READER
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Gold in Them Hills

photograph by Jim Cott

The real radicals may well be the land developers, whose tendency is to tear everything down and start all over again.

— Richard Lowy —

If you drive south on Highway 5 and take the Pershing Drive off-ramp down to 26th Street, you will wind up on a narrow road through green hills and cool groves of trees, past a park where you will see children of different races playing together. Beyond this park is a business district inscribed with Spanish graffiti and graced with shaped mansions and little California bungalows from the early part of the century. It is as if someone threw Mission Hills and Logan Heights into a bag and shook it.

Right next to the Jaroco corner market on 25th Street, a neon and stucco flashback to the Forties (on which there is a large sign that announces, WE ACCEPT FOOD STAMPS TOMATOES), is the Golden Hills Turf Supper Club.

Entering the Turf Club is like opening up one of those watercolor sets in grade school; every primary color is there, and the possibilities are just beginning. At the bar and around the piano are adults of most races and ages. If you ask them what they think of Golden Hills, the most integrated area of San Diego, you may be inspired and frightened at the same time.

Writer Jane Stein will tell you that Golden Hills is the first place where she has ever wanted to live permanently. "I grew up in housing developments and shopping centers. This is the first time since I was a child that I have a sense of community. This is the first time I can go to the grocery and someone knows who I am. They don't know my name yet, but they know the name of the person behind me. Probably someday they'll know my name. I even have a butcher, which I never had before. He knows me and talks to me, which is much better than going into Safeway and pulling out a prepackaged pot roast."

There is no supermarket in Golden Hills, just corner markets. There used to be a Safeway, but a few years ago two black men held it up and shot the assistant manager. Now the Safeway building is a welfare office.

"People greet each other on the street," Stein says. "It's almost European. When I'm walking up the wide, quiet streets I look in the windows of the old homes and see the people living there and wonder who came before them. I walk along the sidewalk and see the names of the contractors. The date says 1908, and I realize that the sidewalk isn't going to go anywhere."

Freda, the barmaid, who is much older than Jane Stein, takes a cab every night four and a half blocks to her apartment because she is scared of the young blacks who yell, "Look at the white bitch in the short skirt."

Jane Stein is thinking about buying a house in Golden Hills. Freda is thinking about buying a gun.

A white-haired Mexican at the end of the bar, who was beaten and robbed one night outside the Turf Club, now carries a golf club with him whenever he walks in Golden Hills.

If you ask the right people in Golden Hills, the new, young, liberal residents, like Jane Stein, they will tell you with warmth about the racial and economic mix, and how they came to Golden Hills because of it.

If you ask the short, tough bartender at the Turf Club, he will lean over two inches from your eyes and tell you, "Golden Hills has been going downhill for the 20 years I've worked here. To me, Chicano is a nasty word. Nobody calls me that. They think it is a badge of valor. It's a slap in the face. These people like a slap in the face. Oh, we treat 'em all the same, though. We ignore 'em. These whites who are moving in now love the niggers; they've been injected by their own race, so they come here to be accepted. Me, I'm a money lovin' Jew. Because I want to be a Jew. I'm not no goddamn lazy Mexican. I know them for what they are. My mother was one. I'm one. But I want to work, so the hell with 'em."

* * *

It used to be just one hill, Golden Hill, a small area consisting of 25 lots, bounded by 24th Street on the east and the alley between B and C Streets on the north. Now it is known as Golden Hills. The City of San Diego Planning Department and the Registrar of Voters declared that Golden Hills is the area between Interstate 5 on the west, Commercial Street on the south, 28th Street on the east, and Russ Boulevard on the north.

In the late 1800s, the mansions of Golden Hills were set in the middle of large lots to take advantage of the long view of the city, harbor, and ocean. Jeanette Brannon in the San Diego *Union* writes, "The affluent, newly arrived from the East, copied the turreted and towered mansions of the Eastern seaboard, often topped with a 'widow's walk.' Some from the South built homes of baronial proportion with columned verandas and doorways. Others from the Midwest favored solid, no-nonsense construction of brick, complete with basements and attics."

The original promoters had several novel restrictions for the subdivision. All houses were on large lots and were built 40 feet from the street so that the view remained unobstructed. The sale of intoxicating liquors was prohibited, and no barns were allowed. To compensate for this latter restriction, the promoters promised to build at a convenient distance, "a two-story, fireproof barn, large enough for the accomodation of all. This building will be constructed with due regard to ventilation and all other means necessary to make it a veritable Horse Palace."

Some time around 1915 and the arrival of the automobile, Golden Hills started to deteriorate. There were newer, fancier communities, soon to be called suburbs, spreading like ice plant along the coast. But for a quarter of a century, Golden Hills had been the most aristocratic and highly improved area of San Diego.

The current revival has little to do with aristocracy and much to do with racial and economic integration. Golden Hills has a population which is roughly 48 percent White, 20 percent Black, and 27 percent Spanish.

Long before the freeway became the racial dividing line, Market Street separated Blacks and Whites. Today, southeast San Diego, west of Wabash to Crosby, is a silent ghetto with only an 11 percent white population. And to many of the Chicano and black families on that side of the freeway, Golden Hills is still viewed as at least slightly aristocratic, the next step to Hillcrest or some other middle-class neighborhood.

Bill Robinson, Community Relations Officer for the San Diego

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City Lights

HAPPY MARRIAGE

An unlikely, yet very happy marriage may be the key to a successful fund-raising drive aimed at keeping the Beach Area Community Clinic at its present location in Mission Beach. The clinic, founded in 1971 by retired Naval Commander Dick Weiss, must raise $125,000 within three months to purchase its present location at the corner of Mission Boulevard and Santa Clara Place. "If we can't get the building, which is now up for sale, there's really no place in the immediate area for us to go," explained Dorothy Doherty, the clinic's community development specialist.

A major boost to the fund drive was the recent endorsement from the Pacific Beach Business Association. "The association's support gives our fund-raiser a legitimacy that's very important," said Doherty. Booster-type groups like the association and "alternative agencies" like the clinic seldom find common ground. "That's true in other parts of the city," said Harry Sampson, vice-president of the association. "But things are different here. The clinic has the real possibility of getting everyone involved in the community."

In addition to the association's endorsement, Doherty has lined up support from the P.B. Town Council and various service groups, including the Kiwanis, Optimists, and Rotary Clubs. "We consciously developed the clinic into a full service operation," explained Doherty. "With the addition of our seniors' clinic we can honestly say we serve everyone in the area."

While the clinic's governing board has yet to approve it, a "break up and sell" drive will probably be used to raise a major portion of the funds. Each item in the clinic will be given a price and "sold" to contributors. The funds go towards the purchase of the building, and the clinic will establish a plaque listing each contributor's "purchase."

Smaller contributions will be collected by placing contribution jars in public places and businesses throughout the area. "We handle over 20,000 visits per year," said Doherty. "If everyone who's used the clinic over the past five years gave just one dollar, we'd be well on our way."

– Paul Krueger

THE QUIET KNIGHT

Surrounded by shelves of pills, powders, and ointments in his Chula Vista pharmacy, Tom Hamilton doesn't look anything like a candidate who's likely to frighten veteran County Supervisor Jack Walsh. Walsh has represented the South Bay-Point Loma 1st Supervisoral District since 1968. And yet Hamilton, who with his glasses, lanky build, military haircut, and somwhat dowdy clothes looks more like a high school science teacher than mayor of the county's second-largest city, gatherered 16,327 votes to Walsh's 17,719 in the June 8th primary. Hamilton's total, added to the votes for other candidates (all of whom have since endorsed Hamilton), could slide him into office in November by a good margin.

Hamilton is from Texas. He played basketball at a Christian college in Abilene, did time as a Naval officer in Washington, D.C. during the Korean War, and worked in some Arizona pharmacies before moving to Chula Vista. Only four years after moving to Chula Vista and opening up the Apothecary Shop, he ran for City Council in 1968.

Though now and then Hamilton will let a rural vulgarism slip out, most of his conversation is soft. And he views his softness as a dignity that he can bestow on the Board of Supervisors. "It's like Vietnam. People were tired of hearing about it. Now people in San Diego are tired of the constant controversy around the Board of Supervisors. The name calling. Calling each other sons of bitches. People are tired of the power plays and personal vendet-

TOM HAMILTON

tas. For example, when Walsh took on Sheriff Duffy he wasn't representing the people, and Duffy proved it with the petitions he was able to muster.

"I think I've proved my ability to get along on our City Council in Chula Vista. I have one man on the council who's as environmentally liberal as Roger Hedgecock. But we don't have name-calling contests.

"I'm a low-key man. I don't seek publicity. I don't send out press releases. I work my ass off, but I don't want to be glorified."

Though Hamilton attempts to keep the drift of his remarks centered on the personality contrast between controversial, showy Jack Walsh and quiet, dignified Tom Hamilton, he does concede a difference of substance as well. The growth of the county's budget, for instance.

"When Walsh took office in 1968 they were spending $212 million a year with some 7000 employees; now they're putting out $458 million with over 12,000 employees. And the Board takes credit for saving the taxpayers millions of dollars—they're just blowing smoke . . . Walsh, or I should say the incumbent—I don't need to mention his name—has had anywhere from 16 to 32 people on his staff. There's no one on the state or national level who has that many. He says it doesn't cost anything 'cause he can get some of these employees paid with Federal funds—but that's still taxpayers' money!"

Asked what he would cut in the present county budget, Hamilton admits that he would have to wait until elected to see.

Some indication of what he would do is his record as Chula Vista's mayor. It is true that while the county's property tax rate advanced from $2.21 per $100 of assessed valuation to $2.61, Chula Vista's retreated from $1.52 per $100 to $1.35. Hamilton played what he calls a "tempering" role in a local sign ordinance debate, extending the small businessman's grace period from six months to 15 years. And he took what seems like an anti-environmentalist position on Dr. Leonard Bloom's Sports World plans. "With one owner like Bloom, instead of lots of different developers, there would've been a lot less congestion in the area."

Hamilton is a Democrat, but in a sort of Jimmy Carter way. It's only too clear to him who liberals are supporting. "You'd never know Jack Walsh was a registered Republican. He's got all the Democratic activitists working for him."

And Hamilton strengthens his Carter image of poor boy from the farm when he describes his campaign. "We only had $8000 to spend versus $20,000 by the Walsh people. We didn't have any TV, radio, or newspaper ads. No billboards. Just coffees and teas and a mailing to all the houses with two or more voters—that's a cheap way of doing it."

– Jim Holman

San Diego's Weekly

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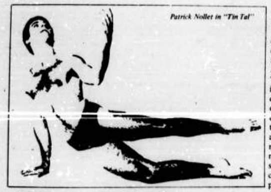

Patrick Nollet in "Tin Tal"

The Male Minority

"When a man is hired for only his muscles, his dancing potential suffers."

Rose Perius

To a dirty aging lady with tendencies toward voyeurism and a Midwestern brand of sexism, the expectations of an event billed as a Men's Concert yield daydream visions that might be banned in Boston. E.g., a Trocadero chorus line of Show Biz flashers parades by, each man a Michaelangelo perfection, until a close-up reveals each one as part Nureyev and part Alfred E. Neumann; these sex objects then meet my smile with their own narcissistic glances, inspect me head to foot, turn arrogantly, and strut offstage.

Under the direction of Patrick Nollet and George Willis, the Men's Concert at San Diego State University's Studio Theatre presented nine male artists of dance, mime, and media specialization. *Todos los hombres* from conception to delivery, the manner and theme of the concert was considerably more than a macho, bullish, cocksure creation. Men are presented not only as artists but as sensitive, prideful, generous, insecure beings who strive and endure. These males are innately venturesome and vulnerable, and are sustained by their pleasure-seeking and their humor.

Motivation for the concert comes from Patrick Nollet, a dancer who has worked with San Diego Ballet, California Ballet, Starlight Opera, and is a member of Three's Company, a modern dance trio. Nollet, the son of prize-fighter "Ozzie" Kid Williams and a former New York Rockettes dancer, relates his experience as a male in the dance world, a field dominated by female presence and history: "Men are exploited, used as much as possible. One man has to fill so many roles, because there aren't that many men available. If they need a man, and they're lucky enough to get a man, they use him too much. I am against the male being a dancer only as a lifter of women. Of course I do it, but when a man is hired for only his muscles, his dancing potential suffers." He speaks of the challenge of masculinity in the arts: "It's something to go into the dance world, with the stereotypes one encounters, giving a different image of masculinity. You are required to experience the artistic self, the sensitive self. I grew up playing sports, trying to get the chicks, being a regular Southern California guy. I had to encounter my own masculinity, having less protection than the individual living a lifestyle where the macho is set apart from the feminine."

Nollet's contributions to the concert included "Opposition/Direction," a study of opposing forces inspired by the music of Anton Arensky. Nollet calls it a "structured improvisation." Having discussed the fine line between choreography and improvisational dance with his contemporaries, he observes, "They say you put on the music and you boogie." He admits that a lot of times that's not interesting, so it becomes more structured. "The more it is structured, the more set it becomes." On this occasion, the improvisation did not seem to work very well for Nollet, a dancer whose gift for dramatic dance is considerable, and who possesses both choreographic ability and a technical movement vocabulary worthy of any professional dancer. His strongest addition to the evening was his "Sweet Steerburger Suite," arranged in five parts to perfect moldie-oldie country tunes, and one Mario Lanza favorite, "The Drinking Song" from *Student Prince*. "Steerburger" reflected a stereotyped masculinity from its beginning, where an Oly beer sign, a men's room sign, and a beer bar gave the scene some environmental impact. Dancers Arturo Fernandez, Michael Kean, Roy Uribe, George Willis, and Nollet created a collage of male pastimes: the rituals of the neighborhood bar, the pit-stop techniques of the men's room, even an ode to the Greaser and the Letterman of high school years.

"Tat ore" was a piece danced and choreographed by Ed Done, a young performer who made his first professional appearance with The Company Dancers earlier this spring. The unusual and stimulating accompaniment, a Harry Partch score, carried the movements in the early moments, but later the choreography caught the pace as Done passed smoothly and energetically from shape to shape. It suffered only in Done's limited use of the dance instrument. As a developing artist, there are yet unmastered areas of his dance vocabulary, evident in a tension of the upper torso that renders some of his movements stiff.

