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SAN DIEGO'S WEEKLY

SAN DIEGO

WRESTLING

LOCAL PROMOTER
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College Grad Grapples
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Photograph by Morgan Shannon

Jim Mullin

In San Diego, Los Angeles, and Bakersfield, while Elvis Presley was racking and rolling and foam due swayed inside customized Chevys, when there were sock hops and kids went steady, there was also Gorgeous George, Mister Moto, The Destroyer, and Tricky Ricky Star. For thousands they were as familiar as Dobie Gillis and Sugar Pops. They were athletes, and they were actors. And they came into countless homes each week along with locker-room interviews, grudge matches, screaming car salesmen, mysterious death grips, and unpredictable ring-side mobs, politely known as fans. It was the Golden Age of professional wrestling, and

Gorgeous George had the curly blond locks, bank account, and boundless ego to prove it. Wrestling as very lucrative entertainment had found a home on television. But the superstars of televised wrestling seem to have disappeared. Overexposure and increasingly expensive air time helped to sour the milk and honey. These former superstars may be lawking used cars themselves now, or working in the booking end of the business. They aren't in the ring, under the lights, anymore. It is, by and large, a young man's sport anyway. Televised wrestling came to an end in San Diego last fall when KXTV cancelled its Saturday re-

runs of fights which originated in an old downtown arena, The San Diego Coliseum at 15th and E Streets was built in 1924 as a showcase for boxing. It has had plenty of ups and downs, and wrestling was added to the bill in an effort to boost sagging profits. It didn't. These days the building shows its age-peeling paint, a pane of glass missing here and there. The wooden bleachers and bare light-bulbs inside are clearly from another era. A faint odor of sweat seems to hang perpetually in the air. Despite appearances, the building is not a dusty museum piece. It manages just a spark of life each Tuesday night. Veteran promoter Mickey Dav-

ies, who has had the wrestling concession here for three years, recently threw in the towel. He lost over \$30,000 last year alone. Skyrocketing television costs have ended the broadcasts, and without the advertising it's impossible to attract profitable crowds. So, the lease has passed to a Los Angeles promoter, Michael LaBell, who hopes to revive the declining attendance. As it is, the crowds are smaller, and the ticket prices higher. But the faithful will be there, Tuesdays, when the bell rings in another frantic night of professional wrestling.

Chato Guerrero sits in the bleachers talking about this strange way of life. At 27 he is an immensely popular wrestler and admits to being a freak of sorts in a profession full of odd characters. For one thing, he's a college graduate. For another, he knows how to wrestle Olympic-style, having attended the University of Texas, El Paso, on an athletic scholarship. A steady stream of young fans passes him by. "You kill him tonight, huh Chato?"

Enjoying the attention, he doesn't seem to fit the role. He's thoughtful, articulate, relaxed, almost gentle. In the ring in two hours, he'll be a terror. He was born in Mexico City, the son of a coach, traveled and highly paid professional wrestler, Gory Guerrero. The family moved to Juarez in 1963, and the elder Guerrero began to phase out his wrestling dates and concentrated on promoting, coaching young Chato at the same time. The practice paid off when the University across the Rio Grande offered him a chance at college.

A program is thrust under his nose by a little fan whose beaming father stands nearby. Chato takes a pen and scribbles his autograph for the youngster, who forgets to thank him. He's poised and confident, and likes to count his blessings.

"Seventy percent of the wrestlers are uneducated. I've got an advantage. Also, I'm bilingual and that helps. The others would rather wrestle than get out with a pick and shovel. I don't blame them."

After college he coached high school wrestling in El Paso for three years, producing a squad of champions. On weekends he'd slip out and climb into the ring to earn some extra money and learn the trade. Last year, when he decided to forgo teaching and pursue professional wrestling, his father, three times a world champion, had some advice.

"He told me, 'Forget completely everything you know about wrestling.' It's nothing like Olympic-style. You've got to know how to fall and roll, how to play the ropes. My father broke three ribs a couple of years ago when the ropes got him the wrong way." He has done a good job of forgetting, for in less than a year he's developed a huge following in Cal-

ifornia. His booking agency in Hollywood gives him a handsome percentage of the gate receipts and as many matches as he wants. The California circuit pays him well now, but he realizes that sooner or later the fans will tire of him and he'll be forced to move on, probably back to Texas.

In the ring his style is unusually straightforward. "Everybody who performs under lights, boxer, actor, has got to have some kind of a show. I give the people my best moves. I'm like a cat. You toss me and I'll always land on my feet. But I don't need a gimmick. Others who don't know how to wrestle can still make over \$30,000 a year for a good show. People pay for a good show."

Besides Chato, Coliseum regulars include such crowd-pleasers as Choi Sun, humble master of Oriental martial arts. There's also Hiroshima Joe, Sir Oliver Humperdink, and The Infernos. Often there will be a travelling star like East Coast champ, Bruno Sammartino, or former San Diego Charger, Ernie Ladd. Less frequently, but with appropriate fanfare, there will be midgets, women, and once or twice a year, Andre the Great Giant ("the eighth wonder of the world"). At seven feet, five inches and 400 pounds, Andre makes relatively quick work of hapless challengers, and is guaranteed to pack the house.

They gather, these large men in tight pants, under the glare of overhead lights and ply their unusual trade to the roars of supremely loyal fans. In fact, wrestling's equation would not be complete without the antics and enthusiasm of the crowd. Every imaginable group is represented, from infants to spirited grandparents. Among the more uninhibited are the women. It's not uncommon to see a couple of them, wild with rage, storm the ring shouting for blood and justice. There are also the men who pride themselves on sound effects. Wherever you sit, you're bound to be close to one who feels obligated to moan and wheeze with each bone-crunching jab.

If there is one thing common to all these people, it's the predisposition to exercise free speech. And frequently, more than vocal chords are flexed. Although projectiles are severely frowned upon (no cans or bottles permitted inside), a particularly nasty wrestler may elicit a barrage of paper cups and crushed ice. On warm evenings large quantities of beer are sold, and there are occasions when a sporting fan, overcome with both excitement and courage, will attempt to take matters into his own hands. Roving security guards somehow anticipate such events. They'll make their way down to the ring just as the emotional level begins to swing out of control. The overall effect: the continual surges danger-

(continued on page 14)

City Lights

A RISING SON

In what could have passed as a dress rehearsal for the state's Democratic national convention, some 325 voters jammed a Claremont junior high school to pick a date of 10 potential delegates to represent California's "favorite son," Governor Jerry Brown.

Brown's Claremont caucus, which took in voters from the county's 41st Assembly District, was by far the biggest and most contentious of the 24 Democratic party caucuses held Sunday afternoon. Clustered around the stairs an hour before the official start, 59 prospective delegates and their supporters passed out teams of print showing qualifications and loyalties, hoping to run across an uncommitted voter who may have strayed into the caucus.

As one political observer noted, it was the day of "the great white liberals." Many of the hopefuls, like County Supervisor Jim Bates and Assemblyman Bob Wilson, had long and varied political careers; others were making their maiden voyage into politics. But at a glance, they were all educated, white, and far above the poverty level. All the prospective delegates, with the exception of four elderly ladies who accompanied one another to the voting, were young.

Even a mainstay of San Diego radicalism came out in support of the Governor. To Shari Whitehead, a veteran of the anti-war movement and now local campaign co-ordinator for Tom Hayden, Brown is the "only viable candidate" to have surfaced so far. While Hayden has slided away from a formal statement on Brown's candidacy, Ms. Whitehead claimed the two have "much in common."

Questions about the Governor's lack of experience seemed unimportant to the candidates who, for the most part, voiced confidence in this "new breed of politician," who "is at least asking the right questions." But everyone could name an alternate choice (most often Church or Udall), and no one expressed an undying resolve to stand behind young Brown should his initial popularity wane by July. "The objective," confided one young woman, "is to get to New York this summer. And to a lot of us Jerry Brown looks like the best bet." Only five of the top ten vote getters have even a small chance of attending the Madison Square Garden convention this July. The number of delegates a candidate may send depends on his percentage of the vote in the June's primary.

By 1:30 p.m. the process of matching voters with their numbered ballots had begun, and Assemblyman Wilson and Supervisor Bates conferred at the podium in hopes of speeding up the schedule. Bates then moved out to the lobby to preside over a crowd of voters who looked as organized as a grade school lunch line ("Where is my blue card?" "Do I have to file this one now?" "When do we get to vote?"). Hopkings on a nearby table, Bates surveyed the scene, pronounced judgment ("Now what we have here is chaos"), and asked every-



Assemblyman Bob Wilson, Supervisor Jim Bates



Wallace Delegates—41st Congressional District

one to file inside so the meeting could be convened. Rejoicing Wilson at the podium he laid out the ground rules and got the candidates started on their one minute nominating speeches. It was 1:30 p.m. by the time ballots were cast.

Governor Brown, who landed State Senator James Mills, Assemblyman Wadie P. Deddeh, City Councilman Leon Williams, and lawyer Lynn Schenk as prospective delegates in the 42nd and 43rd District caucuses, had a number of political notables finish high up in the 41st. Besides Wilson and Whitehead, the top ten finishers included local Democratic organizer Dorothy

Oberle, Democratic congressional front-runner King Golden, City Councilman Floyd Morrow, and union leader John Irving. There were few surprises in the balloting, though Supervisor Bates was somewhat taken aback by his weak ninth place finish. "I had thought I'd do better," Bates confided. "But I spent most of my time getting the caucus together."

— Paul Krueger

... AND A FALLING STAR

While confusion and crowds pervaded Brown's Claremont

caucus, the 41st District's caucus for Wallace delegates, held at Great Western Savings on Lake Murray Boulevard, was orderly and small. Five people met in their delegate candidates.

Robert Stokely opened the meeting. A statistician and engineer, Stokely has been an active Wallace supporter since 1968. He was chosen to chair the meeting because nobody else wanted to do so. The group quietly listened as he read the caucus rules, including restrictions on delegate campaigning. But it didn't really matter, no one brought campaign posters or had even prepared speeches. None of them, it turned out, had ever been to a delegate caucus before.

Maurice Bays had a bit more political experience than the others. He had been the San Diego County Coordinator for Wallace delegates, choosing 40 candidates from a list of 2000 Wallace supporters. But when he finished that, he quit; it had been too much work.

Daisy Hollingshead, an elderly woman, asked Bays how she was chosen as a candidate, as she had been surprised to receive his phone call. "You must have made a campaign contribution," he explained. Kelly Brown, a southern-born attorney, joked, "You're the token woman." "Oh, but I'm no woman's libber!" Hollingshead retorted. "I'm happy with things just the way they are."

"Behind every successful man is a woman," said Stokely. "Yes," added Brown, "Far behind."

Brown talked seriously about the kind of people future delegates will be, thanks to Watergate. "They'll be 19-year-old Negro female college student yuppies who smoke marijuana and are on food stamps," he continued. "The McGovern delegates—they weren't told they could get up and go to the washroom and I hate to say this, but they went to the washroom in their seats."

The group spent most of their meeting time sitting around talking in an official recess, waiting for more voters and a person who was monitoring all the Wallace caucuses to arrive. After 1½ hours, no one else had shown up,

so they decided to resume the meeting. Each candidate was allowed, according to the rules, one minute for a campaign speech. Hollingshead stated she has lived in the same house for 43 years and has never missed an election. Bays continued on his former delegate coordinator experience. Stokely expressed concerns about government controlling the minds of children; he feels Wallace is the one candidate who will give power back to the people. Brown said that the American middle class feeds the whole world, brings law and order to the whole world, and sanitizes the whole world, and Wallace will give credit to the middle class. Jack White, a retired businessman now serving on the Ocean Beach Town Council, said that everyone else in government hates Wallace so much that he's got to like him.

Ballots were cast, and Stokely counted the results, double-checked by Hollingshead. Everybody won.

"This is sort of like a Russian election," remarked Brown. "There aren't any alternatives."

— Judith Lin

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Ernie Shonkles

Energy. It's in short supply and that supply is dwindling. Our reserves of fossil fuels are diminishing and worrying a lot of people in the process. The news paper headlines about heating bills read like the headlines of a couple years ago about meat prices. With those thoughts in mind, I decided to take a serious look at alternative energy sources for my home heating needs. And, of all of the alternative home energy sources, the solar collectors, storage tanks, and distribution system seemed to be the one alternative which might best be integrated into my seven-year-old tract house.

