I asked him why they can't put all the dogs to sleep like that, if they must put dogs to sleep. Why do they use those aluminum things—"Euthanasin" chambers—that look like industrial washing machines which eliminate all oxygen from the animal's life and cause him to "black out, like he was a pilot 60,000 feet above ground, deprived of air?"

"Well, the kennelmen by law aren't allowed to do that. And if we did it that way the Vet would have nothing else to do all day. She has to travel between three shelters and take care of all the

injured dogs. We put between five and fifteen dogs to sleep every day down at Azusa Street, so you can see she just wouldn't have time."

We headed back to the Pound. I asked Kentro whether he liked it better, now that he was a "public officer" working for the county, rather than a member of the police force as before.

"Oh, it's better now. I think. When we were in the Police Department, we were the low men on the totem pole, the rejects. We were the black sheep of the family; nobody wanted to remember we were around. Whenever we wanted something, they would wait until the end of the year and if there was any money left over, we would get it. It was nothing to be driving a truck with 200,000 miles on it."

"Years back, I used to go out at 6 in the morning and come back at 9 with 12, 15 dogs. Now that they've got the \$20 penalty, plus shots and license fees if you don't have them, people are more careful with their dogs. Of course, the sad thing is that it's the dogs without a license that get the shaft. We can't notify their owners, if they have one; and lots of times if an owner can't afford a license in the first place, he's not going to be able to afford to get his dog out."

Upon leaving the shelter, I curbed the temptation to adopt three or four cats and a rabbit.

Although cats by law are wild animals and the dogcatchers don't pick them up, people do bring them in. If they are not claimed or adopted (for the cost of spraying or neutering), well...

That is the trouble with visiting the Pound or the Humane Society. Always there are so many adorable animals, and so many people bringing them in and taking them out. But it is dangerous to get too friendly with any one animal; the next day, he may not be there. And he may not have found a home.

COMING SOON TO SAN DIEGO

THE ANSWER



PHOTO BY BARBARA McLAUREN

A SERVICE OF

"YOUR RADIO"

KPRI

FM 106.5

WATERBEDS

By Mattress World

The Rustic Waterbed Set

- Frame (rustic finish)
- Lap seam mattress
- Heater & Control
- Safety liner

The Deluxe Dream Set

- 4 poster bed
- Lap seam mattress
- Safety liner
- Heater & Control

The \$69.95 Waterbed Starter Set

- U finish frame
- Lap seam mattress
- Safety liner

Mattress World

A subsidiary of A-1 Bonded TV
1484 Garnet Avenue, Pacific Beach Phone: 274-0454
Open 9 a.m. - 8 p.m. Monday thru Friday
Saturdays 9 a.m. - 5 p.m.

pre-owned STEREO

	New	Now
Pioneer 525 Receiver	\$300	\$149
Sansui SP 7500 Speakers	\$600/pr.	\$269/pr.
AR 3A Speakers	\$600/pr.	\$279/pr.
Martinez 33 Pre-Amp	\$400	\$259
AKAI 480 Cassette Recorder	\$289	\$169
Tape Deck	\$730	\$369

We buy, sell and trade stereo equipment

a complete line of pre-owned stereo components

All merchandise under 90 day parts and labor warranty

stereo unlimited

4116 University 283-4537
11 - 9 every day but Sunday

Reader's Guide to

Duncan Shepherd

The reviewer's priorities are indicated by one to five stars, and antipathy by the black spot. Unrated movies are for non-viewers.

As these listings are subject to change at the drop of a hat, please be sure to check with the listed theatre.

Airport 1975 — Jack Smight's encore to George Seaton's *AIRPORT* is tighter in construction, with all eyes in the crowd of big-name actors turned toward the central crisis, and no time for subplot diversions. It is tighter at the end, too, and it conspicuously looks the other way whenever there is a need for production values. If there is a shortage of quipsters on view, there is nevertheless a comfortable feeling of freedom and spaciousness in the camera's smooth wheeling around the airports, in the full compositions inside of the roomy 747, and in the exhilarating shots of the maimed airliner sailing low through Rocky Mountain valleys. In this sort of light-headed project, even the idiocies can be counted as pleasures. Linda Blair's misquipped mimicry of whiny rabbits with her cute button nose, the notion of how nuts talk and risk together ("I believe that it's one of those Hollywood persons, or worse") Karen Black acts like a queen when she must assume command of the jumbo jet and she should certainly be perturbed about having to carry this movie alone after the most of the way, she performs, in the words of Charlton Heston, "just fine, honey. And when Heston takes over the plane and the movie, he begins immediately to crab about how difficult his job is in an effort to salvage a little self-importance in the waning moments." (Alvarado Drive In)

American Graffiti — The peak adventures, climatic decisions, and profound self-revelations of an inconceivable quarter-century of boom buddies (four diverse types, from class prep to ho-hum road, who would not speak two words apart another in four years of high school) compressed into one long night, placed vaguely at the end of summer, in 1962. Non-stop pop songs, and putdown slang (twerp, dork, punk, etc.), and Sunset Strip culture are flung into the pot, gaily, knowingly, fondly. The effusion, in

conjunction with the confusion, produces an effect of lightness and abandon that is more like content than gratuity. Directed by George Lucas. 1973.

Barry Lyndon — Kubrick's adaptation of a William Makepeace Thackeray picaresque novel — the spiritual voyage of a naive Irish lad into face powder, lipstick, and ruination — is after something quite far from Tony Richardson's adaptation of TOM JONES, low-budget, campy, Kubrick is after something heightened, and he offers up numerous high-culture antics, a musical score by Handel, Bach, Vivaldi, Schubert, and Mozart, among others, an opulent, aristocratic, and pedantic Michael Hordern, dry, pedantic, facetious out of 19th Century novel, and images in intention of the Masters (Constable's countryside and clouds, Vermeer's courts, Corot's tree-lined lanes, La Tour's candlelight, and Vermeer's thin, cool white light slanting through windows). Like his putty upstart hero, Kubrick hopes to wrangle his way into high society by the company he keeps, the paintings he possesses, the music he pays attention to. His ambitions are realized only part-time and part-way, and his movie is so-to-beautiful, no more. Ryan O'Rear's feisty, athletic presence, in this stiff, lofty, suitable-for-hanging movie, brings episodes close to earth on occasion, even though his diffident Irish dialect tends to wall away whimsically. Marisa Berenson, Hardy Kruger. 1975.

Blazing Saddles — Leading off with fiery lettering for the credits in the color of cheddar cheese and a whip-cracking parody of Frankie Laine's RAWHIDE theme song, Mel Brooks bursts onto the western plains, but the field gives way, shifty, and opens wide to allow any whim. A street brawl that spills across Warner's studio lot, onto a Busby Berkeley-ish musical stage, and into the employees' cafeteria, a sly, luridly initiated Detroit (Madeline Kahn), driving "I'm Dead," and a demented, mad-as-hell, addresses his gang on the eve of his Waterloo. "You are risking your lives, while I am risking an almost certain Academy Award nomination for Best Supporting Actor." Brooks,

modest, does not attempt to push this burlesque into satire, although he freely kicks around hot and bright ideas about the bigotry in the American melting pot, the muscle-bound and cross-eyed legend known as Progress, and the clichés in Hollywood movies. He understands the idea to be commonplace, basically, and settles for the comfortable satisfaction of doing the gag to a turn. And it, in some stretches, the comic invention seems to fit and to fall back, the excuse is the intention of at least being offensive, which is something or other connected to being funny. With Cleavon Little, Gene Wilder, and Brooks. 1974.

Conduct Unbecoming — The age-old clash of a personal honor code against an imposed social code has been placed in a remote Klinging-ese setting — a proud British regiment in 19th-century India — so that (a) the issues stand out bodily, (b) we know which side we're supposed to favor, and (c) we could not care less. The stage origins of the drama — a kangaroo court martial in which Michael York, a balking spokesman for the defense, leads a sheepish, I-beg-your-garden-variety drive for the suppressed truth — are obvious and insurmountable. Some bright, controlled, natural color tones by Bruce Surtees. The film comes only once in a while into contact with humor, and I might have done better to play up the nasty bandages and familiarity of the people. Susan Anagash, as the pious wounded wife, Kris Kristofferson, as a folk philosopher-musician, and Marsha Mason, as a good time, are all actors of so limited a range that their personalities seem to be mostly surface, affection, and their performances seem all the more brilliant. Unsentimental. Whereas George Segal manipulates so much comic technique that he comes off, seeming unsuitably detached, sweetmelling, cute. 1972.

Brief Vacation — Vittorio De Sica's second-to-last movie, released posthumously. A working-class woman, tubular, is packed off, for a brother from family and factory, to a breathtaking and scenic mountainous sanatorium, and just when she embarks on a romance

with a mischievous tug at your sleeve, you are reminded of Kubrick, and the chief reason for maintaining a benign outlook on this shattering collegiate comedy (an "alien" resembles an overgrown tomatito with toes, yellow spots, and beach-bell bounce) is the feeling that you're watching a skit the neighborhood kids have put on, for a ten-cent admission price. In order to face-saving, a little extra pocket money. The creative chores are split between Dan O'Heiry, co-director, editor, special effects supervisor, and John Carpenter, co-writer, producer, director.

Dog Day Afternoon — Sidney Lumet's three-ring circus treatment of a bungled bank stick-up, Brooklyn, 1972, that turned into a hot summer day stand-off between the robbers and their hostages, inside the bank, and outside, the N.Y.P.D. and F.B.I. An exemplary New York street movie, rich in incident of the On-God-wait-nix incident of the 1974, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87,

(continued from page 13)
 easily embarrassed, low-energy, throwaway manner that blankets the comic contrivances in common sense, doubt, and disbelief. The physical production, too, has a listlessness, and the result, on the whole, seems rather half-hearted, or half-witted. It is funny in spots and naughty most of the time, but its best hope is to be taken as an anachronism and to escape

comparison with its predecessors. Written and directed by Norman Panama, 1976.
 * (College)
Jaws — How to cope with a rogue shark, who's choosing his meals among the summertime beachgoers on a New England vacation isle, is a possibly plausible crisis, puffed up however to the proportions of a whopping fish story. The plot appears to be fooling with some

adventurous chemistry (the hunting party brings together a brainy biologist from the Oceanography Institute, a mystical mariner out of Melville, and a befuddled hydrophobe upgraded from the big city), but the questions sounded in this streamlined thriller are no deeper than "Who's next?" or "What's next?" on the agenda of the inscrutable Great White Maneater. Director Steven Spielberg shapes the Peter

Benchley book into a cautionary nag at human unpreparedness, and the stars up considerable amusement around people's inadequacy to the threat — their initial incoherence, their confusion, and their eventual holocaust 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)

Jeremiah Johnson — The saga of a mountain man, self-conscious, uncomfortable, self-conscious "legendary" qualities — ballads, homely colloquial narration, quaint dialogue. With the actors (especially golden-haired Robert Redford) trying to be lovable, and with Potlatch's direction trying for aloof, expensive pictorializing, any sense of frontier hardship is blocked from the screen. 1973.
 • (Fine Arts, through 4/2)

The Killer Elite — Sam Peckinpah, who knows considerable about real-life violence and is glad to share his findings, begins this movie with a good, instructive idea on the maiming effects of bullets, the weeks in hospital, the trauma in therapy. But he permits James Caan to make a near-complete recovery and to compensate for his slight handicap with an advanced degree in cane-fighting. After that, Peckinpah settles for gibes — in the plotting (double- and triple-crosses in an assassination corporation under contract to the CIA), and in the casual philosophizing kicked around between professional gunmen. (There's not one power system that really cares about a civilian), and in the characterizing of herman manners (Bo Hopkins hangs his head, mumbles under his breath, mortified to admit that his first name is "Jerome"). A couple of the action sequences are given a complicated construction, but mostly Peckinpah's stylings — slow-motion stunts, ping-pong parallel cutting — have gotten, through repetition, to be as mechanical, obligatory, purposeless as Orson Welles's with Robert Duvall, Arthur Hill, Gig Young, Burt Young. 1975.
 * (Center 3 Cinema 1)

King of Hearts — One of Philippe de Broca's moldering contrivances. Music box melodies, fairy tale costumes, and prancey acting unite to demonstrate that war is not good and that the inmates of a funny farm are saner than the people wheeling and dealing in the real world. With Alan Bates. 1966.
 (Fine Arts, 4/6 through 8)

Law and Disorder — Ivan Passer, a Czech transplanted in New York, gently nudges along the meandering adventures of a garrulous group of Lower Manhattanites, banded together for self-protection into a neighborhood police squad. The Czech's predilection for comedy of awkwardness, pudginess, or, at the

worst, flabbiness seems less condescending here, since it is cushioned in acting skills and self-esteem as Carroll O'Connor and Ernest Borgnine. Karen Black is worked, briefly but hard, for a similar sort of shape-and-pose comedy, however, her curves and angles are much sharper and scarier, and these, thrown around with deft, gallant, make her appear to belong in some other movie. The director's loose rein on this actress, a grateful holdover from his first American movie, BORN TO WIN, is symptomatic of his giving the movie over to the fruitful pursuit of whatever laughs there are in the characters' child-ishnesses, foolishnesses, and sweetnesses. Yet if Passer maintains a detached and amused eye on his people, he admits all the same that horrible things happen to them, and he never totally lets go of the feeling of nausea about living conditions in New York City.
 *** (Center 3 Cinema 2)

Let the Good Times Roll — almost effortless rock documentary, shot at a recent middle-class concert in New York (Bo Diddley, Chuck Berry, the Shirelles, etc.) and dotted with small doses of unidentified Fifties data (newsclips, TV shows, movie clips). It constantly reminds you of pleasurable entertainments you would rather be watching than this one, and live music performed by the original artists plus fifteen years, makes you wish you were hearing the original recordings instead. (Not even slow-motion photography can make Diddley and Berry appear to be lumbering giants they are cracked up to be.) Things liven up, short-windedly, upon the appearance of a panned-eyed Little Richard, bitching in the wings about the stage set-up and then scattering to admit that he's venting over the screaming throng. 1974.
 • (State)

The Mad Adventures of Rabbi Jacob — Louis De Funès's comedy style, as usual, have gotten, through repetition, to be as mechanical, obligatory, purposeless as Orson Welles's with Robert Duvall, Arthur Hill, Gig Young, Burt Young. 1975.
 * (Center 3 Cinema 1)

King of Hearts — One of Philippe de Broca's moldering contrivances. Music box melodies, fairy tale costumes, and prancey acting unite to demonstrate that war is not good and that the inmates of a funny farm are saner than the people wheeling and dealing in the real world. With Alan Bates. 1966.
 (Fine Arts, 4/6 through 8)

Magna-Photo
 280-4591

Don't have lunch at Kung Food

during the week.
 We're already busy enough.
 Try us for breakfast, afternoon, dinner, or an intimate dinner.