An unsuccessful effort came in "Minus Polyglottus," a slide presentation with an audio accompaniment that contrasts mockingbird chirps and twitters with electronically simulated chirps and

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Letters

THE REAL WORLD

Dear Editor:

It's about time you had an article that deals with reality like poverty and jobs and "dark rumblings on Market Street" ("Braving the New World," June 24).

I'm really tired of reading about fancy restaurants in the *Reader*. A lot of us are having trouble getting enough to eat. Wake up.

Helen McKenna
San Diego

MUSIC LESSON

Dear Editor:

Re: Jonathan Saville's mention of a "long-awaited revulsion against rock music" ("A Great Set of Pipes," June 24).

In the past, I have vacillated between thinking that Mr. Saville is a brilliant reviewer, and perceiving him to be one of the city's most complete idiots. At the moment, I am greatly inclined toward the latter conclusion. Here is a man who obviously takes pride in his singular knowledge of, and appreciation for, classical music as a vibrant, vital, and very-much-alive musical form. And, ironically, it is this same man who would relegate this great music to the status of a "museum piece." He makes the almost tiresome mistake of thinking of classical music as something that developed, died, and was buried in a vacuum centuries ago, to be dusted off and adored by the few surviving "cognoscenti" in upholstered catacombs like the Civic Theatre.

Instead, he should realize that classical music is only part (albeit a magnificent part) of the slowly-unfurling fabric of musical expression that includes the best of today's rock music. But then, apparently, Mr. Saville hasn't even *heard* any of the best rock music. Anyone who cites Bob Dylan and/or Elton John as examples of the ultimate in today's music is either gleaning his information from the myopic ramblings of *Time* or *Newsweek*, or from the dollars-and-cents sell-a-thon mentality of *Billboard*. Where has he been, this Jonathan Saville? For at least the last decade rock music has been developing into a highly complex and involved musical form, as evidenced in the works of its most skilled protagonists. Any serious rock musician of the Seventies is acutely aware of the importance of classical music, not only as a reminder of music's glorious past, but also as a source of enjoyment and inspiration today. Has Mr. Saville ever heard of Keith Emerson, Chick Corea, Patrick Moraz, Gentle Giant?

In his general inference that rock music is a form of music best avoided, or not a form of "real" music at all, he qualifies himself for the same ridicule we now aim at those who laughed, whistled, and booed at the first performance of Stravinsky's "Rite of Spring," and he achieves the dubious distinction of being lumped in with the red-faced jerks who glibly stated in 1964, "the Beatles won't last a year." I heartily suggest that Mr. Saville rest his dilettante's laurels long enough to continue his musical education. Maybe then he will be able to make some intelligent observations concerning rock music.

John D'Agostino
San Diego

A WAIL OF PROTEST

Dear Editor:

Steve Esmedina in two articles stated that Bob Marley's *Rastaman Vibration* is a vapid, commercial package of music. He calls the album dead because it lacks the velocity of the live album and the political commitment of *Natty Dread*.

The live album captures the auditory impressions of a Wailer concert, but the studio *Rastaman* has its attributes. Much of the politics are not separated out, but are integrated and implicit. "Positive Vibration" and "War" offer antipodal views of the Rastafarian. I hardly think Marley would use the words of Haile Selassie as a commercial device.

"Roots, Rock, Reggae" being dismissed as a reggae advertisement seems cursory. Perhaps it is just a song expressing pride, but it does illustrate the progress of Jamaican music. Anyway, its call to dance is no dead—does that need political purpose?

We only hope Marley can maintain his independence from the "Ratrace" and remain an artist we may look up to.

Sue and Don Liponi
San Diego

Gold in Them Hills

(continued from page 1)

Police Department, lived in Golden Hills for six years. He chose to live there, like many other recent residents, because of the racial mix.

"A lot of young people moved to Golden Hills from Santee or some of the other white suburban areas," he says, "and have escaped their own kind of ghetto. While I was working in the Model Cities program I met people from Point Loma and La Jolla who had lived in San Diego 16 years and had never met a Black or a Chicano."

Unemployment in Golden Hills is as high as 15 percent, compared with the general city rate of 11.5 percent and a staggering 35 percent in southeast San Diego. Nearly a third of all the families in Golden Hills earned less than $3000 in 1974. And while property value and rent are rising, population is falling. The present population of 10,000 is below the 1960 level.

Nevertheless, the new residents find that there is a vital mystique to living in a neighborhood with all ages, races, and incomes. The proponents of this kind of life could represent a passing phase of radical chic or they could be onto something important.

• • •

Ellen Lucero is known in the neighborhood as a Mexican-American artist. She is a Slovak. "People think I'm Mexican here and are prejudiced against me," she sighs. "I'm a hybrid, actually, with an ethnic look. I lived in Watts for a while and they thought I was Greek. Then I lived in Tijuana for two years. I look Mexican and have a Mexican name, but the Mexicans didn't like me, because–they have a word for it–they thought I was trying to pass as a Mexican."

Until recently, Ellen Lucero even felt alienated in Golden Hills. "But something must be changing," she says. "The guy across the street hadn't said a word to me since I moved in in 1969. Then one day he talked to me. He asked me if I was an Indian."

At that time she was considering moving again, but in the last year she noticed a real improvement. "People talk in spurts. Maybe it has to do with the moon or humidity, or maybe it has to do with the Food Co-op and the Planning Association, but people are talking. I didn't even know my neighborhood was *called* Golden Hills until somebody started putting out a newsletter."

Suddenly her neighborhood has the right balance of friendliness. "I don't like the slums where people stand on the corner yelling and dogs are running back and forth. But I don't like Hillcrest where no one is even out–just the glaring sunlight. Here, everyone treats everyone the way they are. When the proper old lady from Canada comes out, you talk very proper so as not to offend her, but you talk different to the girl across the street from Venezuela who smokes dope. There's a guy across the street; name is Jim. We call him the 'Herald.' He gets out there every Saturday morning, washing his car, and he yells the news up and down the street. He's the typical tax-paying citizen, but all he talks to us about is, 'Have you got a job? How's your sister's pancreas? Are you gettin' by?' It's almost like Little Italy in New York. No, it's more like Little Italy in the movies. The 'Herald' is kind. He cares."

When Ellen Lucero describes her growing feeling for Golden Hills, she begins to glow and her fingers fly around her head. "You can go down to the park," she says, "and feed your senses. You can get lost in these canyons. Me and my son Ramie go down for walks in the canyons and we feel like we're lost in the mountains. We make birdcalls and pick berries. Like in the zoo, we feel lost and far away.

"I lived in Imperial Beach before I came here. To me, it meant hard substances, flat, dirt, people who drink beer and tell dirty jokes about their husbands and wives. Here, I think of green stuff, roses, birds. There is an owl who lives in the Eucalyptus tree. When I was in Imperial Beach I used to haul my kids to the zoo every weekend. I don't have to do that here. In Imperial Beach, I felt my shoes were always dirty. In Golden Hills I feel barefoot in the park. When I go to Ocean Beach I feel like I'm going to get hepatitis."

"I lived in Imperial Beach before I came here. To me, it meant hard substances, flat, dirt, people who drink beer and tell dirty jokes about their husbands and wives. Here, I think of green stuff, roses, birds."

Ellen Lucero's sudden feeling that she actually belongs somewhere reflects a growing sense of community. But a few years ago a San Diego State study registered Golden Hills as one of the most disintegrated areas in San Diego, with no sense of community.

Don Gullens, a former Methodist minister who runs a home-based clipping service in Golden Hills, says that the food co-op (which had just been established at the time of the study), was the first impetus to community. "The counterculture agencies stimulated something that was lying dormant here," he says. "The Bridge, San Diego's first runaway house, started a gang program in the area, now called the Neighborhood Outreach Program. More than any other group, they've been the link between people."

Agencies like the Neighborhood Outreach Program, the Pro-Veterans Center, the Way-Back Center for alcoholics, and the Gay Center are viewed by many residents of Golden Hills as attributes to the community. The agencies are encouraged, not just tolerated.

Evelyn Martini, a senior citizen who spends most mornings in the Golden Hills park, is impressed with the agencies. She feels no reservations about living near the Gay Center. "Oh my goodness, no, why should I care? As long as they don't tear down the old homes, I don't care who does what."

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In Golden Hills, the protectors of the status quo are the Blacks, the Chicanos, the gays, the counterculture, the senior citizens, the leftist lawyers, the esoteric architects, the low-incomed and the high-mortgaged. To them, what has been called urban decay is the fermenting of something personal and warm. In this situation the real radicals may well be the land developers, whose tendency is to tear everything down and start all over again.

Gary Rees, a new homeowner in Golden Hills, works as a paramedic at the Beach Area Community Clinic. Before that, he was director of the San Diego Gay Center in Golden Hills, and before that he was an officer in the Navy.

Rees, whose grandfather was a member of the Ku Klux Klan in Ohio, was fairly desperate to find a place where people would let him be. "I was worried about moving here. When I moved here, there were alternative agencies in the neighborhood, but none of them were directed toward gays. When we started the Gay Center we decided to be completely open about what it was, and the neighbors liked us. Ultimately, though, they like us because we cleaned up the yard."

Rees believes that the sudden desire for stability among his counterculture friends is deep-rooted. "Most of the people I know have been in a situation where they've seen their neighbors killed outright," he explains. "When I was small my family had a 16 acre farm in Ohio, which my father and mother bought the night they were married. In the valley there was nothing except farms and fields. People used to come to take calendar photos of the valley. The man who owned the farm next door sold it to an auto wrecking firm. Though we had owned the property for 15 years, and my father's family had lived in that area for five generations, we sold it after they started hauling cars in. The people who bought it from us sold it to a strip mining firm. It's probably not recognizable now. The hills have been moved.

"I get blown away almost weekly by the conservative domiciles of my counterculture friends here. You don't see Che Guevara posters; you see nice furniture. It's a schizophrenic trend.

"We're not interested in changing Golden Hills. We want to keep it as much like it is as long as we can."

• • •

With the assistance of then-Supervisor Jim Bates, the Greater Golden Hills Community Planning Association was formed two years ago. Most participants want to discourage the massive leveling of the community and the breaking up of cultural ties.

The effort is not without opposition. A small developer, John Barron, believes, "A few architects and lawyers who already have their $60,000 homes are getting together to deny me the right to make a profit. And they're keeping the poor people from selling their houses for a reasonable profit. Look, the low income Blacks and Mexicans–all those people–they're going to leave anyway. Property taxes alone are going to force them out. So what's all this hand-wringing about losing them? The only thing that's going to be lost through re-zoning is their ability to sell their houses for a decent profit *before* they move out."

But according to Jim Fisk, the Principal City Planner for Golden Hills, the area is 69% renter occupied, with a much higher rate of absentee landlords than the city average. Few of the homes are owned by low-income people.

Criminal lawyer Larry Brainard, a member of the Board of Directors of the Community Planning Association, insists that keeping the economic and racial mix intact is, well, almost as important as preserving the old homes and the residential nature of the area. The Planning Association is working now to attract Block Grants to rehabilitate low-income housing. Some development of low-income housing should be an important part of their activities. And growth, he says, will be allowed but will be restricted to certain parts of Golden Hills.

"Some of the developers feel we're being conspiratorial," Brainard said. "But every board meeting is open. We've tried everything from handbills to posters to attract people. We've made a point to attract people who don't share our general viewpoint. If someone out there doesn't agree with the way things are going, I hope he gets his ass to the meetings."

Brainard believes a common ground will be reached. "We don't have to fight about everything. The property owners can still make money and we can still have our quality of life." □

Movies Duncan Shepherd

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

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

Airport 1975 — Jack Smight's encore to George Seaton's AIRPORT is tighter in construction, with all eyes in the crowd of big-name actors turned toward the central crisis, and no time for sub-plot diversions. It is tighter at the belt, too; and it conspicuously looks the other way whenever there is a need for production values. If there is a shortage of opulence on view, there is nevertheless a comfortable feeling of freedom and spaciousness in the camera's smooth wheeling around the airports, in the full compositions inside of the roomy 747, and in the exhilarating shots of the maimed airliner sailing low through Rocky Mountain valleys. In this sort of light-headed project, even the idiocies can be counted as pleasures — Linda Blair's misguided mimicry of bunny rabbits with her cute button nose; the notion of how nuns talk and tsk-tsk together ("I believe that is one of those Hollywood persons, or worse"). Karen Black acts petrified when she must assume command of the jumbo jet, and she should certainly be petrified about having to carry this movie almost alone for most of the way; she performs, in the words of Charlton Heston, "just fine, honey." And when Heston takes over the plane and the movie, he begins immediately to crab about how difficult his job is in an effort to salvage a little self-importance in the waning moments.
** (Flower Hill Cinema 2)

Alice in Wonderland — An X-rated revision of the Lewis Carroll classic; with Kristine Debell, directed by Bud Townsend, produced by Bill Osco.
(Roxy)

All the President's Men — The movie version of the Carl Bernstein-Bob Woodward book betokens the promotion of mild-mannered Clark Kent to the hero's role, protector of Truth, Justice, and the American Way. This post-Watergate permutation of the newspaper genre clings to plenty of starry-eyed ideas (Gordon Willis's lighting, for instance, sets up an overstated contrast between the fluorescent white world of the Free Press and the dim-lit treacherous world outside); but it is often impeccable on naturalistic details of behavior, speech, and journalistic procedure; and it is blessedly free of post-Watergate gloating (as in the Jimmy Breslin book on the subject, HOW THE GOOD GUYS FINALLY WON). The old-news aspect of the story and the conspicuous absence of an after-the-fact point of view give the movie serious shortcomings as journalism and as detective story. Its chief strength is as an adaptation of book-into-movie, on which score it reveals the fine qualities of discretion, concision, economy, lucidity. Robert Redford, Dustin Hoffman, Jason Robards; directed by Alan Pakula. 1976.
**** (Center 3 Cinema 3; Parkway 3; Cove)

