

Cars

JOINING PEACE CORPS—must sell 1966 VW bug, rebuilt engine, body needs work, but runs well. Best offer over \$500. Van, 282-2538.

1965 CHEVY Impala Super Sport, 227, automatic, good tires and interior, great mechanical shape, needs paint. \$600 or offer. 565-6127.

MINISTER NEEDS imported car in need of repairs or reasonably priced transportation car. 295-6568, 453-1728.

SELL OR BUY a car at the Car Bazaar, 7241 Alvarado Road, south of Interstate 8, between 70th and Fletcher Parkway off ramp, 291-9157.

AUTOMOBILE INSURANCE—at the lowest rates in town. Check the others first, then call or stop by. C&S, at 5187 College Avenue, 563-5291.

1968 DATSUN pickup. Excellent work truck. Mechanically sound, very dependable. \$850. Brian or Don, 267-5978.

WANT MG (TD or TF) auto in very good condition. Ben 238-8654, room 4, leave message.

1967 VW, \$600. Runs good, no dents, funky paint. 270-2269, keep trying.

1974 CUSTOM Gold VW sun bug, with Rolls Royce and Continental tires. A real collector's item. Mint condition throughout. \$3500 or offer. 791-5367.

CORVAIR ENGINE, 1964. New barrels, crown adapter, fly wheel, starter, and many spare parts, for VW engine. \$400. 453-2297.

1964 MGB, rebuilt in March by owner. Original interior, in new condition. Runs like new, new rings, valves, bearings, brakes, clutch and much more. Call for story. \$1200. 454-6136.

MAG WHEELS and tires, must sell. 7"x14" aluminum wheels for TR-3 or TR-4 for any 417" wheel. 222-9935. Last pattern with Goodyear tires, 449-452 572 or 785-6133.

1967 CHEVY Malibu, 283, four-speed, new tires, excellent running condition. \$799. 283-4333.

1967 FIAT 124 sedan, high mileage, recent clutch, brakes, valve train. Good body and interior. \$840. 222-9935.

1974 FIAT 128 station wagon, 30,000 miles, extra clean. \$2750. 755-3094.

1961 FORD Econoline van with 1966 engine, painted, carpeted, fold-out bed, good tires. Leaving country, must sell. \$600. 452-1281.

WANT VALIANT, Dart or similar, with slant 6, cheap, running or not. \$12. 780-0101 or 222-9935.

1973 LAND ROVER, Warn hubs, fog lights, well maintained. Leave message at 234-2211 or come by 7129 Sorey Street, Ocean Beach.

1974 AUDI Fox, automatic FM stereo radio, sun roof. 287-6257.

1965 VW BUG, runs good, with good mileage. \$700. Keith, 267-1984.

1968 CHEVELLE, stock 306, four-speed, mag, power steering, runs excellent, moving, must sell. \$675 or best offer. 582-5927.

SICK-ENGINE VW, wanted. 1967-68 bug or squareback, 2000 miles, but not essential. A yellow, older bug would be okay. Keith, 267-3399.

1967 FORD van, New paint, new tires, mag. Rebuilt 144 six-cylinder. Redwood interior, immaculate condition. Excellent gas mileage. Must sell. Defensive sacrifice. 224-1566.

1965 VW BUG, excellent condition, AM/FM radio. 231-7680.

1962 FORD Falcon, 2000 miles on valve job-interior and body kind of funky, but also runs great! New exhaust and rear brakes and rubber. \$350. David, 274-8598.

1968 REBEL, American Motors, power steering and brakes. 2000 V-8, good condition. \$350. 222-9645, keep trying.

1975 VW Super Beetle, AM/FM radio, runs great. \$1850. 278-2411.

1970 PONTIAC Firebird, automatic, AM/FM, air conditioning, power steering, power brakes, new tires, brakes, clutch and carburetor. Great shape. \$1350. 224-6066.

1971 CHEVY Nova, 307, stick, buckets, seats, new tires, brakes, clutch and carburetor. Great shape. \$1350. 224-6066.

1966 FORD Galaxie 500-XL, two-door, original owner, interior excellent, mechanically in great shape—the only thing the car needs is some body work. 223-7020.

1965 CHEVY VAN, six-cylinder. Painted, insulated, carpeted. New master brake cylinder, shocks, car tires. \$900 or best offer. 267-4416.

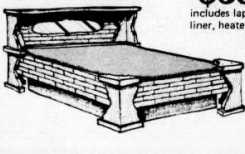
LOOKING FOR a VW squareback? Must sell my 1964. New paint, good tires by 1600cc. Priced to sell at \$800. 420-9666.

1966 GMC half-ton van, six-cylinder, painted, automatic, 68,000 miles. Good mechanical and body condition. \$699. 212-1093.

WATERBEDS

Four New Beds from Mattress World

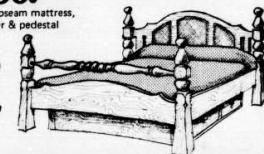
The Bennington



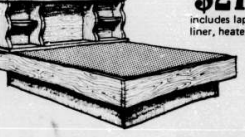
YOUR CHOICE \$398.00

includes lagoon mattress, liner, heater & pedestal

The Calcutta



The Yorktown



YOUR CHOICE \$279.95

includes lagoon mattress, liner, heater & pedestal

The Lariat



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1464 Garnet Avenue, Pacific Beach Phone 274-0454
Open 9 a.m. - 9 p.m., Monday thru Friday
Saturdays 9 a.m. - 5 p.m.

DRIVE A NEW car, free, every year. Models: MDRP, 17381 Cam Camis, San Diego, 921-27.

1975 MAZDA rotary pickup, excellent. \$3100. 2868 Pierce, 565-4719.

1975 LAND CRUISER, Lights, roll bar, Tru-Trac, spoked, stock tires, Under 10,000 miles. \$5500. Can be seen at 39th and University after 6:30 p.m. or call Roger, 235-2325, between 9 a.m. and 3:30 p.m.

BEAUTIFUL CHROME wire wheels for Datsun 2, cost \$650, will sacrifice. 755-1394, days.

1971 TOYOTA Land Cruiser, new Tru-Trac, headers, Moley 500 carburetor, full roll over and bump guard. Moley ignition, much more. 453-267-6764.

1975 DODGE van, 8-2000 maxicamper, power steering, power windows, good tires, great looking. 15,000 miles. \$7995. 459-9008, keep trying.

1965 CHEVY, 283, three-speed, runs great, good tires, great looking. 15,000 miles. \$450 or best offer. 753-7554.

1970 FORD Cortina, economy, new engine, radiators, good mileage. good condition, good deal at \$700. John, 267-4764.

1975 PEUGEOT, like new, automatic, air, AM/FM stereo tape, extra extras. Balance of lease or purchase price. 452-1974.

1974 VOLKSWAGEN Sun Bug, air conditioning, AM/FM stereo and sun roof. Hank, 274-0400, days. 270-1789, nights.

CHEAP '95 VW with a good soul but a bad engine. 436-6068.

CHEAP TRANSPORTATION wanted. Can only pay a couple hundred now. Could exchange cooking, tutoring or gardening. Please call 436-6068. I'm desperately honest and honest.

1972 FORD MAVERICK, air conditioned, radiators, 6 cylinder economy, 1960 and 1961. \$800 or offer. Not interested in nagging. Alex: 125-4400 or 235-6388. Leave message/name.

67 PLYMOUTH FURY III. Nice condition. New brakes, newly rebuilt motor and transmission. Must sell. I can't refuse. 297-6298.

1972 DATSUN 510 four-door sedan, new clutch, transmission and tires. Runs well. \$850. Mary, 278-0771. 295-3319, evenings.

1967 FORD heavy-duty window van, automatic, new 240 CID six-cylinder, new tires and custom seats, heater, custom interior, \$1400. 223-0863, after 6 p.m.

1968 FIAT, Brand new rebuilt engine, transmission needs work. Runs great, otherwise. \$750 or make offer. Henry, 262-1084.

1978 VW RABBIT, AM/FM radio, four-door, automatic transmission, bright yellow, sleek \$3400 or best offer. 263-8689.

1971 CHEVY Vega computer wagon with windows. Four-speed, 50,000 miles, radiators, \$875. Mary, 272-4706.

1962 VW BUG, 1962 engine with 15,000 miles. New battery, tires, head, turn-up. Runs like new. Best offer over \$900. 466-9310. Leave number.

1964 VW SQUAREBACK with 10,500 on rebuilt 1600cc. Won't last long at \$20-8666.

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1964 VW SQUAREBACK with 10,500 on rebuilt

City Lights

ROCK AND ROLL RULING

Like a mother scolding miscreant children, the city's Park and Recreation Department declared a moratorium on rock concerts in Balboa Park. Announced Monday by George Loveland of Park and Rec's Community Services division, the moratorium came as a surprise to many. Loveland, who took full responsibility for the moratorium, singled out the KDE-sponsored free concerts as the grounds for the action. "There are always problems at concerts," remarked Loveland, "but these were serious ones."

KDE's second concert, staged on May 1, resulted in the arrest of 42 persons. Only a third and final concert planned by KDE for this spring will be affected by the temporary ban, which will be in force through September 15. In summer months the open theater is reserved for Starlight Opera performances and with a normally inactive fall, the next probable date for a Park Bowl concert will be the first of next year. "I'll get together with Inspector Davis of the Police Department this fall and we'll discuss ways to handle the crowds," Loveland promised.



photograph by Judy Treanor

BLUE LIGHT'S ON!

No longer will the flashing red lights strike fear in the hearts of San Diego motorists. On May 14, in two and one-half hours, Police Department mechanics replaced the ordinary red dome lights with new

blue bubbles. The department decided to switch after reviewing an "exhaustive" study of the visibility of warning lights by the Highway Patrol in 1970.

Each new light costs six dollars, and switch-over time amounts to 15 seconds per car. There is no decision on what to do with the 225 remaining domes now in storage. But in the great American tradition of "uplift," the department has presented Tijuana's Police Chief with one to adorn his patrol car. "He's always wanted one for himself," a police spokesman confided.

— Paul Krueger

THE LITTLE RED BOOK

"I don't believe in the cult of personality, having my portrait hung all over the place like Ronald Reagan or Mao," Tse Tung is a quote from the little red book of thoughts of Governor Jerry Brown. This primer to make you privy to the public thoughts of Edmund G. Brown, Jr., is published by City Lights Bookstore, the North Beach publishing company of San Francisco "Beat Poets." City Lights undoubtedly published the little red book with a twofold purpose:

1) Because they are unsure where they stand vis-a-vis Brown (As they said, "It is still an open question whether we are confronted by a man who has abandoned the principle of expediency or is merely expediently principled") or

2) Because the book is bound to be a best seller, never to be far from Brown's ever-growing mass of followers.

Here are a few examples of Brown's philosophic enigmas, straight from the little red book:

"If you want to get high, meditate." (Recently I've heard that at a press conference Brown's facial expression indicated that he smokes marijuana.)

"Life just is. You have to

flow with it. Give yourself to the moment. Let it happen." (Brown is viewed as one of the shrewdest, most ambitious politicians of the century, so dedicated to power that some wouldn't be surprised if, dissatisfied with the mere Philosopher King role, he decides to run for Pope.)

"We're moving both to the left and to the right." (At a Brown gathering last November in the U.S. Grant Hotel there were so many Republicans present that I couldn't believe it was in San Diego.)

"I'm going to starve the schools financially until we get some educational reform." What kind of reform? "I don't know yet." (Recently, a Democratic Party worker complained that Brown hasn't appointed enough judges and hasn't pushed through enough programs. Maybe he's waiting for a little reform. As Brown said, "Sometimes inaction is action.")

"I like women who are intelligent and sensitive and not taken up with all the technical distractions of politics. The more you are able to cope with

your own reality, your own life, the more you're able to share with someone else. There is more accessible and available." (According to a National Enquirer writer, Brown "goes for the Hollywood types." Liv Ullmann called him a playboy.)

Brown, a Jesuit, when asked the difference between him and Carter, replied, "Carter is a Baptist; I am a Buddhist." He has also claimed that "Theology is more important than politics" and that "Government isn't religion. It should be treated as such. It's not God; it's humans, fallible people, feathering their nests most of the time."

Those who have seen him at campaign dinners—at least before the presidential campaign—remember the faces he made at campaign food and his professed distaste for politicking. Still, when accused of using the Democratic machine last week in Maryland, he said, "In my father's house are many machines."

The little red book ends with these words: "I want these ideas dis-

cussed. Let people react. See what happens."

People are already taking down their Ronald Reagan and Mao Tse Tung posters and replacing them with Jerry Brown posters. See what has happened?

— Jacquelynn Garner



Macdonald's Trading Co.
— NOW OPEN —
10% — 20% off
We buy, sell & trade old & new authentic Indian jewelry & other native American art including an excellent selection of old Navajo rugs.
In Hang Up Square
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May 27 - June 2, 1976

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Letters

EXCLAMATIONS ON SHEPHERD!

Dear Editor:
I think that Duncan Shepherd's reviews are terrible! He is too down on everything! I'd like to see you hire a new film reviewer! I'm really sick of Shepherd!

Betty Jo Burns
Rancho Bernardo

DOWN ON DUFFY

Dear Editor:
I was glad to see your paper questioning the actions of our Sheriff's Department (City Lights, May 6). It is a terrible shame that the department, and Mr. Duffy himself, has escaped the scrutiny of San Diego's news media. When ex-Chief of Police Ray Hoobier was caught lying, the Union-Tribune and many of the radio and television stations went after him full bore, and as a result he resigned under pressure. Perhaps a little probing into Mr. John Duffy's department would reveal some interesting facts.

Will Cummings
Hillcrest

MILD DISAGREEMENT

Dear Editor:
Re: George Varga's salute to Roy Harper (May 6).
I attended that same concert, though my reason for going was to see Willie Dixon, a master of the blues. I also had the feeling that a great majority of the audience attended for the same reason. Roy Harper was, without doubt, the most musician I have ever seen in a live performance. Except for the glimmer of talent he showed during his acoustic set, his music was a disaster. He can't sing. His Herman Hermits-type band can't play and his "poetry" was terrible. The fact that Ian Anderson of Jethro Tull has found Harper to be an influence on him speaks for itself.

John Casey
Lewesville

DOWN TO EARTH, FELLAS!

