

BASS. AWM 106-watt head, Reflex cabinet. Unisex. 287-9620.

GARRARD 2200 C belt-driven turn table. Sherwood 7900A receiver. 112 cassette decks. Two big Adams. Best \$1200 in January. Best offer 287-4670, 288-1811.

SAN DIEGO Symphonic Chorale auditions prospective new members June 6. Choral experience and musical training required. Gordon Shupe, 232-7513.

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MUSICIAN WANTED to form band (female only). Vocal, guitars, all instruments. 284-8291.

ACOUSTIC 146 bass amp. 126 watts rms, two 15" speakers, excellent condition, list price \$805, sell for \$390. Mech. 461-7488.

AT LAST. Mission Bay Audio comes out of the closet. We're offering San Diego's best lineup of superb stereo equipment—Audio Research, F.M.I., Connoisseur, EFA, Grace, Shure, KMAI, and more. State-of-the-art has arrived! And for those of you invariably addicted to the real world, other fine hi-fidelity components are available at down-to-earth prices. Remember Chocoy. Audiotronics chose Mission Bay Audio. Call Tom 274-4689 or Doctor Johnson at 274-6613 and leave a message. Mission Bay Audio. Almost the real thing.

RICKENBACKER 12-string, the best model ever made, surfboard. Originally cost \$645. Best offer. 464-1780.

ELECTRIC PIANO. Univox professional compact model, reliable, with 135-watt rms, 3399. 452-9403.

ACOUSTIC 134 amp with four 10s. 126-watt rms, 3399. 452-9403.

ALTEX 511-B horn with 808-BA driver. \$125. 281-4175.

MOVING AWAY. Two Paul McCartney tickets for sale. 454-1780, after 5.

BALDWIN ACRONIC piano, oil-walnut, excellent condition and beautiful tone. 288-2338.

MARTIN D-18 with case. Fine condition. \$325. 272-5127, evenings and weekends.

BASS PLAYER/vocalist needed to complete original band over 21. 263-8884. 472-0472.

DYNACO A-28 speakers, superb sound and top-rated at their \$178 pair. Sell for \$75 per pair, excellent condition. 462-9403.

DR. SONJ is looking for a few good students. Call 462-9403 for a free catalog. La Mesa Camera and Photo. 462-9403. La Mesa Boulevard, 465-0561.

RICKENBACKER BASS, semi-hollow body, \$325 or best offer. Fender Bassman amp with 15" Jensen speaker and cabinet. \$195 or best offer. Both \$495 or best offer. 222-1274.

ZB PEDAL steel, with case, eight 178 per hour. Volume pedal, 1800. EP 201 speakers. \$275. STR Sigma 1 speakers. \$275. Truete 566-0096.

KEYBOARD VOCALIST, guitarist by request. Female vocalist, 200 drummer. Formerly Link band. 3145.

ROGERS FIVE-PIECE drum set. Cymbals, cassettes and spare drum heads included. Excellent condition. \$500 or offer. Bob. 277-8418.

GUILD F-212. 12-string guitar. Originally \$500, \$190 or best offer. Case included. Brett. 288-1471, 276-2929.

KENWOOD 9340 receiver. 200 watts rms, \$390. Pioneer PL-120 turntable. \$178 per hour. \$1800. EP 201 speakers. \$275. STR Sigma 1 speakers. \$275. Truete 566-0096.

SYNTHESIST WANTED for high-quality recordings. Call 287-1621, 283-3156. Steve. 272-7065.

PANASONIC SE-880. Compact stereo 100-watt receiver/cass. changer. Like new. \$125. 461-3399, after 6 p.m. and weekends.

SONGWRITER, guitarist, singer, seeks others of similar interests to form band. Call 287-1621, 283-3156. Steve. 272-7065.

PROFESSIONAL AMPEX eight-track and four-track tape recording from \$18 per hour. Re-mixing and overdubbing eight-track (1") and four-track (1/2") masters. Janny Antrell Productions. 447-7180.

MARTIN GUITAR, rare classical guitar, 0016C. Beautiful tone with case, \$395 or trade up good running car. 239-2881, keep trying.

BROAD OPERATIC, symphonic, choral, 178 per hour. European broadcasts, live performances, 78s, de-luxe LPs. Catalog free from an order. Don 5674 Linda Ross, La Jolla, California 92037.

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SONY 7015 receiver, brand new, list \$250, will sell for \$135. Still in box with warranty card. 270-0902.

LUDWIG HI-MAT stand, drum throne, and snare stand, used, would like best offer \$50 for all. 463-2297.

DELUXE QUAD pump, 75s. Microphones, Shure, \$45. Electrovoice, \$20. Home eight-track, \$20. Heavy-duty Atlas stand with boom, \$35. All in good condition. 464-7578.

WANT BASS player who can sing, into country rock, originals. Have lead and rhythm. C'mon, let's make some music and some bucks. 281-9332, 445-3901.

STEREO CONSOLE with Garrard turntable. AM/FM radio. Beautiful piece of furniture. Practically going away. 272-0042.

PIANO. GULBRANSON. Master Grand. Brilliant tone and fine action. A musician's prize. \$1976. 12131 876-6890.

TWO CUSTOM Hammond cabinets. Five 10" speakers and mono 40-watt amplifiers with reverberation units in each. Used less than one year. \$325. 755-2118.

YAMAHA 12-string acoustic guitar with case. Excellent condition. \$135. 469-8694.

MARTIN D-28. Superfine sound and condition. Must sell to buy a bass. Offer over \$460. Sell, 950-9657.

OLD RADIO live again! All your favorites are now available for listening on your reel or cassette player. Tell me what you want. 466-2107.

PHASE SHIFTER, \$45. Two 15" folded horns with JBL D-1400, \$200. Monitor III and power pac, \$60. JBL cabinet, \$50. 284-3342, 10 a.m. to 5 p.m.

GUITAR AMPLIFIER, 200 watts with speaker cabinet containing four 12" speakers. Like new, \$250. 445-9202.

DRUMMER into funk and jazz funk. I'd like to get with a solid commercial club or road group. I've got the experience to come in and learn it fast. Harvey, 429-8880.

FENDER REVERB guitar amp with four JBL 12" speakers, only \$400. Pioneer 85-202W stereo reverb unit, only \$60. Sell, 236-0066.

IBANEZ ELECTRIC guitar, Les Paul style, with new tuning keys and case, like new, \$130. Sell, 583-6039.

KEYBOARD PLAYER with highly customized Hammond into ELP. Yes, wishes to join group interested in same. Don. 755-8109.

TWIN ALBET cabinets. One 15" 418-H 150-watt speaker. One 15" 418-H 150-watt speaker. guitar/keyboard stand. \$180 each. 755-3883.

BASS PLAYER needed to help guitarist and a drummer start band, five years experienced. Jazz, rock, blues, not originals. Leave message at 277-9468.

CLARINET, \$45. Practice drum pad, \$5. 479-4677.

FENDER SUPER Reverb amp with four 10" speakers, \$245. Fender Fuzz Face pedal, cost \$117, sell for \$65. Les Paul tuning keys (gold), brand new, for \$15. Steve, 466-0956.

GUITAR AMPLIFIER, 200 watts, with two 15" heavy-duty bass speakers with treble booster and possibly reverb, tremolo and echo unit. Asking \$200. 423-8995.

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DON'T CALL US... Due to the large volume of classified ads we cannot handle visits or phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an first order. Don 5674 Linda Ross, La Jolla, California 92037.

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

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

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

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1975 YAMAHA YFL-34 silver flute. Sterling silver head joint with hand well case and leather carrying case. Like new. \$175 or offer. 297-8169.

BOSE 9011, series II. Chuck, 488-8467.

SPEAKERS WANTED, will pay up to \$100 for a pair of good, used speakers. 753-8078.

FLUTE, ARTLEY solid sterling. French model (open holes), gorgeous dark tone, great low register. \$300. 291-8829.

ACE GUITARIST, singer, songwriter, just hit town, back from Europe. Good gear, including recording equipment. Looking for country-rock musicians, bands, or only Mike, 295-6663, before 9 p.m.

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

MACINTOSH TUBE preamp-tuner MX-110, \$275. Two C-30 tube amps, \$200. Recently retuned, prime condition. Top specs from clinic. 753-5760.

A TINY ad can speak loud enough! Try Madman's Workshop for stereo repairs. Component/tape equipment turnables—our specialties. 235-0333.

CRAIG POWERPLAY FM stereo and eight-track tape combination unit, no home adapter for \$130. Will trade for Craig Powerplay FM-cassette combo unit. 753-8078.

GIBSON MELODY MAKER guitar with Gibson amp, both in good condition. Marty, 225-9771.

MCCARTNEY & Wings. Leon Russell (both new). Reasonable. Not being accepted for Rolling Stones, Led Zeppelin, Paul Diamond. \$200. Cash deposit guarantees a set. 273-4567, after 8 p.m.

GIBSON SE-345. Stereo with Vari-Tone. Perfect condition. \$500. Includes case. Sell or trade. Bob, 453-0281.

BASS PLAYER needed to join guitar/vocalist and flutist/vocalist to play acoustic folk-rock. Ready to go. Mark or Lewis. 272-0720.

1970 FENDER Stratocaster with case. Sunburst finish. Excellent condition. \$2000 new. These highly efficient and magnificent sounding speakers, in perfect condition, walnut cabinets. Asking \$650 for the pair. Reasonable offers considered. 225-8870.

LES PAUL copy, Fender-Albetic, with case. Immaculate, plays nicely, sounds great. \$175. Shure mike, \$35. Atlas stand, \$10. 295-7040, keep trying.

ALCANTAR LANSING Valencia speakers, \$2000 new. These highly efficient and magnificent sounding speakers, in perfect condition, walnut cabinets. Asking \$650 for the pair. Reasonable offers considered. 225-8870.

AMPEX TAPE deck, model 755, reel-to-reel, reel to reel, 142, 225-1856.

BASS SPEAKER. Good extension. Cheap. \$25. 270-7647.

FIVE-PIECE Ludwig drum set, best offer. John, 276-1547.

GRACE WILL PLAY at Licerice Plaza, 1231 Garnet Avenue, on Sunday, June 6, at 9 p.m. Free admission.

PHASE LINEAR 4000 pre-amplifier and 400 power amplifier for sale as a unit or separately. (Inspecable condition, reasonable. 454-6439.

FENDER RHOADES "73 electric piano with amp and all accessories. \$700. 5117 Brighton Avenue, Ocean Beach. 224-0460.

PIONEER SX-9000 receiver with reverb, 60 watts/channel. Dual 1218 turntable. \$1200. 452-1876, after 5 p.m.

GUITAR AMP with two 12" speakers. \$130 or best offer. Gary, 488-5757.

P.A. SPEAKERS, eight-track car stereo, \$150 new. Outstanding tuner and powerful amplifier section. Just cleaned, lubricated and regreased. In perfect condition. Asking \$55. 272-8127.

AMMOND ORGAN speaker, commercial Magnacord tape recorder, Fisher amp. 276-3993.

P.A. SPEAKERS, Two Acoustic model 801. Organ speaker cabinets, sturdy, non-loaded enclosures, \$350 pair. 272-8127.

SONY 230 tape-amplifier unit with speakers. \$125. Karen, 481-0972.

TWO SUNN 118 HH bass speaker cabinets. One year old, in excellent condition. \$325 each. Jim, 277-1383.

GUITARIST WANTED for high energy rock group. Steve, 222-7056.

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A GUIDE TO RESTAURANT GUIDES

ALFAROUND

THE MEXICAN

Bruce Gibney



For fifty weeks out of the year, this friend of mine, Lamory Laumeister, enjoys the very special life of the expatriate American in San Miguel de Allende, a colonial art town not far from Mexico City. Befitting the portrait of the expatriate, there are plenty of parties to help pass the long, sunny days. But when good living comes down to good eating, San Miguel has not much to offer. The restaurants, of which there are many, are long and ambience and short on well prepared food. "I think they all use the same old grease," grieves Laumeister. My friend is a third generation San Franciscan, and he enjoys the offerings of fine restaurants as only a mobster San Franciscan can.

So it's not unexpected that this friend would go wild on restaurant dining when he makes his yearly trek up the coast to his old stomping grounds in the Bay Area. And it was surprising to find him here in San Diego recently, patronizing a dimly lit eatery, of which there are seventy-five exactly like it in Southern California, right down to the smiling waiter ("Just call me Jimbo, your waiter"), and ordering prime rib.

The reason he had picked this place and resigned himself to the overcooked beef was due to a compromise. His wife, no longer when it comes to haute cuisine, decided out of the clear blue that she wanted lamb chops. At the same time, Lamory's two guests were so hungry that they couldn't have cared less what they ate for dinner, just as long as it's soon.

So, after much bickering back and forth, the four-some reached a compromise: a beef and spits joint, a place which takes an hour to drive to and another to be served, and which offers neither Canada's a Bigarde (Lamory's favorite), nor lamb chops.

In effect, it was a compromise that satisfied no one. Yet similar situations are repeated all the time. People in general would rather settle for a restaurant they know something about than try a new place and risk disappointment.

One reason for the success of most hotel restaurants, for instance, is that they are convenient and are safe bets for patrons on foreign turf. The food may be as bland as oatmeal and the prices may go through the roof, but at least you know what you're getting. So, these dreary places thrive.

But there is a point of saturation when even the most indifferent eaters want to get out and see what the taxi has to offer. Then the search for a good eating spot begins. And how does one go about it? Any number of ways. The novice can pick up the local newspaper and turn to the entertainment page, where the better-known restaurants advertise. Or he can ask the clerk clerk about a favorite spot. Or maybe there is a friend in the crowd who, knowing the ropes, already has pencilled a list of San Diego's better restaurants.

If all else fails, you can flag a cabbie and ask him where the best haunts of the city are. This is the last resort choice. There is a myth about the taxi driver: that by devoting his life to driving around the city he acquires a vast knowledge of the "in" places to go. For the most part, cabbies know nothing of restaurants; they are at best repositories of second-hand information. If anybody in Mission Valley asks me where the best restaurant in town is, I say "Anthony's," explained an ex-cabbie. "If another customer down at the wharf asks me, I say Mission Valley. Why? Because it's a four block ride each way, that's why."

Most San Diegans are like their vacationer counterparts. They eat at the well advertised places, or at those which offer food almost identical to the places close to home.

But fighting the herd instinct is a smaller group of restaurant goers who, fed up with the same thing every night, want to experiment. These are the people who place through the restaurant section of *San Diego Magazine*, running a discerning eye over the ads and the list of eating establishments, looking for something out of the ordinary.

It is also this group, plus a growing number of San Diego visitors, that makes up the restaurant guide market. Almost every sizable city has a number of books on local restaurants. These books, usually written by local writers familiar with the restaurant scene, are almost always paperback and cost around two dollars. For this amount, you get a feast of information. There are half a dozen San Diego guidebooks currently on the market, covering hundreds of eating places. Some are designed for the budget-minded, while others are more concerned with what is offered than with the cost. Whatever your tastes, there is a restaurant guidebook tailored to your needs. Following is a selection of books which should prove helpful to the local restaurant goers, old hands and new arrivals alike.