Big Savings
CUSTOM COLOR ENLARGEMENTS
 until April 30
 Well Size 20" x 24" \$10.95
 From your best color negatives slides or prints.
 High Quality, Custom Work

Fast Service Quality
 4591 El Cajon Boulevard
 San Diego, CA 92115

2949 Fifth Ave. 298-7302
 Open Every Day
 Monday - Friday 7:30 AM - 9 PM
 Saturday - Sunday 9 AM - 9 PM

the increased danger from the line of gung-ho DUNGA DIN-type interpretations of Kipling, the film has a weary, weary detachment from the forthright adventure — a travesty of British imperialism, understatement by two unscrupulous vagabonds, adrift in the Queen's India, who travel north to Kalistan, in the footsteps of Alexander the Great, with the intent of using their knowledge in sophisticated weapons and military strategy to advance themselves to the rank of kings. Sean Connery and Michael Caine are very good at slanting the customary Kipling bravado toward a stunted, scholarly silliness and irresponsibility. It is one of Huston's finest movies, and the worst rendering of Kipling on screen. 1975.
 *** (Fashion Valley)

McCabe and Mrs. Miller — Plenty of surface interest for those who enjoy looking at drizzle, cigarette smoke, opium haze. Under the dense atmospheric conditions, Robert Altman's snide, satirical look at the encroachment of capitalist enterprise on a lanky frontier town is excruciatingly difficult to make out. Julie Christie and Warren Beatty are in the fog somewhere, but they only make faint impressions in this unanchored, vaporous, and once-in-a-while brightening movie. 1971.
 * (Fine Arts, through 4/2)

Mean Streets — Martin Scorsese's volatile movie about growing up in New York's "Little Italy" is made out of a jumble of tough, partial truths, that are repeated frequently and adamantly to give the impression of the whole truth. Its main idea of how to keep the excitement at a fever-pitch is to have the characters periodically chase around the room after several scrambling bodies. His other idea is to feed times into a juke box of goldie-olides and let these driving, enveloping sounds play against his agitated images. The visual style is a vigorous, indecisive hodgepodge: amateurish experimentation, on one hand, and subtlest emulation, on the other. Robert De Niro, Harvey Keitel. 1973.
 *** (Kian, 4/2 and 3)

Paper Moon — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

No Deposit, No Return — Comedy from the Disney studio, with David Niven, Darren McGavin, Barbara Feldon, Don Knotts, directed by Norman Tokar.
 (Parkway 1, Fox, Clearmont, Century Twin 2)

One Flew Over the Cuckoo's Nest — The Ken Kesey novel, which you cannot have avoided without some knowledge of stupefyingly uses a mental-ward setting to allegorize a 1960s anti-establishment orthodoxy. The quackery, need watching more than the guarded reality, the hero figure, Jack Nicholson's McMurphy, is too much of a self-interested manipulator to pass inspection as a spokesman for Life and Liberty. Still, Miles Forman's treatment, untheatrical, stresses the sentimentalities and rousing spiritual victories. Nicholson's World Series play-by-play in front of a screen, the patients-versus-orderlies basketball game, the giant Indiana escape into the wilderness. Forman, depending largely on 'round-the-horn close-up reaction shots, handles the assorted nuts, democratically, in a panel-moderator manner — your turn, your turn, your turn. The preponderance of greenish face shots does not add up to a very flexible movie. But the actors deliver convincing, if superficial, impersonations, and Nicholson of course, dominates — a cunning, entertaining, attention-getting interpretation of a cunning, entertaining, attention-craving character. 1975.
 * (Cineplex, Pacific Drive in, UA Cinema 1)

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

No Deposit, No Return — Comedy from the Disney studio, with David Niven, Darren McGavin, Barbara Feldon, Don Knotts, directed by Norman Tokar.
 (Parkway 1, Fox, Clearmont, Century Twin 2)

One Flew Over the Cuckoo's Nest — The Ken Kesey novel, which you cannot have avoided without some knowledge of stupefyingly uses a mental-ward setting to allegorize a 1960s anti-establishment orthodoxy. The quackery, need watching more than the guarded reality, the hero figure, Jack Nicholson's McMurphy, is too much of a self-interested manipulator to pass inspection as a spokesman for Life and Liberty. Still, Miles Forman's treatment, untheatrical, stresses the sentimentalities and rousing spiritual victories. Nicholson's World Series play-by-play in front of a screen, the patients-versus-orderlies basketball game, the giant Indiana escape into the wilderness. Forman, depending largely on 'round-the-horn close-up reaction shots, handles the assorted nuts, democratically, in a panel-moderator manner — your turn, your turn, your turn. The preponderance of greenish face shots does not add up to a very flexible movie. But the actors deliver convincing, if superficial, impersonations, and Nicholson of course, dominates — a cunning, entertaining, attention-getting interpretation of a cunning, entertaining, attention-craving character. 1975.
 * (Cineplex, Pacific Drive in, UA Cinema 1)

Paper Moon — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

towns, flats, and roads provide some sobriety. 1973.
 *** (Aztec, through 4/3)

Phase IV — Saul Bass's first feature after an uncommonly noticeable career as a creator of movie credits sequences (WALK ON THE WILD SIDE, ANATOMY OF A MURDER, etc.), is about an ants' insurrection in the Southwest desert. Working obediently within the conventions of low budget science-fiction, Bass gets some disorienting, bewitching, magnifying-glass images, often a trifle sick and designer, but alive and obstinate. With Nigel Davenport, Michael Murphy.
 *** (Ken, 4/6)

Saturday Night at the Baths — The glimpses, late in coming, into the Continental Baths have a curiosity value as documentary, while the storyline — the enlightening homosexual experience of an uptight, straight piano player — unfolds with a bothersome educational tone and a clumsy, amateurish manner. Possibly the movie knows a thing or two about sex, but not that much about movie-making. Directed by David Buckley.
 * (Piazza)

Shampoo — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a womanizing hairdresser who careers along a standardized course for philanderers, ending up in a heap of repentant whimpers. The beauty parlor itself is used merely as a pivot for making busy connections to various stations on the Beverly Hills social circuit. It's a puerile comedy, and the observations of manners and mores elicit very few laughs. Still, Robert Towne's dialogue shows good ear for the discordances and disjunctions of polite conversation. And Jack Warden's impersonation of a business exec, always self-conscious, always sizing people up, is quite lovely. It is he, more than the student flirts with him and the local government bans horses from the city streets. It's almost a Jerry Lewis situation, graced by director Waris Hussein's feeling for gritty mundanity and by Gene Wilder's acting of wary isolation behind wide-open, nervous eyes. 1970.
 *** (La Paloma)

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Rules of the Game — Jean Renoir's mawkish, moralistic comedy-of-manners on the French leisure class and its pastime pursuits, pre-WWII, offers a good deal more than the coy prologue promise of simple entertainment: it is more shrewdly conceived than normal for Renoir and more splendidly dressed and decorated, although the acting conforms to the normal, fey, happy-go-lucky gait, with Renoir himself, in the role of old-fashioned Octave, setting the pace. Marcel Dalio, Gaston Modot, Roland Toutin. 1939.
 *** (Ken, 4/6)

Saturday Night at the Baths — The glimpses, late in coming, into the Continental Baths have a curiosity value as documentary, while the storyline — the enlightening homosexual experience of an uptight, straight piano player — unfolds with a bothersome educational tone and a clumsy, amateurish manner. Possibly the movie knows a thing or two about sex, but not that much about movie-making. Directed by David Buckley.
 * (Piazza)

Shampoo — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a womanizing hairdresser who careers along a standardized course for philanderers, ending up in a heap of repentant whimpers. The beauty parlor itself is used merely as a pivot for making busy connections to various stations on the Beverly Hills social circuit. It's a puerile comedy, and the observations of manners and mores elicit very few laughs. Still, Robert Towne's dialogue shows good ear for the discordances and disjunctions of polite conversation. And Jack Warden's impersonation of a business exec, always self-conscious, always sizing people up, is quite lovely. It is he, more than the student flirts with him and the local government bans horses from the city streets. It's almost a Jerry Lewis situation, graced by director Waris Hussein's feeling for gritty mundanity and by Gene Wilder's acting of wary isolation behind wide-open, nervous eyes. 1970.
 *** (La Paloma)

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Quacker — Con artists, a mustachioed charmer and a ten-year-old tomboy played by Ryan O'Neal and his daughter Tatum, peddling gold-embossed Good Books to gullible widows in the Depression-time Bible Belt. To enjoy this frayed yarn, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little heroine, because Peter Bogdanovich and László Kovács, director and photographer, embellish the story with plenty of show-off style, and the Midwest

Sherlock Holmes: Smarter Brother — Kiersey-Standing some long-range defects, the quality of individual gags is reasonably high, but the high-strung, daffy, There are several long-range defects to withstand, though. Gene Wilder, who seems understandably hard-pressed by the multiple chores of acting, writing, and directing, leans to chase after the nearest laugh, and consequently, the plot and characters tend to fly every which way. There is no incoherence through and

moment confirms the old fellow's (Kahn), tortured, magnifying. Mathias and George Burns, a team of ex-comedians who haven't seen one another in seven years and haven't spoken in twelve, give assured and heavily feathered performances. Richard Benjamin, the agent-nephew, functions as referee, diplomat, interpreter, and this straight man performance, clearing up after the two stars, is the finest in the film and Benjamin's humanized work since the hit ABC-SHE television series. Directed by Herbert Ross. 1975. *** (Fashion Valley)

Super Fly — Abrasive and awkward, this black action picture leans away, rather surprisingly, from encouraging audience whoop-dee-doo. Credit for the relative sobriety should go to uncool, unconvicted acting by Ron O'Neal and Carl Lee, as partners in cocaine distribution who are looking for a little shade security. Directed by Gordon Parks Jr. 1971. * (Casino)

Supervisors — In the early rounds, Russ Meyer gives the heartening impression of having regained his fitted form, especially in the craggy business around Martin Borman's Texaco station (a chaste corporate grates in the doorframe of the ladies' room and the distracted attendant squabbles over the phone with his prudent wife, who's biling on her bed, doing live-porn-for-a-quarter). But Meyer wrought up, seems to be missing more than before for laughs (possibly he has been studying the "appreciations" of his work in film journals). He quickly runs through his repertoire of razzle-dazzle tactics, and, finding nowhere to hide or catch his breath in the monotonous single-track storyline, he slips into dull-witted and mechanical routines, although he shows flashes of inspiration now and then. Shari Fubank, a selfish, give-me-something-to-play-with look on her face, is a credible discovery, and it is pleasing to see Meyer's former actors turning up all along the way, but most of them are given nothing to do and the pleasure dims in a hurry. (Ken, 4/1)

The Tall Blond Man with One Black Shoe — A rubber-tipped assault, mounted by Yves Robert, on the vacant-eyed bumbler who scheme against one another within the French secret service. Such a proliferation of mid laughs rises from the travesties of surveillance, mayhem, and seduction techniques that it is hard to remember, afterwards, just what you were laughing at. What you remember best, undoubtedly, is Mireille Darc in a backless black evening gown. With Pierre Richard. 1974. ** (Fine Arts, 4/3 through 5)

Three Days of the Condor — Sidney Pollack's spy thriller, from the James Gray novel, caters to an intellectual's insulated ego-innocence, book-learning, and beginner's lure are called on to fend off an army of cold-blooded CIA agents and freelance assassins. The hounded solitary hero appears comfortable with thriller literature, art photography, and the New York Times, his

menting bureaucrats, adventures, more themselves in top secret dossiers, code names, and closed-door conferences. In the manner, the story developed, the most appealing idea (the moustache of professional calculation against amateur unpredictability) is pushed aside to make way for standardized cat-and-mouse melodramatics. And these provide some pretty enjoyable jolts. Robert Redford, Faye Dunaway, Cliff Robertson, Max Von Sydow. 1975. *** (North Park, Rovi)