Dear Editor:
I was happy to see the Reader

has added a record review column to its pages. One suggestion: the records your reviewers pick are usually a little too specialized for my liking. I know they want to impress us with their "coolness," but the jazz and rock they pick sometimes isn't even available in the record stores, much less on the radio. Please, a little more folk, country, and just plain available music!

Thanks,
Donna George
San Diego

NEWSPWORTHY

Dear Editor:
If I sent you the history of my 1956 Oldsmobile Starfire would you print it (Morris the Car, May 13)? Come on now, Reader.

Joe Hanson
La Mesa



STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice:

It is really shocking to see the extent to which processed sugar is added to American packaged foods, right down to the very toothpaste which most people use—which has got to be an ultimate absurdity!

The other night while taking a refreshing belt on some bottled water from one of those machines I thought, "how good... and sweet." Then I almost choked at the thought: I know they put regular tap water through a reverse osmosis and some other filter in those machines, but please, tell me they don't put sugar in my water, Matthew!

Ex-sugar junkie, Larry
San Diego

Dear Ex-:

They don't put sugar in your water, Larry. It's sweet of you to help make my answer so simple, but let me tell you what they do put in your water.

Many distilled water companies sell three types of water. The first, often called pure springs, contains all the basic minerals one would find in your average mountain spring before the tourists come. The second, distilled, is pure springs without the minerals. And the third is fluoridated, distilled water with fluoride added for healthy teeth (as long as it isn't used with that toothpaste you mentioned).

The folks down at one of these companies say the minerals and fluoride don't have much of a taste at all, let alone a sweet one. Since you stay away from sugar, you might just have heightened the sensitivity of your taste buds. Taste can be seen as a matter of contrasts. If you usually drink tap water, which tends to be somewhat bitter, an occasional nip of bottled water could very possibly taste sweet to you.

One final note: If you're really on a major anti-sugar campaign, watch out for certain types of classical music (e.g., The Dance of the Sugar-Phin Fairy), because some of them sound very sugary.

Dear Matthew Alice:

I heard about a bill called S.1 that is supposed to be very repressive, with dangerous implications and the denial of our basic Constitutional rights. I've contacted my Congressman and was not able to obtain a copy of the bill from him to find out if this could be true.

Could you tell me something more about it, or suggest where I could get some information and/or a copy of the bill? And most important, what can I do if it is as bad as I've heard?

Disillusioned American
San Diego

Dear Disillusioned,

You heard right, S.1 (Senate Bill 1) is presently being considered by the U.S. Senate. It was originally written by the National Commission of Reform of Criminal Laws, appointed by President Johnson in 1966 to improve this country's collection of archaic criminal laws. The commission's report was presented in 1971 to President Nixon, who didn't think it was strong enough. He called upon John Mitchell and later Richard Kleindienst to rewrite it. When it was presented to the Senate in 1973 there wasn't much publicity on it because the Watergate investigations grabbed most headlines, which is probably why many people haven't heard of it.

S.1 is 753 pages long, too long, says the government, to be available to the public. Several organizations have been formed to protest S.1. The National Commission Against Repressive Legislation, 1250 Wilshire Blvd., Los Angeles, Ca. 90017, can give you further information. If you want to express your views directly, write to U.S. Senator John Tunney, 325 West F Street, and Alan Cranston, S.15 E. St.

Got a question you want answered? Get it straight from the hip. Write to: Matthew Alice, c/o the Reader, P.O. Box 58083, San Diego, Ca. 92138.

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Reader's Guide to

Local Events
Theatre

ANNUAL NATIONAL SHAKESPEARE FESTIVAL, three plays in repertory performed by a professional Shakespeare company through September 12 in a functioning replica of England's original Globe Playhouse. Opening play, "As You Like It"; Tuesday and Wednesday, June 1 and 2, 8:30 p.m., preceded by Renaissance music and dance entertainments on the green, one half hour before curtain. Old Globe Theatre, Balboa Park, 239-2255.

SWEET CHARITY, performance of the musical comedy by Neil Simon. Thursday, May 27, 8:30 p.m., Sunday, May 30, 8 p.m., Miracosta College Little Theater.

DEATH OF A SALESMAN, Arthur Miller's classic about the decline of Willy Loman, presented by the Southeast Community Theatre as the premiere performance in the newly completed Educational Cultural Complex (ECC). Friday and Saturday, May 28 and 29, 8 p.m., Sunday, May 29, 2:30 p.m., Auditorium, ECC, 4369 Oceanview Boulevard, Southeast San Diego. 263-1853.



AS YOU LIKE IT

PREMIERE GRADUATE REPERTORY SEASON, presented by the first master of line arts class at UCSD, includes three productions: "The Inspector General," by Nikolai Gogol, performed May 27 and 29; Luigi Pirandello's "Six Characters in Search of an Author," May 28; "Little Turtle and Well," an original play by Jeffrey Levy. May 29 at 7 p.m., at all performances at 8 p.m., except the "Little Turtle," May 29 at 2 p.m., Matthews Campus Theatre, UCSD. 452-3791.

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

LOCK UP YOUR DAUGHTERS, musical spoof by Bernard Miles, adapted from the Restoration comedy by Sir Henry Fielding, performed by USIU Performing Arts Group Wednesday through Saturday, May 29 through May 29, City Stage 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. 435-4866.

ARSENIC AND OLD LACE, Joseph Kesselring's murder/comedy. Fridays and Saturdays through May 28, 8 p.m., Aqueduct Theatre, Moss College.

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

WHEN YOU COME BACK RED RYDER, Mark Medoff's multiple award-winning suspense drama. Fridays and Saturdays, 8:30 p.m., Mission Playhouse, Old Town. 295-6543.

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Music

PASATIERI FESTIVAL YOUNG ARTIST OPERA STUDIO, directed by John Large, presents 3 one-act operas in the round by Thomas Pasatieri, contemporary composer. Thursday, May 27, 8 p.m., Mandeville Rectal Hall, UCSD. 452-3229.

ICE CREAM BAND CONCERT, band-in-the-park style music and all the ice cream one can eat. Friday, May 28, 7 p.m., Galleria, Golden Gymnasium, Point Loma College. 222-6474.

UCSD MUSIC FACULTY CONCERT, Saturday, May 29, 8 p.m., Mandeville Rectal Hall, UCSD. 452-3229.

CHAMBER MUSIC ENSEMBLES, conducted by Rafael Druian, in performance. Friday, May 28, 8 p.m., Mandeville Rectal Hall, UCSD. 452-3229.

AN EVENING OF MUSIC FOR GUITAR AND HARPSICHORD performed by Greg Nottor, guitar, and Louise Scizzen, harpsichord, includes music by Vivaldi, Bach, Cooperin and Bocherini. Sunday, June 2, 8:30 p.m., Ruben H. Fleet Space Theatre and Science Center, Balboa Park. 238-1233.

UCSD CONCERT CHOIR & CHAMBER SINGERS, directed by John Large in works by Billings, Thompson, Gabel, and Reynolds. Wednesday, June 2, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

CHAMBER MUSIC CONCERT, benefit for Tom Hayden for Senate Campaign, June 2 to 6 p.m., Point Loma, For 2:30 p.m., San Antonio House, 1865 Saffron Place, Point Loma. 269-1916.

Sports

WORLD TEAM TENNIS, San Diego Friars vs. Phoenix, Thursday, May 27, 7:30 p.m., vs. Golden Gears, Saturday, May 29, 7:30 p.m., San Diego Sports Arena. 224-4176.

PADRES BASEBALL, San Diego vs. San Francisco Giants, four-game series, Thursday, May 27 through Saturday, May 31, 8:30 p.m., Sunday, May 30, 1 p.m., San Diego Stadium. 263-4494.

BREAKERS PRO-VOLLEYBALL, San Diego vs. Los Angeles, Sunday, May 30, 7:30 p.m., San Diego Sports Arena. 224-4176.

CRAIG PREDICTED LOG RACE, Three-day junket for power boats from San Diego to Long Beach, Saturday, May 29 through Monday, May 31. For information, phone San Diego Yacht Club, 222-1103.

ANNUAL SAN DIEGO JUNIOR METROPOLITAN TENNIS CHAMPIONSHIPS, sanctioned tournament for junior singles and doubles, Saturday, May 29 through Monday, May 31, 8:30 a.m. to 4 p.m., Folsom Tennis Center, Morley Field, Balboa Park. 236-6717.

WOMEN'S PROFESSIONAL SOFTBALL, San Diego Sandpiper vs. Santa Ana, opening day double header, Sunday, May 30, 1:30 p.m., San Diego State Baseball Field. 263-2364.

WORLD PROFESSIONAL ARCHERY CHAMPIONSHIPS, open competition hosted by Expo 76, and sanctioned by professional archery associations of United States and Canada, part of Expo 76 "Family Fun Fair," 400 exhibits of campers, mobile homes and power boats, plus an outdoor carnival with rides, Wednesday, June 2 through Sunday, June 6, San Diego Sports Arena. 279-0320.

Dance

"MODERN DANCE-CITY STAGE", innovative combination of new and old performed by USIU City Stage Modern Dance Company, party directed by Claire Wolchinsky. Guest artists include the trio, "Three's Company." Saturday, May 29, 8 p.m., and Sunday, May 30, 2:30 p.m., and 8 p.m., San Diego City College Theatre, 15th and C Streets, San Diego. 234-7911, ext. 4.

SPRING DANCE CONCERT by Southwestern Dance Club, Thursday, May 27 through Saturday, May 29, 8 p.m., Mayan Hall, Southwestern College, Chula Vista. 420-1331.

SPRING BALLET FESTIVAL, San Diego Ballet Company presents the final programs of the series. Friday, May 28, 8 p.m.; Saturday, May 29, 8 p.m.; Sunday, May 30, 2:30 p.m., House of Hospitality, Balboa Park.

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Film

AMERICAN MASTERPIECES, a color film photographed by special permission shows the White House's collection of American art treasures of the 18th century, narrated by producers Mark Felt and Richard Dreyfuss, sponsored by Mea College Community Services. Thursday, May 27, 8 p.m., Montgomery Junior High, 2470 Ulm Street, Linda Vista.

"THE WAY IT WAS 1927-1964", No. 5 in a six-part series of two-hour films made up of newsreels taken from Fox Movie News, edited from 150 million feet of film, "The Atomic Age Begins-1946-1962." Saturday, May 29, 7:30 p.m., and Sunday, May 30, 2:30 p.m., Fine Arts Rectal Hall, Grossmont College. 465-1700, ext. 321.

"DISCOVERING JAZZ", a historical overview of jazz as an American musical form, traces its evolution through the eras of Dixieland, Swing, Bop, Impressionism and the current influences of electronic amplification, part of Summer Music Festival celebration. Sunday, May 30, 1, 2, and 3 p.m., Action Room, San Diego Museum of Man, Balboa Park. 238-2001.

BUSTER KEATON FILM FESTIVAL, final show of the series, Thursday, May 27, 7:30 p.m., CR 107, Third College, UCSD. 452-4090.

Lectures

"TRANSCENDENTAL DIMENSION OF PERSONAL GROWTH" is an illustrated talk by Dr. R. L. Lewis, M.D., director of the UCSD Medical School, designed to overcome blocks to achievement of creative potential, presented by Grossmont Community College. Thursday, May 27, 7:30 p.m., Grossmont Hospital Auditorium. 465-1700, ext. 321.

SCULPTURE OF THE FIFTIES is the luncheon lecture subject of Philip Pious, curator of exhibitions, University of Santa Barbara Art Galleries. Thursday, May 27, lecture 11 a.m., luncheon following, La Jolla Museum of Contemporary Art Auditorium, Sherwood Hall, 700 Prospect Street, La Jolla. 454-0183.

"FEMINISM AND THE MARXIST MOVEMENT", a presentation by Mariana Hernandez, sponsored by the Feminist Coalition. Thursday, May 27, 7:30 p.m., UCSD, call 452-4382 for exact campus location.

"NORMA", upcoming production of the San Diego Opera will be discussed by Henry Holt, Seattle Opera's Music Director, in the final lecture of the Town Hall Series. Thursday, May 27, 8 p.m., preceded by complimentary refreshments at 7:30 p.m., House of Hospitality, Balboa Park. 232-7636.

RICHARD MERRILL, Director of the New Alchemists Institute, gives two lectures, sponsored by the North County Ecology Center, "The Garden as an Ecosystem," Thursday, May 27, 2:30 p.m., CR 107, Third College, UCSD, and "The Social Implications of Alternative (Soft) Technology," Thursday, May 27, 8 p.m., CR 104, Third College, UCSD.

"I'M SO DAMNED DEPRESSED", a look at the consequences of biological overkill and how to change depression into a positive reaction, by Paul T. Allen, union certified hypnotherapist. Friday, May 28, 7:30 p.m., American Institute of Motivation, 1275 Camino del Rio South, Mission Valley. free. 269-1623.

"LA VOZ DEL CORAZON", an evening of music and poetry with graduate students of UCSD, SDSU and San Francisco, final event in "Expression," a series exploring the history and contemporary expression of the Chicano Community. Friday, May 29, 7:30 p.m., Third Floor Lecture Room, San Diego Central Library, 820 E Street. 236-6300.

POETRY READING by three San Francisco Bay Area women, Mary Rudge, Laura Wharton Holt, and Ginny Staley, editor of "Transfer," SF's poetry magazine. Sunday, May 30, 8 p.m., The Studio, 424 F Street, San Diego.

HEALING OURSELVES III, "Nature's Remedies, How to Make a Healing Tonic," a lecture on the use of herbs and plants with natural healing properties, by Barbara Salat and David Cooperfield. Sunday, May 30, 7:30 p.m., Beach Area Community Clinic, 3706 Mission Boulevard, Mission Beach. 488-0644.

MEET THE CANDIDATE NIGHT with 41st Congressional District Candidates, sponsored by the California Scholarship Federation. Wednesday, June 2, 7 p.m., Gymnasium, San Diego High School, 1406 Park Boulevard, 232-6101, ext. 225.

Special Events

SAN DIEGO BOTANICAL GARDENS FOUNDATION PLANT SALE, Saturday, May 29 and Sunday, May 30, Casa del Prado, Balboa Park. 232-6762.

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CIRCUUS VARGAS, three ring circus under a big top also includes traditional side show and petting zoo. Thursday, May 27, through Monday, May 31, afternoon and evening performances, Mission Valley Shopping Center. Tuesday, June 1, through Thursday, June 3, Plaza Camino Real, Carlsbad. For ticket information and performance times, call 298-2620.

