

City Lights

IF YOU CAN'T BEAT ME

The old adage "money talks" is fitting comment on a recent decision that united two classic foes—environmentalists and building contractors. The money, in the form of a \$15,000 grant from the Construction Industry Advancement Fund (CIAP), was given to the San Diego-based Ecology Centre, Inc. To show its gratitude, the Centre agreed to seat a CIAP representative on its 13 member board.

Since its inception in 1970 the Centre has been supported by county revenue-sharing funds; but last year, budget-trimming by the Board of Supervisors put an end to those monies from heaven. Supervisor Lee Taylor, former contractor, thought the two groups might be compatible and brought them together to work out specifics. The CIAP, which funds a number of public relations projects for builders, including the hard-hat Freeway Patrol, had no reservations about giving money to an environmental cause. "The Ecology Centre is not one of those typically obnoxious environmental groups that picks up the cudgel at each opportunity," said CIAP Executive Director Stanley C. Scott.

And the Ecology Centre saw the proposal strictly as a good business proposition. Monthly checks for \$1,200 started arriving this April, and contractor Scott Harvey took his place on the Centre's board last month. Last week Harvey resigned his seat to take a position lobbying for the building trades in Sacramento, and builder Burt Nowicki took his place on the board.

It's a happy marriage. For their sizable dowry, builders get their say and the Centre stands alone. The \$15,000 grant amounts to 25 percent of the Centre's budget, and helps pay the salaries of its three full-time staffers. Centre director Molly Jean Featheringill declined to disclose how much the staffers are paid, saying she "would rather not see it printed in the paper."

The Ecology Centre has never pushed itself as an activist group. The directors have always claimed it is nothing more than an infor-

mation and education source for schools and interested citizens. "The first few years of our operation, the activists used to criticize us for missing important hearings and not taking a stand on issues," recalled director Featheringill. "Now they have learned that the Centre's role is mutual understanding and education, so they don't criticize us as much." Featheringill admits the money has increased the builders' power within the Centre, noting that before the grant industry representation was limited to several pro-building magazines on the Centre's library shelves.

No criticism of the Centre's decision to accept the contractors' money was heard from any of the ecology-oriented groups around the county. In fact, Jim Harrison, chairman of the local branch of the usually outspoken Sierra Club, commended the Centre on its action. Harrison said he has no fears that the money will have an unhealthy influence upon the environmental movement. The CIAP's willingness to give the funds shows "first, good will on their part; and second, it gives the builders a chance to support what the Ecology Centre does," claimed Harrison.

One environmentalist even cast doubt on the idea that ecology buffs and developers have ever been irreconcilable foes. "I suppose there were a few extreme activists" in the early years of the movement, admitted Dr. Charles Cooper, a San Diego State University professor and head of the Center for Regional Environmental Studies. "But both sides seem to have come to a meeting of the minds. So, basically, I see no conflict of interest with this situation."

INTELLIGENCE UPDATE
The City Council's investigation into Police and FBI harassment of black-power and anti-war activists seemed headed for another delay. In a speech to the La Jolla Kiwanis Club last Friday night, Ron Maley, head of the FBI's San Diego field office, said the council would receive no cooperation from his office.

Coleman Conrad, a legislative

consultant appointed by the council to assist in the intelligence probe, has noted that cooperation from the FBI would be an essential part of the investigation. Conrad said he has not communicated with Maley, but is planning to send out a number of letters this week to agencies he hopes will work with him on gathering data for the probe. "The FBI is the key group in this investigation," noted Conrad. "Once Maley gets my letter and a list of the guidelines we're working under, perhaps he'll change his mind."

Maley, however, made it clear there is little possibility of his reconsidering. "The requests for information never seem to stop," lamented Maley. "For over a year we've given information to the Senate Select Committee. Mr. Kelly (Clarence Kelly, Director of the Bureau) has acknowledged that we've made mistakes, and I say it's time to get on with our business."

Maley said he would forward any requests for cooperation to a government attorney. The FBI's position as a defendant in the \$10.3 million lawsuit filed by former S.D.S.U. professor and war activist Peter Bohmer is another reason for Maley's unwillingness to divulge any past FBI activities here. Even if the Bureau decides to cooperate with the City Council, it could delay for many months. The council's original resolution authorizing the intelligence probe expires this month.

— Paul Krueger

AND FOR THE LOSERS . . .

For those who voted for the losers in the June 8th California Presidential primary (Ford, Carter, Udall, etc.) and are looking for a shoulder to cry on, there aren't many places to look in San Diego County. Virtually every precinct in the County went healthily for the winners, Brown and Reagan.

There are a few interferences, though. There are the lonely Republicans of the UCSD community who voted 73 percent for Ford at one end of campus and 75 percent on the other. There are the

silk stockings precincts of La Jolla's Coast Boulevard and La Jolla Shores who opted for Ford 71 and 57 percent respectively. And finally there is the minority of minorities—black Republicans in Southeast San Diego—who chose Ford by 61 percent.

There was a polling place where Carter beat Brown (22 votes to 19)—the Grange Hall in the East San Diego town of Rainbow; also some where Carter did much better than the state-wide percentage—one at 320 Date Street where he got 35 percent, one in Bonita where he got 37 percent, one in Chula Vista where he got 38 percent. And for the Wallace-ites there is the consolation of the North County precinct of Pauma where the three Democrats split two for Wallace, one for Udall.

For those who voted in the majority (for Reagan or Brown) and feel safe in congratulating their neighbors on their perspicacity, there are the marines at the Camp Pendleton precinct who went for Reagan 90 percent or the backwater residents of the Sweetwater precinct who have the ultimate security—the Republicans there voted for Reagan, ten to nothing, over Ford.

And for anyone who could never make up his mind there is the San Elijo Avenue precinct in Cardiff where, out of 68 Republicans who voted, there were only four who voted for Reagan, none for Ford, and 64 who did not vote for any Presidential candidate.

— Jim Holman

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Mailing address: Reader, P.O. Box 80803 San Diego, California 92138 (714) 235-6176

Letters

Address all correspondence to:
San Diego Reader
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FAR-OUT RECORD REVIEWS

Dear Editor:

I read your paper primarily for the music (rock, jazz, etc.) reviews, and though I may often disagree with your reviewers, they are consistent within their limitations. One minor complaint—why are the record reviews always of such obscure performers? Once in a while I would like to hear about someone whose work I know. Must I be constantly educated to new things?

Mike Dillman

Leucadia

MORE MORRIS

Dear Editor:

More stuff like Jacquelynn Garner's "Morris the Car" (May 13).

Dorothy Spellman

La Jolla

INGRATE

Dear Editor:

Perhaps Ms. Randall ("Where It Hurts the Most," June 10) would have felt her money better spent had her doctor diagnosed her case "terminal" and then referred her to a library book.

L. Baron

San Diego

DANCER'S DEFENSE

Dear Mr. Krueger:

I am writing to thank you for your article about the Body Shop and owner Paul Richter ("City Lights," June 3).

The issue of nudity concerns me a great deal. I work as a dancer at the Body Shop and have for just over a year.

The frustrating and simple truth as it affects me is this—I make my living without harm to anyone, and I do it in a way that

I enjoy. I resent the reasons being used to take it away from me, and the unfounded slander against my moral right to be a nude dancer.

We are all involved with our employer on the rights of the Body Shop to continue business as it has in the past years. Now there is really very little we can do but sit back and wait. We keep the quality of work up and business as usual.

It may be a long time before someone else brings a case such as this up before the courts again. When it happens, I hope more people become involved.
Doris Bennett
San Diego

Ed. Note: The most recent ruling in Richter's battle with the Alcoholic Beverage Control Board, handed down two weeks ago by U.S. District Court Judge William Enright, went against Richter.



STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice:

Why don't cats have to have licenses?

Phil Bloom

Point Loma

Dear Phil:

Cats in San Diego are classified "wild animals," just like opossums and werewolves. Not only does this allow cats to roam free, as in their nature, but it saves the city from having to hire cat catchers (even if there were cat catchers, they'd probably have a tough job). In some parts of the country cats are required to have licenses. In Saddle Brook, New Jersey, all cats are required to wear bells, to protect birds from sneak attacks. In sections of New York State, anyone over 21 possessing legal firearms can shoot cats that are out to get any birds of species that are protected by law. (However, not all species are protected by law, so a cat is expected to know which ones he can attack and which ones he can't.)

One of the best aspects about not having to license your cat is that you aren't legally responsible for its activities. If your cat jumps on a cat burglar, he can't sue you because, after all, people have no control over wild animals.

Dear Matthew Alice:

I heard that the San Diego Zoo is owned by the city. If that's so, why do I have to pay two bucks to get in?

Pat Williams

San Diego

Dear Pat:

True, the city owns the animals and the land upon which the zoo is located, but the San Diego Zoological Society (rather than the Parks and Recreation Department) is in charge of the whole business, and your \$2 goes to the latter.

If you had been around during the 1915 Exposition, you could have seen some of the zoo's first animals for free. The Zoological Society was formed in 1916, with the zoo's permanent location granted by the city in 1922. Around the same time, Ellen Browning Scripps (founder of Scripps Research Institute, etc.) contributed a fence to enclose the new zoo, so an admission fee could be charged (to keep under control the animalistic tendencies of those people who had been sneaking in through the bushes). These fees, plus contributions by some of San Diego's wealthier citizens, kept the zoo going until 1928, when the city started granting the zoo some tax money for its operation.

Now (if you're still following me), at this point the Zoological Society owned everything but the land and a few of its buildings left over from the Exposition. In 1934, an ambitious county assessor decided that the zoo should be classified as a private organization, and as such it owed the city \$10,000 in back taxes. The Zoological Society refused to pay, so the county assessor set up a booth in front of the zoo and proceeded to try to auction it off. However, no bids were received, so he declared the zoo state property.

The whole confusing mess was taken to court, where it was ruled that the auction was illegal because it was held on a holiday. To appease both parties, all the animals were donated to the city, but the Zoological Society remained responsible for the zoo's upkeep. Taxpayers still contribute two cents on every \$100 valuation, but that's not enough to keep the thing running. Thus, the need for your \$2 per visit admission fee.

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

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Movies



directed by Calvin Floyd
(Century Twin 2; Plaza; Alvarado
Drive In)

Jackie County Jail — In flight from a male chauvinist boss and a phandering husband, Yvette Mimieux takes off cross-country in her Pacer, but loses her car in Jackson County to two hitchhikers with an automatic handgun. For this indiscretion, the local police throw her in jail, and things go from bad to worse for her thereafter. A scary story about Middle America, loaded with presumptions and stereotypes. It is energetically directed (Michael Miller), but the final shootout in the midst of a bicentennial parade is slightly overzealous. With Tommy Lee Jones. 1976.
—(UA Cinema 2; Pacific Drive In)

Jacqueline Susanna's Once Is Not Enough — Love among the inter-nationals: set, and among the floral bouquets, the lamps, the cushions, the Panaxian rooms. The desirable remark about *ONCE IS NOT ENOUGH* would be "It's too much." However, it only rarely reaches that far, although it is frequently in the act of stretching. It is told with a gossip's voracious and unimpaired interest in the procession of events that visit the young heroine, January (played by a bar of soap named Deborah Raffin) — catapulted from a motorcycle grieved with a "Welcome home" into lights on the Goodyear blimp above Central Park, deflowered at a bachelor party with scarlet waltzes, Muzak, and fake fireplace, and then? and then? The entire cast, doing roles such as Oscar-winning movie producer, fifth richest woman in the world, biggest stud in town, first woman editor of *Gloss* Magazine, and alcoholic Pulitzer Prize novelist, engage in their tasks with a degree of hearty co-

operation one would imagine difficult to find in a gathering of grown-ups with minds of their own. Kirk Douglas, David Janssen, Alexis Smith.
—(Cabrillo)

Jaws — How to cope with a rogue shark, who's choosing his meals among the summertime beach-goers on a New England vacation, is a possibly plausible crisis, puffed up however to the proportions of a whopping fish story. The plot appears to be fooling with some adventurous chemistry (the hunting party brings together a brainy biologist from the Oceanography Institute, a mystical mariner out of Melville, and a befuddled hydrophobic uprooted from the big city), but the questions sounded in this streamlined thriller are no deeper than "Who's next?" or "What's next?" on the agenda of the inscrutable Great White Manhunter. Director Steven Spielberg chooses the Peter Benchley book into a cautionary nag at human unpreparedness, and he stirs up considerable amusement around people's inadequacy to the threat — their initial hem-hem, dubiousness, and ha-ha frivolity, and their eventual follow-up awe when they come face-to-face with the beast (an impressive mechanical contraption usually photographed from a dentist's point of view). Roy Scheider, Robert Shaw, Richard Dreyfuss.
—(Strand)

The Killer Elite — Sam Peckinpah, who knows considerable about real-life violence and is glad to share his findings, begins this movie with a good instructive idea on the maiming effects of bullets, the weeks in hospital, the 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, idiosyncrasy, and big-crossovers in an assassination corporation under contract to the CIA, and in the casual philosophizing kicked around between professional gunmen. (There's a 3-Cinema 3, Fox, Claremont, Flower Hill Cinema, Pacific Drive In).

Lifeguard — With Sam Elliott, Anne Archer, and Kathleen Quinlan, directed by Daniel Petrie. (Century 21, 3-Cinema 3, Fox, Claremont, Flower Hill Cinema, Pacific Drive In).