San Diego Restaurant Menu, by Charles Koflan, Bookmaker, \$2.95.

As the title announces, this is a guide to 65 San Diego restaurants, with their menus supplying most of the information. The author, a San Diego native, makes no critical evaluations of the food except to say, "These restaurants are all respectable establishments. Some are better than others, just as some are more expensive." At a glance, the reader can tell the type of food offered, beer and wines on hand; bar prices; entertainment, if any; clientele catered to; house specialties; and restaurant ambience. With this guide, you know in advance what type of food to expect and how much it will cost. No embarrassing scenes such as looking at the menu after your hostess seats you and discovering that the food is too rich for your wallet. There are restaurants listed for all types of people: businessmen, young marrieds, gourmets. The author has wisely excluded the chain restaurants in favor of the smaller, local establishments. He also offers tidbits of information on such things as checkers (some restaurants accept them); credit cards; parking facilities; tipping procedures. Even information on the availability of high chairs for infants. Published two months ago, *San Diego Restaurant Menu* is the most up-to-date of all the local guides.

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City Lights



PIERLESS PACIFIC BEACH

The Crescent Bay lease expired ten days ago. For the moment, and perhaps for months to come, the private piers still stand.

Procrastination by the City Council and the pier owners continues. On June 2, the council delayed for a second time a vote on three resolutions that would allow the docks to stand temporarily. The Crescent Bay matter was scheduled for hearing yesterday, and Park and Recreation Department Director Ed Mendoza spent Monday and Tuesday finishing up a report that answers several more questions raised at the June 2 session. While Mendoza would not reveal his recommendations, he hinted that they would be essentially the same as the past 15 years' department has undertaken, all of which called for removal of the piers.

Deputy City Attorney Hal Valderhaug noted that as of last Monday he has received no response to a series of questions he posed to the Crescent Bay Development Association concerning its plans to remove the docks. "I was told the Association plans to respond when the City Council votes on the resolutions, and not before," related Valderhaug. The attorney had asked the Association for a response by May 12.

Meanwhile, a group of Pacific Beach residents had a picnic at the beach on May 31, the day the lease expired. "We had about 100 people down at the beach that Monday," recalled Phil Shafer, a member of the Crescent Bay Action Group. The Action Group has urged people to attend council meetings to demand that the docks be removed and that access to the beach from Dawes, Faniel,

and Briarfield Streets be made. The lease's expiration also brought on a rash of publicity that included spots on Channels 8, 10, and 39, *KSDO*, and an article in the *Union Tribune*.

The department's record has, with a few exceptions, been a good one. Staffers at the *Union Tribune* recall a reporter who was fired by Copley editors when a routine warrant check, run when his press card application was being processed, revealed an arrest record. His fellow writers presented the editors with a petition demanding reinstatement, but to no avail.

Free-lancers (writers not associated with an established paper) are routinely denied credentials, as are writers who work for papers that don't report police and fire news. The *Door*, an underground paper that disclosed the machinations of C. Arnholt Smith, was initially denied press passes, though approval was granted after negotiations with the department.

None of the reporters who had worked with the police department ever filed complaints with SDX. And Police Chief Bill Kolender, who replaced Ray Hoobler this February, has halted the routine warrant checks and questions concerning race and arrest record, which had some reporters grumbling about invasion of privacy.

So all indications suggest that relations between the media and the department are excellent. Kolender held a breakfast meeting last month with a number of major newspaper, television, and radio executives, and all voiced satisfaction with the present system.

"You have to remember that Councilman Williams raised the issue, not the media," noted Larry Thomas, Mayor Pete Wilson's press secretary and newly elected President of SDX. Thomas explained that he had quizzed a number of SDX members about the press card procedure and that none requested the power of accreditation be removed from the police. "The system is satisfactory," claimed Thomas. "Williams has raised a purely philosophical question, while from a practical viewpoint everything is working quite well."

Neil Good, an aide to Williams, admitted that "we don't have anyone set to testify," when the issue comes before a council committee next week. But he expects to have some support for the hearing. Frank Stone, a past president of SDX and *Tribune* reporter, called Williams' measure "a fine proposal," and Bill Ritter, an ex-*Door* reporter who was refused a credential because of his free-lance status, plans to pursue the matter this month. Good points out that the present system "infringes on the constitutional right to a free press" and that the friendly attitude between the police and the established press has allowed secretaries, copy boys, and other office help to obtain the cards, thus diminishing their value. He hopes that by taking the process out of the hands of the police, the media will be forced to come up with

its own system of accreditation. Police spokesman Bill Robinson noted that San Diego's requirements for press accreditation are lax compared to other cities: "In L.A., they take fingerprints and run a complete background check." Robinson is well aware of the cordial feelings between the press and his department and seems assured that the press will not rally behind Williams' proposal. Thus, he can issue the challenge. "We didn't ask for the power, we didn't want it, and I wish someone would take it from us," knowing that SDX has no intention of taking him up on the offer.

Neil Good shrugs off charges that the measure has no support, that he is risking Williams' credibility with the press, and that he is simply trying to get publicity for his boss. Good agrees that most reporters and their bosses enjoy a good rapport with Kolender. But recalling the days when Chief Ray Hoobler, James Copley, and Victor Kralak ruled local media with an iron fist, Good asks "Who knows who our next Police Chief will be?"

— Paul Krueger

PASS RECEIVERS

City Councilman Leon Williams may be putting his power on the line with a recent move to have the council rescind the police department's authority to issue press passes to local media.

For while logic should find the newspapers, television and radio stations siding with Williams, indications are he'll be going it alone. The councilman is questioning a practice that has been accepted policy for over four years. First issued here in 1970, press cards have provided reporters with both a badge of professional credibility and a license to cross police and fire lines to get their stories. Until 1972 passes were routinely signed by law enforcement officials after the reporter was approved by the local chapter of Sigma Delta Chi (SDX), a national journalism society.

But in February, 1972, when the city began planning for the upcoming Republican National Convention, SDX was besieged with requests from writers across

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San Diego's Weekly
Publisher
James

Robin Randall

"Is this your first visit?" inquired the white-uniformed figure, her face blurred by the fluorescent light behind her.

"Yes," I answered, blinking into the light.

She opened a tall gray filing cabinet and handed me a clipboard with three mimeographed sheets.

"Fill these out and bring them back when you're through."

I found a seat on the couch, but before I finished the first line my eyes began their journey around the room. It must be a beginner's luck, I thought as I watched a group of senior citizens emerge from the elevator. I was looking for signs as to the character of the doctor I had extracted from the telephone directory, and I was convinced these elderly folks were probably the most experienced judges I could hope to find.

I took my eyes from the grandmother in the corner whose daughter was lullabying her wet-eyed baby in a soft Latin tongue, and directed my attention toward the top sheet on the clipboard. Down about halfway on the Patient's Information sheet was a section marked Fees. It read:

1) An extended visit, including detailed general evaluation and development of permanent records, costs between \$45 and \$70.

2) A brief first visit for attention to an urgent, simple problem costs between \$15 and \$25. These visits are generally followed by the detailed evaluation.

3) Routine office visits cost from between \$12 and \$20.

I continued to the next page, filled in all the blanks, printed clearly, and out of habit went over them twice before returning them to the nurse.

In a few minutes I was summoned from the couch, ushered down the hall, and deposited in a sterile room to be quarantined until the arrival of the doctor.

Enter the doctor: a short, plump, round-faced, balding man with a clump of hair stolen from his left temple and pasted over the shiny exposed spot like a bandage.

"What seems to be your problem?"

I told him.

"Are you in any pain?"

"None."

"How long have you had this problem?"

"On and off for three months."

"Have you been taking anything?"

"Lately I've been taking what I refer to as my industrial-strength cleanser, a blend of prune juice, yogurt, banana, and Metamucil put through the blender and drunk twice a day."

"Sounds good. How long have you been using it?"

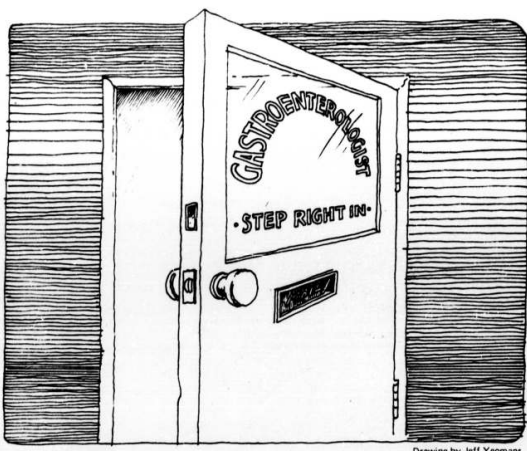
"About five days."

"You haven't given it time to work. Have you ever had problems with your thyroid?"

"No."

He had his head buried in the pages, writing down everything I said. Finally he surfaced. "It sounds to me as if you have a simple case of an irritable colon. I see more women between the ages of 25 and 35 for this problem than I do anything else. We'll give you a quick exam to make sure there's nothing else wrong."

He handed me a paper nightgown and left. I went over to the corner where the clotheshook and chair stood like chambermaids awaiting duty. As I hung my shoulder bag on the wall, a rush of



Drawing by Jeff Yeomans

Where It Hurts the Most

"Doctor, if I had known I was being charged \$75 to talk about health food and colons, I'd have asked you to refer me to a library book."

modesty swept over me and my impulse was to grab my purse, open the screen, climb out the window, shimmy down the drainpipe, and run.

However, ten minutes later when the doctor came back, I was perched on the hard table-bed with a crinkly paper gown wrapped around my body, feeling like a rag doll too big for its sack.

Over he came, stethoscope in hand, pressing its cold flat face against my back, chest, and other parts, invading the caverns of my mouth, eyes, and ears with his flashlight, and beating my knees with a silver hammer until my feet rose in protest.

"You can put on your clothes," he directed. "I'll be back in a minute with the results."

With a final click of the door, the ice that kept me frozen in a perpendicular position melted. I jumped up, studied myself in the mirror, and, satisfied I was alive and still human, threw on my clothes.

"Well, I can find nothing wrong with you," he said when he returned. "So I'll give you my standard prescription: one cup of bran every morning."

I was so relieved this wasn't going to be a "long extended visit" and that he wasn't issuing me chalky medicine or prescribing X-rays that I told him so. This led to a 15-minute conversation about health food, drugs, and their effect on the colon.

"If the brain doesn't work in the next couple of weeks," he said, leading me to the front desk, "make another appointment. But I think this will be the last of your problem."

I was putting myself on the back for having got through it all so well. I hardly noticed the nurse sticking the bill between my thumb and forefinger. I turned it over.

Third row down on the left a lonely check marked the service

rendered; one column to the right another marked the fee. It read: O.V. Inter. New Pmt./\$55.00.

"Fifty-five dollars? There must be some mistake. My appointment was only a 'simple urgent first visit,' not an 'extended visit' including detailed general evaluation and development of permanent records," I yelled, pointing to the Patient's Information form like a priest to the Bible.

One of the nurses behind the counter, sensing my frustration, turned from her typewriter and winked. "Don't worry, honey, your insurance will pick it up. When she saw she had only managed to fan the flames, she tried another approach. 'All right,' she quieted, 'wait here and we'll consult the doctor on this.'"

"The doctor says if you're not satisfied with the charges, he is willing to reduce them down to thirty dollars," came the reply.

"Thirty dollars?" My anger was beginning to subside, but a feeling of social and personal indignance crept in to fill the void. Had I not said anything (and how many of those folks or mortals with crying babies on their laps would?), I would have paid to the full \$55. Summoning up my Women's Lib. Consumer Consciousness, I continued, "I see no reason why I should have to pay more than the \$15 stated here on the form. If the charges are any higher, I would like to know exactly what services were rendered to cause the increase."

"The doctor is with another patient right now. If you want to wait you can talk to him when he is through," came the answer from the head nurse, whose smile drained from her face like cheap lipstick in the rain.

I spent the next 20 minutes staring at an ad for J&B Scotch in the *New Yorker* while I rehearsed what I was going to say and how I would say it. Finally, I was led into the office.

He looked as though he was

covers them for such emergencies. I'm sorry yours doesn't."

"Oh," I said, "you mean it's standard practice to make small-talk with your patients while charging them \$75 an hour, knowing they won't question it because their insurance will cover most of the cost."

He picked up one of the gold table lighters on the desk and lit a cigarette as he leaned far back in the chair.

"I'm sorry," I continued, "but I'm not prepared to pay for what I feel is misrepresentation of fees, and I'm prepared to go as far as necessary to get it changed."

"You can do anything you want, but I assure you, you will be wasting your time."

Following the same scientific wisdom I have used so often in cases of emergency, I took the telephone directory from behind the refrigerator and made a list of all the agencies one could possibly appeal to in the situation.

My first call was to the Better Business Bureau, which directed me to put it all in writing, or, better still, call Social Welfare. Social Welfare told me there was nothing they could do, since I was not on welfare, but suggested I call Consumer Complaints. Consumer Complaints told me they could do nothing about a dispute over a doctor's fee, but I could write a letter to the medical board in Sacramento, and if they felt warranted looking into it they would call back Consumer Complaints to investigate.

"How long will that take?" I asked.

"Not longer than six months."

I was getting the picture slowly but clearly that consumer complaining was not going to solve the more immediate problem of payment. I prepared myself to take the judiciary route.

"Hello? Small Claims court? Can I sue someone I owe money to?"

"No. What you have to do is pay them the money you owe and sue for what you think you do not."

This, I thought, was the best advice I'd heard all day. I went a step further and decided to go to Legal Aid for advice on how to present my case.

"What's the problem?" asked the lawyer sitting behind an empty metal desk.

I explained the situation with the full enthusiasm surrounding one about to champion a cause.

"To be honest with you," he explained in a soothing voice like a parent to an overexcited child, "there is no real legal decision here. Doctors can charge basically anything they want, within certain limits."

"But what about this fee statement?" I asked.

"That is unusual, but the doctor can easily say he did more than you say, or than you knew he was doing. At best you could make him take out a few records to show he regularly charges this amount. Even then, there aren't many judges who would be willing to put themselves in the vulnerable position of assuming they know better than the doctor what his services are worth. At worst, the judge could fine you for harassment of the doctor. But it's up to you what you want to do."

By the time I walked down the hallway, took the narrow elevator down to the main floor, and stood in the Fifth and Broadway sunlight, my "Champion of the People" spirit had taken a final nosedive into the canyons of hopelessness.

"Look here," he said leaning as far as he could over the desk, "we are different from other specialists in that we don't do any surgery. We have a high overhead here, and all our money comes from our office visits. Most of our patients have insurance which

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Local Events

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Music

GRANADA SINGERS, directed by Don Castin, in a summer concert. Thursday, June 10, 10 p.m., Cedar Community Center, 320 State Street.