And Now for Something Completely Different — The first movie, 1972, of the Monty Python group is a cluster of scattered, scatter-shot skits; and, with fresh starts every few minutes, it features a few stretches of unflagging comic invention. There are also some sputtering skits, more of that kind; and the animation sequences are mainly useful for viewers who have an urge to visit the lobby.
* (Ken, 7/9 and 10)

The Bad News Bears — Bill (son of Burt) Lancaster's script takes an aloofly adult, isn't-that-cute view of a Little League pennant race. (And the use of Bizet's music as counterpoint to the kids' struggles is something that might have been thought up by the pompous CBS sports department.) No matter how condescending the treatment, the subject is hard to botch completely. Laughs come readily in sports comedies because proper form and execution are so clearly defined, and deviations are so clearly undisguised. The busiest laugh-getter is a hot-headed, bigoted infielder, a little squirt who's not afraid to mix it up with anybody. Director Michael Ritchie isn't willing to get a few laughs and let it go at that, however. He has been reading his reviews. He knows that his pet theme is the American obsession with winning (DOWNHILL RACER, THE CANDIDATE, SMILE). And as the end approaches, he starts to lay on the moralizing a little heavily: one rabid coach cuffs his son in full view of the bleachers and sends him sprawling to the pitcher's mound. Walter Matthau, as a boozy ex-minor leaguer who is paid under the table to coach a ragtail team sponsored by Chico's Bail Bonds, is best early, before his bleary-eyed apathy turns into pennant madness. Tatum O'Neal is also best in her early scenes, quite a knockout as a roadside vendor of Maps to the Stars' Homes; once she is recruited as the team's grease-ball pitcher she finds little to do on this squad of unintentional comics. 1976.
** (UA Cinema 3)

Bite the Bullet — A grueling, week-long endurance horse race, for $2000 booty, seems an unlikely situation for the expression of tender feelings toward animal life. To elicit these sympathies for the horses, the film-makers have them tripped, force one to dive thirty feet into a lake, and lather their chests with Rise shaving cream in order to show how hard they're working. It's easy to believe, though, that Richard Brooks, writer-director, is not terribly, sadistically involved in the punishing race itself, because along the route he allows common sense to run helter-skelter: One contestant decides the proper moment to make up ground and to spur his horse into a full sprint is while crossing a desert inferno in knee-deep sand; the Arabian stallion which is the betting favorite gets a big build-up before the race, but Brooks supplies its jockey with neither a personality nor a name-actor, and he neglects to keep track of this rider through the race, except to indicate that he's in the lead every day, until the racers run into a mutinous chain-gang and, on that day, he's in the rear to ensure that nothing interesting happens to him. On the way to building a model of the true American Way, replacing cut-throat competition with good-neighbor competition, Brooks is involved chiefly in offering diversified entertainment, and to that end he has collected a motley, melting-pot group of racers — young, old, foreign, female — and an assortment of rare hazards — grizzly bear, bandidos, rattlesnake — which, obviously, teach us almost nothing about what these races must have been like. Gene Hackman, James Coburn, Candice Bergen.
* (Aztec, through 7/10)

A Boy and His Dog — A flip piece of science-fiction misogyny. In the stereotyped wastelands of post-WWIII, man's best friend is still his dog, and woman is still his Garden-of-Eden undoer. (The dog's interior monologues and telepathic dialogues sound like a canine counterpart of Morris the Cat — a dry wit, jaded, bored.) There is a Corman-ish grade-Z frugality about the shooting in all-purpose Southwest desert locales; however, L.Q. Jones' direction is not without diligence and not without pretensions toward the "offbeat" — a character named Fellini, a gallery of painted faces, and a volley of anti-America ironies. The venomous punchline, which was probably the prime incentive that kept the film-makers plowing eagerly through the shaggy-dog storyline, is pretty much what you might expect from a science-fiction "award-winning novella" by Harlan Ellison. With Don Johnson, Susanne Benton, Jason Robards.
* (La Paloma, through 7/10)

Brother Sun, Sister Moon — Young Francis of Assisi promoting poverty and naturalness in a Zeffirelli production of infinite expenditure and frill is a staggering paradox, although the raucous Italian supporting actors provide plenty of convincing reasons for a young man to seek a life of simplicity and tranquility. Along this difficult path, the emotional climaxes occur fairly often and are surprisingly irresistible. Newcomers Graham Faulkner and Judi Bowker, as Francis and Clare, are required to be the most breathtaking beauties in all humankind, and they do not look in the least worried about handling their assignments. 1973.
** (Ken, 7/11 and 12)

Buffalo Bill and the Indians, or Sitting Bull's History Lesson — Or "Robert Altman's absolutely unique and heroic enterprise of inimitable lustre." You cannot get through the title and credits without wilting under the waggish self-consciousness and self-congratulation of this debunking of an American hero (or this kicking of a dead horse). Altman's remedy for the slant of past Hollywood westerns is to tip the slant in the other direction. It's a hatchet job, really. And it's too bad, because there are better possibilities in the material. The situation simply isn't set up well enough — isn't back-grounded well enough — for Altman to harvest any dividends from the meeting of two living legends — the vain, starstruck Buffalo Bill and the proud, ruined Sitting Bull — in the degrading arena of Show Business. Altman has a curious tendency to undercut himself at all points. This movie is almost all jokes, and almost all commonplace ones (the hairpiece worn by Buffalo Bill, the buckshot he uses in his "sharpshooting" act, and so on), but his muffled manner squelches almost all of the laughs. The monotony of the movie afflicts both eye and ear: Paul Lohmann's image looks as if it's filtered through a butterscotch candy wrapper; and Richard Baskin's musical score offers a brass-band march repeated and repeated with thumping irony. Paul Newman, Burt Lancaster, Harvey Keitel, and Geraldine Chaplin. 1976.
● (Center 3 Cinema 1; UA Cinema 1; Frontier Drive In)

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

Dog Day Afternoon — Sidney Lumet's three-ring-circus treatment of a bungled bank stick-up, Brooklyn, 1972, that turned into a hot summer day stand-off between the robbers and their hostages, inside the bank, and, outside, the N.Y.P.D. and F.B.I. An exemplary New York street movie, rich in incident of the Oh-God-what-next variety. And an exemplary actors' movie, Al Pacino's and Charles Durning's across-the-street negotiations especially giving the thing a sort of dog-fight snarl and yap. It is also an audience movie, though. And the decision to construct it as an Al Pacino vehicle, with the predicament seen entirely from his inside-a-trap vantage point, allows the viewer to contemplate the principal robber more as a headache-sufferer than a headache-causer. Chris Sarandon, James Broderick, John Cazale. 1975.
*** (La Paloma, 7/11 through 13)

Exhibition — Jean-Francois Davy's documentary portrait of the French hardcore actress Claudine Beccarie has, to its credit, appearances at the New York and Los Angeles film festivals. Its intentions seem serious enough, but its course of action is essentially to encourage this tough-looking and glib-talking actress to expound on herself and her profession at liberty. She has no more inhibitions about what she says than what she shows, although she really should have. The documentary distance gives the gratuitous sex scenes fractionally more educational value than the average blue movie (an off-screen voice implores, "Turn more this way, so the camera can see ... lower your leg"). But, from all that is shown and said, it is difficult to see what this voluble, opinionated, smothering actress is bragging about. 1975.
* (Academy)

The Fearless Vampire Killers — Roman Polanski's hair-pull and cheek-tweek of the Dracula genre works awfully hard to be funny, and sometimes it pays off. But even the best stuff — the flaming homosexual vampire — seems archly knowing. The real strength is in Doug Slocombe's ruddy, cold, coarse photography. Starring Polanski and Sharon Tate. 1969.
*** (Fine Arts, through 7/10)

Flesh Gordon — Some of the special effects — a swan spaceship, a five-story, putty-like monster with a dry wit — are reminders of the fantasy realm of antique movie serials; however, the sense of fantasy crashes to earth with every lethargic display of soft-core sex. The cross-purposes scheme of combining prurient interest with the straight-and-true morality of old-time movies succeeds only in anesthetizing both elements at once. Directed by Howard Ziehm.
● (Flower Hill Cinema 3)

Flying Down to Rio — The first film get-together of Fred Astaire and Ginger Rogers, although not in the lead roles; Gene Raymond and Dolores Del Rio, directed by Thornton Freeland. 1933. Co-billed with THE GAY DIVORCEE, starring Fred and Ginger, and directed by Mark Sandrich. 1934.
(Unicorn, 7/9 through 13)

The Food of the Gods — Rats get into some strange oatmealish ooze on a pretty, wooded island in Canada (land of WILLARD), and they swell to the size of hippos. This leads to some passable (grade-D) work with trick photography and miniatures; the most degrading effect, by far, comes when the actors are required to wrestle in closeup with oversized stuffed toys (horrible, horrible). More deserving of your sympathies, though, are the masses of hapless rats who are mistreated for real. Marjoe Gortner, Pamela Franklin, Ida Lupino; directed by Bert I. Gordon. 1976.
* (Casino)

The Gold Rush — The Little Fellow treks to Alaska, freezes, starves, eats a shoe sole, falls in love, choreographs a dance of dinner rolls, strikes it rich. Chaplin's fabled humanism does not inhibit him from apportioning all the heart, the laughs, and the sympathy to his own character. 1925.
*** (Ken, 7/13)

The Great Dictator — Chaplin does two roles — a Jewish ghetto barber and a Hitler caricature — in a bravado try, circa 1940, to deflate Naziism with joking and pontificating. Even in the most famous scene (Der Feuhrer, or Der Phooey, romping in private with his world globe) there is the underlying discomfort about the movie's inadequacy to its subject, and worse, its inappropriateness.
** (Ken, 7/13)

Groove Tube — Ken Shapiro's haywire takeoff on television, transferred to film from videotape skits formerly on underground television, angles for its laughs by way of fantasizing things far beyond the actual and probable (a pornographic kiddie show, sports coverage of the Tijuana Sex Olympics, etc.). Consequently, what it has to do with television is often very little; it manages to be wild, in some sense, continually, and to be amusing sporadically. It should well please the intended audience, which can recognize itself by a favorable response to the word "groove." 1974.
* (Flower Hill Cinema 3)

Gus — Comedy from the Disney studio about a mule who kicks field goals. Edward Asner, Gary Grimes, and Don Knotts; directed by Vincent McEveety.
(Fox; Clairemont; UA Cinema 2)

Hard Times — Charles Bronson is the archetypal transcient loner, stealing in and out of big cities aboard night trains, on a placid, vacant, lonely Panavision screen. This is a far-fetched ballad about he-man virtues, both physical and ethical, surviving in a difficult, debasing underworld — it's about Depression drifters pummeling one another for the bet money to be raised from bare-knuckle street fights on the docks and in the warehouses of New Orleans, the 1930s. Screenwriter Walter Hill, in his first directing effort, has the matter well in hand. He drums up the proper excitement for the man-to-man showdowns, and he achieves a pervasive seedy look, sick-green walls and drab costumes, except for James Coburn's unaltered, always-in-the-pink confidence as a reckless gambler; and he demonstrates as well an alert lookout for the peripheral fascinations of a scene — a black kid's methodical sidewalk shuffle, the stalwart folk musicians at an outdoor country jamboree. With Jill Ireland, Strother Martin.
**** (Plaza; Pacific Drive In)

Hester Street — Joan Micklin Silver's ambitious, but penny-wise independent production about the Americanization of Jewish immigrants on Manhattan's Lower East Side, at the turn of the century. The substantial subject is filtered down to individual scenes which are tidy, to-the-point, and a bit thinned-out. (A big line comes over loud and clear: "You can't pee up my back and make me think it's rain.") This lucid movie, Silver's first as director, plays rather like a piano tune for one finger; however, the finish, in those terms, is fancy, agile, surprising finger-work. The conscientious documentation of distant customs makes the movie a valuable museum piece, although it takes a while just to get oriented to the milieu, and it takes longer yet to get into the central storyline. Once there, Carol Kane's introverted performance as the Old Country wife of Stephen Keats' loud Americophile takes things over handily, cannily. 1975.
*** (Ken, 7/8)

The Hindenburg — Robert Wise's remedial history lesson on the end of zeppelins maintains an effortless, abrupt shuttle between the mundane (the pre-WWII plots, politics, banal personal anecdotes) and the fantastic (the overblown blimp, actually a 25-foot model, sailing smoothly past clouds, the diamonds-on-velvet night lights of Holland, icebergs, rainbows, Manhattan's skyline, and, in the interior, an Erector Set maze of girders, riggings, airshafts, catwalks and ladders). It does not bear many of the marks of disaster movies, so-called, except for the apocalyptic finish. Until then it is a scrupulously controlled, even-tempered, and cramped epic, in shadowy, low-key lighting and austere, blue-and-gray color. George C. Scott, Anne Bancroft, William Atherton, Charles Durning, Gig Young. 1975.
**** (Flower Hill Cinema 2)

Jackson County Jail — In flight from a male chauvinist boss and a philandering 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 scare 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.
* (Casino)