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

Lucien — Louis Malle's contribution to the collection of movies, growing by leaps and bounds in recent years, about Europe under Fascism. A studiously cold and unemotional portrait of a French peasant who, rejected by the Resistance because of his youth, is diverted into collaboration with the Nazis, and who, playing with his new power, forces his attentions on a pale, blonde, scrubbed-faced Jewish girl named, not subtly, "France." The pretentious line from Sant'Anna — "Those who do not remember the past are condemned to repeat it" — tips us off that we are to be led around by the hand for a while. And the fouling early in the movie is, of that, the most treacherous: When the adolescent anti-hero is first introduced, he's dividing his time between a janitorial job in a provincial hospital and a place for family farm, and there are shots of bedpans, a bearded chicken, five rabbits througout in sequence, and a wee yellow bird picked off its branch with a slingshot. And so, early on, this young, thick in the skull and the skin, takes on the look of a Psych Lab specimen. (Pierre Brasseur, killed in a traffic accident in 1975, is perfectly cast: a sort of Frankie Dore punk, a blockhead with a square-cut jaw and side-like indentations for eyes.) Once past the introductory, it becomes pretty intriguing to observe a central character who is marked by his complete detachment, his indifferent drift into casual evil, and his dull-witted responses, unlikable, unexcitable, unjudging. Malle plays on the mismatches of his responses with ours, but the

distancing effect in this case is reassuring rather than unsettling. Good work with the dense soundtracks and with the dark rainy day colors (photography by Tonino Delli Colli). 1974.
—(Unicore)

Midway — A recreation in San Francisco of the WWII battle, directed by Charles F. Moulton. Henry Fonda, James Coburn, Glenn Ford, Robert Mitchum, Toshiro Mifune, and Cliff Robertson; directed by Jack Smight. (Cinemas, from 6:18)

The Missouri Breaks — Thomas McGuan's western is a gem of a play of queer, dislocated effects in their speech. They use stiltly formal, four-syllable words — "effective," "mechanically minded," "the brain pan," and they use images that represent a fanciful notion on the author's part, of the picturesque of American landscape (as sick and sad as a doorknob). For all that, McGuan's western is perfectly conventional in structure: the salty humor among horse thieves, the cultivated capitalist in his prairie palace ("I'll down TRISTRAM SHANDY, ain't for me, will you?"), his well-bred anti-violence daughter, the romance with a legendary hired killer, etc. The Montana scenery is beautiful and beautiful, but there is nothing very special about the movie beyond the ballyhooing the producers together, for the first time, Marion and the proprietor of Filles rebellion. Directed by Arthur Penn. 1976.
—(Center 3 Cinema 2; UA Cinema 1; from 6:18)

Murder of the Heart — Louis Malle's soft, nostalgic comedy of adolescence, a favored French genre, is a radical change of pace for Bergman, who, for years, has banished music from his movies. To set the tone for the event, Bergman introduces an audience on screen, silent, rap, unlikable, with representatives of every age, sex, race.

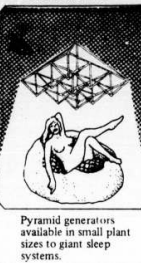
The Magic Flute — Something for the culture-vultures: Ingmar Bergman directing, for TV, a Swedish opera company in a performance of W. A. Mozart's opera, a radical change of pace for Bergman, who, for years, has banished music from his movies. To set the tone for the event, Bergman introduces an audience on screen, silent, rap, unlikable, with representatives of every age, sex, race.

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Strand	4950 Newport	233-3141
Tu Vu Drive-In	5535 Kearny Villa Road	277-4688
UA Cinema	Interstate 8 at Magnolia, El Cajon	440-0306
Unicore	7455 La Jolla Blvd.	459-4341
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SUNDAY/MONDAY SUN. MON., JUNE 20-21 NEIL YOUNG'S JOURNEY THROUGH THE PAST JILL PLAYERS BENJAMIN PETER TRINITE LOVE & HARD TO GET SUN. MON., JUNE 27-28 ACE DOESN'T LIVE HERE ANYMORE HAROLD and MAUDE SUN. MON., JULY 4-5 LITTLE BIG MAN WARREN BEATTY JULIE CHRISTIE CABARET MELVILLE SUN. MON., JULY 11-12 JESUS CHRIST SUPERSTAR BROTHER SUN SISTER MOON SUN. MON., JULY 18-19 KING OF KINGS JESUS CHRIST SUPERSTAR SUN. MON., JULY 25-26 3-DIMENSION IT CREATURE FROM THE BLACK LAGOON SUN. MON., AUGUST 1-2 May be the funniest movie of the year THE GROOVE TUBE FRANK ZAPPA'S "200 MOTELS"	TUESDAY TUES., JUNE 22 Un-Chien Andou The Cabinet of Doctor Caligari NOSFERATU TUES., JUNE 29 FORBIDDEN TRAINS FORBIDDEN GAMES TUES., JULY 6 Agnes Bergman's Trilogy THROUGH A GLASS DARKLY WINTER LIGHT THE SILENCE TUES., JULY 13 CHARLES CHAPLIN The Great Dictator THE GOLD RUSH A Vintage Chaplin Short The Pilgrim TUES., JULY 20 CHAPLIN'S MASTERPIECE CITY LIGHTS and other masterpieces Monsieur Verdoux A Vintage Chaplin Short Shoulder Arms TUES., JULY 27 MODERN TIMES LIME LIGHT with Greta Garbo & Buster Keaton A Vintage Chaplin Short A Dog's Life TUES., AUGUST 3 The Chaplin THE CIRCUS THE KID with Jackie Coogan A Vintage Chaplin Short THE IDLE CLASS	WEDNESDAY/THURSDAY WED. THURS., JUNE 23-24 FELIX'S HYPERMORPH THE CHAIR OF THE BISHOP WED. THURS., JUNE 30-JULY 1 D. & LAWRENCE'S WOMEN IN LOVE Last Tango in Paris WED. THURS., JULY 7-8 Hester Street Lies My Father Told Me WED. THURS., JULY 14-15 ALFRED HITCHCOCK'S Shanghai on a Train with BOB OPARA, HANNAH WALSH Alfred Hitchcock's SUSPICION WED. THURS., JULY 21-22 the conformist "The Passenger" WED. THURS., JULY 28-29 THE AFFECTIONSHIP OF BOBBY KRAVITZ The Purple Heart WED. THURS., AUGUST 4-5 TENNESSEE WILLIAMS PLAY Cat on a Hot Tin Roof with Streeter Seidman BRANDO LEIGH WED. THURS., JULY 16-17 THE ROMANTIC ENGLISHMAN THE GO-BETWEEN JULIE CHRISTIE ALAN BATES FRI. SAT., JULY 23-24 WOODY ALLEN BANANAS "Sleeper" "Everything you always wanted about sex"	FRIDAY/SATURDAY FRI. SAT., JUNE 25-26 IN THE NAME OF THE FATHER WAS NUTS NO OTHER WOMAN NO OTHER WOMAN FRI. SAT., JULY 2-3 FANTASTIC PLANET HERMANN HESSE'S STEPPENWOLF FRI. SAT., JULY 9-10 THE HOLY GRAIL FRI. SAT., JULY 16-17 THE ROMANTIC ENGLISHMAN THE GO-BETWEEN JULIE CHRISTIE ALAN BATES FRI. SAT., JULY 23-24 WOODY ALLEN BANANAS "Sleeper" "Everything you always wanted about sex"
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Movies

(continued from page 6)

posh health spa. Lea Massari, Benoit Ferreux, Daniel Gelin. 1971. *** (Unicorn)

Robin and Marian — James Goldman's original script must have been, or should have been, intended as a rumination on middle-aged malaise in the Middle Ages. Robin Hood and Little John return to Sherwood Forest after twenty years' Crusading with the demented King Richard, and they find all the battles of their youth still raging, unresolved. But with Richard Lester's sour-apple attitude, a bit callous and a lot capricious, it's hard to tell what was intended something mythic (Robin Hood rides again), or something realistic (grimy color images, gory battle scenes, and My Lai-like tales of the Crusades), or something satiric (debunking the deeds of demi-gods in the manner of Lester's MUSKETEERS movies, or nearly in the manner of Melville's PYTHON'S HOLY GRAIL movie). The movie's first real action scene provides its most stirring moment. There, Lester's slapstick treatment of swashbuckling actually enhances the pathos of middle-aged decay as Robin and John fight their way out of entrapment on the ramparts of the Sheriff's castle, they

accomplish the same things that Farbanks and Flynn once did, but with a great deal of scholarly grunting, huffing and puffing. Pieces of ROBIN AND MARIAN are better than the whole, and the moviemakers expect previous versions of the story to do their work for them. Not enough transpires here between Robin and the Sheriff to prepare for their comic, battle-dread duel on an open battlefield, although Sean Connery and Robin Shaw in the roles are aided by memories of their rivalry in FROM RUSSIA WITH LOVE. And not enough transpires here between Robin and Marian to prepare for her big speech at the end, although Audrey Hepburn suggests some of the regret of Marian's twenty-year separation from her lover simply by virtue of her own eight-year absence from the screen. With Nicol Williamson, Richard Harris, 1976. *** (Unicorn 1; Parkway 3)

The Sailor Who Fell from Grace with the Sea — Heavy-breathed rendition of the Yukio Mishima novel about a fatherless son's obsession with the sea, a glamorous, multi-scarred sailor who forsakes the rigorous seafarer's life for the cozy bed of the boy's mother, and a bullying crypt-fascist schoolmate who

heads an extracurricular sect of adult-haters. A portion of credibility is sacrificed automatically with the transplanting of the story to a genteel English coastal town of antique stores and tea shops; and the damage is hardly repaired by the portrayal of the blond, pink-cheeked, fanatical schoolboy as a sort of Gestapo gangster ("cigar in hand, feet on the desk"). A couple of better scenes ensue between Sean Miles and Kris Kristofferson are rather bold, it's true, but Lewis John Carlino, in his first directing job, stretches too hard for an overall sensuously with endless dissolves and an earnest but piano theme by Kristofferson 1973. (Center 3 Cinema 1)

Sherlock Holmes' Smarter Brother — Notwithstanding some long-range defects, the quality of individual gags is reasonably high — high-strung, daffy, innocuous. There are several long-range defects to withstand, though Gene Wilder, who seems understandably hard-pressed by the multiple chores of acting, writing, and directing, tends to chase after the nearest laugh, and consequently, the plot and characters tend to fly by which way. There is little follow-through and little pay-off with any of the characters; but the central one, Sherlock's jealous sibling, Sigi Holmes, is especially bouncy around from swashbuckler, to slapstick bumbler, to encyclopedic puzzle solver, to luddite, little brother. Really, centering the movie around the younger — not by any means smarter — brother, Sigi, is ducking the problem. And, except for the expensive Victorian sets, the soft atmospheric image, and the thundering romantic music, the movie lacks the mythic undercurrent of THE PRIVATE LIFE OF SHERLOCK HOLMES by another Wilder. Billy Co-starring Madeline Kahn, Mary Feldman, Dom DeLuise. 1975. *** (Fashion Valley; Cove)

The Taking of Pelham One Two Three — Hectic suspense film about a subway hijacking and ransom demand underneath New York City. It can spare no time for narrative niceties, but it nonetheless projects a very knowingsome about joyless jobs, city government, and harried citizens, as the big city awakens and bustles to the

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call of its latest monumental snafu. Every character is preoccupied with holding together his own private area of responsibility, and little concern is expended for the victims and the hostages. ("What do they expect for their thirty-five cents? To live forever?") Walter Matthau, Martin Shaw, Martin Balsam; directed by Joseph Sargent. 1974. *** (Atrac, through 6/19)

Taxi Driver — The moviemakers, director Martin Scorsese and scripter Paul Schrader, have started with an old-style Warner Brothers working-man premise and an earnest but piano theme into it, existentialist philosophy from Sartre and Camus, homages to Breton's PICKPOCKET and DIARY OF A COUNTRY PRIEST, typical sketches of New York After Dark styled after undergrounders like Peter Goldman, and a gory suicidal shootout styled after Peckinpah. None of this learning, however, is injected into the seething, glazed-eyed principal character, a White Knight obsessed with ridding the city streets of human garbage. Indeed, for all that's devolved about a cab driver's profession, the movie might as well be called STREET CLEANER. You never have to confront this slow-witted semi-literate's ideas as ideas, and you aren't given sufficient clues to figure out what makes him tick. The portrait of this character is enough to give you the creeps, but too much more, Robert De Niro, Cyril Shapsky, Jodie Foster, Harvey Keitel. 1976. *** (Fashion Valley)

That'll Be the Day — A likely lad (David Essex) with a cute face and fanciful mind, chasing dreams nourished on pre-Beatles rock-and-roll, decides to trade exclusively on his cuteness, while looking up in his head the song lyrics that he shyly composes. And his score of sexual conquests provides him with the comforting sensation of industriousness and getting-ahead. The cold-headed British realism holds down, to advantage, the galloping nostalgia about Fifties' mores, hairstyles, pop songs (unwittingly selected), etc. There is especially a strong feeling for the ambience of fabled carnivals, nightclubs, and resorts at "off" times — on rainy days, on slow nights, after-the-hours and falling-to-the-wayside is perhaps especially pungent here, since it is the constant bugaboo of British cinema, if not the entire country. Written by Ray Connolly, directed by Claude Whatham. 1974. *** (Fine Arts, 6/17 through 19)

That's Entertainment, Part II — More highlights from the library of MGM musicals, with Gene Kelly and Fred Astaire as hosts. (Valley Circle)

The Way We Were — There are, in Arthur Laurents' screenplay, some plausible notions of how to relate a long-range romance on screen; and, in Sidney Pollack's generally frozen direction, there seems to be a defensible striving to be old-

fashioned, glossy, and memorable. But in the end (as it goes, the movie loses ground steadily) it all comes out as schmalz, after every major moment in the American political pulse, from the Spanish Civil War through Communist Witch-hunts, is reduced to tediously contrived and repetitious confrontations between an activist Jewish woman and her cool-it, Wasp-ish lover. The participants are Streisand and Redford, and in the fierce competition to rack up the highest total of flattering closeups, Streisand finishes in front, by a score of 154 to 136. With Bradford Dillman, Louis Chirba. 1973. (Century Twin 1)