SCIENCE FICTION DAY, sponsored by Grossmont College, features a talk by Ray Bradbury, popular author and lecturer, on "The Challenge of the Space Age." Wednesday, May 27, 7 p.m., two films, "Panic in the Year Zero," 1:30 p.m., and "The Man with the X-Ray Eyes," starring Don Rickles and Ray Milland. 3:30 p.m., Community Hall, College Grove Shopping Center, free. 583-6313.

WOODCARVING SHOW sponsored by California Carvers' Guild and San Diego Parks and Recreation Department focuses on the pleasures of woodcarving and appreciation of the results of the craft, includes displays, demonstrations, and whittling contest. Saturday, May 29, and Sunday, May 30, 10 a.m. to 5 p.m., Conference Building, Balboa Park. 291-2488.

AMERICAN DANCE FESTIVAL, Street dance with 19-piece orchestra, Sunday, May 30, 3 to 7 p.m., Organ Pavilion, Balboa Park. Free show of 200 years of society dancing, Sunday, May 30, 4 p.m., 5 p.m., and 8 p.m., Balboa Park Bowl. Western Bicentennial Swing Dance Festival, Saturday, May 29, workshops 10 a.m. to 3 p.m., anniversary ball 8:30 p.m., U.S. Grant Hotel, 321 Broadway. Swing Dance Jam Session, Sunday, May 30, 4 to 8 p.m., Wallbangers, Midway and Rosecrans Streets. Memorial Day Celebration, Saturday, May 29, general dancing 1 to 5 p.m., banquet including concert for National Smooth Dancers ball, 6 p.m., Sunday, May 30, banquet and dance, 6 p.m., Sheraton Harbor Island Hotel. 281-4377.

ANNUAL PACIFIC BEACH KIDDIES TREASURE HUNT, children ages 3 to 12 dig for prize-designating capsules hidden in the sand, sponsored by Pacific Beach Town Council. Saturday, May 29, 10 a.m., Crown Point Shores, Mission Bay Park. 488-1049.

POLKA DANCE to live music by Dave Mironi's Orchestra includes refreshments and entertainment, proceeds to benefit church building fund. Saturday, May 29, 9 p.m. to 1 a.m., St. Columba's Church Hall, 3327 Genesee Drive. 469-5178.

"NINE STATE FAIR", Midwest style celebration includes livestock exhibits, midway and balloon ascension. Sunday, May 30, noon till dusk, Rancho Bernardo Saddle Club, 18008 Pomeroy Road, Rancho Bernardo.

CARAVAN WEEKEND IN HIGH SIERRAS OF BAJA CALIFORNIA, with campout on the Matzing Ranch and 60-mile drive inland into the Sierra San Pedro Martir, an 8,600 foot high pine and aspen forest, sponsored by Natural History Museum. Saturday, May 29 through Monday, May 31, for information and arrangements call 232-3821, ext. 22.

CRAFTS FAIR AND CARNIVAL, includes booths, music and refreshments, proceeds to benefit Ocean Beach Community Free School. Sunday, May 30, 11 a.m. to 6 p.m., on the beach at the foot of Saratoga Street, Ocean Beach. 232-0627.

WALKING TOUR OF UCSD, one-and-a-half hour student-conducted tour gives an overview of the four colleges on the campus, last tour of the spring series. Saturday, May 29, 10:30 a.m., originating in front of Central University Library. 452-3140.

FIRST ANNUAL STUDENT VIDEO FESTIVAL, sponsored by San Diego chapter of National Academy of Television Arts and Sciences, featuring selected innovative student work and demonstrations of video equipment. Wednesday, June 2 (primary schools), Thursday, June 3 (junior and senior high), 7 p.m., San Diego City College Theatre, 15th and C Streets. 268-5271.

HUMANISTIC PSYCHOLOGY CONFERENCE based on the theme, "The Spirit of Freedom: From Freedom to Growth," featuring prominent speakers including Carl Rogers, Rollo May, Laura Whitman, and Jack Lerner. May 29 through Monday, May 31, workshops Monday and Tuesday, May 31 and June 1, El Cortez Hotel. Registration 299-2220.

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BAJA CALIFORNIA COASTLINE BACKPACK HIKE covers 20 miles with emphasis on appreciation of a wilderness area, includes tidepooling and primitive methods of food preparation and procurement, led by Steve Hutchison, Museum Naturalist and members of the Broom Institute. Friday evening, May 29 through Monday evening, May 31. For reservations call San Diego Natural History Museum, 232-3821, ext. 22.

Galleries

SAN DIEGO PUBLIC LIBRARY EXHIBITS, New England Grave-stone Rubbings, 18th century tombstone art from the collection of Dr. David Lutz, 18th century bookbindings. Watercolor by Joe Garcia, June 2 through June 30, San Diego Central Library, 820 E Street, San Diego. 236-6800.



WORLD PROFESSIONAL ARCHERY CHAMPIONSHIPS
WILDLIFE ART EXHIBIT, paintings and sculpture on a western and wildlife theme. Through June 30, Thackeray Gallery, 321 Robinson Avenue at 3rd, Hillcrest. 298-0171.

SAN DIEGO ART INSTITUTE GALLERY juried membership show, also one-man exhibit by Guillermo Acevedo, Puerto Rican graphic artist. June 1 through June 27, Art Institute Gallery, Balboa Park. 234-5946.

AMERICAN ART SINCE 1945, a collection of 62 paintings by American artists from the permanent collection of New York's Museum of Modern Art, May 29 through July 11, Fine Arts Gallery, Balboa Park. 232-7931.

HIROSHI MIYASAKI, one-man exhibition of recent paintings by the Nagasaki-born artist, currently an instructor in art at Mea College, May 29 through July 4, Fine Arts Gallery, Balboa Park. 232-7931.

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PRINTMAKER RHODA SEVELY STARK exhibits recent work. Through June 30, Jenner Street Gallery, 8092 Jenner Street, La Jolla. 459-0811.

FROM MY WINDOW, acrylic paintings by Norma McGee. June 1 through June 30, Triad Gallery, 3701 India Street. 299-6543.

YOUNG PEOPLE'S ART SHOW, a selection of works by junior high school students from selected schools. Through June 26, Deaignburg Gallery, 1262 Ketter Boulevard, San Diego. 236-1916.

INTAGLIO PRINTS AND PAINTINGS centering around American themes by students from North Shores Community College. Through May 31, Glendale Federal Gallery, Lamont at Garret, Pacific Beach. 291-3253.

"TWO VIEWS OF METAL", body jewelry by Patti Fall-Moyce and recent etchings by R. Lin Johnson. Through May 31, Artists Cooperative Gallery, 3731 India Street. 296-0200.

COLLAGES AND GOUACHE, recent works of Rod Guebert, through May, San Diego County Law Library, 1005 Front Street. 236-2231.

TWO ARTIST SHOW, oil paintings by Margaret Gahan and Erin Wiley, through May 31, Southwestern Artists Gallery, Spanish Village, Balboa Park. 424-3298.

NATURAL ABSTRACT SCULPTURES carved directly in wood by Charles Garrett, through June 12, Sculpture Park, 3030 Fifth Avenue. 298-7000.

EARTH, AIR, WIND, FIRE, Multimedia show, through June 4, Many Hands, non-profit creative arts cooperative, 6360 El Cajon boulevard.

TJUANA EXPO, Exposition of cultural art forms direct from Tijuana, through June 4, Acevedo Art Gallery, 1020 Eighth Avenue. 232-0524.

A NOSTALGIC LOOK AT AMERICAN HOLIDAYS, Paintings by Del Mar artist Willard Hall Francis, through July, lobby of Central University Library, UCSD.

FORTY SEVEN RONIN, Enamels and inks on canvas, new work by Mari Hyde, through May 29, Triad Gallery, 3701 India Street. 299-6543.

INK DRAWINGS AND CARICATURES by Rick Gary, through June 5, Unicorn Cinema, La Jolla. 459-4343.

THREE PART SHOW, Sculpture by Dennis O'Leary using industrial materials: "Works Done in San Francisco," 3-D collages of found objects by Daniel Soeren using materials from San Francisco flea markets; paintings from the collection of Mr. and Mrs. Max Zuercher of Los Angeles, through May, La Jolla Museum of Contemporary Art.

ALL MEDIA SHOW, Competitive juried exhibition of graphic arts, paintings, enameled ceramics, weaving and sculpture by USD undergraduates, through May 31, Founder's Gallery, USD. 291-6480, ext. 354.

ART OF ENAMELING SHOW, Group show of twelve California artists exhibited in 3e Biennale Internationale L'Art de l'Enamel, Limoges, France including San Diegoans Cora Kaufman, Michael Montor, Lynn Swanson, John Tanzer, Kay Whitcomb, Carol Wilcox, through June 2, Knoxville Art Center, 20 Grand Avenue, La Jolla. 484-8515.

LANDSCAPES AND HISTORICAL LANDMARKS painted by Mary Abernathy, through May, Cottage Gallery, 2623 San Diego Avenue.

FIRST PHOTOGRAPHY AWARDS EXHIBITION, Winning entries in photo competition arranged jointly by the Jewish Community Center, the Center for Photographic Arts and the San Diego Reader. Through June 20, Jewish Community Center Gallery, 1079 54th Street. 583-3300.

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Reader's Guide to

Movie

Duncan Shepherd

The reviewer's priorities are indicated by one to five stars, and antipathies by the black spot. Unrated movies are for now unreviewed.

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

The African Queen — An apathy here, scratching the back of a normally haughty Hepburn appear to thrive and purr and barely conceal their delight under the purported annoyances of the Congo terrain. World War I, and each other's company. And Agee's script seems somewhat tramped-on, functioning as a passive performance-platform for the two twinning stars. Directed by John Huston. 1951. (Ken, 5/27)

Alce in Wonderland — An X-rated version of the Lewis Carroll classic, with Kristine Debell, directed by Bud Townsend, produced by Bill Ocko (State)

All the President's Men — The movie version of the Carl Bernstein-Bob Woodward book betokens the promotion of mid-mannered Clark Kent to the hero's role, protector of Truth, Justice, and the American Way. This post-Watergate permutation of the newspaper genre clings to plenty of story-eyed ideas (Gordon Willis's lighting, for instance, sets up an overcast contrast between the fluorescent white world of the Free Press and the dim-lit treacherous world outside), but it is often impeccable on naturalistic details of behavior, speech, and journalistic procedure; and it is blessedly free of post-Watergate gloating (as in the Jimmy Breslin book on the subject). **HOW THE GOOD GUYS FINALLY WON.** The old-new aspect of the story and the conspicuous absence of an after-the-fact point of view give the movie serious short-comings as journalism and as detective story. Its chief strength is the quality of its discretion, its concision, economy, lucidity. Robert Redford, Dustin Hoffman, Jason Robards, directed by Alan Pakula. 1976. (Grossmont; Campus Drive In)

American Graffiti — The peak adventures, climactic decisions, and profound self-revelations of an inconceivable quartet of boom buddies (four diverse types, from class prez to hot-rodder hood, who would not speak two words to one another in four years of high school), compressed into one long night, placed vaguely at the end of summer, in 1962-Non-stop pop songs, and pulsing down (warp, rock, punk, etc.), and Sunset Strip culture are flung into the pot, gaily, knowingly, fondly. The effusion, in conjunction with the confusion, produces an effect of lightness and abandon that is more like confetti than graffiti. Directed by George Lucas. 1973.

The Bad News Bears — Bill (son of Burt) Lancaster's script takes an adult-only, isn't-that-cute view of a Little League pennant race. (And the use of Bizet's music as counterpoint to the kids' struggles is something that might have been thought up by the pompous CBS sports department.) No matter how condescending the treatment, the subject is hard to bootch completely. Laughers come readily in sports comedies because proper form and execution are so clearly defined, and deviations are so clearly and undisputed. The funniest laughter is a hot-headed, bioged infernal, a blundering who's not afraid to mix it up with anybody. Director Michael Ritchie isn't willing to get a few laughs and let it go at that; however, he has been reading his reviews. He knows that his pet theme is the American obsession with winning (DOWNHILL RACER, THE CANDIDATE, SMILE). And as the end approaches, he starts to lay on the moralizing a little heavily, one rapid cuss cuts his son in full view of the bleachers and sends him sprawling to the pitcher's mound. Watch Mathau, as a booby ex-minor league pitcher who has the table to catch a ragtail team sponsored by Chico's Ball Bonds, is best early, before his bleary-eyed apathy turns into pennant madness. Tatum O'Neal is also best in her early scenes, quite a knockout as a roadside vendor of Maps to the Stars' Homes, once she is recruited as the team's press-ball pitcher. She's little to do on this squad of unimagination comics. 1976. (Cinema 21)

Barry Lyndon — Kubrick's adaptation of a William Makepeace Thackeray picaresque novel — the spiritual voyage of a naive Irish lad into face powder, lipstick, and rumination — is after something quite far from Tony Richardson's adaptation of TOM JONES, low-born, crass, rowdy, Kubrick is after something high-toned, and he offers up numerous high-culture anties, a musical score by Handel, Mozart, among others; an omniscient narrator (the voice of Michael Hordern, dry, pedantic, facetious) out of 19th Century novels; and images in imitation of the Masters (Constable's country-landscapes, and the cool surfer, Corot's tree-lined lanes, La Tour's candlelight, and Vermeer's thin, cool white light slanting through windows). Like his pushy upstairs hero, Kubrick hopes to wage his way into high society by the company he keeps, the paintings he possesses, the music he plays attention to. His ambitions are realized only part-time and part-way, and his movie is so-so beautiful, no more. Ryan O'Neal's fleshy, athletic presence, in this stiff, lofty, suitable-for-Rating movie, brings credence close to laugh on occasion, even though his difficult Irish dialect tends to wait away, whinnies, whinnies. Marisa Berenson Hardy Kruger. 1975. (Strand)

Beat the Devil — A uranium treasure hunt from the Riviera to Africa, in very select, cliché company (Humphrey Bogart, Peter Lorre, Robert Morley, Gena Lollobrigida, Jennifer Jones) — this cult item is often pulled down by the shivers as an early example of condescension, camping (not to be mistaken for unconscious Camp), although another Bogart-Huston collaboration, a decade earlier, the MALTESE FALCON, exhibits an attitude toward masculine adventure stories which is no less prone to exoticism, theatricality, and mincing facetiousness. Oswald Morris's parched neo-Realist image throws a harsh light on the going-on, and, and provides a kind of documentary distance, so that you feel you are witnessing the shakers laugh up their sleeves. Behind the scenes, anecdotes about this production: writer Truman Capote bests Bogart in an Indian-wrestling match, and the star has to keep his right hand, incapacitated, out of the camera's sight after, etc. The latest

footnote: the name of the Bogart character, "Billy Dannenauer," turns up in Alan Sharp's script of NIGHT MOVES, in Jennifer Warren's reminiscence about the first boy to touch her breast — an insider's reference to a quintessential insider's movie. 1954. (Ken, 5/27)