The paperback books, research papers, and pictures of backyard solar gadgets are quite persuasive. Especially if you want to believe in the here and now of solar energy for the average consumer. When I noticed in one of the handiest of the paperback books on alternative power sources, *The Mother Earth News Handbook of Homebased Power* (Bantam paperback, \$1.95), that the sun latitudes 1½ million trillion horsepower hours of solar energy on our planet annually, I thought to myself that it's about time I harnessed some of that free energy for my own use. So I took the usual route whenever I plan to make a purchase. I called on salesmen and did a little comparison shopping.

Comparison shopping for solar heating units is fairly easy in San Diego County. There are only fifteen distributors listed in the yellow pages. I called all of the local telephone numbers.

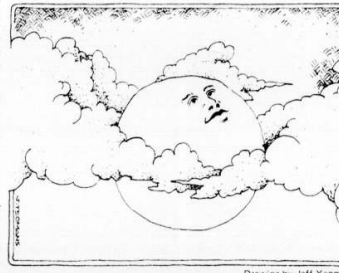
A couple of firms eliminated themselves when they didn't return the messages I'd left with their automatic answering services.

One La Jolla company is now researching a "totally new concept" which will permit the homeowner to install a solar unit by himself, with "just a little help" from a plumber for the connection of some of the fittings and collecting pipes. The very pleasant receptionist reassuringly took my name and address and told me that she'd mail me the literature on their new product, the "totally new concept," once it becomes available on the market in the next few months.

One solar energy sales distributor I contacted told me that

The Pie in the Sky

Illuminating information about solar heating



Drawing by Jeff Yeomans

I'd have to mail in the blueprints of my house and to please make notes on my blueprints citing the insulation and the number of windows and doorways in my home. He then promised to look over all my houseplans and give me a "precise estimate" within three days.

"Precise estimate?" Talk about your soft sell. I was forming the impression that I'd have to beg to get any information out of the solar energy people. Finally, I got a couple of straight answers. I know it's a big assumption to claim you're getting straight answers from commission salesmen. But here were people living on their ability to sell their product to me, and who knew me only as a potential customer, and they were telling me not to buy their solar heating product.

This counsel came from the older and more established of the heating companies, ones that had been in the home heating business for years selling both gas and electric heating units. These companies appeared to be quite reluctant to sell their solar heating units. In fact, their sales representatives were able to rattle off

the "perennial" state of regulation. In addition, they wouldn't be able to get my money back if the solar equipment sold to me didn't work properly, or if the collector system damaged my roof. One building inspector pointed out that the roofs on tract homes are built to meet the minimal stress, and whenever the homeowner adds something, essentially he's on his own.

The purchase of a multi-ton and dollar solar heating unit is strictly a deal between the solar energy company and the consumer. Many of the smaller firms sell prototype solar energy units (usually labelled "patent pending"), which means that each individual house's system will have to be adjusted, or remade, to fit into the existing heating system. By buying a prototype without securing a portion of the inventor's copyright, buyers have, in effect, financed the invention with all the subsequent risks involved in any new model, but without any profit sharing benefits for having advanced the inventor's capital. The solar inventor gets his profit by selling to the consumer; his experiments are subsidized by the buyers since the prototype is installed on the customer's roof; and the inventor retains complete control of his invention.

Several of the eager salesmen from the small solar energy companies assured me that their units would be between 80% and 90% efficient in my home. Yet, when I asked about performance warranties to guarantee that 80% to 90% promise, the salesmen became nervous and usually stated that "too many" factors determine solar efficiency and that performance warranties couldn't be given. Actually, one enthusiastic new-year experiment now being conducted by SDG&E on a new home in Spring Valley involves a \$17,000 solar heating and cooling system which, hopefully, will achieve a 70% to 80% fuel bill savings. Exactly how some of these small solar energy companies could deliver a more efficient system at a lot less cost than the SDG&E experiment is beyond me. I rather suspect it's beyond the solar companies as well.

Naturally, every company has had its own series of tests done on its system. Again, performance warranties are not given, so the test results are simply a part of

the sales campaign. SDG&E is about to give efficiency rates, but indicated that such a study, now being continued and will deal with many of the mass-marketed solar units. Unfortunately, according to the SDG&E spokesman, those independent results are still unavailable to the public.

In San Diego an alternative heating system's effectiveness would be limited to about four months of the year (December-March). Now, during those months, when it's the coldest is also when the chance for rain or clouds during the day will be the greatest. The optimal time span for solar collection is from 10 a.m. to 5 p.m., so if it's cloudy during those hours for a couple of days, the old gas or electric heater will still have to be on at night. I presently installed heater, the one I wanted to replace, would have to remain connected, which would mean a continual SDG&E bill for minimal heating despite the solar heating unit. The solar collection tank will hold about three days' worth of heat, so, after about three days the SDG&E system would be on full blast. It would then take a couple of days' sunshine to build that storage tank back up to maximum effectiveness. After a lengthy period of cloudy weather,

All of the solar collectors actively marketed in San Diego are dependent on a system of water-filled trays and pipes placed on the sunny side of a roof. I'd heard of solar collectors freezing and bursting through brief periods of morning frost. This last January and February seemed especially cold, so I asked some of the salesmen about the danger of such damage from freezing. Most of them assured me that there is a gadget, a sensor differential temperature control installed on their unit, which would protect the collecting mechanism in case of freezing temperatures. The salesmen assured me that frost damage would happen to their collectors, that their thermostat switch box gadgets would alert the necessary pumps and the solar collectors would be drained automatically. The rumors I'd heard about bursting water-filled collectors always seemed to be problems found in someone else's collector system. In fact, the "rumors" came from the seemingly more responsible solar heating salesmen when they were trying to talk me out of buying a solar heating unit.

Another item to consider before purchasing a solar heating unit is whether or not the home is properly insulated in the first place. As it happens, my home is well insulated, if it weren't, the salesmen said I'd really have to have that done first. SDG&E says that homeowners will actually save 30% on their present heating system if ceiling insulation is installed. I can attest to that. My fuel bill this past winter was easily 30% less than that of last year, despite inflation and those infamous rate hikes, thanks to good ceiling insulation, plus careful monitoring of the thermostat.

The lowest priced solar heating unit that I could have had installed in my average tract home was \$5,700. Add the highest "precise estimate" was \$8,000. The companies selling the solar energy units won't finance their product, so the bank loan would have to be arranged before delivery and installation. No matter how dissatisfied I might be, the solar energy companies would have received my money and I would own my tank. Eight thousand

(continued on page 3)

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Michael Davidson

Robert Duncan is one of the great readers of his own poetry, allowing for the full value of each vowel and consonant to be heard. And his marginal, commentary interspersed among the poems, illustrates by its digressiveness the same process through which his poems are composed.

Someone after his recent reading at San Diego State commented on how good his chatter is but how "mundane" his poems are in comparison, a comment which reveals a prevalent desire for the poet to perform like a kind of standup comedian. And it projects the equally insidious notion that any evidence of "mind" is somehow at odds with "significant experience." The evidence in Duncan's reading of literary tags, foreign allusions, and private references flatters the complacent reader-listener who wants to be fed, soap-operatic, through every line. And such comments tend to deny the area of play in which ideas interact.

At one point in the reading, Duncan made an important distinction between "mind" as articulate, flexible, responsive and "brain" (as computer), showing how a confusion of the two avoids the crucial physiological aspects of "mind." Duncan's model for the poem has always been an organic form which grows according to an environment, changeable from day to day. The growth of the plant depends on the adaptability of all parts to the unity of the whole and to the ground in which it grows. And Duncan's poetry has a similar flexibility—as though he has thrown himself into the poem to discover what it will reveal. If this is "mind-work," so much the better for "mind," which, until recently, has been relegated to the far corner in favor of the notorious "Stream-of-consciousness."

The reading involved a limited retrospective of Duncan's recent work, beginning with lyrics from the *Roots and Branches* period (1959-63) and continuing into his most recent additions to the *Passages* series. His first "Dante" sonnet is an example of a serious mind at play:

Now there is a Love of which Dante does not speak
unkindly.
This it grieves his heart to think upon men
who last after men and run
his beloved Master, Brunetto, Latin, among them—
Where the roaring waters of hell's rivers
Come, heard as if muted in the distance,
like the hum of bees in the hot sun.

The setting is Dante's Inferno at that level where sodomites and those who have rejected "the goods of the intellect" burn together in unquenchable flames. This intolerable condition is rendered by a stately pattern of broad vowels and reiterated m's and n's. The musical weaving of these sounds creates a seriousness which the scene would seem to deny. When I speak of a mind "at play," I mean the ability of the poet to follow the various tonal groupings and rhymes ("men and run," "Brunetto Latin," "among them," "come," "muted," "hum," "sun") which recreate Dante's grand and painful vision in a new form.

In another sense, Duncan's "mind-play" appears in his long series, *The Passages*. Begun in the early Sixties, these more "open" poems reflect wide-ranging interests, their form changing constantly as if to map the process of composition. His reading of them is often established by a distinct "count" with his hand, beating time to the poem. The broad spaces between lines are given appropriate silent pause.

Willingly, I'll say there's been a sweet marriage
all the time a ring
(if wishing could make it so) a meeting
in mind round the moon
means rain.

("These Past Years")

The sense of renewal present in this affirmation of marriage (along with the poem's delicate rhythm) re-



ROBERT DUNCAN

Organic Poetry

minds one of similar progressions in Shakespeare's *The Tempest*. "I was a sweet marriage, and we prosper well in our return." And like Shakespeare's, Duncan's language is multi-layered: "a ring" reminds us of the "sweetness" in marriage, but it is part of another phrase, "a ring . . . round the moon means rain," indicating that affirmations must be qualified. No marriage is that sweet.

Finally, Duncan read sections from recent work, consisting of long meditations on the Greek philosopher, Empedocles, and the poet, Pindar. Although the Greek material may be foreign to us, the poems based on it reflect a common problem of reading in a language not our own. In the case of the Pindar poem, a fragment is translated complete with the side-tracks, false-starts and slips of the pen which accompany any act of translation. The actual occasion of Pindar's entry into Duncan's life becomes a primary fact of the poem. Pieces of a puzzle are put together in a spirit more reminiscent of detective fiction than of scholarship, and no easy resolution is offered.

Duncan's recent writing, coming now when the poet has achieved real stature in the company of poets, still retains the curiosity and variability with which he began his earlier work.

Often I am permitted to return to a meadow
as if it were a given property of the mind
that certain bounds hold against chaos,

that is a place of first permission.

Drawn by Dick Gregory

overlapped union of what is

(from *Opening of the Field*)

Reading one week later, Joanne Kyger brought to SDSU a work similar in conception to that of Robert Duncan. Her work resembles spiritual autobiography or an artful series of notebook entries, recording a life lived around the world (China, India, Japan, Europe) and more recently centered in Bolinas, California. The daily activities of getting up, walking into town, talking with friends and meditating in the afternoon become primary reference points in her poetry. Everything in nature is charged with potential.

Bird family,
boat going out to sea,
all this
every day.

If one were to use the criterion of "significant experience," her poetry would seem slight, but Kyger treats all experience (including that of the poem) as significant. There are no privileged moments; her language shifts between casual observation and meditation.

But this is clearly an enactment
cut through
I can see all this
and part of an idea too.

The term "enactment" could define the area common to both Duncan and Kyger. Both refuse to "describe," preferring the vulnerable (but more liberating) position of being actors within a drama under construction. This is no doubt disconcerting to those of us used to being given adequate clues ahead of time as to how the proposed edifice will look. And since both poets deal in daily experience, those readers weaned on the poetry of hear-hunting, rapids-running, and Earth-Mother-finding will be disappointed.

One unfortunate aspect of Kyger's reading concerns the fact that, despite her presence in the world of California poetry for over twenty years, she read at San Diego State to an audience of less than fifteen. Kyger was part of the vanguard movement which surrounded Duncan, Jack Spicer, and the "Beat" generation of the Fifties. One might think that her six books, her anthologized work, and her voluminous appearances in magazines would have brought more of an audience. It was reinforcing, however, to find a substantial gathering the following day at 11:00 (a.m.) at Saddleback College, a small junior college in Orange County that consistently provides great poetry and great audiences.