MOVIE THEATERS

Academy	3721 University	284-1000
Ace Drive In	8000 Broadway	469-5328
Aero Drive-In	3rd & Broadway	444-8800
Alvarado Drive In	7910 El Cajon Blvd.	469-9006
Aztec	665 5th	239-9239
Balboa	4th & E	233-3326
Big Sky Drive-In	2245 Main, Chula Vista	423-3377
Broadway	Broadway at 8th	233-6473
Cabrillo	329 Plaza, Downtown	239-8719
California	1112 4th	234-8259
Campus Drive-In	6147 El Cajon Blvd.	582-1717
Capri	3812 Park	298-0577
Casino	643 5th St.	232-8878
Center 3 Cinemas	2120 Camino del Rio North	297-1888
Century Twin Cinemas	54th & El Cajon Blvd.	582-7690
Cinema 21	1140 Hotel Circle North	291-2121
Cinerama	5889 University	583-6201
Clairemont	4140 Clairemont Mesa	274-0901
College	6303 El Cajon Blvd.	286-1455
Cove	7730 Girard, La Jolla	459-5404
Del Mar Drive-In	Highway 5 at Via de la Valle	755-8757
Fashion Valley 4	110 Fashion Valley	291-4404
Fiesta Twin	475 5th, Chula Vista	422-5287
Fine Arts	1818 Garnet, Pacific Beach	274-4000
Flower Hill Cinemas	Interstate 5 at Via De La Valle	481-8877
Fox	720 B	233-6331
Frontier Drive-In	3601 Midway	222-6996
Grossmont	5500 Grossmont Center Dr., La Mesa	465-7100
Harbor Drive-In	32nd and D, National City	477-1392
Helix	7966 La Mesa, La Mesa	463-4485
Jerry Lewis	9692 Campo Road, Spring Valley	460-9781
Ken	4061 Adams	283-5909
La Paloma	471 1st Street, Encinitas	753-3955
Linda	2280 Linda Vista Plaza	277-1389
Loma	3150 Rosecrans	224-3344
Midway Drive-In	3901 Midway	223-8342
Pacific Drive-In	4860 Mission Bay Dr.	274-1400
Parkway Theatres, 1, 2, 3	1286 Fletcher Parkway	449-7800
Rancho Drive-In	Federal and Euclid	264-1337
Roxy	4642 Cass, Pacific Beach	488-3300
Solana Beach	Solana Beach	755-9719
South Bay Drive-In	2170 Coronado, Imperial Beach	423-2727
State	4712 El Cajon Blvd.	284-1428
Strand	4950 Newport	223-3141
Tu-Vu Drive In	5535 Kearny Villa Road	277-4688
UA Cinema	Interstate 8 at Magnolia, El Cajon	440-0306
Unicorn	7456 La Jolla Blvd.	459-4341
Valley Circle	Mission Valley Center West	297-3931
Village	820 Orange Avenue, Coronado	435-6161
Vogue	226 3rd, Chula Vista	425-1436

Movies

Jesus Christ Superstar — Norman Jewison's sure-bet youth movie. It has vibrant electric music (played at a perilous volume), and lithe young bodies, deep blue sky and hot tan sand, and an aromatic atmosphere. All it lacks is a worthy subject — one as meaningful as discotheques and pajama parties and beach culture. In a peculiar way, the crucifixion subject of this "rock opera" is trivialized by Douglas Slocombe's chic photography, the actors' glamorous airs, and the earth-bound pop-music lyrics — awkward, often unsingable (try mouthing "Gethsemane"), and repetitive — so that the movie doesn't seem to be about much, other than pretty packaging. 1973.
* (Ken, 7/11 and 12)

Kansas City Bomber — Raquel Welch, who keeps plugging away, tries to pass as a roller derby star. Unfortunately, the previous year's irreplaceable DERBY documentary makes an almost impossible show to follow, and, consequently, just about all that stands out in this film is the fictitiousness. Directed by Jerrold Freedman. 1972.
● (Plaza)

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-fighting. After that, Peckinpah settles for glibness — in the plotting (double- and triple-crosses in an assassination corporation under contract to the CIA), and in the casual philosophizing kicked around between professional gunmen ("There's not one power system that really cares about a civilian"), and in the characterizing of he-man manners (Bo Hopkins hangs his head, mumbles under his breath, mortified to admit that his first name is "Jerome"). A couple of the action sequences are given a complicated construction, but mostly Peckinpah's stylistics — slow-motion stunts, ping-pong parallel cutting — have gotten, through repetition, to be as mechanical, obligatory, purposeless as Orson Welles's. With Robert Duvall, Arthur Hill, Gig Young, Burt Young. 1975.
* (Frontier Drive In)

Lies My Father Told Me — Ted Allan's autobiographical screenplay about boyhood in a Russian-Jewish tenement in Montreal, the 1920s (with Allan himself playing the Leninist proselytizer, Mr. Baumgarten), inclines a little towards the schmaltzy. And no matter how true, the story spends considerable time among things predictable and inevitable. The little hero's preference for his grandfather over his father is presented as nothing other than good taste; and the innocent, incurious acceptance of the characters at face value might be acceptable as a child's-eye view, except director Jan Kadar does not really push that possibility, and a few of the actors offer insights that are well above a child's perception. The movie takes advantage of its unfamiliar faces, though, particularly that of Len Birmin as the busy and unproductive father who squanders his energies on revolutionary inventions like the creaseless trouser and the elastic cuff link. With Yossi Yadin, Marilyn Lightstone, and Jeffrey Lynas. 1975.
* (Ken, 7/8)

Lifeguard — At 32, the lifelong lifeguard faces the question, indelicately phrased by his father, "When will you ever grow up?" The crisis comes in concert with his embarrassing 15-year high school reunion and a prosperous old pal's tantalizing offer of a job in a Porsche dealership. The movie arrives, by and by, at an existentialist conclusion, but it doesn't struggle and suffer in getting there. This slight, no-sweat movie provides a few select details of the lifeguard's workdays and considerable elaboration of his leisure hours and his feminine "fringe benefits." As the central figure — aloof, easygoing, self-satisfied, and deeply tanned — Sam Elliott is — if it's not an insult to say so — ideally cast. And on the whole, the movie is extremely easy to take, thanks to its careful avoidances: no heavy dramatics, no heavy dialectics, no moments of truth. With Anne Archer and Kathleen Quinlan; directed by Daniel Petrie. 1976.
*** (Parkway 2; Helix; Strand)

MURDER BY DEATH

Logan's Run — A simple after-the-holocaust idea: a 23rd Century domed city where the passive, ignorant citizens are uniformed in colors of either raspberry or lime sherbet, and where nobody is allowed to live past 30. And a simple chase plotline: two lovers, fleeing their inevitable fate, outrun the official executioners (called, coyly, "Sandmen"), they outbattle a shiny aluminum robot (called, straightforwardly, "The Box"), they discover the great outdoors (a lizard crawls up the girl's dress and she shrieks, "I hate outside, I hate it"), and at last they stumble onto the vine-covered ruins of Washington D.C., where, in the U.S. Senate chamber, they find an old man and a squad of cats, and they resolve to bring these oddities back to their sheltered, oppressed city. Although the ideas are simple, the physical dressing-up of this Future World is elaborate and unstinting (and glossily photographed by the veteran Ernest Laszlo). The movie may not be very good science-fiction, but it provides a good setting for science-fiction. With Michael York, Jenny Agutter, Richard Jordan, and Peter Ustinov; directed by Michael Anderson. 1976.
** (Grossmont; Pacific Drive In)

Love and Anarchy — Lina Wertmuller's political low comedy about a country-bumpkin, anti-Fascist assassin who takes extended refuge and relaxation at a bordello in Mussolini's Italy. The prevailing obsession seems to be that of a disgusted dermatologist, pointing irresistibly to facial quirks — freckles, moles, warts, and freakish Fellini-esque makeup. The saving grace, amid the rowdy hubbub, is an affecting performance, coiled like a watchspring and ready to snap, by Giancarlo Giannini. With Mariangela Melato. 1974.
* (Fine Arts, 7/11 through 13)

Love and Death — Woody Allen makes an unexpected retreat, taking along his eyeglasses and neuroses, to Russia of the Napoleonic era and to the social circles charted by Tolstoi, Turgenev, others. He presides over more props, more extras, more budget than ever before (it was shot, furthermore, in Paris and Budapest), but all this seems not to have gone to his head, or not to have gone outside his head. Where classic Russian films often advance no strong individual characters and classic Russian novels often advance fifteen or so, Allen limits himself, as before, to exactly one, himself (although he throws a charitable amount of laugh-lines to Diane Keaton, and she has acquired considerable knowledge of how to handle them). Allen's send-ups of his established superiors — Eisenstein, Bergman, Dostoevski — are just fizzle most of the time — harebrained, schoolboy impertinence. But they establish a High Art ambience, unlike Allen's usual pop-culture parodies, and this serves to better set off the chronic, jittery facetiousness which he maintains out of self-defense, self-mockery, and self-centeredness, while he carries on his tireless search for a good and lasting lay.
**** (La Paloma, through 7/10)

The Loved One — The satirical target is the deluxe American funeral, and the plan of attack is to swing hard and not worry whether the blow lands anywhere near the mark. The subject is ticklish enough that a certain exuberant tension is maintained even when jokes go haywire, which is often. Every actor in Hollywood at the time of filming was involved in the project, although some of them were left in the cutting room, and several of them perform very deftly (Steiger, Liberace, Jonathan Winters). And Anjanette Comer is nervously sweet and beautiful as Purity, Good Faith, and Fragility. Directed by Tony Richardson. 1965.
*** (Fine Arts, through 7/10)

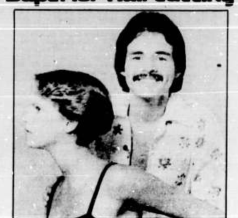
The Man Who Skied Down Everest — A sports documentary on a daredevil expedition by the Japanese athlete, Miura, to ski in the thin-air of Mt. Everest's summit. It lacks the suspenseful immediacy of a WIDE WORLD OF SPORTS special event on ABC-TV, but it has the advantage of a high-quality, crisp, wide-screen image. And it is, like a skier, lean and finely balanced; it doesn't overplay any of its elements — the sightseeing, the mountain-climbing, or the skiing. The narration — excerpts from Miura's diary spoken in English by Douglas Rains — is pretentious throughout, but is really annoying only in the stream-of-consciousness stuff during the movie's climax; and it causes a misalliance between the visual point-of-view (the objective reporter) and the verbal point-of-view (the first-person protagonist). The breakneck downhill climax is quite exciting enough to do without the dramatic reading, and, if anything, you'd prefer to do with a frantic sportscaster's commentary by Jim McKay. Produced by F.R. Crawley, James Hager, and Dale Hartleban. 1975.
*** (Century Twin 2)

Midway — A milestone of U.S. Naval history, WWII, is re-created as if specially for buffs of Avalon-Hill war games: a timetable account of all the guesses, gambits, and lucky breaks, as they fell in place, fatefully, in the North Pacific. The father-and-son subplot shows that human interest isn't necessarily as interesting as, say, Chinese checkers. With the interpolation of actual combat footage and footage from an anonymous Japanese war movie, the visual texture of this penny-saving production is pretty choppy. The soundtrack creates most of the excitement, not so much with the Sensurround booms and screeches, but with the radio transmissions of the airplane pilots, screaming like Chick Hearn into their headphones through the action ("Four o'clock! Four o'clock! Get the bastards off me! Help me! Help me!"). Charlton Heston, Henry Fonda, Hal Holbrook, Glenn Ford, and Toshiro Mifune; directed by Jack Smight. 1976.
* (Cinerama)

Monty Python and the Holy Grail — Monty Python's skits — sometimes funny, always silly comedy about stupidity — take a linear route, spoofing King Arthur in Old England. The road-movie format (travelling lightly and quickly through spots that are never returned to again, although many of the jokes are brought up again in slightly varied guises) startlingly imbues the quest storyline with a feeling of futility. This quest — the real object is laughs, never mind the holy grail — is willing, on any off-the-cuff inspiration, to charge off in any direction, some of which are profitable (a man-eating white rabbit, the Black Knight who won't concede defeat while he loses arms and legs, left and right — "It's only a flesh wound") and some of which are dead-ends (stale animation sequences). Directed by Terry Jones and Terry Gilliam.
* (Ken, 7/9 and 10)

Mother, Jugs, and Speed — Comedy by Peter Yates, with Bill Cosby, Raquel Welch, and Harvey Keitel.
(Cabrillo)

Murder by Death — The world's five greatest detectives, modelled in Mad Magazine-style after famous fictional sleuths (Agatha Christie and Dashiell Hammett are overly in evidence, each contributing two to the quintet), are invited for dinner and murder at a spooky mansion in rural England. A mystery composed of all detectives and no suspects looks like a dead-end proposition from the first. And, while Neil Simon delivers his usual quota of all-purpose laugh lines, he has nothing to say specifically about the detective genre. In lampooning the silliest conventions of whodunits, Simon proves merely that he himself can be sillier still. Who would have doubted it? Starring Peter Sellers, Peter Falk, David Niven, Maggie Smith, Alec Guinness, and Truman Capote; directed by Robert Moore. 1976.
* (Cinema 21)



Ode to Billy Joe — Herman Raucher, the scriptwriter, has fleshed out the bare-boned, impressionistic song by Bobbie Gentry, and in the process he has changed the feeling altogether. The song was nothing if not stark, while the movie is nothing if not huggable. The people are witty and sympathetic; no coldness, no loneliness, no ignorance, no poverty. This new creation is enjoyable on its own terms, and is most valuable as a corrective of the usual movie image of the South (lyrically photographed by Michel Hugo). Robbie Benson and Glynnis O'Connor are both winsome as the teenagers, Billy Joe and Bobbie Lee, in the warm-up phase of mating — he a cocky attacker and she a graceful, gentle defender. The script is particularly good on their playful use of language: like the girl in BADLANDS, Bobbie Lee feeds her romantic dreams on Torrid Romance Magazine, but she uses its idiom ("my ample breasts," etc.) because it amuses her to do so, and not because she believes in it. Directed by Max Baer. 1976.
*** (Center 3 Cinema 2; Parkway 1; Campus Drive In)

The Omen — This has to do with no small skirmish against the Devil's disciples, but rather with the first rumble of the final Apocalypse, as foretold in the Book of Revelations. The pretentiousness of the subject isn't lightened by any trace of mirth or mischief. Indeed, if the movie were about the son of God, rather than the son of Satan, it would be thought supremely fuddy-duddy. It is a clear case of piety turned upside-down. If you can tolerate that, and can tolerate the cliches (the sinister nanny, the wild animals who panic perceptively in the devil's presence, the gloomy overcast lighting, and the engulfing, church-y music by Jerry Goldsmith), the movie is actually very smoothly played. It offers a good dose of Bible lore; its plot developments are unrushed and quite suspenseful; and it has one outstanding scene in an abandoned graveyard, with some creepy overhead camera angles. It also has Gregory Peck. Peck is burdened by the over-familiarity of his moves, but he adheres to them, and adheres to this absurd story, with admirable conviction. Lee Remick, Billie Whitelaw, and David Warner; directed by Richard Donner. 1976.
** (Loma)