Where's Poppa? — An undeniably, even if unrelentingly, funny New York comedy about a low-spirited actor (George Segal) who plots to get rid of his dependent mother (Ruth Gordon), who, among her lesser faults, pours Coca-Cola over her breakfast cereal. Impressive debut-performances by Ron Leibman and Trini Ticozzi, and the direction of Carl Reiner turns up gags of all sizes with an alarmingly higher consistency than in his other films. 1971. *** (Ken, 6/18 and 19)

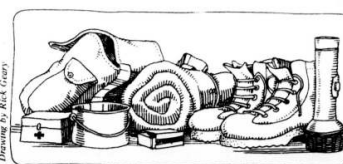
White Line Fever — A revival, sort of, of Warner Brothers' working-man melodrama of the 1930s, by Jonathan Demme, a reigning whiz, who gets some handsome signs from the Southwest highways, the semi-trucks, and Fred Koenekamp's exalting camaraderie. Jan-Michael Vincent is very good, in the movie's shaky confidence as the common-man hero in a war between honest independent truckers and the industry big boys. Eisensteinian caricatures, the comic-strip Marxism may be simple-minded, but not altogether dim-witted. This regrettably plotted movie actually shows a light against an elusive villain that is seen as a vast invincible syndicate, centered within a towering, unapproachable edifice called the Glass House. Its world view aside, the movie boasts a fine collection of checkered shirts, plus a couple of hot-dam jackets. With Ray, ent. L.Q. Jones, Slim Pickens. *** (Fox)

Women in Love — Incredibly lurid presentation of the D.H. Lawrence "epic," the movie that launched Ken Russell, who critics have been venturing to shoot down ever since. Starring Oliver Reed and Alan Bates, in his seventeenth nude scene, and several women who behave exorbitantly, taunting bulls in the pasture, and colliding with a side of beef hanging in the meat market, and baring their bodies with enormous, slack-shouldered, masochistic self-loathing. 1970. (La Paloma)

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Drawing by Rick Gries

Advice to the Tenderfoot

It is surprising how many people spend hundreds of dollars for equipment they might need on a four-week Alaskan expedition when in fact they are going on a three-day trip in the lower elevations of Yosemite.

R. M. Sola

Backpacking is becoming a big business, with more and more products being made by more and more new firms. This is all the result of a new interest in the outdoors and an increasing number of hikers and backpackers. Determining just what equipment you should buy is a difficult task, requiring good advice, common

sense, and a knowledge of the available equipment.

Too often the mechanics of backpacking overcome its aesthetics. Backpacking elitists, who like to call themselves "purists," often get so caught up in the equipment that they ignore the joys of the outdoors. There is a fine line between using enough equipment to enhance a trip and using equipment for its own sake.

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A few years back, a Van Nuys aerospace engineer named Don Oliver quit his job and started walking around the border of the United States. He used a small rucksack and wore G.I. tropical combat boots. For the most part, he ate granola and bread. Such disregard for sophisticated backpacking equipment may shock the "purists," but Don had a great time on his walk. I once met a fellow in the Sierras who was hiking in tennis shoes and sleeping in an Army surplus blanket. He was doing just fine.

The point is that everyone should select what he or she wants out of the wilderness experience and then fit the equipment to that need. This seems like plain common sense, but it is surprising how many people spend hundreds of dollars for equipment they might need on a four-week Alaskan expedition when in fact they are going on a three-day trip in the lower elevations of Yosemite.

General Advice

When you are shopping for backpacking equipment, it is helpful to keep the following considerations in mind:

1. What are your needs, both present and future? Will you really need a sleeping bag that offers protection to minus 5 degrees? Do you need an expedition-size backpack? Or mountaineering boots? Be realistic.
2. What are your expectations? Do you want to have an outdoor social event with friends or to commune with nature? After determining this, fit your equipment to that need.
3. How much can you afford? Good equipment is expensive. A decent pair of boots will cost anywhere from \$45 to \$80. A good down sleeping bag will start at \$85 (\$60 for synthetic). A pack will cost at least \$45. Miscellaneous can run from a few dollars into the hundreds. If you can't afford to buy immediately, you should consider renting. Most good stores rent equipment. This allows you the opportunity to test the equipment before purchasing and also allows you to decide if you really like backpacking.

If you can sew, you may consider one of several do-it-yourself kits on the market. Supposedly, they are not difficult to assemble and are at reasonable prices. If you are willing to make your own, you may consider buying patterns

now available. If you do so, buy your material from a factory outlet or the like. You will save yourself quite a bit of money.

4. How much do you know about backpacking? If you are a novice, seek out the advice of someone you trust. Manufacturers' catalogs are very helpful in acquainting a novice with the equipment. Above all, do not rely on any one salesman. Shop around and get the advice of several at different stores.

5. Does the equipment fit? (i.e., fit your body, your needs, your expectations, and your budget). If it is not comfortable on you, it most likely doesn't fit, no matter what the salesman tells you. Admittedly, there will be a bit of discomfort from any new pair of boots or any pack with 30 pounds in it. Use your own judgment as to comfort.

6. Always remember, you get what you pay for. If you want quality equipment which will not fall apart, then you are going to have to pay for it. Try to stay away from discount stores and department stores where the salesmen are usually not familiar with backpacking equipment.

If you want discount prices, you may consider buying from one of the co-ops now operating. REI in Seattle and Wilderness Supply in Berkeley sell good backpacking gear by mail at bargain prices. Also, do not overlook the classifieds where used equipment is sold.

Boots

A good pair of boots is the single most important piece of equipment to the hiker and backpacker. An incorrectly fitted pair can result in blisters, infections, and injured toes and arches.

Fitting boots can take anywhere from a few minutes to an hour or more. Be patient, because the fit is crucial. If the salesman becomes impatient, go elsewhere: there are several stores, like Adventure Pack of El Cajon and Pacific Rim Mountaineering of San Diego, which pride themselves on giving a good fit.

The first step in buying boots is to determine your needs and fit the boot adequately. Once that is done, proceed to try on those boots, and be sure to wear wool boot socks. If you don't have a pair, ask the salesman for some. If he doesn't have them or if he suggests that you try the boots on without them, leave immediately;

all good stores have extra socks for customers to use.

Once the boots are on, test the fit. First, before lacing up, push your foot as far forward as possible. Then put your index finger down the back of the boot. Your finger should snugly reach your heel.

Next, lace the boots up fairly tight. Ask the clerk to hold the boot down on the floor while you try to shift your foot around inside the boot. Try to move the foot both vertically and horizontally. If there is noticeable movement, try on another pair.

Finally, find a wall or something solid and then kick it. Don't be afraid to kick forcefully. If your toes are hurt, then the boots don't fit. Some far doors may not appreciate this test. If the salesman complains, leave. You have a right to a good fit.

One final word of warning: Don't buy a boot just because of the brand. Status does not mean good fit. Pivatas and Lowas are "in" boots right now, but they don't fit everybody. Just because the salesman says it is the best boot (best for what and for whom?) doesn't mean they will fit your feet. Some brands to consider are Vasque, Pivetta, Galibier, and Raichle, all very well-made boots.

Sleeping Bags

Any discussion of sleeping bags gets very confusing very fast. The big debate is over the fill of the bag, the fill being that material used for insulation. Traditionally, duck or goose down has been used in the quality bags. Now, Polarguard and Fiberglass II, both synthetics, are becoming popular. Down is warmer, lighter, more compressible, and more expensive. The big problem with down is that once wet, it is useless as an insulator.

Polarguard and Fiberglass II, on the other hand, do not lose their insulation value when wet. So, for those going into wet areas, these bags are definitely worth considering. Further, they are cheaper. The drawbacks are weight and bulk. For instance, a zero degree bag of Polarguard will be a pound or two heavier than an equivalent down bag and quite a bit bulkier.

Temperature ratings present another problem to the backpacker. Bags are rated according to what temperature they can be without them, leave immediately;

(continued on page 14)

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SAN DIEGO CONCERTS

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

Harry Chapin: Civic Theatre, Friday, June 18, 8:00. Community Concourse. 236-6510.

Kool Jazz Festival: San Diego Stadium, Friday and Saturday, June 18 and 19, 7:30. (213) 670-1342.

Paul William Simon: La Paloma Theatre, Monday, June 21, 8:00. First and D, Encinitas. 753-4397.

Spirit of America: Aztec Stadium, Thursday, June 24, 7:30. 234-7421.

Super Sax: Thursday through Sunday, June 17-20, 9 and 11: Stanley Turrentine, Tuesday through Sunday, June 22-27, 9 and 11: The Catamaran, 3909 Mission Blvd., Mission Beach. 488-1081.

Taj Mahal: Another Bird, Thursday, June 17, 8 and 10:30, 140 S. Sierra, Solana Beach. 755-6733.

CLUBS

The Alamo: Gene Davis and the Star Hosters, country western, Tuesday through Sunday, 3003 Clearmont Dr. 276-2240.

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

Ancient Mariner: Stones Throw, Wednesday through Saturday, Chris and Barry, soft rock, Sunday through Tuesday, 2725 Shelter Island Dr. 724-8242.

Another Bird: Booty People, Friday and Saturday, Rosie and the Screemers, Tuesday through Saturday, 140 S. Sierra, Solana Beach. 755-6733.

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

Atlantis Restaurant: Debbie and the Stevens Brothers, Tuesday through Saturday, Joy Ride, Sunday and Monday, 2595 Ingraham, Pacific Beach. 224-2434.

Backlash: Satisfaction, Wednesday through Sunday, Fantasy, Monday and Tuesday, 8022 Clearmont Mesa Blvd. 560-8022.

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

Boat House: Hummingbird, Tuesday through Saturday, Larry Page, Sunday and Monday, 2040 Harbor Island Dr. 291-8010.

Boom Treacher's: Chuck Conway and Ken St. John, Tuesday through Saturday, Roy Bruder, Sunday and Monday, 2888 Pacific Hwy. 291-5555.

Botford's Old Place: Steve and Tom Tom, Wednesday through Saturday, Terry Scheidt, Sunday through Tuesday, 1205 Prospect Pl., La Jolla. 459-8262.

Brownies: Roy Young Trio, Wednesday through Sunday, 8027 Balboa Ave. 565-6464.

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

Cafe Del Rey: As Children, soft rock, Wednesday through Sunday, 1549 El Prado, Balboa Park. 224-8511.

Caravel Inn: Kenny Hall, Thursday through Saturday, 3765 Sixth Ave. 298-3510.

Chuck's Steak House: Bruce Cameron and Equinox, Wednesday through Saturday, 1250 Prospect St., La Jolla. 454-5326.

Crossroads: Hollis Gentry, Friday and Saturday, 345 Market St. 233-7856.

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

Elbow Room: Ron Tabor, Tuesday through Sunday, 210 Garnet Ave., Pacific Beach. 488-9870.

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

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

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

Gulio's: Giarratana, Tuesday, Thursday, Saturday, 809 Thomas Ave., Pacific Beach. 488-9125.

Halcyn: Splash, Thursday through Saturday, Screeners, Sunday and Monday, 4200 W. Pl. 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: Roy Bruder, Wednesday through Saturday, Pioneer St. and Fletcher Pkwy., El Cajon. 442-0517.

Hungry Hunter: John and Karen, contemporary folk, Tuesday through Saturday, 1221 Vista Way, Oceanside. 433-2633.

Iron Horse: Thunderbolt the Wondercolt, Wednesday through Saturday, 8238 Parkway Dr., La Mesa. 465-7663.

Iron Maiden: Art Hall, pianist, Tuesday through Friday, Ray Correa, guitarist, Saturday, Balboa and Genesee. 278-2033.

Islandia Hyatt House: Dave Compton, Monday through Saturday, 1441 Quivira Road. 224-3541.

Ivy Barn: Sugar Bear, contemporary, Tuesday through Saturday, 911 Camino Del Rio. 296-0164.

Jack's Steak House: Power Glide, Thursday through Saturday, John Waring, Tuesday and Wednesday, 1403 E. Valley Pkwy., Escondido. 746-5100.

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

Crossroads: Hollis Gentry, Friday and Saturday, 345 Market St. 233-7856.

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Iron Horse: Thunderbolt the Wondercolt, Wednesday through Saturday, 8238 Parkway Dr., La Mesa. 465-7663.

Iron Maiden: Art Hall, pianist, Tuesday through Friday, Ray Correa, guitarist, Saturday, Balboa and Genesee. 278-2033.

Islandia Hyatt House: Dave Compton, Monday through Saturday, 1441 Quivira Road. 224-3541.

Ivy Barn: Sugar Bear, contemporary, Tuesday through Saturday, 911 Camino Del Rio. 296-0164.

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

Jays Vegetarian Cafe: Bill and Katie Hill, bluesgrass, 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.

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

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

Little Bavaria: Storm, Wednesday and Sunday, Carmel Valley Rd., Del Mar. 755-1353 or 445-5332.

Joe's Murphy's: Wichita, Wednesday through Sunday, Fanny Nook and Cranny, Monday and Tuesday, 4302 Mission Blvd., Mission Beach. 270-3220.

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

Magnolia Muhrney'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.

Mandolin Wind: Horizon, Wednesday and Thursday, Fanny Nook and Cranny, Friday and Saturday, Suzanne, Sunday, Auditions, Tuesday, 308 University, Hillcrest. 297-3017.

Mammoth West: New Pacific, Tuesday through Saturday, 3599 Sports Arena Dr. 225-1251.

The Mississippi Room: Bob Hinkle Trio, Wednesday through Saturday, Jackson Pierce, Sunday and Monday, 2201 El Cajon Blvd. 298-8586.