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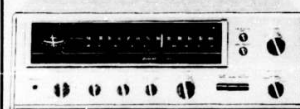
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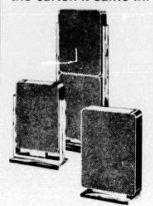
PACIFIC STEREO
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Continued from page 71
 hometown folk school children and America's mothers. Ironically, although this step up for Davis, from TV documentary work to an Academy Award is up to be seen by far fewer people than it would have been on the home screen. 1974
 ****(Ken 4-15)

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, pulled up however to the proportions of a whipping fish story. The plot appears to be dealing with some adventurous chemistry (the hunting party brings together a beach biologist from the Oceanography Institute, a mystical manner out of Melville, and a befuddled hydrophobe uprooted 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 Mammal. Director Steven Spielberg shapes the Peter Benchley book into a cautionary rag at human unpreparedness, and he stirs up considerable amusement around peoples' inadequacy to the threat — their initial hem-haw dubiousness, and ha-ha frivolity, and their eventual holy-cow awe 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.
 ****(Hix)

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 waxes in hospital, the months 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 gibberish — in the plotting (double- and triple-crosses), 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

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Characterizing of his major themes. (Bo, hippies, hang, his head, thumbs under his breath, mouthed to admit that his last name is Jerome.) A couple of the action sequences are given a complicated construction, but mostly Peckinpah's stylistics — slow motion stunts, ping-pong, parallel cutting, have gotten through repetition, to be as mechanical, obligatory, purposeless as Orson Welles's *Wild River* (David Arthur Hill, G. Young, Burt Young 1975).
 ****(Cassio)

Lipstick — In the prosecution of a Catholic school music teacher for the rape of an alluring lipstick model, the defense attorney manages to touch on an interesting question: Can't a woman, groomed for sex appeal, be held culpable for her own rape? That's a question for another movie, however. In this one, the F. Lee Bailey attorney raises the point merely as a clever tactic, and the charming rapist, with a secret taste for bondage and humiliation, is played by a psycho (even the enlightened prosecutor, Anne Bancroft with a Billie Jean King haircut, looks averse at the defendant's experimental music and its title, "Fury's Child," and expects the jury to see this composition as the product of a sick mind.) In its own terms, the only way the movie can turn is to hair-raising. In fact, it turns to pure battery at the climax, as the rapist, aroused again, pursues his previous victim's 13-year-old sister through a maze of unoccupied offices and halls, while her sister, one floor below, swirls in front of fashion photographers in a scarlet spangled dress. The men in the movie are despicable, cowardly, or depraved; but the women are characterized with considerable care and sympathy. Margaux and Mariel Hemingway, real-life sisters, have a warm, appealing relationship, and as a screen personality, Margaux has a slightly shushy voice that humanizes her cover-girl looks. With Chris Sarandon, directed by Lamont Johnson 1976.
 ****(California, Fashion Valley, State)

The Little Prince — Saint-Exupéry's thin children's fantasy turns into, in the vacant Tunisian landscape, an airy Stanley Doren movie musical (lyrics and music by Lerner and Loewe). The book's characters are brought to life in tippy, exciting images. The aviator, on first sight, a flabbergasted artificial shill, is perched in his monoplane rocking and blowing his yellow scarf and toupee. The prince is introduced in a momentous crane shot, and is later seen strolling full-circle around his tiny planet, recalling Fred Astaire's magical climb up the wall, across the ceiling, down the other wall in Doren's ROYAL WEDDING. The snake turns into Bob Fosse, all in black except for the spats and yellow-tinted specks, doing the slinky song-and-dance of a big-city sharper. And the fox becomes a skittish impression by

Gene. Writer, left, seen in a ludicrously pompous hallucination in a wheatfield. Thankfully, the commendable chiding of the world of grown-ups is not accompanied by any congratulations of adolescence, as the little prince, knowing the burdens of life and love, studiously, sadly, Richard Kiley, Steven Warner.
 ****(Ken 4-18 and 19)

Lucky Lady — A menage a trois of prohibition bootleggers around the Mexican border is played cozily, as a contribution to the bosom buddies genre. The strangeness of the set-up is proved no deeper than the dear-me expressions on hotel clerks, real estate agent, etc. The strangest aspect — the inexplicable aspect — is how this particular nasal Bugs Bunnyish female manages to keep these two handsome males wrapped around her little fingers, left and right (Lucky's the word for it). In the role, Lisa Minelli forges another characterization to give hope and inspiration to young women everywhere of queen-se self-esteem and power. All the pieces are on hand for an ornate, gaudy period production, but they are smothered beneath the Revlon hallucination haze of Geoffrey Unsworth's image and the blissful good-time old-time music Gene Hackman, Burt Reynolds, directed by Stanley Doren 1975.
 ****(Parkway 3; Century Twin 2; Solana Beach)

Malizia — Italian black comedy, first San Diego showing. With Laura Antonelli, directed by Salvatore Semperi 1974.
 ****(Fine Arts, 4/17 through 19)

Modern Times — Charlie Chaplin's delayed adjustment to sound moviemaking (only for the purpose of singing his "Smile" ditty) presents a slapstick interpretation of the Expressionist man-machine dreads. Doing this in 1936 is characteristic of Chaplin's foot-dragging throughout his career. A few of the "bits," like the automatic feeding contraption, belong however in *The Best of Charlie Chaplin* anthologies. With Paulette Goddard.
 ****(UCSD, 4/16)

Murder on the Orient Express — A movie mystery with accoutrements of the finest quality (an all-star cast, photography by Geoffrey Unsworth, production design by Tony Walton, title and montage sequences by Richard Williams) and with the soul of a CHARLIE CHAN-ish, grade-B, grindhouse product it comes from an Agatha Christie story, and she knows only one way of playing the detection-and-deduction game, i.e., she cheats shamelessly. There are a fair number of small diversions along the way, with Sean Connery, Anthony Perkins, and Ingrid Bergman contributing generously to the talky screenplay falls on Albert Finney, as Hercule Poirot, whose constipated voice and

(continued on page 10)

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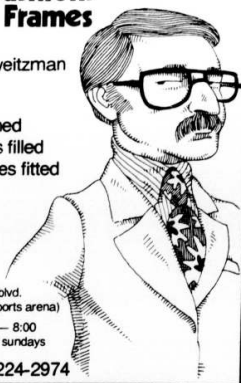
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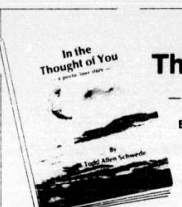
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Local Events

Galleries

INDIAN PORTRAITURE by Don Marco and detailed Americans scenes by Keith featured through April, Humble Artist Gallery, 6301 Center Drive, La Mesa 460-8464.

FOR INSTANTS PART III a performance by Laurie Anderson, an example of performance art using film, recordings and live music as a counterpart to spoken and sung narration. Tuesday, April 20, 7:30 p.m., 1260 Humanities Building, UCSD, 452-2660, and Wednesday, April 21, 8 p.m., Sherwood Hall, La Jolla, 454-0183.

LAWRENCE, LAWRENCE, LAWRENCE an exhibition of jewelry and glass, fiber sculpture and ceramics by Florence, Joyce and Les Lawrence, April 20 through May 8, Triad Gallery, 3701 India Street, 299-6543.

ARTES DE LA TIERRA, an all-ceramic exhibit of regional south-western and Mexican pottery of the 1700s and 1800s from museum collections, showing pre- and post-Spanish influence. Through October 11, San Diego Museum of Man, Balboa Park, 239-7001.

CHINESE PAPER CUTS "Chuang Hua," ancient techniques applied to paper cuts of this century. Through April 29, Fine Arts Gallery, Balboa Park, 232-7931.

ART FACULTY EXHIBIT Through April 27, Bohm Gallery, Palomar College, San Marcos 744-1150 ext. 345.

VISUAL ARTS FACULTY EXHIBITION works by Newton and Helen Harrison, Patricia Patterson, Eleanor and David Antin, Jeanne Tether and others. Through April 23, Mandeville Art Gallery, UCSD 452-2660.

FOUR SAN DIEGO ARTISANS present their works serigraphs, engravings, prints and paintings by Mary Ellen Long, etchings and lithographs by Robert Marriot, ceramic pottery by Ted Saito, woodcut prints by Robert Dice. Through May 12, Designbank 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 Valentim, part of 1500 commissions by Ellen Brown-Scripps and donated to the museum. Through April 19, San Diego Natural History Museum, 232-3821.

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

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

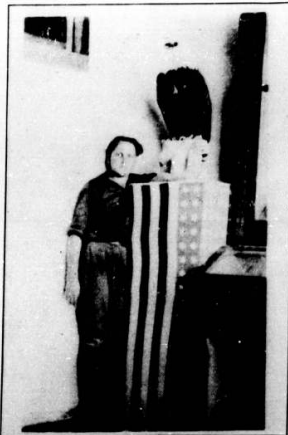
GRAPHICS by Stuart Burton include works in pencil, ink, silverpoint, and combination ink and watercolor. Through April, Cottage Gallery, 2923 San Diego Avenue, Old Town, 222-2656.

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

ENAMELS Invitational showing of works by California enamelists includes wall panels, sculpture, jewelry. Through April 19, Sculpture Gallery, 3030 Fifth Avenue, 298-7000.

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

APPLIED DESIGN ON CLOTH by Kim McConnel, includes re-decorated furniture. Through May 2, La Jolla Museum of Contemporary Art, 454-0183.



EUGENE BUECHSEL, S.J. Rosebud & Pine Ridge Photographs 1922-1942

EUGENE BUECHSEL, S.J. Rosebud and Pine Ridge Photographs, 1922-1942. Sponsored by the Center for Photographic Arts and the Second World Regional Arts Gallery. Wednesday through Sunday, 1 to 5 p.m., through May 2, E.R.A. Gallery, 1535-10 East Valley Parkway, Escondido, 747-9211.

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

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

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

"THE CITY SERIES", an exhibition of bolted and welded aluminum and bronze sculpture by Joseph Nylin. Through April 24, Orr's Gallery, 2272 Fourth Avenue, 234-4756.

BATIKS OF VICTORIAN HOUSES by Letta Kuoppamaki. Tuesday through Friday and Sunday. Through May 16, Villa Montezuma Gallery and Museum, 1925 K Street, 239-2211.

ACRYLICS by Sue Pitak. Through May 14, Unicorn Cinema, La Jolla, 459-4341.

Special Events

EASTER SUNRISE SERVICES: At foot of Serra Cross in Presidio Park, Balboa Park Organ Pavilion, atop Mt. Helix in La Mesa; Cabrillo Monument on Point Loma, 6:30 a.m.; Oceanfront Beach Stadium; Lakeside Frontier Riders' Ring (mounted service); Marina Vista Park, Eighth and Coronado Avenue, Imperial Beach, 7 a.m.; Inspiration Point at Julian; Easter Mountain in Borrego Springs. Sunday, April 18. For more information, San Diego Ecumenical Conference, 232-6385.

TENTH ANNUAL MISSION BAY EASTER EGG HUNT: Children ages 8 and under hunt for 3,500 eggs and prizes hidden in the sand, special area for toddlers. Saturday, April 17, 1 p.m., Quivira Basin, Mission Bay Park, 276-2800.

EASTER FLOWER WALK, a two-hour walking tour led by Helen Witham, associate curator of botany at San Diego Natural History Museum, gives a glimpse of Balboa Park's experimental gardens and greenhouse areas. Saturday, April 17, attendance limited. 232-3821 for reservation.

SAN DIEGO ROSE SHOW: Saturday, April 17, 2 p.m. to 9 p.m., Sunday, April 18, 10 a.m. to 6 p.m., Conference Building, Balboa Park, 234-2800.

HISTORICAL DISPLAY of developments in Criminal Justice, Fine Science, and Aviation Technology in San Diego Natural History Museum, gives a glimpse of Balboa Park's experimental gardens and greenhouse areas. Saturday, April 17, attendance limited. 232-3821 for reservation.

TWO HUNDRED YEARS OF TOYS: Child's play in America from Colonial times to the present, featuring dolls and toys from local collections. Thursday, April 15, San Diego Main Public Library, 236-8600.