One Flew Over the Cuckoo's Nest — The Ken Kesey novel, which you cannot have avoided without some degree of stubbornness, uses a mental-ward setting to allegorize a 1960s anti-Establishment orthodoxy — the guardians need watching more than the guarded. Really, the hero figure, Jack Nicholson's McMurphy, is too much a self-interested manipulator to pass inspection as a spokesman for Life and Liberty. Still, Milos Forman's treatment, unbothered, stresses the sentimentalities and rousing spiritual victories — Nicholson's World Series play-by-play in front of a blank TV screen, the patients-versus-orderlies basketball game, the giant Indian's escape into the wilderness. Forman, depending largely on 'round-the-horn close-up reaction shots, handles the assorted nuts democratically, in a panel-moderator manner — your turn, your turn, your turn. The preponderance of greenish face shots does not add up to a very flexible movie. But the actors deliver convincing, if superficial, impersonations. And Nicholson, of course, dominates — a cunning, entertaining, attention-getting interpretation of a cunning, entertaining, attention-craving character. 1975.
** (State; California, from 7/9)

FLYING DOWN TO RIO


Peter Pan — It begins quite slyly as a boisterous domestic comedy, with the prosaic and huffy Mr. Darling rummaging around after the cufflinks that his fanciful children, playing pirates, have appropriated as "buried treasure." Then it leaps to the fantasy realm with the beautifully timed, thief-in-the-night appearance, on the rooftops of Victorian London, of Peter Pan, in search of his mislaid shadow. The Disney animators' pictorial skills are reaffirmed throughout: the deep perspectives (airborn views of London), the painstaking details (shadows, clouds, glints of moonlight on the dark ocean), the kitsch taste (the Maxwell Parrish-ish mermaid cove), the carefully observed and individualized movements of the characters (Wendy's timid balancing act on the rocks of the mermaids' hangout), and so forth. These skills have been lavishly tributed in the picture books on the Disney studio. Less acknowledged have been the narrative skills on exhibit here: the swift pacing and timely, teasing shifts of locale, the bits of comic business in endless supply (an enraged grizzly makes to grab a child skipping through the woods and pulls back suddenly, puzzled, at the sight of the little tot's teddy bear), the wild outbursts of action (Captain Hook's encounter at Skull Rock with his nemesis, the ticking crocodile, is more frantic than anything in JAWS), and the witty, varied characterizations (Pan, the mischievous, cold-hearted fairy and proselytizer for eternal childhood; Tinkerbell, his pocket-sized companion, vain, curvaceous, and jealous; Hook, the neurotic, obsessed buccaneer; Smee, the servile, ineffectual first-mate; and the three precocious Darling kids). Based on the play by James M. Barrie. 1952.
**** (Solana Beach; Alvarado Drive In)

Phantom of the Paradise — The Faust-Mephistopheles legend is fitted into the business of star-making in the rock-and-roll industry, and this business is fitted in turn into a PHANTOM OF THE OPERA format. The fittings are not awfully neat, nor awfully comfortable. The project possibly needed more follow-through in the writing and a more confident hand in the shooting (Russ Meyer's for example). But Brian De Palma's direction is peppy enough, maniacal enough, in fits and starts, although it leaves the spectator feeling a little queasy. Starring, and musical scoring by, Paul Williams.
** (Flower Hill Cinema 1)

Report to the Commissioner — You can see what they are driving at, in the Abby Mann-Ernest Tidyman script. It is potentially intriguing, and it has to do with the avoidable tragedy of two undercover cops on a collision course, neither one knowing the assignment nor the identity of the other, both of whom are inadequately informed and protected by their superiors, and one of whom, in his naive humanism, never belonged in the business in the first place. The scenes often do not play quite true, however, as if the film-makers had to wrench a few things out of shape and insert a few unjustified things in order to corroborate their predetermined cynicism about the N.Y.P.D. With Michael Moriarty, Susan Blakely, Yaphet Kotto; directed by Milton Katselas.
*** (California, from 7/9)

The Sailor Who Fell from Grace with the Sea — Heavy-breathing rendition of the Yukio Mishima novel about a fatherless boy'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 crypto-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 amorous episodes between Sarah 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 sensuosity with endless dissolves and an endless doleful piano theme by Kristofferson. 1976.
* (College)

The Seduction of Mimi — Lina Wertmuller's cruel, cackling social comedy is at its broadest and funniest in a queasy seduction scene with a matchless fish-eye shot that transforms the man into a shy, hunched-up chimpanzee and the woman into a marauding hippo. With Giancarlo Giannini and Mariangela Melato. 1974.
** (Fine Arts, 7/11 through 13)

Shampoo — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a womanizing hairdresser who careens along a standardized course for philanderers, ending up in a heap of repentent whimpers. The beauty parlor itself is used merely as a pivot for making quick connections to various stations on the Beverly Hills social circuit. It's a putdown comedy, and the winking observation of manners and mores elicits very few laughs. Still, Robert Towne's dialogue shows a good ear for the discordancies and disjunctions of polite conversation. And Jack Warden's impersonation of a business exec, always self-conscious, always sizing people up, is quite lovely. It is he, more than Julie Christie or Goldie Hawn or Lee Grant, who best represents the hopes and illusions of coiffure art — a plain fellow, rounded, balding, lipless, but spruced up with teased red-orange hair and a with-it, well-tended moustache. Directed by Hal Ashby. 1975.
** (Century Twin 1)

Sleuth — Anthony Shaffer's vedy vedy clever stageplay is actually not a mystery story, but a character study of a knighted twit (Olivier acting in a Man of a Thousand Voices style) who happens to compose genteel who-done-its on the side. Shaffer sends up the detective genre with notable malice, yet his own pretzeled plot would be completely undone if it failed to outfox the audience. Inside the English country estate, dark and musty like the interior of a humidor, a wandering eye will probably find more fascinations in the clutter of nicknacks — antique dolls, bizarre board games, jigsaw puzzles, etc. — than in the deceitful plot revelations. Co-starring Michael Caine, directed by Joseph Mankiewicz. 1972.
** (La Paloma, 7/11 through 13)

Taxi Driver — The moviemakers, director Martin Scorsese and scriptwriter Paul Schrader, have started with an old-style Warner Brothers working-man premise and tried to cram their learning into it: existentialist philosophy from Sartre and Camus, homages to Bresson's PICKPOCKET and DIARY OF A COUNTRY PRIEST, lyrical 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 divulged about a cab driver's profession, the movie might as well be called STREET CLEANER.) You never have to confront this slow-witted semi-literate's ideas as ideas, and you aren't given sufficient clues to figure out what makes him tick. The portrait of this character is enough to give you the creeps, but not much more. Robert De Niro, Cybill Shepherd, Jodie Foster, Harvey Keitel. 1976.
*** (Century Twin 1; Plaza)

That's Entertainment, Part II — It's to be expected that a second selection of highlights from MGM musicals would look a bit dimmer than the first. However, the impression of scraping the bottom is heightened needlessly by padding Part II with irrelevancies: an homage to Hepburn and Tracy

Garbo's clumsy dance in TWO-FACED WOMAN, a Marx Brothers clip (not, thank God, a musical number by Harpo or Chico, but rather the stateroom scene from NIGHT AT THE OPERA), and the inane patter written for the fatigued hosts, Fred Astaire and Gene Kelly ("Fred, do you remember those wonderful parties when Judy would get up and sing this song?"). In order to protect MGM's standing as the master of musicals, this movie bans all mention of other studios, which is perhaps understandable; it also, whenever it can, takes credit for stars who properly belong to those unmentioned other studios (as in the first THAT'S ENTERTAINMENT, there are two songs from Paramount's Bing Crosby, who appeared in a total of two MGM musicals, 25 years apart). Overall, the movie is bad on organization and skimpy on information; but of course it contains an abundance of memorable moments: Gene Kelly on rollerskates in IT'S ALWAYS FAIR WEATHER, Rooney and Garland on a dude ranch in GIRL CRAZY, Eleanor Powell in the boom-boom battleship finale of BORN TO DANCE, and — the two giddiest of the lot — Esther Williams waterskiing in EASY TO LOVE and Betty Hutton sharpshooting on horseback in ANNIE GET YOUR GUN. 1976.
** (Valley Circle)

Undercovers Hero — Roy Boulting, writer-director, provides some sniggering double-entendres and a general ooh-la-la outlook for this WWII farce located in a world-renowned Paris brothel. But he dumps the bulk of responsibility onto Peter Sellers, who comes up with some amusing little tics and inflections, but who hardly gives any coherence to a movie that requires him to play a handful of roles ranging from a Japanese general to Adolf Hitler himself.
* (Aztec, through 7/10)

Underground — Documentary on the Weather Underground; directed by Emile de Antonio, Haskell Wexler, and Mary Lampson.
(UCSD, Mandeville Center, 7/12 and 13)

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 schmaltz, 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, Lois Chiles. 1973.
* (Helix)

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

The Wild Angels — The original Hell's Angels vehicle, and it is in fact pretty original in its details, while the basic idea is just a rekindling of the hysteria about youthful barbarism which possessed countless J.D. movies in the late Fifties. The script supplies enough dialogue and events to fill a fifteen minute short, and it has been stretched out with endless footage of endless revelry and endless highways and Peter Fonda's endless sensitivity, all very prettily photographed in flat, clean color. Although the project signalled Roger Corman's efforts to surpass his Vincent Price horror films, his urge to shock is quite intact (an orgy inside a country church, for heaven's sake). 1966.
** (Cabrillo)

Males
(continued from page 3)

twitters. Beginning with the clear, beautiful color slides and interesting audio stimalation, the work by David Dunn and Richard Cupples continued repetitiously in no particular direction, and ended in a general audience reponse of relief and repudiation. The piece could have been the stimulus for an effective dance environment or explored further to entertain. The intolerance of the audience testified that their intelligence was challenged and their visual appetite was not.

On the other hand, Ronald Gregory's works, a trio of mime pieces performed with considerable expertise, were a delight. In his first professional appearance, this new San Diegan presented a "Zen Meditation Mime," choreographed by San Francisco's Mameko Yaneyama, in which symbolism of the fisherman, his feelings, and environment, are given simply and sensitively. "The Puppet" came alive as, finger to to, vital energies spread until the strings to the puppeteer are cut, creating tremendous challenges for the suddenly independent individual. In this piece, the risks, results, and personal growth patterns in each person's experience are vividly conveyed. Gregory's last offering, "Tug-O-War," was just that; and by the finish, he had risked security, lost a battle and a war, and won an audience.

Choreography by George Willis also supplied a trio of effective pieces. Co-director of the concert, Willis is, in addition, a member of the PE/Dance faculty of San Diego State University, and an advisor for the Choreographer's Ensemble, which sponsors dance concerts at the university to further enrich the dance program there, and to present vanguard dance theatre to the community. He acknowledges the pioneering of modern dance by females such as Graham, Humphrey, and Duncan, but sees the opportunities of men in dance increasing: "Most of the major dance companies listed in the National Endowment Dance Touring Program are directed by men." Highly regarded by Willis, for instance, is Daniel Nagrin, dancer/teacher of national renown. Willis has been in San Diego long enough to witness the growth of dance audiences to the extent that artists like Nagrin and other major companies are anxious to appear here: "I have seen the audience of the Studio Theatre triple in the last year."

"Road," by Willis, offered, through a repetitious sequence of movements, a testimony to man's endurance. And "Dance for Amalia," choreographed for Amalia Willis, was undoubtedly the most emotionally sensitive work of the evening, visually expressing a man's feelings for his wife. The newest piece was set to "Ride of the Valkyries." True to Wagnerian bravado, macho duelists and marathon swimmers appeared on stage, crossed a simulated ocean pursued by miniature ocean liner, and gave the audience a laugh at masculine antics and the nutty pursuits of life that transcend boundaries of gender.

The Men's Concert showed that labels are not to be taken too seriously–in all aspects of feeling and knowing. Whatever the sex, the knowing of self and the ensuing appreciation of self and of others rescue the rabble from sexism in the arts and elsewhere. □

QUICKIES

Born to Kill looks like it's been trimmed considerably, if not hacked to within an inch of its life.

Duncan Shepherd

Near the middle of *Underground*–a documentary by Emile de Antonio, Haskell Wexler, and Mary Lampson on the Weather Underground group–there is a revealing, reflective moment when the discussion turns to how the camera's presence alters the behavior of the group. "I realized yesterday," confides one of the revolutionaries, "I'm going to be uncomfortable through this whole project." And with that, Wexler, the cameraman, the interloper, breaks into a great grin. It is quite a tricky shot that Wexler, dressed in a jaunty sailor's cap, has set up for this sequence of the film. He is shooting into a mirror, angling over the heads of a row of Weathermen facing him, so that he catches only the backs of their heads in the mirror and the only faces exposed on screen are Wexler's and de Antonio's. This is a succinct summary, contained within one frame, of the furtive complicity that must have existed between the moviemakers and the revolutionaries, and of the difficulty, the mistrust, the anxiety, that the moviemakers must have encountered among these skittish people, hunted by the FBI.

But if the Weathermen had misgivings about the moviemakers' intentions ("Did you catch my face just then, Haskell? Are you sure?"), they could certainly have relaxed. They may not have been standing over the shoulders of the moviemakers as the film was pieced together in the editing room, and they may not have had final approval of the results. But their shadows must have weighed heavily on these high-minded moviemakers.

De Antonio, Wexler, and Lampson could scarcely have done more for the Weather Underground, except maybe pass a hat at movie's end. As it is, the final shot of silhouetted figures shuffling off in the peach-colored sunset, while Nina Simone sings "A New World Coming," is doing more than necessary. There is no secret about where the moviemakers stand in relation to their subject (de Antonio, backpatting, asserts at one point that the underground "is a good place to be in America right now"). But because, as de Antonio admits, they are first of all moviemakers, there is a certain evasiveness about their practicing so strict a level of servility. The movie presents the Weather Underground without throwing up obstacles or entanglements. It is perfectly flat, like a platform or a welcome mat.