THE BLUEBIRD

The Beauty and the Beast — A traditional fairytale land of enchanted forest, decaying castle, and magic, poetic occurrence is laid out by Jean Cocteau, perfect in every detail, the crowd-pleasing cinematic sleights-of-hand, the resplendent, soft-toned imagery of France's "quality" cinema, and the fragile, fine-china beauty of Jean Marais and Josette Day. 1946. (Ken, 5/28 and 29)

The Blue Bird — George Cukor's re-make (earlier a Shirley Temple vehicle) of the Maurice Maeterlinck play. Filmed in the Soviet Union, starring Elizabeth Taylor, Jane Fonda, Cicely Tyson, Pavlova, and Ava Gardner. (College)

Brief Encounter — Directed by David Lean, with Trevor Howard and Celia Johnson. (Unicorn, 5/27 and 5/28)

Claudio — The love affair, viewed from the angle of economic determinism, between a part-time mad (Diahann Carroll), with six kids on welfare, and a garbage man (James Earl Jones), with two ex-wives and clouds. Watteau's courts, and snags, all of which are carefully traced to the problems of staying within the household budget and making ends meet. John Berry, a Hollywood exile since the time of the blacklist, directs this pragmatic romance with good sense, never letting the characters slip into quiescence, in the case of the hero, into caricature, in the case of the welfare workers. And the two leads, sending off several sparks between them, exhibit lively responses to their nicely balanced characters, each one owning an apt amount of honorable selfish aspiration, good will, failure of nerve and judgment. 1974. (Casino)

Dark Star — Life aboard a spaceship, twenty years in flight, looks much like life in the college dorms, near the end of Winter quarter, when boredom and irritation run amok. The shaggy astronauts drift in different directions, dreaming of the summer surf, reading a "Falling in Love" comic book, playing pranks with a dime-store rubber chicken, and par of the crew, wearing a pair of goggle-eye glasses. At every turn, with a mischievous tug at your sleeve, you are reminded of Kubrick; and the chief reason for maintaining a benign outlook on this shoestring collegiate comedy (an alien "resembles" an overgrown tomato with toes, yellow spots, is the feeling that you're watching a skit the neighborhood kids have put on, for a ten-cent admission price, in order to collect a little extra pocket money. The creative chores are split between Dan O'Bannon, co-writer, editor, special effects supervisor, and John Carpenter, co-writer, producer, director. (Fine Arts)

Death Wish — A nightmare of New York City streets swarmed over by hopped-up teenagers who hit and slash like rejects from a WEST SIDE STORY audition. In effect, this Michael Winner exercise picks up from the baleful curtain line of his previous movie, STONE KILLER. "You won't live five more minutes, Christians." Winner tries to keep this movie within the tiny, ill-defined area of justifiable rage in order to congratulate Charles Bronson, waging private war on the entire species which assaulted his

wife and daughter whenever he cuts down one of the menaces, insect-like who pester him in conveniently empty streets, parks, subways. It is a definite missed opportunity that the techniques of ascending were not shown in more of their variety. And the devices used to manufacture emotional heat and later often grow noisy. Yet it is fairly intriguing to watch a character who approaches its editorial points on urban-vs. rural living conditions, on police politics, on gunmanship and the cowboy mentality in America with stealthy, whispery, indefinite insinuation. 1974. (California)

The Discreet Charm of the Bourgeoisie — Luis Buñuel's reminder that, at age 72, he's still on the watch if the student revolutionaries seem a bit off-key, the South American ambassador and the Catholic Bishop and the loyal mad and the various dreamers are extremely comely. The gags are elaborated with considerable wit and redundancy, and they mostly tire out before the finish. But it is quite moving for Burelian insiders, for others it may be incomprehensible or indifferent. Very suave, very droll, very well-heeled, very bourgeois even. The cast, very fashionable, includes Fernando Rey, Stéphane Audran, Delphine Seyrig, Bulle Ogier, and the best of the bunch, Paul Frankeur. 1972. (Fine Arts)

Duck Soup — The climax, a crescendo into supreme light-headedness, is a schizophrenic battle scene of abrupt costume changes and time jumps, and it disengages itself from logic far beyond the Marxes' usual teasing-and-torment banter. This is as high off the ground as the Brothers ever get. Directed by Leo McCarey. 1933. (Academy)

Dumbo — Disney employs a baby elephant's freakish ears to teach us tolerance and, further, envy. The songs are more forgettable, the images more simple, and the story more morose than in other early cartoon features. From Disney's studio. But there are still some imaginative sequences, the raking of the circus tents during a night thunderstorm. The D.T.'s dance of pink elephants. 1941. (Solana Beach)

Eat My Dust — The town sheriff's ne'er-do-well son, a ju-gared redneck with a Civil War cap, escapes the winning Mustang from a stock-car race track — just to satisfy the whim of an All-American teenage bitch, a blond in white hotpants and knee-high boots — and takes off on a day-long joy ride with a Keystone Kopp posse in hot pursuit. Charles B. Griffith, a veteran scriptwriter for Roger

Corman (BUCKET OF BLOOD, WILD ANGELS), makes his directorial debut for Corman's New World company, and makes it a stylish one, including a tace for feet tracking shots and for loud car-for-colors. A. A. Arkwack slapstick comedy, EAT MY DUST is closer in spirit to Mack Bennett than it is to contemporary car-crash movies. And as in a Serenetti or a Looney Tune chase movie, the non-stop anti-gravity action serves to distance the amoral violence. In the writing Griffith creates a viable Preston Sturges cast of characters: a Chinese attorney with a Southern dialect, a deputy sheriff with a Harvard vocabulary, an called accident victim talking total gibberish (This is the place I call home), a deputy says, leading him into the police station, and he responds, "I prefer the smell of a bakery." More surprising, in the directing Griffith reveals a dry Tati-esque flair for comedy timing and comedy camera placement. With Roy Howard and Christopher Norris. 1976. (Parkway, La Paloma)

The General — The image of rural American landscapes and buildings — flat, plain, simple, like Keaton's — provides a solid, sober backdrop to the adventures of a Confederate Army reject who rescues a hijacked train from a Union raiding party. It's one of the funnier Keaton comedies, but it still might feel that admiring applauder, rather than laughter, is more often the appropriate response to Keaton's athletic triumphs over unending obstacles. 1926. (Unicorn)

The Green Wall — Armando Robles Godoy's semi-autobiographical story of a young Peruvian family's flight from the city and resettlement in the jungle is a strange blend of simple Life philosophy, highly decorative and slick cinematic style, overstated satire of bureaucracy, and overstated sincerity. 1972. (UCSD)

Grizzly — A killer bear on the rampage. Christopher George, Richard Jackson, directed by William Greder. (Parkway, Century Twin)

King Kong — The 1933 original by Meera Cooper and Ernest B. Schoedsack (gorilla by Willis O'Brien) about the mammoth jungle beast brought back, in harness, to Manhattan, where it throws a fit and gets pounded into the pavement for its natural

Follow Me, Boys — Walt Disney Studios production starring Fred MacMurray. (Fox, Alvarado Drive-In)



EMBRVO

The Misouri Breaks — Western written by Thomas, McGuane, directed by Arthur Penn, and starring Marion Brand and Jack Nicholson. (Claremont, Cinema, Midway Drive-In)

Mother, Jugs and Speed — Comedy by Peter Yates with Bill Cosby and Raquel Welch. (Fashion Valley)

One Flew Over the Cuckoo's Nest — The Ken Kesey novel, which you cannot have avoided without some degree of submissiveness, uses a mental-wards setting to allegorize a 1960's anti-establishment orthodoxy — the guardians need watching more than the guarded. Really, the hero figure, Jack Nicholson's McMurphy, is too much of a self-interested manipulator to pass inspection as a spokesman for

Life and Liberty. Still, Miss Forman's treatment, unbothered by the sentimentalities and rousing, spiritual pictures, and Nicholson's World Series play-by-play in front of a blank TV screen, the patient's versus orderlies' basketball game, the giant Indians' escape into the wilderness, Forman, depending largely on round-the-horn close-up reaction shots, handles the assorted nuts, moderates in a panel moderator manner — you 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. (Cine 3, Del Mar Drive-In)

The Owl and the Pussycat — Quirky, bedroom slapstick — and slapdash — with Barbara Blandy playing a hoochie who acts divinely content of her wit, her looks, her lingerie (deucedness was not so much a part of her character until Streisand was hired to play her), and George Segal, playing a mousey intellectual, who herein adds another chapter to a long sad history of submitting to clucking from the older stars. Directed by Herbert Ross. 1970. (UCSD)

Miracle in Milan — Vittorio De Sica introduces sugar-plum fantasy to the realm of neo-realism, and the relationship does not take. 1951. (Ken, 6/1)

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DOWN IN THE DUMPS

Possibly the one wilderness area left, where the moviegoer can still rely on his own instincts, escape the nattering advice from all sides, and exercise his own vigilance, is the murky area of exploitation movies.

Duncan Shepherd

For the devoted moviegoer, one of the constant spirit-dampeners is the near impossibility of pursuing paths of exploration, discovery, adventure. These days, the route to any major release is sure to be graded, paved, and plainly marked; you can't miss it. Legions of P.R. people, professional gossipers, reviewers from the dailies and weeklies, and scholars from the high-brow film journals cover the movie field in unprecedented numbers, surveying, demarcating, and sign-posting the territory. And this increased coverage is simultaneous with heavy cutbacks in film production and film importation. In other words, fewer movies and more talk.

Any moviegoer who doesn't deliberately put on blinders may follow a film's progress from its first appearance as a speck on the horizon—the \$300,000 paid for the original property, the crack-jack bullpen writer brought in at the last minute to overhaul the script, the interview with the director in *Village Voice*; the

Charles Griffith is measurable in miles, or words. The one, a conformist Bonnie and Clyde story, caroms willy-nilly between stock robberies-getaway-shootouts and stock gas station-motel-restaurant locales that have been seen a thousand times through overhanding. The other, a compact, organic parable of sexual betrayal, is a genuinely eccentric, archaic comedy. It harks back to the Buster Keaton era, not just in the destructive physicality of the comedy, but in the primitive feeling for American artifacts—jack o' lanterns everywhere, stock cars, the hero's Civil War cap. Very American in iconography, it is very American, too, in its stunted conception of sexual growth: in one afternoon, the adolescent half progresses from juvenile-gang camaraderie to flirtation and disillusionment with a Miss Teenage Texas, to a final stage of lonely, self-fulfilling professionalism.

The indiscriminating distribution of exploitation movies scarcely know or care when they have something special in their hands. But despite the lack of guidelines in this area, some dead giveaway interesting names will occasionally turn up in the fine print of the newspaper ads and the posters outside the theaters. Along with *Eat My Dust*, the following are the luckiest finds in the last month.

1. *They Came from Within* conforms, every step of the way, to the conventions of 1950s creature movies, from the misleading woman-in-the-bath tub advertisement through the leering look-at-your-door conclusion. But since the newspaper ad is an understandable hesitation. The dirty-work drawback of patrolling this area is simply the amount of unsavable trash you have to sift through and suffer through in order to ferret out the occasional worthwhile cult candidate. This area is a sort of dumping ground of film distribution; and "in the dumps" is usually how you feel after rummaging there. You can dutifully attend every movie turned out by the proteges of Roger Corman, himself a kind of Patron Saint of grade-Z moviemaking (*Tomb of Ligeia*, *Secret Invasion*, *The Man with X-Ray Eyes*); that is, every movie by Mark L. Lester, Jonathan Demme, George Armitage, et al.—every women's prison movie, nurses movie, and Ma Barker movie. And after hours and hours of torment, it can pay off with an improbable, unimpressive title like *Eat My Dust*.

The distance between the current *Bobble Jo* and the *Outlaw* by Mark Lester and *Eat My Dust* by

have some assurance beforehand, such as a blurb from Vincent Canby of the *N.Y. Times* in the newspaper ad. It is an understandable hesitation. The dirty-work drawback of patrolling this area is simply the amount of unsavable trash you have to sift through and suffer through in order to ferret out the occasional worthwhile cult candidate. This area is a sort of dumping ground of film distribution; and "in the dumps" is usually how you feel after rummaging there. You can dutifully attend every movie turned out by the proteges of Roger Corman, himself a kind of Patron Saint of grade-Z moviemaking (*Tomb of Ligeia*, *Secret Invasion*, *The Man with X-Ray Eyes*); that is, every movie by Mark L. Lester, Jonathan Demme, George Armitage, et al.—every women's prison movie, nurses movie, and Ma Barker movie. And after hours and hours of torment, it can pay off with an improbable, unimpressive title like *Eat My Dust*.

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(continued from preceding page)

voice. Thus, the target for terrorism, as in all disaster movies, is complacent comfort. In older movies, this target always stood as a symbol of the Good Life. (Presumably the viewers' sympathies and the cost of the disaster might be obscured in a story about an earthquake in Guatemala or about an invasion of giant cockroaches in the ghetto. It's easier to put a price on refrigerators, eight-piece dinette sets, and four-door sedans than on humans.) In today's disaster movies, the same territory is focused on, but is selected with a revolutionist's wrath. As soon as the characters in *They Came from Within* begin screaming and sobbing, however, the movie's satirical hard-heartedness softens a little, and the scope shrinks drastically from the societal to the personal. The ultimate issue—a sci-fi fixture—becomes the preservation of humanity.

The early tone of the movie is one of anxiety, dissonance, squeamishness. Cronenberg intercuts between three parallel threads: a suave sales representative of the Starliner shows a pair of prospective renters around the place; meanwhile, one of the residents in front of the bathroom mirror inspects an unnatural lump on his abdomen and his pert wife urges him to see a doctor; and meanwhile, a bald old fellow, reduced from the physical effort, subdues a girl in knee-high socks, lays her unconscious on the kitchen table, cuts open her belly with a scalpel, and then cuts his own throat. What the hell's going on here?