OLD TIMEY DANCE: contra, square, and big sets. Every Thursday, 8 p.m., Aztec Center, Council Chambers, SDSU, every Wednesday, 8 p.m., New Gym Conference Room, USD, 454-0938.

SAN DIEGO ALLIED CRAFTSMEN SHOW: All-media craft exhibit of 146 pieces in ceramic, enamel, glass, metal and wood, from furniture to jewelry. Through May 16, Fine Arts Gallery, Balboa Park, 232-7931.

Dance

MARTHA GRAHAM DANCE COMPANY: the dance world's great innovative troupe performs in a five-part program: Martha Graham, in person, lectures briefly on her choreography. Thursday, April 15, 8 p.m., Civic Theatre, 236-6510.

SDSU TENTH ANNUAL FOLK FESTIVAL: U. Utah Phillips, Frankie Armstrong and 85 others; includes free workshops and mini-concerts daily. Tuesday, April 20 through Sunday, April 25; main concert nightly, 8 p.m., except Sunday, April 25, 2 p.m. Tickets required. Aztec Center, SDSU, 286-6047.

FACULTY RECITAL: Barton Cummings, tuba, and Martha Cooper, piano. Tuesday, April 20, 8 p.m., Room 114 Music Building, SDSU, 286-5204.

ROSES FOR EASTER: \$15 delivered anywhere a dozen. Happy Easter.

TECHNICAL FRAMEWORK OF PETROLEUM IN ALASKA, a lecture by Dr. Arthur Grant of U.S. Geological Survey. Wednesday, April 21, 4 p.m., CG-201, SDSU, 286-5204.

LOS ANGELES PHILHARMONIC: Zubin Mehta conducting; guest soloist, Sheila Armstrong, British soprano; program includes Mahler's Fifth Symphony. Strauss' Four Last Songs. Saturday, April 17, 8 p.m., Civic Theatre, 224-2063.

MUSIC THEATRE: described as "an evening of fun for all," includes works by Crumb, Schaeffer, Mayuzumi, directed by Thomas New, featuring Swiss flute virtuoso Bernard Batschelet and 2 pianists, 1 cellist, 1 soprano, 1 alto, 1 ballerina, and 1 mime. Saturday, April 17, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229. Free.

COFFEE CONCERT: La Jolla Civic/University Symphony with Jeff Fekner, contrabass, and youth orchestra winners, Myla Wingard, violin, and Peter Kairoff, piano. Sunday, April 18, 8 p.m., Bishop's School, La Jolla, 452-3229.

ELECTRONIC MUSIC, FILMS AND LASER DEFLECTION SYSTEMS are included in a lecture/demonstration by Ron Pellegrino, author of definitive text for Moog Synthesizers and musical explorer now researching music for plant growth. Monday, April 19, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

COTTAGE CONCERT: violinist Howard Hill and pianist Marjorie Rothfleisch. Monday, April 19, 12 noon and 12:30 p.m., Scripps Cottage, SDSU, 286-5204.

MINI-CONCERT: Marlin Owen, Alice Connolly and Mary Lindholm, cellists, with pianist Jerri Law Owen. Monday, April 19, 12 noon and 12:30 p.m., Grand Salon, Civic Theatre, 459-7361.

POETRY READING: Sherie Williams, Rex Burwell, Cathy Rapp. Friday, April 16, 7:30 p.m., Ocean Beach Elementary-Community School, 4741 Santa Monica Avenue, Ocean Beach.

A DEBATE: NUCLEAR POWER PLANT INITIATIVE, Proposition 13, debated by four experts: sponsored by Third College and UC Extension, Saturday, April 17, 10 a.m., Mandeville Center Auditorium, UCSD, 452-3450.

POETRY READING by Dabra Allread and Clifford Hunt. Saturday, April 17, 11 a.m., James C. Bookshop, 760 Prospect Street, La Jolla.

HOW DO YOU PLAN FOR THE PAST? a lecture on historical preservation by Dr. Larry Ford, SDSU professor of geography. Tuesday, April 20, 3:30 p.m., Scripps Cottage, SDSU, 286-5204.

JUSTICE IN AMERICA is the topic of Leonard Weinglass, attorney for SLA member Emily Harris. Tuesday, April 20, 7:30 p.m., More Hall, USD Law School, 291-6480, ext. 220.

NEW POETRY SERIES: David Antin Performance, Tuesday, April 20, 8 p.m., Aztec Center, SDSU, 286-5443.

A POTPOURRI OF ETHICAL ISSUES: professional ethics, abortion, liberation movements, animal rights, discussed by Terry Machan, author, professor of philosophy and National Fellow of the Hoover Institute. Sponsored by Liberation Alternatives. Tuesday, April 20, 8 p.m., dinner preceding, 7 p.m., Caesar's Restaurant, Mission Valley, 233-3313.

ROLE OF THE CURATOR is the subject of a talk by Dr. Joseph Jaki, ornithologist and museum curator of birds and mammals. Tuesday, April 20, 11:30 a.m., San Diego Natural History Museum, Balboa Park, 234-5912.

TECHNICAL FRAMEWORK OF PETROLEUM IN ALASKA, a lecture by Dr. Arthur Grant of U.S. Geological Survey. Wednesday, April 21, 4 p.m., CG-201, SDSU, 286-5204.

RECONSTRUCTING AMERICAN PHILOSOPHY: a colloquium by Ronald Manheimer, lecturer in philosophy. Wednesday, April 21, 4 p.m., MS-207, SDSU, 286-5204.

THE FBI IN SAN DIEGO, PAST PLOTS AND CURRENT LITIGATION: a panel discussion sponsored by the San Diego Lawyer's Guild. Wednesday, April 21, 7:30 p.m., More Hall, USD Law School, 291-6480, ext. 313.

AT THE SAN DIEGO FOLK FESTIVAL, DEVELOPMENT OF INFORMATION PROCESSING IN INFANCY is discussed by James Brown, SDSU department of psychology. Wednesday, April 21, 4 p.m., LS-284, SDSU, 286-5204.

POETRY READING AND DADA EVENT: David Scroggy reads from his poetry; also an exhibit of kinetic sculpture by James "A" Wall. Wednesday, April 21, 7 p.m., Ocean Beach branch of Public Library, 4801 Santa Monica Avenue, 233-7577.

NEW POETRY SERIES: A reading by Ed Fessell, author of "Your Name is You." Wednesday, April 21, 7 p.m., Revelle Formal Lounge, UCSD, 452-3120.

THE PRIVATE LIFE OF THE MUTE SWAN: BBC film follows a pair of swans for a full year. Saturday, April 17 and Sunday, April 18, 1:30 and 3 p.m., San Diego Natural History Museum Auditorium, Balboa Park, 232-3821.

THE FRIENDLY WHALES IN SAN IGUACIO LAGOON, an American Cetacean Society presentation. Monday, April 19, 8 p.m., Summer Auditorium, Scripps Institute of Oceanography, 452-3120.

JOHN MUIR FILM FESTIVAL, celebrating the 138th anniversary of John Muir, includes award-winning, "John Muir's High Sierra," and "John Muir, Naturalist." Wednesday, April 21, 7 p.m., San Diego Natural History Museum Auditorium, Balboa Park, 232-3821.

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. Through September, Reuben H. Fleet Space Theater, Balboa Park, 238-1158.

MARINERS HOCKEY: San Diego vs. Phoenix; fourth game of best-of-five playoff series, which Phoenix leads 2-1. Thursday, April 15, 7:30 p.m., San Diego Sports Arena, 225-9633.

SOCCER: San Diego Jaws vs. San Antonio. Saturday, April 17, 7:30 p.m., Aztec Bowl, 284-9227.

SAN DIEGO INVITATIONAL ROWING REGATTA: Top western teams including USC, Santa Clara, University of Mexico in four, eight, single and two-man teams. Saturday, April 17, 8 a.m., Sail Bay, Mission Bay Park, 453-7723.

MOBILE FITNESS PARCOURSE: a measured, self-administered fitness course with instructional markers at intervals to test skill and endurance. Saturday, April 17 and Sunday, April 18, 8 a.m. to 4 p.m., Vacation Village, Mission Bay Park, 236-5717. Free.

EXCURSUS, a new play written by Joe Hogen and Richard Hudson. Through May 16, Saturdays and Sundays, 8:30 p.m., Crystal Palace Theatre, Mission Beach, 488-8001.

THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA: American Bicentennial production, directed by Michael Keenan. Tuesdays through Saturdays, 8 p.m., and Sunday matinee, 2 p.m., through May 2, Old Globe Theatre, Balboa Park, 234-3661.

FIDDLER ON THE ROOF: Dinner theatre. Tuesdays through Sundays, cocktails 6:30 p.m., dinner 7 p.m., and curtain 8:15 p.m. late hour earlier Saturdays and Sundays; Saturday cocktail show 10:30 p.m., and Sunday brunch matinee 12 noon. Through May 23, Broadway Dinner Theatre, 234-3453.

MAN OF LA MANCHA: San Diego Theatre's production of the Don Quixote musical, directed by Don Ward. Friday and Saturday evening, through May 8, 8:30 p.m., matinee Sunday, April 25, 2 p.m., Del Mar Fairgrounds Theatre, 766-7588.

THE LITTLE FOXES: Lillian Hellman's drama of family disintegration through greed. Through May 16, 8 p.m. nightly, Sunday matinee, 2 p.m., dark Monday, Civic Center Stage, Balboa Park, 239-2255.

Film

"SI SE PUEDEN" a film at the Militant Forum, Friday, April 16, 8 p.m., 4635 El Cajon Blvd. 280-1292.

THE PRIVATE LIFE OF THE MUTE SWAN: BBC film follows a pair of swans for a full year. Saturday, April 17 and Sunday, April 18, 1:30 and 3 p.m., San Diego Natural History Museum Auditorium, Balboa Park, 232-3821.

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THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA: American Bicentennial production, directed by Michael Keenan. Tuesdays through Saturdays, 8 p.m., and Sunday matinee, 2 p.m., through May 2, Old Globe Theatre, Balboa Park, 234-3661.

FIDDLER ON THE ROOF: Dinner theatre. Tuesdays through Sundays, cocktails 6:30 p.m., dinner 7 p.m., and curtain 8:15 p.m. late hour earlier Saturdays and Sundays; Saturday cocktail show 10:30 p.m., and Sunday brunch matinee 12 noon. Through May 23, Broadway Dinner Theatre, 234-3453.

MAN OF LA MANCHA: San Diego Theatre's production of the Don Quixote musical, directed by Don Ward. Friday and Saturday evening, through May 8, 8:30 p.m., matinee Sunday, April 25, 2 p.m., Del Mar Fairgrounds Theatre, 766-7588.

THE LITTLE FOXES: Lillian Hellman's drama of family disintegration through greed. Through May 16, 8 p.m. nightly, Sunday matinee, 2 p.m., dark Monday, Civic Center Stage, Balboa Park, 239-2255.

THE PRIVATE LIFE OF THE MUTE SWAN: BBC film follows a pair of swans for a full year. Saturday, April 17 and Sunday, April 18, 1:30 and 3 p.m., San Diego Natural History Museum Auditorium, Balboa Park, 232-3821.

THE FRIENDLY WHALES IN SAN IGUACIO LAGOON, an American Cetacean Society presentation. Monday, April 19, 8 p.m., Summer Auditorium, Scripps Institute of Oceanography, 452-3120.

JOHN MUIR FILM FESTIVAL, celebrating the 138th anniversary of John Muir, includes award-winning, "John Muir's High Sierra," and "John Muir, Naturalist." Wednesday, April 21, 7 p.m., San Diego Natural History Museum Auditorium, Balboa Park, 232-3821.

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. Through September, Reuben H. Fleet Space Theater, Balboa Park, 238-1158.

MARINERS HOCKEY: San Diego vs. Phoenix; fourth game of best-of-five playoff series, which Phoenix leads 2-1. Thursday, April 15, 7:30 p.m., San Diego Sports Arena, 225-9633.

SOCCER: San Diego Jaws vs. San Antonio. Saturday, April 17, 7:30 p.m., Aztec Bowl, 284-9227.

SAN DIEGO INVITATIONAL ROWING REGATTA: Top western teams including USC, Santa Clara, University of Mexico in four, eight, single and two-man teams. Saturday, April 17, 8 a.m., Sail Bay, Mission Bay Park, 453-7723.