The Three Musketeers — In Richard Lester's rambunctious, semi-slapstick treatment of Dumas's staple story, the musketeers carry out their appointed exploits apparently only because the book says they shall and not because they are able. It seems a bright idea to show swashbuckling as a loony, heedless, head-over-heels activity, but the swashbuckling game has always had a steep inclination toward humor, and few examples from the Douglas Fairbanks-Errol Flynn-Burt Lancaster paragon to the Bing Crosby-Danny Kaye-Bob Hope travesties to De Broca's sly *Cartouche*, have shown a sense of humor as pinched-mad as Lester's. However, his laughs are frequent and the pace is quick, and the promised sequel is not unwelcome. A wealth of period curiosities were dug up or dreamed up, but it is symptomatic of Lester's stinkiness that they are never displayed in a fashion to enlighten historically, but always to boggle surreally. With Michael York, Oliver Reed, Frank Finlay, Richard Chamberlain, Raquel Welch, Faye Dunaway, Charlton Heston. 1974. ** (UA Cinema 3)

Tommy — Ken Russell is ring-master to a bustling parade of faraway visions, places, production numbers, London in flames after a Luftwaffe raid, a religious service playing frenzied tribute to plaster images of Marilyn Monroe, an ivory white bedroom deluged by laundry suds and baked beans spewing out of a smashed TV screen. All the while, the music from Peter Townshend's rock opera goes full-blast, non-stop, and blankets these elaborate creations, muffling them. For all their allowable outlandishness, Russell's visuals remain incidental, illustrational, and they seem, in comparison with his usual, almost unassuming Ann-Margret, Oliver Reed, Roger Daltrey, (Grosmont, Frontline Drive Inc)

Trackdown — A Montana cowboy's search for his runaway sister beneath the brown skies of L.A. crosses some interesting territory — Chicano barrio, crisis house for teenagers, call girl's pash pad. But the movie takes so many short-cuts in getting from one place to another that it piles up a lot of minor irritations along the way, and it adds up to only about half the movie it might have been with another week's work on the script. Cathy Lee Crosby's harried youth counselor, for instance, is sensible only as long as she's snapping at the hero in Excedrin-headache style, and she becomes preposterous when she drops everything in order to guide him

(continued on page 17)

Beau Gentry's Woodcraft

Complete
four poster system
just

\$199



BEAU GENTRY Custom Water Beds Offers You:

- Factory direct savings by eliminating the middle man
- Choice of stains on all furniture (we can match your existing furniture)

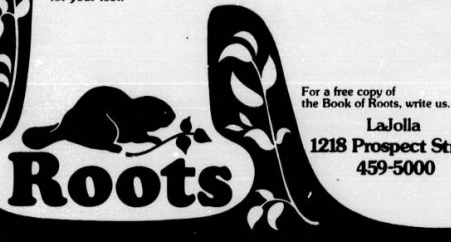
Many styles to choose from

10330 Mission Gorge Road, SanTEE
449-7666 open noon - 7 p.m. every day
Free delivery with this AD!



Summer feet need Roots.

A new lightweight sandal from Roots. Foam padded insole and lined with great Canadian leather. Available in coco and saddle leather, for men and women. Roots. A summer holiday for your feet.



For a free copy of the Book of Roots, write us.

LaJolla
1218 Prospect Street
459-5000

Tennis & Racquetball Spring Sale

Good thru April 17

Tennis Rackets	Rog	Sale
Yamaha 128	49.00	37.50
Head Comp III	110.00	82.50
Head Classic 1611	69.95	55.56
Davis Imperial	46.95	39.56
Head Pro	26.95	23.56
Head Master	49.95	42.75
Birning	39.95	33.75
V.G. Gut	29.50	23.60
Victor Imperial	24.50	19.99
Blue Twist Nylon	70.50	5.99

Clothing
All Wilson 50% off
All Clay Cassini 30% off
All Head 30% off

MacSouth RACQUET

742 Genesee St., Solana Beach
across from Fidelity
Mexican Restaurant
M-W-F 12-5 T-Th-Sat 10-5
755-7232

(continued from page 16)

personally, along Hollywood Boulevard. However, there is some entertaining by-play between the hero and the Chicano ally he enlists ("Chucho," waiting in the cowboy's pickup truck with the radio tuned to a C.A.W. station, wonders, "Man, you like that music?"). And there is one strenuous, claustrophobic night carried on atop side-by-side elevator cars, whizzing by one another up and down at different speeds ("Chucho," balking before this, now, battle, "Hey, I'm a person, I'm not a hero." The hero responds: "Do what you have to do.") With Jim McHugh, Erik Estrada, directed by Richard Heffron. 1976. ** (Center 3 Cinema 1; Cabrillo)

What's Up, Doc? — Peter Bogdanovich has unlocked dozens of gambits from old screwball comedies, and they go over so big it puts in question the assumed advancement of today's audience. It is a comedy that tastes of research, rather than of invention. The pointlessness of the entire enterprise is intriguing sort of. But watching this Bogdanovich contrivance feels a lot like being button-holed by a smooth, studied, high-pressure car salesman whose sincerity is always in doubt. Barbara Streisand, Ryan O'Neal, Madeline

Kahn. 1972. ** (Strand, Del Mar Drive In)

Young Frankenstein — Mel Brooks' hermetic and familiar take-off on the old Universal Pictures horror series — it does not reach very far in any direction, but it exerts a spot deal of comic verve within the narrow confines. Basically, it resembles the sort of nostalgic parody of old movies common on the CAROL BURNETT SHOW, although it is larger, fuller, and a funnier. Brooks' stature as a movie-maker is enhanced considerably by his efforts to extend the parody even to the Hollywood studio techniques of the 1930s. On that score, he surpasses his nearest competitor in movie comedy.

Woody Allen, who has long gravitated toward old movies in search of subject matter, but whose comic copies duplicate the proper cinematic style haphazardly at best, in his performances as well, whether he is imitating a bank robber, a Latin American revolutionary, a robot, or a Bogartian tough guy, Allen is always undiminished by his feelings of imposture. Brooks suffers from no such insecurities. Starring Gene Wilder, Madeline Kahn, Gene Hackman. 1974. ** (UA Cinema 2)

Margaret Chester

Only the smell of burnt sugar in the morning air gives a hint that there's a candy factory downtown. There are no signs, outside or labeled trucks to indicate the confectionary on 17th Street.

Seelye's is the largest of San Diego's candy manufacturers. Martha Baker's in North Park is the other local factory; Master's Candy is located in Escondido.

The inside of Seelye's one-story facility is as unpretentious as the outside. It seems as if boxes and cartons are stacked just anywhere. There are barrels of sugar syrup a child could drown in. One of the marble tables is covered with yards of cooling peanut brittle.

As quiet evidence of the season, there are trays of anxious Easter egg centers, nesting in powdery molds.

Against the far wall is the only visible sign of activity. Two men stand over great, bubbling cauldrons, straight out of a fairy tale, stirring the liquids with long wooden paddles. The cauldrons are deep bowl-shapes with a shiny copper glow, held above open flames on smoke-blackened burners. More of the three- and four-foot paddles hang on the wall behind.

Ronald Roberts is the owner and looks as if he comes out of a Maurice Sendak illustration, with a big baker's hat topping his bushy afro. The contents of the vats are bubbling brown and beige and look anything but appetizing.

"Watch this one over here," says Everett, the other baker and former owner. "It's called sea foam." He lifted the pot off the fire and went to help Roberts.

The mixture in the bottom of this pot was moist and round like bread dough. The two men were breaking up the peanut brittle and putting it in boxes. Meanwhile, the "sea foam" doubled in size and grew by inches. In a few seconds it filled the pot and crested over the edge. It had more than tripled in size, sitting there on the floor, when Everett came back and hefted it onto the table.

They emptied the blob out, and Roberts covered it with a flat board. The two men leaned hard on the board and wrestled the goo down until it covered the marble table to a uniform thickness.

"When the 'sea foam' cools and hardens, it's cut into squares and covered with chocolate," says Roberts. "That way, you get forty to fifty percent more chocolate on it, and it's a richer chocolate."



Photograph by James Chittles

Candy Factory

Four candy dippers, all women, work in the "cool room," away from the heat of the main cooking area. Each woman has a tray of candy centers and scoops the liquid chocolate by hand from a central well. Then she works from the pool in front of her.

Phyllis Balsavich has probably been around the puddle of chocolate with her hand and pulls it in a twisting, swirling column above the table to get the right consistency. It takes a long time to learn the technique of dipping about six months, the women figure.

Easter time is one of the busiest times of the year for candy makers. It doesn't mean longer hours, says Mrs. Balsavich, but it does mean harder work. Easter eggs are heavier than the usual candies they dip, so the loaded trays are much heavier for the women to lift. And all the Easter eggs at Seelye's are dipped twice, "because the insides are heavier," she explains.

The eggs all have their own distinct swirl on top, like all hand-dipped chocolates, to identify what the insides are. When the dipper sweeps the center through the chocolate and puts it on the tray, the last little bit of chocolate dripping from her hand is flipped into the cooled swirl.

At the other end of the "cool room" there's a shelf of molded

bunnies and chickens, looking down on the packer. The silent animals watch the worker bag discs and square of chocolate and put them in boxes.

"We do self rejects," says Roberts. "When the chocolate is too hot and streaks, or something else cosmetic happens, the candy is marked down and sold. Sometimes when we don't have rejects we take the good pieces and scar them a little bit." Roberts shrugs his shoulders. "Some customers come in regularly just for the rejects; they wouldn't buy them otherwise."

All the ingredients in Seelye's candies are natural; there are no additives or preservatives because the candies are sold locally and are always fresh.

They also do most of their work by hand; there are only two or three machines for a place that can turn out hundreds of pounds of sweets a week. One of the machines is an ornate, antique coffee roaster standing on little legs in one corner. It's used as a nut roaster now.

Seelye's sometimes supplies Martha Baker with items they need, and Baker does the same for Seelye's. They seem to be in friendly competition. Martha Baker has a store in the front of its North Park facility and one in La Jolla. They also both distrib-

(continued on page 21)

Krombie's

Serving: Breakfast 6-11, Lunch 11-2, Dinner 5-10
Special Weekend Breakfast - 2 am to 6 am Friday & Saturday
Happy Hour 4 pm - 7 pm Monday through Friday

Jumbo Shrimp Cocktail \$1 - Available anytime

ENTERTAINMENT & DANCING - Tuesday-Saturday 8:30 pm - 1:30 am
featuring

"Stained Glass"

8027 Balboa Avenue
565-6464

Something New in 'Used Clothes'

Yesterdays Clothes

CUSTOM
PATCH DENIM JACKETS
Men's & Women's
Reg. \$35.00 Now \$18.00

Used Faded Levis - \$3.25
Hawaiian/Western Shirts
Antique Dresses
Fur Coats
Wool Sweaters
Jackets
And 1,000 other FUNKY items

IN SAN DIEGO
5064 Newport, Ocean Beach
224-8741 Open 7 days 11-6

IN LOS ANGELES
Hollywood Los Angeles
7424 Sunset Blvd. 3937 So. Vermont

INDEPENDENT

Wvs' Bugs inc.

4887 VOLTAIRE 225-0183 / 4600 EL CAJON BL. 283-2271

FREE LUBE JOB
with every brake adjustment
good thru 4/15 with coupon

FREE COMPRESSION TEST
with every valve adjust and oil change
good thru 4/15 with coupon

VW VALVE COVER GASKETS 39¢
a pair
good thru 4/15 with coupon

Art Posters Graphics Framing

Richard Lindner
GRAPHIC ORIGINALS
1960s 1970s 1980s 1990s

Gallery at Land's End

4984 Cas Street, Pacific Beach, Mon-Sat 10-5

Local Events

Galleries

CHINESE PAPER CUTS: "Chung Hua," ancient techniques applied to paper cuts of this century. Through April 25, Fine Arts Gallery, Balboa Park. 232-7931.

ART FACULTY EXHIBIT, April 2 through 27, Boehm Gallery, Palomar College, San Marcos. 744-1150, ext. 345.

TWO ARTISTS' SHOW featuring oil paintings by Carolyn Raff and work in all media by Dave Brockman. Also a Shadow Box exhibit of small oils by Maxine Dunn. April 1 through 15, Southwestern Artists' Association, Spanish Village, Balboa Park. 232-3522.

GRAPHICS TO PAINTINGS are included in an all-media show by Jean Briley, nationally known San Diego artist. Through April, San Diego County Law Library, 1105 Front Street. 236-2231.

VISUAL ARTS FACULTY EXHIBITION: works by Newton and Helen Harrison, Patricia Patterson, Eleanor and David Anin, Jehanne Taitler and others. April 2 through April 23, Mandeville Art Gallery, UCSD 452-2860.

"THE WATER WORLD" display includes coral weapons and tools, ceremonial paddles, canoe prow from New Guinea and Indo-Pacific Eskimo dolls. April 1 through 30, Bozzarini Trading Company, Del Mar. 755-2646.

FOUR SAN DIEGO ARTISANS present their works: engravings, embossing, prints and paintings by Mary Ellen Long, etchings and lithographs by Robert Marriott; ceramic pottery by Ted Sano; woodcutland furniture by Robert Dice. April 1 through May 12, Designpoint Gallery, 1261 Kettner Boulevard. 236-1916.