Much of the unpleasant tension in the first half of the film derives from the particular doctor's office nastiness of the horrors: stomach cramps, pulsating lumps beneath the skin, a trickle of blood from the corner of the

mouth, and a vomit of blood into the Spic 'n' Span bathtub (it's enough to make a pretty, young housewife sit right down on the toilet and cry). As long as these afflictions remain in the symptom stage, undiagnosed, the movie maintains a confused nightmarish quality of anything-can-happen. And when the Boschian creatures (reputable little things resembling sweetbread and chicken livers, which, along with the hideous makeup affects, were devised by Joe Blasco) begin to appear out of people's mouths and to roam around the building through drains and vents, the movie generates some grisly laughs. (One of the beasts, spit up from an upper-floor balcony, glances off the parol of an old biddy out for a stroll. "Oh my, it must have been a bird, she clucks, wiping off the bloody smear on her parol. And her friend consoles her. "Well, it's in heaven now.")

Eventually, an examination of the notebooks of a stereotyped mad-scientist figure explains the creatures (parasites, part aphrodisiac and part venereal disease, —I don't know! Don't touch it!

implanted experimentally inside a girl and transmitted around the apartment building by her promiscuous kisses). But the explanation, where non was required, raises the question of logic and fails to answer it. How was the epidemic of lust monsters spread so far by one person, and how did it climax all at once in a night of rampant sexual violence? But the undermining of logic matters less than Cronenberg's inabil-

ty to supply a solution or even a twist to his original premise. The straight-line, snowballing story development into complete sexual anarchy suggests not so much a moral failing as a formal failing. The story becomes both monotonous and predictable, as the contagious little lds crawl around, proliferate, and take possession of people in traditional *Invasion of the Body Snatchers*-style. It seems to be an idea only thought up and not thought through. No genre permits as facile an outlet for pessimism as the sci-fi genre.

The bad taste left in your mouth might function, facetiously, as alarmist, stop-V.D. propaganda and as a disgusted plea for sexual continence. But I would have preferred that the movie stay away from the possession-dehumanization theme, and stay instead on the level of a housewife's nightmare—a plague of slimy pests in the spottiest kitchen and bath. The initial reactions of the pampered Starliner residents are really the best stuff in the movie—ick, what is it?

2. *Inside Our* had for weeks been lingering around local drive-ins as a backup feature, and I could learn no information about it beyond the stars listed in the skimpy ad—Robert Culp and Telly Savalas. Only after it had disappeared from San Diego did I run across a poster of it outside a theater in Oceanside, and discover reason enough to raise an eyebrow of interest. "Directed by Peter Duffell," Duffell is

a journeyman British moviemaker who took a sizable step up from the B-movie bracket with a 1973 adaptation of Graham Greene's *England Made Me* (never shown in San Diego). That movie, in its melodramatic lowpoints, shows too clearly the effects of Duffell's apprenticeship in Edgar Wallace mysteries and Hammer horrors. But it was a first-class production. *Inside Our* is a step down—a *Mission Impossible*-like caper movie that manages to save face only by stressing its arch theatricality. The abduction of a Nazi war criminal from a top-security prison hinges on an elaborate scheme of impersonation, role-swapping, and general shamming and bluffing (including a ridiculous head-headed Hitler imitation and the old "roped-up corpse trick").

Culp comes off the most reasonable in this international co-production, looking as if he's enjoying a nice paid vacation, strolling around Berlin arm-in-arm with Doris Kuntzman, sporting various coats, and behaving as he's being photographed for a *Gentleman's Quarterly* fashion layout. The movie isn't worth very much, really, except a deep sigh for Peter Duffell.

The biggest surprise I've had in some time came into town under the title *17 and Anxious*, a made-in-Germany import by Zbynec Brynnych. Brynnych (whose first name is misspelled Zybnek in the ads and on the posters) is the director of *The Fifth Horseman Is Fear*, one of the outstanding movies to emerge from the Czech New Wave of the mid 60s. (Movies that fine from the Czech New Wave are extremely rare. At the time, a friend of mine remarked that *The Fifth Horseman* was so good that he considered it to be Polish.)

Anyway, there is little point to be made with *17 and Anxious* except, again, the necessity for a

moviegoer to be on constant alert. This movie is obviously a far falling-off from *The Fifth Horseman*. (Why, since when, and under what conditions is Brynnych in Germany?) The title, although almost certainly a cheapening of the original, is pretty much to the point in this growing-up comedy, which switches in and out of a teenage girl's fantasies en route to her deflowering and to a freeze-frame of her pained reaction at that precise moment. Psychologically, the fantasies are probably quite sound (she incorporates whoever happens to be at hand—teacher, chauffeur, dinner guest); but they are handled with a kind of simplification and overstatement that puts them in the George Axelrod class (*Secret Life of an American*, *How to Murder Your Wife*). I imagine that a teenage girl's fantasies are not actually so clean; and Brynnych, in any case, seems more suited to intimate, life-sized observations of people than to comic-strip characterization, Axelrod-style. Structurally, though, the fantasy sequences provide a sense of the heroine's solitude and secrecy. And Brynnych's busy, hand-held camera work provides an appropriate sense of agitation. It is certainly a more sensitive movie than you normally find on the exploitation circuit or among the countless, imported, made-in-Germany, and dubbed-in-English sex romps. I especially liked Nadja Tiller's wily portrait of the teenager's aloof, privileged mother—an afternoon dabbler in film, a good groomer, and a gracious hostess. It is a very sharp impression of a housewife's alienation. Through all domestic turmoil, she shrugs and directs her own expressions as if she has no idea how she happens to be stuck with this daughter or this husband.

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SAN DIEGO CONCERTS

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

Natalie Cole and Ramsey Lewis: Golden Hall, Sunday, June 6, 8:00 p.m., Community Concourse, 236-6510.

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

Stan Getz: Thursday through Saturday, May 27-29, George Benson, Saturday through Monday, May 29-31, Les McCann, Tuesday through Thursday, June 1-3, The Catamaran, 3989 Mission Blvd., Mission Beach, 488-1081.

Harlequin, King Biscuit and Ruby and the Snakes: Club 9, Saturday, May 29, 8:00, 3325 Adams Ave., 276-3507.

Maynard Ferguson: The Bacchanal, Tuesday, June 1, 8:30 and 10:30, 8022 Clairemont Mesa Blvd. 560-8022.

Shawn Phillips: Strata Head Sound, Sunday, May 30, 8 p.m., 7578 El Cajon Blvd., La Mesa, 465-1997.

A Sunday Afternoon of Traditional Jazz: The Hilton Inn, Sunday, June 6, 2:00, 1775 E. Mission Bay Dr., 296-1411 or 459-4421.

CLUBS

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

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

Ancient Mariner: Stones Thrown, Wednesday through Saturday, Chris and Barry, soft rock, Sunday through Tuesday, 2725 Shelter Island Dr., 224-8242.

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

Anthony's Harborside: Cyndi Cain and Co., easy rock, Tuesday through Saturday, Peter Storage Trio, jazz, Monday, 1355 Harbor Drive, 232-6358.

Atlanta Restaurant: R.B. People Movers, pop, Tuesday through Sunday, Steven's Brothers, Monday, 2595 Ingraham, Pacific Beach, 224-2434.



LES DUDEK

Bacchanal: Satisfaction, Wednesday through Sunday, 8022 Clairemont Mesa Blvd. 560-8022.

Ball Express: Mama's Boys, Thursday and Friday, 4025 Pacific Coast Highway, 298-4872.

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

Boom Trenchard's: Chuck Conway and Ken St. John, Tuesday through Saturday, Roy Bruder, Sunday and Monday, 2888 Pacific Highway, 291-6555.

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

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 Sibley, contemporary, Wednesday through Sunday, Dury Litchford, Monday and Tuesday, 1205 Prospect Pl., La Jolla, 459-8262.

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Brownies: Roy Young Trio, Wednesday through Sunday, 927 Balboa Ave. 565-6464.

Bushwacker: Anything Goes, Tuesday through Saturday, 1209 Camino Del Rio South, 299-3544.

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

Carousel Inn: Sequence, funky soul, Wednesday, Friday and Saturday, 3765 Sixth Ave. 298-3510.

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

Chuck's Steak House: King Biscuit Blues Band, Thursday through Saturday, John Waring, Tuesday and Wednesday, 1403 E. Valley Parkway, Escondido, 746-5100.

Conception Bay Fish Company: Rick Backus, country folk, Wednesday through Saturday, 2806 Shelter Island Dr. 224-3611.

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

Dirty Dan's: Liberty, Thursday through Saturday, 710 Carney Ave., Pacific Beach, 488-9870.

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

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

Giulio's: Giarratana, Tuesday, Thursday, Saturday, 809 Thomas Ave., Pacific Beach, 488-9126.

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Halcyon: Splash, Tuesday through Saturday, King Biscuit Sunday and Monday, 4280 W. Point Loma Blvd. 225-9559.

Hotel Del Coronado Vista Lounge: Rita Moss Duo, organ/piano/vocal variety, Tuesday through Saturday, Jim Donahue, Sunday and Monday, 1590 Orange, Coronado, 435-6611.

Hungry Hunter: Rick Dougherty, Tuesday through Saturday, 2445 Hotel Circle Pl., Mission Valley, 291-8074.

Hungry Hunter: Roy, Wednesday through Saturday, Pioneer St. and Fletcher Parkway, El Cajon, 442-0817.

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

Iron Horse: Thunderbolt the Wonderbolt, Wednesday through Friday, Happy Feeling, Saturday, 8238 Parkway Dr., La Mesa, 465-7663.

Iron Maiden: Ray Correa, acoustic, Saturday, Balboa and Genesee, 278-2033.

Joan's: Murphy's, Wednesday through Saturday, Fanny Nook and Cranny, Monday and Tuesday, 4301 Mission Blvd., Mission Beach, 270-3220.

Joan's: Bob Banks, Tuesday through Saturday, 1441 Highland Ave., National City, 474-3222.

Joan's: Friedman and Joy Johnston present **KEITH JARRETT**

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Islandia Hyatt House: Dave Compston, Tuesday through Saturday, 1441 Quivira Rd. 224-3541.

Ivy Barn: Sugar Bear, contemporary, Tuesday through Saturday, 911 Camino Del Rio, 296-9164.

Jaquet's: McClintock's, rock and oldies, Tuesday through Saturday, 200 Broadway, Chula Vista, 425-0330.

Jays Vegetarian Cafe: Thakars, sitar music, Friday, Phil Gross, Saturday, 134 W. Douglas, El Cajon, 442-1331.

Joan's Fish Market: Gary Williams Band, Wednesday through Saturday, 415 Broadway, Chula Vista, 420-4828.

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

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Le Chateau: Bob McLeod, Wednesday through Saturday, Tom Crawley, Sunday through Tuesday, 5046 Newport Ave., Ocean Beach, 222-5300.

Little Bavaria: Funky Kings with Joe Bummer, Wednesday, Carmel Valley Rd., Del Mar, 756-1613.

The Lost Knight: Stained Glass, country rock, Thursday through Saturday, 4873 N. Harbor Dr. 223-3522.

Magnolia Mulvaney's: Tomson and Parish, Friday and Saturday, 8861 Magnolia St., El Cajon, 448-8550.

Main Gate: Brown Sugar, Wednesday through Saturday, 415 Broadway, Chula Vista, 420-4828.

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Joan's: Murphy's, Wednesday through Saturday, Fanny Nook and Cranny, Monday and Tuesday, 4301 Mission Blvd., Mission Beach, 270-3220.

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Music Scene

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

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

Mammoth West: New Pacific Band, disco, Tuesday through Saturday, Shooting Star, rock, Sunday and Monday, Visions, Tuesday through Thursday, 3595 Sports Arena Blvd., 225-1251.

The Mississippi Room: Bob Hinkle Trio, Tuesday through Saturday, Jim Boucher on organ, Sunday and Monday, 2201 El Cajon Blvd., 298-8886.

Mom's Saloon: Sugar Belt, Tuesday through Sunday, 943 Garnet St., Pacific Beach, 488-3366.

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

Oranges: William Kid and Lou and Virginia, Friday and Saturday, 112 West Washington, 291-1786.

Organ Power Pizza: Wayne Srepala, Thursday, Tommy Stark, Friday, Wayne Srepala and Cheryl Cret, Saturday, Jim Hansen, Sunday, Erika Gorchuch, Tuesday, Tommy Stark, Wednesday, 1165 Garnet Ave., Pacific Beach, 722-7000.

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

Palomino Star: Bramble, Wednesday through Saturday, 3006 Main St., Chula Vista, 427-5885.

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

Public House: Roy Pearl Band, 7 nights a week, 916 Main St., La Jolla, 454-1101.

Quinn's: Nat Brown, Wednesday through Saturday, Irish Sing along, Sunday, 6157 La Jolla Blvd., 485-0848.

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

Red Fox Steak House: Charlie Cannon and Carey Baker, Tuesday through Saturday, 2253 El Cajon Blvd., 297-1313.

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



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

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

The Shepherd: Jeff, Friday, Tom, guitar, Saturday, 1126 S. Hwy. 101, Encinitas, 753-9740.

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Sheraton Harbor Hotel: Guadalupe Philharmonic Rock Orchestra, Monday through Saturday, 1380 Harbor Island Dr., 291-2900.

Silver Sands: Ricky the Retel and Sherry Lewis, Thursday through Saturday, Marge Novack, Sunday, 995 Palm Ave., Imperial Beach, 424-8614.

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

Spirit of 76: Latin Love, Friday and Saturday, All Day Love, Sunday, 1130 Buenos Ave., 278-3993.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 690 North Second St., El Cajon, 440-6787.

Springfield Wagon Works: Max, Wednesday through Saturday, Wilson Wade, Sunday through Tuesday, 5255 Kearny Villa Rd., 565-2272.

Swan Song: David Cheney, Thursday and Friday, South Wind, Wednesday and Saturday, 4287 Mission Blvd., Pacific Beach, 272-7802.

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

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RECORD REVIEW

Amigos, Santana, Columbia.

After Santana's lifeless performance last year at the Sports Arena there was every reason to assume that *Amigos*, their "return to the Latin roots" album, would be a perfunctory rehash of old schticks. Surprisingly, the record is probably their most successful attempt yet to blend rock, salsa, and jazz styles. It is more diverse, fluid, and imaginative than their first three albums and less pompous than their last two.