Mom's Saloon: Couchos, Thursday through Sunday, Harlequin, Monday, Axis, Tuesday through Thursday, 943 Garnet St., Pacific Beach. 488-3386.

Neutral Grounds: Blitz Brothers, Thursday through Saturday, Sunday, Gary Williams Band, Wednesday through Saturday, E. Valley Pkwy., Escondido. 743-4441.

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

Organ Power Pizza: Wayne Seppala, Thursday; Tommy Stark, Friday; Wayne Seppala and Cheryl Ciesl, Saturday; Jim Hansen, Sunday; Chris Goresch, 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. 291-7131.

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

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

Poway Mine Co.: Wind Drift, Monday and Tuesday, 12735 Poway Rd., Poway. 748-7296.

Public House: Grand Slam, Tuesday through Saturday, Screams, Sunday and Monday, 916 Pearl St., La Jolla. 454-1101.

Quinn's: Nat Brown, Wednesday through Saturday, Irish Sing Along, Sunday, 5157 La Jolla Blvd. 488-0648.

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

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

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

Royal Palms Restaurant: Shane Trio, Tuesday through Sunday, 3003 Carlsbad Blvd., Carlsbad. 729-2339.

The Safety: Phase Seven, Thursday through Sunday, 6323 Imperial Ave. 263-4590.

Shoreline: Phase Seven, Thursday through Sunday, 6323 Imperial Ave. 263-4590.

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Shoreline: Phase Seven, Thursday through Sunday, 632

Music Scene

Shelter Island Inn: Danny Salinas, Tuesday through Saturday; Chuck and Sol, Sunday and Monday, 2051 Shelter Island Dr. 222-0961.

The Shepherd: Jeff, Friday; Tom, guitar, Saturday, 1126 S. Hwy. 101, Encinitas 753-9140.

Sharon Harbor Island: Guadalajara Philharmonic Orchestra, Monday through Saturday, 1380 Harbor Island Dr. 291-2900.

Stargaze: Spanky and Our Gang, Thursday, The Screaminers, Friday and Saturday, Talent Night, Sunday, Clay Blaker and the Texas Honky Tonk Band, Tuesday, Local Talent (formerly "Honk"), Wednesday, 656 1st St., Encinitas 753-2578.

Sutter's Creek: Rich Faulkner, folk/jazz, Wednesday through Saturday, 6737 La Jolla Blvd. 459-3633.

LOS ANGELES CONCERTS

Semmy Davis, Jr. with Blood, Sweat and Tears: The New Greek Theatre, Friday through Monday, June 25-28, 8:30, 2700 N. Vermont Ave., L.A. (213) 660-8400.

Doug Karshaw plus Marvel Felts and Sweethearts of the Road: Hollywood Palladium, Wednesday, June 23, 8:00.

Paul McCartney and Wings: Forum, Monday through Wednesday, June 21-23, Inglewood. (213) 278-7638.

The Steve Miller Band: Santa Monica Civic, Tuesday, June 29, 8:00.

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



TAJ MAHAL

Silver Sands: Ricky the Rebel and Sherry Lewis, Thursday through Saturday, Marge Novack, Sunday, 905 Palm Ave., Imperial Beach 424-8414.

Spanky's Saloon: Sativa, Tuesday through Sunday; Thunderbolt the Wonderbolt, Monday, 2955 Midway Dr. 223-3154.

Spirit of '76: Latin Love, Friday and Saturday, 1130 Buenos 276-3993.

Springfield Wagon Works: Max, Wednesday through Saturday, 680 North Second St., El Cajon 440-5787.

Springfield Wagon Works: Homefolk, Wednesday through Saturday; Wilson Wade, Sunday through Tuesday, 5295 Kearny Villa Rd. 565-2722.

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

Stardust Room: One Fine Morning, Tuesday through Sunday, 3089 Claremont Dr., Claremont 276-2679.

Swan Song: David Cherney, Thursday and Friday; Southwind, Wednesday and Saturday, 4287 Mission Blvd., Pacific Beach 272-7802.

Ten Downing: Jan Tober and Ron Satterfield, Wednesday through Sunday, 318 S. Hwy. 101, Colona Beach 755-5161.

Tomasino's: The Frontiersmen, Thursday through Sunday, 843 Grand Ave., San Marcos 744-1648.

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

Valentines: Silverwolf in a battle of the bands, Friday and Saturday, 1476 Encinitas Blvd., Encinitas 436-0707.

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

Webbs: Copenhagen, Friday and Saturday, 222-6922.

Coconut Grove: Morgana King, Friday; Carmel McKee and Dixie Gillespie, Saturday; Donald Byrd and the Blackbirds, Thursday, Ambassador Hotel, 3400 Wilshire Blvd. (213) 480-0086.

Golden Bear: Larry Coryell with Steve Khan, Friday through Sunday, 306 Pacific Coast Hwy., Huntington Beach (414) 536-9600.

The Palomino: Mel Tillis and the Strenuous, Thursday; Hank Williams Jr. and the Barne Band, also Rose Vlogs, Friday and Saturday; Sammy Masters, Sunday; Del Reeves and the Goodtime Charlies, Monday and Tuesday; Larry Gatlin, Wednesday, 6907 Lankershim Blvd. N. Hollywood (213) 765-9256.

Roxy Theatre: Toni Basil, Thursday through Sunday; Taj Mahal, Monday through Wednesday; George Benson, Thursday, 9009 Sunset Blvd. (213) 878-2222.

Troubadour: Tom Waits and Father Guido Sarducci, Thursday through Sunday, 9081 Santa Monica Blvd., L.A. (213) 276-6188.

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Musical-Shaman-poet will conduct his alchemical-art of the ancient tale evoker of the modern medicine man in the ritual drama in nexus with the ceremonial dance of JULIE WELLS

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Jonathan Spillie

Vincenzo Bellini's *Norma*, a production of which ended the 1975-76 season of the San Diego Opera, is one of the greatest works in the repertoire, and at the same time one of the most demanding on the singers, on the director, and on the audience.

The plot of the opera is of great simplicity and directness. Norma, high priestess of the Druids, has fallen in love with the Roman Proconsul Pollione and has secretly, and in violation of her religious vows—borne him two children. Pollione has eventually tired of her and now lusts after the younger Adalgisa, a novice in the Temple. Jealousy, murderous rage, and the anguish of rejection are the emotions that finally ignite it, as Adalgisa, dressed up her Roman suitor, and Pollione and Norma, in each other's arms, willingly submit to the flames that punish their sacrilege. The dilemma and the feelings that go along with it have universal force: the man who loses sexual interest in the mother of his children and turns his desire towards a younger woman. But whereas Mozart, Verdi or Strauss would have focused on the characters of the three chief dramatic personae, giving each a distinctive musical style to mirror his or her particular role in the pastoral triangle, Bellini's emphasis is on a more general emotional atmosphere, an underlying flow of feelings that carries the characters along and expresses itself through them. Similarly, he is less interested in the propulsive tensions of a dramatic plot, with its constant maintenance of curiosity about what may happen next, than in the bottomless pathos of each individual event of the inevitable tragedy. In contrast to most of the other great operas in its tradition, *Norma* thus minimizes the effect of character, plot and dramatic musical development and replaces that effect with a relatively static and essentially lyrical probing of the universal emotional situation. Audiences that expect the full-bodied realistic characterization of Mozart, the melodramatic impetus of Verdi, or the symphonic development of Strauss will find *Norma* defective in all three. To enjoy this masterpiece, one must know and accept its individual and exquisite language.

When I say that Bellini de-emphasizes realistic character-portrayal, I do not mean to imply that his characters lack depth or complexity. The character of Norma herself, in particular, strikes one as intensely human; but her humanity is that of an exaggerated, purified, grandiose fantasy about woman rather than that of a real woman observed in a real social and psychological ambience. This is woman as the locus of magical power, woman as the object of sexual desire, woman as mother, woman as wife, woman as a terrifying destructive force (potentially the murderer of her children and spouse), woman as the possessor of a lofty moral nobility no man can attain, woman as love, as death, and as love-in-death. Quite a role for a merely human soprano to portray.

Beverly Sills, who sang Norma in the San Diego production and has recorded it for ABC, is surely the most lovable of contemporary singers, with a voice of wonderful charm and grace and a personality no less winning. But Miss Sills's virtues, which make her incomparably effective in such pathetic roles as Dorsetti's Lucia or Maria Stuarda or Bellini's own Elvira (in *I Puritani*), are simply insufficient to deal with the emotional demands of a role that is in a number of crucial ways—so much larger. Miss Sills is superb as Norma the pathetic rejected "wife"; her loveliness, tenderness and vulnerability could not be more poignantly portrayed. But as Norma the magical priestess of the moon, Norma the leader of her people, Norma the ferocious avenger of her scorned love (the Norma who gloats over Pollione: "At last I have you in my hands!"), Miss Sills is quite out of her element. Her voice, her movements, her whole stage presence lack what a real Norma can never do without: authority. She is pitiful but never grand, upset but never terrifying, thoroughly human but never magical; she is no more like a Druid high priestess than the Bride of Lammermoor would be. It is in the passages revealing these grander aspects of Norma that Miss Sills's vocal inadequacies for the role become most evident. *Norma* requires a dramatic soprano. Miss Sills's voice is too light, too girlish; it is a lyric coloratura, excellent in the appropriate repertoire, but all wrong for a role that calls for a Maria Callas, a Zinka Milanov, or a Rosa Ponselle. There was much beautiful singing in Miss Sills's performance (marred, alas, by that wobble above the staff that seems to be increasing with every passing year); but she is simply not the singer to make a persuasive case for this difficult role or its idiosyncratic opera.

Tatiana Troyanos, who sang



photograph by William G. Schuman

Emotional Unfulfillment

This is woman as the locus of magical power, woman as the object of sexual desire, woman as mother, woman as wife, woman as a terrifying destructive force, woman as the possessor of a lofty moral nobility no man can attain, woman as love, as death, and as love-in-death. Quite a role for a merely human soprano to portray.

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Tatiana Troyanos, who sang

Norma's rival, the youthful Adalgisa, made even less of a case for her part. Miss Troyanos has a smooth, low mezzo-soprano voice, with something like a true contralto quality in it; she sings very soberly, very carefully, and with a minimum of expressiveness. It was pleasing to listen to her (except for her persistent tendency to flatness), but I could never really believe that this was a young, ardent, sexually attractive woman whose charms could entice Pollione away from Norma. When Norma and Adalgisa sing together (and their duets constitute some of the most ravishing music in the score), it was Miss Troyanos who seemed the older, colder, wiser woman, and Miss Sills who sounded like the fresh, naively emotional girl.

Pollione was sung by John Alexander. Mr. Alexander is a bad singer, who has taken what is essentially a good instrument and has transformed it, by means of a remarkable set of erroneous vocal techniques, into one of the ugliest voices in the current operatic stage. His way of bearing down on the voice in order to get volume makes virtually every part of his range sound like the threatening venom of Baron Scarpia. The unremitting nastiness of these sounds wears on the nerves indefinitely, even though a certain nastiness may be appropriate for the role of Pollione. The only singer in the cast about whom I have nothing but good to report is—oddly enough—Robert Hale, who sang Norma's aged father Oroveso. I say "oddly" because the role is, all in all, an unenviable one (Bellini had little feeling for the lower male voices), and it is rarely sung with any more than a croaking thump. Mr. Hale made the most of Oroveso's music, and his strong, lyrical baritone revealed a beautiful decorum in it that I had not suspected was there.

The quality of a production of *Norma*, as in most works of the bel canto school, depends almost exclusively on its singers, but there is no Italian opera that cannot benefit from good, idiomatic conducting. Charles Mackerras, who was on the podium for the San Diego production, is a distinguished conductor whose work I have greatly enjoyed on record, but in my opinion he doesn't know beans about Bellini. When he and the orchestra were left to themselves—as, for example, in the excellently performed overture—Mr. Mackerras showed himself a remarkable precisionist, getting his musicians to play with a clarity and discipline rarely equalled in their previous perfor-

mances. But when it came to accompanying the singers, the conductor gave little evidence of understanding the style of romantic Italian opera or—often enough—the demands of the score in front of him. His conducting lacked that rhythmic flexibility that is needed for transcending Bellini's tendency to the oom-pah-pah and that gives life and meaning to the utter simplicity of the composer's orchestra writing. And his tempos were sometimes outrageously wrong. I have never heard the second duet "Mira, o Norma" done with such excruciating slowness: so slow was the pace that the singers could barely sustain the vocal line and a listener was hard pressed to make any sense of it. If this tempo was Mr. Mackerras's choice, it was criminal to impose it on the singers and on that utterly beautiful solo and if it was the singers who chose it, it was the singers who chose it, it was the singers who chose it, it was the singers who chose it. For various reasons I have already mentioned, there is little real action: most of the music consists of lyrical self-revelation on the part of the characters, who are mainly occupied not with doing something but with singing about how they feel. The lack of a continuous dramatic propulsion in the plot makes for all sorts of dead spots—moments when the orchestra is playing something infinitely lovely but there is nobody on stage. And since the passions of this love triangle manifest themselves neither in nineteenth century Paris among bourgeois courtesans nor in sixteenth century Madrid among kings and princes, but in ancient Gaul among Druids (whatever they may be), the director must deal with the inordinate problem of giving some local color without seeming ridiculous. Much as I admire Tito Capobianco's stage work (his brilliant *Ruizalca* of last season is still vivid in my mind), I cannot honestly say that he solved any of these problems satisfactorily in the San Diego Opera's *Norma*. His attempt to convey Druidic dignity through the use of ponderous, stylized faces and gestures resulted in less dignity than in repetitive tediousness. Those infinitely prolonged, step-by-step approaches across the stage; Miss Sills's compulsively repeated tic of walking slowly up the steps and grasping the tree; the zombie-like shuffling in and out of the chorus—the Druidicity of it all was doubtless effective, in a dull, heavy way, but it was not pleasant to look at, and the contribution to the music

(continued on page 18)

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Advice to the Tenderfoot

(continued from page 9)

used in without causing the user great discomfort. For instance, a zero degree bag is supposedly ideal for an average person sleeping under ideal conditions down to zero degrees. If you are in a tent at zero degrees this rating may be fairly accurate. However, if you are sleeping exposed to the wind, you should add anywhere from five to twenty degrees to that rating.