JURIED MEMBERSHIP SHOW, also solo exhibit by Tania Kleid. Through April, San Diego Art Institute, Balboa Park. 234-5946.

"DESERT WILDFLOWERS," a seasonal exhibit of 15 watercolors by Albert Valentien, part of 1500 commissioned by Ellen Browning Scripps and donated to the museum. Through April 19, San Diego Natural History Museum. 232-3821.

"CONTINUUM," an exhibit of work by Sheril Cuming. Through April, Artists Cooperative Gallery, 3731 India Street. 296-0200.

ALL-MEDIA SHOW includes furniture: toys, weavings, stained glass, painting and sculpture. April 2 through May 2, Many Hands Gallery, 6350 El Cajon Boulevard. 287-4488.

GRAPHICS by Stuart Burton include works in pencil, ink, silver-point, and combination ink-and-watercolor. Through April, Cottage Gallery, 2523 San Diego Avenue, Old Town. 222-3698.

"THE CROSS AND THE SWORD," an exhibit of sacred and secular art focusing on the Spanish legacy in the Southwest. April 3 through May 16, Fine Arts Gallery, Balboa Park. 232-7931.

ENAMELS: Invitational showing of works by California enamellists includes wall panels, sculpture, jewelry. Through April 19, Sculpture Gallery, 3030 Fifth Avenue. 296-7000.

CHINESE PEN AND INK DRAWINGS by Carol Pieri. Through April, Lobby showcases, Urey Hall, UCSD.

STATIONS OF THE CROSS BANNERS in stichery, quilting and applique by Jorganna Lundgren. Through April 20, Founders Chapel, USD. 291-6480, ext. 354.

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



"SAINT ANNE AND THE VIRGIN" AT THE FINE ARTS GALLERY

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

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

METAL, WOOD AND STONE SCULPTURE by Shirley Lichman, 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.

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.

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

"THE CITY SERIES," an exhibit of banded and welded aluminum and bronze sculpture by Joseph Nyiri. Through April 24, Orr's Gallery, 2222 Fourth Avenue. 234-4756.

"WOMAN'S WORK," an exhibit of ceramic pieces by Jeanne Otis. Through April 7, Triad Gallery, 3701 India Street. 299-6543.

Special Events

HISTORICAL DISPLAY of developments in Criminal Justice, Fire Science, and Aviation Technology in San Diego, shown through photographs, paintings, and special displays. Through April 21, Miramar College Library.

ALL-DAY HIKE to summit of Otay Mountain to explore its plant, animal, and geological characteristics, led by Dr. Reid Moran, Museum's Curator of Plants, and Richard Schwenkmeier, Museum Associate. Saturday, April 3, San Diego Museum of Natural History, Balboa Park. For information, 232-3821.

BOTANICAL GARDEN SOCIETY SHOWS: 30th Annual San Diego County Orchid Show, "Spirit of Orchids, '78." Saturday, April 3, 10 a.m. to 10 p.m., and Sunday, April 4, 10 a.m. to 6:30 p.m., Conference Building, Balboa Park. Balboa African Violet Society Show, April 3 and 4, 11 a.m. to 4:30 p.m., Memorial Library, Room 104, Casa del Prado, Balboa Park. International Fancy Gospel Show, April 3, 2 p.m. to 5 p.m., and April 4, 10 a.m. to 5 p.m., Majors Room 101, Casa del Prado, Balboa Park. 234-8901.

TWO HUNDRED YEARS OF TOYS: Child's play in America from Colonial times to the present, featuring dolls and toys from local collections. April 3 through 30, San Diego Main Public Library. 236-5800.

ART AND CRAFT FAIR sponsored by the non-profit Creative Resources for Women features the work of 35 women artists in all media from graphics to batik. Saturday, April 5, 10 a.m. to 5 p.m., 7211 Plover Drive, near Jackson and Golfcrest, San Carlos. 234-6493.

SATURDAY NIGHT DANCE sponsored by Alpha Phi Omega, national service fraternity, features band music by "Listen." Saturday, April 5, 8 p.m., Montezuma Hall, SDSU. Ticket information, 284-6995.



CERAMIC SCULPTURE BY JEANNE OTIS

"MAINTAINING A POSITIVE ATTITUDE, or How to Beat Depression Before It Becomes an Economic Issue," a one-day conference/workshop for women. Saturday, April 3, 10 a.m. to 2 p.m., University of San Diego. 291-6480, ext. 221.

FOURTH COLLEGE FIRST ANNUAL TRADITION DAY marking anniversary of UCSD's newest College: Individual and team sports, sandcastle building, pie-eating, volleyball, all-day battle of the bands concert. Sunday, April 4, 1 to 7 p.m., Scripps Pier Beach.

AN EVENING OF ENCHANTMENT with Master Storyteller Richard Chase: Tale-telling and singing, folklore and ballads. Monday, April 5, 7:30 p.m., Casa Real, SDSU. 222-5442, Free.

"CLAYWORKS," annual Potter's Guild Show, through April 11. Includes demonstrations April 3 and 4, 10 a.m. to 1 p.m., and 1 to 4 p.m., San Diego Museum of Man, Balboa Park. 239-2001.

"DAY OF THE YOUNG CHILD": Festival for children and their families. Includes movement activities and obstacle course for children; events develop perceptual motor skills. Sponsored by National Association for the Education of Young Children. Sunday, April 4, 10 a.m. to 3 p.m., south corner, Sixth and Laurel, Balboa Park.

Music

FOLK MUSICAL "The New Covenant" by John Fischer, presented by singers, instrumentalists, and dancers of La Jolla Presbyterian Church. Sunday, April 4, 5 p.m., in the Church sanctuary, 7715 Oran Avenue, La Jolla. 454-0715.

SAN DIEGO OPERA presents "Der Rosenkavalier," Richard Strauss' Venetian Waltz. Directed by Richard Adams, starring Johanna Meier, Sylvia Anderson, Derek Hammond-Stroud, Patricia Wise, with guest conductor Stefan Minde of the Portland Opera Association. Friday, April 2, 8 p.m., and Sunday, April 4, 2:30 p.m., Civic Theatre. 232-7636.

GLITTER NIGHT CONCERT: Musical performance by "Nightmare" includes improvisations on tubular bells; the music of Alice Cooper will be emphasized by Walter Carlos. Thursday, April 1, 7:30 p.m., Mandeville Auditorium, UCSD. 452-4037.

THE WESTERN WIND, a vocal sextet. Thursday, April 1, 8 p.m., Room C-6, Palomar College, San Marcos. 744-1150.

DEL MAR'S THREE-DAY BICENTENNIAL MUSIC FESTIVAL: Spiritual Favorites by the 150-voice UCSD Chapel Choir. Friday, April 2, 8 p.m., St. Peter's Episcopal Church Hall; New Jazz by the San Diego Jazz Quartet. Saturday, April 3, 2 p.m., St. Peter's Hall; American Band Music performed by the Torrey Pines High School Band with Tubby the Tuba. Sunday, April 4, 2 p.m., See grove Park by the sea in Del Mar.

STRING CHAMBER MUSIC CONCERT includes works by Bernard Heiden, Douglas Moor, and Aaron Copland. Friday, April 2, 8 p.m., Recital Hall, SDSU. 296-5204.

BLUEGRASS CONCERT by "Hot Off the Press," presenting traditional and contemporary music on acoustic string instruments. Friday, April 2, 8 p.m., Fine Arts Recital Hall, Grossmont College. 465-1700, ext. 321.

A YOUNG PEOPLE'S PROGRAM: Elizabeth Waldo's Pan-American Music Show, presented by San Diego City College Community Services. Saturday, April 3, 10:30 a.m., San Diego City College Theatre, 15th and C Streets. Free.

BACK'S "PASSION ACCORDING TO ST. JOHN," sung by the Parish Choir of St. Paul's Episcopal Church, with orchestral support from members of the San Diego Symphony. Sunday, April 4, 7:30 p.m., St. Paul's Episcopal Church, Fifth and Nurem. 298-7261.

BACH, BEETHOVEN, BRAHMS, AND BARTOK selections performed in recital by Gary A. Bender, Musical Merit Award winner and senior piano student at San Diego State University. Sunday, April 4, 8 p.m., Recital Hall, SDSU. 296-5204.

AMERICAN MUSIC CONCERT by Loyola Marymount University Men's Chorus and Concert Singers. Sunday, April 4, 7:30 p.m., First Presbyterian Church, 320 Date Street. 232-7513.

Lectures

POETRY READING by Linda Brown. Saturday, April 3, 11 a.m., John Cole's Bookshop, 780 Prospect Street, La Jolla. 454-4766.

Free
Get Rolled at the
Spice Rack Restaurant!
Present this coupon with your meal at the unique Spice Rack "Garden" Restaurant in Pacific Beach and you'll get rolled. Free. Take home half a dozen of the tastiest home-made rolls or muffins you've ever met. This offer is good on Mondays thru Thursdays.
SPICERACK
A GARDEN RESTAURANT
Mission Blvd. near Grand in Pacific Beach
offer good only 5 pm-10 pm, expires April 30th.

The best lower level and floor seats including front rows for
CHICAGO 4/2
B.T.O. 4/3
Paul McCartney & Wings
Elvis Presley
also Robin Trower/Peter Frampton, Marshall Tucker
A deposit guarantees a GOOD seat.
San Diego Ticket Sales
273-4687
call anytime for more information
* present this ad for tickets in front rows for B.T.O. at face value

genesis theatre
presents
THE LARK
by jean anouilh
april 2 8:00
4690 palm, la mesa
tickets 461-8255

EAST COAST WEST
HAIRCUT \$8.00
men, women & children
expires 4/22/76
Haircutting - Coloring - Waxing
East Coast West
4501 Mission Bay Dr.
Near Garnet Exit Freeway 5
Next to 7-11
Joyce Ronie
Phone 272-HAIR

DEPRESSED AGAIN?
Why not get rid of the OLD BLUES at
STANLEY KATZ
Great Prices
Great Bands
50¢ Happy Hours
Must be 21
STANLEY KATZ
224 MELCORN

ORANGO
NATURAL FOOD RESTAURANT AND SPROUT FARM
Fresh Fruit Smoothies
Includes bananas, strawberries, apples, pears, pineapples and papayas.
We also have coconut, fruit nut, banana cereal, and orange pineapple yogurt smoothies.
112 WEST WASHINGTON • HILLCREST
299-4174

THUNDERBOLT THE WONDERCOLT
WED. THRU SAT. 9-1:30 UNTIL APRIL 10
ROSIE AND THE SCREAMERS
BEGINNING WED. APRIL 14
SACRED HEART
TUES. MARCH 30 9pm-1:30am
75¢ COCKTAILS ON TUESDAY
50¢ MARGARITAS THURS. UNTIL 10 PM
FAMOUS 2 FOR 1 \$1 DINNERS!
THE HOT SHOT
8236 PARKWAY, LA JOLLA
(FLETCHER PARKWAY NEAR JACKSON)

Free Chinese Recipe
OFFERED WEEKLY
she slew how
moe na po
fresh egg roll
steak roll
roast duck
soy sauce chicken
We cater too
beer, wine, cheeses & fresh sandwiches
LEO'S ORIENTAL GROCERY
1149 Camino Del Mar, Del Mar
Sun-Thurs 9-11, Fri-Sat 9-12, 481-0752

COME DISCOVER
... browse to relaxing music.
... and enjoy thoughtfully selected U.S. and imported books, records, cards, and prints.
OUR GALLERY ... of art and music
universes and modern crafts of the Americas.
ALSO ... classical, folk, and selected records.
1438-40 Camino del Mar 755-4254
Open daily 10 a.m. to 9 p.m.

\$50 and up
We Buy Junk Cars
Good Recycled Parts for Sale
SAN DIEGO FOREIGN
146 S. 30th St.
234-4604

75¢ OFF
Any Dinner or Pizzo
bring in this ad - good until 4/18/76
* dinner includes salad, coffee, roll, and Chef Umberto's special sauce.
FALCONE'S RESTAURANT
real italian food
5518 La Jolla Blvd. La Jolla 454-6421
open daily 4-10 p.m.
Friday & Saturday 4-12 p.m.
limit - one per family

MUSICIANS...

Events

OPTIMAL HEALTH LECTURE SERIES III: Film and discussion on the Tara Maria Indians. Thursday, April 1, 7:30 p.m., Casa Real, Aztec Center, SDSU 286-6551.

"WHO KILLED JFK?" lecture and film presentation produced by Assassination Information Bureau. Thursday, April 1, 7 p.m., Montezuma Hall, SDSU. For tickets, 286-6947.

JEAN-MICHEL COUSTEAU, architect/ocean explorer whose main career interest he evolved into "oceanic architectural," will give a slide presentation. Thursday, April 1, 8 p.m., Camino Theatre, USD. 291-6480, ext. 354.

"ECONOMIC LAWS AND POLITICAL LEGISLATION," a lecture by Dr. Armen Alchian, Professor of Economics at UCLA and for 18 years research economist for the Rand Corporation. Thursday, April 1, 8 p.m., Salomon Lecture Hall, USD. 291-6480, ext. 354.