CHAMBER ORCHESTRA CONCERT by Jewish Community Center Chamber Orchestra. David Amos conductor. Steven Fort, trumpet soloist, presenting Riber's Sonata for Trumpet and Strings. Jives "The Unanswered Question, Copland's Appalachian Spring, Mendelssohn's Fingal's Cave Overture, and Haydn's Symphony No. 104. Sunday, June 13, 2:30 p.m., Horace Mann Junior High School, 4345 54th Street. 583-3300.

PATRIOTIC SONGS played on the organ by Jim Hansen, organist for the Blue Jacket Church of the Naval Training Center, followed by a sing-along and showing of a 1915 short silent comedy starring Fatty Arbuckle and Mabel Normand at the 1915 San Diego Exposition with several views of San Diego at that time. Saturday, June 12, 8 p.m., Southland Music Center, 3459 Imperial Avenue, Lemon Grove. 463-0108.

ORGAN PROGRAM by Larry King. Sunday, June 13, 4 p.m., St. James by the Sea Episcopal Church, La Jolla.

SAN DIEGO OPERA DINNER/DANCE BENEFIT, "Opera Fanfare 76," with Beverly Sills as mistress of ceremonies of dinner program which includes performers from cast of "Norma" and mini-production of "Car-Can" by San Diego Ballet. Friday, June 11, 7:30 p.m., 6:30 p.m. dinner program 7:30 p.m., El Cortez Hotel, Seventh and Ash. 233-7636.

PIANO-VIOLIN RECITAL, presented by Daniel Swen, violin, Nicolas Ruedes, piano. Sunday, June 12, 8 p.m., Immaculata Chapel, USD.

BEVERLY SILLS as "Norma," in San Diego Opera's production of the Bellini work, also featuring Robert Taylor, Tatiana Troyanova and John Alexander, directed by Tito Capobianco, Charles Mackerras conducting. June 10, 13 and 15, 8 p.m., Civic Theatre. 236-6510.

Lectures

EARLY MAN'S EXCAVATIONS at Ubeidiyah, Israel, earliest known site of human habitation outside Africa, are explained by archaeologist Ofer Bar-Yosef, member of the excavation team for seven years, now of U.C. Berkeley, sponsored by San Diego Museum of Man, Thursday, June 10, 8 p.m., Otto Auditorium, Balboa Park Zoo. 239-2001.

"ABSTRACT EXPRESSIONISM AND TRADITION," an illustrated lecture by Robert Rauschenberg, founder of Film Arts, New York University and specialist on Cubism and 20th century art, given in conjunction with the current museum exhibition, "American Art Since 1945," on loan from New York's Modern Museum of Art. Friday, June 11, 8 p.m., Copley Auditorium, Fine Arts Gallery, Balboa Park. 232-4241.

HEALING OURSELVES III, "Transcendental Meditation," a look at the TM program as a fundamental of health, by Philip Senz. Sunday, June 13, 7:30 p.m., Beach Area Community Clinic, 3705 Mission Boulevard, Mission Beach. 488-0644.

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THE FUTURE OF THE OCEAN, a seminar series on the just concluded United Nations Conference of the Law of the Sea, opens two lectures to the public: "Law of the Sea Conference," an evaluation of that conference held in Malta on the emerging constitution for the ocean of the world, by co-convenor, Dr. Arvid Pardey, Tuesday, June 15, 7:30 p.m., "Designing the Ocean for Future Habitation," a slide presentation on future options for building in the ocean presented by Jean-Michel Cousteau. Oceanographer and architect. Thursday, June 17, 7:30 p.m., Room 131, Camino Hall, USD. 291-6480, ext. 221.

WILDLIFE SEMINAR, an all-day session including speakers, slide programs and films, featuring "Death of a Legend," about the plight of the wolf, and "Last Day of the Dolphins," sponsored by various wildlife conservation and ecology organizations. Saturday, June 12, 10 a.m. to 4 p.m., Wildlife Center, 13724 Sagewood Drive, Poway. Reservations required. Sunday, June 13, 10 a.m. to 4 p.m., Vista Women's Club, 1375 Oak Drive, Vista, unlimited attendance. 487-7604.

Dance

DANCE RECITAL sponsored by San Diego Parks and Recreation Department. Friday and Saturday, June 11-12, 7:30 p.m., Casa del Prado, Balboa Park. 236-6605.

THE DANCE PLAYERS, modern dance group performs serious and comic dances and theatre pieces in North County premiere performance. Friday, June 11, 7:30 p.m., Mount Carmel Center for the Performing Arts, 9550 Carmel Mountain Road, Poway. 748-4205.

ADVENTURES OF FELICIA FLEETFOOT, dance performance by Mary Lou Blankenbush. Sunday, June 13, 3 p.m., Tugboat Castle, 1940 Third Avenue. 232-3439.

Film

MONSTERS OF THE OCEAN DEEP, a film report exploring current views of researchers regarding so-called sea monsters. Saturday and Sunday, June 12-13, 1:30 and 3 p.m., Auditorium, San Diego Natural History Museum, Balboa Park. 232-3821, ext. 32.

DISCOVERING MUSIC OF JAPAN, demonstrates the playing of Japan's major instruments, the koto, shamisen and the shakuhachi, with an explanation of their current use. Sunday, June 13, 1, 2, and 3 p.m., Action Room, San Diego Museum of Man, Balboa Park. 239-2001.

Sports

MAJOR LEAGUE BASEBALL: San Diego Padres vs. New York. Thursday, June 10, 7 p.m., vs. Philadelphia, three-game series. Friday, June 11, 7 p.m., Saturday, June 12, 6 p.m., Sunday, June 13, 1 p.m. (doubleheader), vs. Montreal, three-game series. Monday, June 14, 7 p.m., Tuesday, June 15, 7 p.m., Wednesday, June 16, 1 p.m., San Diego Stadium. 263-4494.

WORLD TEAM TENNIS: San Diego Friars vs. Phoenix. Thursday, June 10, 7:30 p.m., vs. Cleveland, Saturday, June 12, 7:30 p.m., San Diego Sports Arena. 224-4176.

INTERNATIONAL WOMEN'S PRO SOFTBALL: San Diego Sandpiper vs. San Jose, Sunday, June 13, 1:30 p.m., Monday, June 14, 7 p.m. (both doubleheaders), SDSU Baseball Field. 283-2364.

SECOND ANNUAL GORDON JENNINGS MEMORIAL RACE, powerboat race for limited hydroplanes, outboard tunnel hulls and flatbottom racers, speeds up to 140 m.p.h., sponsored by Pacific Powerboat Club of San Diego. Sunday, June 13, 9 a.m. to 5 p.m., East Vacation Isle, Mission Bay Park. 753-5967.

FASHION VALLEY BOAT SHOW, Wednesday, June 16 through Sunday, June 20, Fashion Valley Shopping Center Mall. 297-3381.

GEORGE FORMAN VS. JOE FRAZIER BOXING MATCH, presented on closed circuit TV. Tuesday, June 15, 8 p.m., Golden Hall, Convention and Performing Arts Center, 202 C Street. 236-6510.



NAIVES AND VISIONARIES

Theatre

NATIONAL SHAKESPEARE FESTIVAL: "As You Like It," June 10, 13 and 15, 8:30 p.m., matinee Saturday, June 12, 2 p.m., "Othello," June 11, 12, 16, 8:30 p.m., matinee June 13, 2 p.m. Entertainment on the green one half hour before evening performance. Old Globe Theatre, Balboa Park. 239-2255.

YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING, a comedy by Robert Anderson, produced and directed by Bill Ratney. Friday and Saturday, June 11-12, 8 p.m., North County Community Theatre, 121 West Orange Ave., Vista. 726-9802.

LAST OF THE RED HOT LOVERS, the Neil Simon comedy, is performed Friday through Sunday, 8:30 p.m., through June 26, Coronado Playhouse, 1775 Strand Way, Coronado. 435-4856.

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ARMED AND DANGEROUS, Joseph Kesselring's murder comedy. Friday and Saturday, 8:30 a.m. through June 12, Actors' Quarter Theatre, 480 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. 295-6431.

Special Events

NATURAL HISTORY MUSEUM FIELD TRIPS, Cuyamaca Plant and Insect Field Study led by entomologist Dave Faulkner and museum naturalist Steve Hutchinson. Saturday, June 12, 232-8821. Rock the Ice led by curator of minerals Josephine Strapp. to visit in Baja California. Saturday and Sunday, June 12-13, 724-1274.

DEPUTY SHERIFF'S VARIETY SHOW, Friday, June 11, 8 p.m., San Diego Sports Arena. 461-9149.

BICENTENNIAL BASH, Grosvenor College's salute to the community with dancing to popular music of different years played by Dick Brian's 16-piece jazz band. Sunday, June 13, 2 p.m., Student Center, Grosvenor College. Free. 465-1700, ext. 321.

INTERNATIONAL FESTIVAL '76, community celebration including continuous entertainment, rides, games, ethnic foods, specialty booths and boutique. Saturday and Sunday, June 12 and 13, Cable and Saratoga Streets, Ocean Beach. 232-1758.

COMMUNITY CLEANUP sponsored by Mission Beach Town Council with assistance from City of San Diego will beautify northern and southern portions of Mission Beach on two consecutive Saturdays. June 12 and June 19, 8:30 a.m. Volunteers meet at Belmont Park. For more information call Mick Gammon. 236-6751.

GALLERY & ANNUAL SALE, items to be cleared from Gallery's collection include hand-blown glass, domestic and imported jewelry, decorative poufs, scoundings and hand-printed fabrics. Through June 12, International Center, Matthews Campus, UCSD. 452-3732.

"DO YOU REMEMBER?", a nostalgic look at household items of the past, from detachable collars to telephones to button books, including a replica of a turn-of-the-century kitchen with all the gadgets of the time. Tuesdays through Fridays and Sundays, through July 30, 1 p.m. to 4:30 p.m., Villa Montezuma, 1925 K Street. Free. 239-2211.

VICTORIAN FUN FAIR, includes music, food, melodrama, medicine shows, crafts and games. Saturdays and Sundays through June, 10 a.m. to 6 p.m., Stallion Oaks Ranch, Descanso 118 to Descanso off-ramp, on to Riverside Drive, then follow signs to Ranch. 444-0255.

SENIOR CITIZENS DISABLED ARTS & CRAFTS SHOW, sponsored by San Diego Park and Recreation Department. Saturday, June 12, 9 a.m. to 5 p.m., Conference Building, Balboa Park. 236-6685.

DEL MAR BICENTENNIAL TALENT SHOW, Friday, June 11, 8 p.m., June 12 and 13, 2 p.m., Stratford Studio Theatre, Del Mar Lane. For reservations call 755-1702.

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Galleries

POTTER'S CUILD SHOW, Saturday and Sunday, June 12-13, 10 a.m. to 4 p.m., Spanish Village Art Center, Balboa Park. 239-6007.

NAIVES AND VISIONARIES, photographs and artifacts of "grass roots" art work by nine untortured American artists using castoff materials in their assemblages, works include those of S.P. Dunsmuir, Herman Rusch, Tress "Granda" Frisby and Simon Rodia, creator of the Watts Tower. June 12 through July 25, La Jolla Museum of Contemporary Art. 454-0183.

DOCUMENTARY PHOTOGRAPHS AS A CULTURAL FORCE, demonstrated through the work of Dorothy Lange in a collection selected by Center for Photographic Arts from among 50,000 photographs and negatives from the permanent collection of the Oakland Museum. Through June 26, Art Gallery, Founders Hall, USD. 459-9301.

LEMINARY STUDENT EXHIBIT, selected paintings and drawings on Bicentennial theme by 52 area students. Through June 30, Galeata, Glendale Federal Savings and Loan, Pacific Beach. 291-3253.

ROMANTICIZED NUDES, paintings, drawings and lithographs by Alain Bonifant. Through June 27, Old Town Circle Gallery, 2501 San Diego Avenue. 296-2586.

GRAPHICS, PAINTINGS, INKELS AND WOOD SCULPTURE by Lauren McQuay, through June, Alhambra Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

EGYPTIAN TAPESTRIES, woven by the children of Kindas, also carved wood by Doug Ayers and by Joseph Morin, paintings by Miles Parker, glass and metal sculpture by Claire Elkentrich. Through August, Orr's Gallery, 2222 Fourth Avenue. 234-4765.

WATERCOLORS, figures and scenes by Joan Schomberg of La Jolla, through June, Knowles Art Center, 7420 Girard Avenue, La Jolla. 454-8515.

ANNUAL STUDENT EXHIBIT, all media show, through June 17, Booth Gallery, Palomar College, San Marcos. 744-1150, ext. 345.

"PORTAL IMAGERY," symbols of passage represented in prints and photos by Christine Wotruba. Through June 11, Art Department Galleries, SDSU.

WATERCOLORS by San Diego artist Mary Pray-Stanard, through June 20, The Art Gallery, 4859 Vista Road, Ocean Beach. 224-4955.

POINTILIST PAINTINGS with accompanying poems of San Diego artist Morgan J. and a plaster sculpture of How and Lamar of Ojai, through June 24, Tarbox Gallery, 1025 Prospect Street, La Jolla. 459-4442.

LESLIE J. JOHNSON COLLECTION, 75 works, mostly graphics, by Braque, Manet, Degas, Miro, Picasso, Benton, Di. Pollock, and others, through August, Fane Arts Gallery, Balboa Park. 232-7931.

OLD HOUSES in ink-and-watercolor and marine oils by Jo Barton. Through June 13, Cottage Gallery, 2523 San Diego Avenue. 606 Town.

"THE LOVE OF GOD WITHIN MAN," mixed media works by Lee Yomichi Cantrell, through June, Artists Cooperative Gallery, 3731 India Street, San Diego.

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ILLUSTRATOR'S SHOW, featuring work of Robert Watts, Bob Kenyon, Daniel Miskap, Philip Kirkland and others, through June 30, Vintage Art Rental Gallery, The Vineyard, Escondido.

SAN DIEGO PUBLIC LIBRARY EXHIBITS, New Island Gravestone Rubbings, 18th century tombstone art from the collection of Dr. David Louis, 18th century bookbinding watercolors by Joe Garcia, through June 30, San Diego Central Public Library, 8201 Friar, San Diego. 236-6800.

WILDLIFE ART EXHIBIT, painting 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, Peruvian-born graphic artist, through June 27, Art Institute Gallery, Balboa Park. 234-5946.

AMERICAN ART SINCE 1945, a collection of paintings by American artists from the permanent collection of New York's Museum of Modern Art, 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 Mesa College, through July 4, Fine Arts Gallery, Balboa Park. 232-7931.

PRINTMAKER RHODA SEVELY-STARK exhibits recent work, through June 30, Jenner Street Gallery, 8008 Jenner Street, La Jolla. 459-0811.

FROM MY WINDOW, acrylic paintings by Norma McGee, 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, Designbank Gallery, 1262 Kettner Boulevard, San Diego. 236-1916.

