

City Lights

HOLD THE PRESSES!

It could have been a scene right out of *The Front Page*. After a successful suit brought by a number of San Diego news organizations, 4th District Court of Appeals Judge Gerald Brown released a five-volume, 1,300-page transcript of testimony concerning alleged bribes given to community planning commissioners. Brown signed the release order at 4:35 p.m. last Wednesday, May 12, but it was 4:50 by the time the transcripts were available.

The San Diego *Union* dispatched three reporters to read the records, fighting to put together a story by a 9:30 deadline, just a few hours away. Some reporters from local radio, T.V.,

and wire services had converged on the courthouse, beginning an all-night vigil to sort through the transcripts.

"It was a real madhouse down there," recalled one reporter. "People were yelling out page numbers that mentioned prominent names, but there was no way, with the time limitations, everyone was fighting, to do a thorough job." "All we could really hope to do," added another, "was to paint the picture with the broadest of strokes."

Readers of Thursday morning's *Union* and Friday's *Daily Transcript* may have been surprised by the mention of City Councilman Jim Ellis, who, along with unsuccessful City

Council candidate Ray Tausa, was mentioned as a beneficiary of the questionable campaign contributions. Ellis is in a most sensitive position, having announced and undertaken an active campaign for a seat in the California Assembly. "The papers really opened a can of worms, though nothing was questionable about Jim's behavior," said Ellis' administrative assistant Jim Williams.

The *Union* explained Ellis' involvement in a follow-up article on Friday, and the *Daily Transcript* ran a "Clarification" noting essentially the same facts the *Union* had—that the contributions Ellis received from Dehesa Sand Com-

pany manager John Hiestand were "non-political" and were not connected with the alleged bribes.

No more information from the transcripts has been published this week, though *Union-Transcript* reporters are still at work on the testimony. Ellis seems to have escaped the episode unscathed. "Everyone who called assured us they thought Jim was the greatest thing since sliced bread," said Ellis' assistant.

— Paul Krueger

PRE-EMPTED POWERS

At last week's Coastal Commission hearing, an old demon (continued on page 18)

May 20 - 26, 1976



San Diego Weekly

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May 20 - 26, 1976



Photograph by Judy Treusch

SITTING ON THE DOCKS OF THE BAY

Crescent Bay homeowners have long been aware of the lease's expiration date. But as the lease deadline approached it became clear the homeowners were doing nothing. None had applied for permits to bring down their docks.

Paul Krueger

At one time the land probably wasn't worth much. It really wasn't a beach, and small boats had no room to maneuver. "That bay was just an old mudflat, suitable for nothing but duck hunting," recalls Clinton McKinnon, retired newspaper executive and former U.S. Congressman. Perhaps that's why the state decided to lease the 25 acres bordering the north end of Mission Bay to two private citizens for just \$460.68 a year. The lease was a long one, 50 years, and no matter how much property values increased, the rent would remain the same. A small price to pay for a private beach. And F.T. Scripps and C.K. Johnson jumped at the chance.

The leases were signed in May and June, 1926. Thirteen days from now they expire, and the beachfront becomes public property.

Today, those same 25 acres, known to many as Crescent Bay or Sail Bay, are anything but "old mudflats." Dredging sufficient to create a slender white-sand beach was done, and piers were constructed to harbor the motor boats of residents whose houses overlook the bay. Some of the homeowners extended their backyards and patios to connect directly to one of the area's 27 private docks.

During the building boom of the early Seventies, condominiums bloomed at the base of the streets intersecting Pacific Beach Drive, and salesmen could boast of a private beach for investors. Many of San Diego's influential citizens settled into the area.

City Councilman Robert Martinet, ex-PSA chief J. Floyd Andrews, PSA chairman William Shimp, retired Judge Lloyd E. Griffin, Supervisor Lou Conde, and Congressman Bob Wilson. It's a self-contained paradise. Home, patio, private beach, and

many cases a pier and boat. And the cost for the private sand remains the same: \$460.68 a year. Martinet pays \$8.73 every 12 months for his beach front, Andrews puts out \$6.30, Shimp and Judge Griffin \$1.57 each.

In 15 days that beach becomes public again. An insurance salesman from Del Cero, a housewife from Pacific Beach, a student from Chula Vista, and the Chairman of the Board of PSA will all be shuffling their feet in the same sand. And according to an amendment to the 1926 lease, the residents must, at their own expense, remove the docks and piers that have gone up over the years. "The leased area," reads the 1960 amendment, "will be reconstructed and restored to public beach conditions by the removal of structures by the lessees so that the people of the City of San Diego . . . can utilize . . . the premises as a public beach."

It's that simple: the piers come down, the beach becomes public. Crescent Bay homeowners have long been aware of the lease's expiration date. So have a number of Pacific Beach residents who have prepared for the June 1 deadline by studying the lease bid to the public on a first-come, first-served basis. Why the change of heart?

But as the months and years wore on and the lease deadline approached, it became clear the homeowners were doing nothing. None had applied for permits to bring down their docks; none had even communicated their intent to the City Manager.

This January the wheels of bureaucracy started turning full speed. First, a tour of the beach by the City Council. Second, a meeting of the Mission Bay Committee of the City's Park and Recreation Board. Third, a session of the Park and Recreation Board. Fourth, two sessions of the City Council's Public Facilities and

Recreation Committee. And finally, a hearing last week before the full City Council.

The result of all these meetings? Nothing. No permits, no promises, no action.

Actually, the city has been spending time and money "studying" the Crescent Bay issue for the past six years. "I personally reviewed the records for a presentation I made to the Mission Bay Committee," Roger Chung of the Park and Rec's Aquatics division confirmed. On February 10 Chung told the committee that since 1970 there have been 15 deliberations and six reviews of the Crescent Bay lease and each time it was recommended that the docks and piers come down by the June 1 deadline.

On April 16 the Park and Rec. Board recommended for the seventh time that all the piers, with the exception of two private piers, come down. But on April 20 the board reconsidered its decision and suggested that a number of private piers be allowed to remain if the owners agreed to form a non-profit corporation and if the boat-slips were put out to the public on a first-come, first-served basis. Why the change of heart?

"A special reconsideration, four days after a decision, is just good old-fashioned political influence," claimed Phil Shafer, past chairman of the Pacific Beach Planners. "It's a simple matter of friends doing friends a favor." Shafer is also a founding member of the Crescent Beach Action Group, a loosely knit organization of residents working to bring the docks down and fulfill the lease agreement.

"You're always going to hear charges of political influence in a case such as this one," rebutted James Michl, an attorney and member of the City Council. (continued on page 18)



STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice: No one seems to know just how healthy the North Shores Community Colleges Adult Education Program will be, come next Fall, or even whether it will exist. The required minimum class size has recently been increased from 18 to 21, resulting in the elimination of many classes, several in mid-semester.

"Under the guise of 'cutting costs' it would appear the program of 'Sixty-two years of Adult Education in San Diego,' as lauded in the *North Shores Bulletin*, is in for drastic budgetary cuts or even for total destruction. As a concerned citizen eager to know to whom I should address my views, I would be most grateful if you would research the sources of both funding and/or decision making.

Bernard Winter
La Jolla

Dear Bernard: The North Shores Adult Education Program, like other adult education programs in San Diego, has been the victim of a state-wide cutback in funds, prompted by one of California's primary decision-makers—Governor Brown. According to his office, "It is imperative that adult education programs be critically reviewed and restructured so that our increasingly scarce resources can be channeled into the most essential education priorities." In other words, adult education, particularly those classes which are not job-oriented (such as ceramics, bread-making, poetry, creative writing, etc.), are not essential, at least as far as Brown is concerned. When a class in South-east San Diego was recently cancelled in mid-semester, the explanation was that too many adults are turning to adult education for "entertainment." Better to stay home and watch T.V. than to spend taxpayers' money studying poetry (and anyway, you should have learned that in high school, one of Brown's "essential education priorities").

Several proposals to "reform" adult education (whatever that means) are presently being considered by the California legislature and Governor Brown. You might get further information on them by writing to the Department of Education in Sacramento, one of the proposals' developers. If you wish to voice support for the proposals, write to Governor Brown and your legislators. And for local information and complaints, write to Dr. Warner Renas, Assistant Director, North Shores Adult Education Program, 470 Nautilus Room 310, La Jolla, Ca. 92037.

Dear Matthew Alice:

I work downtown at night and leave for home at about 3 a.m. There's hardly any traffic at that time, but the traffic lights continue to turn red and stay that way for what seems like an eternity. How are the lights timed, and why aren't they put out on a quicker schedule at night, or at least changed to flashing reds?

Paul Kohler
Hillcrest

Dear Paul: San Diego's traffic lights are all timed by a machine called a central controller. At night and during most of the day they're on what's called the average schedule, a sixty-second cycle allowing traffic on all four sides of an intersection to pass through in and out of the city, when the lights are synchronized to allow a smoother flow.

The red lights probably seem longer at night because there isn't enough other traffic to divert your attention while you wait . . . and wait . . . and wait. The traffic people tried flashing reds and yellows some years ago, but drivers ended up ignoring the signals altogether, stopping only when they collided with each other. There is no plan in the works for a shorter night cycle. If your patience is dwindling faster than the light changes, a suggestion to the city traffic department might help.

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

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Reader's Guide to

Local Events
Theatre

PURLIE, a Black musical drama by Ossie Davis, presented by Grossmont College Community Education Service and Multi-Cultural Studies Black, Gospel and Gospel, directed by Juanita M. Browne. Saturday, May 22, and Sunday, May 23, 8:30 p.m., Student Center, Grossmont College, 465-1700, ext. 321.

PREMIERE GRADUATE REPERTORY SEASON, presented by the first master of fine arts class at UCSD includes three productions: "The Inspector General," by Nikolai Gogol, performed May 21-22 and 29; "Luz Long's Story," by Gertrude Stein, performed May 21-22, 24, 26, and 28; "Little Turtle and Wolf," an original play by Jeffrey Levy, May 23 and 29, all performances at 8 p.m., except the "Little Turtle," May 29 at 2 p.m., Matthews Campus Theatre, USD 452-3791.

THE GOLDEN LAND, a drama about Jewish settlement in America, Saturday, May 22 and Sunday, May 23, 8 p.m., Morace Main Junior High School Auditorium, 4345 54th Street.

FIGURE, Mesa College Drama Department presents the musical by George Abbott and Jerome Weidman centering around the brilliant former mayor of New York City, Fiorello La Guardia. Fridays and Saturdays through May 28, 8 p.m., Apollonia Theatre, Mesa College.

LOCK UP YOUR DAUGHTERS, musical spoof by Bernard Miles, adapted from the Restoration comedy by Sir Henry Fielding, performed by USU Performing Arts Group. Wednesday through Saturday, 8 p.m., through May 29, City State Theatre, 1727 Fifth Avenue, 234-7911, ext. 4.

LAST OF THE RED HOT LOVERS, the Neil Simon comedy is performed Friday through Sunday, 8:30 p.m., through June 12, Coronado Playhouse, 1775 Strand Way, Coronado, 435-4856.

ARSENIC AND OLD LACE, Joseph Kesselring's murder comedy. Fridays and Saturdays, 8:30 p.m., through June 12, Actors' Quarter Theatre, 480 Elm Street.

THE HOLLOW, an Agatha Christie mystery performed by the Alpha Omega Players. Fridays and Saturdays, 8 p.m., through May 22, Alpha Omega Playhouse, 1531 Tyler Street.

PIRATES OF PENZANCE, a re-staging of Gilbert and Sullivan's nautical musical. Friday through Sunday, 8 p.m., through May 22, North County Community Theatre, 121 West Orange, Vista.

CHILDREN'S THEATRE, a performance for youngsters of "The Toy Hospital," by Ginger Cady. Saturdays and Sundays, 2 p.m., through June 1, Actors' Quarter Children's Theatre, 280 Elm St.

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

THE LITTLE FOXES, Lilian Hellman's drama of family disintegration through greed. Through May 22, 8 p.m., nightly, Sunday matinee, 2 p.m., dark Monday, Carter Center Stage, Balboa Park, 239-2255.

WILL SUCCUMB SPILL ROCK HUNTER? The modern variation by George Axelrod of the Faust legend. Thursday, Friday and Saturday, 8 p.m., through May 22, Pato Playhouse, upper level of Vineyard Shopping Plaza, Escondido, 746-6669.