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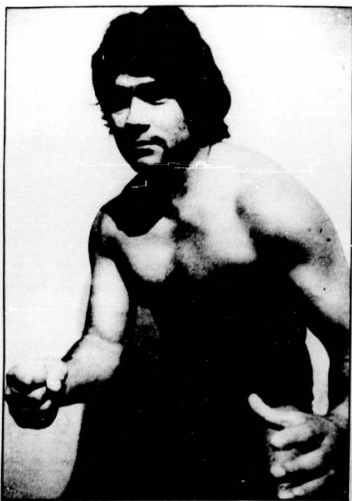
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Chato Guerrero

Far more important than credibility is the aspect of drama. Though the cast of players changes somewhat from week to week, the plot remains constant. It is a morality play: the forces of good versus the forces of evil.

WRESTLING

(continued from page 1)
ously close to riot—is exhilarating and just a little frightening.

That professional wrestling is at least as much theater as sport seems to be taken for granted. It's difficult, though, to find anyone close to the action willing to discuss it at length. There is an obvious monetary need to be flam-

boyant and entertaining. But endurance, strength, and coordination are also essential. Still, no one believes everything they see. A knee drop from atop the supporting post would crush a man's neck, yet it's done almost routinely. The real wonder is that there aren't more injuries. There are broken ribs, twisted ankles, face lacerations, and crumpled no-

ses, but they are almost always accidents. The wrestlers may not be chummy back in the locker room, but they generally respect each other's right to make a living. (A physician is present at all fights just in case.)

Far more important than credibility is the aspect of drama. Though the cast of players changes somewhat from week to week, the plot remains constant. It is a morality play: the forces of good versus the forces of evil. The outcome may not always please the purists, but there is plenty of righteous indignation to cleanse the soul.

Like the adventures of Eliot Ness and The Lone Ranger, professional wrestling is composed of heroes and villains. In fact, there is virtually no middle ground, and the cultivation of a distinct image, good or evil, is very important. Nothing demonstrates this rule more clearly than a visit to the dressing room. Most auditoriums partition the area to facilitate the uneasy truce which exists off stage. In San Diego, however, the room is wide open, and the "heels" and "baby faces," as they're known, are forced to make do as best they can. Locker room fights are apparently not uncommon, and it's always the good guys against the bad guys. Back there, it's the real thing, though. Agents and promoters are especially wary of tempers rising to a boil anywhere but on the mat.

Playing the heavy can sometimes be more profitable in the long run, and many men wear hoods and masks. A sinister touch which confirms their wickedness and inflames the passions. Let there be any confusion for the new fan, the heroes are the ones signing autographs and the villains are those dodging insults and missiles. So successfully have certain wrestlers created an aura of evil about them, they often require a wedge of police for safety.

Like the melodrama it mimics, the emotional level of the fights rises and falls all night, steadily building to a gratifying climax.

When the huge arena darkens and the announcer steps onto the bleached white mat, it doesn't matter that the public address system garbles so it's impossible to understand him. His presence gives the night signals the beginning of festivities.

The opening matches are warm-ups, men who haven't yet attained star status. They have two jobs to perform: liven up the crowd for the big guns, and wrestle themselves into a higher price bracket. There is a lot of teasing and taunting—false starts which draw the audience into the action. They may hem and haw for minutes on end until the crowd demands action.

The openers can be painfully dull, and in such situations the referee's experience and talent can save the night. His guidance sets the pace of the early matches, all of them appetizers gobbled up in anticipation of the well publicized main course. He's actually a director or conductor, interceding for emphasis or timing. He can end a slow, uninteresting fight by quickly slapping the mat three times when a wrestler's shoulders are down. If it's an especially zesty one, he'll somehow miss that third count over and over again. He can turn the other way while a favorite is being brutally victimized by an illegal hold. When the crowd, driven mad by his calculated incompetence, finally gets him to turn and inspect the action, the hold is released and the rascal on the mat pleads innocence. The ref again turns away and the deadly thumb is immediately plunged into the throat of our hero. On and on it goes, the referee orchestrating the whole affair. The show builds with a ritualistic rhythm; something between vaudeville and a fundamentalist revival.

When sufficient beat and time have been consumed, and the fans have hopefully reached that fever pitch, the stage is set for the main event. In the world of wrestling, where bigger is almost always better, the grand finale is no disappointment. It's often a tag team

match in which opposing two-man teams pay scant attention to rules or the referee. It usually brings down the house.

Like all wrestling characters, tag teams are either primes or goons. One pair, the Hollywood Blonds, have developed an utterly detestable image. Dressed in lace and adorned with delicate flowers, they swirl into the ring whispering into each other's ears. Slowly, provocatively, they remove their silky capes and garish jewelry. It's more than any self-respecting fan can take. The hoots and cures fly with wild abandon as the Blonds turn a condescending eye to the people who have made them rich. Everyone knows, of course, the two are ruthless, cheating, depraved, mean-tempered scoundrels who will stop at nothing to annihilate their opposition.

With the rules relaxed and emotions high, the tag team match comes close to bedlam. The closer it comes, the better. After the usual preliminaries (dancing, jumping, changing partners), the wrestlers get down to business. Inevitably a favorite is tortured without mercy, the heels working him over gang-style. He leans and stretches for his partner's hand, seeking relief from the savage beating he's taking. With the crowd screaming encouragement, he nearly makes the required count, but is cruelly yanked away at the last instant. It's absolutely maddening. When he finally does get back, the villains have hell to pay. A flurry of vicious punches and incredible leaps. The wrath of the oppressed, justice meted out to the thunderous accompaniment of the delighted multitudes.

Those final chaotic minutes approach the Marx Brothers at their best. Uninvited wrestlers from earlier matches appear out of nowhere to settle old grudges; the referee vainly, comically, tries to maintain order; the fans are on their feet, the bell clangs unheeded; the house lights come up; and the air is filled with crushed ice and paper cups. □

A Fish Story

Eleanor Widmer

The Restaurant: Anthony's Harbor-side

The Location: 1355 Harbor Drive
Type of Food: Fish and Seafood
Price Range: Dinner, \$4.25-\$9.25
Open 7 days

Anthony's, long known for the excellence of its fish and seafood, has opened a new branch at a location along the harbor in a place formerly known as Earl's. It is almost directly across from The Star of the Sea, its poshest branch, where reservations are the rule. Anthony's Harbor-side is not to be confused with another of its fish grottoes, adjacent to the Star of the Sea. I mention it because three branches are in such close proximity that it is easy to mistake one for the other.

Although it has been open for a few months, the newest Anthony's bears all the characteristics of the others: crowded, noisy, bustling. You almost always have to wait. We arrived shortly before 5:30 p.m. and had a wait of 35 minutes. This was pleasantly spent in the bar, which has a stunning view of the harbor; at twilight the sky, the water, and the spangled lights are particularly impressive.

When you enter, you give your

name to the hostess and are advised that you may wait in the bar. Seats are available in the lobby for those who don't wish to order a drink. If you should take advantage of the plush bar, be careful to imbibe too much or you might miss your name over the public address system. I found myself listening with the proverbial third ear for my name to be called, rather than attending with full concentration to the conversation of my escort.

The dining room is located up a flight of baronial stairs. The decor, medieval Californian, should verify the tourist's fantasy that manor houses coexist opposite steely battleships.

Once upstairs, you are awed by the elaborate seating chart. My son, Jonah, remarked that it looked like a battle scene because a crew manipulated tiny magnets over a floor-plan with the precision and coordination required to maneuver troops through a difficult pass. Difficult it is.

Anthony's Harbor-side has as its outstanding feature a salad bar. The price of the salad bar by itself is \$4.25, and this entitles you to all the refills you may desire. Because of the presence of the salad bar, the room appears to be in a constant bustle, with people coming and going with laden

plates. The salad bar boasts, in addition to the usual greens, crab legs, shrimp embedded in lettuce, and octopus. With it you have a choice of two seafood chowders, Boston-style, which is white and creamy, or Manhattan, with its tomato base. Everything at the salad bar is crisp, fresh, satisfying.

The entrees at dinner cost about \$1.50 more than they would at another branch, but they include the salad bar. (Lunch does not include salad bar except a la carte.) Fish 'n' chips at the La Jolla branch costs \$2.75, but at the Harbor-side it goes for \$4.25.

The portions of the entrees seem a bit smaller than at the other Anthony's, but again, the restaurant assumes that you will heap your plate high from its "garden of the sea" salad bar. In case I haven't made it clear, the cost of the entree includes just one trip to the salad bar, so be sure to treat yourself well the first time around.

As for the entrees themselves, I was not too impressed with the prawns Polynesian. They were very few in number for \$5.75, and were accompanied by a small quantity of rice. I also tasted the abalone steak for \$6.95. It was good but not great. The best buys are the fish, with which you may have a baked potato, french fries, and rice. The best bargain is the red snapper for \$4.95.

The new Anthony's is large, capacious, and boasts a spectacular view. It also has the decor that will be attractive to any tourist, large tables, padded banquettes and chairs whose tops are fluted like shells. This is not a spot for an intimate tete-a-tete, but if you don't mind the restless atmosphere, you'll have a good dinner. The place serves chicken and what's listed as veal porthouse. I would be inclined to go with what Anthony's does best, seafood and fish. □



STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice:

It never fails. Every time I visit my parents they tell me, "Finish all the food on your plate." I'm a big boy now and don't need to grow anymore, but they insist. The typical argument is "Think of all the people starving in India." Well, that still doesn't make sense, especially in a country that's always trying to lose weight. Is there any actual reason for this attitude?

Richard Miller

San Diego

Dear Richard:

Probably not, but when you spend the afternoon slaving over a hot stove, do you like your diners to fully appreciate your offerings? Actually, however, this attitude may be rooted in earlier times.

Discoveries of similar beliefs have been made among primitive tribes in Africa and Australia, maintained primarily for the purpose of warding off evil spirits, but secondarily, for a bit of sanitation. One tribe believes that the empty bones of a meal's meat must be buried in a secure hiding place, to prevent a sorcerer from finding them and constructing a dangerous charm which can hold the power of life and death over the eater. Another tribe believes that if someone burns a leftover banana peel, the person who ate the banana will be overcome with a deadly disease, dying in peels of agony. The finders of such leftovers, however, will never eat any of them before their magic, for if they do, they, too, will be afflicted with the terrible results. Thus, another safeguard against such evil-doing is to invite one's probable enemies over to dinner. Having partaken of the host's food, the sorcerer is not about to try any funny stuff.

You say your parents don't believe in sorcerers. Well, they also might be reacting to more recent historical events, like the Depression, which turned lots of us into modern-day hordes, as if to stave off the possibility of its ever occurring again.

The starving Indians generally have nothing to do with clearing one's plate, unless it can be seen that the person professing such

explanations sends CARE packages to India. And if you know anyone who does this, remind him not to send leftovers.

Dear Matthew Alice:

I've been watching with interest the construction of the new federal building downtown. Can you tell me how much it has cost to build it, and when it will be completed? Also, where is everybody going to park (parking is already pretty tight down there)?

Hal Barker

Clairmont

Dear Hal: The new federal building, set on a full block of land between E and F Streets, and First and Front Streets, will cost about \$40 million. The original contract called for \$36 million, but unplanned-for changes like one agency's new office requirements and the installation of dividers between different offices added up to \$3 million more. Enough of the building should be completed sometime in May to allow the first tenants, the U.S. District Courts, to move in. Other tenants will move in during the following five or six months as their spaces are completed. Almost all federal agencies now scattered all over the county will be located there, except for Social Security branch offices, the Veterans Administration in Mission Valley, and the Public Health Service Clinic on 5th Street.

All those agencies in one place could cause a traffic problem, but there's hope that this will be lessened, at least for federal employees, by the building's underground parking lot. If you've seen the landscaping on the south side, you've been looking at the parking lot's roof. It has space for 600 cars, but 400 are reserved for government-owned vehicles. The rest will go to tenants who agree to pay extra rent for that privilege. Visitors will have to find their own parking spaces. So, starting next fall, if you need to visit a federal agency, be sure to check on whether they're moving downtown, and if you're driving, take a lot of times along.

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

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Reader's Guide to the

The Music Scene is compiled every Sunday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, Ca. 92138, or call 235-6176. Sunday, April 17, 1:00 p.m., Balboa Park.