Carlos Santana's apprentice efforts with John McLaughlin and Alice Coltrane have taught him a great deal about bringing balance, subtlety, and a wider range of dynamic shadings into his arrangements. Although the departure of the fine saxist Jules Broussard leaves a gap in the soloing structure, the other members compensate nicely. Santana's guitar playing, while still unhealthily attracted to ear-piercing held notes, is cleaner now, less frantic. Keyboardist Tom Coster plays tasteful, evocative piano runs and string ensemble washes.

And drummer Leon Chancel, hasist David Brown, and percussionist Armando Peraza no longer try to cover everything up with rhythmic fury. For the most part, the material is more disciplined, especially the dramatic "Balle Mi Hermana" and "Gitano." The exceptions are two numbing disco pieces which have been thoughtfully buried at the ends of both sides.



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No Heavy Petting, UFO, Chrysalis.

That UFO manages to remain distinctive, while not especially original, is no small accomplishment. Formed seven years ago in England, UFO has gradually evolved from its heavy metal roots into a versatile act. Previously with a progressive German band named Scorpions, guitarist Michael Schenker has traded in his visionary outlook for a more basic rock approach, which he manages very well. Phil Moog is a potent singer, adding that extra spark which gives the songs a near explosive power. And with the addition of keyboardist Danny Peyronel, the band has successfully incorporated a new, softer dimension into its music. UFO's vocals, while her range and harmonies add depth to Russell's music, she is unable to shake the now boring groans from Leon's voice, nor is she able to rekindle the "lovable Leon" spirit. On the bright side, Russell's self-produced effort is appealing for its distinct, floating quality: the foresight of involving guest musician Julius Wechter (of the Boia Marimba Band) adds a bit of interest for future nostalgia buffs.



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Wedding Album, Leon and Mary Russell, Paradise Records.

One of the admirable qualities of Leon Russell's musical approach is his total lack of fear about making alterations in style and presentation. Unfortunately, quality sometimes takes a backseat to the process of change. For instance, while the changes from the high-energy *Shelter People* album to the low key, introspective *Camey* were massive, the Russell image and level of performance remained constant. But by the time *Stop All That Jazz* hit the streets, Russell's experiment with stylistic variety produced a cacophony of tasteless garbage. *Wedding Album's* appearance ushers in another era - new wife Mary now shares half the bill and half the vocals. While her range and harmonies add depth to Russell's music, she is unable to shake the now boring groans from Leon's voice, nor is she able to rekindle the "lovable Leon" spirit. On the bright side, Russell's self-produced effort is appealing for its distinct, floating quality: the foresight of involving guest musician Julius Wechter (of the Boia Marimba Band) adds a bit of interest for future nostalgia buffs.



Reviews by Steve Emedina, Bob Jefferson, and George Varga.

Tolson: 1975 with Rich Dela-torre, Tuesday through Saturday, Sequoia, Sunday and Monday, Colonge and El Cajon Blvd. 583-3240.

Voyager: Storm, jazz, Sunday, 1901 Shelter Island Dr. 222-0421.

Wallbanger's: Andy Hardy, Thursday through Sunday; Live Jive, Tuesday and Wednesday, Midway and Rosecrans, 223-9138.

Webb's: Bandini, Thursday, Friday and Saturday, 2801 Ocean Beach, 222-6822.

Wing's Golden Palace: Martin, jazz, Friday and Saturday, 7126 University Ave. 465-9222.

LOS ANGELES CLUBS

Charlie Daniels Band with Les Duet: introducing Saller, Santa Monica Civic, Saturday, May 29, Santa Monica. (213) 393-9961.

The Fifth Dimension: Magic Mountain, Saturday through Monday, May 29-31, 8:00 and 10:00, Magic Mountain Parkway, Valencia. (213) 367-2203 or (805) 259-7272.

J. Geils Band with Mahogany Rush: Starlight Amphitheatre, Friday, June 4, 7:30, 1249 Lockheed View Dr., Burbank. (213) 486-6300.

Bobby Goldsboro: Magic Mountain, Friday through Sunday, June 4-6, 8:00 and 10:00, Magic Mountain Parkway, Valencia. (213) 367-2203 or (805) 259-7272.

Journey with Thin Lizzy and S.E. Pacific: Santa Monica Civic, Wednesday, June 2, Santa Monica. (213) 393-9961.

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Skin Trade

One sailor who had a butterfly drilled into his lower back said, "it burns a little, but that's only temporary. It doesn't hurt any more than a tetanus shot."



photographs by Morgan Shannon

Bruce Gibney

The tattoo artist is a man who lives in the shadows of respectability. His art goes back fifteen centuries and can be found in one form or another in almost every culture in the history of man. Yet the tattooist is regarded as a criminal. He's a carnival-like character, who sets up shop in the run-down sections of seaport towns and caters to the sailors and the young toughs who prowled the streets. He seldom stays long in one place, drifting in and out of town, aiming to keep one step ahead of the law.

"There're a lot of jagers in this business," admits Doc Webb, the consensual owner of Doc Webb's Tattoo Parlor, "day-by-nighters. They come and go all the time."

But Doc and a growing number of other San Diego tattooists are proving to be the exceptions to the rule. Doc, for example, has been in the business for forty-four years, sixteen of them at his tiny store front office on Fourth Avenue.

He has spent a lifetime at his art, jabbing colored dyes into other people's skin. He readily admits that the image of his profession could be better, and yet he can look back at his career and not feel the slightest twinge of

defensiveness about choosing the art of tattooing as his profession. "I really didn't want to at first," he recalls. "I was a commercial artist in Seattle. There were a bunch of us who would hang around with this buddy who did tattoos. We were sitting around drinking and one thing led to another. This guy says, 'Hey, Doc? I didn't know anything about tattooing, but I ended up putting on the tattoos. That was the very first one, almost forty-four years ago.'"

"It was loose and carefree," remembers Doc, "and very dirty." No sanitary precautions at all. "This friend who let me use his tattoo equipment ran a dirt shop. Just soap to clean the skin and a bucket of rinse water which he changed about once a week."

The reputation of a dirty shop has been a stigma on the profession, even though tattoo parlors are now rigidly inspected by the health department. When Doc opened his first parlor in Seattle, he made sure his equipment was sanitary, and that his dyes and stencils were clean.

And that seems to be the policy of the other tattoo parlors downtown, the heart of San Diego's tattoo business. Places such as Steamer's Lane, Masters of Skin Illustration, Illustrated Mar, and Ace Tattooing all run spotlessly clean businesses. As one tattooist said, the police patrol is down town with a keen eye for

detail and a mind full of memorized regulations. It just doesn't pay to run a dirty shop and risk the chance of getting closed down.

All needles are sterilized in autoclaves, and the dyes, razor blades, and ointments are all specially treated. Tattooing may have a dirty name, but the work in San Diego is very clean.

But if cleanliness is an added factor to this age-old business, the basic steps of tattooing have remained virtually the same for decades. The skin still has to be prepared, the stencil still has to be outlined, and the dyes still have to be inked into the skin. But, though tattooists use the same tools and sometimes the exact same stencils, not all tattoos are of uniform quality.

"It depends on the attitude that one has, whether he's serious about his work or thinks it's a carnival," said an employee at Steamer's Lane Tattoo Parlor. "If lines on one half of the tattoo do not match those on the other, then that's a bad tattoo. You can tell by the shading if it's skillfully shaded or if it looks like it came out of a comic book. Also, the way you mix the inks. Color is a good way to tell if it's good work or bad."

But whether you get a well drawn, carefully shaded tattoo by an artist with years of experience, or you strike out and receive an ill-balanced ink splotch, the tattooing process is the same.

After selecting the design of your choice from the hundreds of different illustrations displayed on the inside walls of the parlor, you pay the cashier in advance and more times that not are immediately ushered in to see the tattooist.

The skin is shaved with a sterilized razor blade, and a thin layer of vaseline is applied. The tattooist takes a clear plastic stencil of your tattoo and traces the design on the vaseline with charcoal.

The inks are mixed (actually powdered dyes mixed with an antiseptic which is later absorbed into the skin, leaving the dry powder); then the needle is dipped into the solution and drilled through the skin.

Half a century ago, the tattooist would have used special wads to push the designs through the epidermis, a process that was both time-consuming and painful. In Japan, as in a few other Eastern countries, this and technique is still used. But here, the awl has been replaced with the electric vibrator, an odd-looking device with pronged needles, which, when triggered, plunges into the skin in a blur of motion.

A five-pronged needle is used to trace the design, explained Doc Webb. Then a flat-head needle is used to shade the colors. The vibrator makes a high-pitched whine similar to a dentist's drill. It is horrible to listen to. Still, there is very little pain involved.

One sailor who had a butterfly drilled into his lower back said, "It burns a little, but that's only temporary. It doesn't hurt any more than a tetanus shot."

And tattoos don't take up much time. A design the size of a half-dollar, with three or more colors, would take less than half an hour. In fact, the actual work usually takes less time than the customer's choosing of the tattoo.

There's a lot of window-shopping involved in the business, and the tattooists generally take a low-key approach, letting their prospective clients look the designs over and over again before making their pitch. But occasionally, a parlor will get jammed with business.

"I've been standing in line two hours," says a stubby, first-classer off the USS Enterprise. He was slightly looped, but sober enough to stand, and he knew what he wanted.

"A roach," he said, pointing to a marijuana roach stub design. "Just like that one. It's going right here on my arm." He was in line at the Ace Tattooing Parlor on Broadway, which that night had the lion's share of the business.

But the next day it might be Master's of Skin Illustration or Steamer's Lane. It just depends where you walk in, although, as a general rule, there is very little waiting time for a tattoo.

Part of the reason is that the

During one week he had added several hundred dollars worth of flower and bird motifs onto his arms. The skin was still hard where the needle had jabbed through to form one of the new tattoos.



tattoo parlors keep long hours. Like other businesses downtown, the tattoo parlors are dependent on the military for a sizable chunk of their income. Every two weeks on payday, there is a flurry of activity on lower Broadway. The rest of the time the parlors stay open waiting for a straggler or two to wander in. The exception to this rule is Doc Webb. He's been at it longer than the others and is now in semi-retirement; he stays open only three hours a day, from four to seven. Doc is also the only tattooist to advertise in the yellow pages, a selling angle that has paid off many times over.

"I get a lot of trade through the ad," he says. "Lots of people feel hesitant walking into a tattoo parlor. So they call me up and it's reassuring to them."

Doc has noticed an increase in the number of women wanting tattoos over the past few years. "I think Janis Joplin popularized tattoos for women," he says. "I get all sorts of different women wanting tattoos, a real cross-section."

Webb says twenty-five percent of his business is female, unlike men who take hours trying to decide the women know exactly what they want.

"They see a friend with a tattoo or know the design they want ahead of time. Once the placement of the design takes time."

With a high percentage of his business being female, Doc finds

himself doing more body work, meaning any area of the body other than the arms. Unlike his competitors who charge more for body work tattoos, sometimes as much as fifty percent more, Doc's price remains the same regardless of placement.

"I get all kinds of customers," he says. "Why I had a couple in here not long ago, a doctor and his nurse. He got one on his arm and she got a butterfly tattoo on her rear."

Favorite spots for tattooing women, says Doc, are on the breasts and the backside. Some of the favorite tattoos of his female customers are: butterflies, red hearts, marijuana joints, marijuana leaves, red roses and boy friends' names.

Because tattoos have been around for such a long time, and because the shape and design of a tattoo reflects the tastes of its owner, psychologists have had a field day formulating theories on tattoos. Doc has listened patiently to these theories, usually with a critical ear.

"We've heard that snake tattoos indicate a person has criminal tendencies, and that knife tattoos mean you're going to stab some body. I don't know about that. Tattoos are popular for a certain length of time, then fade away. I don't think there is much significance in what a person picks out for himself. Marines, as a whole like 'U.S.M.C.' or 'Death Before Dishonor' or bulldog symbols.

For a while Rebel flags were big and so were skull-and-crossbones, but not so much anymore."

The trend today is away from the more traditional tattoos—flying eagles and American flags—which were standard fare for the military man of twenty years ago.

"I've tattooed. I don't know how many marijuana leaves," said Doc. "I bet a lot of these people don't know the first thing about marijuana. They just like the tattoo because it's small and they have seen other people who have them."

Doc doesn't mind the changes which have taken place in his business. In the narrow quarters of the waiting room he points out some of the thousands of stencil designs he stocks. He readily admits that at least three-quarters of them have not been used in years, but he keeps them around just in case.

The parlor itself is like a living history of the tattoo profession. During World War II, Doc served as an army photographer, and pictures showing off the best examples of his work cover the walls. Doc says his pictures help sell tattoos. "It lets people see what the final illustration looks like. That's a problem for some people. They can't visualize what a tattoo will look like once it's on the skin. These pictures give them a rough idea, something to go on for themselves. Marines, as a whole like 'U.S.M.C.' or 'Death Before Dishonor' or bulldog symbols.

The black-and-white photos are showing them age, and there is an

erie quality about them; blank expressions of men staring back at you, their serpentine tattoos thrust out toward the camera.

Webb takes pictures of all his tattoo work and on a far wall are recent snapshots of different portions of human anatomy displaying freshly inked tattoos. Unlike the black-and-whites, these snapshots are up-to-date. They give you a rough idea of what people are buying these days: butterflies positioned at crotch level, a bold abstract inked over a breast, a few old skull-and-crossbones on the arm, and so on.

Webb says he gets many customers who have never had a tattoo before, but that the majority of his clients are repeaters. Apparently after the first one, the next tattoo comes easy. There is definitely a tattoo cult: a number of people who become fascinated with those curving, multi-colored designs etched permanently into their skin.

Lawrence Hanks, apprentice with Doc Webb, is such a person. He has twenty-five tattoos running from his chest to his shoulders and along his arms. During one week he had added several hundred dollars' worth of flower and bird motifs onto his arms. The skin was still hard where the needle had jabbed through to form one of the new tattoos. And on another one, water oozed out from under the skin where it had puffed up and hadn't had time to heal.

His face lights up as he relates the story, while his wife, a winsome, gray-haired woman with a perpetual smile on her face, sits listening to this story for what must be the hundredth time. "Thirty years," he says, "that I finally did it."

Hanks plans someday to follow in the steps of Doc Webb and open his own tattoo parlor. In the meantime he says he wants to get more and more tattoos so that in four or five years his whole body will be covered with them.

And yet Hanks has a difficult time explaining why he is so gung-ho about tattoos. Or why he seems so determined to cover his body with them.