WHEN YOU COMIN' BACK RED HYDER. Mark Medoff's multiple award-winning suspense drama. Fridays and Saturdays, 8 p.m., Mission Playhouse, Old Town, 295-6473.

Music

CONTEMPORARY CHAMBER MUSIC, performance of innovative music, some on specially constructed instruments by UCSD musicians. Thursday, May 20, 8 p.m., Mandeville Auditorium, USD 452-3229.

GEORGE SHEARING, in informal "conversation and performance" by the blind jazz musician to benefit KPBS Radio Reading Service for the blind. Friday, May 21, noon luncheon, Little America Westgate Hotel, 724-0313.

FRIDAY EVENINGS IN DEL MAR, final program of the series presents Elizabeth Hamilton, harpsichord and Peter Farrell, guitar. Wendy La Prati, soprano, in recital, Otto Stokes reading from his own poetry, art display, including works by Diego Rivera, Parelli, Hamaoui and Black. Friday, May 21, 8 p.m., St. Peter's Church, Del Mar, 452-1229.

RUDOLF SERKIN, 100th anniversary celebrity recital. Friday, May 21, 8 p.m., Civic Center, 224-2963.

AN EVENING OF ART, POETRY AND MUSIC focusing on interrelationships among these disciplines, with Ron Sheridan, guitar. Wendy La Prati, soprano, in recital, Otto Stokes reading from his own poetry, art display, including works by Diego Rivera, Parelli, Art Gallery and Fine Arts Recital Hall, Grossmont College, 465-1700, ext. 321.

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WHOLESALE RETAIL

"CIVA", CME Improvisational Group presentation. Friday, May 21, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

"LOVE ALONG THE WAY", a Special Musical Happening with Damon Younger and other local radio's personality. Saturday, May 22, 7 p.m., 338 W. Lexington, El Cajon, 447-7896.

"MUSICAL PARADE", spring concert by Serra-Naders school group. Saturday, May 22, 8:15 p.m., Taft Junior High School Auditorium, 9191 Gramercy Drive, Serra Mesa, 223-7444.

ORGAN, CHORALE, AND CHATIVE DANCE presentation featuring organist Paul Piman, dancer Tonia Blake, with choir of All Saints Parish. Sunday, May 23, 5 p.m., St. Andrew's Church, 1050 Thomas Avenue, Pacific Beach, 772-0313.

CHORAL SALUTE TO AMERICA, scholarship concert by 90-voice concert choir includes Howard Hanson's "Song of Democracy," set to words of Walt Whitman, chamber chorale sings smaller works from the Renaissance to the present. Sunday, May 23, 4 p.m., Student Center, Grossmont College, 465-1700, ext. 321.

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PADRES BASEBALL, San Diego vs. Houston, Thursday, May 20, 1 p.m. vs. Cincinnati, 3 p.m. series. Friday and Saturday, May 21 and 22, 7 p.m., Sunday, May 23, 1 p.m. vs. Los Angeles, 3 p.m. series. Monday, May 24 through Wednesday, May 26, 7 p.m., San Diego Stadium, 283-4494.

"THE WIND DANCERS", a film on record-breaking high glider soaring from promotional all over the world including 15,000 foot Alvin Mountain, personally narrated by Sidney J. Bear, San Diego resident and producer of adventure films, also segments on world champion skateboard team and jet board team performing in Mission Bay, presented by Grossmont College Community Education District. Wednesday, May 26, 7 p.m., College Grove Shopping Center Community Hall, 465-1700, ext. 321.

MOBILE FITNESS PARCOURSE, self-administered exercise/walking routine following pre-set instructional markers. Saturday, May 22, and Sunday, May 23, 9 a.m. to 4 p.m., East Mission Bay, 236-5717.

EXPRESSION, a series exploring the history and contemporary expression of the Chicano Community. "Ballet Folklorico Navar," Carlos Santova, director. Friday, May 21, 7:30 p.m., "Southern California: A Historical Perspective," side talk by Dr. Ricardo Romo, UCSD History Department. Wednesday, May 26, 7:30 p.m., Third Floor Lecture Room, San Diego Center Library, 820 E Street, 236-5300.

ILLUSTRATED TALK by Barbara Rose, author, critic and lecturer on American art in conjunction with exhibition surveying American Art Since 1945. Friday, May 21, 8 p.m., Copely Auditorium, Fine Arts Gallery, Balboa Park, 232-7931.

CELEBRATING CALIFORNIA WOMEN POETS, readings of poetry by the Readers' Ensemble of the Famous Poetry and Graphics Center. Sunday, May 23, 3 p.m., Villa Montezuma, 1925 "K" Street, San Diego, 239-3664.

HEALING OURSELVES III, "Biographies, Our Inner Lives and Down," explained by Donna Brown with demonstration. Friday, May 21, 8 p.m., CR 107, Third College, UCSD, May 23, 7:30 p.m., Beach Area Community Center, 3705 Mission Boulevard, Escondido, 488-0844.

"THE EUROPEAN LEFT TODAY: FRENCH AND ITALIAN COMMUNIST PARTIES", a panel discussion by Andrew Feenberg, Bernie Moss and Dorothy Healy. Sunday, May 23, 7 p.m., Presidential Suite, Aztec Center, UCSD, 453-7651.

ALCOHOL INFORMATION WORKSHOP, geared to people of all ages struggling directly or indirectly with alcohol-related problems, given by representatives from National Council on Alcoholism, co-sponsored by Community Relations Department of City of San Diego. Two-day workshop, Tuesday and Wednesday, May 26 and 27, 9 a.m. to 12 noon, Room 207, Casa del Prado, Balboa Park, 239-5341.

PAOLO SOLERI, Italian-born architect-theorist creator of the alternate city of Arcosanti, near Scottsdale, Arizona, discusses "Arcology," his radical vision of the future of human habitation, co-sponsored by American Institute of Architects and La Jolla Museum of Contemporary Art. Wednesday, May 26, 8 p.m., Sherwood Hall, La Jolla.

BUSTER KEATON FILM FESTIVAL, Sunday, May 23 through Friday, May 27, 7:30 p.m., CR 107, Third College, UCSD, 452-4990.

LAUGHTER, a film on Bubba Free John, an American-born Irishman. Wednesday, May 26, 8 p.m., 8:30 p.m., Muir Campus, UCSD, 274-6503.

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WORLD TRADE WEEK LECTURES, sponsored by San Diego Chamber of Commerce. The Honorable William Simon, Secretary of the U.S. Treasury, speaks on "U.S. Current Financial Conditions and International Commerce." Friday, May 21, noon luncheon, Caribbean Room, El Cortez Hotel, Victor Gruen, AIA, discusses his views on "Managing the Growth of Cities." Tuesday, May 26, noon luncheon, Grand Ballroom, U.S. Grant Hotel, "Information and International Trade Week Schedules," call Chamber of Commerce, 232-0124.

"STRESS OR RELAXATION, YOUR CHOICE", a lecture on the physiology and psychology of pleasure and pain, by Paul T. Allen, union certified hypnotherapist. Friday, May 21, 7:30 p.m., American Institute of Hypnosis, 1278 Camino del Rio South, Mission Valley, 297-1523.

EXPRESSION, a series exploring the history and contemporary expression of the Chicano Community. "Ballet Folklorico Navar," Carlos Santova, director. Friday, May 21, 7:30 p.m., "Southern California: A Historical Perspective," side talk by Dr. Ricardo Romo, UCSD History Department. Wednesday, May 26, 7:30 p.m., Third Floor Lecture Room, San Diego Center Library, 820 E Street, 236-5300.

ILLUSTRATED TALK by Barbara Rose, author, critic and lecturer on American art in conjunction with exhibition surveying American Art Since 1945. Friday, May 21, 8 p.m., Copely Auditorium, Fine Arts Gallery, Balboa Park, 232-7931.

CELEBRATING CALIFORNIA WOMEN POETS, readings of poetry by the Readers' Ensemble of the Famous Poetry and Graphics Center. Sunday, May 23, 3 p.m., Villa Montezuma, 1925 "K" Street, San Diego, 239-3664.

HEALING OURSELVES III, "Biographies, Our Inner Lives and Down," explained by Donna Brown with demonstration. Friday, May 21, 8 p.m., CR 107, Third College, UCSD, May 23, 7:30 p.m., Beach Area Community Center, 3705 Mission Boulevard, Escondido, 488-0844.

"THE EUROPEAN LEFT TODAY: FRENCH AND ITALIAN COMMUNIST PARTIES", a panel discussion by Andrew Feenberg, Bernie Moss and Dorothy Healy. Sunday, May 23, 7 p.m., Presidential Suite, Aztec Center, UCSD, 453-7651.

ALCOHOL INFORMATION WORKSHOP, geared to people of all ages struggling directly or indirectly with alcohol-related problems, given by representatives from National Council on Alcoholism, co-sponsored by Community Relations Department of City of San Diego. Two-day workshop, Tuesday and Wednesday, May 26 and 27, 9 a.m. to 12 noon, Room 207, Casa del Prado, Balboa Park, 239-5341.

PAOLO SOLERI, Italian-born architect-theorist creator of the alternate city of Arcosanti, near Scottsdale, Arizona, discusses "Arcology," his radical vision of the future of human habitation, co-sponsored by American Institute of Architects and La Jolla Museum of Contemporary Art. Wednesday, May 26, 8 p.m., Sherwood Hall, La Jolla.

BUSTER KEATON FILM FESTIVAL, Sunday, May 23 through Friday, May 27, 7:30 p.m., CR 107, Third College, UCSD, 452-4990.

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LIFE & DEATH & IN THE CARD ROOM /continued

(continued from page 1)

Johnny, Taxi Cab Jack, Slippery Jim, Big Red, Bicycle Bill. That's how they know each other."

At Benjie's, the games go on six days a week, its prominent downtown location, moderate betting stakes, and 35 years of operation have made it a very profitable enterprise. But it is unusual among card rooms. Most are small, with less than the legal limit of seven tables. As the city charges twenty dollars per table each month, an unusual one can be costly. The smaller rooms generally rely on local residents who stop by, as much for the social contact as for the poker. In that sense, they serve a purpose somewhat like the park benches in Horton Plaza, or downtown hotel lobbies. They are places for lonely men to gather and chat.

Unfortunately, the owners of card rooms cannot survive on talk alone. To make money, they've got to have a game going. The law stipulates a maximum charge of two dollars an hour per person, but many of the smaller rooms charge less in order to keep play within the limits of restricted budgets. Cutting corners so tightly creates problems. The pressure to get a game going can sometimes lead to rather questionable practices.

The Shill Game

Tim is a student at San Diego State. He had never set foot inside a card room until he answered an ad posted at the school's student job board. A local room was looking for someone to deal cards a few hours each morning.

"When I called, the guy told me they really didn't want a dealer. It sounded interesting, so I went over. The owner thought I'd come by to play, but when I said I was there about the job he got real nervous and told me to get out. I didn't know what was going on, so I went around the corner to a pay phone and called him back. He told me to come in the next morning."

Tim sat down the following day with the two owners who explained that they would pay him \$2.50 an hour in cash to play the role of a regular customer. He would be given twenty dollars for chips, and then simply wait for a "live" customer. The room was having trouble starting a game before one or two in the afternoon, but with Tim and the three house employees present, a person could walk in and the five of them would get things moving. He was to be a shill, a confederate.

"They told me everything was going to be above-board. No cheating. No signals. Nothing funny. But they had these rules about playing with house money. For example, I couldn't bet at all unless I was dealt a pair of aces or better. They didn't want me just throwing their money away. It gave them an advantage, though, since they would know I had aces if I did bet."

His first day on the job, Tim lost seventeen dollars, but the owners didn't mind. He wasn't expected to win, just to be a good actor. If their regular customers discovered the hoax, they would never come back.

Under existing San Diego law, the use of shills is completely legal. Speaking for the Police Department's

Vice Squad, Lieutenant John Gregory says that playing with house money is a common way for small rooms to keep their heads above water. He's quick to point out, however, that cheating is another thing. But with the limited number of officers assigned to Vice, it's nearly impossible to spend the time necessary to uncover the occasional fraud. The manpower devoted to card rooms is used mainly in an effort to crack down on major violations like backroom bookmaking and prostitution.

Gregory feels certain that the great majority of rooms are absolutely clean. Owners, he says, realize it's in their best interest to run a straight game. If they don't, sooner or later someone is going to blow the whistle. The grapevine works as well as any costly surveillance the police might undertake.