MAKING THE HEALTH CARE SYSTEM WORK FOR YOU, SERIES II: "The San Diego Health Scene," a discussion by John Volant, Health Educator, and Mary Ann Nes, R.N. Sunday, April 4, 7:30 p.m., Beach Area Community Clinic, 3705 Mission Boulevard. 488-0644.

ISSUES IN CONTEMPORARY ART SERIES: "On Recent Works," an exchange of ideas with Vito Accorci, whose art revolves around his ability to bring the audience into confrontation with his video and audio pieces. Monday, April 5, 7 p.m., Room C-5, Palomar College. 744-1150, ext. 255.

SAN DIEGO NEW POETRY SERIES: A poetry reading by Joanne Kyger. Tuesday, April 6, 4 p.m., Council Chambers, Aztec Center, SDSU. 286-5443.

DAVID HALBERSTAM, author of "The Best and the Brightest," presents his views on "The Uses and Abuses of Power." Tuesday, April 6, 8 p.m., Mandeville Auditorium, UCSD. 452-3120.

COMMUNITY EDUCATION SEMINAR NO. 5: "Poetry in the Life of a Community," Mary Montgomery and Joyce Nowor, convenors. Sponsored by the Feminist Poetry and Graphics Center. Wednesday, April 7, 3:30 p.m., The Exploring Family School, 2726 Broadway, Golden Hills.

"REVOLT AGAINST THE WEST BANK: THE PALESTINIAN STRUGGLE AGAINST ZIONIST REPRESSION," speaker to be announced. Friday, April 2, 8 p.m., the Militant Forum, 4635 El Cajon Boulevard. 280-1292.

TRANSCENDENTAL MEDITATION lecture/program, sponsored by the International Meditation Society, features Dr. Bruce Wales. Sunday, April 4, 1:30 p.m., Santa Clara Place, Mission Bay. 280-1840.

REX BURWELL, California poet and editor of "Lemning," reads Monday, April 5, 7 p.m., Pacific Bookshop, 4814 Mission Boulevard, Pacific Beach. 488-1177.

MEET THE MASTERS LECTURE SERIES: Martin E. Peterson, Curator of Painting for the Fine Arts Gallery, presents an illustrated talk, "Europe Looks at America." Tuesday, April 6, 10:45 a.m., James S. Copley Auditorium, Fine Arts Gallery. Luncheon following. 322-7831.

USED & OUT OF PRINT BOOKS

San Diego's best bargains in quality used books
Hundreds of volumes added to our stock daily

Visit our new location at 2859 University Ave., S.D.

Baker's Book Shop

Monday - Saturday 10 - 6 298-4503



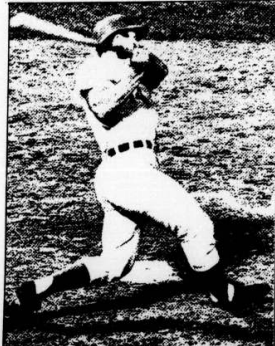
typewriters
NEW-USED-RECONDITIONED
with a 100% guarantee
"One of San Diego's largest selections of used and reconditioned typewriters"

ON-KEY TYPEWRITER MART
3567 University 563-0460

Film

MALCOLM LE GRICE screens four of his multi-screen films. Thursday, April 1, 7 p.m., Room 1260, Humanities Library Building, Revelle Campus, UCSD.

HAWAII, a color traveling narrated in person by cinematographer Frank Franklin. Sunday, April 4, 2 p.m., San Diego City College Theatre.



THE PRIVATE LIFE OF THE HERRING GULL, first of a four-part BBC film series on birds, examines the birds' adaptation to man's rapidly-changing environment. Saturday and Sunday, April 3 and 4, 1:30 and 3:30 p.m., San Diego Natural History Museum, Balboa Park.

PLANETARIUM'S BICENTENNIAL FILM PRESENTATION: "Our Sun, The Star," explores the sun's vast potential for our future use; and "Rivers of North America" showing how a nation grew and evolved through the use of its rivers. April 4 through September, Reuben H. Fleet Space Theatre, Balboa Park. 238-1168.

"BEING WOMAN" FEMINIST FILM SERIES: "Lesbian," Woman's Happy Time Commune. Sunday, April 4, 1 p.m. and 3 p.m., Unicorn Cinema, La Jolla. 459-4341.

Sports

PADRES BASEBALL: San Diego vs. Oakland. First home game of season. Wednesday, April 7, 7 p.m., San Diego Stadium. 263-4494.

Over 15,000 served



We'll make you the best submarine in San Diego
Open every day 224-9017
1961 Abbott, Ocean Beach



1026 ROSECRANS ST., SAN DIEGO, CA 92106
POINT LOMA
TELEPHONE 224-2272

SAN DIEGO'S FOURTH ANNUAL CREW CLASSIC: Nineteen college crew and seven prominent West Coast amateur clubs compete in four-oared and eight-oared events over a 2000-meter course on Mission Bay. Saturday, April 3, beginning at 8:15 a.m. Starting line is near Caramoran Hotel. Finish line is between Bahia Point and Vacation Isle.

FIRST BOAT SHOT OF THE YEAR, sponsored by San Diego Mission Bay Boat and Ski Club. Boat 8 to 28 feet long: inboards, outboards, jets and sailboats. April 3 and 4, 10 a.m. to dark. Club Headquarters on Mission Bay (2606 Mission Bay Drive behind golf course).

SALOMON AND TRICK SKI TOURNAMENT, sponsored by San Diego Mission Bay Boat and Ski Club. Sunday, April 3, 8 a.m., Hidden Anchorage Cove, Fiesta Island, Mission Bay Park.

Theatre

MUMMENSCHANZ: Swiss Mime-Mask Theatre. Sunday, April 4, 8 p.m., Mandeville Auditorium, UCSD. 452-4090.

YOU'RE A GOOD MAN, CHARLIE BROWN, based on Charles Schulz' comic strip, presented by Alcala Park Players. Friday and Saturday, April 2 and 3, 8 p.m., and Sunday, April 4, 2:30 p.m., Camino Theatre, USD. 291-6480.

DEATH OF A SALESMAN, Arthur Miller's Pulitzer Prize-winning study of a family's mis-directed goals. Thursday through Saturday, April 1 through 3, 8 p.m., Main Stage, Dramatic Arts Building, SDSU. 286-5204.

THE LARK by Jean Anouilh, presented by Genesis Theatre. Friday, April 2, 8 p.m., 4690 Palm Avenue, La Mesa. 461-8255.

THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA: American Bicentennial production, directed by Michael Keenan. Tuesdays through Saturday, 8 p.m., and Sunday matinees, 2 p.m., through May 2, Old Globe Theatre, Balboa Park. 234-3601.

GASLIGHT/ANGEL STREET. Fridays and Saturdays through April 3, 8 p.m., North County Community Theatre, Vista. 726-9602.

THE PETRIFFED FOREST. Robert Shawwood drama, Thursday through Saturdays, through April 10, 8 p.m., Patio Playhouse, Escondido. 485-2110.

COME BLOW YOUR HORN. Dinner theatre, Tuesdays through Sunday, 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.

WINTER PATRIOT: World premiere of a dramatization of Thomas Paine's life by San Diego author Frances Bardacke. Tuesdays through Sunday, 8 p.m., and Sunday matinees, 2 p.m. Through April 4, Old Globe Theatre. 238-2255.

Europe from \$299
New York from \$169
Hawaii from \$169

Make reservations now!

Free Travel Service

555-1232 or 287-7422

5186 College Ave.

(Just steps from SDSU between the Gulch and Two Bit Sandwich Shop)

Just Arrived!

Herb Seeds

For planting over 50 varieties

seeds

NEW SEED
Natural Foods
946 Garnet, Pacific Beach,

Over 25 Varieties
Whole Grain & Vegetable Pastas

CANDY FACTORY

(continued from page 17)

ute to "select retail outlets" as John Mahoney, the owner of Martha Baker's, calls them.

About fifty percent of the chocolates are hand-dipped at Martha Baker's; the other half are chocolate-dipped by machine.

"But it's the same quality chocolate and the same thickness as the hand-dipped," Mahoney states in his New York accent. "Look at that," and he breaks open a mini patty, "just as thick. Mmmm!"

He pops half the patty into his mouth.

"Don't you ever get tired of the stuff?" he is asked.

"No," he smiles. "But I ought to watch it," and he looks at the second half and throws it away.

Martha Baker's uses only fresh, whole ingredients, with no preservatives. The mass-produced Easter candy was out on the shelves the day after Valentine's Day, points out Mahoney. "We're just starting to decorate our eggs now."

Besides the chocolate confections, Martha Baker makes those hollow sugar eggs that have little panoramas set up inside. The shell is made in two halves, the pictures go inside, and it's sealed with frosting. So, to the eternal question of which came first, the picture or the egg...

JEAN-MICHEL COUSTEAU, elder son of Jacques Cousteau, will speak at 8 p.m. on Thursday, April 1, in Camino Theatre, at the University of San Diego.

WRITER SEEKS letters about problems you've had with make-money-at-home gossamer ads, experiences, for article. Anonymous letters okay. Write: Box K-46, Union-Tribune, 350 Camino del Rio South, San Diego, 92108.

JOIN INA FELSHER'S free acting class, Mondays, 7-9:30 p.m., basement, Carlin's, 2422 Congress Street, between Arista and Ampudia, Old Town. Call 224-3831.

KRISHNAMURTI group discussion April 6, 7 to 9 p.m., Home Federal Savings, Union, Encinitas. Hear topic: "Meditation: Freedom from Fear." No charge. 436-3639.

APRIL FOOL'S Grand Opening, Masquerade Party for Ocean Beach People's Free Love Restaurant. \$2.25 donation requested for complete dinner, three live bands, dancing and cranes at night. April 1, 8:30 p.m., 4859 Voltaire, Ocean Beach.

THERE IS LIFE after dark in La Jolla! La Jolla Book Shop is open until 10 p.m. on Thursdays. We have the best selection of paperbacks in town. Also, a complete line of magazines and hardbacks. 1122 Wall Street, near the post office.

CATERING—weddings and private parties. We will prepare any kind of Greek hors d'oeuvres, complete dinner and homemade desserts. From 10:00 persons. Call us at 234-1965 to discuss your plans. Athen's Market.

HUNGRY? Come in or have a pizza or Italian dinner delivered to you in the beach area (Ocean Beach, Mission Beach, La Jolla, Pacific Beach). Call Rocco's Pizzeria, 3445 Ingraham, Pacific Beach. 272-1861.

SOVIET UNION this summer. Enjoy all weeks of travel and study in Moscow and Leningrad. June 23 to August 1. Limited space is available. \$2000 from West Coast. Barb, 280-7473, 288-0871.

WOMANPOWER is too good to waste. Join the National Organization for Women. Dial 265-5669 for complimentary newsletter and membership details.

LACK CONFIDENCE? Learn your strengths and weaknesses. To utilize or alter them. Free personality analysis. Club of Scientology of San Diego, 928 "C" Street. 238-8008.

Classified Ads

Notices

DEVELOP An attitude that gets you anything you want. Train yourself to recognize opportunity. Learn how to set and achieve goals. Put the law of cause and effect to work, by joining the Cassette Rental Club. 244-0465.

JEAN-MICHEL COUSTEAU, elder son of Jacques Cousteau, will speak at 8 p.m. on Thursday, April 1, in Camino Theatre, at the University of San Diego.

WRITER SEEKS letters about problems you've had with make-money-at-home gossamer ads, experiences, for article. Anonymous letters okay. Write: Box K-46, Union-Tribune, 350 Camino del Rio South, San Diego, 92108.

JOIN INA FELSHER'S free acting class, Mondays, 7-9:30 p.m., basement, Carlin's, 2422 Congress Street, between Arista and Ampudia, Old Town. Call 224-3831.

KRISHNAMURTI group discussion April 6, 7 to 9 p.m., Home Federal Savings, Union, Encinitas. Hear topic: "Meditation: Freedom from Fear." No charge. 436-3639.

APRIL FOOL'S Grand Opening, Masquerade Party for Ocean Beach People's Free Love Restaurant. \$2.25 donation requested for complete dinner, three live bands, dancing and cranes at night. April 1, 8:30 p.m., 4859 Voltaire, Ocean Beach.

THERE IS LIFE after dark in La Jolla! La Jolla Book Shop is open until 10 p.m. on Thursdays. We have the best selection of paperbacks in town. Also, a complete line of magazines and hardbacks. 1122 Wall Street, near the post office.

CATERING—weddings and private parties. We will prepare any kind of Greek hors d'oeuvres, complete dinner and homemade desserts. From 10:00 persons. Call us at 234-1965 to discuss your plans. Athen's Market.

HUNGRY? Come in or have a pizza or Italian dinner delivered to you in the beach area (Ocean Beach, Mission Beach, La Jolla, Pacific Beach). Call Rocco's Pizzeria, 3445 Ingraham, Pacific Beach. 272-1861.

SOVIET UNION this summer. Enjoy all weeks of travel and study in Moscow and Leningrad. June 23 to August 1. Limited space is available. \$2000 from West Coast. Barb, 280-7473, 288-0871.

WOMANPOWER is too good to waste. Join the National Organization for Women. Dial 265-5669 for complimentary newsletter and membership details.

LACK CONFIDENCE? Learn your strengths and weaknesses. To utilize or alter them. Free personality analysis. Club of Scientology of San Diego, 928 "C" Street. 238-8008.