It was a good and ambitious idea to retrace the revolutionaries' path into the underground with film clips–generally well chosen–to document the various mentors (Castro, Malcolm X, Martin Luther King, and H. Rap Brown with a band-aid over his left eye) and the various milestones (the march on the Pentagon, the Days of Rage, the Attica rebellion) that shaped the 60s' revolutionary ideal. However, it is stretching things a bit to reach back to the 30s' labor confrontations as well. And it is a conspicuous oversight that the movie offers no account of the rifts within the radical Left, and the reasons for the splintering-off of the Weatherman faction.

On the whole, the ideas in this amorphous movie–ideas presented chiefly out of the mouths of the Weatherman–are a lot of rhetoric and are not a very sharp, exact analysis of history, recent or current. The movie permits you a feeling of having gained access to the inner sanctum there is the printing press where they crank out their literature and collate the pages in white gloves; and here is the embroidered banner on the wall in Christmas green-and-red, "The future will be what we the people struggle to make it"); but it does not give you a feeling of having learned very much while inside. *Underground* is showing Monday and Tuesday at UCSD's Mandeville Center, sponsored by The Left Bank Bookstore.

There are a couple of movies, more notable than most this summer, that I've been intending to mention for a couple of weeks, now. But because they are the type that slip out of town as quickly, and as silently, as they slip in, there hasn't been any rush about getting to them. They are gone, and that's that.

Born to Kill played at the Balboa and the Frontier Drive In on the bottom half of a double-bill with *Jackson County Jail*. This movie marks the reunion of director Monte Hellman and producer Roger Corman, the benefactor of Hellman's early cult items, *The Shooting* and *Ride in the Whirlwind*. There is always a chance *Born to Kill* could turn up again, packaged as the back-up feature to the next Corman release, *Machete Mama* or *Psycho Ward Nurses* or whatever; it is worth keeping an eye peeled. But this movie, for whatever reason, has not been handled with care by Corman. Originally titled *Cockfighter* (if there exists a special audience for such a subject, it would not be alerted by the all-purpose title of *Born to Kill*), the movie is at least two years old by now, and runs just over 80 minutes. It looks like it's been trimmed considerably, if not hacked to within an inch of its life. At this late date and in this short form, the movie is less likely to raise the prevailing opinion of Monte Hellman than it is to raise worry and wonder about him (what's he been up to since 1974?).

What remains of the project is a sadsack story about a single-minded cockfighter (Warren Oates) who has pledged never to utter a word aloud until he wins the coveted Cockfighter-of-the-Year award. (It is a funny idea to have the protagonist remain in sulky silence through the entire movie, and it is funnier still to have him narrate the action with plenty of helpful information and good nature.) The linear, lean storyline progresses from cockfight to cockfight, and it is involved primarily in exploring the variable circumstances of the fights, the variable outcomes, and the variable possibilities of how to film them. (One event, due to a protest lodged by the local ASPCA, takes place in a rented hotel suite: "What do we do with the dead cocks?" "That's an excellent question, Mr. Whipple. We'll store the dead cocks in the bathtub" –, and is interrupted by hold-up men disguised in novelty-shop rubber masks of Nixon, Kissinger, etc.)

The circuit covered by these cockfights is in the Deep South, more or less in D.W. Griffith's backyard, and the pretty pastoral photography achieves some of Griffith's quality–straight-backed, static, reserved, tranquil. (The photographer is the skillful Nestor Almendros, who has done some fine outdoor shooting for Truffaut, especially in *Wild Child* and *Two English Girls*, and for Rohmer, in *La Collectioneuse* and *Claire's Knee*.) However, the movement of the film is locked into an even-keeled, skimming pattern, a superficial survey of the cockfighting game. And it develops into something of a lulling monotone. The only clues that Hellman might have, at one time, intended to get deeper into the alienated cockfighter character are the recurring nightmares of fire and flesh. These teasing images are never explained. That they have been retained at all is presumably a tribute to the frugality and commercial-mindedness of Corman. It would not be like him to waste any footage of car crashes and bare bosoms.

Special Section was at the Academy for one week. This time out, Costa-Gavras, perhaps the movies' leading muckraker, has taken his lecture topic from the same can of worms opened by Marcel Ophuls in *The Sorrow and the Pity* (after that, the deluge). The reason he would choose to fuel his passions from this popular, depleted storehouse of shameful subjects can be attributed to the Leftists' boundless capacity to be scandalized. Specifically, his topic this time is the aftermath of the assassination of a Nazi sailor, targeted at random by some young communists who model their hit-and-run resistance after the example of a Maupassant hero. The nervous and precarious Vichy government, hoping to forestall Nazi reprisals and to discourage future acts of terrorism, contrives a plan to sacrifice six political prisoners already sentenced for minor crimes. To implement this plan, it is necessary to dash off a new law for the retrial of the prisoners in a special closed court, and to foist this unheard-of procedure onto judges who have been schooled on inviolable traditions and precedents. (The word "retroactive" resounds throughout the movie with a tone of astonishment that could not be achieved without the vehement inflections of French speech.)

Except for the assassination itself (done ill-advisedly in slow motion, as if to prolong the moment for all it's worth), Costa-Gavras tells his story without action, without thrills, without victories, and even without cars. The self-imposed restraint is mostly to the good. Discipline has not been his strong point up to now. The movie, as a result, offers some conscientious detailing of the bureaucratic milieu: the wood-panelled offices, the polished floors and squeaky shoes, the handsome, cumbersome men's suits and formal manners. This confinement to the dignified chambers of government officials eventually drives Costa-Gavras a little stir-crazy, and in the courtroom scenes he takes flight into some of the most maudlin flashbacks every witnessed. Still, in the matter of setting-the-scene, this is probably Costa-Gavras's finest work ever, aided considerably by the muted, controlled color work of photographer Andreas Winding. In the matter of Leftist propagandizing, however, it offers nothing like the stressful push-and-pull of sentiments that the director got in *The Confession* by turning, self-critically, to a black page in communist history, and nothing like the mixed feelings he got in *State of Siege* by assigning the pensive, sad-eyed Yves Montand to the capitalist camp. Here, the young communists (led by the pretty-faced Trostkyite from *Stavisky*, if I'm not mistaken) are represented as the only citizens of France to remain on two legs during the Nazi occupation. And if they twice waver in their resolve to gun down Nazis without pity, unable to pull the trigger on the girl-watching and sight-seeing soldiers, it is a sign of *their* humanity, not the Nazis'. The characterization of the French officials who perpetrated this expedient scheme doesn't fully answer the question of how such a thing could happen; the impression, in fact, is that such a thing could not happen if it weren't for a few absolute imbeciles. (The head magistrate assigned to the special court is played by Claude Pieplu, the current specialist in French cinema at impersonating a horse's ass.) So flagrant a miscarriage of justice would seem to beckon for an ironic treatment, but Costa-Gavras hasn't the touch for it. He's all fists and no fingers. He can rise to mockery once in a while, but more often to shrill anathema. It is understandable that people in some lines of work should be obliged to argue the obviousness of reality (e.g., politicians, attorneys, and evangelists). But historians and, still more, artists should never, never

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 80803, San Diego, Ca. 92138.

Special Events

ANTIQUES SHOW AND SALE, collections of antiques by 85 Western dealers include Art Nouveau, Pewter, Prints, Quilts and other items, presented by Bustamente Enterprises, Thursday through Sunday, July 8–11, Convention and Performing Arts Center, 202 C Street.

BOTANIC WALK to Oasis Spring on desert side of 6,000 ft. Laguna Mountains to study varieties of plants not found at lower elevations, led by native plant authority, Helen Witham, sponsored by San Diego Natural History Museum, Satuday, July 10, participants meet at site. For details call Museum, 232-3821, ext. 22.

AMERICA'S QUINTCENTENNIAL, an all-day patriotic science fiction convention featuring Star Trekkers, sci-fi films, exhibits covering America's "history" from 1776 to 2276, sponsored by S.T.A.R. Grossmont, Saturday, July 10, beginning at 9 a.m., "far out" masquerade pa... and psychedelic disco dance, 7 p.m., Grossmont College, El Cajon. 465-1700, ext. 321.

FOSSIL MARINE SHELL HUNTING EXPEDITION to Lompoc area north of Santa Barbara, includes overnight campout, arranged by Curator of Minerals Josephine Scripps, sponsored by San Diego Natural History Museum. For maps and details, call Ms. Scripps, 724-1274.

SOHO BAR AND GRILL TOUR, free guided walking tour around historic Horton Plaza establishments, sponsored by Save Our Heritage Organization, Friday, July 9, 3 p.m., beginning at the fountain, Horton Plaza. 225-1033.

RINGLING BROTHERS AND BARNUM AND BAILEY CIRCUS, celebrating 200 years of Circus in America, Tuesday through Sunday, July 13–18, Tuesday through Saturday, 8 p.m., matinees Wednesday through Friday, 2:30 p.m., Saturday 11 a.m. and 3 p.m., Sunday, 1:30 and 5:30 p.m., San Diego Sports Arena. 224-4176.

SAN DIEGO CARNATION FESTIVAL, the 12th annual salute to the carnation as the City and County official flower includes a Starving Artist Show in Horton Plaza, guided historical walking tours of downtown San Diego, free carnations, natural history, hobby and art exhibits, calliope music, stage shows, dancers, gymnasts, singing groups, folk music, clowns and jugglers. Through Saturday, July 10, various downtown locations. 238-7811.

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

Lectures

THE WILD ANIMAL PARK AND THE SAN DIEGO ZOO, subjects of a lecture and film program by Steve Luckenbach of the San Diego Zoological Society, Thursday, July 8, 1:30 p.m., Cedar Community Center, 320 Date Street. 235-6538.

FAMILY ASTROLOGY, THE INTERRELATIONSHIPS OF FAMILY MEMBERS, a lecture by Dr. Robert Lynch, psychiatrist, sponsored by the San Diego Astrological Society, Friday, July 9, 7:30 p.m., AAUW Clubhouse, 6545 Alcala Knolls Drive, Linda Vista. 298-1610.

JIN SHIN JYUTSU, "The Art of the Creator through Compassionate Man," a workshop demonstration of an ancient healing technique, sponsored by Theta Seminars, Saturday, July 10, 1–5 p.m., 3393 28th Street. 297-6998.

THE LAST DAYS OF THE DOLPHIN, an up-date on the tuna-porpoise situation, sponsored by the American Cetacean Society, Monday, July 12, 8 p.m., Room 2622, Undergraduate Science Building, Revelle Campus, UCSD. 566-3800.

Music

BENNY GOODMAN, CLARINET, guest soloist with San Diego Symphony Orchestra under direction of Charles Ketcham, program includes music by Aaron Copland, Leonard Bernstein, Morton Gould, Friday, July 9, 8 p.m., SDSU Open Air Theatre, picnic on the grass prior to performance. Program repeated Saturday, July 10, 8 p.m., Rancho Bernardo Golf Course. 239-9721.

ORGAN MUSIC AND SILENT FILMS, a special summer program featuring Tommy Stark performing on various electronic organs and accompanying a silent film comedy, Saturday, July 10, 8 p.m., Southland Music Center, 3459 Imperial Avenue, Lemon Grove. 463-0308.

STERN-ROSE-ISTOMIN TRIO: ensemble recital by Isaac Stern, violin, Leonard Rose, cello and Eugene Istomin, piano, music by Mozart, Beethoven and Mendelssohn, presented by the San Diego Symphony Orchestra Association, Sunday, July 11, 7 p.m., Civic Center. 236-6510.

LANI KURNIK, plays ragtime blues guitar on Friday, July 9, 7:30 p.m., followed by poetry reading, sponsored by San Diego Friends of Old Time Music. Hand of God Pottery, 3814 4th Ave., San Diego.

OPERA UNDER THE STARS, a concert version of Georges Bizet's "Carmen" with guest star Pedro Farres, baritone from Barcelona, Spain, and local principals Christopher Loachonas, Jane Westbrook, Paula McDonnel, Carolee Thronburgh, the San Diego Youth Symphony directed by Louis Campiglia and 80-voice chorus led by Fred Ridby of the San Diego Opera, sponsored by the San Diego Parks and Recreation Department and San Diego Miramar College, July 9 and 11, 8 p.m., Organ Pavilion, Balboa Park, free. 238-1323.

EVENINGS IN THE PARK, a series of free summer concerts sponsored by San Diego Parks and Recreation Department: Organ Concert performed by Douglas Duncan, Monday, July 12, 8 p.m., "San Diego Optimists' Symphonic Band and Jazz Ensemble," Wednesday, July 14, 8 p.m., Organ Pavilion, Balboa Park. 236-6605.

Film

UNDERGROUND, a documentary by Emile de Antonio on the Weather Underground, sponsored by The Left Bank Bookstore, Monday and Tuesday, July 12, 13, 8 p.m., Mandeville Center, UCSD. 224-3035.

Galleries

WOMEN FACES AND MORE, color photographs by San Diego filmmaker-photographer Clarissa Schaeffer, through July 17, The Women's Store, 2965 Beech Street. 233-4164.

FLORALS, LANDSCAPES AND SEASCAPES by Margaret Dougan, through July, Cottage Gallery, 2523 San Diego Avenue, Old Town. 222-3698.

FIBER GROUP SHOW by individual members of California Fibers, among them Marcia Coleman, Diane Erickson, Mimi Levenson, Gail Louis, Jorjanna Lundgren, Ellen Phillips, through August 14, Designbank Gallery, 1262 Kettner Boulevard. 236-1916.

MIXED MEDIA solo exhibit by Carole Moss, also juried membership show, through July 18, San Diego Art Institute Gallery, Balboa Park. 234-5946.

EARLY AMERICAN LIFESTYLE in detailed scenes by Steve Stallings, through September, Humble Artist Gallery, 8363 Center Drive, La Mesa. 460-4544.

COLLAGE PAINTINGS, recent work by Alexandra Vernon, through August 14, Hewitt Gallery, 1105 Prospect Street, La Jolla. 459-7646.

ORGY ON GLASS, Best in Show Award winner by Michael Monfort in Second Annual Juried Competition, also winning works by Sylvia L. Kaufman, Bob Daniels, Robert Kibler and other area craftsmen, through July, Artists Cooperative Gallery, 3731 India Street. 296-0200.

PHOTOGRAPHY EXHIBIT, work by Paul Stamm and Thomas Wotruba, through July, Jenner Street Gallery, 8008 Jenner Street, La Jolla. 459-0811.