The judgment of various card room employees and patrons seems to bear him out. One experienced floorman says it's common knowledge that shills are used in smaller operations. Usually they are trusted and skillful players who keep half the winnings above the house stake. He thought paying a shill an hourly wage was a bad idea and rarely done. As long as there is no cheating, few seem to mind. One card room owner has recently gone so far as advertising in the *San Diego Union* for "game starters."

Mechanics

With thousands of dollars changing hands every night in the city's card rooms, one might think the situation ripe for card sharks. Professional cheats are a problem, but apparently not a critical one. For various reasons life has been made rather difficult for those known as "mechanics."

Years ago, when card rooms were more numerous than bars, open-ended games and the huge volume of soldiers made it easier for a cheat to move in, make a killing, and shuffle down the street before anyone was the wiser. Strange faces were the rule rather than the exception. Today, a new face in an old game is apt to elicit close scrutiny. If he starts winning big with disturbing regularity, chances are someone will make it a point to keep an eye on him.

There are numerous ways a mechanic can work. He can simply hold onto a card which he'll put to good use later, sometimes utilizing a machine which pulls a card up his sleeve. Or he might deal in a fancy way, from the bottom of the deck, for example.

One of the more common and devious methods is to work with a partner. The two players get together before entering a card room and work out signals which will permit them to communicate surreptitiously. They can telegraph a "pat" hand, one which is sure to win. Or they may bet heavily, pretending to be in competition, and thus force other players to fold in favor of what appears to be a strong hand.

Card room owners approach the problem of cheaters much like harried retail managers deal with shoplifters. Everyone agrees a certain amount of it goes on, but one must be very careful when pointing the accusing finger. A suspect must move beyond reasonable doubt before an owner will throw him out.

Ralph Brown, who has operated card rooms in San



Diego since 1940, says cheaters are "something you have to watch for every day." Although he's had to deal with them many times, he's called the police on only three occasions. Official help is not often needed. If a man is caught cheating, he usually wastes no time finding the nearest exit.

Another long time owner says he relies on a sixth sense. "Normally, I can spot a mechanical card thief the minute he walks in the door. But sometimes they get by. If I don't catch them, someone else will. And you'd better believe there are places in this city where a card thief gets his justice due in the back alley."

The greatest single deterrent to cheating, though, is the honest players. There is nothing quite like the wrath of a clean player who's been robbed. Besides, there is plenty of money to be won playing it fair and square.

The Cadillac of Card Rooms

There are perhaps a half-dozen card rooms in San Diego where the stakes are very high. In these rooms moderate games are also played, but certain tables are set aside where players can change the betting by mutual consent so that a thousand dollars or more may be riding on one hand.

Nearly all the big-money rooms play low ball, a form of draw poker in which the lowest hand wins. Because there is considerably more luck than skill involved, the game was outlawed in San Diego until 1973 when, at the urging of card room operators, the City Council amended the code. The result was a noticeable increase in business.

Those who have tried both regular high draw and low ball say there is no comparison. Where high draw requires some calculation to make a winning hand, low ball is lean and easy. It is a very fast game. Several of the rooms employ the services of dealers who are capable of passing out up to 50 hands an hour. The faster the cards come, the quicker the betting, the more opportunity to take that next gamble.

If Benjie's Card Room downtown is the trusty old Volkswagen of poker parlors, then the Lucky Lady, on El Cajon Boulevard, must be the Cadillac. One is immediately struck by the decor: thick carpets, wood paneling, heavy stuffed furniture. Instead of Benjie's in-house grill, a bespectacled little man wanders in regularly, taking orders for anything from cheeseburgers to steak. And there's something else, somehow missing at Benjie's. It's the sound of poker chips being plinked down on poker chips. Like the crash of pins at a bowling alley, the muffled tinkle of chips never stops.

Most of the dealers in the Lucky Lady are women. They work with a quiet fury, shuffling, dealing, and calling for bets. The pressure is relentless. Pressure to deal good cards, to keep up the fast pace, to avoid mistakes, and to gracefully accept the loser's ill temper. They rotate tables every half hour to relieve the tension.

Cathy is an attractive woman with stylishly short hair, alert eyes, and an easygoing manner. She's been a dealer at Lucky Lady for only a few weeks. A friend who knew she was looking for a job suggested she stop by and talk with owner Larry Barry. She had never been in a card room and knew little of poker. "At first I

thought it was pretty weird, the jargon and money and all. But it turned out to be quite friendly. It's really a homey place."

She began by watching experienced dealers go through their moves in the afternoon when the pace is slower. Soon she was dealing some herself and quickly got the hang of it. The money is good, although she won't say how good. Dealing a winning hand, for example, can mean a large tip, as if she had done it intentionally. As for the infrequent verbal abuse and frayed nerves occasioned by a big loss, she says it's part of the game.

Suddenly across the room there is a commotion. A very large man named Joe raises his voice. He's drunk. Several players at the table pick up their chips and leave, muttering out loud about his belligerence. Before anything can be done, Joe erupts with wild rage. He shouts across the table at a diminutive man with long, thinning hair. "I want your ass, buster!"

Everyone is on their feet, and a circle forms. The manager steps in trying to mediate the dispute, but is bodily shoved aside. Joe is at least a foot taller than the small man, who now heads for a phone, calling out that he's going to get the police. No one is sure what to do. Joe lets loose with a long string of expletives, flailing his arms every which way. Someone shouts, "The cops are here!" Miraculously, a patrol car has pulled up to the curb and two young officers, considerably smaller than Joe, step out to inspect the trouble.

Their passing at that moment may have been coincidental. The fact that they could clearly see the problem was not. Since 1944, the laws regulating card rooms have required that they be located on the ground floor and have windows facing the street. It was a precaution well taken.

The officers and Joe step outside with the manager to talk things over. No one was punched. No real harm done. The patrons buzz with excitement. Cathy says such incidents are very unusual and, anyway, Joe has a reputation for getting a little rowdy when he drinks.

On the sidewalk, handshakes are exchanged, the officers amble back to their car, and Joe moves on down the block. Cathy looks at her clock. It's nearing 11 p.m. "Things move faster here at night. There's more real betting the closer it gets to midnight. They try to make up their losses, and it can get pretty strange sometimes."

Fundamental Questions

Any effort to ascribe motivations to the variety of people who frequent San Diego's card rooms is bound to be risky. Still, the question is an intriguing one.

Nicos Mouratides has given the subject considerable thought. He is a professor of sociology at San Diego State, specializing in the sociology of mental illness. Since his days as a Greek patriot and resistance leader, he's been drawn to people and situations that hover close to life's extremes. His experiences in the underground, battling both Nazis and British, have given him a close look at great risks and death. After fleeing Greece in forced exile, he studied in the United States and came to San Diego State in 1960. He's been playing poker in card rooms for five years.

He is a handsome, energetic man fond of physical

exercise (former Greek decathlon champion) and poker. As for the severe hardships he suffered leading Greek resistance efforts, he says, "When you come back from death, life is a bonus. You cannot be very intense. I take one day at a time."

He's always enjoyed gambling, and overcame his own reluctance to visit local card rooms when he decided he was perpetuating inaccurate stereotypes.

"Poker is one of the few authentic experiences left in this world. There's nothing verbal about it. It's for keeps. You see, this society is a technical society, and the fundamental questions are always pushed to the back. We don't want to think about them."

"Poker involves a confrontation with a paramount issue: Am I a winner or a loser? Ultimately, so many of the serious questions of existence boil down to that. The whole idea is to find out if you're a winner or a loser."

He brushes aside the question of his own winning and losing. Sometimes he wins and sometimes he loses. In the long run, he has calculated, one is lucky to break even. Losing to cheats, though, turns his easy smile to a scowl. "I think the safest place to play is a card room. That's a big point in their favor." He referred to the time in his own home when he "lost" a great deal of money to a rogue he had considered a friend.

He doubts people who say they're hooked on gambling. "I get suspicious of people who claim there are those who can't help themselves. Even the nuttiest nut can help some things under certain conditions. This notion of addiction is a dangerous one. First of all, it absolves this person from the responsibility for his acts. And second, I think it impoverishes the complexity of being human. It evades the real questions."

The real questions, in Mouratides' view, have more to do with survival. The poor fellow who habitually loses his paycheck at the card table just doesn't last.

"The people who play over a long period of time have developed mechanisms for surviving. They cannot write a book about it. They cannot speak about it. But they sense it. So, who is left are the ones who have survived the struggle. And anybody who thinks his skill is the decisive factor, he is a fool."

Whether or not Mouratides is correct may be something of a moot point, as he himself acknowledges. "Poker is not definitive. It offers no pat answers. That's why it keeps going. You'll never get your answers. Am I a loser or a winner? On your death bed you'll still be wondering about it. Poker, you see, addresses itself to the question that has no earthly answer."

Meanwhile, at card rooms throughout the city, men continue to gather in the haze of cigar smoke day after day. Are they restless skeptics testing their earthly limits? Does a painfully big loss represent metaphorical death?

Cathy, the Lucky Lady dealer, recounts a story she swears she believes, whether it actually happened or not. "These guys were playing low ball, and one man picked up his cards and looked at them. All of a sudden he slumped over and fell on the floor. One of the other guys jumped up and yelled at the floorman, 'Come on, we need a live one here!'" □

"Poker involves a confrontation with a paramount issue: Am I a winner or a loser? Ultimately, so many of the serious questions of existence boil down to that."

Card room owners approach the problem of cheaters much like harried retail managers deal with shoplifters. Everyone agrees a certain amount of it goes on, but one must be careful when pointing the accusing finger.

movies

(Continued from preceding page)

Lustick — In the prosecution of a Catholic school music teacher for molesting an altar boy, Lustick is an Allen Gould, Herb Eberman, Charles Durning, Terry Trevis, and a cast of sound actors, and they're singing along the side-screen with only the paper airplanes in a greened Hall of Justice with the color of yellowed newspaper Jack Lemmon, Walter Matthau. (Center Cinema 1)

The Gambler — What is shown of the hero's bright side in this career as a professor of English literature is quite skimpy and silly at that. His relationship to his mother and grandfather is intriguing. But these things are almost entirely eclipsed by the mass of material on his dark side: his obsession with pushing his luck and sticking his neck out. James Caan and director, Karl Reisz give the character a credible facade and they give the story a tantalizing, mysterious quality. By seeking to pursue the personality much further. With Paul Sorvino, Lauren Hutton, Jacqueline Bisset. (Fox)

The Gold Rush — The Little Fellow takes to Alaska, freezes, starves, eats a live side, falls in love, choreographs a dance of dinner rock, strikes it rich, Chaplin's faded humanism does not offend him from appropriating all the heart, the laughs, and the sympathy to his own character. (Fox)

Gone with the Wind — The most beloved movie ever produced by David O. Selznick from a book by Margaret Mitchell, covering the tale of the Old South from the days of post-bellum days. BIRTH OF A NATION it is not. Southern belles flirt with their gentlemen callers, a pregnant lady tumbles down a flight of stairs, Atlanta burns, a wounded war hero limps back to the plantation, etc. To borrow an apt remark from the racy tips of Scarlett O'Hara, Fiedle de die. With Vivien Leigh, Clark Gable, Leslie Howard, Olivia De Havilland, directed by Victor Fleming 1939. (Fashion Valley)

Grizzly — A killer bear on the rampage. Christopher George, Richard Jaeckel, directed by William Grider. (Century Twin 1, Parkway 1, Frontier Drive In)

A Hard Day's Night — The Beatles' hyperthyroid first film, directed by Richard Lester with a sense of comic and cinematic invention — funny, silly, and stupid, by turns — that never ceases asserting itself for a moment. Starring John Paul George and Ringo. 1964. (Ken, 5/23 and 24)

Hiroshima, Mon Amour — Even with extreme caution, Hiroshima's first feature can be called one of the most influential movies ever — a had critics grasping for Proust or Bergson, and film-makers grasping for the scissors, much more often in the cutting rooms. And yet Resnais, since has probably never failed to surpass this achievement. The grandiosity of design, effects attempted and subjects touched, of styles mingled (lyrical, documentary, surreal, neo-realist), permits frequent leaps of dreadful stuff, particularly in the past-time sections. And Pauline Kael has mercilessly exposed its gauche tuggings on the liberals' heart-strings, or puppet-strings. (It is a foisting to try to cover the basic situation in one sentence, but it has to do with a French actress re-experiencing, out loud, for the first time, her past shameful affair during the Nazi occupation with a German soldier, while, in present time, she goes through a peculiarly parallel affair with a Japanese in the site of Hiroshima.) As film scripts go, Marguerite Duras's is a major work, with contrived sensual delicacies, and as film performances go, Emmanuelle Beaulieu is too a major work. 1959. (Ken, 5/20)