CLEAN AIR. blue skies, fine horses. Beautiful mountain trails and good views. Come share them with the Call Lee at The Stable, Station Oaks, in Delmarco. 445-5035.

PREGNANT? Troubled? For confidential counseling and assistance, call 583-5433.

WOMEN'S SOFTBALL league. Sign up now! Meet on Monday, April 12, 12, at Santa Clara Recreation Center, 2606 Mission Bay Drive, August. Minimum age 16. 488-9392.

CONCERNING CULTS: Anyone wanting information or wanting to give it, contact Citizens Freedom Foundation, Box 726, Chula Vista, California 92010, or call 429-8062.

HURRAY! INA FELSHER's free Thursday night acting classes resume April 6, 7-9:30 p.m., basement, Carlin's, 2422 Congress Street, between Arista and Ampudia, Old Town. Call 224-3831.

SINGLE PARENTS' WEST. Outing with friends! Meet Sunday, April 4, 1 p.m., Crown Point playground. Single parents with children are invited to join in similar outings. Call 224-3831.

KINDRED SPIRITS. I am pal pal for San Diegoans seeking those of similar special interests. P.O. Box 131, San Jose, California 92071.

JOIN THE terrific team of volunteers at Pro Veterans Center. Hosting counselors are needed. We train. 235-1586, 4859 Voltaire, Ocean Beach.

CATHOLIC SINGLES free monthly newsletter. Send a stamped, self-addressed envelope to Circulation and Publication care of Girl N. 4560 Boundary Street, San Diego, 92116.

UNDERGROUND VIDEO Theatre meets movie. Tuesdays, 7:30 p.m., SDSU Aztec Center. Production crews are still considering submitted comedy material. Need volunteer actors, actresses. 264-3837, afternoons only.

MARGARET WHITMAN, who went to China with Shirley MacLaine, will speak and show film Tuesday, April 5, 7:30 p.m., San Diego Women's Club, 2587 Third Avenue. Free.

WOMANPOWER is too good to waste. Join the National Organization for Women. Dial 265-5669 for complimentary newsletter and membership details.

LACK CONFIDENCE? Learn your strengths and weaknesses. To utilize or alter them. Free personality analysis. Club of Scientology of San Diego, 928 "C" Street. 238-8008.

GRAND OPENING SALE. Saturday and Sunday, April 3-4, from 9 to 5. Featuring reservation trader's \$50,000 inventory of fine line, new, early and fine contemporary jewelry designed and crafted by James Weatherford. Lord of the Rings, 135 South Highway 101, Solana Beach.

PINE VALLEY Stables. Moonlight ride. April 10. Gold mine tour. April 28. Open house. May 30. Mountain cross country. July 3, 4, 5. Make reservations now.

INTERCULTURAL exchange. Host a high school exchange student, or send your 15-18-year-old abroad to study. Write: Pacific Intercultural Exchange, 1569 Rosecrans, San Diego, 92106.

KUNDALINI yoga and meditation, every Monday through Thursday, at 7 p.m., 1421 Myrtle Avenue, two blocks north of San Diego Zoo. New students welcome any evening. 296-8002.

RESEARCH STUDY needs women who have applied to the Peace Corps. We want artists, clowns, mime, jugglers, magicians, minstrels. Donna or Mary, 465-1701.

YOU ARE INVITED to a Guest Seminar. Find out what Lionel Orr and Thera Seminars are all about. Friday, April 2, 7:30 p.m., Arica House, 2900 Sixth Avenue (Palmi) Donation \$1.

EASTER BUNNY surprise for your good little egg. Send \$1 each name and address for email gift card. Box 99882, San Diego, 92106.

ENTERTAINERS: Help join in the fun of our bicentennial celebration. We want artists, clowns, mime, jugglers, magicians, minstrels. Donna or Mary, 465-1701.

HELP US tell nuclear power to shape up or ship out, instead of gambling with our future. Volunteer now for Yet on 15, 297-7010.

TOWN MEETING on Senate Bill 1, Sunday, April 4, 7:30, Machinist Hall, 5811 Pacific Highway, San Diego. May Day singing, child care, free.

FLORENCE, COMMUNITY School workshops: "Legal and Emotional Aspects of Separation and Divorce." April 21, 28. Single adults, eight Thursdays. Pre-register: 261-1111.

LOST: FLUTE in green van while hitchhiking up Park Boulevard on Thursday, March 25. Please call, because flute is sentimental and was on loan to me. Greg, 238-6956.

No Records or Tapes over \$100

ARCADIE MUSIC CO.

7th & F (Downtown San Diego)
238-8856

We pay cash for records and tapes
One of the largest selections of rock t-shirts in Calif.

\$3.10

will buy you a complete dinner any night of the week at Jays. All dinners include sautéed vegetables, dinner salad, homemade soup and our own whole wheat bread and butter.

Monday -
Tuesday -
Wednesday -
Thursday -
Friday -
Saturday -
Free Entertainment (begins at 8:30 p.m.)
Friday - THAKARA - star
Saturday - SPECIAL GUEST

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

VIDAL SASSOON trained
Precision Geometric Haircutters
Natural perms, Custom Color

10%
Student Discount
with ad:
6677 Montezuma (at El Cajon Blvd.)
San Diego 489-2189

Featuring **Vinmad** products

Blue Ridge Music

LESSONS REPAIRS

C. F. MARTIN	Ovation
GUILD	DOBRO
MOSSMAN	IBANEZ
PEAVEY	TAKEMINE
A.K.G.	SIGMA
SHURE	HDA

DISCOUNT PRICES
BLUEGRASS AND TRADITIONAL RECORDS

509 South Hwy 101
Encinitas, CA 92024
(714) 753-1775



SPRING SALE



NOW OPEN in Kearny Mesa

THE PAWN SHOP

**We buy, sell, trade, & give
liberal loans on**

Stereo Equipment, Cameras, TV, Radios, Musical Instruments,
Luggage, Typewriters, Diamonds, Watches, Appliances, Antiques,
Furniture, Tools and ANYTHING OF VALUE

KEARNY MESA
THE PAWN SHOP
8018 CLAREMONT BLVD. 650 5TH AVENUE
565-4442 (between Hwy 163 & 805) (near Market) 239-1546



Latest Fashions in Wire Frames

dr. marvin weitzman
optometrist

eyes examined
prescriptions filled
contact lenses fitted
repairs

midway
fedmart
store

3245 sports arena blvd.
(across from the sports arena)
mon. — th. 10:30 — 8:00
sat. 10 — 6 closed sundays

224-2973 224-2974



HIGHWOOD

The perfect addition to any
bedroom. Drawer Space on
the bottom with shelf and
storage space behind doors

Also custom sizes to
your requirements.

24 stain colors to select

\$250



the bare woods™
We also offer a complete line of pine furniture. Bring us your ideas,
we'll do the rest, reasonably with "The Barewoods' look."

FACTORY & SHOWROOM
701 Mission College at Hwy 9
4678 Alvarado Canyon Dr.
280-5535 3-9 weekdays, 10-6 Sat.

SURFBOARD FOR SALE 7'11" ju-
co. Excellent in fast clean surf. Fast
surf, but with good flotation and soft
turn-out. Must see. \$55.
489-5205

WET SUIT men's White Stag, short
johns, small, two new \$18. 582-3453.

TENT 8'x10 nylon, window, exterior
frame. \$25. 442-199, 440-7533.

HOLLOW WAVE SURFBOARD, 6'6"
new, two new \$18. 582-3453.

CAL 24 THREE SAILS and Spin-
ner and Aquarius. Sails for \$3500.
Call John for free estimate. 444-9318,
evening.

WANT JET OR ROCKET type fins for
cash or trade for U.S. divers Pro line,
444-0139.

SELLING SKIS for a steel, Ross, White
Stars, heads, 180cm, 200, 207, 212.
Look-Nude, Tyrolia, marker bind-
ings. Also complete set skis equip-
ment and miscellaneous. Doug, 272-
1692.

SCUBA TWIN 53, J-valve, metal,
backpack, and top line ATM V20 regu-
lator with sea-v gauge. Paid \$255, sell
\$250 or best offer. 286-9382.

CHILD CARE six months and up.
Have one year old boy, in Mission
Beach, Nice yard. \$1700. Mrs. Wilson,
468-5430.

CENTRAL DRUG ABUSE services
provides professional and assistance
for individuals, youth and families who
are using or abusing drugs as a means
of coping with the difficult areas of
their lives. All services are confidential
and tailored to meet the needs of the
individual. For more information,
call 226-2274.

INCOME TAX prepared by your home.
Sale or rental property, home-owners.
Double check your returns. Call
Carmen. Security Bookkeeping and
Tax, 280-1557.

QUALITY CAMERA repair by fac-
tory-trained technicians. Free
estimate. Most repairs done within a
week. General Camera Repair, 5279
El Cajon Boulevard, 583-3300.

SIR WILLIAMS income tax and
accounting. Reasonable rates
with professional care. In your home
or office at 4669 El Cajon Boul-
ever, San Diego, 447-8219.

ACUPUNCTURE by Dr. Dennis Chan,
D.O., M.D., 318 Ninth Street, Del Mar, 755-
5666.

MOBILE TUNE-UP \$18 and up. Main-
tenance, lubrication, and repairs at
your home or place of business. Mission
Hills, 286-0402, 4:30 p.m. to 6 p.m.

PRIVATE SPANISH LESSONS by
conversation. No grammar. Reason-
able price. For appointments, call
238-9619. Ask for Mr. Cappello.

ATTENTION Francophiles French
and English speaking instructor. Lessons
and tutoring in relaxed, open atmos-
phere. Call 208-0730.

FRENCH BOY just arrived in USA
would give French lessons, reasonable
rate. Phone between 10 a.m. and
Call 297-1971 and leave message.

JOHN IN FELSHER'S free acting
lessons. Monday through Thursday,
7:30 to 9:30 p.m., basement.
Information: 447-1100.

PIANO LESSONS Experienced and
very patient teacher welcomes students
from beginning through advanced.
Your home or mine, 489-9166.

FOOT REFLEXOLOGY, body aware-
ness and movement. Pottery work-
shop led by three teachers. April 11,
\$15. Energy/psychic massage, April 11,
\$15. 272-7330 or 436-1355.

GREEK AND BALKAN dance class
for everyone at La Jolla Recreation
Center, Mondays, 7:30 to 9:30 p.m.
\$125. Datsun, pickup, tailgate, \$10.
Call 286-0402, 4:30 p.m. to 6 p.m.

CUTE, FRIENDLY Cocke-Pekinese
mix. Four years old. Housebroken,
puppy love, very friendly and dis-
temper shies. Free. 274-2039.

LOST GREY WHITE and tan kitten,
never sprayed, with brown face col-
or. Near 4 and 16th, Del Mar, 199-
5616, 755-7338 please.

SPRING WATCHDOGS and friends.
Puppies need good home. Chesapeake
Bay Retriever and German Shepherd
puppies. Call 286-0402 or 432-7500, exten-
sion 364.

MAX, FRISKY Young Shepherd/
Border collie mix. Meet young female
dog for affection. Call 286-6593.

WRITER, EDITOR, RESEARCHER
Books, articles, proposals, etc. High-
ly experienced. College graduate. Fast
turn-around. Must see. \$55.
227-6885.

CAN-U-ANTIQUITY Old west costume
photography. Gang rats, Greaser
Centers new, cool. 224-0224.

MALE SEALPOINT siamese cat. (Cup-
cake) needs good home. \$1. Skip-
free. Suburban 610-1330. 535-
4444. 535-4444.

BLACK MINATURE POODLE needs
good home. 535-4444. 535-4444.

PHOTOGRAPHIC PORTRAITURE
artistic and sensitive. Informally
creatively composed in flexible loca-
tion. No glaring studio lights. Reason-
able cost. John Gilbert, Davis, 234-
0078, evening. 755-1624.

LEARN FOLK GUITAR. Experienced
17 years in this world and very pa-
tient teacher welcomes students from
absolute beginners through advanced.
Learn to finger-pick, play bass melody,
and lots of songs and styles. Diana
Weber, 468-1695.

SUN AND MOON yoga, a series of
exercises to awaken and align your
body, mind, and spirit. Free trial. For
balancing, energy exercises weight control
and relaxation. Call 286-0402, 4:30 p.m.
to 7:30 p.m. 3316 Adams Avenue. 295-
0666.

GUITAR LESSONS jazz, rock, blues,
improvisation, technique, theory, folk,
rhythm, bluesgrass, country, flatpick-
ing, finger-picking, beginning, ad-
vanced, advanced. Les Preston, 281-
0252.

ON-DEMAND JEWELRY construction
class, Wednesday evenings, 8 to 10 p.m.
Instructor, Steven Brocher. Supplies
and tools furnished to beginners only.
Class fee \$40 for 8 lessons. Bead Bag,
3636 30th Street, 299-1780.

HATHA YOGA private and small
group classes in a friendly, peaceful,
warm environment. Call 286-0402, 4:30 p.m.
to 7:30 p.m. 3316 Adams Avenue. 295-
0666.

HATHA YOGA FOR CHILDREN 8-
14. Small group class. Individual atten-
tion in relaxed, friendly, warm envi-
ronment. Redwood Yoga and Dance,
1618 West Lewis, Mission Hills, San
Diego, 468-1695.