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

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

FIRST PHOTOGRAPHY AWARD 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, 4079 54th Street. 583-3300.

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neath the surface. "Yes, I would like to paint you!" he proclaimed. He wiped his meal's crumbs from his hands and led her to his "studio"—a tall, worn captain's chair beside an old wooden easel on the sidewalk's inner rim, between the flower shop and Prospect Street. "Do you have a couple of hours?" he asked, motioning her to the chair. She was surprised at herself, at how easily she yielded to this man. Perhaps she sensed a trace of the alchemist in him. She nodded her head to his question, feeling that, for him, she had all the time in the world.

He looked up and smiled at the sun, as if it were his work partner. He turned her chair toward the light and secured a blank canvas to the easel. He squeezed glistening streams of oils from cracking tubes onto his paint-thickened palette. He looked at her hands and decided, "You will hold flowers." He rushed into the shop and gathered a spray of red, yellow, and violet flowers, then darted back and pushed them into her hands. She felt their floating back in time, taking a place along the noble, straight-backed, silk-dressed ladies she had seen in museum portraits. She sat up straight in the chair. She arranged the flowers in her lap. He nodded his head in approval.

With his right hand he dabbed a long brush into a spot of paint and moved it in front of the canvas. Holding a fistful of brushes, he extended his left hand in mid-air before her, like a conductor raising his baton, demanding his orchestra's complete attention before the first crashing note. He stared steadily into her eyes, and she broke into a dancing smile in return. He began.

David Pallock's home is two tiny rooms in an old, quiet La Jolla hotel. From one of his two windows the ocean is barely visible between glassy high-rises. The rooms are filled with paintings, perched on top of a cabinet, hanging on the walls, or leaning against them on the floor. Some are framed, some have no frames, and some, removed from their land, are stretched across the walls simply, like pieces of fabric or old tapestries. All of them are the work of Pallock and his wife, Isabelle Meisels Pallock. They have painted together for 25 years, much of it during countless travels along the Atlantic coast, into central Mexico, and in Spain and Portugal.

Pointing to a closet, Pallock opened the door to reveal the floor and shelves stacked with more paintings. He rustled through them and pulled a few out for a quick view: a New England fishing town, an idyllic scene of century-old buildings in New Orleans, an eastern country lane with huge autumn trees arching over tiny white houses, a ruddy-complexioned little boy holding a toy boat, a bulbous-nosed, dusky clown in a crooked black derby, a Mexican street vendor, a black musician holding a guitar. As swiftly as he pulled the paintings out, he put them away. Shutting the closet door tightly, he moved with long strides to the edge of a worn kitchen chair, glancing around the room restlessly.

"What do you want to know about me?" he asked. He has won ten first prizes in painting competitions. He and his wife have a gallery in Gloucester, Massachusetts, where about 1500 paintings are now stored. He rummaged

through a crowded drawer looking for a newspaper clipping, a written description of himself. He was sure he had it somewhere, but he couldn't find it. He sat still, folding his hands in his lap. A long silence filled the dusty room. "I can't express myself," he apologized.

He seemed to be in a different world, and she was there with him. He worked in a fury, his arms waving in short, rapid strokes, his eyes flashing back and forth from her to his canvas. Occasionally, as if right was the only sense one could trust here, her eyes drifted to passively. She knew they were watching her as they stopped to compare his painting with her, measuring his artistry by their views of her own. In a gallery across the street a number of people stood like mannequins in the window, dressed in expensive clothing and flanked by ornately framed paintings, watching the painter at work from the back. But rather than feel self-conscious under their stares, she felt it was she who was watching them.

He didn't speak when she sensed his backwater return to him. She looked and found him calling her with his left hand and brush. Her lips twitched nervously as she tried to regain her smile. He captured their quiver.

Years pass, scenes change, but people remain the same: different, suffering the same shyness as an adult, painting street scenes from rooftops where no one could see him. A fateful day changed that. A friend brought him a woman who wanted her portrait painted on the street. He set up his easel on the sidewalk, "I was shaking all over," he recalled. In his discomfort his outline of the woman made her look 20 years older. She was enraged and called her husband to her defense. Pallock was sure the husband was going to hit him, but instead gave him two dollars and pulled his wife away. "I told myself, 'Never again, Pallock. It's back on the roof from now on.'"

When he returned to his room that night he found a large envelope in the mailbox, an announcement that he had won two first prizes in a painting competition. He couldn't believe it. He hadn't even entered the competition. He thought it was a joke. But it was real. The woman he had painted in New Mexico had entered his work in the contest. The very next day, spilling over with new confidence, he was again painting in the streets. He has been there ever since.

He took a short break after the first hour, tired, but apparently hesitant to stop. He talked with a passerby as if to relax. In a thick German accent, she inquired as to the price of his paintings. "Fifty dollars for this size," he answered, pointing to the half-finished canvas. "And this," lifting a small canvas from the sidewalk's edge, "is thirty-five. I was from Germany!" he asked. "Yes," she replied. "Have you been there?"

"I was there in the 1700s, while it was still nice," he explained, straight-faced. She smiled weakly and moved away. He seemed aware that he might have frightened her.

Pallock's painting style is impressionistic, based upon his initial image of a subject. His works are colorful, complex, and very natural. The faces in his portraits are recognizable but do not resemble the "reality" exposed in photographs. He believes that a painting must reveal the person beneath the physical appearance, that it must always tell the viewer something new each time it is seen.

Impressions are fleeting, and to capture them he paints very quickly. It is his "temperament" to do so. He paints three times a day, seven days a week. All of his life's interests are related to painting, and he is most happy when he is at work. He chastises himself for starting to paint late in life.

In recent months he has been drawing pastels of nurses. He has cancer, and must spend five days in a hospital every month for chemotherapy. He laughed when he described himself getting entangled in the long plastic tubes pouring plasma into his arms. Then, serious, he searched through his drawer and found a newspaper clipping. He read part of it aloud: "Two physicians at the hospital applied for a \$1 million grant to expand treatment of cancer patients. They were rejected. 'They will pay \$1 million to a girl to advertise lipstick . . . but they won't do this.'"

He is planning a show of his paintings for sometime in mid-June. He has decided to donate some of his earnings to cancer research. But equally important, he desires to find homes for his paintings, as if they were his offspring who will need parents when he dies.

The painting seemed to be nearing completion, but she wasn't sure. He paused, added a few strokes, then stepped back, put down his brush. "Are you finished?" asked the crowd that had gathered. "I think so," he replied. He stepped back as if to assure himself of it, and a short moment later began putting his things away. "It looks like her," the audience agreed. She stepped from the chair and looked. Yes, it did look like her, but in a way she looked more before seen herself. "It's beautiful," she heard him say. "Well," he responded humbly, "I was painting a beautiful person." She was sure that he said that to everyone he painted, and that he meant it sincerely each time.

He is never totally satisfied with his work. He compared himself to a dog chasing a hot dog dangling before him from a stick tied to its back. He feels like he is getting something, and then it moves beyond his reach. "It's frustrating," he sighed, leaning back into his chair, looking very tired. But in a fresh burst of energy he explained, "That dissatisfaction is what makes life interesting, challenging." He gazed across the room toward a painting of flowers done by a wife, resting his eyes on their soft forms. "If an artist is ever satisfied, he should give up."

Bargain Eater

Ten Downing Street boasts round tables surrounded by upholstered chairs, "buxom wenches," and a dim interior where it's perennially the 19th Century.

Eleanor Widmer

When I started writing this column almost two years ago I constantly went in search of the good \$3.50 dinner. At present, even the \$3.50 dinner (excluding beverage) grows nearer to extinction, unless you are willing to settle for pizza, fish and chips, or some tacco, which I find precious little in the \$3.95 or \$4.95 category.

Fish, which used to be one of the cheapest items on any menu, has escalated, even in the supermarkets, to astronomical heights. Anthony's still manages to produce an honest meal for under \$3.50, but the portions have grown smaller as the queues grow longer. Ocean Fresh, in La Jolla, expanded its facilities several months ago.

Their prices are reasonable, but the batter for the fish is tasteless and the fries are always limp. Fisherman's West, in Cardiff, has jumped its prices so high that it hardly pays to take the drive up there from San Diego.

Recently, I found two advertised specials. The first came in the mail, addressed to "Resident," and announced a \$4.75 special at the Bon Vivant, 1291 Prospect Street, La Jolla. There was a choice of two meals at that price, alone or lobster thermidor. I selected the lobster, my companion had the abalone.

The people at the Bon Vivant try very hard to produce the characteristics of a first-class restaurant. The service is excellent, the surroundings pleasant. Also, the cooking falls short of the mark. My lobster came with a good salad, doused heavily with dressing, and when I removed the lobster from the serving dish, a layer of too-yellow shortening covered the bottom like a slick cast off by an irresponsible tanker. At \$4.75, I did not complain, as the dish proved tasty, but I could not recommend this dinner at \$7.95. With wine and tip, this would normally come to well over \$10, and inflation or not, one should think twice about spending that kind of money for anything less than excellent.

The abalone, at \$4.75, was also reasonable, and if you receive one of these promotional ads in the future, you should take advantage of it. The night I dined at the Bon Vivant, several other people produced their ads and ate the special. No doubt the restaurant carries these loss leaders for the same reason that markets cut the price of Tide—in the hope that you will return for impulse buying.

The Royal Palms Inn, in Cardiff, had also advertised a "delicious night" special for \$3.95. We went Tuesday night for "the biggies," and I was the only one who ordered it. The special was not listed on the menu, just as the special was not listed at the Bon Vivant. You had to read about it in the paper. The menu for Tuesday was \$2.95 for a burger and soft drink.

banzo and kidney beans, a small steak, a half-breast of chicken, a baked potato. The food was not thrillingly prepared, but it could not be faulted for freshness or ampleness. My companion had the half-order of rib roast for \$4.50, one of the standards of Royal Palms. Again, you have to be militant about watching for these specials, and then be willing to drive to Cardiff to obtain it.

Two of the best bargains I have unearthed in recent weeks are lunches. Ten Downing Street, in the 600 block of Old Highway 101, Solana Beach, serves lunches of Herculean portions, until 2:30 p.m. If you arrive shortly before 2:00 and eat one of the lunches, you won't need more than a peach for dinner.

Ten Downing Street boasts round tables surrounded by upholstered chairs, "buxom wenches," and a dim interior where it's perennially the 19th Century. For less than \$3, you receive a salad large enough to constitute a full meal, an omelette filled with shrimp, a stuffed tomato, french fries, and hot rolls. Most people waste the fries, so if you don't wish to have them, mention this to the waitress. You should also caution her against too lavish servings of the salad dressing.

On one afternoon I had the omelette, and on another the Reuben sandwich, and Swiss cheese grilled on rye bread. I could not finish my string beans—just too much food. Ten Downing Street is also a pleasant luncheon place to take your auntie when she visits you this summer. It's neither pub nor tea room, but you can daily avoid several hours without being rushed. The food for lunch is presented in an appetizing way, with forked foods for the salad, pewter serving dishes, etc. Dinners here are another matter (to be discussed in a later review), but you won't be dissatisfied with the lunch.

A great bargain can also be found at The Four Seasons, the new Chinese restaurant at 6465 La Jolla Blvd., which serves only a limited Chinese menu until 3:00 p.m., and a most extensive one thereafter. For \$1.50, you can lunch on soup, egg foo yung, egg roll, and fried rice. I haven't eaten egg foo yung since my graduate school days in New York. It's a Chinese omelette, with bean sprouts and vegetables, topped with a sauce. Very healthy. Considering the overhead, the salary of waiters, etc., I don't see how The Four Seasons can make money on its \$1.50 lunch. For \$2.50 you may order moo goo yai pan (chicken and vegetables) plus egg roll and rice. I don't have the capacity I had in my school years, but hearty eaters who have the time should make note of these lunch specials. They are not only saving money and eating well, but also saving time.

The letter writer, riled by my string news, collation and review, said, "You're collating and reviewing my life, and you're not even a doctor." I replied, "I'm not a doctor, but I'm a writer."

Duncan Shepherd

"I'd like to see you hire a new film reviewer! I'm really sick of Shepherd! He is too down on everything!" (Betty Jo Burns)

"The doom and negativity of his reviews are depressing. C'mon Duncan, don't be such a grump." (Shannon Bailey)

"Duncan Shepherd sucks! Can't you get rid of him? I'm really sick of his boring negativism! I have a master's degree, and I've been a teacher, a P.R. person, and a management consultant. I've also travelled world-wide and I'm 34." (Anne Ames)

The recent swell of Letters to the Editor (printable and mostly, unprintable) on the subject of my sourness, or sore-headedness, or however it's diagnosed, has reached a point where it seems advisable for me to step forward and say something conciliatory before the grumblers out there band together and show up on the doorstep with battering rams and lynch rope. Now, I'm not in the habit of rationalizing my behavior, and I don't intend to cultivate the habit until I've taken care of a few others of higher priority (changing the oil in my car every 3000 miles, visiting the dentist twice yearly, and balancing the checkbook at the end of each month). But in order to attack some of the common attitudes that seem to block and snag the reader's understanding of a movie reviewer's job, I'm willing to do a little light gardening work, pruning, weeding, rooting up.

The popular theme in this season's batch of grievances is my alleged negativism. In a typical case, this accusation comes from someone who advocates love, fun, coolness, and peace, and who then demands my head on a platter. If I wrote about movies in the same terms these sunny positivists write about me, they would truly have something to squel about. Anyway, the charge of negativism draws from me an immediate I-doubt-it-very-much reaction. Which is another point for the prosecution, I suppose (there he goes again, nay-saying). On second thought, though, the charge is not one that I'm sure I want to worm out of.

Negativism in a movie reviewer is to a large extent a matter of proportion, and consequently a matter of circumstance. And a cold statistical calculation of negativity is really a dead end. A man may come up to me and deliver a deft soccer-style kick to the shins. "How do you like that?" he tests me. Not very much, I shrug. He drags his finger tip sharply into my solar plexus. "Take that!" I'd rather not, I decline. Offended, he spits in my face. "And that!" My face goes ashen. "What's the matter with you?" he cries, echoing the sentiment I hear approximately every week of my sorry existence. "Don't you like anything?" Put me on a strict diet, two weeks long, of D.W. Griffith films, for example, and I would be almost as cheerful as Helen Gruffy Brown, Joe Caragola, or Hubert Humphrey. But how much fulfillment can a movie reviewer expect to find in this narrow, restricted, and uncommercial movies which, with few exceptions, fill the theaters of San Diego?

The letter writer, riled by my string news, collation and review, said, "You're collating and reviewing my life, and you're not even a doctor." I replied, "I'm not a doctor, but I'm a writer."