Little Murders — Jules Feiffer's script of urban paranoia becomes basically a Feiffer cartoon brought slightly to life by Elliott Gould, Alan Arkin (who also directed), Marisa Berenson, Vincent Gardenia. Periodically funny and continually ugly. 1971. (Fine Arts, 5/24 through 26)

The Man Who Skied Down Everest — A sports documentary of a daredevil expedition by the Japanese athlete, Mura, to ski in



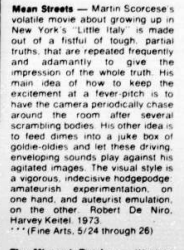
the thin air of Mt. Everest's summit. It tracks the successful immediacy of a WIDE WORLD OF SPORTS special event on ABC-TV, but it has the advantage of a high-quality, crisp, wide-screen image. And it is, like a skier, lean and finely balanced. It doesn't overplay any of its elements — the sightseeing, the mountain-climbing, or the skiing — but it is very good at slanting the story in the stream-of-consciousness stuff during the movie's climax, and it causes a misalliance between the visual point-of-view (the objective reporter) and the verbal point-of-view (the first-person protagonist). The breakneck downhill climax is quite exciting enough to do without the dramatic reading, and if anything, you'd prefer to do with a frantic sports-caster's commentary by Jim McKay. Produced by F.R. Crawley, James Hager, and Dale Hartleben. 1975. (Loma)

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



by two unscrupulous vagabonds, adrift in the Queen's India, who travel north to Kalistan, in the footsteps of Alexander the Great, with the intent of using their knowledge in sophisticated weapons and military strategy to advance themselves to the rank of kings. Sean Connery and Michael Caine, the very good at slanting the story in the stream-of-consciousness stuff during the movie's climax, and it causes a misalliance between the visual point-of-view (the objective reporter) and the verbal point-of-view (the first-person protagonist). The breakneck downhill climax is quite exciting enough to do without the dramatic reading, and if anything, you'd prefer to do with a frantic sports-caster's commentary by Jim McKay. Produced by F.R. Crawley, James Hager, and Dale Hartleben. 1975. (Loma)

Mean Streets — Martin Scorsese's volatile movie about growing up in New York's Little Italy, it made out of a fistful of tough, partial truths, that are repeated frequently and adamantly to give the impression of the whole truth. His main idea of how to keep the excitement at a fever-pitch is to have the camera periodically chase around the room after several scrambling bodies. His other idea is to feed dimes into a juke box of gold-colored and let these driving, evocative sounds play against his agitated images. The visual style is a vigorous, indecisive hodgepodge of amateurish experimentation, on one hand, and auteurist emulation, on the other. Robert De Niro, Harvey Keitel. 1973. (Fine Arts, 5/24 through 26)

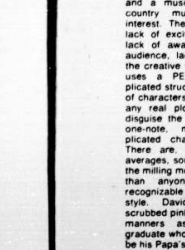


The Missouri Breaks — Western written by Thomas McGuane, directed by Arthur Penn, and starring Marlon Brando and Jack Nicholson. (Cinema, from 5/21)

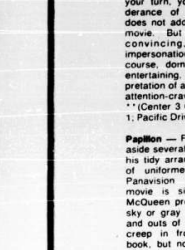


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Nashville — Robert Altman proceeds to compile over a dozen features of the American Scene with amazing, capricious mobility. His leaps and bounds progress is made to look effortless, smooth, liquidly because of his habit of skimming, primarily. Here, he and his allies visit Music City, U.S.A., but they arrive there with their own ideas ready and unalterable. Their air of bemusement seems capably knowing and hardy at all enlightening. Altman has edged up to his chosen side and has declined to get more than his feet wet. It is surely an audacious idea, worth pursuing, to do a movie about country music that employs no legitimate country songs, only songs written by the impostor performers themselves, and a musical arranger without country music background or interest. The result — a curious lack of excitement in the music, lack of awareness of the music audience, lack of appreciation of the creative work involved. Altman says a PEYTON PLACE complicated structure — a thick weave of characters — but without any real plotting, he uses it to disguise the fact that he deals in one-note, monotonous, complicated characters and events. There are just on the law of averages, some agreeable songs, the mulling mob, Karen Black, more than anyone else, makes a recognizable try to sing country style. David Peel displays a scrubbed pink face and impeccable manners as a docile, obedient graduate whose function in life is to be his Papa's Pride, Lily Tomlin and two dead-mute children set up an interesting, arbitrary domestic situation, acting with perfectly straight faces in a movie overrun with smirks. Ronny Blakey, Alan Garland, Barbara Harris, Henry Gibson. (Ken, 5/21 and 22)

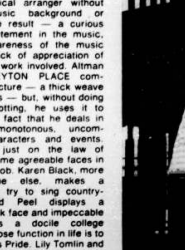


One Flew Over the Cuckoo's Nest — The Ken Kesey novel, which most people have avoided, is a degree of sublimity, uses a mental-warfare tactic to allegorize a 1950's anti-establishment orthodoxy — the guardians need watching more than the guarded. Really, the hero figure, Jack Nicholson's McMurphy, is too much a self-interested manipulator to pass inspection as a spokesman for Life and Liberty. Still, Miles Forman's treatment, unbothered, stresses sentimentalism and rousing spiritual victories — Nicholson's World Series play-by-play or front-of-a-big-TV screen, the patients-versus-orderlies basketball game, the giant Indian's escape into the wilderness. Forman, depending largely on "round-the-horn" close-up reaction shots, handles the assorted nuts, democratically, in a panel-mood manner — your turn, your turn, your turn. The preponderance of greenish face shots does not add up to a very flexible movie. But the actors deliver convincing, if superficial, impersonations. And Nicholson, of course, dominates — a cunning, entertaining, attention-getting interpretation of a cunning, entertaining, attention-craving character. 1975. (Center Cinema 1, UA Cinema 1, Pacific Drive In)

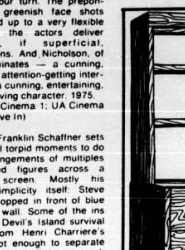


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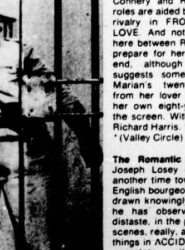


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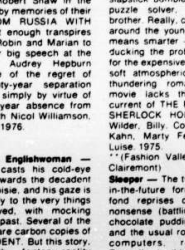


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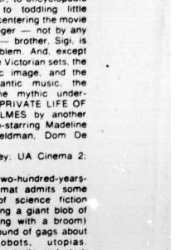


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movies

(continued from page 11)
Revelations, Co-starring Michael Caine, directed by Joseph Losey, 1976. *** (Fine Arts, 5/20)

Smile — Michael Ritchie's malicious satire of beauty pageants, while guilty of overkill, offers long, painful, solitary exposure to the embarrassments abounding throughout the competition for the title of Young American Miss. And Jerry Belson's script faithfully reproduces American speech and mannerisms with some of the quality of Sinclair Lewis (at his vulgar), Bruce Dern, Barbara Feldon, 1975. *** (Ken, 5/21 and 22)



SWEET AWAY

Some Like It Hot — Billy Wilder's abrasive, hard-sell comedy, set in the 1930s to bank perhaps in the Golden Age glow, thrives on bluffs and postures. Tony Curtis and Jack Lemmon do female impersonations, Curtis does a Cary Grant imitation, Marilyn Monroe at one point does a Vassar girl, George Raft and Pat O'Brien do the George Raft and Pat O'Brien of twenty-five years earlier. The acidic production and the black-and-white image of Charles Lang create a visible margin of callousness and dubiousness around the players — doubtlessly confident, expertly interrupted. Filmed in part at the Hotel Del Coronado, 1959. *** (UCSD, 5/21)

Sparkle — The rise of a Supremacy singing group. Starring Phil M. Thomas, Irene Cara, Lonette McKee, and Dawn Smith, music by Curtis Mayfield, directed by Sam O'Steen (California, Alvarado Drive, in from 5/21)

The Story of Adele H. — Truffaut, in the Seventies, divides his time between the serious and the frivolous. First one, then the other. This one belongs with the first type, along with *WILD CHILD* and *TWO ENGLISH GIRLS*, in ping-pong opposition to *BED AND BOARD*. SUCH A GORGEOUS KID LIKE ME, and *DAVE FOR NIGHT*. If this opposition also happens to separate his period pictures from his present-day pictures, it probably shouldn't be taken too seriously. Truffaut, in common with the David O. Selznick moguls of Hollywood Past, conceives of a classic movie in terms of horse-drawn carriages, candles, ruffled cuffs, and quill pens. But it probably is a sign that his sensibility, when it is most exposed, is not quite of the present-day world. Even at his best, Truffaut can be precious, sentimental, dry, witty in *ADELE H.* he is dealing with a documented case of *amour fou*, the story of Victor Hugo's daughter, who runs away from home, the island of Guernsey off the coast of England, where her father lives in exile. Truffaut bravely pursues a kiss-and-run British officer across the Pacific to his outpost in the New World. Nova Scotia. It is a tale of mismatched lovers, her wild, monomaniacal romanticism set off by his starchy, uniformed pragmatism. And Truffaut, with his own well-crafted and calculated romanticism, tender but reverent, elevates her romanticism to an awesome, exalted, unreachable state. With Isabelle Adjani, 1975. *** (Cine, La Palma, 5/23 through 25)

Story of O — The philosophical commitment of the heroine (O stands for obedience) object? (erect?) is undoubtedly a bit challenging and a bit off-putting to the average. Let's have a ball with it, a still photo, frozen perfection. It's like a pornographic review ad. That quality must have something to do with the movie's languid, lethal pace. If the music by Pierre Bachelet were ever to subside, there would be no other force to push you through the movie. *Corinne Clery, Udo Kier* 1975. *** (Center 3 Cinema)

Sweet Away by an Unusual Destiny in the Blue Sea of August — Lina Wertmüller. A *ADMIRABLE* production with new wrinkles. A bitch (Mariangela Melato) dishes out undiluted contempt to the loved help on a yachting expedition, but when she and one of the sailors (Giancarlo Giannini) are cut off from the rest and marooned on an uninhabited Mediterranean island, the tables are turned on her. The script often seems to preach communism, but the action believably is something more. The moral of Wertmüller's little parable is hopelessly garbled. In any case, history is something that the adolescent might have concocted, sitting over his schoolbooks, eyes closed, in a dream session. It is often just the handiest stereotype: a Moroccan prince, loopy-eyed, on mound of pillows. Theodore Roosevelt skipping energetically from whistle-stop to whistle-stop to Spain, to Colorado hunting party to a private moment of reverence at the foot of Teddy's stuffed grizzly bear, and, in the action scenes, some of the most requested stunts in Hollywood (horses crashing through garden walls, or a craftsman, picked off in his tower, perch, down a head-first forty-foot dale and spitting a row of rats at the first-floor level). But, in the fishing out or puffing up of the facts of the case, writer-director John Milius tries out any number of appealing and conflicting possibilities (all more or less remote), and the resulting mixture has an interesting, elusive, over-the-top taste — it's partly idealization, partly debunking, partly put-on, partly traditional Hollywood technique, partly this and that. The Americans, whose reputation marches ahead of them in the threatening query "Have you heard of the Big Stick?" are seen even in their noblest moments, to be trigger-happy, the Berber chieftain, escorted by Jerry Goldsmith's quasi-Scherezade musical accompaniment, is thoroughly glamorized, striding tall, or appearing alone on the crest of a hill and gazing full tilt to the rescue of a damsel in distress with his sword held motionless above his head. Like Milius, in *HIDEOUT*, FORTRESS, and for an adversary everybody can unite in loathing, Milius offers up the shag-headed Germans, who, unlike the Berbers, have not mastered the English language. Sean Connery, Candice Bergen, Brian Keith. *** (Solana Beach)

Wild Strawberries — An accomplished octogenarian, haunted by bad dreams and sad memories, travels through an eventful all-day car ride and a painful review of his life, en route to accepting an award at the day's end. One of Ingmar Bergman's best movies, starring Victor Sjöström, a noted Swedish director of the silent era. 1957. *** (UJA Cinema)