BALLROOM DANCE CLASSES. Fox-
tro, swing, cha cha, rhumba, waltz.
Wednesday, 8 to 9 p.m. 296-4942
between 4 and 6 p.m.

EXERCISE CLASSES for women.
Tuesday and Friday evenings. Mission
Hills Congregational Church, 4070
Jaco Street, 296-0402, 4:30 p.m. to 6 p.m.

PRIVATE SPANISH LESSONS by
conversation. No grammar. Reason-
able price. For appointments, call
238-9619. Ask for Mr. Cappello.

ATTENTION Francophiles French
and English speaking instructor. Lessons
and tutoring in relaxed, open atmos-
phere. Call 208-0730.

FRENCH BOY just arrived in USA
would give French lessons, reasonable
rate. Phone between 10 a.m. and
Call 297-1971 and leave message.

JOHN IN FELSHER'S free acting
lessons. Monday through Thursday,
7:30 to 9:30 p.m., basement.
Information: 447-1100.

PIANO LESSONS Experienced and
very patient teacher welcomes students
from beginning through advanced.
Your home or mine, 489-9166.

FOOT REFLEXOLOGY, body aware-
ness and movement. Pottery work-
shop led by three teachers. April 11,
\$15. Energy/psychic massage, April 11,
\$15. 272-7330 or 436-1355.

GREEK AND BALKAN dance class
for everyone at La Jolla Recreation
Center, Mondays, 7:30 to 9:30 p.m.
\$125. Datsun, pickup, tailgate, \$10.
Call 286-0402, 4:30 p.m. to 6 p.m.

CUTE, FRIENDLY Cocke-Pekinese
mix. Four years old. Housebroken,
puppy love, very friendly and dis-
temper shies. Free. 274-2039.

LOST GREY WHITE and tan kitten,
never sprayed, with brown face col-
or. Near 4 and 16th, Del Mar, 199-
5616, 755-7338 please.

SPRING WATCHDOGS and friends.
Puppies need good home. Chesapeake
Bay Retriever and German Shepherd
puppies. Call 286-0402 or 432-7500, exten-
sion 364.

MAX, FRISKY Young Shepherd/
Border collie mix. Meet young female
dog for affection. Call 286-6593.

LOVEABLE AKC Norwegian Elk-
hound pups. Healthy, already have
their shots. Pet or show. Very smart,
easy to train. Need loving homes.
Call 286-0402.

MALE SEALPOINT siamese cat. (Cup-
cake) needs good home. \$1. Skip-
free. Suburban 610-1330. 535-
4444. 535-4444.

BLACK MINATURE POODLE needs
good home. 535-4444. 535-4444.

PHOTOGRAPHIC PORTRAITURE
artistic and sensitive. Informally
creatively composed in flexible loca-
tion. No glaring studio lights. Reason-
able cost. John Gilbert, Davis, 234-
0078, evening. 755-1624.

LEARN FOLK GUITAR. Experienced
17 years in this world and very pa-
tient teacher welcomes students from
absolute beginners through advanced.
Learn to finger-pick, play bass melody,
and lots of songs and styles. Diana
Weber, 468-1695.

SUN AND MOON yoga, a series of
exercises to awaken and align your
body, mind, and spirit. Free trial. For
balancing, energy exercises weight control
and relaxation. Call 286-0402, 4:30 p.m.
to 7:30 p.m. 3316 Adams Avenue. 295-
0666.

GUITAR LESSONS jazz, rock, blues,
improvisation, technique, theory, folk,
rhythm, bluesgrass, country, flatpick-
ing, finger-picking, beginning, ad-
vanced, advanced. Les Preston, 281-
0252.

ON-DEMAND JEWELRY construction
class, Wednesday evenings, 8 to 10 p.m.
Instructor, Steven Brocher. Supplies
and tools furnished to beginners only.
Class fee \$40 for 8 lessons. Bead Bag,
3636 30th Street, 299-1780.

HATHA YOGA private and small
group classes in a friendly, peaceful,
warm environment. Call 286-0402, 4:30 p.m.
to 7:30 p.m. 3316 Adams Avenue. 295-
0666.

HATHA YOGA FOR CHILDREN 8-
14. Small group class. Individual atten-
tion in relaxed, friendly, warm envi-
ronment. Redwood Yoga and Dance,
1618 West Lewis, Mission Hills, San
Diego, 468-1695.

BALLROOM DANCE CLASSES. Fox-
tro, swing, cha cha, rhumba, waltz.
Wednesday, 8 to 9 p.m. 296-4942
between 4 and 6 p.m.

EXERCISE CLASSES for women.
Tuesday and Friday evenings. Mission
Hills Congregational Church, 4070
Jaco Street, 296-0402, 4:30 p.m. to 6 p.m.

PRIVATE SPANISH LESSONS by
conversation. No grammar. Reason-
able price. For appointments, call
238-9619. Ask for Mr. Cappello.

ATTENTION Francophiles French
and English speaking instructor. Lessons
and tutoring in relaxed, open atmos-
phere. Call 208-0730.

FRENCH BOY just arrived in USA
would give French lessons, reasonable
rate. Phone between 10 a.m. and
Call 297-1971 and leave message.

JOHN IN FELSHER'S free acting
lessons. Monday through Thursday,
7:30 to 9:30 p.m., basement.
Information: 447-1100.

PIANO LESSONS Experienced and
very patient teacher welcomes students
from beginning through advanced.
Your home or mine, 489-9166.

FOOT REFLEXOLOGY, body aware-
ness and movement. Pottery work-
shop led by three teachers. April 11,
\$15. Energy/psychic massage, April 11,
\$15. 272-7330 or 436-1355.

GREEK AND BALKAN dance class
for everyone at La Jolla Recreation
Center, Mondays, 7:30 to 9:30 p.m.
\$125. Datsun, pickup, tailgate, \$10.
Call 286-0402, 4:30 p.m. to 6 p.m.

CUTE, FRIENDLY Cocke-Pekinese
mix. Four years old. Housebroken,
puppy love, very friendly and dis-
temper shies. Free. 274-2039.

LOST GREY WHITE and tan kitten,
never sprayed, with brown face col-
or. Near 4 and 16th, Del Mar, 199-
5616, 755-7338 please.

SPRING WATCHDOGS and friends.
Puppies need good home. Chesapeake
Bay Retriever and German Shepherd
puppies. Call 286-0402 or 432-7500, exten-
sion 364.

MAX, FRISKY Young Shepherd/
Border collie mix. Meet young female
dog for affection. Call 286-6593.

WANT TO distribute for 1971 VW
Van. 224-1605, after 7 p.m.

MAG WHEELS, four U.S. in excellent
condition. Four-wheel drive. Excellent
VW owners. Only \$800. 273-4556, after
5 p.m.

1965 RENAULT R-10, automatic.
Clean, but needs polish. 35,000 origi-
nal miles, over 30 miles per gallon. Best
offer, \$400. 286-0402.

IN-DAASH AM/FM eight-track stereo.
Selling car and can't use. Bought for
\$400. You can get it for \$65. Robert,
755-7398, after 6.

1964 TRUMPH TR-4, super shape,
new tires, interior, shocks, \$1850.
Offer, 453-4369, keep calling.

DATSUN PICK-UP camper cabover-
top. Sky, skylight, giant windows, custom
boot to cab, extra 20-gallon gas tank.
See to believe. David, 468-8474.

1968 VW Westphalia camper. Rebuilt
engine, good tires, awning, stove, sink,
electric refrigerator, extra cabinets.
Call 286-0402.

CLASSIC 1964 Dodge pick-up, main-
tained well, with camper shell. Power-
ful Chrysler engine, automatic trans-
mission. This truck is a real find. Call
mechanical condition. 200, 270-
7620. 270-7620.

1974 JENSEN-HEALEY four-speed,
roll bar, electronic ignition, make,
model, year, 1974. 299-9994.

COMPLETE, rear and for 1973 MG.
Offer. Also fits 1971 or 1972 (2)
ET mag and tires. 200, 270-7620.

1965 CHEVY half-ton pickup, re-
built 235 engine, runs strong, sound
body, good tires. \$875. 286-0402.

1967 TOYOTA Corolla, automatic,
four-door, two new tires, good body,
clean, good tires. \$1800. New free price.
\$500. 286-0402.

1969 VOLVO 1425, two-door, AM/
FM, 1600 cc engine, 12,000 miles.
Call for price. 286-0402.

DUNE BUGGY with trailer, both 1976
rebuild. 1200 cc engine, 12,000 miles.
Call for price. 286-0402.

1969 VOLVO 1425, two-door, AM/
FM, 1600 cc engine, 12,000 miles.
Call for price. 286-0402.

1965 VOLKSWAGEN, good running
condition, new tires, \$450 or 440-2361.

1965 FORD, less than 36,000 miles.
Excellent running condition. New
steel-belted radials. All offers con-
sidered. 286-0402.

1967 TRUMPH 2000 sedan, 6099.
Wood trim, four-speed, six-cylinder,
1600 cc engine, 12,000 miles. Good
tires and brakes. Make offer. 463-
0551.

1970 MAVERICK, automatic, six-cyl-
inder, 1500 cc engine, 12,000 miles.
Call for price. 286-0402.

WANT UTILITY trailer suitable for
traveling across country. About 488
sq. ft. up to 575 cubic ft. Ben, 287-1738,
evening. 276-3414, extension 36.

1965 DODGE half-ton pickup, new
brakes and shocks, V-8, four-speed,
heavy-duty suspension, two auxiliary
tanks, steel certified, 1977 regis-
tration. \$1200. 271-2610-08.

ARE YOU stuck with a VW that
won't run? Call me and I'll be glad to
help. For any VW considered, 287-
1738, evening. 276-3414, extension 36.

1968 CHRYSLER Town and Country
station wagon. Loaded, excellent
condition. 464-8104.

1964 VOLVO 122S, four-speed, four-
door with new brakes and shocks. Very
good condition, dependable and econ-
omical. Make offer. 286-0402.

1966 CHEVY Van, fully carpeted,
with built-in bus, trailer hitch, six-
cylinder, three-point, 30 mile per
gallon. Asking \$1195 or best offer. 284-1223.

1973 DATSUN 610, air conditioned,
20,000 miles. \$200. Needs minor
body work, runs excellent. 284-1223.

1973 TOYOTA Land Cruiser. Recently
rebuilt engine, new tires, 12,000 miles.
FM radio, high, auxiliary tank, hard-
top, four-wheel drive. Must sell. 286-
3767.

1970 FORD Van, 49,000 miles, six-
cylinder, automatic, custom interior,
12,000 miles. \$200. Needs minor
body work, runs excellent. 284-1223.

1962 COMET WAGON, four-door, V-8
automatic, new valves, roof rack, radio,
heater, door, rear window. \$450. 100
miles. 286-5924, 286-7895, 286-9578,
home.

1971 EL CAMINO 300, three-speed
automatic, power steering, AM/FM,
shocks. Make a good car. \$1000.
1900. 271-46102, evening.

1969 DODGE Polara, 318 engine,
four-cylinder, four-door, automatic,
power steering, heavy-duty springs.
Call 286-0402.

1965 VW Squeaback, standard trans-
mission, rebuilt engine, good con-
dition. \$850. 286-0402.

1973 VW BUS, 42,000 on Porsche
engine, extra, including no side
panels, double bed, 12,000 miles. Best
offer. 462-6843.

1972 DATSUN two-door, 510 auto-
matic, Air conditioning. Rebuilt en-
gine. Excellent. Must sell. 811, 433-
5639. 286-0402.

1968 FIAT, model 850, excellent me-
chanically, new engine, 24 miles per
gallon. Seven four doors. New brakes
and two tires. Have all maintenance re-
cords. \$650 or best offer. 272-0177, evening.

1963 GMC CAMPER, 305 V-6, big,
rugged, reliable, four-speed, stove
oven, furnace, water, walk through
door. \$1800. 286-0402.

1964 JEEP 230 cubic inch, overhead
cam, 6.75, 000 miles, with bell housing.
\$200. 489-7605.

1972 DATSUN two-door, 510 auto-
matic, Air conditioning. Rebuilt en-
gine. Excellent. Must sell. 811, 433-
5639. 286-0402.

1968 FIAT, model 850, excellent me-
chanically, new engine, 24 miles per
gallon. Seven four doors. New brakes
and two tires. Have all maintenance re-
cords. \$650 or best offer. 272-0177, evening.

1963 GMC CAMPER, 305 V-6, big,
rugged, reliable, four-speed, stove

TANDBERG TCD-311 cassette deck, one month old. Cost \$500, will sell \$400. 287-1877.

COMPLETE LATIN percussion outfit. Four brass timbales with stands, cymbals with stands, large assortment of bells and noisemakers. Will sell complete only. \$400 or offer. 297-8169.

FENDER MUSIC-MASTER bass set. Includes bass guitar, bass amplifier and hard shell carry case. Light blue color. Brand new. Excellent condition. \$350. 459-8611.

THE DISCRIMINATING listener requires accuracy, precision and dependability. A Marantz 2245 receiver and two Infinity Column speakers. Super excellent condition. Dava. 224-2246.

GIBSON GUITAR ES-125, 26 years old, grover keys, very good condition. 14th case. \$400 or best offer. 463-1724.

BASSIST WANTED to play mostly non-top 40, mostly mellow rock, some original. Karen. 222-3533, after 5, or Steve. 291-5425.