If you are considering a down bag, you should remember that the more down is warmer than duck down and more expensive. Waterfowl down is not the same as duck or goose. The quality of down is determined by its loft, that is, by how fluffy it is. The more the loft, the warmer the bag, as a rule.

Construction of the bag is very important. A good bag will not be sewn through at any point. Nor will there be any part of the bag where cold air can directly seep in. Mummy sleeping bags are the warmest, but some people are claustrophobic and prefer a rectangular bag instead.

The technical aspects of sleeping bag construction are complicated, but it is worth your while to become familiar with them. Manufacturers' catalogs are useful here. With six or seven of the top catalogs, a person can learn a great deal about construction and at the same time can do some comparison shopping.

Once you have reduced your selection to four or five bags, inspect them at the local stores. There are many good bags out there. With six or seven of the top catalogs, a person can learn a great deal about construction and at the same time can do some comparison shopping.

There are now sleeping bags made for two people. Better yet are the single sleeping bags which zip together. If this interests you, be sure to purchase compatible bags. Usually, one bag will need a left-sided zipper and the other bag will need a right-sided zipper.

North Face, Snowline, Sierra Designs, and Trailwise are all recognized leaders in sleeping bag manufacturing.

pack it may be a good idea to rent first.

A major consideration when buying a pack is the quality of the material and the quality of sewing. A good pack is made from a heavy nylon, something which will repel water and resist abrasions. The sewing should be carefully inspected, especially in the inside of the pack. Also, check the sewing on the zippers. If you are satisfied that your pack will not fall apart, then it is probably a pack worth considering.

Kelty, Trailwise, Adventure Pack, Alpenlite, Universal, and North Face are all well-respected backpacks.

Cooking

First of all, forget cooking over a roaring campfire. This means forgetting the hot, the hot, and the Boy Scout act of starting a fire with two matches. Campfires are ecologically disastrous and are functionally inferior to chemical stoves as well.

A good chemical stove, which runs on gas cartridge or white liquid gas, should weigh under a pound and a half. They are compact and very efficient.

As for food, I personally prefer shopping at a supermarket and a local natural foods store to get lightweight, dehydrated food. Taste and cost of these foods are factors in taking them instead of the usual food offerings in backpacking stores. If you know what you want on your trip, and have a very basic cooking ability, then you should be able to save yourself money and at the same time get better-tasting food by shopping at the local markets.

Remember that weight is the greatest enemy of a backpacker. Keep your food light and compact. Soups and stews that come dehydrated are ideal. A desert like pudding can be easily made on the trail if you buy a pudding mix at the local market and take along powdered milk.

Shelter

This, too, is a topic for debate among backpackers. There are some who sleep under a nylon poncho in all but the worst weather. Others always sleep in a tent. Some of these sleep in tents while others use tarps. Surprisingly, few sleep under the stars. It is all a matter of personal preference.

Like everything else, good tents are expensive; most are over \$100, and the price can go up to \$300. These are light tents capable of sheltering two men and their equipment. They offer protection from rain, snow, wind, and insects. It is advisable to rent before buying in light of the high costs.

Tarps are usually pieces of nylon sewn together into a square 10 feet by 10 feet. They require a bit of ingenuity to erect. Tarps provide protection from rain and wind, but do little against insects. They are much cheaper than tents, with the prices ranging from \$25 to \$40. Tube tents are simply pieces of plastic about seven feet long. They cost a few dollars and offer adequate protection against mild wind and rain.

Miscellaneous

The big money in backpacking today is in clothing and in the gadgets which are flooding the market. It is best to determine what you need before you buy. Most people like to carry some of the following: first-aid kit, rain gear, cold weather clothing, emergency gear, photography equipment, and a small flashlight.

Fortunately, much of this miscellaneous can be made or assembled by the backpacker himself. A first-aid kit can range from a few band-aids to something with sutures. It is usually cheaper to assemble your own. As for clothing, there are several companies which sell do-it-yourself kits, allowing those with a minimum of sewing ability to cut costs.

Sources

There are numerous books on the market concerning backpacking equipment. Unfortunately, only a handful are worth reading. *The New Complete Walker*, by Colin Fletcher, is a very popular, a very readable, and a very thorough book. It is well worth reading for novice and expert alike.

Harvey Manning's *Backpacking: One Step at a Time* also discusses equipment in depth. It is available in paperback, unlike the *Complete Walker*.

Also, the local chapter of the Sierra Club publishes *Back Mountain*, which covers equipment necessary for Southern California, with a good discussion on desert hiking and the fundamentals of backpacking.

Scalpers

(continued from page 1)

from walking across the street and setting up an agency-complete with business license-and selling tickets for whatever the market will bear.

And the chances of passing a law that will put an end to scalping seem slim. Last year, a state senator from Los Angeles tried to pass a bill through the senate that would limit the amount of money a person could resell a ticket for, but the bill was tabled on the last day it could be heard. The big scalping agencies in Los Angeles got together and hired lobbyists who traveled to Sacramento and ranted about free enterprise. To make their point even more clear to the legislators, they threatened to set up offices just across the state line if such a law went through. The Attorney General's office stepped into the matter and said that such a bill would be unenforceable.

The principal consultant for the Governmental Organization Committee in Sacramento said it's unlikely that the bill will ever pass. "There's a current political fad in the country that there is too much government and too many rules already. The prime hurdle is the attitude held by many that the existing situation is unfair—but so are a lot of other things," he added.

A few months ago in San Diego, Phil Quinn and the Sports Arena's attorney, Lawrence Patton, the senior chief deputy in the County Concurrence's manager, Mike Connelly to ask the City Attorney's office to draft a proposal that would outlaw scalping within the city limits. Curtis Fitzpatrick, the senior chief deputy in the City Attorney's office, said the proposal was drawn up, and it was heard by the rules and legislation committee, but it was put aside until a later date.

Harvey Manning's *Backpacking: One Step at a Time* also discusses equipment in depth. It is available in paperback, unlike the *Complete Walker*.

Also, the local chapter of the Sierra Club publishes *Back Mountain*, which covers equipment necessary for Southern California, with a good discussion on desert hiking and the fundamentals of backpacking.

A Voice in the Wilderness

The lack of support by fellow journalists is what Gross says bothers him the most. He pulls out a few inches of coverage given to the news of his lawsuit in the news pages of the *Union-Tribune*. "Geez, if this were L.A. and this had happened, this stuff would be headlines."

Jim Holman

Jerry Gross is not the lone hunter for his own good. The former Channel 8 sportscaster now supports his family and his home on La Jolla Rancho Road by standing in the unemployment lines every two weeks for his check, and if the story he tells about some San Diego sports and some local news media is true, things are pretty rotten.

In what may be a final slap to get back at some hard knocks he's received in the past seven months, Gross has named San Diego Padres president Buzzie Bavasi in a defamation suit filed in Superior Court, May 28, 1976, a former Padres announcer, alleges that a letter sent in May, 1975 by Bavasi to Padres owner Hank Kroc of Chicago incorrectly told Kroc that Gross lost his job as Padres announcer for being drunk on the air. Bavasi's letter also accused Gross of unfairness because Gross was employed by both Channel 8 and the Mariners. Gross says Bavasi sent the letter to Kroc apparently in order to keep Kroc from appearing on Gross's radio talk show. A copy was also sent to Marvin Miller of the Major League Baseball Players Association, according to Gross. Miller had just appeared on the show and had said that the Padres had one of the worst front offices in baseball.

Gross declined to comment publicly on the drinking charge because of the lawsuit but didn't refrain on the unfairness charge. "That's pure hypocrisy. Bavasi's announcer Jerry Coleman has worked for KOGO radio the same time he was announcing for the Padres. Bob Chandler was on Channel 10 and doing the Padres games. And the guy who reports his (the Padres) games to the *San Diego Union-Tribune* is the *San Diego Union-Tribune* press got \$4000 a year as statistician. That's ridiculous."

Even aside from the current lawsuit and the Bavasi-Kroc letter, Gross's life hasn't been easy since November 13. On that day he was fired, seven weeks before his three-year contract with Channel 8 was up. His boss at KFBM, Robert Myers, gave him two reasons for dismissal. The first was that Gross had gotten the station into potential legal trouble by stating that the owners of the San Diego Padres, Frank Goldberger and Bud Fisher, had caused the franchise to fold because they refused to give cable television rights to another NBA expansion owner. "I knew that for a fact because in 1974 I formed a group of eight businessmen who wanted to form an NBA expansion team. John Mabee and Bob Payne were two of the businessmen. I had the evidence—the letter from the NBA owner that asked us to give up TV rights. And KFBM discharged me without ever asking me for the evidence!"

The second reason Gross was given for his firing was "the problem you're having with Bavasi." Gross claims a constant exchange of letters between Padres lawyers and Channel 8 lawyers was too much and KFBM acquiesced to the pressure. "They supported me for two years and all of a sudden this incident. One month before I was fired I broke eight major stories—the John McKay departure, scoops on the Aztecs, scoops on Will Chamberlain.... "But apparently the pressure of big business got to them. I was not taking the teams' press releases and just reading them. I was not shilling for any franchise. And there were the usual jealous reporters and announcers. I criticized Bob Breitbard for selling the SD Rockets to Houston. I questioned Dr. Leonard Bloom who had the SD Conquistadors. I challenged Buzzie Bavasi who lied to the public about Hank Aaron and double-crossed Marv Everett in 1974. I ripped Harold Saxe of the Chargers, and I attacked Neil Morgan for his yellow journalism. Morgan implicated the Mariners' Joe Schwartz with the criminal element even before he came to San Diego. Hell, that's like making Bud Cousy out to be a crim-



Jerry Gross



Buzzie Bavasi



Fred Kinne

inal just because he knew all those characters in the Boston underworld. And Mayor Wilson jumped on Morgan's bandwagon to try to keep Schwartz out of San Diego. Hell, Wilson talks about keeping the Padres here. It was C. Arnhold Smith who kept the Padres here by aborting the sale of the Padres to Joseph Danzansky in Washington, D.C. and it cost him \$100,000."

It's clear at least one of the "jealous reporters and announcers" Gross had been referring to is Al Couppee, formerly the sportscaster for Channel 10 news, now the Republican candidate for Assemblyman Larry Kapiloff's seat.

"I told Kapiloff that Couppee is using the same kind of attacks on him as he did on me. When I was at Channel 8 Couppee controlled the advertising for the Chevrolet dealers of San Diego and he went to Channel 8 and told them as long as Gross is there you won't get any advertising from the Chevrolet dealers. When I was doing the talk show for KDEO, Couppee pulled about \$1100 worth of advertising off the station."

Gross's talk shows at KDEO-AM and KSDO-AM have also been terminated since November. The KDEO show ran for nine months and came off when the station went to an all-music format, but the feelings between Gross and the station seem pretty amiable.

The break with KSDO was rougher. It began with a fight for press credentials to the Padres games. On April 22, there was a meeting between Gross, KSDO station manager Jack Sabella, Bavasi and Padre PR man Mike Ryan to discuss credentials.

"The first thing I want to make clear is that you two asked for this meeting, not us," Gross remembers Bavasi saying. "And then he asked me two apologies. He wanted me to apologize for forcing former Padres owner Carol Smith Shannon (daughter of C. Arnhold Smith) to be about the Padres' financial status. She had said on radio and television interviews that at no time did Mr. Bavasi come to my father or herself for more money. And here the Padres were trading off good pitchers left and right for lack of money."

The second apology Bavasi demanded was for Gross's payment checks. "I don't keep my checks in San Diego. He is now

"After that there was silence. I got up and walked towards the door. I said to Bavasi, 'You can turn your tape recorder off.' I had heard Bavasi taped meetings in his office. He asked Sabella if he was going to tell Joe Stein of the *Tribune* about the meeting. Bavasi later called the *Tribune* editor Fred Kinne and had the story muzzled."

When asked why he didn't go to the *Union* and tell Jack Murphy, who had defended him in his fight to get into the Charger games three years ago, Gross responded, "I did talk to Jack but he didn't request his defense. I wanted him to know the truth as a friend."

After the meeting Gross wrote a letter to Bavasi threatening legal action if he didn't get his credentials. Bavasi fired him for using KSDO stationery for his letter.

"I backed him up until he decided to go on his own," Sabella said over the telephone. "Using our letterhead put us in trouble." The lack of support by fellow journalists is what Gross says bothers him the most. He pulls out a few inches of coverage given to the news of his lawsuit in the news pages of the *Union-Tribune*. "Geez, if this were L.A. and this had happened, this stuff would be headlines. But the only one to call up besides the *Reader* is the *La Jolla Light*."

"Despite what I think of him, if this had happened to Al Couppee I would have gotten together with the Sports Writers/Sportswriters Association and as a group demanded that he receive his credentials. All we'd have to do is stick together, and you'd see them give in."

The only other platform Gross has enjoyed besides the somewhat equivocal "human interest" story that appeared in the *Light* has been Gross's column in San Diego *Sports Digest*, a relatively new monthly magazine. Even there, according to Gross, Bavasi offered him Dillon, the *Sports Digest*'s 30 year-old publisher, a full-page ad from the Padres (\$750) if Gross would be dropped.