The Wind and the Lion — Rasuli, the Berber chieftain, kidnaps an American widow and her two children in far-off Tangiers; and Roosevelt, the cowboy president, sends the U.S. Marines to the rescue, double-time. The vision of history is something that the adolescent might have concocted, sitting over his schoolbooks, eyes closed, in a dream session. It is often just the handiest stereotype: a Moroccan prince, loopy-eyed, on mound of pillows. Theodore Roosevelt skipping energetically from whistle-stop to whistle-stop to Spain, to Colorado hunting party to a private moment of reverence at the foot of Teddy's stuffed grizzly bear, and, in the action scenes, some of the most requested stunts in Hollywood (horses crashing through garden walls, or a craftsman, picked off in his tower, perch, down a head-first forty-foot dale and spitting a row of rats at the first-floor level). But, in the fishing out or puffing up of the facts of the case, writer-director John Milius tries out any number of appealing and conflicting possibilities (all more or less remote), and the resulting mixture has an interesting, elusive, over-the-top taste — it's partly idealization, partly debunking, partly put-on, partly traditional Hollywood technique, partly this and that. The Americans, whose reputation marches ahead of them in the threatening query "Have you heard of the Big Stick?" are seen even in their noblest moments, to be trigger-happy, the Berber chieftain, escorted by Jerry Goldsmith's quasi-Scherezade musical accompaniment, is thoroughly glamorized, striding tall, or appearing alone on the crest of a hill and gazing full tilt to the rescue of a damsel in distress with his sword held motionless above his head. Like Milius, in *HIDEOUT*, FORTRESS, and for an adversary everybody can unite in loathing, Milius offers up the shag-headed Germans, who, unlike the Berbers, have not mastered the English language. Sean Connery, Candice Bergen, Brian Keith. *** (Solana Beach)

Taxi Driver — The movie-makers, director Martin Scorsese and producer Paul Schrader, started with an old-style Warner Brothers working-man premise and tried to cram their learning into it. Existentialist philosophy from Sartre and Camus, homages to Breton's *UNDISCOVERED COUNTRY*, *DIARY* of an undergrounder, dark stylized after Goldman, and a gory suicidal mood set after *Packup*. None of this learning, however, is injected into the sizzling, glazed-eyed principal character, a White Knight obsessed with seeing the city streets of human garbage. (Indeed, for all that's divulged about a cab driver's profession, the movie might as well be called *STREET CLEANER*.) You never have to confront this slow-witted semi-literate's ideas as ideas, and you aren't given sufficient clues to what makes him tick. The portrait of this character is enough to give you the creeps, but it's much more. Robert De Niro, Cybill Koppel, Faye Foster, Harvey Keitel. 1976. *** (Fashion Valley)

They Came From Within — Reviewed in issue. Paul Hampton, Silver, directed by David Cronenberg. *** (Del Mar Drive in)

Utah's Raid — Egghed western about a small Apache raiding party and the frenzied terror and blood it spreads among the white population. The cavalry unit, led by Lancaster, Bruce Davison, Richard Jaeckel, and above all, Jorje Lupe. Alan Sharp's script is verbose and fascinating, and Robert Aldrich's direction rises to special occasions. 1972. *** (Piazza)

What's Up, Doc? — Peter Bogdanovich has uncocked old screwball comedies, and they go over so big it's in question: the assumed advancement of today's audience. It is a comedy, that tastes of research, rather than of invention. The pointlessness of the entire

enterprise is intriguing sort of. But watching this Bogdanovich contrived feels a lot like being outgunned by a smooth, studied, high-pressure car salesman whose sincerity is always in doubt. *Barbra Streisand, Ryan O'Neal, Madeline Kahn* 1972. *** (UJA Cinema)

Where's Poppa? — An undeniably, even if unflatteringly, funny New York comedy about a low-spirited attorney (George Segal) who plots to get rid of his dependent mother (Ruth Gordon), who, among her lesser faults, pours Coca-Cola over her breakfast cereal. Impressive debut performance by Ron Leibman and Trish Van Devere; and the direction of Carl Reiner turns out to be a gags of all sizes with an alarmingly higher consistency than in his other films. 1971. *** (UJA Cinema)

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Yellow Submarine — The Beatles cartoon. It tries to be, but it is not, the 'Sixties' equivalent of Lewis Carroll. Clever and colorful enough to be diverting for a half-hour or so, though it lasts a lot longer than that. Directed by George Dunning. 1968. *** (Ken, 5/23 and 24)

Ernie Shankles

It looks as if the "Don't Dump on Jamul" campaign will be joined later this year by extraterrestrial beings. At least, that's the opinion of Ruth Norman of the Unarius New World Teaching Center in El Cajon. She should know, because she's been talking with the aliens for some time now.

The Unarius Center has received a lot of publicity recently because of a \$4,000 bet Mrs. Norman laid down that the extraterrestrials will be landing during the summer of 1976. She has not only predicted the landing, but she has announced that the "Superior Beings" will land specifically on the Unarius real estate holding near Jamul. Eventually, the Unarius Center plans to increase that 65-acre East County property, and this land will serve both as a landing strip for Earth's most celebrated visitors and as the first of the Unarius "Cities of the Future."

Ruth Norman foresees the day when the Earth will be linked with alien cultures; an "Intergalactic Confederation System" will be formed and the 33 planets of the Unarius universe will be "intercommunicating." Presumably the Earth's headquarters for the Confederation will be located around Jamul, hopefully not too close to San Diego's landfill.

In fact, the 75-year-old psychic has indicated that several aliens are among us now, but will not make themselves known until after the Jamul landing. She claims she has journeyed many lifetimes, across the universe, just to arrive in El Cajon. In more recent years, she has migrated from Glendale to Escondido to El Cajon. Somehow, she's always on the fringe of large populations of Southern Californians.

The Unarius New World Teaching Center is a continuation of the work begun by the late Ernest Norman; together, Mr. and Mrs. Norman have devoted over 20 years to defining their own complicated system of the universe. The key to the Normans' "metaphysical science" is buried within a stack of privately printed treatises. No single volume really explains Unarius; rather, when the books are taken in *totality* they suggest just about anything the interested student might want to get out of the Unarius "Science."

Unarians believe that the Normans have been "Superior Beings" for many centuries and that they've monitored our own planet for much of that time. The Unarius belief is that the Earth is existing now in only one dimension, while the other planets exist, not in our dimension, but at other levels, which handily explains why our own earth-bound astronomers and astronauts are unable to disprove the existence of the other inhabited planets. It's one of the oldest of metaphysical debating gambits: If you can't prove the existence of something, then you haven't disproved it either.

If you should ever ask for proof of the existence of an "Intergalactic Confederation," all you will get is a blank stare and one of those "Well, it's proved to my satisfaction." While Unarians go to great lengths to explain that Unarius is a scientific approach to life in general, their view has all of the overtones of a religion. Indeed, the Unarius students are often seen more as disciples than as scientists.

On the surface, at least, the Unarius Center has a two-fold purpose, as both a bookstore and a study hall for the true believers. As a bookstore, it is strictly one-subject specialty store. The only books sold there are privately printed volumes, which are divided into two series of books. The first collection consists of introductory material geared to the newcomer. The basic text, *Infinite Concept of Cosmic Creation* (originally priced at \$25, but marked down to \$15), is almost contained. "All facts of the utmost importance to you information that will make you wiser than the wisest earthman and will tremendously speed up and advance your evolution We positively know that this book will do more for you in a few months' study than you could achieve without it in thousands of years."



Drawing by Jeff Yeomans

Local Psychic Wagers \$4000

Visitors from Outer Space Expected in '76

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"What kind of resistance, and what will happen if people don't accept Unarius after the landing?" "Perhaps, but there will be resistance."

"That sounds like an ultimatum." Danny rejoined. "No. Just the truth. We're all in a hierarchy and Unarius is at the top."

"Well, what about this \$4,000 bet? Is that publicity or an easy way to make money, since you seem to know that aliens are definitely coming?"

"Just publicity," said Danny. "Ioshanna (Ruth Norman's Unarius name) saw it in the *Nation* or *Los Angeles Times* and said, 'Let's do it.' For psychics, you know—and somebody in England was looking for people to place bets against their own personal psychic visions. She knows they'll come this year."

"What if they don't?" "There is no doubt. They control all of this; they know that they'll come. Ioshanna has just listened to them. But if they don't, then it's because something's happened; somehow something's gone wrong with the rhythms; the future will have changed somehow. They've been coming off and on for thousands of years. Ioshanna has said that at least 20% of the *Chariot of the Gods* stuff is true, that they've been here and have left before."

"I asked, 'Is that proof?' When ever this Ioshanna says something."

The other Unarius, Dave, entered the discussion. "We each come into this in a different way"

and for different reasons. I have an A.A. degree in computer programming and was into philosophy, the Germans mainly, and found less and less to it. Unarius has the answer. Maybe not for everyone now, but someday."

"When the aliens land later this year?" I wondered aloud. "Perhaps, but there will be resistance."

Dave replied, "Yes, it's proof enough for me."

"Who placed the bet? Was it Mrs. Norman or the Unarius Center? And who owns the Jamul property, she or the Center?"

"Mrs. Norman has given all of her money to Unarius, and she lives by the sale of Unarius material. Money isn't terribly important when you've accepted Unarius. Life and study and preparation for the Confederation"

"How big is Unarius?" Danny said, "Unarius is everywhere, all over the world." He got a reproving look from Dave who added, "No, this is the only mission, the only building. Students come and buy the books and study on their own. We have a home-study course and if they move on then, of course, they study on their own."

A girl who'd been standing, pulled over a chair. "Yeah, I'm from New Jersey, and I come here on my vacation each year. Just two weeks, but I fly out here and stay at the Travel Lodge down the street so I can make the most of returning to Unarius."

asked, "What do you get out of all this?"

Her eyes looked beyond me. "It's everything. Why, it's my life. I need it."

Dave said, "But we could discuss this all day and never tell you anything. Why don't you come tomorrow night, at seven o'clock, and see for yourself. We have classes and group discussions on Wednesday and Sunday evenings. Wednesday is more like a class and tomorrow evening is more inspirational, but they're both interesting."

The next evening, I found the Sunday session to be one of those "Two-dollar donations are accepted" deals, and it took an iron will (and empty wallet) to get past the Unarians at the front door. One of the most important gates to this Unarius Center is

tape recorder. Most of the books on the Unarius bookshelves are described as "non-fictional transmissions" from Superior Beings. These messages are said to have been relayed to our own planet via the earth-bound bodies and voices of selected Unarians.

When the meeting began, a transmission from a Superior Being was played. The voice on the tape was that of the late Ernest Norman (the tapes sell for \$4.50 and \$4.95 per cassette). The room was darkened and all eyes were closed. Despite the expensive recording system, Norman's words could hardly be made out. All I heard were scratches, coughs, and an occasional phrase like, "The oscillation is clear . . . but . . . the intent of it all is"

Fortunately, the background music was pleasant, so the overall effect was kind of churlish.

After the "inspirational transmission," Vaughn Spaegel, who works closely with Mrs. Norman and serves as a low-key salesman for the Unarius program, gave the assembly a visit. He was a little meta-physical peppy. His lecture stressed transmigration and how selected earthlings—several hundred thousand now alive on Earth—have returned several times as humans working toward Unarius and the New World Teaching. Despite his repeated insistence that Unarius was a science and the Center was a reading room, he would get carried away and refer to the place as a mission.

Ruth Norman made a sudden and apparently rare appearance before the group. Her bright orange wig, flashing gold robe looked brilliant after we'd been sitting for 90 minutes or so in a dark room. Spaegel had spoken in a very soft, seductive voice, which was positively contradicted by the almost Texas-Kansas accent of Mrs. Norman.

She welcomed us, and several men bowed their heads in "Thank you." She held up a book, *The Unarius Center*, and said that it was "fresh from the publisher," and urged a copy on each of us. "Only \$5.95, all of you believers need one tonight!" There was little immediate response. I asked her to hold her head and said, "I feel a throb in the back of my head, does anyone else feel it with me?"

Three or four women raised their hands, and the attention of the audience seemed to focus on those who'd responded.

Spaegel nodded to the man controlling the tape recorder and went into a meditative posture, then into a "transmission." His eyes rolled behind rapidly blinking eyelids, and he gave a few general answers to Mrs. Norman's general questions. The old "Where does the Unarius come from?" question was asked. "I need assistance for Volume Five. Can you give it?"

He replied, "It is the truth and must be read by all to be understood properly."