"I just like them," he says. "Just like to know they're there." Webb has the same difficulty in articulating his obsession with his craft. He has ninety-nine tattoos altogether, and he's tapered off in the last few years, not sure what type of design he wants to make his tally an even hundred.

If anyone would have an idea of why people want tattoos, he should. Yet Webb just shrugs his shoulders.

He is proud of all ninety-nine of his own tattoos. And he is just as delighted to talk about the tattoo he gave his wife only a few years ago.

"It took thirty years to talk her into it," he says fondly. "But she finally gave in. It's a little heart-shaped tattoo, and I put it right on her ankle."

His face lights up as he relates the story, while his wife, a winsome, gray-haired woman with a perpetual smile on her face, sits listening to this story for what must be the hundredth time. "Thirty years," he says, "that I finally did it."

Hysterical screams nearby call attention to an abduction. A maiden is being carried, kicking and screaming, into the woods to be ravished "within the realm of decency."

KNIGHTS

(continued from page 1)

ality profile conjures up vivid memories of that kid back in high school who was president of the chess club, and used to wear a maroon slide rule on his belt. Be assured that he is now grown up, alive and well, and a member in good standing of the Society for Creative Anachronism.

Baron Talanque agrees that his subjects "tend to be brighter than normal, highly motivated, with an appreciation for fantasy, science fiction, or both. We run the gamut in political and social beliefs from communist to Birchier. In the Society all this is put aside, and we work together. It seems to be a vehicle for socialization—civilization. A lot of our people have never found acceptance with any other group. Therefore, there is a willingness to accept a wide variety of behavior within the bounds of civility. Almost anything is tolerated in the way of eccentricity except bad taste."

If pressed, people will tell you about Society-sponsored revels, art tournaments, dancing, plays, calligraphy, heraldry, puppet theater, and arts auctions. But for their pizzazz, needlwork will never stand up to a good swordfight. And that's what people come to see. If you want to advance rapidly in the Society, it would be better to acquire some skills with a broadsword rather

than a lute. Today the fighting will winnow 40 contestants to two finalists who will duel for the title of prince.

For all this simulated bloodletting, the Society is fanatic about safety. The marshals, arbiters of combat, call all fighters to the center of the field for preliminary instructions. A rattle sword (the variety used here) can administer painful and damaging wounds. According to the Baron, "In some countries, rattle swords, similar to the ones we use, are prohibited as lethal weapons. Blows on an unprotected body would be grievously injurious or fatal. We go to great lengths to protect, but we have had some very bad scars. We have had no deaths, but we have had damaged kidneys, shattered elbows, broken bones, and mild concussions. We're very worried about that. The blows have become so powerful because we're getting bigger and faster people. The helmets and shields are being literally torn apart, and we will have to do something before long. Now we require throat, leg, kidney, groin, and head protection. Also, a man must prove competency in combat before being allowed on the field."

There are very specific rules which combatants must follow. No hitting below the knee, no using the shield as an offensive weapon, and no hitting a man when he is off balance. A blow to the arm disqualifies that appendage for the remainder of the fight. A blow to the leg obliges a knight to fight from his knees. A man is on his honor to decide when he is dealt a lethal blow, but some are more gracious than others about departing this veil of tears. Only rarely, though, will you witness a third-grade confrontation. "You're dead!" "No, I'm not!" Chivalry remains intact.

For a warmup, all knights will engage in a "melee"—a very descriptive word, it turns out. It seems that the Calafians will take on the northern visitors, the Barony of the Anbels, in a freewheeling remnant of medieval war. There are tactics. You can form a wedge or just wade in; everyone seems to opt for the wading-in style. At first there is a great clatter of arms and savage shouting which, as the field is decimated, de-escalates to the panting efforts of a single Angelian, on his knees, vainly resisting the onslaught of three attackers. He is dispatched. No quarter asked, none given.

As if to fill a gap in the action, hysterical screams nearby call attention to an abduction. A maiden is being carried, kicking and screaming, into the woods to be ravished "within the realm of decency."

The individual pairings are announced, and some fairly colorful names turn up: James the Inconstant, Hugh the Undecided, Martin the Temperate, Mac of the Illegal Name, etc.

The first round begins with some lackluster fighting from inexperienced knights. The herald intones, "On your honor, you may begin." Forthwith, a giant with bird-like helmet and battle axe stalks a dwarfed opponent who seems to have no chance. Then, like Mohammed Ali cutting down Ernie Terrell, like David felling Goliath, the miniature warrior delivers a lightning blow to topple his oversized opponent. A cheer goes up for the underdog victor and also for the vanquished who did a particularly good imitation of death.

This could be a tame version of roller-

ball, made more real by the lusty cheering of the onlookers. "All right!" and "good shot!" and "great death!" Unfortunately, all of the bloodletting is not simulated. Lysander topples in a heap, but his acting is too good. Blood pours from beneath his helmet, and slowly people catch on as the cry for "medic" goes up. It's not as bad as it looks, and he woefully retires from the field under his own power.

Tryggvi Halftrollson, perhaps too generous in giving up the ghost, returns from the field, an early loser. Hollowly, from within his feign-of-a-helmet, come some very unkindly epithets: "I've never been hit so goddamn hard in all my life." Fittingly, he is offered medecine, but prefers instead the consolation of a Coors. An anachronism! His daughter suggests that he momentarily forget that he is Russ Farris, technical writer, and try to assume the ferocity of his Icelandic persona.

The fighting starts to wind down, and people buzz in anticipation of tonight's revel.

But the Society is ultimately more than swordplay, revelry, and playacting. It is an escape to a better time—to the Middle Ages as they should have been. Someone estimates that "a good 25 percent of our people transfer the values and customs of our Society quite heavily to their private lives. They see such current events as Watergate in a medieval perspective." For some, it's a place to make some "close and dear friends" for the first time in their lives.

For others, it's a chance to pick up some good tidbits of historical knowledge in a sort of symbiotic give and take.

Baron Talanque builds dreamily of a time when the Society will build a medieval exhibit on their own land—one complete with castle, library, and artisan displays. But that is a distant vision. They now want to be understood as "an open group that welcomes the interest of anyone who is serious and sincere. We exist." No denying it.

GAY ESCAPOLANS, integrity in an organization within the church for you, your family and friends. 560.6607.

ATTENTION CLUBS and organizations. We have the best product for listing on a group of five or six at just \$1.00. Call Bob, 281-8440 or 465-9211. 565-8656.

INVESTORS For a chance to buy shares in a very high profit (newspaper) company, contact James at 225-8361 for details. Keep trying.

WRITERS OF BOOKS, articles, poetry. Want cash for your writing? Latest nationwide list of hundreds of periodical and book publishers. \$3 to Star West. Box 61860, San Diego, 92138.

CONSCIOUSNESS-RAISING group for men meets Thursdays, 7:30-9:30 p.m. Call Bob, 281-8440 or 465-9211. 565-8656.

TALES OF POWER. Come join a weekend retreat and exploration of these tales and their relevance to us today. Private mountain lodge and grounds. Weekend of June 11-12. Includes all fees. Introductory meeting June 1 at NCHP, 916 Chatsworth Street, Pacific Beach, 7:30 p.m., or phone 743-9250. College credit available.

ARTISTS: A UNIQUE and distinctive show featuring gifts and the work of top local artists. The Sand Dollar Cardiff Beach, open seven days, 11 to 9. 436-4551.

PREGNANT? But trouble? Call 583-5433 for confidential counseling and assistance.

DEAD WHALES. Help save the ones still being killed. Write for free anti-whaling information. General Whale, 2751 Perimeter Boulevard, Fremont, CA, 94536.

FREE WEDDING music advice. 463-2297.

THE ORIGINAL 1939 movie, "Lost Horizon," is being shown on Thursday, May 20, at USC, Mur Canyon, 105-2250 at 7:30 and 10 p.m. This is the classic version that few people today have seen.

GAY ESCAPOLANS, integrity in an organization within the church for you, your family and friends. 560.6607.

Classified Ads

Notices

CENTRAL DRUG Abuse Services (formerly Delv) provides professional substance abuse counseling on a confidential basis. 225-8361.

COME JOIN US on Sunday, May 30, to learn about herbs and ways of making healing tonic. Beach Arts Community, Cling, 3705 Mission Avenue, Mission Beach at 7:30. 468-0644.

MFISA QUALIFYING scores. Navy GCT 68, Army GCT 136, LSAT 662. ACT composite 29. Other tests required. Details, 13 contact book. 80772, San Diego, 92138.

OSPENSEY-GURDJIEFF Centers—now accepting students. 223-8554.

SAN DIEGO Symphonic Choral auditions prospective new members June 6. Choral experience and/or vocal training required. Gordon Shupe, 7473 or 288-6967.

GAY CATHOLICS Dignity of San Diego has things going including weekly Mass. Call us at 448-5354 or write Box 19071, San Diego, 92119.

ABRAHAM SCHOOL, recognized center for innovative education, offers tier for innovative students a new classroom campus. Open house, June 6, 7-9 p.m. 560-0461.

PORTRAIT WORLD—Specializing in any and all phases of professional photography. (Portraits, weddings, graduations, portraits, children, pets, publicity.) We will copy, restore and retouch your old photos.

Complete custom framing services on call. See our ad under Services.

Portrait World, 270-5211. Save all-day discount.

POLITICAL ACTION will be the topic of the meeting of the National Organization for Women, Public Affairs Center, 1153 East Madison, San Diego, 272-1661.

TALL SINGLES of San Diego volleyball, fun and games happen every Sunday after 1 p.m. at Crown Point Drive and Morland Drive. Party afterward. 287-4640.

ECKANKAR, ancient science of soul travel, free public lecture and film on Saturday, May 29, 7:30 p.m. West Center, 1153 East Madison, El Cajon, 268-5748.

SPECIAL SALE: Coral necklaces, bracelets off with Reader ad from this issue. Now through June 15. The Pavilion, 834 Kline Street, La Jolla, 454-1888.

FREE TIME on television to tell us how you see it. Potential audience of 55,000 to hear about you or your organization. 263-2424.

WOMAN TO WOMAN referral: Open files on San Diego doctors. Come in and see or fill out info. Monday, Wednesday, Friday, 10-12 p.m. Women's, 1050 Garnet, 488-7591.

NEED SOMEONE to talk to? Call the Help Center, 5000 College Ave., 272-0650, weekdays 10-10 p.m., Monday through Friday. Peace.

INTERNATIONAL FESTIVAL '76, Barboursville, dinner. Reservations by June 7, 224-4481.

CURIOUS ABOUT the National Organization for Women? Come to our orientation meeting June 3, 7:30 p.m. Golden Hills Recreation Center, 1200 Golf Course Drive, 295-4661.

PAINTERS, crafts persons: Large open warehouse/studio available to share in North County. Free opportunity for serious-minded persons. Call us before it's gone. Phyllis, 436-3595.

ALPHA PROJECT at 4688 Oregon Street offers holistic, individual and group counseling. Ask about our non-ego woman's rap group. 291-7005.

FACTORY & SHOWROOM Off Mission Gate at Hwy. 4678, Avenida Canyon Road, 280-5350. 3-5 weekdays, 10-6 Sat.

2949 Fifth Avenue (Near Balboa Park) 298-7302

6010 South Hwy. 101 Encinitas, CA 92024 (714) 754-1976

CAMPAIN WORKERS wanted for exciting grassroots election. Need canvassers, phonebankers. Tom Hayden for U.S. Senate. 465-8135. No money, no corporate profit. 299-1916.

ARTISTS' QUALITY indoor furnishings store now accepting art work on consignment. Dave, 270-1141.

THE LOUIS FOUNDATION seeks people to work, meditate, grow, or drug, vegetation. Write or come to The Louis Foundation on Ocean Island, Box 210, Eastsound, Washington 98245.

CLEAN AIR, blue skies, fine hours. Beautiful mountain trails and good views. Come, share. From 9 a.m. Call Lee at The Station, Station Oaks, in Delmar, 444-5354.

SOVIET UNION this summer. Enjoy six weeks of travel and study in Moscow and Leningrad. June 29 to August 12. Limited space is available. \$2000 from West Coast. Contact Barb, 270-7473 or 288-6967.

CATERING—WEDDINGS and private parties. We will prepare any kind of Greek food or ouzo, complete dinner or home-made delicacies. Call us to 5000 persons. Call us at 234-1955 to discuss your plans. Athina's Market, 232-7513.

POETRY-WRITING Workshop: Steve Kowit is conducting a poetry workshop at the Ocean Beach Community Elementary School, 4741 Santa Monica Avenue, Monday, June 5, beginning and experienced poets welcome. 223-2027.

SENIOR CITIZENS: Learn to relax, meditate, enjoy movement, self-massage. Qualified teacher and practitioner is willing to teach your group or give seminar. demonstration. Free. Michael Harrison, Center for Holistic Arts, 235-6386.

HUNGRY? Come in or have a pizza or Italian dinner delivered to you in the beach area (Ocean Beach, Pacific Beach, La Jolla, Pacific Beach, Call Rocco's Pizzeria, 3445 Ingraham, Pacific Beach, 272-1661.

PERSON INTERESTED in opening Chinese or Thai restaurant, call 270-7194.

MORRIS UDALL has the most outstanding record of any of the presidential candidates. The man and his ideas. Free. 272-2951-1294.

SPECIAL SALE: Coral necklaces, bracelets off with Reader ad from this issue. Now through June 15. The Pavilion, 834 Kline Street, La Jolla, 454-1888.

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WOMEN ONLY: Self-help presents for women. Open house, 1050 Garnet, 488-7591.

JOIN THE FIGHT to prohibit smoking if you are sick and tired of smokers ruining your meals at restaurants. Smoke up your clothes and hair and saving your lungs. Stop taking money from a criminal offense. 270-0902.

CONSCIOUSNESS-RAISING group for men meets Thursdays, 7:30-9:30 p.m. First meeting, May 27, at 3567 Mission Blvd., San Diego, 92111. 262-0881 or Mary Ellen, 488-4255.

COLLEGE STUDENTS, high school seniors, apply for scholarships from Mission Beach. Call us at 488-0644. 8331 Vickers Street, 306C, San Diego, 92111.

CLUBS—ORGANIZATIONS: Earn needed cash. Great group project. No investment required. 100% high profit. \$55. This is a truly legitimate offer. Please call for details. 270-5211.

LIFE IS A process of expansion and contraction. This workshop will help you on expansion. To develop your personal potential in a non-threatening, positive, supportive atmosphere is a goal of our group. June 5 and 6. For details, Call, 465-3379. Joan, 288-6967. 210 participants.