Nay-Saying

Most people's idea of movie criticism these days is probably based on the blurbs they read in newspaper ads. Blurbs are not conducive to good reading habits, and they are not conducive to movie appreciation either.

of criticism is strung out, the more equivocal it is apt to become. At 100, at 1000, or at 5000 words, it is not easy to perpetuate the giddiness of a Rex Reed blurb. Unhappily, most people's idea of movie criticism these days is probably based on the blurbs they read in the newspaper ads. Blurbs are not conducive to good reading habits, and they are not conducive to movie appreciation either. But it is just that level of socko-wow-ho-ho that the average moviegoer probably hopes to experience when he purchases a movie ticket. He goes to a movie in order to like it. Which is plainly a different approach from the critic, who, from a professional standpoint, couldn't tell you whether he likes a movie or not. The paying customer, if Letters to the Editor are any standard to go by, is susceptible to interpreting a movie reviewer's comments as attempts to spoil the moviegoer's fun and ruin the entire evening. In reality, the reviewer is undoubtedly having innumerable difficulties getting his thoughts down on paper, possibly and not necessarily more remote from his mind than the intention of molding the reader's opinions. It is a common misconception that the reviewer harbors any thoughts of coercion. More often, it is the other way around. The disgruntled reader would like to bring the reviewer to heel (who in God's name does he think he is?).

Behind the complaints of my negativism is not, I think, a belief that I don't like enough movies. (There are almost always enough movies that I find interesting to keep moviegoers busy during the week if they are to follow my personal preferences. I see no reason why they should follow my preferences. I just don't want to hear that I don't like "anything" from anybody who didn't want to go to 12th Avenue at the Unicorn this last week.) Rather, what the complainer must mean is my general negativism is my specific negativism, and it is inevitable. Some critics address their negativity to the movies, and some to the audience. I address mine to the audience. I don't want to hear that I don't like "anything" from anybody who didn't want to go to 12th Avenue at the Unicorn this last week.) Rather, what the complainer must mean is my general negativism is my specific negativism, and it is inevitable. Some critics address their negativity to the movies, and some to the audience. I address mine to the audience. I don't want to hear that I don't like "anything" from anybody who didn't want to go to 12th Avenue at the Unicorn this last week.)



Drawing by Mimi Paul

PAINTER IN THE STREETS

Pallock never tires of painting people. But at one time in his life, he was afraid of them. He was always a bashful child, unable to speak with people. He suffered the same shyness as an adult, painting street scenes from rooftops where no one could see him.

Judith Lia

Passing through the crowds on the sidewalk, she felt a tinge of excitement, as if the day's beauty was a spirit that expanded to envelop each of its admirers. She watched with pleasure couples strolling into cafes for lunch, men sitting on park benches under leafy shadows cast by the trees along the street, mothers helping their children choose flowers from tall buckets of cool water in the outdoor shop where she found him. He was standing near the street,

nearly dangling over the curb, munching with hurried bites the last of his sandwich. He seemed so out of place here in La Jolla, a lean grey-haired figure dressed in a wrinkled white fisherman's cap, a well-worn shirt with sleeves rolled up to his bony elbows, baggy pants, old shoes, and the whole of him sploshed with dried paint. He gulped his last mouthful as she introduced herself.

"I am going to paint you," he said in a gravelly voice. He turned his attention upon her totally, examining her face with a concentration that seemed to search be-

Movies

Duncan Shepherd

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

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

Alce in Wonderland — An X-rated revision of the Lewis Carroll classic, with Kristine DeBell, directed by Bud Townsend, produced by Bill O'Ste.

All the President's Men — The movie version of the Carl Bernstein-Bob Woodward book betokens the promotion of mild-mannered Clark Kent to the hero's role, protector of Truth, Justice, and the American Way. This post-Watergate genre clings to plenty of starry-eyed ideas. (Gordon Willis is lighting, for instance, sets up an overstated 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. (A) In the Jimmy Breslin book on the subject, HOW THE GOOD GUYS FINALLY WON. The old news 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 an adaptation of book-into-movie, on which score it reveals the fine qualities of discretion, concision, economy, lucidity, Robert Redford, Dustin Hoffman, Jason Robards, directed by Alan Pakula. 1976.

*** (Grossmont, Campus Drive In)

Amarcord — Another in the Fellini line of autobiographical entertainments, episodic and variable from episode to episode, this one set in the hometown of his youth. In his choice of recollections, there is a stringent ban on the banal (it hardly seems possible that this wonderland is the same sort of town that Fellini fed in VITELLONI) and yet the grotesqueries are toned down mercifully, and the egotism hidden away in a closet. If something does

not appeal to Fellini's playfulness, it no longer appeals to him at all. There is an abundance of glibness and of flawless, limpid, contrived color images (once again, a salute to the wizardry Giuseppe Rotunno) and of the director's cultivated obsessions. What is lacking is any modulation or momentum from one scene to the next; each one builds to an abrupt fade-out that is like a wonderstruck gasp, or sigh, and



then the next one starts all over, building. *** (Fine Arts, 6/11 through 13)

The Bad News Bears — Bill (son of Burl) Lancaster's script takes an aloofly adult, isn't that cute view of a Little League pennant race. (And the use of Bill'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 botch completely. Laughs come readily in sports comedies because proper form and execution are so clearly defined, and deviations are so clearly undisputed. The busiest laughter-getter is a hot-headed, bigoted infielder, a little squirt who's not

him sprawling to the pitcher's mound. Walter Matthau, as a booby ex-minor leaguer who is paid under the table to coach a ragtag 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 the roadside vendor of Maps to the Stars' Homes; once she is recruited as the team's grease-ball pitcher, she finds little to do on this squad of unentirelly comical. 1976.

*** (Cinema 21)

Bite the Bullet — A grueling, week-long endurance horse race, for \$2000 booty, seems an unlikely situation for the expression of tender feelings toward animal life. To elicit these sympathies for the horses, the film-makers have them

tripped, force one to dive thirty feet into a lake, and rather their chests with rise sharing cream in order to show how hard they're working. It's easy to believe, though, that these, obviously, teach us almost nothing about what these races must have been like. Gene Hackman, James Coburn, Candice Bergen. (1976)



BITE THE BULLET — A safe choice for the first U.S.-S.R. co-production, the Maurice Maeterlinck play about two children's adventures in dreamland, pursuing the blood of happiness. George Cukor seems to have taken up the project in the spirit that prevailed during his salad days, four decades earlier, at MGM. He revives a faith in Family Classics (the story was done before as a Shirley Temple vehicle) and a faith in big-name stars (Elizabeth Taylor, Ava Gardner, Jane Fonda, Cicely Tyson). However, he demonstrates no special vision in this dull-eyed fantasy — underdirected, pictorially flat, rigid. George Cole and Cicely Tyson do amusing turns and Cole, respectively, and Fonda, as Night, alerts alertly, mounding ideas completely at odds with her real political persona. By all appearances, the most energetic work was done by the costume-set, makeup people, and their labors appear, Cukor probably passed a weary eye over the sumptuous preparations and nodded. "Okay, shoot it." 1976.

(Collect)

Brief Vacation — Vittorio De Sica's second-to-last movie, released posthumously. A working-class woman, tubercular, is packed off for a breather from family and

group of racers — young, old, female — and an assortment of rare hazards — grizzly bear, bandits, rattlesnake — which, obviously, teach us almost nothing about what these races must have been like. Gene Hackman, James Coburn, Candice Bergen. (1976)

The Blue Angel — Emil Jannings' puritanical professor interposes himself between his impressionable students and the decadent cabaret lure of Mariette Dietrich's Lola-Lola, but he succumbs himself to the spell of the femme fatale, and he sinks lower and lower, doming clown makeup, growing like a rooster, and peddling erotic postcards of his fickle lover. Josef von Sternberg's lugubrious ballad, which first brought Dietrich to the attention of American audiences, moves with the weight of inevitable doom. 1930.

*** (Kan, 6/15)

The Blue Bird — A safe choice for the first U.S.-S.R. co-production, the Maurice Maeterlinck play about two children's adventures in dreamland, pursuing the blood of happiness. George Cukor seems to have taken up the project in the spirit that prevailed during his salad days, four decades earlier, at MGM. He revives a faith in Family Classics (the story was done before as a Shirley Temple vehicle) and a faith in big-name stars (Elizabeth Taylor, Ava Gardner, Jane Fonda, Cicely Tyson). However, he demonstrates no special vision in this dull-eyed fantasy — underdirected, pictorially flat, rigid. George Cole and Cicely Tyson do amusing turns and Cole, respectively, and Fonda, as Night, alerts alertly, mounding ideas completely at odds with her real political persona. By all appearances, the most energetic work was done by the costume-set, makeup people, and their labors appear, Cukor probably passed a weary eye over the sumptuous preparations and nodded. "Okay, shoot it." 1976.

(Collect)

Brief Vacation — Vittorio De Sica's second-to-last movie, released posthumously. A working-class woman, tubercular, is packed off for a breather from family and

factory, to a breathtaking snowy mountain, sanatorium, and just when she embarks on a romance with a fellow patient, she is pronounced ill and sent back home. Out of this dreamy soap-opera material De Sica unearths some humanist observations that are as bright as any in his neo-realist past (on the way to her first doctor appointment, the woman stops off to purchase clean underwear), but not many of them. The social consciousness, such as it is, is largely face-saving, most of the opportunities in the movie are either missed or misplayed. For instance, the gray city scenes at the start are played primarily for their artfully muted, blue-eyed color, the casting of the short-term lover, a sensitive Montgomery Clift type with pale liquid eyes and a derisive smile, suggests that the heroine's real trouble is rooted not in her class but in her bad-luck, boorish husband, etc. Still, Florida Bonish does what she can to develop the character's sense of dislocation, by contrasting her usual fashion habits, stiffening her legs and pointing her feet like a penguin's. 1974.

*** (Kan, 6/11 and 12)

The Castaway Cowboy — An enterprising Texan cowboy is marooned in the Hawaiian islands, and making the most of his misfortune, he drills the chivalric, superstitious, happy-go-lucky natives, who rather play than work, into competing wranglers to round up the abundant wild cattle. A thoroughly big-headed and clear-conscience chauvinistic movie

from the Disney studio, James Garner, Vera Miles, Robert Culp, directed by Vincent McEvety. 1972.

• (Parkway 1, Alvarado Drive in)

Dirty Mary, Crazy Larry — The beginning-to-end car chase is elevated somewhat above the ordinary (stunts and sound effects) by the stylish, if overly souped-up direction of John Hough, and by the unsympathetic, unwholesome characterizations of Peter Fonda as a nervous, cackling, narcissistic speed maniac, and Susan George, the inevitable, as a pouty, dreamy, sullied piece of fruit. With Vic Morrow and Adam Roarke. 1974.

• (UA Cinema 1)

Dog Day Afternoon — Sidney Lumet's three-ring circus treatment of a bungled bank stick-up, Brooklyn, 1972, that turned into a hot summer day stand-off between the robbers and their hostages, inside the bank, and outside the N.Y.P.D. and F.B.I. An exemplary New York street movie, rich in

incident of the On-God-what-next variety. And an exemplary action movie. Al Pacino's and Charles Durning's across-the-street negotiations especially give the thing a sort of dog-fight snarl and yap. It is also an audience movie, though. And the decision to construct it as an Al Pacino vehicle, with the

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predicament seen entirely from his inside-the-vantage-point, allows the viewer to contemplate the principal robber more as a headache-causer than a headache-causer. Chris Garand, James Brondieck, John Cazale (1973).

*** (Rory Piaz)

...The Drowning Pool — Paul Newman returns after nine years to the role of Lew Harper, P.I., but not to the same tort. Southern California instead, he is let to New Orleans, where he, his costar Joanne Woodward, and director Stuart Rosenberg have visited once before with interesting results (WUSA), and where the multi-farious dialects affected by the actors drag his often-repeated name in several directions.

Hoppa. Han-h-h-pah. Hwapin. The National and murder plot in an early and unispiral Ross Macdonald novel, and rather than push the movie into the convoluted trails charted by Macdonald in later books, the novelists have elected to follow the trails within the ordinary expectations, aroused by the private eye genre. The nymph on the motel bed (I don't you think I'm sexy?), the hatching Southern belle ("Okay, grab the pants!"), the fly private detective who, for amusement, adopts poses as a pest exterminator, a black belt karate expert, a burglar, a dockie oil worker, and who enjoys a bit of wordplay with the Dixie diamonds ("I spotted your car..."). "You spotted my car? Well, I was off!" And Gordon Willis, the photographer, except for a few handsome postcard shots, keeps the proceedings in the conventional low-key by lighting the faces as if to illustrate all the phases of the moon. *** (Rory)

The Duchess and the DIRTWATER FOX — Veteran writer-director Melvin Frank delivers one scene that's on a par with the stuff he used to give Bob Hope and Danny Kaye. Two stagecoach passengers conversing in a sort of pigeon-pigeon so as not to be understood by a third party ("I'm schmokey"). But by then, you're in no mood to laugh. By then, Frank has amply demonstrated a sense of color and composition equal to a kindergarten finger-painter. George Segal has copied George Burns with his cypar, tongue, and marionette mouth. And Goldie Hawn has mimicked three dialects and sung one day three times ("You can touch my berries, but please don't touch my plums..."). Ultimately, by the time the voice of Bobby Vinton sings "Loislops, Lamons, Drops, and Rainbows" (to be repeated over the end credits), you're in no mood even to leer. 1976. (Claremont)

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 inane than in other story

Looney Tune chase movie, the non-stop anti-gravity action serves to distance the actual violence in the story. Griffith creates a volume Preston Sturges cast of characters, a Chinese attorney with a Southern

Embryo — Fred Korenkamp's sick key image is the one element in the proper key for this anachronistic sci-fi story about a humanitarian writing Griffith creates a volume Preston Sturges cast of characters, a Chinese attorney with a Southern

Emmanuel, the Jesus of a Woman — The erotic events in the EMMANUEL sequel obtain a sort of daily diary humdrumness — one day, a lesbian in the pleasure cruise's dormitory to a public bath; next, three sailors in the Jade Garden nightclub; and on, they are all photographed with a travesty's savoring of sights, geographical and anatomical. The best work is done by Silvia Kristers' harlequin. Directed by Francis Giacobetti. 1976. (Strand)

The Excerpt — Just because the film-makers do not trouble to work out one interesting development of character, situation, or metaphysics is no excuse for the viewer to sit back, dull. And it is to the film's credit that there are so many teasing possibilities to pursue privately in this horror story, at once lowbrow and pretentious, about a doubting priest-psychiatrist and a firm-of-faith, feeble-of-body medievalist who confront the demon that has entered the darling daughter of a Hollywood movie star. For a while, at first, the movie maintains the attractive mystery of our confusion about its jarring noises, everywhere maniacs, undefined characters, fragments of

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Hang 'Em High — Split-personality western divides its energies between raw brutality, pastoral intercessions, and philosophy on the nature of justice. The latter concern provides the most interest, as law-and-order in the Oklahoma territory merges indistinctly with bounty-hunting. Directed by Ted Post, with Clint Eastwood and Pat Hingle. 1967. (Cabrillo)

The Harder They Come — The first movie exported from Jamaica, an authentic curiosity among black movies. The story might be the invention of a wistful adolescent who can't and won't choose between two different Hollywood cliché dreams of glory. For a while it follows a struggling young-artist pattern in this case, a nee-de-inn reggae singer, Jimmy Cliff, repeating one or two infectious songs, seven or eight times; and then breaks sharply into a killer-on-the-lam route: Number One on the hit chart and Number One on the wanted list in one stroke. Whatever cultural crumbs may be culled from the backgrounds of Jamaican lowlife are strictly marginal in a movie that bears all the marks of catchpenny exploitation movie-making, in particular the tackiness. Directed by Perry Henzell. 1973. (Ken, 6/13 and 14)

Jackson County Jail — Action film with Yvette Mimieux and Tommy Lee Jones. (UA Cinema 2)

The Killer Elite — Sam Peckinpah, who knows considerable about real-life violence and is glad to share his findings, begins this movie with a good, instructive idea on the training effects of bullets, the weeks in hospital, the months in therapy. But he permits James Caan to make a near-complete recovery and to compensate for his slight handicap with an advanced degree in cane-lighting. After that, Peckinpah settles for gibberish — in the plotting (double- and triple-crosses in an assassination corporation under contract to the CIA), and in the casual philosophizing kicked around between professional gunmen ("There's not one power system that really cares about a civilian"), and in the characterizing of he-man manners

licated construction, but mostly Peckinpah's stylistic — slow-motion stunts, ping-pong


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The Music Scene is compiled every Sunday. Send information and photos to:
READER MUSIC SCENE
 P.O. Box 80803, San Diego, Ca. 92138, or call 235-6176 by Sunday.