NAIVES AND VISIONARIES, photographs and artifacts of "grass roots" art work by nine untutored American artists using cast-off materials in their assemblages, works include those of S.P. Dinsmoor, Herman Rusch, Tress "Grandma" Frisbey and Simon Rodia, creator of the Watts Tower, through July 25, La Jolla Museum of Contemporary Art. 454-0183.

AMERICA, AMERICA, mixed media show by Southeast San Diego Art Association, through July, San Diego Central Library, 820 E Street. 236-5800.

13TH ANNUAL GOLDEN STATE EXHIBITION, juried competition open to all California artists, sponsored by San Diego Watercolor Society, through July 25, Central Federal Plaza Gallery, 3rd and Broadway. 286-1328.

COWBOY STUDIES, California scenes and European vignettes in watercolors by William F. Timmins, realistic Western drawings and oils by Texas artist Monty Graham, through July, A. Huney Gallery, 3746 Sixth Avenue. 296-1522.

LAND THAT I LOVE, exhibit of personal statements about America by 65 local artists, through August 31, Knowles Art Center, 7420 Girard Avenue, La Jolla. 454-8515.

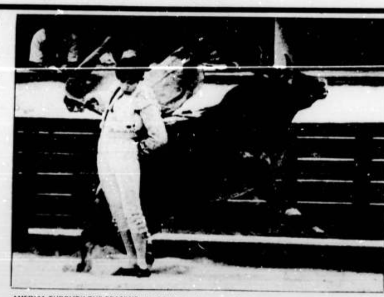
BATIKS by Diana Langston, through July, San Diego Central Library, 820 E Street. 236-5800.

EGYPTIAN TAPESTRIES, woven by the children of Kirdassa, 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.

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

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

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



CURRO RIVERA

Sports

23RD ANNUAL WORLD CHAMPIONSHIP OVER-THE-LINE TOURNAMENT, softball on the beach with 650 three-man teams competing, three divisions include open, girls' and century (teams with cumulative age over 90), sponsored by Old Mission Beach Athletic Club (OMBAC), Saturday and Sunday, July 10, 11 and July 17, 18, 7:30 a.m. to dusk, Fiesta Island, Mission Bay Park. Free viewing, free shuttle bus from South Mission Beach area, added events include dance for participants over 21, details to be announced at tournament. 236-5740.

PROFESSIONAL VOLLEYBALL: San Diego Breakers vs. Tucson, Thursday, July 8, vs. Los Angeles, Saturday, July 10, 7:30 p.m., San Diego Sports Arena. 299-7595.

INTERNATIONAL WOMEN'S PROFESSIONAL SOFTBALL: San Diego Sandpipers vs. San Jose, Thursday and Friday, July 8, 9, 7 p.m., SDSU Baseball Field. 283-2364.

BULLFIGHTING: Matadors Eloy Cavazos of Monterrey, Curro Rivera of Mexico City and Cruz Flores, and Bulls of Reyes Huerta, Sunday, July 11, 4 p.m., Downtown Bullright, Tijuana. 232-2123.

Dance

POLISH DANCE CONCERT featuring Polish Garland Dancers, first in a Sunday series of ethnic dance performances under the auspices of San Diego Ecumenical Conference Folk Faire '76, part of "Let There Be Music" celebration, Sunday, July 11, 12 noon to 4 p.m., San Diego Museum of Man, Balboa Park. 239-2001.

Theatre

STARLIGHT OPERA: "My Fair Lady," the Lerner and Lowe musical adaptation of George Bernard Shaw's "Pygmalion," directed by Don Ward, Thursday through Sunday, July 8–11, 8:30 p.m., Balboa Park Bowl. 232-3049.

AMERICA THROUGH THE SEASONS, an original musical augmented by multi-media effects containing nostalgic and present day songs relating to American celebrations during the four seasons, written and directed by Paul Terrell, presented by the personnel of the Naval Regional Medical Center, Thursday through Sunday, July 8–11, 8 p.m., matinees Saturday and Sunday, July 10, 11, 2 p.m., Theatre Building (153), Naval Regional Medical Center, open to the general public. Advance ticket admission only. 233-2462.

LORELEY EXTRA CUVEE, a surrealistic drama by Gregory Michael Kahn, Fridays through Sundays, July 9 through August 1, 7:30 p.m., Crystal Palace Theatre, 3785 Ocean Front Walk, Mission Beach. 488-8001.

SPOON RIVER ANTHOLOGY, Charles Aidman's dramatic adaptation of Edgar Lee Master's book of free verse epitaphs featuring Larry Statt, Nina Midlam, Doug MacDonald and Ruth Nordgren with folk-song accompaniment by Greg Murphy, Sheri Ritchlin, Jon Arias and Pat Arias, directed by William R. Bruce, presented by San Dieguito Little Theatre, Friday and Saturday, July 9, 10, 8:30 p.m., matinee Sunday, July 11, 2 p.m., Patio, Stratford Court Playhouse, Del Mar. 755-SDLT.

NATIONAL SHAKESPEARE FESTIVAL, "As You Like It," matinees July 10 and 14, 2 p.m.; "Othello," July 10 and 13, 8:30 p.m., matinee July 11, 2 p.m.; "Troilus and Cressida," July 8, 9, 11, 14, 8:30 p.m. Entertainment on the green one half hour before evening performances, Old Globe Theatre, Balboa Park. 239-2255.

OKLAHOMA, a revival of the Rodgers and Hammerstein musical presented by the Grossm... College Drama and Music Departments, directed by Jame... W. Baker, Charles W. MacLeod conducting, featuring Irene Rogers, Scott Connel, Carol Jones and Doug Shattuck, Tuesday through Sunday, July 12–17, 8 p.m., Stagehouse Theatre, Grossmont College. 465-1700.

CHILDREN'S THEATRE: "Old King Cole," a young people's production by Actors' Quarter Children's Theatre, Saturdays and Sundays, 2 p.m., Actors' Quarter Theatre, 480 Elm Street. 238-9609.

LOVERS AND OTHER STRANGERS, the comedy by Joseph Bologna and Renee Taylor, presentedy by the Alpine Players, Saturday and Sunday, July 10, 11, 8 p.m., Alpine School Auditorium, Alpine. 445-6625.

STAR-SPANGLED GIRL, the comedy by Neil Simon presented by Actors' Quarter, Fridays and Saturdays, 8:30 p.m., Actors' Quarter Theatre, 480 Elm Street. 238-9609.

BEN FRANKLIN'S GREAT AMERICAN DREAM MACHINE, by Bob Landis and Don Mrozek, an original music, dance, and comedy celebration of the country's past with a toast to the future, staged by Project Vanguard Players, directedy by Mikel Taxer, Fridays through Sundays, through July 25, Arena Theatre, Westminster Church, Talbot at Canon, Point Loma. 223-3193.

COMEDY FESTIVAL, "Seven Keys to Baldpate," a mysterious melodramatic farce by George M. Cohan is staged by San Diego Repertory Theatre, sponsore... by San Diego City College, Friday through Sunday, July 9–11, 8:30 p.m., San Diego City College Theatre, 14th and C Streets. 239-7854.

FROM ONE PATRIOT TO ANOTHER, a comedy by Wallace Tucker, Thursday through Saturday, July 8–11, 8 p.m., matinee Sunday, July 11, 2:30 p.m., Theater Center for the Performing Arts, Mt. Carmel High School, Poway.

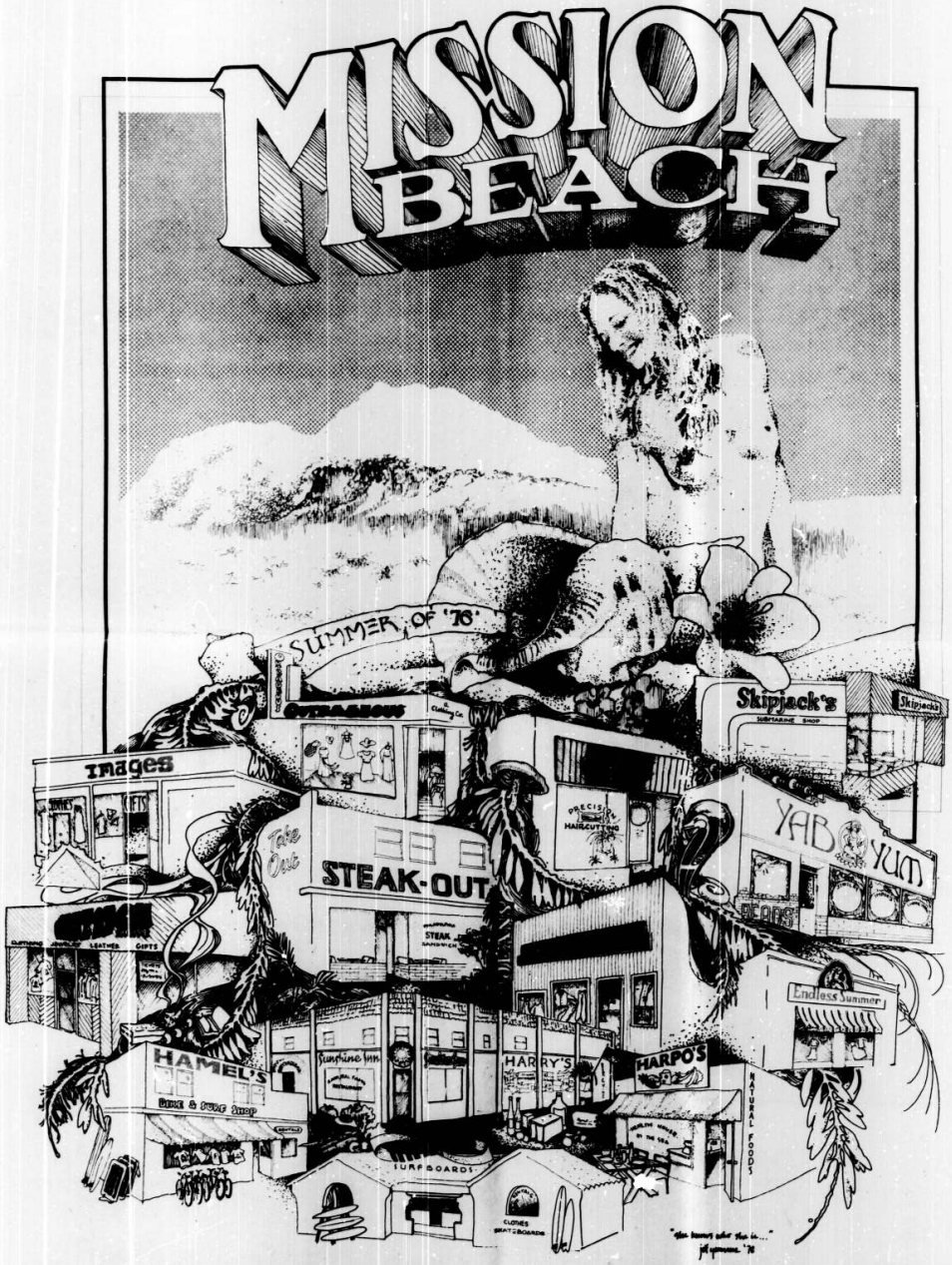
THE ODD COUPLE, Neil Simon's play starring Wally Engelhardt, through July 25, dinner show Tuesday through Saturday, 8 p.m., Sunday, 7 p.m., matinee Sunday, 1:30 p.m., Broadway Dinner Theatre, Hotel San Diego. 234-3453.

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

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

DIRTY WORK AT THE CROSSROADS, comedy melodrama presented by California Pacific Community Theatre, alternating with vaudeville show, Friday, Saturday and Sunday through July 17, 5 performances daily, Belmont Park, Mission Beach.

DRACULA: A SPOOF, a children's theatre production, Mondays through Fridays through July 23, 9:30 a.m., Mayan Hall Theatre, Southwestern College, 900 Otay Lakes Road, Chula Vista, free but reservations suggested. 420-1331.


MISSION BEACH
SUMMER OF '76
Skipjack's
Images
Take Out
STEAK-OUT
YAB YUM
BEANS
Endless Summer
HAMEL'S
Sunshine Inn
HARRY'S
HARPO'S
SURFBOARDS

Stitch Witchery

Sheila Sobell Moramarco

photograph by Jenny Wren

Squeezing through racks of chain mail armor, Queen Elizabeth's morning gowns, velvet cloaks with brocade linings, and court jesters' hats, I arrived finally at the door. I knocked and pushed until the door gave quarterway and we could peer inside at the obstruction. The obstruction was Mordecai, Peggy Kellner's completely black and completely deaf German shepherd, whose favorite sleeping spot, I learned, was behind the door. Half pushing and cajoling, I somehow managed my way inside.

For a moment it was difficult to see Peggy Kellner, renowned Art Director for San Diego's Old Globe Theatre. The wide L-shaped room was a collage of miniature stage sets, pieces of needlepoint, an antique empire side setee, ancient cash register, large blowup of Charlton Heston racing a chariot out of *Ben Hur*, and shelves of magazines and books. Hanging overhead were three grisly decapitated heads constructed for death scenes in *Macbeth* and *Richard III*. Back in the far corner was the Art Director's desk, buried under a philodendron that curled its way around coat hangers and old boiler room pipes. Immediately behind the desk, the wall was covered with photographs of actors and actresses who at some time had depended on Kellner's costuming skill—stars such as Jon Voight, who, along with his ex-wife played *Romeo and Juliet* at the Globe some years ago, and Shakespearean actors such as Douglass Watson, Morris Carnovsky, Tom Toner, and Victor Buono.

"I started out as a portrait painter," Kellner began our discussion of several weeks past. "Then I became bored with it. So I thought I'd take a course in costume and set design. It was easy. I liked it."

The course paid off. In 1955, shortly after receiving her Master's degree in Fine Arts, she landed her first job—designing for the Old Globe—and stayed on to become Art Director for 21 of the Globe's 46 years of production. The theatre originally opened in 1930 as part of the California Pacific International Exposition, but the Shakespearean festivals have been in production for a shorter time—29 summers. This summer, through September 12, the Old Globe offers the comedy *As You Like It*, the tragedy *Othello*, and the lesser known romance *Troilus and Cressida*.