UNUSUAL little house out in the country. It has no drawbacks, but you will love it. Call, 465-3379. Joan, 288-6967. 210 participants.

NEED ROOMMATE. Non-smoker. Three bedrooms, two-bath apartment. I'm into photography and music. Beach area. 272-8224. 458-4650.

FRIENDLY, cultured, elderly lady seeking one-bedroom, cheerful apartment. Call, 465-3379. Joan, 288-6967. 210 participants.

ROOMMATE WANTED to share three bedrooms, two-bath apartment. I'm into photography and music. Beach area. 272-8224. 458-4650.

MISSION BEACH cottage duplex, location, \$150/month. Call, 465-3379. Joan, 288-6967. 210 participants.

MELLOW BACKYARD needed for (driveway) to park medium-sized car. Call, 465-3379. Joan, 288-6967. 210 participants.

ROOMMATE NEEDED. Three-bedroom apartment, \$75/month. \$50 per month utilities. June 1, Chuck and Pat, 292-1281.

CHEAP RENT: Four working and non-smoking girls need a firm in San Diego. June 1, 561 month, own car, no pets. Call, 465-3379. Joan, 288-6967. 210 participants.

SHARE APARTMENT: 120 month utilities included. Pool, tennis courts, 1155. Hag and water paid. 224-6073 or 224-0197.

ROOM FOR RENT in large, Pacific Beach house to share. 20-30, non-smoker, pet, \$75 month plus one-third utilities. 272-5031.

ROOMMATES WANTED, one, two, three, four, large bedroom, bath, storage room in large home with three students. Near 5535, \$180 month plus two-thirds utilities. 4880 54th Street, 683-0819.

CONGENIAL WOMAN, 25 to 35, to share spacious Kensington house. Large room, share bath. Has fireplace and large yard. Sorry, no more pets. \$115 plus utilities. Available now. Call 281-2598, after 4 p.m. weekdays.

LARGE, COMMERCIAL suite, corner of Bacon and Newport in Ocean Beach, \$125. Hag and water paid. 224-6073 or 224-0197.

WANT to share house, Cardiff to Del Mar area, with another female, non-smoker, quiet, responsible. 23 to 30, by first of June. Joanne, 436-0719.

STUDIO APARTMENT wanted in North County, near beach. Will consider pets, non-smoker. \$90 monthly. 276-7107, keep trying.

FEMALE ROOMMATE. Share two-bedroom, furnished apartment. One mile from USC. Quiet, 622 p.m. to 10 p.m. \$180 month plus one-third utilities. 272-5031.

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TELETYPES FOR SALE OR RENT

Ralph Groot 264-8807

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Includes delivery

Adjustable shelves for books, stereo equipment, TV set. Underneath: serving area, bar and storage drawers for tapes and records. We will modify to fit your needs.

WOMAN TO WOMAN referral: Open files on San Diego doctors. Come in and see or fill out info. Monday, Wednesday, Friday, 10-12 p.m. Women's, 1050 Garnet, 488-7591.

NEED SOMEONE to talk to? Call the Help Center, 5000 College Ave., 272-0650, weekdays 10-10 p.m., Monday through Friday. Peace.

INTERNATIONAL FESTIVAL '76, Barboursville, dinner. Reservations by June 7, 224-4481.

CURIOUS ABOUT the National Organization for Women? Come to our orientation meeting June 3, 7:30 p.m. Golden Hills Recreation Center, 1200 Golf Course Drive, 295-4661.

PAINTERS, crafts persons: Large open warehouse/studio available to share in North County. Free opportunity for serious-minded persons. Call us before it's gone. Phyllis, 436-3595.

ALPHA PROJECT at 4688 Oregon Street offers holistic, individual and group counseling. Ask about our non-ego woman's rap group. 291-7005.

FACTORY & SHOWROOM Off Mission Gate at Hwy. 4678, Avenida Canyon Road, 280-5350. 3-5 weekdays, 10-6 Sat.

2949 Fifth Avenue (Near Balboa Park) 298-7302

6010 South Hwy. 101 Encinitas, CA 92024 (714) 754-1976

Art Posters Graphics Framing Gallery at Land's End

4984 Cass Street, Pacific Beach

Mon-Sat 10-5 270-7820

Blue Ridge Music

LESSONS REPAIRS

C.F. MARTIN OVATION
GUILD DOBRO
MOSSMAN IBANEZ
PEAVEY TAKEWINE
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DISCOUNT PRICES

2949 Fifth Avenue (Near Balboa Park) 298-7302

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Vegetarian Breakfast

— 7 days a week

Whole wheat pancakes and real maple syrup and sour cream omelettes and assorted herb teas and fruit juices...

Our New Hours: 9 a.m. - 9 p.m. everyday (Breakfast served until 11:30 a.m.)

2949 Fifth Avenue (Near Balboa Park) 298-7302

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FREE Spaghetti Dinner

\$2.90 value with purchase of any large pizza or dinner bring in this ad good Mondays thru Thursdays only 6:00-9:00 p.m.

FALCONE'S Restaurant

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5518 La Jolla Village La Jolla, CA 92037 454-6421

open daily 4-10 p.m. Friday & Saturday 4-12 p.m. (limit one per family)

1967 GIBSON SG guitar. Super action and beautiful condition. \$240 or will trade for Fender Precision bass. Lance, 756-1430.

MOSSMAN Flint Hills 12 string guitar, rosewood body, ebony fretboard, snowflake inlay. Barco built-in humbucker, low action, hard shell case. Must sell, sacrifice. 453-3767, keep trying.

MOVING EAST—Must sell stereo component system—KLM 55 receiver, KLM 52 speakers, Garard turntable. Beautiful sound. \$175. Judy, 299-2643.

1975 YAMAHA YFL 34 silver flute. Sterling silver headjoint with hard shell case and leather carrying case. Like new. \$175 or offer. 297-6169.

PEAVEY 400 bass amp with 2155 speaker system. Best offer. 297-8385.

HOT ROCK and roll/rhythm rock drummer required for reforming former Homegrown group. Info call and recording. 284-2745.

GIBSON MELODYMAKER guitar with Gibson amplifier. Best offer. Marty, 225-9771.

EXPERIENCED BASS player needed for club/dance band. Good group, ment, transportation. John, 224-0157.

COMPLETE LATIN percussion outfit. Four brass timbales with stands, crash cymbals with stands. Large assortment of bells and noisemakers. Sell complete only. First \$300 takes 297-8169.

TWO SUNN 118MM bass speaker cabinets with one Cerwin Vega 18" speaker. \$225 each. One year old, in excellent condition. \$325 each. Jim, 277-1383.

PORTABLE FOUR-SPEED photograph with continuous speed adjustment. \$250. One year old, in excellent condition. Lisa, 459-1563, leave number.

BASS SPEAKER cabinet. Three 15" speakers. Good extension. Dan, 270-7760.

FIVEPIECE Ludwig drum set. John, 276-1547.

BASS AMP. 100-watt. Univox head, Univox cabinet. 225-97-9620.

MARTIN GUITAR. Rare classical gut string 0018C. Beautiful tone with case. \$165 or trade for good running car. 239-2881, keep trying.

ACOUSTIC GUITAR. Yamaha FG-180. Good condition. \$125 with case. Kim, 452-2741, days.

KRUMHOLTZ FLUTE 312S, silver-plated. Needs new string. In excellent condition. \$200. Michael, 296-2995.

MARTIN D-28. 1966. Brazilian rosewood, excellent condition, tone and a beautiful instrument. First \$550. Don, 8037.

TWELVE-STRING GIBSON (located in Philippines). Needs new string. In excellent condition. \$150. Don, 8037.

EXPERIENCED KEYBOARD wanted for newly formed band. Must be serious. 583-1062, 231-1094.

PHASE LINEAR 400 amplifier, less than one year old. \$350 or offer. Bob, 274-8858, keep trying.

VOICE OF THEATRE speakers, great for stereo or p.a. system. Hammond green console speaker. Commercial Magnagrace tape recorder with self synchronizer. 276-3993.

BASSIST/VOCALIST over 21 required by former Homegrown group reforming for club work and recording. Info call and country-rock. 284-2745.

ALAMO Bass and amp system, in excellent condition, with 18" speaker (needs work) in Alamo enclosure and wheels. \$85 firm. 755-6369, 753-3831, evenings.

1957 FENDER Duo-Sonic custom electric. Super low maintenance. E. Tremely rare. 279-6222.

Cars

1969 Olds convertible. Cutlass. 276-7008.

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Downtown, 620 "C" Street
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Join the people who've joined the Army.

1968 DATSUN 510. Mechanically excellent, body good, interior has some rust. \$650 firm. 272-9635.

ALFA ROMEO. 1960. Fuel injection, five-speed, excellent condition. \$2,150. 274-6520.

BAJA BUG \$850. 481-6629.

FERRIS VALLEY camper shell for Renault truck. Needs minor repair. \$200. 488-3903.

1972 CHEVY VEGA coupe, four-speed, radio and heater. Nice interior and rims well. \$800. 224-9502, Ocean Beach.

1967 DODGE DART, four-door, 64,000 miles, runs perfectly, body has a few small dents. Two tires good. \$850. 222-9935.

1976 TOYOTA Corolla, five-speed, per payments. See at 4444 Mendota Street, Ocean Beach, after 5 p.m. call 224-9311.

VW wide wheels and tires. Two each. \$60-15 and \$78-15 on 6" wide four-lug steel rims. \$25 each. Scott, 224-6272, 225-6256.

1976 FORD Econoline Ford van. Six-cylinder engine, 9,000 miles. \$4500 or best. 238-1885, extension 360, 344, 9 to 5. Or, 224-7368, after 7 p.m.

1974 RX-3 Mazda four-door, 36,000 miles, fully equipped, yellow with black interior. Excellent condition. \$12,000 firm. 488-6045, 488-7900 or 274-1468.

1967 MUSTANG, lime-green, original owner. V-8, automatic. AM, radio. 64,000, days. 287-6085, evenings.

1968 BUICK Riviera, full power, factory air, vinyl top, new car, runs beautifully. Look sharp. \$800. 563-0460, 298-8900, after 5:30.

1972 MERCEDES 350SL. Excellent condition, maroon air, AM/FM. Asking \$10,750. 484-0617, evenings and weekends. Parsonair.

SPORTS Car Club of America, information needed on how to join. Please call Beverly, 287-1970, evenings.

1964 PUGOT 404, four-door, excellent inside and out. Dependable and economical. Sun roof and stereo. Only \$875. Smog exempt. 755-0816, evening, Ridson.

1964 CORVAIR Monza. Recent valve job, new battery. Good shape. \$800. 863-2162, evenings.

1974 TOYOTA Corolla 1200. Excellent condition, 48,000 miles. Four-cylinder, two-door. Vinyl top. 8831, days. 443-3052, evenings and weekends. \$1,100.

VW wide wheels and tires. Two each. \$60-15 and \$78-15 on 6" wide four-lug steel rims. \$25 each. Scott, 224-6272, 225-6256.

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Open every day 224-9017

1961 Abbott, Ocean Beach

TRAVEL TRAILER, 12' Scotty Shasta in very good condition. Really comfortable. Please to live or travel. \$450. 461-2400.

RESTORED 1948 Chevrolet four-door sedan. Six-cylinder, good mileage, excellent condition. \$171 Brighton Avenue, Ocean Beach. 224-0469.

1968 OLDSMOBILE Delmont 88. Air conditioning, radio, four-door, good condition. Low miles. \$700 or best offer. 453-0785.

1969 Buick, AM/FM, chrome wheels, radial, good engine, excellent paint. \$1075. Terry, 262-8108.

AMC 1974 Hornet hatchback, six-cylinder, automatic, good mileage, steering and brakes, air conditioning, AM/FM stereo radio, 272-0008, evenings and weekends. 294-2200, weekdays.

1971 PORSCHE 911-T. Air conditioning, five-speed, AM/FM radio, 272-7036, evenings and weekends. 452-4120, weekdays.

1970 PORSCHE 914. Shiny red-orange in excellent condition. Low miles. Many extra: maps, AM/FM, air conditioning. 459-6495.

1967 VW BUS. Sunroof, good engine, 41,000 miles, original owner. Dealer and minor body work. Rare model bus. \$1500. Ocean City. 21200, 280-8900, evenings.

1968 VOLKSWAGEN. Automatic, excellent condition. Good mileage. For school or job. \$900. 270-2324, after 5:30.

1972 Vega Express wagon. 51,000 miles, mechanically excellent, four-speed, Michelin, air shocks, bucket seats, FM stereo deck. Needs paint. \$1500. 459-2419.

VW BAJA BUG, new paint, rims, tires, brakes. Excellent condition. \$900 or offer. 233-9319.

1971 DATSUN 510 wagon. Good condition. \$15. VW car fender. \$10. Child's car seat, brand new. \$10. 222-5350 or best price. Judy, 299-2643.

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May 27 - June 2, 1976

1972 VEGA hatchback. Automatic. 42,000 miles. \$53,7500, extension 360, 344, 9 to 5. Or, 224-7368, after 7 p.m.

1970 GTO 380 four-barrel, four-speed convertible. New rear end, rebuilt engine. 48,000 miles. One owner. \$1000. 224-4337.

1968 VW automatic stick shift, new tires. 75,500 miles. \$800. Cash or best offer. Mike, 452-2572 or 454-9710.

1972 DATSUN two-door 510 auto. Automatic. Air conditioning. Rebuilt engine. 48,000 miles. One owner. \$1000. 224-4337.

1970 FORD Maverick, excellent condition. 58,000 miles. \$1775. Fred, 287-6978.

1973 VW Super Beetle AM/FM. New tires. 30,000 miles. Clean. \$2200. 224-8901, 297-5206.

1967 DODGE Dart, six-cylinder, two-door, good condition. \$500. Jean-Louis, 454-5225.

1970 PORSCHE 914. Shiny red-orange in excellent condition. Low miles. Many extra: maps, AM/FM, air conditioning. 459-6495.

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VW BOSCH coil, six volt, unused, \$11. Patrick, 232-9851.

WANT CONVERTIBLE VW Bug. 1968. Call Dave, 453-7500, extension 360, 344, 9 to 5. Or, 224-7368, after 7 p.m.

1972 VW Super Beetle, AM/FM, 35000, 30000, 130000 miles. \$11,000. 224-1534 or 284-2063.

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