SAN DIEGO Concerts

Harlequin, Listen and Bow and Richards: Balboa Bowl, Saturday, April 17, 1:00 p.m., Balboa Park.

Buddy Rich: Bacchanal, Sunday, April 18, 7:30 and 10 p.m., 8022 Clairemont Mesa Blvd. 560-8022.

Smokey Robinson: Civic Theatre, Tuesday, April 21, 7:30 p.m., Community Concourse, 236-6510.

Sassy Brown: Golden Hall, Sunday, April 25, 7:30 p.m., Community Concourse, 236-6510.

Arlo Guthrie: Civic Theatre, Sunday, April 18, 7:30 p.m., Community Concourse, 236-6510.

Elvis Presley: San Diego Sports Arena, Saturday, April 24, 8:30 p.m., Sports Arena Drive, 224-4176.

Return to Forever featuring Chick Corea (Golden Hall, Saturday, April 14, 8 p.m., Community Concourse, 236-6510).

Robin Trower: San Diego Sports Arena, Friday, April 23, Sports Arena Drive, 224-4176.

Patrice Rushen and Harvey Mason: Thursday through Sunday, April 15 through 18, 9 and 11 p.m.; **Freddie Hubbard:** Tuesday and Wednesday, April 20 and 21, 9 and 11 p.m., Catalina, 3999 Mission Blvd., Mission Beach, 488-1061.

Kool and Gang: Golden Hall, Saturday, April 17, 8 p.m.

Jerry McCann Band: The Little Bazaar, Thursday, April 15, Carmel Valley Road, 755-1383.

Kenny Rankin: San Diego Civic Theatre, Friday, April 16, 8 p.m., 234-8101.

Clubs

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

Albino: Island, jazz rock, Tuesday through Saturday, 1309 Camino Del Mar, Del Mar, 755-6745.

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

Another Bird: Heat Treatment, Wednesday through Saturday, 140 S. Sierra, Solana Beach, 755-6734 or 755-6733.

Atlantis Restaurant: R. B. People Movers, pop, Tuesday through Saturday, Jov. Ride, Sunday and Monday, 2505 Ingraham, Pacific Beach, 224-2454.

Bacchanal: Satisfaction, Thursday through Saturday, Buddy Rich, Sunday, 8022 Clairemont Mesa Blvd. 560-8022.

Big AF's: Latin Fever, Latin style music, Thursday through Sunday, 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 McElrath, Monday, 2040 Harbor Island Drive, 291-8011.

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

Bosford's Old Place: Terry Scheidt, seven nights, 1205 Prospect Place, La Jolla, 459-8262.

Brownies: Stained Glass, Tuesday through Saturday, 8027 Balboa Ave. 565-6464.

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

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

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

Chuck's Steak House: John Drake Band, contemporary rock, Thursday through Saturday, 1403 E. Valley Parkway, Escondido, 746-5100.

Conception Bay Fish Company: Rick Bacchus, country folk, Tuesday through Thursday, 710 National Ave., National City, 477-7678.

Golden Palace: Taste, jazz, Thursday through Saturday, Social Lubrication, disco music, Sunday through Wednesday, 7126 University Ave. 465-9222.

Hotel Del Coronado Vista Lounge: Rita Moss Duo, organ/piano/vocal variety, Tuesday through Saturday, Jim Donahue, Sunday and Monday, 1500 Orange, Coronado, 435-6611.

Joe's Fish Market: Gary Williams, Wednesday through Thursday, Champagne, Friday and Saturday, Rick Hunt, country folk, Monday through Saturday, East Valley Parkway, Escondido, 743-4441.

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Elbow Room: Danny Antell, Friday through Saturday, 710 Garnet St., Pacific Beach, 488-9670.

El Cortez Sky Room: Bob and Kip, mellow rock, Tuesday through Saturday, 7th and Ash St., 232-0161.

GRB: Rainbow Rock, Thursday through Saturday, 2200 Highland Ave., National City, 474-2201.

The Mississippi Room: Bob Kinkle Trio, Tuesday through Saturday, Jim Bouchon on organ, Sunday and Monday, 2201 El Cajon Blvd. 298-8686.

Mon's Saloon: Rainbow Sun, Thursday through Sunday, 943 Garnet, Pacific Beach, 488-3366.

Neural Grounds: Blitz Brothers, Thursday through Sunday, Jumbalayah, Monday through Wednesday, 47th and University Ave. 284-9571.

Nite Owl East: Bach's A's, rock, Tuesday through Saturday; Tom Shay's Band, Sunday and Monday, 667 N. Mission, El Cajon, 447-3854.

O.B. People's Food Store: Wide Music for nighty local groups at the Phoenix Restaurant (in the front of store), Thursday through Tuesday, 4765 Voltaire St., Ocean Beach, 224-1387.

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

Orange: Steve Korocot and Curt Bousner, Friday and Saturday, 112 West Washington St. 291-1786.

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

Palomino Bar: Chris and Barry, Thursday through Saturday; Wichita, Sunday through Wednesday, 4302 Mission Blvd., Mission Beach, 270-3220.

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

Lebanon Hotel VIP Lounge: Waterfall, Tuesday through Saturday, 250 Hotel Circle North, 291-1777.

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

The Last Knight: Alex, Thursday through Saturday, 4873 North Harbor Drive, 723-3632.

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: Joint Effort, Tuesday through Saturday, 3595 Sports Arena Drive, 225-1251.

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

Man's Saloon: Rainbow Sun, Thursday through Sunday, 943 Garnet, Pacific Beach, 488-3366.

Neural Grounds: Blitz Brothers, Thursday through Sunday; Jumbalayah, Monday through Wednesday, 47th and University Ave. 284-9571.

Nite Owl East: Bach's A's, rock, Tuesday through Saturday; Tom Shay's Band, Sunday and Monday, 667 N. Mission, El Cajon, 447-3854.

O.B. People's Food Store: Wide Music for nighty local groups at the Phoenix Restaurant (in the front of store), Thursday through Tuesday, 4765 Voltaire St., Ocean Beach, 224-1387.

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

Orange: Steve Korocot and Curt Bousner, Friday and Saturday, 112 West Washington St. 291-1786.

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

Palomino Bar: Chris and Barry, Thursday through Saturday; Wichita, Sunday through Wednesday, 4302 Mission Blvd., Mission Beach, 270-3220.

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

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Music Scene

John Bull: Ruben, Wednesday through Saturday, 2200 Highland Ave., National City, 474-2201.

The Mississippi Room: Bob Kinkle Trio, Tuesday through Saturday, Jim Bouchon on organ, Sunday and Monday, 2201 El Cajon Blvd. 298-8686.

Mon's Saloon: Rainbow Sun, Thursday through Sunday, 943 Garnet, Pacific Beach, 488-3366.

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MUSIC SCENE

(Continued from page 17)

Straw Hat Piza: Pacific Bluegrass, Saturday, Fletcher Parkway, 442-1859.

Swan Song: David Cheney, Thursday and Friday; South Wind, Wednesday and Saturday, 4237 Mission Blvd., Pacific Beach, 272-7802.

Tomasinos: The Frontiersmen, Thursday through Sunday, 843 Grand Ave., San Marcos, 744-1949.

Triton: RPM with Rich DeLatorre, Tuesday through Saturday, Sequoia, Sunday and Monday, College and El Cajon Blvd., 583-3240.

Wallbangers: Gabriel, Tuesday through Sunday, Midway and Rosecrans, 223-2135.

Webb's: Threshold, Friday and Saturday, 1921 Bacon, Ocean Beach, 222-6822.

LOS ANGELES Concerts

Banjo Fiddle and Guitar Festival with Emmylou Harris and The Hot Band, Leo Kottke, Jimmy Buffet, Guy Clark and John Penn, Cal State Long Beach, Thursday, April 25, 9 a.m. to 6 p.m. (213) 498-5241 or 498-1122.

Peter Frampton: Shrine Auditorium, Thursday, April 22, (213) 596-3556 or 879-1080.

Peter Frampton: Anaheim Convention Center, Wednesday, April 21, (213) 596-3556 or 879-1080.

Red Nugent with Status Quo introducing Crack the Sky: Santa Monica Civic, Tuesday, April 27, (213) 382-9861.

Tim Weidinger with Cecilio and Kapono: Crawford Hall, Saturday, April 24, 8 p.m., UC Irvine, (213) 833-5540.

UCLA Folk Festival: Royce Hall, Friday through Sunday, April 16 through 18, UCLA (213) 825-2953.

Clubs

Cocoon Grove: Kool and the Gang, Street Corner Symphony, Thursday and Friday; The Great Outdoors, Charlie Byrd, Barney Kessel, Herb Ellis, Ambassador Hotel, 3400 Wilshire Blvd. (213) 480-0066.

McCabe in Concert: Utah Phillips and Rosalee Sorrells, Friday and Saturday; Boys of the Lough, Sunday, 3101 Pico Blvd., Santa Monica, (213) 828-4497.

The Palomino: Le Garde Twins plus Jack Rienes, Friday; La Cosa, Saturday; Phil Every, Tuesday and Wednesday, 6907 Lankershim Blvd., North Hollywood, (213) 768-9268.

Reese Theatre: Bill Withers and Bracker Bros. Band, Thursday through Saturday; Ashford and Simpson plus Ron Douglas, Tuesday and Wednesday, 9009 Sunset Blvd. (213) 878-2222.

Starwood: Slade, Thursday; Savoy Brown, Monday through Wednesday, Hollywood, (213) 658-2200.

Troubadour: Helen Humes, Thursday; Dory Previn and Michael Franks, Friday through Sunday, 9081 Santa Monica Blvd., L.A. (213) 276-6168.

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Jonathan Saville

The Old Globe's offering this month is *The Last Meeting of the Knights of the White Magnolia* by Preston Jones. It is an interesting and well crafted play, beautifully produced.

The title tells pretty much the whole story. The White Magnolia is a weaker version of the Ku Klux Klan, a bunch of fairly decent, fairly dull, lower-middle-class Southern rednecks, united by a mild kind of racial bigotry and the lack of anything else to do with their leisure time. The organization has declined from its great days, so that by the early nineteen-sixties only one lodge is left, and it has only seven members. The action of the play revolves around the efforts of the lodge to induct a new member, the failure of these efforts, and the realization that *The White Magnolia*, along with the whole phase of Southern history it stands for—has come to an end.

It would be hard to imagine a play more essentially American—in social ambience, in tone, in language (the drawing, cliché-ridden mind of small-town west Texas), in humor (boozie, horse-play, adolescent sarcasm, compare stupidity). The blood of American history and of American speech courses through the veins of this play. But the veins themselves, oddly enough, have been transplanted from turn-of-the-century Russia, for everything about *The Last Meeting of the Knights of the White Magnolia*, other than its specific social content, is pure Chekhov. Anyone who knows *The Three Sisters*, *Uncle Vanya* or *The Cherry Orchard* will recognize the signs of that uniquely Chekhovian ap-

proach to drama. A class in decline, the atmosphere of nostalgia, the sense of people as helpless victims of the inevitable historical process, the plotlessness of everyday life, the mixture of compassion and mockery in the treatment of characters, the sadness of loss, the humor of ineffectuality, the rambling, random

nature of the dialog, the unadorned realistic style transformed every now and then into an extravagant and touching lyricism—Preston Jones proves that all of this is as well suited to the portrayal of a decaying Old South as it was to the portrayal of a decaying Old Russia. The idea that these two cultures have something in common—at least from a dramatic standpoint—is not a new one. It is several decades now since Chekhov's *The Cherry Orchard* was presented in Southern costume and with mint juleps, as *The Wisteria Trees*. The difference is that Preston Jones has not merely adapted and reclothed a Chekhov script; he has absorbed the Chekhovian aesthetic and has reproduced it, with remarkable skill, in a thoroughly original and authentically American play.