"Gretchen (Gross's wife) and I had dinner with Jim and I told him to go ahead and take it and I'd resign. He told me he wouldn't take it even if I would resign."

But \$50 a month from *Sports Digest* added to unemployment checks isn't enough to keep Gross in San Diego. He is now

spending time trying to get San Diego's two remaining hockey leagues together, but that doesn't pay anything. "I've signed up with Marc McCormick, a talent agent who has handled Arnie Palmer, Jack Nicklaus, John Havlicek, and Chris Schenkel, among others. Face it, I think I've been blackballed in San Diego."

Other dramatic persons in Jerry Gross's battle of the last seven months have their points to make, too, of course.

Buzzie Bavasi claims that Joe Schwartz of the Mariners had called the *Tribune* editor Fred Kinne to muzzel the news of the meeting over sports on his show. Bavasi also denies that the infamous meeting was taped. "Absolutely false." But he doesn't deny calling *Tribune* editor Fred Kinne to muzzel the news of the meeting. "No comment. Call Mr. Kinne if you want to know."

Sabella, the manager of KSDO, says he had requested a meeting with Bavasi's son Peter alone, in order to "bury the hatchet" between KSDO and the Padres. But then he was asked to bring Gross along and found the senior Bavasi there instead of Peter. "Bavasi did a lot of talking but the only apology I remember is Bavasi asking Gross to stop 'knocking sugar all over me.' But Sabella admits he really wasn't listening to everything Bavasi was saying."

Fred Kinne remembers Bavasi calling him at home just as Kinne was getting ready to leave for a vacation. He remembers that Bavasi told him Gross was going to try to get the *Tribune* to write a story. But Kinne doesn't remember exactly what his response was. Something like, "I'll check on it" or "It's nothing I'm going to worry about." And then I called Joe Stein (*Tribune* sports editor) and asked him about it and told him not to get into the middle of a controversy.... Don't let them use us." But muzzling really isn't the kind of thing we do."

Joe Stein says that after the meeting an outraged Gross called him and then an outraged Bavasi called him. "I didn't want to get in the middle of it. I mentioned it in a story to Fred Kinne, and he agreed. It really isn't worth it. Everybody's tired of this Bavasi-Gross thing. I saw Jerry last week in Las Vegas and he said some damned words for Gross's payment checks. I don't keep my checks in San Diego. He is now

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Reader's Guide to Local Events

Contributions to READER EVENTS must be received by the Friday preceding the Thursday issue in order to be considered for publication. Send information and photos to READER EVENTS EDITOR, P.O. Box 80802, San Diego, CA 92138.

Special Events

BOOK SALE, sponsored by Kidney Foundation of Southern California, offers new and used fiction, non-fiction, technical and paperback books, Saturday, June 19, 9 a.m. to 5 p.m., Grossmont Shopping Center.

SALT MARSH HUNTER, an all-day excursion by bus and on foot to examine vegetation and animal life of the transitional environment between fresh and saltwater areas at lagoons and estuaries between San Diego and the Mexican border, led by Dr. Jack Bradshaw of the University of San Diego and biologist John Rutherford, sponsored by Natural History Museum, Saturday, June 19, 9 a.m. to 5 p.m., Call Museum for details, 232-3821, ext. 22.

CREATIVE ARTS WORKSHOP, a Father's Day activity providing an opportunity for parents and children to try a variety of art forms, including printmaking, Baker's clay modeling and mask-making under direction of teachers Carrie Taylor, Pat McCreedy, Steven Hamilton and the Mexican artist, June 20, 4 p.m., free, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 92034-0183.

FESTA BICENTENNIAL ANTIQUE SHOW & SALE, includes displays by dealers from Arizona, California and New Mexico, sponsored by South Bay Historical Society, Friday and Saturday, June 18-19, 12 noon to 9:30 p.m., Sunday, June 20, 12 noon to 4 p.m., Al Bahr Shrine Temple, 5440 Kearny Mesa Road, 297-3446.

COMMONWEALTH BALL, second annual British ball by Trafalgar Club includes dancing and entertainment by House of Scotland and England, Irish-American Club and Cambrian (Welsh) Society, Saturday, June 19, 7:45 p.m. to 1 a.m., International Room, El Cortez Hotel, Seventh and Ash, 270-0661.

DESCANSO'S SALUTE TO THE OLD TIME PARADE AND FAIR, 8th annual event includes U.S. Navy Band, City County Band, Al Bahr Clowns, feature riders, floats, antique cars, pie contest, free entertainment, Saturday, June 19, 10:30 a.m., from Catholic Church to Vanger Station, Descanso, 445-2090.

SOUTHERN CALIFORNIA EXPOSITION, daily events include performing horse show, flower and garden show, carnival rides, art and photo shows, home arts competition, hobby shows, commercial exhibits, and free grandstand shows, Tuesday, June 22 through Monday, July 5, Del Mar Fairgrounds, 297-6338.

SAN DIEGO GENEALOGICAL SOCIETY DISPLAY, twenty exhibits covering information on census records, military records, cemetery records, old newspapers, family histories and related areas, Saturday, June 19, 10 a.m. to 6 p.m., on the Mall, Mission Valley Shopping Center.

SAKURA CLUB OF SAN DIEGO SHOW, a display of Japanese dolls with flower arrangements, Saturday and Sunday, June 19-20, 11 a.m. to 5 p.m., Majors Room, Casa del Prado, Balboa Park, 232-5762.

FLYING HOOFES RIDING CLUB, English/Western horse show, 17 classes, Sunday, June 20, 2 p.m., to 6 p.m., Miramar Naval Air Station, free and open to the public, 297-8518.

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Saturday night - BLUEGRASS BANJO MUSIC from 6:30 p.m.

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ID CIRCUIT IN CONCERT, Friday, June 18, 8 p.m., Tugboat Castle, 1904 Third Avenue, San Diego, 232-3439.

SCOLA CANTORUM OF SAN DIEGO perform with the Mesa College Community Adult Chamber Orchestra, Saturday, June 19, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley.

JOINT RECITAL by Wendy Eastland, soprano, and Gary Nichols, baritone, Saturday, June 19, 7:30 p.m., First Lutheran Church, 3rd and Ash St. 286-8322.



HANG TEN MOTOCROSS

PRO SOCCER: U.S. MOTOCROSS GRAND PRIX, one of twelve international races counting toward the World Motocross Championship, features Roger DeCoster of Belgium, Adolf Woll of Germany, Gerrit Woland of Holland, Pierre Karsmakers of the United States and contenders from other countries riding 500cc motorcycles over a 1.3 mile obstacle course, Sunday, June 20, 8 a.m. to 8 p.m., Caminito Park, Camino Del Mar, Del Mar, 765-0816.

AGE OF ENLIGHTENMENT FATHER'S DAY CELEBRATION, includes films, art and flower exhibits, music and a transcendental meditation program, sponsored by the International Meditation Society, Sunday, June 20, 12 noon to 3 p.m., Pein, Casa Del Prado, Balboa Park, 280-1840.

MAJOR LEAGUE BASEBALL: San Diego Padres vs. San Francisco (two-game series), Monday and Tuesday, June 21-22, 7 p.m., San Diego Stadium, 283-4494.

PRO-AM RACQUETBALL TOURNAMENT, conclusion of the series features professional play and finals, Thursday, June 17, 10 a.m. to 10 p.m., Friday, June 18, 9:30 a.m. to 5 p.m., Saturday, June 19, 10 a.m. to 4 p.m., Altair Health Club, 901 Hotel Circle South (behind Mission Valley Inn), 298-9321.

SCRIPPS CLINIC INVITATIONAL, eighth annual 18-hole golf event for benefit of Scripps Clinic and Research Foundation, Friday, June 18, 12:30 p.m., Rancho Santa Fe, 459-2390.

MOBILE FITNESS PARCOURSE, self-administered series of walk/jog/exercise units guided by descriptions on pre-set direction markers, sponsored by San Diego County Parks and Recreation Department, Saturday and Sunday, June 19-20, Memorial Park, 236-7171.

30TH ANNUAL PALOMAR MOUNTAIN RIDE, San Diego County's oldest trail ride, sets up at different campsites each night, Monday, June 21, 9 a.m., through Friday, June 25, from Vista Palomar Riders Clubhouse, 973 Cooper Canyon Road, Bonville, 724-4865.

FASHION VALLEY BOAT SHOW, through Sunday, June 20, Fashion Valley Shopping Center Hall, 397-3381.

Film

RAPE CULTURE, a film centering around social forces and rape, sponsored by Las Hermanas Women's Cultural Center and Coalition Against Rape, Friday, June 18, 8 p.m., Las Hermanas Center, 4003 Wabash Road, 280-7510.

HAWAII LAND OF ENCHANTMENT, a slide show presentation by the Southern California Association of Camera Clubs, Sunday, June 20, 8 p.m., Casa del Prado Auditorium, Balboa Park.

Lectures

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.

LAW OF THE SEA CONFERENCE, an evaluation of that conference held in Malta on the emerging constitution for the oceans of the world, by co-convenor, Dr. Arvid Paulsen, Monday, June 21, 7:30 p.m., Room 131, Camino Hall, USD, 291-6480, ext. 221. (Please note: this is a rescheduling of the June 15 lecture which was cancelled.)

PALESTINE: THE STRUGGLE FOR NATIONAL DEMOCRATIC RIGHTS, discussed by Fozil Khoui, a member of the Arab-American Society of San Diego, Saturday, June 19, 7:30 p.m., Changing Times Bookstore, 1946 Broadway, 232-4466.

"SOUTHERN CALIFORNIA FOLK ART AND ARTISTS", a slide-illustrated program by George Goodwin, former curator of the Los Angeles County Museum of Art, in conjunction with the Museum's current exhibition, "Navies and Visionaries," covers contributions of Tressa "Grandma" Frisby, Simon Rodia, Sanford Daring, Old Trapper and Driftwood Charlie, Wednesday, June 23, 8 p.m., Museum Auditorium, Sherwood Hall, USD, 459-9301.

ROLFING, a lecture-demonstration by David Rief, certified practitioner, Wednesday, June 23, 8 p.m., Ozzie's Music Hall, 6875 El Cajon Blvd., free, 436-1355.

THE NATURAL HISTORY OF NUDIBRANCHS, a lecture by James Lance, sponsored by the American Cetacean Society, Monday, June 21, 8 p.m., Summer Auditorium, Scripps Institution of Oceanography, 566-3800.

FLUTE-MAKING DEMONSTRATIONS by Paul Hartmeyer, Sunday, June 20, San Diego Museum of Man, 239-2001.

SENATE BILL 1, its current status and plans for opposing passage will be the subject of a meeting sponsored by the San Diego Committee to Stop Senate Bill 1, Sunday, June 20, 7 p.m., Conference Room, 6th Floor, Crocker Bank Building, Second and Broadway, downtown, 270-1142.

OPEN PICTURE READING, inviting all participants to read their poems, Friday, June 18, 7:30 p.m., Ocean Beach Elementary School, Newport Avenue and Sunset Cliffs Boulevard, 222-6585.

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ROGER LEWIS, MASTER STORYTELLER, entertains children ages 7 and up, Friday, June 18, 1:30 p.m., Children's Room, San Diego Central Library, 830 E. Street, 254-5872.

Theatre

NATIONAL SHAKESPEARE FESTIVAL, "As You Like It," June 17, 20 and 21, 8 p.m., matinee Saturday, June 19, 2 p.m., "Othello," June 18, 19, 22, 8:30 p.m., matinee Sunday, June 20, 2 p.m., Entertainment on the green one-half hour before evening performance, Old Globe Theatre, Balboa Park, 239-2255.

THE ODD COUPLE, Neil Simon's play starring Wally Engelhardt, June 23 through July 25, dinner show Tuesday through Saturday, 8 p.m., Sunday, 7 p.m., matinee Sunday, 1:30 p.m., Broadway Dinner Theatre, Old Globe Theatre, Balboa Park, 234-3455.

RODGERS & HART, a music and comedy celebration highlighting show tunes of Richard Rodgers and Lorenz Hart, opening Tuesday, June 22, nightly 8:30, matinee Saturday and Sunday, 2 p.m., dark Monday, 239-2255.

THE COMEDY STORE, continuous comedy entertainment by professionals and amateurs, Tuesdays through Sunday, 8:30 p.m., with added performances Friday and Saturday, 11 p.m., below T.D. Hays, 4315 Ocean Boulevard, Pacific Beach, 270-5404.

YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING, a comedy by Robert Anderson, produced and directed by Bill Rattery, Friday and Saturday, June 18 and 19, 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, 453-4856.

WHEN YOU COMIN' BACK RED RYDER, Mark Medoff's multiple award-winning suspense drama, Fridays and Saturdays, 8:30 p.m., Mission Playhouse, Old Town, 295-4543.

Galleries

DOCUMENTARY PHOTOGRAPHY AS A CULTURAL FORCE, demonstrated through the work of Dorothea 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.

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

ROMANTICIZED NUDES, paintings, drawings and lithographs by Alain Bonafant, through June 27, Old Town Circle Gallery, 2501 San Diego Avenue, 296-2596.

NAIVES AND VISIONARIES, photographs and artifacts of "grass roots" art work by nine untutored American artists using cast-off materials in their assemblages, work include those of S.P. Dinmoot, Herman Rasch, Tressa "Grandma" Frisby and Simon Rodia, through the work of the Watts Tower, through July 25, La Jolla Museum of Contemporary Art, 724-0183.

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

Portrait & Figure painting class will be held this summer at the University of San Diego in Camino Hall. Class starts 9:30 A.M. Tues., June 22nd. The instructor will be G. Nicolaides M.A., pictured above. \$45.00 is the cost. For information 280-1364.