STEREO EQUIPMENT: Sennal 5000A receiver, \$225. Tec 40106 reel-to-reel, \$250. Thoren turntable, \$125. Advent speaker, \$100. Sennal AL25A amplifier, \$100. 291-8231, weekdays.

APOLLO 800 speakers. One month old. Everybody knows these are not exactly state-of-the-art, but what do you want for \$35 apiece? 224-4839.

INFINITY MONITORS/Dynaco stereo 120-P44. All in perfect working order. \$1000 delivers, or will separate. Lowell. 223-0160.

AUDIO RESEARCH DUAL 76-N. I invite you to come hear what a \$1300 high definition tube amplifier sounds like. Four months old. 224-4689, mornings.

WANT EXPERIENCED keyboard man with keyboard and good vocal ability to work with serious guitarist and drummer. Good work available. 469-4497 or 297-2407.

HARMON KARDON FM-phono compact stereo with acoustic-suspension speakers. Was \$350 new, asking \$150. Larry. 299-5909.

SELLING TWO large stereo speakers, excellent condition. Excellent cabinet. \$90 for the pair. Steve. 272-1892, mornings, evenings, or leave message.

SAE 10 band equalizer. A must for recording versatility/proper speaker response in any room. Extremely low distortion. Min. condition. Asking \$300. Lowell. 223-0160.

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

ATTENTION Mother of Zechariah Davis: If you would like the \$x10 copy of the photo of your son that appeared in the Daily Aztec last semester, just send a self-addressed 9x12 manila envelope, with 36 cents postage on it to: 3529 N. Ariana Drive, San Diego, 92111.

FROM HIGH atop the Empire State Building: "King Kong" 121 cm. tall. \$24.95. Meet him at The Apple Corps, 719 Pacific Beach Drive.

ALL OUR LIVES, past and present, there are three for togetherness, happiness, joy, learning, sharing, love, singing, caring, laughing, dancing. That's life! Mop-Pop.

O GREATEST SNUGLER: When the orange pumpkin turns into a coach again, shall we ride to the mountains in the sky? Snuggles.

SWEET SIXTEEN: I'm interested. Sounds great, hope to see you soon. Never had a chance to write you, but will try. Play requests? Mr. Outdoors.

KISS HAS TALENT, contrary to reviews, musicians, or other opinions. Any outdoors before we see you? Kiss material is better than Long Live Kiss. Argument at 468-1339.

BERNARD: You sound like a good possibility for our cooperative house. We're cute and I'm mature. Peg. 222-2962, 722-1253.

EAGLE: Our bay walk, a year ago, sure has started something beautiful. Thank you for drying my curls. Your Wren loves you!

BLESSED ARE long, tall, redheads, especially those with female children who live next to canyons and know who I am.

WE CAN BE sure that we are in God only when the one who claims to be living in him is living the same kind of life as Christ lived. 1 John 2:5-6.

A TOP is a top until it changes its identity, and then it is not a top, but the one identity which it assumes. Juan Bowler.

DEAR PAPA: I realize now the pain I've caused. I'm sorry. Thank you for 3 1/2 years of beautiful memories. Have a good life. Crazy Lady.

IS THERE SOMEONE with the knowledge of astrological natal charting? I am curious blue. Morning sky Gemini. Daphne. 442-1376, 440-1515.

MARCIE: THE PSA stewardess who called me two weeks ago. Where are you? The apartment is taken, but the house in Alpine sounds great. Ken. 222-1849.

We give you something Converse, Keds and Adidas don't.

The Endorsement of the Amateur Athletic Union of the United States

<p>RUN 'N' GUN made for competitive running and bicycling for men, women, and kids. Regularly \$11.95.</p>  <p>SALE \$5.95</p>	<p>IMPALA Padded collar and tongue, cushioned arch, jogger sole, suede leather upper. For men & women. Regularly \$18.95.</p>  <p>SALE \$15.95</p>	<p>STROKE For men and women. Terry sock lining, padded tongue, padded collar, leather upper, molded cushioned arch insole. Regularly \$22.95.</p>  <p>SALE \$19.95</p>
<p>BOOGIE 1" foam rubber sole, adjustable surgical tubing. "LIKE WALKING ON MUD" ONLY \$6.95</p> 	<p>FULL SWEEP Padded collar and tongue, draft back, nylon upper, jogger sole, leather trim, cushioned arch insole. Regularly \$17.95. SALE \$15.95</p> 	

OFFER EXPIRES APRIL 15

ROBNOR'S Athletic & Casual Footwear for the Entire Family
5649 La Jolla Blvd. (Bird Rock Area) 454-9255 9:30-5:30 Daily, 12-5 Sunday

WILL THE MATH brain from USKO please stand up? Come on, I am talking about you, little beagle cousin.

C.S. AND NICOLE: Enough already! Give me those tests, or I'll have the little pees turn all your pills to aspirin. Jini May.

TWIN: HELP me. Solanne. AS IT is written, so shall it be! The Pay Dirs shall become the dominion lords of the earth. Wasco 40-18.

BICENTENNIAL CELEBRATION of what? We lost our freedom long ago. 297-3261.

REINCARNATION: Somewhere along the way I forgot to forget my forgotten Remembrance.

HARSHLY DEALT with, He, servant of Yahweh, bore it humbly. He never earned his mouth, like a lamb that is led to the slaughter-house. Isaiah 53:7.

EAT ALL YOU WANT and still lose weight, using a positive approach towards yourself, your body and life. Money, back questions. For information call Marjo. 298-3531.

IF I EVER saw you, I didn't catch your name, but it never really mattered, I will always feel the same. F.M. M.M.M.

UNUSUALLY CURIOUS has received only five responses to request those Thursdays ago (who reads personae?). Come on kids, open up a little! Write: 4654 Campanile Drive, San Diego, 92115.

HELLO WE are being held against our wills at Federal Jail, downtown. Need some help. Write: John Felton 7143, 808 Olive St., San Diego, 92101.

TO THE SAN Diego Marlinettes Club: Wish to join your organization. List 469-1626, evenings, leave phone number.

THE WOOL FROM a black mammoth would be just as warm. Leta Laga.

THOSE GUYS putting ads in to meet women? No class. One went to Wall Street and picked up a girl. By the hair. The Ad Frac.

VAL, I HEREBY acknowledge your honorary promotion of Princess Pay Dirs. Sadies unite. I love you. I really do! Grand Puba.

DUNSA is offering a correspondence course for aspiring musician! Enroll now and learn to play harmonica the Bob Dylan way—Blowin' in the Wind.

DIAMONDS are forever, unlike men, who promptly leave. They linger glittering upon one's finger, so must be worth a grave. Diamonds are Forever, Tiffany Case.

SKI: YOU'RE the greatest. Who could ask for a better boy? You sure know how to take care of us girls. Love, Lisa, Linda, Paula, Chris.

CHARLIE D.: Loving you makes all else seem insignificant. You have brought fulfillment and satisfaction into my life and made it exciting. Paula.

OLY: THERE are things in life that cannot be improved. You are one of them. Tim.

ACROBAT, AT leisure, but still limber, considers putting new act together when experienced female trapeze artist bounces into view. Demonstration/interview, ring Limbarashes. 296-4766.

HAPPY BIRTHDAY, Ricky! Love to my Aunt Argus from your Scorpio Biren. April 5. See you. Love, Loulou.

MISS VICKY of Maple Street: Joe no good for you. Find yourself a real confidant. Love, the boys at the gym. The PEN is mightier than the pencil. Pegus.

STEPHEN GARNER, where are you by National City? Miss you since you were last here. Like to see you again. Call me. Truly. 262-2840.

HAPPY, HAPPY, HAPPY birthday Paul. SOMEDAY THEY'LL come crawling back, begging our forgiveness for everything they did. I still believe in the Tooth Fairy, too!—Quotations from Chairman Fred.

DAVILING. TAKE ME with you wherever you roam. Your Yag is big enough for two, yes? Rowdy Ranch.

DANLE: HAVE you, by any chance, considered my offer? You can come home. Sota.

IRISH, CHILDLIKE, warm, together, manly, giggly, and loved describe the way you make me feel. With class, I am alive. Thank you for being U. Bertha.

DR. JINI MAY: You are four weeks delinquent with test records, section 429. Please forward, Medical Services, Galactic Republic. P.S. Snap on it!

SANDY, THE POLISH prince: My life is empty without you. Please come down for Easter and bring those lovable lil' beggars with you. Paula.

SANCHEZ-HOWELL: Thanks for being my partner. Love, Howell Sanchez.

DEAR DUNSA: I've decided that a more normal(ized) life requires a change to a more normal number. Consider me now: Dunsa 98.6. (Formerly SORT-11).

KATE K.: It was almost and almost a year ago. From the Light to Oz to wherever I care. Reply in Reader. Edgar A.

JOE, WITH THE yellow cowboys: Get over yourself and give up running Vicky's life. Who do you think you are? The boys at the gym.

DEAR NUMBER ONE: I am glad I haven't lost contact with you. The dance goes on, peacefully. Wish you were here. Love, Michael.

FOXY, FOXY, you're so fine, I'm ready for my ride, anytime. P.S. Hi Lisa! J. Huevo.

LOST FLUTE in green van, while hitchhiking up Park Boulevard on Thursday, March 25. Please call, because flute is sentimental and was on loan to me. Greg. 295-6956.

COLLEEN AND FRIEND: Thanks for Thursday night's ride on Fairmount. Meeting you made running out of gas worth it. Judy.

BILBO BAGGINS: You still hold a color to my rainbow. How about a quick nighthop at MTS soon? Sunshine, Debbie.

KATE K.: Once upon a lunch hour dreary... From the Light to Oz to wherever I need you. Reply in Reader. Edgar A.

WHAT IS A rabbitwoman, anyway? I've heard of a woman who is a rabbit, but is that any relation to a were-bunny? (There bunny!) D-24.

BOSTON BARB: let's smile and be friends. I care in my way and you in yours. It's caring that's important. Right, Chalanzo? I Wonder Who? STAR NEVER thanked me for getting it started in tandem. Queen Elizabeth never thanked me for making her famous either. Quotations from Chairman Fred.

DONN, DID I offend you in some way or was I spoken against by another? If our paths meet, we can be friends again. Rainbows.

KCR RADIO: Maybe people would listen if your range exceeded one mile. I would have to live in Scripps Cottage to pick up your signal.

WHO IS THE foxy SDSU pool life-guard with straight, dark hair? If I drown on Sunday, will you take those sunglasses off to save me?

ELEPHANT-Gulab Inc. results: Aforementioned and aforesaid leaves of genuine California variety. Evidently the work of an endearing and elaborate elephant of equivocal behavior! Rhinoceros.

SINGLES WORLD CIRCLE is for people who enjoy doing things: Parties, travel, group activities. Now in San Diego, alone. Twenty, D-tails and coffee. 275-1775, 275-1812.

THANK YOU, Ellen Browning Scripps for what?

HAPPY BIRTHDAY, Flash sweetie. Love, Muff.

LOOKING FOR a bookstore instead of a supermarket? The Book Mart, 4077 Kensington, Kensington, 280-3091, offers quiet, personalized, complete service. Come spend an afternoon.

DONNA! THANK you for your interest. Yes, I am curious to see what the Reader's Digest has for me to offer. Please call 453-8215.

CONSIDERING the bloodshed and injury about, and by "God's children," maybe that is why forgiveness seems non-existent, or illusory, at best. Regarding 1 John 3:1.

CORRECTION: One is two three is one again. The cloud that bears not a bigger, if he be found worthy, chews bubble gum.

MY SWEET COYOTE: I love you very much. Love and kisses to my little bunny. You are my guiding light. I will love you forever.

BROTHER TO A prince and fellow to a beggar, if he be found worthy, Maxims of Private Mulvaney.

NEED SOMEONE to talk to? Ocean Beach hotline has experienced counselors available weekdays afternoons and evenings until 9 p.m. For immediate counseling and/or referrals, 225-1243.

SEPHIADEX KING: Interested in kicking out one particular dog from Del Mar home and moving it together? Hot and cold has terminated its existence. Snivy.

EVIL NEEDS you, Tulip. He's lonely for you. He needs your warm and tender affection, so let Evil skip through your world of life.

LOOKING FOR unaffiliated Thelmites and students of Magic? Send personal information to: Stephen B. P.O. Box 16103, San Diego, 92116.

DEAR JEFF: I love you...a real bonus. May our stis cross forever. Love, Carole.

COLONEL F.: HAPPY Belated 21st! I'm just now returning from stereo-sphere that happened Saturday, 20th. Hunter.

HUTCH: MISSED you at the bust. Are you sure that you don't have the \$1 mil? If you did, you wouldn't have to close. Starsk.

DUA: The National Forestry Organization is planting a 500-year-old Sequoia in my living room, midnight, April 10. Please attend. Pink Tree.

CHARBERGER: OUR home will marvel at our union, as I do now. Firebreast, toast, wine, words, many years. Death to the oppressor. Sanctus, sanctus, Bilbo.

STARSKY: THE Green Gnomes are teaching Watchtowers to attack. My cave, April 10, midnight. We can't do it without you. Please attend. Granite.

HAPPY 25TH BIRTHDAY, Bob! How does it feel to be a quarter of a century old? But I still love you. Patti.

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 who 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