There is probably no kind of play more difficult to write well. Many have tried to imitate Chekhov, and many have driven their

audiences into the ground with boredom. Mr. Jones, in contrast, has a sure mastery both of his material and of the Chekhovian manner. He is especially successful at capturing the sense of immaturity or even retardation in the boys' club atmosphere of the lodge, the typically American penchant for clinging to the homotopical fatuities of early adolescence in preference to growing up. It is an atmosphere reproduced to perfection in the Old Globe staging, from the splendidly old-fashioned and tacky set by the ever brilliant Peggy Kellner to the flawless poetic realism of the acting. A play virtually without plot must rely almost entirely on character, and each member of this all-male cast has so thoroughly fused himself to the character he is portraying that the production simply rounds with the music of reality, the same music (though with a different tune) one hears when

the Moscow Art Theatre does Chekhov. "Music," too, is the word to describe Michael Keenan's direction, with its perfect pacing, a sure modulation of dialog, action and silence that gives the action of the play, in spite of all its country-western triviality, something very like the characteristic Chekhovian lift. Mr. Keenan is himself an expert actor, playing the role of one of the lodge members (Red Grover) with a subtle blending of the comic, the sardonic and the vicious, like a piece of sour pork fat.

White Magnolia sustains its excellence almost to the very end. But in the last few moments of the play, its author's command of his chosen style suddenly falters. The senile old colonel has had a fit and is carried off in his wheelchair; the fake Korean War veteran has gotten drunk and threatened mayhem; the new recruit has run off in fear and disgust; nothing is left of the group or of its spirit (feeble to begin with). We have gotten the message: decay, decline, the end of the old way. Chekhov would have stopped there, allowing things to drift off like the sound of a breaking string. But Preston Jones is afraid we will not have understood the point, so that instead of allowing the action to speak for itself he makes two of the characters explain things to us explicitly: Civil Rights, modern business, the progress of American history, the obsolescence of the old racism and the institutions it supported. The last words are spoken by the old black janitor, letting us know in no uncertain terms that the Magnolia spirit has passed and that "we" have overcome. What has been a drama of character, atmosphere and indirection, communicating with us in the special but perfectly clear language of art, turns in these final moments into a sociological disquisition and a political pamphlet. It is too bad Mr. Jones did not trust his audience more. Chekhov did—and there is nothing obscure in what the earlier playwright was saying about his society's past and future. But it would be invidious to upbraid Preston Jones for not being quite so exquisite a craftsman as Anton Chekhov. He has done well enough; and the many virtues of his play are brought out wonderfully in the Old Globe's admirable production. □

Southern Fried Chekhov

There is probably no kind of play more difficult to write well. Many have tried to imitate Chekhov, and many have driven their audiences into the ground with boredom.

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MARTIN D-28, excellent condition, very loud and clear tone. Better than most. With hard case. Only \$475. 460-8657.

FMI 120s. With the proper electronics, these speakers will provide high fidelity at a reasonable price. \$225 each. Carwin Vega 24s, two months, \$55 each. 224-4859.

ESTABLISHED BAND, five years experience, looking for two musicians. Top 40, 1970s, 1980s, 1990s. Keyboard man and versatile guitarist. Vocal capabilities. Writing to start immediately. 440-3750.

BASSIST NEEDS band desperately. Like ELP, Kansas, Yes, Beck, Cobain, etc. Prefer progressive, hard rock, originals. Top 40 for money only. Rich, 465-1339.

HI-FI THORENS 125-MKII turntable with MicroAudio cartridge. Retains \$549 plus tax. Like new, under warranty. \$350 or best offer. 447-5538 or 451-2016, evenings.

KEYBOARDS, keyboard bass player wanted for lounge trio. Should have versatile Top 40, pop and disco repertoire and must sing. 460-6540, 466-8233.

WANT VERSATILE keyboard players for established, popular group. Top 40 rock, pop, repertory. We have gigs. Must sing and be 21. 460-6540.

CLASSICAL ARIA AC30 guitar. Beautiful tone and rosewood body. Hard shell carrying case with tools and picks. Excellent condition. Good buy. 299-2325.

SPEAKERS, as new, one pair RTR 280 DR, one pair RTR 25R 15.5" Electro. \$1360, both for \$625. 1-728-5026.

GUILD F-212 12-string guitar. Case too. \$275. Brett, 298-1471, 276-2929.

DRUMMER with single bass set wanted for strictly blue band. Must have precise, undistorted style. No sloppy foot or fish. Gordon, 225-8906 or 488-5478.

WORKING FOUR-PIECE soul, funk, R&B band needs female vocalist! 272-5640, days, 263-5020, evenings.

HARMON KARDON compact stereo with FM radio. Garded with Grodo FCE, HK-30, two-way speakers. Ret \$350 new, asking \$125. Larry, 299-5909.

KENWOOD 9340 (200 watts rms) and Pioneer turntable with AT-155. \$500 or offer. EPI 2016, 500-578. Signal, \$400. 566-0096.

TELECASTER DELUXE, one year old, excellent condition. \$300. One Fender 12" guitar speaker, hardly used. \$20. Inlaser guitar, nylon string. \$55. 755-3883.

TRUMPET, OLDS Ambassador, great condition, excellent student model. \$75. 453-6648.

TWIN ALTEC cabinets 15" Altec 418-BH full range, 150-watt speaker in each. Powerful guitar/keyboard sound. Everything like new, hardly used. \$180 each. 755-3883.

THE ORIGINAL Infiniti Monitor, Dynalene 100, Pat. 4. These well-matched components offer superior sound per dollar because a \$700 dealer. Lowell, 223-0180.

DOC, YOUR spelling is atrocious. And if T'Leau sees that ad, you may not get a chance to improve it! Lise!

XQ3: QXJ doesn't have D.P.'s file. I intended. Don't worry, Dottie. Drifter.

SAN DIEGO Community Church (Lutheran) teaches Christ, man of Palestine. Paul founded the Church. We receive two Christ's men, Charles Schwin, Albin Schweitzer.

MY COVOTE: You are my true love. This little bunny wishes you a very Happy Easter. Can we have a quilting party?

HEAVENLY BEING: I am a true love. This little bunny wishes you a very Happy Easter. Can we have a quilting party?

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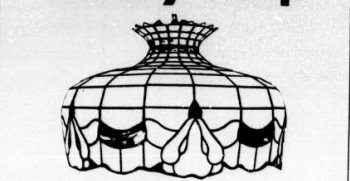
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Create Your Own Tiffany Lamp



April Special: SAVE \$30.97 OVER RETAIL
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Includes: Form, foil, solder, electrical parts, etc. Glass extra. Commercial & residential leaded, stained, beveled & sandblasted glass art classes & supplies

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2 for 1 DINNER SELECTIONS

Scampi De Jonghe...\$7.95 Prime Rib...\$7.95
Alaskan King Crab...\$8.95 Top Sirloin...\$7.95
Lobster...\$9.75 Teriyaki Sirloin...\$8.45
Seaford Delight...\$7.95 Teriyaki Chicken...\$6.95

YOU JUST PAY FOR THE HIGHER PRICE

SUNDAY THROUGH THURSDAY 5:30pm-10pm

DONOVAN'S
225-9446

3695 Sports Arena Blvd (across from the Sports Arena)

FREE PLANT

with any \$1 or more purchase

expires April 29



Garden of Eatin'

834 West Grape Street (at Pacific Hwy)
Downtown San Diego

Open 10-6 every day 232-8724
Free Parking in Back

Free Chinese Recipe



OFFERED WEEKLY
che slow bro
meat pie
fresh egg roll
steak
roast duck
soy sauce chicken
We cater too

beer, wine, cheeses & fresh sandwiches

LEO'S ORIENTAL GROCERY
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Sun-Thurs 9-11, Fri-Sat 9-12, 481-0752

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Sun-Thurs 9-11, Fri-Sat 9-12, 481-0752

DEAR MISS FRIZ: You're sexy and I love you. Sir Woz.

(JE) ROME. Am I never to see your affable smile again? Pamela, P.O. Box 96777, San Diego, 92168.

SWEET PRIMA DONNA bunny: I love you very much. Love and kisses, your little carrot. You are my guiding light. I will love you forever.

FE, 2, 4, 6, 8: come on, let's affiliate! The M.K.

BALLROOM BLITZ dancers: Have a very merry Easter vacation, and keep practicing! 160-180cm with binding. A.I. boots size 9 1/2 to 10. Must be in good condition. John or James 263-1836.

WANTED TO BUY SKIS, fiberglass/epoxy, 160-180cm with binding. A.I. boots size 9 1/2 to 10. Must be in good condition. John or James 263-1836.

WANT INFORMATION On Overland travel through South America. Especially border hassles, currency exchange, best bus, train routes, cheap lodging. Ken 273-1955.

SOUNDTRACK to the movie "Performance" with Jagger. Needed desperately for modern dance piece. Will buy or record. Please help. 753-2110 after 9.

REMEMBER APRIL 15, 1974. You made my mother cry. In fact, you made me cry with joy. Remember always. Toni love you.

CURRY THORNTON: A merry tale goes on in the sky, and one first in the air. So, cheer up and there we will. We will pick up. 426-3860.

NAT PINKERTON, Number 4: "After the meal, he takes a walk, and from couch inoperatively, driver's buoyancy takes a mental photograph of all people's hicks." (To be continued.)

MISS HUCKY on Maple Street: You're elected to live in the town of Maple Street and we don't mean tired Joel The girl at BC.

GINA WITH THE ten van: Have you left the desert yet? Sincerely with love to you, soon. Can, 222-1840.

CONNIE, I LOVE you, love you, love you, Julie.

BEWARE OF MARCIE, the fake PSA OLD PRESIDENTIAL CAMPAIGN stewards, and her sale of doughnuts in the sky, when in true. The Kids.

THE TRUSTEE of the Society For the Cruel and Usual Punishment for Former Male Friends announces the election to honorary membership of Dorothea of the Carolinas.

DAVILING: IF I LIVE told you once, I told you a thousand times. Kiss me, you fool! Always, Randy. P.S. I miss you.

I WISH I COULD answer as your runaway words are beautiful and your heart is rich. It would be hard to leave you. Admirer.

KCR REPLY: You can do one of two things. Listen on 98.9 FM Mission Cable or move to Scripps' Cottage.

MAKE IT EASY to be near you. For the things you do endear you to me. I wish. J.L.S.

HELEN MCK: You are the best of all possible people. A friend.

GOLDEN LADY: You are the mystery of my life. I am the mystery of your life. I am the mystery of your life. I am the mystery of your life.

NEED RIDE to Boston as soon as possible. Will share driving and expenses. 224-4443.

WANT RELIABLE individual or couple to deliver 1973 four-door Dodge Dart to Duluth, Minnesota. Leave May 1. References required. 458-5241.

LEAVING FOR TUCSON, Arizona, Friday the 17th, in a.m. Room for who will buy my Scott's? 6541 after 5:30 p.m. and before 10 p.m.

ANY RIDERS TO SHARE gas expenses for possible trip to Chino in early May. Pat 488-6631.

DEAR BLUE BOY: Thank you for waiting. I love you with my love. Please take my hand and we'll start again. Love, your little imp.

SWEET TINA: For universal good do not cling to a Gemini, especially when you have enjoyed, at we did together. KG.

PEGGY HIE: Hope you have a Happy Birthday that won't tax you too much. From the Leadest of Men.

STEAMBOAT WILLY'S Ralph: Happy Birthday from two ladies from Santee. You're the reason blondes have more fun. Keep up the good work! H & S.

KEN: Whenever you are I miss your dancing style. Get in touch. Call Allison at 460-2027.

AMELAN OR SPANISH lessons. Shubal, uppercase polarity 11 teach you singing, guitar, violin, mime or acting. Professional musical, theatrical instructor. Gino 253-8109.

TWO OR THREE USED toasters. Must be in good condition and reasonable. Also, one pair used Root or Earth shoe size 7 1/2-8 male. Must be in good condition and reasonable. Call David at 453-1511 after 6.

WANTED TO BUY SKIS, fiberglass/epoxy, 160-180cm with binding. A.I. boots size 9 1/2 to 10. Must be in good condition. John or James 263-1836.

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KEN: Whenever you are I miss your dancing style. Get in touch. Call Allison at 460-2027.

WANT MGR GRILL and scuba equipment. 464-0139.

FREE Spaghetti Dinner

\$2.90 value with purchase of any pizza or dinner bring in this ad good Sunday thru Thursdays until 4/29/76

FALCONE'S RESTAURANT

MINI CAMERA. Minolta 16 II with strap, leather case, two close-up lenses. Try 3 1/2" x 1 1/2" used once. Like new. \$25 or best offer. 447-6538, 461-7016.