SAN DIEGO CONCERTS

Jeff Beck with the Jan Hammer Group and Upp: Golden Hall, Sunday, June 13, Community Course. 236-6510.

Bicentennial Bash, a dance concert History of Jazz: Grossmont Student Center, Sunday, June 13, 2:00, Grossmont College. 465-1700.

Grace and Harlequin: progressive rock, SDSU Dramatic Arts Theatre, Friday, June 11, 8:30, 276-3507.

Kenny Burrell: Thursday through Sunday, June 10-13. **Super Sax:** Tuesday through Sunday, June 15-20, The Catamaran, 3999 Mission Blvd., Mission Beach. 488-1081.

Nils Lofgren and Stoneground: La Paloma Theatre, Friday, June 11, 8:00 and 11:00, Hwy 101, Encinitas. 753-4397.

Captain and Tennille: Civic Theatre, Thursday, June 17, 7:30, Community Course. 236-6510.

Harry Chasin: Civic Theatre, Friday, June 18, 8:00, Community Course. 236-6510.

Keith Jarrett: Civic Theatre, Wednesday, June 16, 8:00, Community Course. 236-6510.

Kool Jazz Festival: San Diego Stadium, Friday and Saturday, June 18 and 19, 7:30, (213) 670-1242.

Paul McCartney and Wings: San Diego Sports Arena, Wednesday, June 16, 8:00, Sports Arena Dr. 224-4176.

CLUBS

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

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

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

Another Bird: Glory, Tuesday through Saturday, 140 South Sierra, Solana Beach. 755-6733.

Anthony's Harborside: Rose and the Arrangements, Tuesday through Saturday, 1355 Harbor Dr. 232-6358.

Atlantis Restaurant: Debbie and Steven's Brothers, Tuesday through Saturday, Autobahn, Sunday and Monday, 2595 Ingraham, Pacific Beach. 224-2434.



THE CAPTAIN AND TENNILLE

Bachanal: Satisfaction, Thursday through Sunday, The Magic II, Monday and Tuesday, 2040 Harbor Island Dr. 291-8010.

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

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Bozford's Old Place: Rowanne Mark and Steve Sibley, contemporary, Wednesday through Sunday, Duty Litchford, Monday and Tuesday, 1206 Prospect Pl., La Jolla. 459-6262.

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

Bushwacker: Anything Goes, Tuesday through Saturday, 1299 Camino Del Rio South. 299-3544.

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

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

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

Conception Bay Fish Company: Rick Backus, country folk, Wednesday through Saturday, 2808 Shelter Island Dr. 224-3611.

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

Dirty Dan's: Waterfall, Monday through Saturday, 4000 Kearny Mesa Rd. 279-2230.

Elbow Room: Ron Tabor, Thursday through Saturday, 710 Garnet Ave., Pacific Beach. 488-9870.

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

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Music Scene

Fat Fingers: Kirk Bates and the Fat Fingers House Band, Tuesday through Saturday, 2200 Highland Ave., National City. 474-2201.

Fifth Amendment: Earl Herrick, Tuesday through Saturday, 3167 Fifth Ave. 299-3214.

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

Haleyen: Splash, Tuesday through Saturday, Fantasy, Sunday and Monday, 4268 W. Pt. Loma Blvd. 225-9559.

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

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

Hungry Hunter: Roy, Wednesday through Saturday, Pioneer Street and Fletcher Pkwy., El Cajon. 442-0517.

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

Iron Horse: Happy Feeling, Thursday through Saturday, Pegasus Express, Tuesday; Thunderbolt the Wondercolt, Wednesday and Thursday, 8238 Parkway Dr., La Mesa. 465-7663.

Iron Maiden: Art Hall, pianist, Tuesday through Friday; Ray Corne, guitarist, Saturday, Balboa and Genesee. 279-2033.

Island Hyatt House: Dave Compton, Tuesday through Saturday, 1441 Quivira Rd. 224-3541.

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

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

Jays Vegetarian Cafe: Thakara, sitar music, Friday; special guest, Saturday, 134 W. Douglas, El Cajon. 442-1331.

Joe's Fish Market: Rich Hunt, Monday through Saturday, in the lounge; Gary Williams Band, Wednesday through Saturday, E. Valley Pkwy., Escondido. 743-4441.

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

Joan's: Murphy's, Wednesday through Saturday; Fanny Nook and Craney, Monday and Tuesday, 4302 Mission Blvd., Mission Beach. 270-3220.

La Mesa: Bob Banks, Tuesday through Saturday, 1441 Highland Ave., National City. 474-2222.

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

Little Bavaria: Rosie and the Screams, Wednesday, Carmel Valley Rd., Del Mar. 755-1383 or 445-3332.

The Lost Knight: Stained Glass, country rock, Thursday through Saturday, 4873 N. Harbor Dr. 223-3632.

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

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

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

Mammoth West: Visions, Thursday through Saturday, 3595 Sports Arena Blvd. 225-1251.

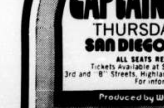
The Mississippi Room: Bob Hinkle, Tuesday through Saturday; Jamel, Sunday and Monday; Blitz Brothers, Tuesday through Thursday, 2201 El Cajon Blvd. 298-8686.

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

Neutral Grounds: Jumbalayah, Thursday through Saturday; Jamel, Sunday and Monday; Blitz Brothers, Tuesday through Thursday, 47th and University. 284-9871.

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

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Organ Power Pizza, Wayne Soppala, Thursday, Tommy Stark, Friday, Wayne Soppala and Cheryl Cress, Saturday, Jim Hansen, Sunday, Chris Gough, Tuesday, Tommy Stark, Wednesday, 1165, Garnet Ave., Pacific Beach, 272-7000.

Palms 500, Glory, Thursday through Saturday, Spice, Tuesday through Thursday, 500 Hotel Circle North, Mission Valley, 291-1131.

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

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

Public House: Roy Rain Band, Thursday through Monday, Grand Siam, Tuesday through Thursday, 916 Pearl St., La Jolla, 454-1101.

Quinn's: Nat. Brown, Wednesday through Saturday, Irish Sing along, Sunday, 5157 La Jolla Blvd., 489-0848.

Rain Tree: Lighter Than Air, Monday through Saturday, Prym, Sunday, 10450 Friars Rd., 283-1141.

Red Fox Steak House: Charlie Cannon and Carey Baker, 7 days a week, 2253 El Cajon Blvd., 297-1313.

Reuben's: Kenny Larson, guitar and piano, Wednesday through Sunday, Harbor Island, 291-5010.

Royal Palms: Fusion, 3003 Carlsbad Blvd., Carlsbad, 729-2339.

The Safety: Phair Seven, Thursday through Sunday, 6323 Imperial Ave., 263-4950.

Shelter Island Inn: Danny Salinas, Tuesday through Saturday, Chuck and Sot, Sunday and Monday, 2051 Shelter Island Dr., 222-0561.

The Shepherd: Jeff, Friday, Tom, guitar, Saturday, 1126 S. Hwy. 101, Encinitas, 753-0740.

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

Silver Sands: Ricky the Rebel and Sherry Lewis, Thursday through Saturday, Marg Novack, Sunday, 995 Palm Ave., Imperial Beach, 424-8414.

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

Spirit of 76: Amor Latino, Friday, All Day Music, Saturday and Sunday, 1130 Buenos Ave., 278-3993.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 690 North Second St., El Cajon, 440-9757.

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



NILS LOFGREN

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

Stardust Room: One Fine Morning, Tuesday through Sunday, 2089 Clairemont Dr., Clairemont, 276-2879.

Stingaree: Spanky and Our Gang, Thursday, Screams, Friday and Saturday, Talent Night, Sunday, Clay and Allene Baker and the Honky Tonk Band, Tuesday, Spanky and Our Gang, Wednesday and Thursday, 656 First Ave., Encinitas, 753-2578.

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

Ten Downing: Jan Tober and Ron Satterfield, Wednesday through Sunday, 315 S. Hwy 101, Solana Beach, 755-5161.

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

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

Valentines: Battle of the Bands, Storm vs. Silver Wolf, Friday and Saturday, Encinitas Blvd., Encinitas, 436-0707.

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Sunday	Talent Night
Tuesday	Clay and Allene Baker and the Honky Tonk Band
Wednesday and Thursday	Spanky and Our Gang

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Music Scene



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Guitar Summit No. 2: Laurindo Almeida, Barney Kessel and Herb Ellis (duo), and Sandy Bull: Royce Hall, Saturday, June 12, 8:30, UCLA, L.A. (213) 627-1248.

Grove Washington plus Weather Report: Starlight Amphitheatre, Saturday, June 19, 8:00.

CLUBS

Coconut Grove: Norman Connors, Friday: Ray Charles, Friday and Saturday, Ambassador Hotel, 3400 Wilshire Blvd. (213) 480-0085.

HALCYON
4268 West Point Loma Blvd.
225-9559

Sunday June 13 & Monday June 14

SLASH

Tuesday - Saturday

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Webbs: Copenhagen, boogie, rock and country, Friday and Saturday, 1921 Bacon St., Ocean Beach, 222-6872.

LOS ANGELES CONCERTS

Jeff Beck with the Jan Hammer Group plus Upp: Amphitheatre, Saturday, June 12, 8:00.

Keith Jarrett: Royce Hall, Friday, June 11, 8:30, UCLA, L.A. (213) 626-2953.

Doug Kershaw plus Marvel Fels and Sweethearts of the Rodeo: Hollywood Palladium, Wednesday, June 23, 8:00.

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Golden Bear: Taj Mahal, Thursday through Sunday, 306 Pacific Coast Highway, Huntington Beach, (714) 536-9600.

The Palomine: Barbara Mandrell, Friday: Fish Cadillac and the Continentals: Kids, Saturday: Ira Allen and Mission Mountain, Sunday: Josh Grades Show, Monday and Tuesday: Mel Tillis and the Statesiders, Thursday, 6907 Lankershim Blvd., N. Hollywood, (213) 785-9256.

Roxy Theatre: Larry Coryell accompanied by Steve Khan, Thursday: Firefall, Friday: Shawn Phillips, Saturday and Sunday, 9009 Sunset Blvd. (213) 878-2222.

Starwood: Atlanta Rhythm Section plus William Smith, Thursday through Sunday, Hollywood, (213) 656-2200.

Troubadour: Michael Urbaniak's Fusion featuring Ursula Outback, Thursday and Friday, Tim Weisberg, Saturday and Sunday, Superhost, Tuesday, Tom Waits, Wednesday and Thursday, 9081 Santa Monica Blvd. L.A. (213) 276-6168.

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RECORD REVIEW



Doldinger Jubilee '75, Klaus Doldinger, Atlantic.

Long ago one of the leading exponents of modern jazz in Europe, Klaus Doldinger recorded his latest album during a grand-scale tour, undertaken last Fall. In addition to Passport, with which Doldinger regularly performs, he is joined here by Americans Les McCann, Johnny Griffin, and Buddy Guy. British drummer Pat York and Belgian guitar virtuoso Philip Catherine complete the lineup. At a time when American fusion music is suffering from pointless concessions to rock, European jazz is flourishing. Make no mistake, there is a noticeable rock influence here. But Doldin-

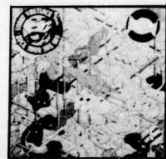


Jimmy Rabbitt and Renegade, Capitol Records.

Generally, one who is able to

transfer his persona to his performance will find success in the sheer stroke of his individuality. Former Los Angeles disc jockey Jimmy Rabbitt needs only to impart a small portion of his wit and presence to his music to fulfill the promise of his initial Capitol album. What Rabbitt gives us is pure emotion with a beat. His eclectic approach alternates between country and country-rock, including such classics as David Allan Coe's "Cocaine Carolina" and Carl Perkins' "Dixie Fried." Waylon Jennings' production emphasizes the silky depth of Rabbitt's bassy voice and an avalanche of up-tempo picking. Perhaps the most impressive element is the inclusion of two Rabbitt originals, "Half a Pair" and "I Wish I Had Me Someone to Miss," which come as close to mass appeal as anything on the album. Yet the comic cowboy personality emerges occasionally; witness the concluding line from "Ladies Love Outlaws": "Ladies touch babies like a banker touches gold/and outlaws touch ladies anywhere they want to."

-B.J.



Rock Your Sox Off, Bobby Whitlock, Capricorn.

From the ashes of Derek and the Dominos comes Bobby Whitlock. His second solo recording should find popularity not only with fans of the Southern-rock mode, but also with those who remember Whitlock's moving vocals on the Domino hit, "Layla." With accompaniment from members of the Allman Brothers, Wet Willie, and Grindler's Switch, *Rock Your Sox Off* is a polished set by one of the more prolific writers in rock. Whitlock is an infectious singer, equally adept with country ballads or vigorous rockers. And underpinning his vocals is some consistently excellent guitar work by Jimmy Nalls, whose fluid display on "Why Does Love Got To Be So Sad" is a highlight of the album.

-G.V.

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

SHEPHERD

(continued from page 9)

movie lover's complaint) I don't like them enough. What they want in a reviewer is someone to express their own views. The reviewer's responsibility is to write not as he sees the movie, but as the reader does, or will, or would have. If for any reason the reviewer is unable to carry out this solemn responsibility, he ought to be sacked forthwith.