By then it was almost midnight and the class was getting restless. Comfortable chairs are not a part of Unarius. Spaegel's trance broke off and several of the less interested students stood as though to leave. Mrs. Norman jumped up from her seat and said, "Now, don't any of you leave without buying my this book."

The cash was readily delivered into Mrs. Norman's and Mr. Spaegel's hands.

Reader's Guide to the

The Music Scene is compiled every Sunday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80603, San Diego, Ca., 92138 or call 235-6176 by Sunday.

SAN DIEGO CONCERTS

Lana Cantrell: Bail Express, Monday through Sunday, May 24-30, 9:00 and 11:00 nightly except Sunday and Monday, 5:30, 4025 Pacific Coast Hwy. 298-4872.

Cecilio and Kapono: Another Bird, Wednesday and Thursday, May 26 and 27, 140 S. Sierra, Solana Beach. 755-6734.

Charlie Daniels: Golden Hall, Sunday, May 30, 7:30, Community Concourse. 236-6510.

Herbie Hancock: May 21 and 22, La Paloma, Pacific Coast Highway at D St., Encinitas. 753-3955.

Kalamazoo: UCSD Gym, Saturday, May 22, 8:30, UCSD 452-4636.

Bob Marley: Civic Theatre, Tuesday, May 25, 7:30, Community Concourse. 236-6510.

George Shearing: Tuesday through Saturday, May 18-22, Stan Getz, Monday through Saturday, May 24 through 29, Catamaran, 3999 Mission Blvd. 488-1081.

Hank Thompson: The Alamo, Thursday, May 20, 8 and 10 p.m., 3093 Claremont Dr. 276-2240.

CLUBS

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

Ancient Mariner: Stones Throw, Wednesday through Saturday, Chini and Barry, soft rock, Sunday through Tuesday, 2725 Shelter Island Dr. 224-6242.

Another Bird: Glory, Tuesday through Saturday, 140 S. Sierra, Solana Beach. 755-6734.

Anthony's Harbor: Cyndi Cain and Co., easy rock, Tuesday through Saturday, Peter Sprague Trio, Monday, 1355 Harbor Dr. 232-6358.

Atlantic Restaurant: R.B. People Movers, pop, Tuesday through Saturday, Joy Rele, Sunday and Monday, 2596 Ingraham, Pacific Beach. 224-2434.

Bachanal: Satisfaction, Thursday through Saturday, and Tuesday through Thursday, Sam and Dennis, Thursday and Saturday, 3022 Claremont Mesa Blvd. 560-8022.

Big Al's: Latin Fever, Latin style music, Thursday through Saturday, 6149 University Ave. 286-1646.

Boat House: Hummingbird, Tuesday through Saturday, Brian Sherman, Sunday and Monday, 2040 Harbor Island Dr. 291-8011.

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

Another Bird: Glory, Tuesday through Saturday, 140 S. Sierra, Solana Beach. 755-6734.

Bostonia Ballroom: Myrtle Diesel, truck stop rock, Friday and Saturday, Second St. and Broadway, El Cajon. 447-2240.

Botsford's Old Place: Rowanne Mark and Steve Selvy, contemporary, Wednesday through Sunday, Duty Litchford, Monday and Tuesday, 1205 Prospect Pl., La Jolla. 459-8262.

Brownies: Roy Young Trio, Wednesday through Sunday, 827 Balboa Ave. 565-6464.

Bushwacker: Anything Goes, Tuesday through Saturday, 1290 Camino Del Rio South. 399-3544.

Cafe Del Ray: As Children, soft rock, Wednesday through Sunday, 1540 El Prado, Balboa Park. 234-8511.

Chuck's Steak House: Accaprio, progressive jazz, Wednesday through Saturday, Equinox, Sunday, 1250 Prospect Pl. 454-6328.

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HERBIE HANCOCK

Dirty Dan's: Liberty, Thursday through Saturday, Monday through Wednesday, 4000 Kearny Mesa Rd. 278-2230.

Elbow Room: Ron Tabor, Thursday through Sunday, 710 Garnet Ave., El Cajon. 448-9870.

El Cortez: Roy Young Trio, Wednesday through Sunday, 827 Balboa Ave. 565-6464.

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Hungry Hunter: Beauty and the Beast, contemporary folk, Tuesday through Saturday, 1221 Vista Way, Encinitas. 433-2633.

Iron Horse: Thunderbolt the Wondercolt, Wednesday through Saturday, Pander 953, Tuesday, 8238 Parkway Dr., La Mesa. 465-7653.

Iron Maiden: Roy Young Trio, Wednesday through Sunday, 827 Balboa Ave. 565-6464.

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Music Scene

La Mesa: Bob Banks, Tuesday through Saturday, 1441 Highland, National City. 474-3222.

Mom's Saloon: Magic, Thursday through Sunday, Tuesday through Thursday, 943 Garnet Ave., Pacific Beach. 488-3366.

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

Park Place Lounge: Weekly Dues, Tuesday through Sunday; Prym, Monday, 1280 Fletcher Pkwy., El Cajon. 448-4111.

Rain Tree: Lighter Than Air, Monday through Saturday, 10450 Friar Rd. 280-1141.



KALAPANA

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

Le Chet: Bob MacLeod, Wednesday through Saturday, 5046 Newport, Ocean Beach. 222-5300.

Lost Knight: Trained Glass, country-rock, Thursday through Saturday, 4873 N. Harbor Dr. 223-6322.

Magnolia Muehner's: Thomson and Parish, Friday and Saturday, 8861 Magnolia St., El Cajon. 448-8560.

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

Mama's Mink: Fire Creek, western rock, Monday through Saturday, 533 E. Main St., El Cajon. 442-8573.

Mammoth West: Social Lubrication, disco, Thursday through Saturday, 3595 Sports Arena Blvd. 225-1251.

Mandolin Wind: Scott and Leroy, Thursday; Fanny Nook and Cranny, off the wall music, Friday and Saturday; Sam Powell, Sunday; Scott and Leroy, Wednesday, 308 University Ave., Hillcrest. 297-3017.

The Mississippi Room: Bob Kinkle Trio, Tuesday through Saturday; Jim Boucher on organ, Sunday and Monday, 2201 El Cajon Blvd. 298-8586.

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ANDY'S SALOON
7771 El Cajon Blvd. - 442-8775

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IN CONCERT
MAY 24 - 30

"A singer who can handle just about anything." -

Music Scene

Red Fox Steak House: Charlie Cannon and Carey Baker, Tuesday through Saturday, 2251 El Cajon Blvd. 297-1313.

Ruben's: Kenny Larson, guitar and piano, Wednesday through Sunday, Harbor Island, 291-5030.

Royal Palms Restaurant: Shane Tino, Tuesday through Saturday, 3003 Caribbea Blvd., Caribbea, 729-2339.

The Safety: Lady Java, Friday through Sunday, 6323 Imperial Ave. 263-4590.

Shelter Island Inn: Danny Salinas, Tuesday through Saturday, 2051 Shelter Island Dr. 222-0561.

The Shepherd: Jeff, Friday, Tom, guitar, Saturday, 1126 S. Hwy. 101, Encinitas, 763-9740.

Sherraton Harbor Island: Guadalupe Philharmonic Orchestra, Monday through Saturday, 1380 Harbor Island Dr. 291-2000.

Spanky's Saloon: Sarah, rock, Tuesday through Sunday, Thunderbolt the Wonderbolt, Monday, 2855 Midway, 223-3154.

Spirit of 76: Ava, Wednesday and Thursday, Moalco, Friday, Colour, Saturday, MM plus T, Sunday, 1130 Buenos Ave. 276-3993.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 600 North Second St., El Cajon, 440-6757.

Springfield Wagon Works: Max, Wednesday through Saturday, Wilson Wade, Sunday through Tuesday, 5255 Kearny Villa Road, 566-2272.

Stag and Hound Restaurant: Bruce Allen McKeithen, soft rock, Tuesday through Saturday, 5404 Balboa Ave., Claremont, 279-2390.

Standart Room: One Fine Morning, Tuesday through Sunday, 3089 Claremont Dr. 276-2878.

Steamboat Willys: Peter Rabbit, Thursday through Saturday, Night Flight, Sunday and Monday, Tuesday and Wednesday, 5524 El Cajon Blvd. 593-4524.

Singapore: Screamers, Thursday through Saturday, Talent Night, Sunday, Clay and Aliene Blaker and the Honky Tonk Band, Tuesday, Screamers, Wednesday and Thursday, 656 First Ave., Encinitas, 753-2578.

Swan Song: David Cheney, Thursday and Friday, South Wind, Wednesday and Saturday, 4281 Mission Blvd., Pacific Beach, 272-3902.

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

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

Valentine's: Jerry McCann, Wednesday through Sunday, 1476 Encinitas Blvd., Encinitas, 436-0707.

Wallbangers: Andy Hardy, Tuesday through Sunday, Midway and Rosecrans, 223-3138.

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

Wong's Golden Palace: The Rainbow Rock Band, rock, Friday and Saturday, 7126 University Ave. 465-9222.

LOS ANGELES CONCERTS

Box Scapes: The Santa Monica Civic, Tuesday, May 25, 8:00, Pico at Main St., Santa Monica, (213) 393-8961.

Chicago: Anaheim Convention Center, Monday, May 24, Anaheim, (714) 635-5000.

Joe Cocker: Hollywood Palladium, Tuesday, May 26, 8:00, Hollywood, (213) 460-4311.

Jerry Garcia: The Santa Monica Civic, Sunday, May 23, 8:00, Pico at Main St., Santa Monica, (213) 393-9961.

Isaac Hayes and Dionne Warwick: Shubert Theatre, Thursday through Sunday, May 20-May 27, Century City, (213) 553-9000.

L.A. Jazz Festival with George Benson, McCoy Tyner, Ronnie Lewis and Hubert Laws: Shrine Auditorium, Wednesday, May 26, 7:30, (213) 627-1248.

Bob Marley and the Wailers: Shrine Auditorium, Thursday, May 27, (213) 627-1248.

Paul McCartney and Wings: Forum, Friday through Sunday, May 21-23, L.A. (213) 856-3556 or 879-1080.

Helen Reddy: Anaheim Convention Center, Saturday, June 19, Anaheim, (714) 635-9000.

CLUBS

Coconut Grove: Mike Allison and New York Jazz Quartet, Friday, May 21, 8:30 and 11:30, Ambassador Hotel, 2400 Wilshire Blvd., (213) 480-0086.

Golden Bear: Cecilio and Kapono, Friday and Saturday, Steve Goodman, Monday and Tuesday, Huntington Beach, (714) 536-9600.

The Palomino: Tom Bresh and Karen Stanton, Friday, Hank Thompson and Brandy Valley Boys.

Saturday: Jimmy Rabbit and Rene-gade, Sunday, Ben Marney Show, Monday and Tuesday, Jerry Jeff Walker, Lost Lost Gonzo Band, Wednesday and Thursday, 6907 Lankenshine Bl., N. Hollywood, (213) 765-9256.

Rory Theatre: Dr. Feelgood and L.A. Jets, Friday and Saturday, Roy Buchanan and Les Dudek, Sunday and Monday, 9009 Sunset Blvd., (213) 878-2222.

Starwood: Streetwalkers, Thursday, Ann Peebles and Street Corner Symphony, Friday through Sunday, The Runaways, Tuesday and Wednesday, Hollywood, (213) 656-2200.

Troubadour: Charlie Musselwhite and Michael Bloomfield, Friday and Saturday, 9081 Santa Monica Blvd., L.A. (213) 276-6168.

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'Visions of a New Blackness'

Rose Perius

Rod Rodgers, performer and principal choreographer for the Rod Rodgers Dance Co., is soft-spoken, authoritative in manner. A former director of theatre and a musician, he has been in and out of theatre and dance all of his life. He speaks proudly of the influence of his parents, both professional dancers, in his personal and professional development. He was taught dance steps without any formal, technical studies before his teen years, when his girlfriend, a ballerina, ushered him off to class. "At the time, I felt it very unnecessary."

Rodgers admits his artistic emphasis is on creating dances rather than on personal performance, and he delegates most of the moving to his company. Six of the dozen company members are currently traveling with him; they appeared locally at UCSD's Mandeville Hall last weekend between appearances in Los Angeles and Denver. On the road, Rodgers wears the multiple hats of a dancer, choreographer, teacher,

administrator, musician, and probably more. His collection of performers is impressive: two former members of the Dance Theatre of Jamaica, Noel Hall and Thomas Pinnock; a Juilliard graduate, Rael Lamb; Tamara Gullebeaux, a former NYU faculty member; and two visually contrasting women of equal talent, the statuesque Shirley Rushing, and Jeanne Moss, a dynamic Bette Midler of dance who moves with kinetic flurry and expansiveness contradicting her reduced size.