CANON 814 super 8 movie camera. Automatic 8.1 zoom lens. Automatic exposure with manual override. Mint condition. \$195. Vivo, 264-6143.

WANT 16mm editing equipment. 428-1509.

BEAULIEU 4008 2m II. 2 1/2 years old, rarely used. Remote control, Nikon extension ring, battery charger, hand grip, extension, polarizer, UV, etc. \$600 firm. 753-1586.

YASHICA 2 1/2 x 2 1/2 twin lens reflex with built-in light meter \$75. Paul, 462-0071 or 462-9822 (work).

Pets

ENGLISH SETTER. Registered. 1 1/2 years, female, granddaughter of Champion. Price negotiable. Golden/Setter. Female, one year, free to good home. 436-9708.

BEAUTIFUL GERMAN SHEPHERD, very mild to good home. 284-1223.

IMPOVERISHED DOG, cannot live with friends, cannot afford kennel. Will pay \$10/month to rent small piece of ground. 755-4649.

GRAND INTERNATIONAL champion-sired, AKC male, German Shepherd. For stud. 488-4982.

WOOD AQUARIUM. 75 gallon, with sun. \$100 or best offer. 2277 Garnet Street, Pacific Beach.

I NEED A CARING person who will feed me little and love me alot. I am a five month male kitty. Adopt me please. 2277 Garnet Street.

DESTITUTE CANINE seeks temporary yard while partner relocates. Intelligent, open-minded, pacifist. Have own food. Near. Will pay \$10 a month. 755-4649.

SAMOVED YOUNG Adult female. Needs good home. Can no longer keep her. Has shots and is fixed. Roger, 466-5940.

BEAUTIFUL CAT NEEDS temporary or permanent home starting mid-June. Spayed adult, needs little care, may come with food. Cathy, 453-9571.

ADORABLE LABRADOR Weimaraner puppies six weeks old. \$5 each. 1821 Mission Street. 274-1068.

DOG TRANSPORT CAGE bought from American Airlines for taking large dog on airlines or train. Also large dog house. Best offer. 222-1274.

CUTE CUDDLY PUPPIES. Half Irish Setter. Free. 443-5676.

AKC NORWEGIAN ELKHOUND pups. Grand Sire Black King Woodridge. Excellent markings. Shots, wormed, and already oyster-trained. Very intelligent. Easy to train. 280-4890.

PARROT CAGE. Used stainless steel. Large and clean. Approximately 20", 20" x 54" or best offer. 453-6970 evenings.

I'M BIRD, THE CAT. Need new home desperately. Present owners moving and cannot take me. I'm a male, 1 1/2 years old, all shots and beautiful. Will someone help me out? 238-1300, evenings.

CUTE, LOVABLE, small, mixed Shetland and Spaniel mix, one-year-old, 200 lbs., iceman, and shots also housebroken. Free to good home. Debbie 270-5971.

Cars

NEED SPACE for your van? Thirty cubic feet of storage fits on roof. \$40. 222-5736.

WANT 1967 (or 1966) Datsun pickup (or wagon), stick shift, in very good condition. 299-6076.

PORSCHE. I CAN save you up to \$2000 off the list price of a 1976 911S. 485-5946.

1972 FORD PINTO. Green, automatic, AM radio, air conditioning, new tires, looks like new, runs good. \$1590 or best offer. Dennis, 281-6931, after 7 p.m.

1967 LOTUS ELAN, 2 + 2, many extras. Clean and fast, mechanically perfect. Complete service record. Forced sale. \$3695, offer. 279-6772, keep trying.

1971 MG MIDGET. British racing green. May wheels, radio, heater, radials. 60,000 miles. \$2100 or offer. 487-4038.

1970 DATSUN station wagon. New radiator, water pump, head and tires. \$1500. 224-4266, nights.

1971 MAZDA. Four-speed. New battery, new brakes, good body. Needs engine work. Best offer. 583-2966, after April 19, between 9:30 p.m. and midnight.

1966 VW BUS, camper interior, runs good, \$875. 448-6836, 461-3646, after 4 p.m.

DATSUN CAMPER. Perris valley overhead with cabinets, boot, cooler, A-1 condition. Must sell for university costs. Quire reasonable. Steve 463-4572.

MINI FREAKS 1962 Morris Mini Minor station wagon with MG 1100 engine, Weber carburetor. Car has minor flaws, i.e., not running. \$300 nonetheless. 272-2370, evenings.

THE NEW

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SATURDAY IN THE PARK

FREE CONCERT

BALBOA BOWL BALBOA PARK SATURDAY, APRIL 17, 1 PM



AN AFTERNOON OF FREE MUSIC IN THE PARK.

1967 PORSCHE 912, five-speed, needs transmission work. \$3600 or best offer. John, 270-1405.

1968 FORD half-ton, pick-up, R&H, good body and tires. Recent valve job. Needs lower end. Runs. \$350. 295-7855.

CAMPER FOR Datsun pick-up. Cab-over, 8-foot wide-in, fully custom, extra 20-gallon gas tank, vinyl-top boot to cab, make offer. David, 488-8474.

CLASS 6 off-road racer. Complete, ready to race. New engine and main extras. \$2650 or trade for mini-pick-up. 465-2700.

1971 MAZDA RX-2 rotary engine, 10,000 miles on new engine. Four-speed, radials, new paint, good gas mileage. AM/FM radio. Must see. Only \$1100 for quick sale. 488-9038.

TIRES. FOUR General Jumbo. 780 inch. A-1 shape, much tread left. Size F78 x 14. \$25 or offer. 469-1829.

LUMBER RACK for 6' bed pick-up truck. \$55. 295-7085.

AIR CONDITIONER for Volkswagen Squareback or Fastback, dealers unused. Cheap type. Complete, best offer. 270-7416.

1968 DATSUN 510 wagon. Four-speed. New brakes and valve job. Reliable transportation. \$795 or offer. 295-9066.

WANT SMALL American or foreign car in need of mechanical or body repair. 295-9068 or 453-1728.

1964 FORD County Squire station wagon, all power, very good mechanically. \$300 or make offer. Must see. 231-0283, evenings.

1969 FORD Country Sedan, big station wagon, very comfortable rides, automatic, power brakes and steering, automatic cruise control. 60,000 miles. \$750. 565-6127, after 6 p.m.

TIRES-Semperit, Michelin, Pirelli—lowest prices in town. The Motoring Shop, 826 Turquoise, Pacific Beach, 488-0515.

ARE 1951 WILLYS truck. Four-wheel drive. New battery. Needs some work. \$850. 565-6177, after 6 p.m.

AUTOMOBILE INSURANCE—at the lowest rates in town. Check the others first, then call or stop by. C&S, at 5187 College Avenue. 583-6363.

1967 BUICK, excellent mechanical condition and many extras. \$550 or best offer. 464-0139.

1971 VOLKSWAGEN Super Beetle. Excellent, inside and out. Runs like new, very dependable. Original owner. 442-2688, or 268-8010, days. 442-5657, evenings.

1974 VW Super Beetle, Automatic stick shift, factory air, AM/FM radio, low mileage. 291-6247 or 464-1440.

ARE YOU STUCK with a VW that doesn't run? Call me and I'll buy it from you. Any VW considered. 267-8765.

1967 DODGE CAMPER van, 318 V-8, automatic transmission, paneled, reclining double bed, cabinets, water pump, electricity hook-up, runs good, \$895 or trade for small car.

1973 VW CAMPER pop-top, Michelin radials, excellent condition. 272-3085.

1968 VW WESTPHALIA pop-top. Rebuilt engine has 15,000 miles. Stove, sink, electric refrigerator, awning, luggage cover, extra cabinets, cot, extra wide bed. \$2500. 222-5759.

1964 PORSCHE type 356 Telefunken 50 per cent restored. Best offer or trade down to Volvo 1800E. 436-1916.

1971 RENAULT Setan, \$1400 (below blue book). In good condition. Needs some body work. 755-0416, 10 a.m. to 2 p.m.

LEAVING COUNTRY, must sacrifice Renault R-8 off-road dunebuggy, good condition, low miles, \$500 or best. Thom, 222-3404, after 5 p.m.

1963 METRO-VAN, excellent running condition, made for camping. Has a four-cylinder Scout engine, economy. \$950. 436-3674.

1969 BUICK Skylark Custom. Two-door sedan, air conditioning, power steering, radio, \$1300. 565-6250.

1964 CHEVELLE, V-8 283, automatic, very smooth mechanically, just serviced, new paint, come see and test drive. \$600. Ed, 272-0618, evenings.

1963 CHEVY IMPALA, V-8, automatic, four-door, low mileage, excellent engine and body, must sell. \$400 or best offer. 452-1016, evenings.

1974's RENAULT Gordini Sunroof, excellent condition, no computer, 21,000 miles. Original owner. 28-35 miles per gallon. \$4800 firm. 466-3047.

WANT REALLY cherry 1967 VW bug. Must be in good mechanical condition. Tom, 753-8894, after 6 or weekends.

1968 VW BUG, sunroof, fair condition, asking \$1000. Tom, 753-8894, after 6 or weekends.

1963 FORD, six-cylinder, three-speed, runs good, 20 miles per gallon, \$350. 287-8356, evenings.

1974 DODGE Ramcharger Sport. 4x4. All power. Automatic. Stereo. Loaded with extras. Cherry. \$4900. 1967 L-88 Stingray convertible. Rare, super car classic. \$3900 or offer. 264-2901.

1973 VW 412, two-door, standard shift, excellent throughout, under 40,000 miles. Must drive to appreciate. Mike, 287-4670 or 447-9594.

1961 CORVETTE, excellent shape. Dave, 448-4740.

LONDON CAB. The lovable, durable, classic English taxi. It's a gas actually. It's a buy. Best offer over \$4500. Leather interior. Your business could use it or sell it just for fun. George, 281-8197, days. 583-9155, evenings.

1971 JAGUAR XJ-6. This is really different. Should see and drive to compare. Best offer over \$6700. George, 281-8197, days. 583-9155, evenings.

1974 FIAT 128. Two-door sedan, four-speed, radio, heater. Clean, excellent mechanical condition. \$2100 or best offer. 264-8268.

1975 VW RABBIT, great Easter gift idea. AM/FM, automatic, leatherette interior, disc brakes, steel-belted radials. \$4000 new, now just \$2995. In excellent condition. 280-7745.

1975 FIAT 124 Spider. 12,000 miles. Mag. AM/FM/MPX stereo cassette. Luggage rack. Asking \$4950. 222-8154, evenings.

1963 CORVAIR, four-door, \$250. An ugly duckling in need of an owner. Dependable, cheap transportation around town. Recent gas mileage 226. 2750, after 6 p.m. Keep trying.

1964 CHEVY VAN, six-cylinder, four-speed, completely restored like new, rebuilt engine and transmission, new brakes. Moving, must sell. \$1088 or best offer. 239-4395.

1967 CUTLASS SUPREME. Oldsmobile convertible, 330 V-8, valve-in-head, power steering, brakes, top, air, good condition. \$200. 274-6884. pump, electricity hook-up, runs good, \$895 or trade for small car.

1969 ROADRUNNER 313 Edelbrock, Crane, Hurst engine and transmission. Rebuilt, must sell by May 1. \$1150 or best offer. Vic, 287-4680, keep trying.

CLASSIC 1967 Toronto. All power, all extras, runs great. \$350 in engine work. Moving, must sell immediately. \$800 or best. Greg, 448-8159, keep trying.

1969 DATSUN pick-up truck. \$750 or offer. 444-6898.

1967 MG-BT. Excellent mechanically. \$1290 recent work, diesel paint, poor upholstery. \$1600. 298-8066.

1974 DODGE Tradesman 300. One-ton van, excellent condition. \$3400 firm. Air conditioning, good tires (new), automatic and power steering. 753-5981.

1966 VW BUS, in good condition. 1960-61. 55-4748, days. 755-4167, evenings.

1972 VEGA GT Hatchback, four-speed, silver-gray with black interior, excellent condition. \$1200 or best offer. 448-5246 or 445-1067.

1972's Datsun pick-up. immaculate. Spoke wheels, low mileage, extras. \$7650 or offer. 286-9986.

How to Place Your Free Classifieds

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

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

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

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

the right to edit or refuse ads.

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

READER CLASSIFIEDS BOX 80803 SAN DIEGO, CA 92138