Speaking for myself, which I usually do, I don't think anybody, even a movie reviewer, should lose his job for favoring the "wrong" movies. I have never tried to hide the fact that I have my own concerns in movies. I care about how shots look, and how they connect, and other such things, and I don't care very much what a movie is trying to say except insofar as it translates onto the screen. And I don't see why I should abandon the concerns that originally prompted me to write about movies in order to appease the readers who want a reviewer to reaffirm their point of view; that is, who prefer to be reassured they are perceptive and sensitive instead of having to prove it on their own. All of this prattling is not simply about my own misbegotten concerns. A couple of weeks ago in the *Village Voice*, Andrew Sarris, who has occupied those pages since 1959 and might anticipate a certain degree of understanding from his audience, chose to assail a program of experimental movies at the Museum of Modern Art and the field of experimental movies in general. This touched off an avalanche of letters, whose enraged authors chose to defend experimental movies in general by declaring Andrew Sarris to be irresponsible, incompetent, and mindless (all in all, a very careless use of language). The avant-gardists are entitled to their view, of course. But why should Andrew Sarris be expected to champion that view? And why, if he doesn't share that view, should he be required to stay about it? And why, if he expresses his own view, should the avant-gardists fume about it? The only important way in which a critic can be "wrong" is in the misstatement of his ideas. And every critic knows, better than anyone else, how often he is wrong. □

PAPERBOUND GOURMET

(continued from page 1)

"The hummus tahini appetizer was excellent and came with warm Lebanese bread. Our only complaint was that the green beans served with the entree were so obviously canned." Again, squeezing nearly 100 out-of-the-way restaurants into a 200-page book, half of which is devoted to drawings and maps, leaves the reader wanting to know more about each restaurant. But the book is not meant to be read as the last word on the restaurant; rather, it is a reminder to the weekend traveler that there are alternatives to Denny's and Sambo's.

Guide to the Restaurants of Southern California, by Paul Wallach, B.V. Books, \$6.95.

Paul Wallach, reigning gourmet for *Westways Magazine*, is in a class by himself when it comes to restaurant guides. His gastronomic opus is thicker (500 pages), more comprehensive (800 restaurants), more expensive (seven bucks) than those of his competitors. Wallach's guide is indexed with such categories as "Dining Out-Doors," "Special Values," "Inexpensive Dining," and "Ethnic Food," so that the reader can quickly flip through the hundreds of offerings and find just the restaurant he wants. Wallach also has his own rating system, ranging from a blank space (the place is a bomb), to a D.P. (dining adventure). Several years ago Wallach

lashed out in an article at the critic-as-whore syndrome, castigating food reviewers who write glowing reviews in return for special favors. Wallach is fair in his own reviewing, which is not to say he's impartial. He has favorites and lets the reader know which ones they are.

Oddly enough, *Guide to the Restaurants of Southern California* nearly ignores San Diego's eating establishments. Wallach lists only 23 entries for America's Finest. He devotes most of the space to the Los Angeles area, which is to be expected; but for an author who claims to cover all of Southern California, Wallach is either joy-riding when it comes to our town or he is simply not doing his homework. A great book if you live in or around L.A. Otherwise, a restaurant enthusiast would do better to buy *San Diego Restaurant Menus* or *The Little Restaurants of San Diego*.

San Diego Guide, by Barry Bernides, San Diego Guide, \$1.50.

On the front cover of *San Diego Guide* is the smiling author, dressed in white tuxedo, with a raised wine glass in his hand. He sits in one of those overblown rattan chairs, a table full of food before him, while behind him stretches a scenic view of Shelter Island bay and the downtown high-rises. Another restaurant guide? Yes and

no. As the name implies, *San Diego Guide* is a potpourri of information on things to do and see in our city. Aimed primarily at the tourists who flock to San Diego, the guidebook includes enough information, ranging from antique store locations to bicycle paths, to appeal to natives as well.

Bernides reviews 75 restaurants, covering a variety of ethnic foods in different city locations. The places range from the inexpensive to the very ritzy. Unlike the other guides, Bernides openly solicits ads for his book, including restaurant ads. Does this smack of Paul Wallach's critic-as-whore syndrome? Not at all, says Bernides, as he tackles this thorny question in the lead-in paragraph to the restaurant section: "To lend authenticity to these restaurant reviews, we went unannounced, paid for our own meals, and we inspected kitchens. . . . These endorsements are our own and not those of an advertiser. We simply tell the advertiser that he can say anything he wants in his advertisement. . . . But *San Diego Guide* reserves the right to say anything it wants to." All that aside, there isn't one bad notice on any restaurant. This is on purpose, according to the author, who has included only restaurants that serve consistently good food.

San Diego Guide has devoted only 34 pages to restaurants, but Bernides has made the most of those pages. He reviews primarily the better-known restaurants, though there are some out-of-the-way places, too. There is also a section on Tijuana restaurants, and the author is eager to point out some house specialties for the restaurant goer south of the border. Again, this restaurant guide is limited by space, but is still useful for discovering new places to eat in and around San Diego. □

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Senate is recruiting. Free, no corporate
profits, 295-1916.

INTERNATIONAL FESTIVAL, 76
Corner Cable and Saratoga, Ocean Beach.
Saturday and Sunday, June 12 and 13.
Continental entertainment, fun, games.

SAN DIEGO Community Church (lib-
eral) teaches acceptance of conservative
theology. Hydration denotes
irreversible, inseparable sinners. Lec-
tures available, 1450 Swift Avenue,
San Diego, 92104.

NON-SMOKERS and smokers interested
in quitting and preserving your health and
that of your friends. Join the drive to
make smoking in indoor public places a
violation of the State's Health and Safety
Code and punishable by a fine of imprisonment
or both. Call for an initiative petition
now. Twelve signatures is all we ask of
anyone tired of returning from restaurants,
the office, etc., smelling of smoke. Call
270-9802 now.

MENSA qualifying exam in San
Francisco, Thursday evening, June 24, 7:45
1927, evening, or 550-7486, anytime, for
details.

OCEAN BEACH Community Services has
experienced counselors to listen to your
needs. We're open weekdays afternoons
until 9 p.m. For immediate counseling or
referrals, call 225-1243.

WOMANPOWER is too good to waste.
Join the National Organization for Women.
Call 296-5659 for contemporary news-
letter and membership details.

NEED SOMEONE to talk to? Call the
Help Center, 5069 College Avenue, 582
HELP, 7-10 a.m. Monday through Friday,
Peace.

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I AM INTERESTED in trading my
craft goods for a car, apartment and/or
vacation. Please, 488-5490.

PAUL MCCARTNEY TICKETS, pay
best offer. Rick 270-3971.

MCCARTNEY TICKETS, two available.
Rick 270-3971.

FOUR MCCARTNEY tickets: June 16
Sports Arena show, 755-3633.

Wanted
SHORT TOP for 1963 International
Scout. Will buy or trade for long top.
Farrow, 236-3327.

"All the President's Men" in 100 minutes

That is almost 1500 words/minute.

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WANT TO BUY and read these books:
"The Convent," by Teresa Torres, and
"The Rabbi," by Noah Gordon. Please
look through your old books to see if
you have these favorites of mine. Will
pay, Mary, 555-8127, leave name and
phone number.

PROFESSIONAL MASSEUSE looking for
a woman to do sewing and mending. Re-
charge for massage. Lynda, 488-0682,
0197, 753-9318.

WILLING TO exchange top brand name
beer for soda. Call Sam, Charlotte, 488-
5614.

NEW AND OLD comics. Golden State
comic, 283-3668, or walk into our shop at
4858 30th Street, Greps.

1972 TOYOTA Celica ST, four-speed,
yellow, radials, locks and runs perfectly.
\$2798. 488-8078, 488-4183.

CAMPER for small truck, 1972 Six Pac
cabover, stove, ice box, sink, Stepsh. Four
beds, 1000-type jacks, \$600, 279-
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1969 OLDS Toronado. Excellent condi-
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interior. Needs a good home. \$4100.
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1972 DATSUN 240Z. Excellent con-
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MOVING, 1986 Dodge half-ton pickup.
also, Buick, Oldsmobile, and more. Expe-
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Terry, 202-8108.

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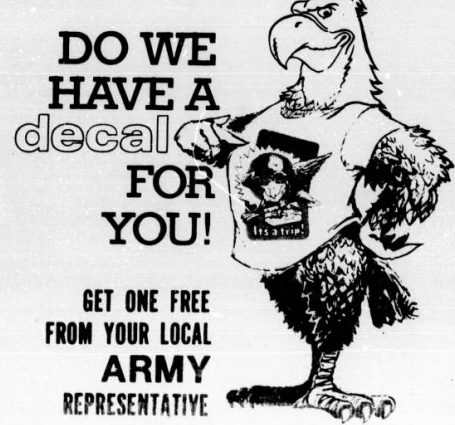
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SEWING MACHINE, portable or compact
model, any reputable condition, \$92
4196.

WANT SUBJECTS for phonetics ex-
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others also needed. Call or come by the
UCSD Phonetics Lab, 452-2537. Room
3126, 7-5 L Building.

WANT ANYTHING? Let's trade skills. I
teach singing, guitar, and piano. You
teach acting. Can always use food, furniture,
etc. 753-8109.

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knows where I can find, buy or borrow
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WANT TO BUY good, used Kirby vacuum
cleaner, several large mirrors, and up to
100 yards of blue she carpet. 488-2782.

ARTIST NEEDS space to rent for work-
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amp fuse. Will pay all electricity used 270-
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TRADE WEBER tape recorder for
three-speed bicycle. 483-3053.

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50 amp fuse. Will pay all electricity used
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WANT TO BUY four or more white
kitchen, table chairs, several white
tables, and several white lamps.
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1965 CHEVROLET school bus, 35 feet, black, engine, \$500. Will consider all offers. Max. 444-5751.

UNIQUE CAR for sale. 1967 International Scout, mail truck, right hand drive, \$600. Moving. 223-1542.

1967 PLYMOUTH Fury III, Dynamite condition. Very clean. Rebuilt engine and transmission. New brake shoes. Must see to appreciate. Asking \$795 or offer. 287-1780.

1975 VW Rabbit, AM/FM radio, complete and regular servicing, gets super gas mileage only 17.000 miles. Four-door, bright yellow, asking \$3400. 283-9889.

1951 GT 6 Triumph sports car. Very nice, economical. \$1075. 460-3139.

1969 PLYMOUTH, 36,000 miles. Leaving country. \$600. flow blue book value. \$350. 272-9683.

1967 CADILLAC Sedan De Ville, 67,000 miles, runs great. Fully equipped. \$750 or offer. 263-6238.

DATSUN 1600 roadster. 1966. Runs well. Best offer. Bill. 755-5861 after 3.

1972 FORD Pinto Runabout, automatic new tires, good mileage. \$1950. High. 755-5825, nights. 453-1100. Four-door, 301, 141.

WANT TO buy vehicle at exceptional bargain price. Prefer van. Richard. 755-1637.

1971 PORSCHE 911-T, given lots of tender loving care. Air conditioning, engine cover, gas tank, battery box, spare tire, top 14" rims, wiper motor, grilles. 755-1637.

TRADE MY 1969 Toyota with rebuilt engine for four-wheel drive vehicle and cash. 448-4460.

AUTOMOBILE INSURANCE—at the lowest rates in town. Check the others first, then call or stop by. CDS at 5187 College Avenue. 583-9393.

1964 VW Sundial camper with tent, 1600 engine, rebuilt transmission, new parts. Runs excellent. \$1200. 454-1266.

WANT ONE belt crank clutch linkage for 1964 Falcon 289. 582-6935, keep trying.

1968 TOYOTA Corona. Needs some engine work. Good tires and body. \$800. 445-0550, after 6 p.m.

TRAVEL TRAILER. 1969 Kit Sportsman, 16' self-contained, very clean. E-Z lift hitch, \$1700. 447-8985, evenings and weekends.

1972 Ford Gran Torino, vinyl top, power steering and brakes, four-speed Mustang transmission. \$1700. Owner transferred to Hawaii. 453-3258.

1965 BUICK Wildcat, luxury model, new brakes and tires. 2000 work. \$300. 560-9310.

1970 Ford Econoline 2000 van. Big bed, carpet, painting, extra work done. \$2000. 453-3629.

1960 VW Westphalia camper with tent. New canvas engine, 4000, safety windows, extra parts. \$550. Write Route 1, Box 708, Del Mar, California 92014.

1971 DODGE van, one ton, many extra (painting and insulation, trailer hitch, heavy duty throughout). Camp or utility. \$7500. 224-6157, 222-1869.

1973 VW Super Beetle, new tires, AM/FM, 30,000 miles, clean. \$2200. 224-6931, 297-5206.

1966 VOLKSWAGEN bug. \$800. 750-8259.



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1960 FORD 1/2-ton pickup, custom-built camper, Big cabover, oven/heater, water, storage, beautiful painting. 436-0736.

PORSCHE 1600S case, have all other engine parts machined and bearings. Also, running 40 horsepower VW engine. \$150. Day. 262-5124.

1971 VW Super Beetle, new tires, AM/FM, 30,000 miles, clean. \$2200. 224-6931, 297-5206.

1966 VOLKSWAGEN bug. \$800. 750-8259.

TWO 1966 Porches, 912, five-speed, rebuilt engine, excellent mechanical condition, bodies straight. Best offer. 436-0736.

PORSCHE 1600S case, have all other engine parts machined and bearings. Also, running 40 horsepower VW engine. \$150. Day. 262-5124.

1971 VW Super Beetle, new tires, AM/FM, 30,000 miles, clean. \$2200. 224-6931, 297-5206.

1966 VOLKSWAGEN bug. \$800. 750-8259.

1970 DATSUN 510 wagon. Many new parts, good tires, excellent interior, new 1600 or best offer. 224-6256.

1971 CHEVY Camaro, excellent condition, automatic, new tires, \$2100. Brandon. 222-7879.

BAJA Bug, new wheels and tires and rebuilt parts. \$800. 461-8629.

1972 CHEVY Super Stock 350 4x4, many extras. Excellent. Will go anywhere. \$4800. Sheila. 468-7570.

1965 VALIANT. Needs engine rebuild. Good tires and parts. Best offer. Must sell. 460-7693.

1964 MG4. Quater running, top notch performance, good top, tonneau, call for rebuild details. Original interior in dyne shape. \$100 firm, will consider trade. 454-0576.

TYPE 3 VW engine (only). Complete rebuild for 1963-66 squareback, fastback or dunebuggy. Asking \$225 and exchange engine or \$2300 outright. Dave. 283-8819.

AUXILIARY GASOLINE heater for six-wort VW bus. Used very little. \$40. Thom. 488-0300.

1968 FORD Country sedan, V-8. Needs auto-transmission work. Otherwise good engine, brakes, tires. Will service. \$550. 462-0889. 462-1134.

1968 VW BUG. Running okay now, but will probably need rebuilding fairly soon. 300cc. Cleanair. \$350 firm. 295-6206, keep trying.

1964 PEUGEOT, white 404 sedan, four-speed, sun roof, 27 miles per gallon. \$850. Also, 1974 blue Pinto, 40,000 miles. \$2100. Both in excellent condition. 755-2333, evenings.