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Silver sheet & wire, semi-precious stones, tools, findings

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Call us about jewelry making classes.

GRAPHICS, PAINTINGS, ENAMELS AND WOOD SCULPTURE by Lauren McCalla, through June, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, 458-5872.

WATERCOLORS by San Diego artist Mary Pray Stanard, through June 20, The Art Gallery, 4859 Voltaire Street, Ocean Beach, 234-4935.

POINTILIST PAINTINGS with accompanying poems of San Diego artist Morgan J. and abstract sculpture of Howard Lamat of Ojai, through June 24, Tarbox Gallery, 1025 Prospect Street, La Jolla, 459-0442.

LESLIE J. JOHNSON COLLECTION, 75 works, mostly graphics, by Braque, Manet, Degas, Miro, Picasso, Benton, Dix, Pollock, and others, through July 4, Fine Arts Gallery, Balboa Park, 232-7931.

OLD HOUSES in ink-and-watercolor and marine oils by Jo Burton, through July 5, Cottage Gallery, 2523 San Diego Avenue, Old Town.

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

SAN DIEGO ART INSTITUTE GALLERY juried membership show, also one-man exhibit by Guillermo Acevedo, Peruvian-born, Kaphis, artist, through June 27, Art Institute Gallery, Balboa Park, 234-9466.

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 1, 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 SEVILLY 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, Trid Gallery, 3701 India Street, 299-4543.

ILLUSTRATORS' SHOW featuring work of Robert Watts, Bob Kenyon, Darrel Mispag, Philip Kurland, and others, through June 30, Vintage Art Rental Gallery, The Vineyard, Escondido.

SAN DIEGO PUBLIC LIBRARY EXHIBITS, New England Gravestone Rubbings, 18th century tombstone art from the collection of Dr. David Lusk, 18th century bookbinding watercolors by Joe Garcia, through June 30, San Diego Central Public Library, 820 E. Street, San Diego, 236-5600.

WILDLIFE ART EXHIBIT, paintings and sculpture on a western and wildlife theme by 52 area students, through June 30, Dackery Art, 321 Robinson Avenue at 3rd, Hillcrest, 298-0171.

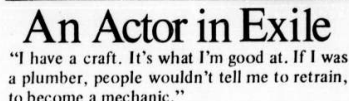
YOUNG PEOPLE'S ART SHOW, a selection of works by junior high school students from selected schools, through June 26, Neighborhood Gallery, 1262 Kettner Boulevard, San Diego, 236-1916.

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

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, 383-3300.

Backyard Pot Sale
for Reader readers.
Ah, literature....

The Sonstone Gallery
5637 La Jolla Blvd. 459-3583



Specialize in all and all phases of creative professional photography as well as custom framing. Our photographic services include: Weddings, portraits, children, pets, newborns, and publicity. We offer complete studio or location coverage in color or black and white. Our service is super-fast! We also can copy, enlarge and restore your treasured old photos. We welcome telephone inquiries, or stop by and chat with us. We're always here to "show off" our fine work, and there's plenty of old-fashioned friendliness and courtesy too. Please call now; you will get a 10% discount for a referral from you. 776-5211. (Clairmont Square Shopping Center.)

VOLKSWAGEN REPAIRS. Tune-ups, \$17.95 complete. Oil changes, \$10.00. Parts, labor, \$100.00. Complete. Mobile repair shop. All cars, any year. For appointment, call 868-8560 9 a.m. to 6 p.m.

ENGINE SHOP. Rebuilt engines and engine parts. Chevy, Ford, Dodge, foreign. 15% discount. Installation available. Complete machine also service. 3663 University Avenue, San Diego. 283-9791.

FASTEST SERVICE and the best rates in San Diego County by our expert stereo specialists. All makes and components for car and home, 90-day parts and labor warranty. 4411 Claremont Mesa Boulevard at Genesee, next to 7-11 station. 720-8162.

Personals

I, ARLIE GENE GURLEY, do hereby, on this, the ninth day of June, 1976, claim all the land on the planet Pluto for my own.

TELEVISION DATING. See and hear before you choose. Women under 30. Free. Call Video Dating, 291-5461.

RICK. My feeling for you is hard to put down in words. Although there is a word for it—love—this is more. Warmth, happiness, excitement, contentment, peace. Every good feeling wrapped into one and they come out as my feeling for you. Cheryl.

SCOTT B. Mensa would be glad to make the literature you requested, but you didn't give your address. Please call 560-7488.

WEDGE's new address: 8441 48th Street, College Park, Maryland 20740. Although, to reach him by his birthday today, you'll have to call (301) 414-1465.

FELLOW THEOPHY mediator seeks motorcycleman who has accident, trouble with one leg, bad beard and mustache. Must get on touch, sleek motorcycle. Adv. 284-5611.

CAROL at the Waterhole. You're warm and sensual, flowing with energy, it's that for real? Respond, Deuce.

IF ASKED to outline or define my ambition, I would have to admit I have always aspired to be suitably entertained. Now the One with the capacity to satisfy that ambition is beside me.

5-117: COMBINATION found—goal in sight. Free spirit/and is vehicle, understanding is solution. 7-184.

EMILY POST. Your outrageousness inspires me, safe journey towards rejuvenation, not nostalgia mind stress cracks. Call Emily, 283-9791.

PAT RANDORA. Your radiant displays after consistent cheek deflates persuaded me to always allow your prevalence, running. Else you'd found precipitately eastward indignance, turbulent, wrong.

ROBIN-MOSIS. Head and seen you, you foxxy mind! You bod I like, but your mind I like better. Let's be serious together. Another fan.

MY GODDESS. Meet me at the Bacchanal, for the world revival of "Fantasy," Monday and Tuesday, June 21 and 22, 9:30 p.m., Hercules.

WANTED: ANYONE who experienced the 1984 Crescent City tidal wave and is living in San Diego to tell about it. Call 224-3886, 225-1807.

MARK KOZAK. Your CB radio is being located. Wayne Baird used to talk to Adolf Hitler in Argentina. Kangaroo Fred and daughter, Snail Bait.

ANYONE who hasn't seen Bruce at the Stag and Hound in Claremont is missing good thing. Music Lover.

WEDDING STOLE. I have bags of cash from behind Sea. You do ripped off two children, 8 and 10, who worked hard collecting them. Thanks.

DADDY. Put down that shotgun! I'm all grown up now. Adult, but only 165.

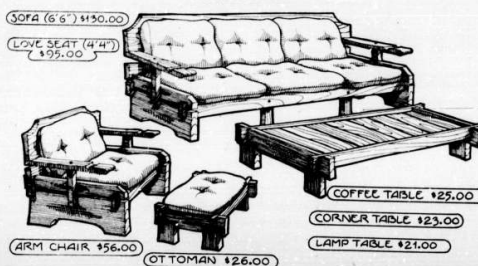
ASU-ABU. I do, I do, love you, love you.

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(unfinished, unassembled, you pick up)

Easy to assemble & finish furniture. All parts (prime pine) are cut, drilled & sanded. All hardware and cushions included along with step by step picture instructions.

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

DEAREST CUDDLES: You have been a good father to our child. We love you. Happy Father's Day. Victory will be more glorious together. Honey-buns.

GARY. I lost your number! Do you still want my plans? Had my number changed. 566-8838. Please call. Deuce.

GUSTAVE. Would love to delve into many things with you, but Nat Pinkerton lore is surely not one of them. Adv. married admirer.

IS THERE a life before breakfast? Foggy's Notion.

TONY TOLLIVER. please call Vikki at 281-4118.

MAY THE GOD of our Lord, Jesus Christ, the Father of glory, give you a spirit of wisdom and perception of what is needed, to bring you to full knowledge of Him. Ephesians 1:17.

EACH LETTER of the alphabet has its own number. Reader, for example, is a 33, which signifies service to all. Call 283-4527, for details.

NEED SOMEONE to talk to? Ocean Beach Hotline has experienced consultants available weekdays afternoons until 9 p.m. For immediate contact, call 225-1243.

LOOKIN' TO the future is accomplished, putting the present is fulfillment. Looking to the past is accomplishment. Another fan.

THE HELP CENTER. a United Way agency, offers free, no-cost, confidential counseling, referral, and legal assistance. Call 582-HELP or stop by at 5008 College Avenue.

BICENTENNIAL Fire Plug Pinner. Please contact the ugly yellow hydrant at the corner of 54th Place and Orange Avenue.

BEEZ: HERE's thanks for the best seven years of my life. And it just keeps gettin' better. Love for the next seventy. Woocer.

ANY REAL MAN: Please make me at the Bacchanal, for the world revival of "Fantasy," Monday and Tuesday, June 21 and 22, 9:30 p.m., Aphrodite.

BILL P. Remember AVHS '71. Sheep project. USR-Saarl. Contact Sue M. in Apple Valley, new number.

MOTHER NATURE's son: Please remember. Miss your motorcycle and your burger is getting cold. The Mad Farmer. The BK-Kid and the Friendly Fungus.

JEROME: Someone anxiously awaits your promised visit. This and it's coming mutual artistic interest. Still drinking from dairy containers?

KENZIE: YOU done stomped on my heart and mashed that sucker flat. Becky.

CONFIDENTIAL COUNSELING for substance use or abuse is available at Central Drug Abuse Services (formerly DCA). Professional clinical staff. No cost. 236-2274.

MAIN BANANA. I want so much to make you happy. Just let me. It's always in love with you forever and forever. Little Sue.

STEWART. Happy Birthday, babe. Love and kisses and lots of love. Love ya, babe, Jess.

GABE Q. I had respect for your taste until I saw your choice for that last of kind of companion. The Dark Dahlia.

FARLEY: The heat's on. I have the need to make some sounds with you. Let's get together and make some music. Call me. Drifter.

TRAVELERS and newcomers need help. Call or visit Travelers Aid Society, 1122 Fourth, San Diego, 232-7991. A United Way service agency.

BABY BEAR: I love you more each day and looking forward to when we can share a den and have cubs. From, Big Bear.

ALL DENOMINATIONS are welcome, but we like fires and tents best. Foggy's Notion.

DAN: Now you can't say that no one has ever sent you a personal. Enjoy it, Becky.

CURIOSITY: I know, in the first place, that mankind agree in essence, as do you in their limbs, senses, and 2. Man-kind differ as much in essence as you do in form, limbs, senses, and only 2, and the last is The Christ-anthropology for above all abstraction—Annotations to Lover (The Marginalia).

DEAR NUMBER ONE: Opinions don't really matter. All that really matters is what someone feels in his heart. Peace, Michael.

MICHELLE: "JAWS" from gym would like your phone number. 583-7488.

LARGE TRUTHS develop from combined tiny truths: large lies from tiny lies. Telling the truth all the time is a reality—Book of Reality.

GROUPIES UNITED: If there are any groupies in this rock-forbidden city who would like to make others like me, call 423-1118, 423-1119, Angel.

HEY FELLA: You've come a long way since that Sunday in Petaluma. Repose in your personal growth on your 33rd. Love you, jilly. P.S.W. 1.

PETE, PHIL, TIM, Al, Frenchy, and everyone: Goodbye! Have a good morning! We'll miss you. See you next fall Debbie and Julie.

I HAVE NEVER kept your right-answers to myself, but have asked of your faithfulness and saving help. I have made no secret of your love and faithfulness. Psalm 40:10.

STONCE: I love you, perhaps a bit more than I should. You've made me very honest. Thanks, Happy Birthday and trip to Hawaii. Neil.

I WOULD LIKE to meet the girl I picked up in front of USC Monday, June 7. Only got your name—Jennifer—please contact me. Danny, 224-6668.

TRUTH RELATES to reality as sunlight relates to a healthy plant. Necessary for growth of our life's happiness, truth becomes ability to love. Book of Reality.

PAT G: I could have been totally yours; but you blew it. Please contact Brian for my whereabouts. Elise.

HAPPY BIRTHDAY, Wayne. You look older than I do! Frost 28.

INTERMEDIATE tennis player, male, seeks partner for me, or just come and play. See you, PG.

CUDDLES "IR" (aka Teddy): Ha, sorry, I could not resist! Come and play your hand for me, or just come and play. See you, PG.

HAPPY BIRTHDAY, Gerald Francis Kink. I love you, Sunshine!

MODEL who is a sensual nut, but is a beginner, desires anybody for a game who can stand a beginner. Debbie, 461-1774.

ANYONE DEDICATED to getting together a Southern California farm and vineyard business. Please contact the Book of Reality, call 224-9534, for details.

WAYNE. Happy Birthday from the grubby, little ladies in molding. Please 26, 34, 39 and 7.

Photo

CAMERA REPAIRS: Professional repair at sensible prices. Free estimates. Super fast service. You and your camera deserve the best! Portrait Studio, 461-1774.

VIVITAR LENSES. 135mm and 200mm. \$75. Nikon camera. Also, 55mm lens, \$2 each, and gadget bag, \$7. Greg, 453-2662. Adv. ad-10% discount.

TAMRON MACRO-ZOOM lens, 38-100 for 35mm camera, 13.5. Also, 28-75 for Nikon. Canon camera. Also, 55mm lens, \$2 each, and gadget bag, \$7. Greg, 453-2662.

SEWING MACHINE. Sears Kenmore only. Must be a zigzag model, have come, built-in foot, and be in very good to excellent condition. Would love a free arm model, but not really necessary. Please call and tell me about your machine. Mar, 565-6127, afterwards best.

HELP! EX-CONVICT trying to rehabilitate himself. Need washer, dryer, refrigerator, freezer, air conditioner and a working car or not. Bob, 232-6893, 270-7615.

CB RADIO. Prefer three or six-channel and a microphone. Anthony? Perry or Linda, 484-8658.

JERRY GAS can wanted. Five gallons. Also, gas containers. Perry or Linda, 484-8658.