Rodgers claims that his company has no intent of message; it is not the black company transmuting the black message through dance. Even so, the repertory of dances performed here last weekend contains considerable social commentary, primarily in Rodgers' new choreography, "Visions of a New Blackness." This biennial offering blends poetry and readings and music of the African-American heritage, adding the enrichment of dance in a tribute to black history.

In ten variations, "Visions" begins with Noel Hall's appearance before a slide screen on which the documents of African and Egyptian slavery are recorded. The work is narrated, with

Hall's movements expressive of the verbalized struggles, showing high arches, grotesque bends, collapse falls, palms clenched, eyes uplifted. Hall defines the attempts made to break out of the confines of a forced environment.

Another segment shows a duet of dancers sharing the burden of slavery. It is narrated in the style of the 19th Century Southern-tongued Nigra; and slides depict Ku Klux Klan torturings, as the dancers jump repetitiously, expressing the rage of the powerless.

For an outlet from frustration, the black man often turned to music and dance, represented in Rodgers' repertory by traditional music and dances. It is interesting that tap dancing, essentially ethnically rooted, was completely ignored, perhaps due to the low priority of tap as a concert dance form. Nonetheless, with the evolution and performance of tap in black churches, an enduring dance form was contributed, one likely to be recognized by an ethnic historian.

"Visions" continues with more recent commentary. The National Guard and Dr. Martin Luther King are images reminding us of the turbulent Sixties. To finish, the ensemble, hands linked, fades

from view, in tribute and in posture similar to the civil protesters of that era.

"Visions" is a work of much content and drama, of unity undisturbed. In tracing some 400 years of black history, limiting the production to a reasonable length is a challenging task. Even with the excellent use of media and message, it is too long. Rodgers admits that he is sensitive to possible alterations; that it takes "at least thirty performances" before a work is refined. It has been set for performance before children's groups, the NAACP, and concert audiences. In its present form, "Visions" is a concert in itself, becoming tediously lengthy when done as a single segment of a concert program. Slides shown two and three times do not increase the impact; rather, the dynamics are depleted by redundancy.

"Sweet Blues," another major work, is done in two parts. In the first part, "Feline Feelings," choreographed by Noel Hall, Shirley Rushing moved well through multiple jumps set to an Aretha Franklin vocal. Rushing, a dancer of considerable height, commands a beautiful line mindfully of Juliet Prowse and Judith Jamison, but still Rushing, and

delightful to behold. The second part, "No Way to Say Goodbye," is a carefully partnered duet, with Noel Hall joining Rushing, that tell short of the delicacy it should have achieved, given the elements of skilled dancing, good music, intensity of motif, and receptive audience. Rodgers' choreography seemed stock, with variation, shape, and counter-point weakly pursued.

"Rhythmic Ritual," the closing number, begins with the sound of a cymbal in darkness. By far the most exciting work of the evening, thanks to varied speed and duration of movements coupled with rhythmic creativity, it progresses to accompaniment provided by Rodgers and dancers. Rael Lamb appeared as a masked intimidator, with an ensemble of five reacting to his control. Pairs of wooden rods were beaten against the floor as dancers executed suspended spiral leaps. Rodgers countered, led, and demurred the rhythms, using gongs and conga. Countering the influence of the masked figure, leaps, turns, and heads thrown back signified responsive rhythmic interpretation. For exciting theatre dance, "Rhythmic Ritual" was just what the audience wanted.

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Drawing by Rick Gray

BLAND BEAUTY

Steve Esmadina

The music of Bill Evans raises an interesting, if arbitrary paradox. There is no denying that he is a technically superb pianist with a stylistic thoroughness and integrity that's becoming rarer all the time. No one is Evans' peer at playing smooth, untruffled ballads. He conjures up such perfectly executed storybook romanticism that he sends arms around shoulders as if by hypnosis. On that score, his concert last Sunday night in UCSD's Mandeville Auditorium was a complete success. It was two hours of flawless pretences.

It was also one of the dullest jazz concerts I have been to. Evans has immense talent and lyrical taste. He never strayed from dreamy, languid balladizing long enough to upset or offend the uniform serenity he induced almost immediately.

Every piece was designed with quiet eloquence. Evans crafted melodically rich themes, with deftly explored fragments and sat-

isfly peaceful resolves. Whenever there was any indication of emotional abandon, Evans quickly stifled it and returned to his litling lullabies. For such a committed romanticist, Evans oddly doesn't get beyond the goodnight kiss in his playing.

His accompaniment—bassist Eddie Gomez and drummer Elliot Zigmund—did nothing to counteract Evans' austerity. Gomez at least came up with nice, snappy walking patterns and a few well-developed solos. Zigmund's drumming, however, had all the resonance of a college jazz-class demonstration record. He thumped out remedial rolls, cymbal rides and brushed syncopation with a metronomic blandness that made it difficult to keep from dozing off.

This, more than anything else, is the core of Evans' problem as a band leader. His work is too even-paced and rarefied. It demands minimal concentration because, past a certain point, not very much happens. Brilliant pianists like Keith Jarrett, McCoy Tyner, and Cecil Taylor can often be as

lush and loving as Evans, but their music is far more adventurous and strains to evoke contradictory, even violent emotions in the listener. Evans, even Evans, is not above risks and wild flourishes for the sake of drama.

What Evans needs most is another strong soloist, perhaps a saxist, to serve as a foil and provide ballast for his sentimentality. The best work he's done—with Miles Davis, Claus Ogerman, and last year's rough, naked, but beautiful *Tony Bennett-Bill Evans* album—succumbed marvelously because his playing is pitted against different textures, timbres, and temperaments.

I realize that I am chiding Evans more for what he apparently doesn't want to do than for what he did, but it seems to me that, at least in music, romance always goes down better with a little conflict.

CITY LIGHTS

(continued from page 2)

as use to challenge the proceedings. The Commission was created by California voters to protect the coastline from environmental hazards. However, some projects are exempt from its review.

First the courts ruled the Commission could not discuss radiation safety on the San Onofre project. Only a Federal agency has that power.

Next, the Commission learned it could not review Navy projects. Even when the Navy wanted to build a fancy Bachelor Officers' Quarters, hardly a national security item, the Commission was told hands off. Decisions like that belong to another Federal agency, and ditto for a new p.x. at Camp Pendleton.

Last week, the Commissioners were ordered by a Superior Court not to consider noise when reviewing a permit for a new terminal at Lindbergh Field. The problems of commercial aircraft are the exclusive property of yet another Federal regulatory agency.

It seems Proposition 20 is inching towards Catcliff-22.

Ruth G. Peyton

CRESCENT BAY

(continued from page 3)

chairman of the Park and Rec. Board. "There was a mix-up between the Crescent Bay Development Association (a group of homeowners along the beach who are fighting to keep the pier) and their attorney." In his presentation to the Board, the Association's attorney proposed that the docks stay and that the lessees be given a 50 per cent preference on the boat-slips, a proposition the Board rejected.

"Some time after the March 16 meeting I was approached by a person (Milch declined to mention names) with some new information, and we reconsidered. We've done that many times before," assured Milch.

"Compromise" is the theme property owners are pushing to keep their docks afloat after the lease expires. Clinton McKinnon, spokesman for the Crescent Bay Development Association, explained it this way: "The area can handle a variety of uses. Many of the existing docks don't interfere with the public's use of the beach. We have a lot of wildlife protected by the docks, and the boats give color to the docks."

McKinnon also explained his view of the lease agreement. "I look upon any agreement as a compromise. Everything is subject to change."

But the Crescent Beach Action Group has refused to even speak of compromise on the dock issue. Members of the group feel the answer lies only in meeting the requirements of the lease and bringing the docks down.

On April 26 the City Council's Public Facilities and Recreation Committee accepted the Park and Rec. Board's proposal that some of the docks be allowed to stand. Councilmen Lee Hubbard, Jim Ellis, and Tom Gade voted to keep the docks.

Evans more for what he apparently doesn't want to do than for what he did, but it seems to me that, at least in music, romance always goes down better with a little conflict.

and had they, I would not have accepted their money." Could the contributors have taken it for granted that Gade would help them keep their piers when the leases expired? "I can't speak for what they may have been thinking, but I never heard anything," said Gade. The contributors include three members of the McKinnon family, who gave, in separate contributions, a total of \$1,000. In addition to his contribution to the Board, the Association's attorney proposed that the docks stay and that the lessees be given a 50 per cent preference on the boat-slips, a proposition the Board rejected.

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10330 Mission Gorge Rd., Santa Ana 92706

THE Stingtree

MUSIC CLUB

LIVE MUSIC SEVEN NIGHTS A WEEK

THURSDAY - SATURDAY	SCREAMERS
SUNDAY	TALENT NIGHT
TUESDAY	CLAY & ALLENE BLAKER & THE HONKY TONK BAND
WEDNESDAY & THURSDAY	SCREAMERS

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

BEACH BIKE SPECIAL

- remove chain and clean
- remove rear derailleur and clean
- adjust brakes
- adjust front and rear derailleurs
- oil where needed
- adjust all cables
- adjust crankset and headset
- adjust wheel cones and bearings
- WD-40 as a rust preventative
- gear oil on the chain
- remove rust

1 DAY SERVICE \$10 WITH THIS AD

HAMEL'S BIKE SHOP

704 Ventura Place Mission Beach
across from Belmont Park

488-5050

THIS WEEK'S SPECIAL
BIKE TIRE 1/2 OFF

with the purchase of matching black wall tire at full price

KENMORE ELECTRIC dryer, Brand new, Asking \$150. 238-0624, after 5 p.m.

BEDROOM SET, Dresser, mirror, two night stands, full-sized bed, \$170. Redwood table, two benches, 400. Bed lounge, \$20. 225-1511

PILLOW PATCH furniture, 7 couch and 4 loveseat. Burned wood frames and wash-covered fabric. Pine table one square, one rectangular, one 4 round with glass center. Perfect condition. A room full for \$500. Will consider separating. 298-7653, after 5.

BOX SPRING, Harvard frame, twin size, \$10. 482-1974

NAVAJO NECKLACE, Old Mercury dime squablosom. Beautiful! Must sell inheritance. \$500 or offer, 454-5974

HAMILTON BEACH mixer, new stainless steel bowls, \$15. Originally \$35. 222-5397

QUEEN-SIZED bed, headboard and frame, \$40. 227-7137

REFRIGERATOR, 21 cubic feet. Large freezer. Available after May 21. 252-6745

IDEAL RETREAT, 20 beautiful Ozark acres in large, self-sufficiency-oriented community. 57000 sq. ft. ranch, P.O. Box 2460, Escalon, California 92026

GARAGE SALE, in alley at rear of 2733 "C" Street. Hundreds of miscellaneous items. Saturday and Sunday, 9 a.m.

STEREO COMPONENTS, bird cage, classical guitar, clothes, sewing machine, small table, and other items. May 22-23, 5950 Sagerbrush Road, La Jolla, 9 a.m.

MATCHING 28 point diamond engagement and wedding band, white and yellow gold, small ring size. \$200. Larger sizes, \$200. 462-8006

LARGE PRESSBOARD desk with big drawers, good as typing table, \$80. Two drawers on wheels, \$25. 325-4001, leave message for Alex.

SMALL WALL LAMP, can be placed anywhere, \$2. 282-3114, evenings or afternoons.

SPOOL TABLE, 6" diameter, \$35. 755-8726, evenings.

NATIONAL Health Spa memberships, Transferable, five years each, two available. Both for \$500. 234-6005, 298-7788, keep trying.

ARTISTS, CRAFTSMEN, shop owners, Four pegboard A-frame, stands, and two shelves, painted white, \$30 for all. 755-9732

ART DECO dining set, blond solid oak with matching buffet. Excellent condition. A rare classic. Leaving area. Must sacrifice at \$260. 266-4846

MOVING SALE, weekends, 3120 Ivy Street, until June 15. Shelves, \$10 and \$15. Spots, \$25. Barrel pianos, \$3, more. 283-0264, after 4.

HOUSE ITEMS, Ladies' writing desk, typewriter, 281-3856

MUMMY BAG, 10' foam. Removable zipper. Lower and full hood system. Drawstrings, \$25. Ten-speed bike, 21" frame. \$25. Steve, 453-7826

SEARS ELECTRIC typewriter, I don't need it anymore. Originally \$130, now \$210. \$20. Mike, 452-5272, 454-9210

A NAVY BLUE work jacket, in good condition, \$4. 282-3114, afternoons or evenings.