1963 VALIANT, four-door station wagon, 6-cylinder, air, good appearance and mechanical condition. \$750. 268-1134.

1972 MAZDA RX-2, rotary engine. Roomy small car, air conditioning, good tires. Runs great. \$1250. Gary. 223-1395.

1971 DATSUN 510 four-speed, low miles. Great 510. \$1700. Best offer. 583-6902, days. 462-9808, nights.

1968 VW, automatic stick shift, new tires. 75,500 miles. \$850 or best offer. Mike. 454-9210, 452-2572.

AM/FM pushbutton radio for VW auto-radio or fastback. Original equipment, distant local switch. Remarkably fade-free, highly selective reception. \$35. Jim. 750-8151.

1968 VW BUG, rebuilt engine, many new parts. Day. but run good. \$450. Write Route 1, Box 708, Del Mar, California 92014.

1968 DODGE van, 1974 engine, mag wheels, headers, V-8 stick, electronic ignition system, bed for camping, sun roof, carpeted, paneled. \$995. 222-4531.

1964 CHEVROLET, 48-passenger bus, excellent mechanically, good mobile home, partially converted. Need parts. Must sell. \$1150 or best offer. 282-7751, after 5:30 p.m. or 462-0532.

TOYOTA LAND Cruiser, 1973, four-wheel drive. Excellent condition, low mileage. Properly kept car in town! \$4000. 469-4042, 286-6666.

CAMPER SHELL, home-made, for 6' bed pickup, only \$25. Worth that much as firewood. 565-5139.

PRIVATE PARTY will pay cash for Porsche parts and older cars. Any condition. Leave message. 286-3586.

1974 DODGE half-ton Studebaker pickup, 318 V-8, REX good condition. Must sell. \$205. 565-5135.

1972 CHEVY van, standard six-cylinder, and only 42,000 miles. Mag. carpeting, paneled and tape deck. Excellent condition. \$45-3800. Firm offer over \$3250 accepted.

WANT FRONT seats for VW bug, good condition. Shop. Mike. 231-0271.

1970 LOTUS Europa S2, red with black interior, must sell soon. \$3600 or make offer. Will consider partial trade. 488-3353, keep trying.

1971 VEGA Hatchback, needs work, must sell. \$800. 222-9671.

1967 PLYMOUTH Fury III, \$700. 1967 Plymouth Fury wagon, \$475. 1966 Chevrolet Super Sport, \$575. 1969 Ford Galaxie 500, \$800. 267-6286, call now.

1974 AMC Hornet Hatchback, six-cylinder, automatic transmission, power steering and brakes, excellent condition. \$2850. 272-7008, evenings and weekends.

SUNBEAM Alpine four-cylinder, 1963, in good condition. \$700. One, sprit roadster. Belonged to a housewife. Now it's being to you. 475-7229.

FOUR MAG wheels and tires for Dodge van G-70-15. 463-3083.

1971 MAZDA RX-2, four-door rotary, new radials, AM/FM, mag wheels, no dents. Cassette tape deck, runs excellent. Only \$695. 488-0308.

1968 BMW 2002, rebuilt engine, mag. wheels, new brakes, very good to ride. Tires, complete service record. Many extras. Best offer over \$2100. 753-7897, 222-5541.

Bikes

1974 HONDA MT 250. Excellent condition. 272-3430.

HONDA CL 125. 1969. \$350. Excellent condition. 222-0256.

FARRARI SUN TOUR men's tempo bike, in excellent condition, \$80 or best offer. 267-0714.

1968 KAWASAKI C-2TR, 120cc, street/road, needs fourth gear and rear hub. Comes with helmet, two extra tires, plastic fender, fork brace, some special tools. \$60. Thom. 468-0462.

TEN-SPEED bike, must sell. \$45. 562-0639, after 6 p.m.

TEN-SPEED bicycle, excellent running condition, boy's 28". \$48. 463-9427.

SUZUKI 250 dirt bike with Luller and equipment. Runs good. \$300. 420-8257, after 6.

BMW R100, 1971, fairing, great motor, must sell, leaving this continent. 6860 La Jolla Boulevard. 458-6377.

HUSQVARNA ENDURO (street legal) 250cc, eight-speed Mikuni carburetor, laid-down Stig-Multi-stance, many extras and new parts. \$450. 267-6606.

1975 TS-400 SUZUKI. For off-road and on the enjoyment. Excellent condition only 2360 miles. First offer over \$525. 445-3660.

BICYCLE CARRIER for all makes of cars. Motor Midget carrier. Contact, try to install. New. \$15. Rob. 461-8170.

1973 HONDA 450 twin. New clutch and battery, pull brake, custom seat, good condition. \$500. 565-6127.

SCHWINN VARSITY ten-speed bike with lock and light. \$200. Mark. 444-5757.

COLIN Cane track frame, 60cm, chrome with Campy headset. A rare find for \$100. 284-6097, evenings.

1971 NORTON 750 Commando, \$500. 468-6623.

MEN'S CENTURION ten-speed, 26" frame, excellent running condition, \$50. 452-9815.

1974 HODAKA, street or trail. Very low mileage. I work and go to school nights. Have a top-up kit available. Can finance. 273-2222.

BICYCLE, BASIC one-speed, light, luggage rack, man's. \$15. 297-7667.

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BICYCLE, BASIC one-speed, light, luggage rack, man's. \$15. 297-7667.

1973 YAMAHA RD-250, street, perfect condition, just tuned, new tires, two helmets ideal for urban commuting. \$450. 224-6437, evenings.

SUZUKI 90cc, street/trail motorcycle. \$150. Lx. 458-0246.

MOTORCYCLE TRAILER. One rail. Custom built for small car to tow big bike. Needs some work. Make an offer. 468-5525.

1973 CA-175, street, good condition, low miles, great gas mileage. Freeway, legal. \$228. Mike. 562-9523.

1971 KAWASAKI 175. Good condition. Steve. 468-9792.

DON'T WASTE money. Call or come in today for our low-price prices. Equip. for sale, swimming, passport photos, 454-0117. Where (lower) Girard meets Coast. La Jolla Camera.

YOUR PET'S PORTRAIT - A professional color portrait of your pet, taken in our private studio, only \$9.95. Great gift idea, gift certificate available. A portrait lasts forever. Portrait World. 270-5211. Save ad-10% discount.

WINDSOR PRO frame, 63cm, with Campy, headset and bottom bracket. \$100. 258-6087, evenings.

1973 HONDA 450. Dual overhead cam. Excellent running condition, with many extras. Must see to appreciate. \$800. 222-3159. 4976. Lounsbury, Clairemont 1, Ocean Beach.

YAMAHA 100cc, plus helmet and manual. Needs tune up (pugs, cables). 1973 Honda 100cc. 258-6087, evenings.

YAMAHA MINI-ENDORO, needs some repair. \$200. Yamaha. \$150. Needs some repair. 488-4255.

1972 KAWASAKI 750, \$750. Good condition. 1973 Maico 250, excellent condition. \$350. Paul. 224-6492.

1974 HONDA CB-360, excellent condition, 7,700 miles, pump shoe manual, extras. \$670. 436-1435.

1971 SUZUKI 350. Runs fine. Best offer over \$250. Ten-speed American Eagle. 23" frame. 27" wheels. Good condition. \$100. 263-8149. 298-3056.

1974 HONDA XL-350, excellent condition, never used off the road. Mike. 296-2870.

1973 KAWASAKI 250cc, in excellent condition. Mileage. 6,500. Serviced approximately every 1,500 miles. Well kept. 288-0987, morning or after 8:30 p.m.

PEUGEOT EIGHT-SPEED touring bike. \$35. 462-0147.

BICYCLE PARTS wanted. 180mm cranks, swing bars 141/2" or less wide. \$42.1376.

ALAN ALUMINUM frame, 56cm, 5260 or complete bike. \$450. 22 pound. Fails bike. \$300. Ten-speed. \$80. Jay. 471-7943.

BICYCLE FRAME wanted. 23" approximately. Reynolds 531 or Columbus tubing. For short touring trips. 562-0457.

MOTORCYCLE PARTS: 21" knobby tires, rim and spokes, \$25. \$2-top rear sprocket, \$8. Expansion chamber. 250cc 211-style. \$15. 436-1435.

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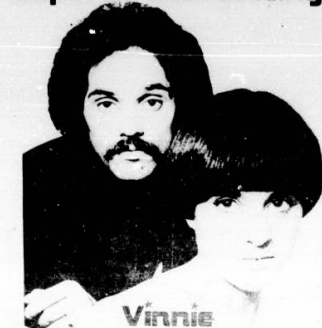
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MEN'S LEISURE SUITS \$31.95 regularly \$47

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2 PAIR OF PANTS \$7 SPECIAL TABLE

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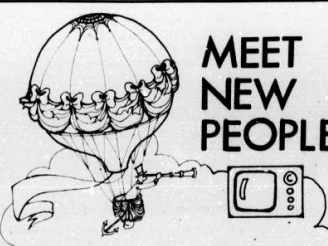
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Twin sized bed, desk space for book storage, chest of drawers and wardrobe.

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VOCALIST wanted into and familiar with ELI. Vocalist must be definite, with a doubt, be capable of any style. Lake singing, all right, low, Rich, 465-1359.

HARMON KARDON 330-8 receiver. 18 watts rms per channel. Consumer Report's best buy. 4000 watts output, perfect condition, guarantees good for 16 months. \$128. 453-6286.

LEAD VOCALIST sought with instrumental knowledge optional, but preferred. Vocalist must be definite, with a doubt, be capable of any style. Lake singing, all right, low, Rich, 465-1359.

NOT REALLY into smoke bombs and tight pants or sideburns. Average white male, expressive. Gibson bass guitarist with tools and transportation. Please reply immediately. Dan, 466-1638.

BASSIST and female vocalist available to working group. From south side of Chicago. Into funk, commercial. Professionals only. 270-3145.

STANTON 681-EE Calibration standard magnetic cartridge excellent condition, \$225.00 best offer. Rich, 296-3312 or 286-9780, after 5 p.m.

SONY 250 re-tooled tape deck, needs approximately \$30 worth of repair. Sell for \$40. Jim, 755-6151.

KNIGHT KG-250 stereo amplifier, good condition. Electro voice model 718 ceramic microphone with PTT. \$25 each or best offer. Rich, 296-3312, 286-9780, after 5 p.m.

ADC XLM II stereo cartridge. Like new! \$30. 665-6988.

CITATION 12 power amp. Mint condition. \$150.00. Best offer. 466-1638.

GARY MUSIC COMPANY. West used guitars, any condition. 4425 Casa. 274-2021.

GUITAR AMPLIFIER. 200 watts, with two 15" heavy-duty bass. With speakers with treble booster and possibly reverb. Tremolo and echo unit. Asking \$300. 423-8995.

DRUMMER, INTO funk and jazz. I'd like to get with a solid commercial club or rock group. I've got the experience to count in and learn it fast. Harvey, 429-9889.

MCCARTNEY and Wings tickets for San Diego Sports Arena, June 18. \$15 good, \$25 better. \$35 hot. 488-7418.

STEREO RECORD player, Kenwood PC-350 turntable. Line weight balances, must sell. \$80. Dan, 280-3886.

PROFESSIONAL AMPEX eight-track and four-track studio recorder. From \$15 per hour. Remaining and overhauling eight-track and four-track. 442-7180. Danny Antell Productions, 442-7180.

ACUSTIC 140 bass amp. 125 watts rms. 15 speakers, excellent condition. \$150.00. Best offer. \$120.00. Must sell. 466-1638.

QUAD OR stereo car stereo. Shabado Audio Technica AT-17. \$75 new. Still in box, sell for \$25. Delco car stereo. \$125.00. 273-0886, after 5 p.m.

ALTEC LANSING Valencia speakers. Their highly efficient, must definitely, without a doubt, be capable of any style. Lake singing, all right, low, Rich, 465-1359.

RECORDING MIXER, 18 in. 2 out, with stereo reverb. \$300. 447-7180.

BASE TEST. Amazing scientific. Accurate 100 lbs. amp. was \$800 new. Selling for \$375. Fred, 755-6151.

TURNTABLE. Garrard direct drive, manual or automatic. Rock, low tone and rumble. Shure hi-track cartridge, micro balance arm. \$140. Dave, 272-9932, evenings.

STUDENT GUITAR, excellent condition. \$35. 465-9120.

ECHOFLUX MAESTRO for \$200 or trade. Aisle-to-aisle. Stereo, stereo strings and hard shell case. \$150. Sells 2000 amp with reverb and separate cabinet with 6" 10" speakers. Jensen's Dave, 460-4512, after 6 p.m.

PIANOS, Gibson Martin Brand, brilliant tone and fine action. \$1975. 1970. Rich and Son rare tweeded for rock and horseshoe. \$1800. 680. (213) 876-6800.

PIANO. BEAUTIFUL. Kimball upright, excellent condition and superb tone. \$1800. Selling piano only because of \$600. Come try it out. \$400. 294-0422.

BSR 810 automatic turntable. Excellent condition, just reconditioned. Asking \$40. Will consider an interesting trade. 442-7180.

MARTIN GUITAR, 00-18, with hard case. \$550. Gibson guitar. \$575. 55, with hard case. \$400. John, 295-0848.

TED AN-800 Dolby unit. \$100 includes factory manual and instruction manual. 442-7180.

BASSIST needs band desperately. Prefer progressive, high energy, and jazz rock. Looking for a solid commercial club or rock group. I've got the experience to count in and learn it fast. Harvey, 429-9889.

STEREO EQUIPMENT. Voice of the Theatre Audio, 5000 Pioneer SX-9000 stereo receiver, 5000 Pioneer SX-9000 tuner, 5000 Pioneer SX-9000 amplifier, 5000 Pioneer SX-9000 speaker, 5000 Pioneer SX-9000 cabinet, 5000 Pioneer SX-9000 turntable, 5000 Pioneer SX-9000 cassette deck, 5000 Pioneer SX-9000 CD player, 5000 Pioneer SX-9000 DVD player, 5000 Pioneer SX-9000 Blu-ray player, 5000 Pioneer SX-9000 4K player, 5000 Pioneer SX-9000 8K player, 5000 Pioneer SX-9000 16K player, 5000 Pioneer SX-9000 32K player, 5000 Pioneer SX-9000 64K player, 5000 Pioneer SX-9000 128K player, 5000 Pioneer SX-9000 256K player, 5000 Pioneer SX-9000 512K player, 5000 Pioneer SX-9000 1024K player, 5000 Pioneer SX-9000 2048K player, 5000 Pioneer SX-9000 4096K player, 5000 Pioneer SX-9000 8192K player, 5000 Pioneer SX-9000 16384K player, 5000 Pioneer SX-9000 32768K player, 5000 Pioneer SX-9000 65536K player, 5000 Pioneer SX-9000 131072K player, 5000 Pioneer SX-9000 262144K player, 5000 Pioneer SX-9000 524288K player, 5000 Pioneer SX-9000 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