PRE-COLUMBIAN artifacts. One piece or a collection. 454-2070.

YOUR TRADE of services or products for my magic show or lessons, piano, organ, music theory. Don't be bored this summer. Don, 753-8108.

WRITER NEEDS quiet studio/one-bedroom apartment. Can pay up to \$100. Must be within city limits. 15 minutes by car from downtown. Paul, 235-6176, 9 a.m. to 5 p.m.

HAVE YOU just bought a new water bed? I need your old mattress, any size. Contact 222-7056.

ENLARGER WANTED. Omega, Resator or 7 Capable of 35mm and 2 1/2 inch. Also interested in 4x5 format. Good condition. Jim, 286-8673.

PHOTOGRAPHY EQUIPMENT. Polaroid land camera, outdoor lighting system, Brownie Bantam movie projector, and more. Sold separately or as a combination like many others. Call 479-1461, after 11 a.m.

BRAND NEW Bell and Howell super 8, zoom lens, leather case, lights and accessories. \$120.00. Call 235-5500, after 5:30.

PHOTOGRAPHERS want it done right? Do yourself at the Safelight, La Jolla. Complete darkroom facilities for black and white and color. Dry mounting, too. Call or come for a tour, 5517 La Jolla Boulevard, 454-8411. Open Monday-Thursday, 9 a.m. until midnight. Saturday and Sunday, 10 a.m. to 6 p.m.

QUALITY CAMERA repair by factory trained technicians. Free estimates. Most repairs done on site. General Camera Repair, 5275 El Cajon Boulevard, 563-6300.

KODAK MOVIE film. Fresh, color, super 8 cartridges. Kodachrome and Ektachrome, \$1.99 each. 488-1863.

COLOR ENLARGEMENTS. 5x7, only 79 cents from a negative or slide, through June 25. 454-0117. Where Coast meets Girard Avenue, below Prospect, La Jolla Camera.

Wanted

HELP! NEED grass catcher, 18". To fit a Sears lawnmower that was about 13 years old. Does anyone have one? Will pay 565-6127.

AIR COMPRESSOR. 50 psi, electric, cheap or reasonable. Greg, 488-2364, or Perry, 238-6128.

WANT TO BUY and read "The Convert," by Teresa Torres. It's an older book—I don't think it's in paperback, only hardback. You would do me a great favor by checking your shelves. Will pay. Mar, 565-6127.

EVICTED VICTIM in desperate need of space. I do art work, portraits, mosaics, ceramics, etc. You can help. 401-4232 University Avenue, San Diego, 92105.

WANT JUNK BOX, working or not. Dlx Krazy, 753-9318 or 755-0197.

NEED COMPRESSOR. 35psi to 142 psi or airbrushing. Cindy, 755-9533.

WANT SCULPTORS. Wood carvers, metalists, ceramic artists, glass blasters. Call Del Mar Art Garden Uviers. Interviews, 755-2680.

GARAGE, SHED, or space for storage. Not to exceed 100 sq. ft. per month. Need area about 50x50. Greg, 488-2364, or Perry, 238-6128.

SEWING MACHINE. Sears Kenmore only. Must be a zigzag model, have come, built-in foot, and be in very good to excellent condition. Would love a free arm model, but not really necessary. Please call and tell me about your machine. Mar, 565-6127, afterwards best.

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PHOTOGRAPHY EQUIPMENT. Polaroid land camera, outdoor lighting system, Brownie Bantam movie projector, and more. Sold separately or as a combination like many others. Call 479-1461, after 11 a.m.

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Harpo Girls Softball, Sat. 11-00,
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Therapeutic Massage,
Nutritional Conferences
and Ralph, the sprout farmer.

Vegetarian Boogie Nights, food and fun, Fri., Sun. reg. \$5, \$3 next 2 weeks
Organic Gypsy Dancers, dine and show, Tue., Thur. reg. \$10, \$4 next 2 weeks
Night for Young LOVE, Mon. & Wed. \$3.50.

June 25—Boogie and Dancers, \$10. Featuring
JINANA NOURI, the Garden of Light, exotic
gypsy dancer, from Monterey.

Workshop: Touch for Health, Acupuncture Massage,
Intensive training, limited enrollment.
Saturday, June 19, 8-2; June 25, 26, 4, 8, 24.

Call for Reservations.
Auditions for entertainers and W.F. Harpo's Band
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Harpo's is registered with the heavenly father.

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Health House by the Sea

PASS IT ON

Sports

AVON LIFE RAFT. Four-man raft in fiberglass canister. One year old. Cost \$1500. Must sell, asking \$850. Also, 238-6178 or 454-2001.

MOUNTAINEERING boots. Raichle 8 medium. Great shape. Good leather. Vietnam sole. Norwegian welt. Too small for wearer. \$400 or best offer. 755-4649.

TRADE MY NEW 7 1/4" circular saw for carpentry tools or equal. Reasonable. 488-4490.

WOULD LIKE to trade horse cooperative electric dryer, excellent condition, three years old, for cooperative dryer in same condition. 270-7861, after 5.

STUDENT NEEDS electric typewriter. Also, would like two records (recaptable). Also, lightweight lounge chair. 461-2400.

MATURE LADY desires weekend vacation for my magic show or lessons, piano, organ, music theory. Don't be bored this summer. Don, 753-8108.

THREE WETSUITS. Medium short-sleeved. \$10. Medium body glove sleeves. \$8. Small beaver tail. \$5. 295-6923.

HOBBIE CATERAMARIN. 14', with trailer, excellent condition, asking \$975. 753-6573.

LARGE TENT. 10x7, good condition, screened, ideal for car camping. Will sell or trade. Two-minute lanterns, works great. \$13.50. Richard, 272-5670.

DIVING EQUIPMENT. 80 cubic foot tank, backpack, some accessories, excellent condition. 270-3794.

SURFBOARD by C. Mullingworth. 6'10". Wingerwallow. Fast little stick and beautiful artwork. Must sell because I'm going to Hawaii. \$55. Cindy, 755-6633.

GOLF CLUBS. Nicklaus, complete set. Call 238-6178 or 454-2001.

WESTERN SADDLE. Rough-out leather. 17" gently high swells. \$150 or best offer. 443-4541.

TENNIS RACKET. Wilson Kai-Kramer, perfect shape. Never used. 4.38. Call 250. Geoff, 755-0890.

CAMP TRAILS Skyline backpack with cruser frame and hip belt. In very good condition. \$25. Paul, 488-1256.

VENTURE CATERAMARIN. 15', with trailer, excellent shape, good condition. Must sell. \$750 or best offer. 488-5842.

SURFBOARD. 6'4", full, rounded square tail, excellent summer board, perfect condition. \$60. 277-7690.

BOAT. 18', all glass cabin. 65 HP. Vetus D.E. trailer, bait tank. \$1195. 292-1310.

CUSTOM-MADE kneeboard. 4'10" fish. Excellent, except one rail scratch. Used less than a year. \$50. Call 450-3664.

FIBERGLASS sailfish. 14", with call. \$300. 488-7884.

ADIDAS TENNIS shoes. Brand new. Worn only once. Size 10 small. New. \$12.50. Call 235-5500, after 5:30.

FRYE PINTAIL. 80", 20" wide speed stick, banana yellow, super clean machine. \$55. Mary, 488-0135, keep trying.

WESTERN RIGOUT. leather saddle. 17" gently high swells and tack. \$150. 443-9291.

KAYAK. 13', fiberglass, used twice, all gear included. \$150. Jim, 484-2679.

VENTURE CATERAMARIN. 15', with trailer, excellent condition. \$800. 287-3936, after 9 p.m.

CAMPER SPECIAL. 8' slide-in type, fully enclosed, insulated and waterproof, windows front and rear. \$87. 285-3841.


KICKTAIL FIBREFLEX skateboard, excellent shape. Steve, 565-8510.

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Superior Haircutting



Vinnie
Formerly from North County is now designing hair at
SUPER CUTS
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Ocean Beach

224-3031

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Closed Sunday

"Silver Shop, run by silversmiths for silversmiths"

ROOM AVAILABLE in four-bedroom house for the summer, June 23 to September 15. Room is unfurnished and person must be willing to share in cooking. \$75 month, 2 1/2 miles from USC. Access to bus lines. Kenji Maru, 452-1886.

FREE HOUSE SITTING and responsible care of your animal and plants, summer. References. Bill, 295-2457.

NEED FEMALE to share large, two-bedroom Ocean Beach apartment near USC. \$100 plus half utilities. By July 1, 222-8030.

HOUSE SIT your house, pets, plants while you are on vacation. La Jolla. Qui Mar. Mrs. Clara, mature woman. 270-5952, 4404 Bond, Number E.

ROOMMATES WANTED, male or female. Friendly, fairly neat, responsible. Own room in three-bedroom condominium near USC. \$100 plus one-third utilities. Available soon. 452-9177.

FURNISHED ROOM, for female or couple, by week, near ocean, in Pacific Beach, on bus lines, \$35 week or negotiable. Tracy, 488-1556.

MELLOW ROOMMATE wanted. Own room and bath in two-bedroom, unfurnished apartment. \$120 plus half utilities. Three blocks from beach. 270-5170, after 5 p.m.

ROOMMATE, male or couple. Private, king-sized bedroom, bath, patio, in Ocean Beach, two-bedroom, unfurnished apartment. Tennis, clubhouse, near USC. \$100 plus half utilities. Available July 10. 272-5562.

TRILEVEL townhouse, two-bedroom, two-bath, two balconies, air, pool, sun, jacuzzi, gym. Near 5200, 278-6400, extension 252, days. 271-6004, evenings and weekends.

WANT NIFTY, over-25 male, non-smoker, to share terrific Pacific Beach cottage condominium. Two-bedroom, two-bath, with full conveniences. 272-4189.

FOR RENT, Studio and one-bedroom apartment. Like to SDSU. Pool, furnished or unfurnished. 6246 Breaux Avenue.

ROOMMATE WANTED. Mission Beach apartment. Ocean view, \$82.50 month. Randy, 488-3264, after 5 p.m.

NON-SMOKER needed to share three-bedroom condominium with other guys. USC area. Pool, tennis, gym. \$135. Steve, 453-9134, 422-8222.

WE ARE LOOKING for another person, neat, vegetarian, non-smoking, to help us locate a home in North San Diego County. Must be over 27 and looking for a good home atmosphere. 436-0880.

MALE or FEMALE wanted to share large, three-bedroom house, non-smoker, age 25-35, own room and bath, \$100 plus half utilities. Bob, 449-7600, evenings.

DEL MAR summer rental, July 17 to August 31, \$1100 plus deposit. Ocean view, sleeping room for four, kitchen, washer, dryer, dishwasher. 756-3600.

HOUSEBOAT, floating cottage at dock. All amenities. Kitchen, bedroom, bath, shower, phone, running water, electricity. No motor, but chartered. \$14,000 or trade/firms. Randy, 224-1638.

MALE HOUSEMATE needed by USC preli student to share rent in Pacific Beach neighborhood. Near USC. \$85 month plus utilities. 272-3095.

RESPONSIBLE ROOMMATE needed. Own room in dining, fully, did not meet in Hillcrest. Prefer female. \$50 month, share utilities. 296-3600, keep trying.

ENJOY REDUCED or free rent, own fireless room. Write me! Perfect for students, or 30 female who enjoy cooking, share chores. Stupendous. 452-4756.

FEMALE ROOMMATE wanted. Vegetarian, non-smoker, mellow, for two-bedroom house. \$100 plus utilities. Starts July 1. Ocean Beach. Heidi, 296-8516.

ROOMMATE NEEDED. Own room in a five-bedroom house. Four miles from USC. \$85 month plus utilities. Owns up June 15. 453-8349, after 6 p.m. Non-smoker preferred. 272-7589.

HOUSEMATE WANTED for nice, Pacific Beach house with fireplace, large yard, garden, fruit trees. Available now. Own room, \$80 month plus utilities. 272-5356.

COUPLE SEEKS rental to share beach house. July 15 to September 15. Up to \$150 month. No tobacco. No pets. Box 200, La Mesa, California 92041.

WANT FEMALE roommate, non-smoker, responsible, 21-26, to look for apartment. I am 30. \$400 per month. Summer rental until August 22. Fully furnished, two-bedroom, brick beach, in Pacific Beach. Reasonable. Call or write to the right working lady. 488-3259.

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STORAGE SPACE for rent, private house. \$25 to \$50 month. 3956 Albatross, 298-3886, after 6 p.m.

FEMALE ROOMMATE wanted to share two-bedroom apartment near USC with male student. \$125 plus utilities. Furnished, near USC. Call, jacuzzi, 453-0389, days.

STORAGE or sales yard, \$100 month. Two-bedroom apartment, 1500 month. 460-1138.

COUPLE WANTS to find a one-bedroom house in Pacific Beach. Will pay up to \$160 month. 272-7896.

LARGE THREE-BEDROOM house near SDSU to share with mature, non-smoker. Quiet, backyard, patio. \$115. Must see. Bill or Larry, 286-2401.

DESPERATELY NEED two compatible female to share unfurnished apartment by June 28. \$72.50 each per month plus utilities. No pets. Hope, 453-6186.

WANT TO RENT large house, three or more bedrooms, yard for garden. North County. We are in early 30s, responsible, non-smoking, very neat, and all are working. 436-0880.

FEMALE ROOMMATE wanted for July 8 to August 8. In furnished room. \$75. Ocean Beach. Non-smoker. Heidi, 225-0849.

MISSION BEACH, for rent, small, one-bedroom, two-bath, ocean view, July 5. Carpet and large storage room. Steps to beach and ocean. No dogs. 180-774-8889.

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Guitar Center

THE MUSICIAN'S CHOICE