PROFESSIONAL Amps, eight-track and four-track studio recording from \$15 per hour. Re-mixing and overdubbing eight-track (17) and four-track (16 & 15) masters. Danny Antell Productions, 447-7180

RATED "Best Buy" by Consumer Reports. Pioneer 525 receiver, 17 watts and Cost \$269. Need money for top-of-the-line Shure? Will accept no less than \$150. Larry, 583-6715, leave message, if necessary.

GUITAR DUOS and rock groups want: Jim, 423-0387 or 266-6881

PHASE LINEAR 400 amplifier, less than one year old, \$350 or offer. Rob, 298-0084, keep trying.

DRUM SET, live-piece Ludwig, hi-hat, four cymbals. Excellent condition. Jim, 423-0387 or 266-6881

RARE OPERATIC, symphonic, choral, chamber music on tape. European broadcasts, live performances, 78s, deleted LPs. Catalog, \$1. Refundable on first order. Don, 5014 Loma Rosa, La Jolla, California 92037

STEREO RECEIVER, AM/FM, cost \$190 new, sell for \$80. Quadraphonic cartridge. Audio-Technica AT-145, \$100. 222-7070

SYNTHESIZER, custom-built, similar to ARP 2600, includes chorus, pedal, two-circuit keyboard. Also, \$1395. Duane, 296-2106, Monday through Friday, 10 a.m.

CRAIG STEREO, eight-track recorder and player, turntable, speakers, tapes. All for \$150. 755-8577

AMERICAN ZICKO drum set, clear, transparent, plywood, 18" snare, 14" toms, five drums, best offer, \$400. 436-2481, before 4:30 p.m.

HAMMOND ORGAN, model S-6, six-note, handsome, beautiful wood, \$276. Hans, 481-8629

ALTO SAXOPHONE, \$150 firm. Buy, sell, trumpet, \$35. 222-7383, mornings.

MARANTZ 2250-R receiver, two Channel Vase 24, Pioneer FC-15, will sell or part. Make reasonable offer. 462-3078

DRUMMER looking for good experience. Studio experience. Rock and jazz. Kevin, 287-4416

MARTIN D-18 with hard case, 1973 model. \$325. 272-5127, evenings.

GARRARD ZERO 100 with base and dust cover and Shure V15 Type II cartridge. \$125. Mike, 277-5330

WANT HAYNES flute in any condition. I'm a music major and would like to purchase a used Haynes flute. Age doesn't matter, working or not. 274-7158, evenings

DRUMMER INTERESTED in money-making gig and creative studio experience. Also, female vocalist, plays flute, alto sax, experienced. Good stage presence. Seeking duo or band work. 436-2481, before 4:30 p.m.

TWO ELECTRO-VOICE eliminators, 12" speakers, cabinets with JBL, 400. 277-8392

800 JBL studio monitor cabinet, \$60. 264-3422, 10 a.m. to 5 p.m.

GIBSON ES-335, 1970, with Shaller pegs and hard case, excellent condition. \$200. Peter, 224-6620, keep trying

DUAL 1229 turntable, complete Koss Pro 4-A headphones, assorted albums also \$200. 224-6620, keep trying

WILL TRADE an Acoustic 360 bass amp with a new 18" Vega speaker for an Amping 360 Bass amp with 8110's speakers. Roger, 277-4863

HAMMOND C3 organ with bench, pedals, dollsie and high power 148 Leslie. Excellent condition, \$2795. Duane, 296-2105, Monday-rdwy, 10 a.m.

HARP WANTED, Full-sized, in working order, if possible. Any price. I'm a music student and would like to learn to play. Age doesn't matter. Tom, 287-4588

EXCHOPLEX, \$225. Area six-string acoustic guitar with hard shell case. Duane, 460-4612

NEED TO SELL Ampex V7-40 amplifier, 80 watts, 422-0522, between 12:00 and 2:00 or offer. 222-1720

STANTON 881EE magnetic cartridge, excellent condition. BSR McDonald 5500 changer with magnetic cartridge, good condition, \$25 each, or best offer. Rich, 286-9760, afternoons or evenings.

PANASONIC STEREO, Turntable, cassette, AM/FM, two speakers, excellent condition, must sell. Asking \$140 or best. Sarah, 280-3439

GOYA CLASSICAL guitar, Fine, rare instrument, perfect original condition. Recommended for sensitive, mature player. Walnut/bond, nylon strings, hard shell case. Asking \$250. 291-7996

RHODES ELECTRIC piano, 73 stage, quiet, Silver Bell, \$250. Leave message for Alex at 275-4001

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30-50% OFF
amps, guitars & band instruments
All Accessories
25% off
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beginning June 5
For more information call:
Yarns Etc.
5634 Lake Murray Blvd.
466-8871

May 20, 26, 1976

TWELVE-STRING guitar and hand saw, \$75. Garand A-70 turntable wood base. Works, \$15. 299-0888, after 5 p.m.

BASSIST NEEDS hot lead guitarist and/or band to work with. Original and concert-minded. Prefer progressive rock, also jazz-rock, hard rock. Rich, 465-1339

GOOD DRUMMER needed immediately for excellent hard rock band. 270-9658

STEREO SYSTEM, three components. Turntable, multi-amp, speakers. Original, \$225, selling for \$100. 488-4700

UPRIGHT PIANO and bench good condition. Needs tuning. \$185. 270-7169, after 8 p.m.

DRUMMER, I'VE DONE OVER 30 radio and TV commercials, mostly in San Francisco. Lots of club and performing experience. Enjoy funk. I want road work or club work. Will also studio sideman for demos. Harvey, 429-6880

UNIVOX ELECTRIC piano, barely used, super compact pro model, also, two-channel honky-tonk style, sustain pedal. \$330. 462-9403

AKAI 150-XD reel to reel tape deck. Good condition. Features at a very low price. \$85. Also, 162 new rock albums, \$1.50 to \$2 each. 436-5904

FLUTE, NEAR-NEW condition. Student model. \$100. 468-6074

EICO STEREO amp, tube, 14 watts per channel, \$25. Also, cabinet stereo, with or without cabinet, \$27.50 or best. Both work fine. John, 453-6434

1965 GIBSON LGO guitar, Natural mahogany, finish. Looks and sounds good. \$125. David, 765-8709

SUNN CONCERT P.A. Head, columns, horns and monitors. Excellent condition. Must sell. \$950 or best offer. Scott, 270-7531

YAMAHA SIX-STRING acoustic guitar. Good tone, action. Case included. \$70. 273-9734

STEREO, reel-to-reel, AM/FM, radio console. Needs little work. \$50 or best offer. 466-3047

OLD, UPRIGHT piano, Newby Evans, excellent condition, beautiful tone. Too many records. \$399. Solid mahogany. 274-8889

JBL D-140, 15" bass speaker, hasn't been used since it was recycled. Recent high-quality speaker. Roger, 277-4863

MUST SELL new Fender Stratocaster guitar purchased from Guitar Center, January 1976. Perfect condition and warranted. Asking \$225. 222-1720

TURNBULL modified AR-XA, with Super AL-2 cueing lever, Shure MC32C cartridge, base and dust cover. Excellent condition. Tel. 453-0924

LEAD VOCALIST sought for serious, high-energy rock 'n' roll band. Must have presence and experience, guitar or keyboard ability a definite plus. Rich, 583-1033, Dan, 287-2946

PIANO, Gulbransen Master Grand, Brilliant tone and fine action. A musician's pride. \$1976. (213) 876-6890

CLEVELAND PICCOLO, \$100, or trade for flute of equal value. Harry, 560-0246

MUSICIANS WANTED to form group to play casual jobs. John, 489-1907

ALTO-SAX, clarinet player looking for group of dedicated, jazz-oriented musicians, including keyboardist, to eventually small club work. Has superb chops and mikes. 460-6200

PIANO, Kravitz & Bach upright, Ivory keyboard, Private party. \$400. 299-4071, after 7 p.m.

SHURE VOCALMASTER, head and columns, \$200. Two Kenwood 12" four-way speakers, \$400. Sane, reel-to-reel auto reverse with remote control. \$350. Bill, 758-6986

ARMSTRONG-HERITAGE flute, solid silver. French open hole B-foot. Make offer. Gemenhardt student flute. Excellent for beginners, \$65. 755-1258

SEE THE PHOENIX RACQUETS STARRING

CHRIS EVERT

Play
ROD LAVER
and the



In World Tennis action

THURSDAY, MAY 27

Students

admitted for

\$1.00

with presentation of valid I.D.

5 sets of exciting tennis

*men's singles

*women's singles

*men's doubles

*women's doubles

*mixed doubles

Call 298-9855 or 224-4176 for further information

12XR PHASE 45. \$50. Juliette theta record player with speakers, \$35. 284-3342, 10 a.m. to 5 p.m.

FEMALE VOCALIST available for casual and recording. Five years experience. Funk, rock, blues, commercial. 270-1465

BUFFET 8-lut clarinet in sound condition. Needs new pads. \$300. 452-1266, evenings and weekends.

DUAL 1209 auto turntable with base, dust cover and Shure MC16C cartridge. Excellent condition, best offer. 459-2631

SPEAKER WANTED 10" good quality, for guitar amp. 222-9476

1963 GIBSON ES-335 sunburst with stop tailpiece, primo shape, for sale or trade. 222-9476

LET'S SWAP songbooks for a week! I've got lots of good ones. Beatles, Van Morrison, Crosby, Stills, Nash & Young, more. Barnett, 224-6697

ANYONE OWNING any top-quality, left-handed electric guitars, vintage Les Pauls, strats, firebirds, please call me. I'm interested, cash or trade. Steve, 466-0966

BASSIST and female vocalist available working groups. From Chicago side of Chicago. Into funk, commercial. 270-3171

GIBSON SG humbucking pickup. Leo Quan tailpiece. Shaller tuning drum. Fanning funk band. 270-3145

KEYBOARD VOCALIST needed by female vocal quartet. Must be a drummer. Fanning funk band. 270-3145

MUST SELL McCartney tickets due to changed concert date. Best offer. ADC XLM II stereo cartridge, six months old. \$40. George, 562-5668

GOOD GUITARIST looking for funk, rock, soul, jazz band to work towards playing clubs. Mature, serious musician, no jammers, please. Friend, Stratos and Twin Reverb. Mitch, 753-7323

LORETTA HAGERSTYTH southern soulful, fading great voice, now excited, available to chirp sweet and sexy, duets, duets, duets, duets, duets. Dotsie, 296-2060, after 10 a.m.

MCINTOSH 6100 amp with case and warranty, one year old, \$545. Thomas 10-15 with Rabco arm. From Chicago. DQ-10 speakers, \$590. All excellent condition. 581-5200

MCCARTNEY and Wings tickets available. Soon. Rolling Stones, Led Zep, Queen, Neil Diamond. A deposit guarantees a seat. We specialize in choice seats. 272-4667

QUAD SYSTEM Lafayette, 40 watt amp. Philips GA-212 turntable with 1000 and Rogers pedals, all excellent. TC-280 reel to reel tape, four speakers, best offer. 222-1274

BASSIST WITH good ear looking for serious musicians or band to do top jobs. Orders, orders, orders, orders, orders. 271-0707, evenings.

STEREO COMPONENTS. Audio Research SP-2, \$395. G.A.S. Co. I, \$295. \$695. Stereo cartridges, ADC-XLM, \$40. ADC-XLM, \$40. \$25. Koss Pro-4A headphones, \$25. Ken, 469-7682

GIBSON MIDNIGHT stereo one down from 165. Has a 165 case. One year old, good condition, \$350. firm. Pat, 488-6594

HI-END EQUIPMENT new in boxes. Nakamichi 700 and 600 cassette decks. DAIWA 100 speakers. Nakamichi TC-280 reel to reel turntable. Yamaha 1000 and others. 272-4667

LARGE VOICE of Theatre speakers. Great for stereo or a system. amp, commercial. Magenta and live recorder with sell/rent. 276-3993

AMPEX 822 guitar amp. 75 watts rms, two 12" speakers, good club amp. \$250. 284-5695

BASS PLAYER available for casual and recording. Funk, rock, blues and commercial. 270-3171

CITATION 12 power amplifier, 600 watt condition. \$200. George, 565-6968

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