After this summer's plays are all underway, Kellner will take a 10-month leave of absence to teach at the University of Arizona, beginning in the fall.

"*Troilus and Cressida* is one of the six Shakespearean plays I've never mounted. I've never even seen a production of it," Kellner said. "Just reading and researching the costuming takes a long time. And you find out the funniest things. In studying books about the manufacture of Greek armor, I learned that their shields consisted of five to seven layers of boiled leather. When the leather hardened, those shields, which measured six feet high by three feet wide, weighed 120 to 200 pounds. Imagine using shields that weighed 200 pounds! No wonder they fought their battles in the nude! Did you know that? According to history books, it took the army ten years to take Troy, especially since they didn't fight during the winter. In the spring and summer, they confronted their enemies in full regalia—with helmets, wristlets, and shields. Period."

"Are you going to reflect that in your costuming for the Globe?" I inquired.

"I don't think we're quite ready for that," she grinned. "I'll probably bare a breast here and there, because the Greeks practiced a lot of nudity, but it'll have to stop at that.

"But," she added, "the costumes—both for the men and the women—are well very sheer. Greek weavers had a way of working linen and wool together to produce the lightest of fabrics, almost like gauze. And that's what our costumes look like. So you can imagine how I felt when I first saw the cast. 'Oh God!' I screamed. 'Their bodies! We've got to get them in shape.' So I bought a gymnastic set, you know—all those barbells and weights—with part of the costume budget. Those kids are out there in the sun every day working out, jogging, toning up. It's really made a difference. If nothing else, this will be the *healthiest* cast we've ever had."

"They'd have to be healthy to support 200 pound shields," I offered.

"Oh, we're not going to do that!" Peggy answered, horrified. "Poetic license, you know. God, if we put a couple of soldiers on the stage with six-foot by three-foot shields we'd have no room for anyone else! No, we're going to use 30-inch shields. That's authentic too."

Designing for the theatre calls into play a wide variety of skills. And Peggy Kellner has become, in the process, something of a Shakespearean scholar and historian. She researches terms like "slop" (short, full breeches worn by men in the 16th Century) and "blunderbuss" (a 16th Century firearm) to make sure that the sets and costuming are historically accurate. Sometimes there is confusion as to whether the costumes and props Shakespeare described in his plays were typical of the era in which the play was actually set, or whether he was inadvertently making a reference to a more contemporary item used in his own day. For example, the battles described in *Troilus and Cressida* took place about 1100 B.C.

(continued on page 20)

The Renaissance Replanted

Robert Burke and Ray Stewart

Directorial license in the matter of Shakespearean settings is the bubonic plague of the modern theatre.

Jonathan Saville

The Old Globe's production of *As You Like It* is ravishing—in spite of itself.

What is wonderful about the production is the superb sense of timing, pacing, and proportion that is shared by director Jack O'Brien and his fine cast. The whole thing is *spoken* so beautifully—the rhythms, pitches, intonations, and silences are calculated with such exquisite care for both meaning and sound—that one could close one's eyes and still feel the total enchantment of that world away from the world, where nature in her bad moods constitutes the only enemy, and evil is magically converted to love and piety with one's first steps into the forest. The innocent, masculine ardor of Robert Burke's Orlando, the cheerful sombreness of G. Wood's flawlessly conceived Jaques, the eloquently ironic charm of Sandy McCallum's Touchstone, and above all the sparkling, tender, endlessly delightful Rosalind of Patricia Conolly—these characteristics, and the voices and gestures that convey them, are unified by the director into a work of music, the music of clear enunciation, expressive emotion, and the pervading sense of joy within sadness that makes Shakespeare's greatest comedy so profound. (The only exception to this overall mastery of Shakespeare's language is the Celia of Pamela Payton-Wright, whose unfortunate attempts to imitate the worst characteristics of Katharine Hepburn frequently result in a virtually unintelligible babble.) In addition—and this is rare enough at the Old Globe—the vocal and instrumental music added to the music of the text is first-rate, with Carol Lees's graceful and inventive songs successfully replacing the more familiar Renaissance melodies; it is too bad that most of them are sung by poor Tom DeMastri, whom some irresponsible quack of a singing teacher has convinced that one gets a vibrato in the voice by willful spasms of the diaphragm, with ludicrous and painful results.

I suppose one could also speak about the "music" of Peggy Kellner's majestic set, whose abstract trees form rhythmic patterns of their own, dividing the stage into expressive spaces that Mr. O'Brien has exploited with the skill of an expert choreographer.

Isn't all this good enough? Why, then, did Mr. O'Brien have to excede his function as director (which is, I take it, to bring out most effectively the poetry and drama of the text) by ripping *As You Like It* out of the lovely imagined land of the forest of Arden and replanting it in the strange soil of—you will never guess!—northern 'Quebec'? Why did he have to turn the shepherds, clowns and country fellows of Shakespeare's pastoral imagination into settlers, trappers, foresters, and Indian braves out of an old Ronald Reagan movie? Why did he have to—why should he want to—what could have inspired him to replace the word "court" by "fort," every time it appears, so that the wicked brother of the banished Duke is now labeled "usurper of the *Fort*"? It is not that this silliness is positively obnoxious or that it interferes in any serious way with the general excellence of the production. At best it produces some amusing comic business, as with Audrey (Shakespeare's "country wench" and Mr. O'Brien's "Indian girl") and her pseudo-Indian gibberish; at worst it is just a trifle irritating, when one cannot forget about it entirely. The question is: who needs it? Not Shakespeare, not this immensely talented group of actors, and not—lest anyone forget it—Mr. O'Brien himself who is so good a director in the areas where it counts that he need not, like some less endowed members of his profession, divert attention from deep inadequacies by perpetually coming up with something new and crazy.

Directorial license in the matter of Shakespearean settings is the bubonic plague of the modern theatre: endemic, corrupting of natural health and beauty, and communicated to the higher species by swarms of rats and fleas. I have been witnessing outbreaks of the disease for years and am bone-weary of it. The Old Globe's *Troilus and Cressida* opens this week, and I think with trepidation of the ways an ingenious director could void his inventiveness over it. Shall this tale of Trojans and Greeks be relocated in the Dakota territory, with pioneers encroaching on the Sioux? How about Varangians invading Russia in the Ninth Century? Or a World War I setting, with Trojans as Englishmen in bowler hats and Greeks in the uniform of the German general staff (I'm not making that one up)? Or let's place Troy on Mars, with the invasion coming from Alpha Centuri (terrific challenge for the costume designer there), and the love affair between Troilus and Cressida impeded by the fact that her body chemistry is based on silicon and his on chlorine.

Or will director Edward Payson Call, whose magnificent *Richard III*, *Henry IV*, and *King Lear* of recent summers are so memorable, be content to do things in the old-fashioned way, to allow Shakespeare's instinct for appropriate setting to take precedence over his own, and to practice his directorial art unobtrusively, without gimmicks and without self-display? News about that in a subsequent review. □

SEA KELP BEAN SPROUTS AND CABBAGE

Eleanor Widmer

The Restaurant: The Prophet
Type of Food: Vegetarian (no canned, frozen, or alcoholic products)
Price Range: Moderate. Dinners about $4, sandwiches from $1.15 to $2.65
Location: 4461 University Avenue

The anomaly of the vegetarian or health food restaurant is that its products appear so strange to our adulterated, decadent tastes that we think of them as exotic. Surely, The Prophet can be classified as a restaurant unique enough to be ethnic. Ethnic what? Ethnic *au naturel*.

To many, The Prophet needs no introduction, as it has been flourishing and expanding over the years. But to those who would like to try an unusual vegetarian dinner as well as have an engrossing dining experience, The Prophet will prove as stimulating as any restaurant in town. For one thing, The Prophet advertises itself as a cultural center. It offers a reading room where you can browse through its collection of books on health food and Eastern religions; and it sells rare herbs, used as everything from a cure for asthma to the stimulation of the libido. Moreover, The Prophet has individual rooms where you can luxuriate on the floor and dine amidst pillows providing you have a good back, of course.

My friend and I elected to eat in the main dining room, and when we arrived at 6:30 p.m., the place was already jammed. To avoid a long wait, arrive early.

The people who wait on you as well as those dining seem pleased to be there, and the service is attentive and unhurried. The waiters and waitresses dress in a style generically Oriental, and while they don't exactly bow at your table, you can hardly conceive of them slopping water or slamming a dish with a jarring noise.

The menu is more variegated than any vegetarian place in San Diego and runs to four pages, not to mention a special list of new additions (among them, mango fruit salad with bee pollen and grated jicama salad).

We started our dinner with hummus ($1.25), a Lebanese dip made of crushed garbanzo beans to which oils and herbs have been added, and Armenian bread. For the main dish I had stuffed zucchini, which was accompanied by brown rice. The dinner entrees (all at approximately $4.00) vary according to the day of the week; that night, Chile Rellenos Casserole and Spinach Mushroom Crepes were also available. Most of these entrees are ingeniously prepared, as they employ no eggs and very few dairy products. The stuffed zucchini proved tasty, but my friend opted for two of the sandwiches. Each, served with brown rice and a slice of fresh fruit, was sufficient for a meal.

Because my friend had lived in Japan, she ordered a Fliziki sandwich, consisting of Japanese sea kelp sauteed with mung bean sprouts and cabbage, served in a pocket of pita, or Armenian bread. I recommend this only to those who seek the foreign, because seaweed, like caviar, is an acquired taste.

My favorite sandwich at The Prophet is the avocado-mushroom-cheese. It costs $2.65, but it's served on beet herb bread and seems to be several inches tall. For those who wish to be initiated into health food with the caution of a child entering the ocean for the first time, I suggest this meal-as-sandwich. The new convert may be thrown by flourless bread

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Reader's Guide to the Music Scene

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

SAN DIEGO CONCERTS

Commodores: Civic Theatre, Friday, July 9, 8:00, Community Concourse. 236-6500.

Jesse Colin Young and Emmylou Harris: Civic Theatre, Thursday, July 15, 8:00, Community Concourse. 236-6500.

Kris Kristofferson and Rita Coolidge: Civic Theatre, Friday, July 16, 8:00, Community Concourse. 236-6500.

Mac Davis: Civic Theatre, Sunday, July 18, 7:30, Community Concourse. 236-6500.

Dick Braun Big Band: Grossmont Student Center, Sunday, June 13, 2:00, Grossmont College.

Mutt: Grossmont High School Auditorium, Friday, July 9, 8:30, 1100 Murray Drive.

CLUBS

The Alamo: Gene Davis and the Star Routers, country western; Barbara Fairchild and the Teddy Bears, 2093 Chairemont Dr. 276-2240.

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

Ancient Mariner: Just in Tyme, Wednesday through Sunday; Scott and Creasman, Monday and Tuesday, 2725 Shelter Island Dr. 224-8242.

Another Bird: Glory, Tuesday through Sunday, 140 S. Sierra, Solana Beach. 755-6733.

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

Atlantis Restaurant: R.B. People [illegible] 2595 Ingraham, Pacific Beach. 224-2434.

Bacchanal: Satisfaction, Wednesday through Sunday; Heat Treatment, Monday and Tuesday, 8022 Clairemont Mesa Blvd. 560-8022.

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

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

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

Botsford's Old Place: Steve Barnes and Tom Berndt, Wednesday through Saturday; Terry Scheidt, Sunday through Tuesday, 1205 Prospect St., La Jolla. 459-8262.

Brigantine: Barefoot, folk rock, Friday and Saturday, 1333 Orange Ave., Coronado. 435-4166.

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

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

Cafe Del Rey Moro: Orange Production, Wednesday through Sunday, 1549 El Prado, Balboa Park. 234-8611.

The Catamaran: C.C. Jones, Tuesday through Sunday, 9:15 and 11, 3999 Mission Blvd. Mission Beach. 488-1081.

Carousel 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. 454-5325.

Chuck's Steak House: Power Glide, Thursday through Saturday; Ron [illegible] 1403 E. Valley Pkwy., Escondido. 746-5100.

Concepcion Bay Fish Company: Scott and Creasman, Thursday through Saturday, 2806 Shelter Island Dr. 224-3611.

Culpepper's: Mark Augustin, jazz guitarist, Thursday through Sunday, 7380 Golfcrest Pl., San Carlos. 460-5400.

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

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

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

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

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

Halcyon: Splash, Tuesday through Saturday; Zeelund, Sunday and Monday, 4268 W. Pt. Loma Blvd. 225-9559.

Harpos Health House: Harri Wolf and Kalpana, guitarist and gypsy dancer, Saturday; Vision, organic boogie music, Friday and Sunday, 708 Ventura Pl. 488-6627.

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 Maiden: Art Hall, pianist, Thursday and Friday; Ray Correa, guitarist, Saturday; Alan Ware, Tuesday through Thursday, Balboa and Genesee. 279-2033.

Iron Horse: Zeelund, Wednesday through Saturday; Myrtle Diesel, Tuesday, 8238 Parkway Dr., La Mesa. 465-7664.

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

Joe's Fish Market: Rich Hunt, Monday through Saturday in the [illegible] day, E. Valley Pkwy., Escondido. 743-4441.

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

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

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

Le Chalet: Bob MacLeod, Wednesday through Saturday; Tom Crawley, piano, Sunday through Thursday, 5046 Newport, Ocean Beach. 222-5300.

Little Bavaria: Storm, Wednesday and Sunday, Carmel Valley Rd., Del Mar. 756-3956.

The Lost Knight: Stainglass, contemporary rock and 50s music, Thursday through Saturday, 4873 N. Harbor Dr. 223-3632.

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

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

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

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

The Mississippi Room: Bob Hinkle Trio, Wednesday through Saturday; Jackson Pierce, Sunday and Monday, 2201 El Cajon Blvd. 298-8686.

Neutral Grounds: Jumbalayah, Thursday through Saturday; Glory, Sunday and Monday; Blitz Brothers, Tuesday through Saturday, 47th and University. 284-9571.

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

JESSE COLIN YOUNG

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

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

Palomino Star: Hammon Trees, country, Wednesday through Saturday, 3008 Main, Chula Vista. 427-6889.

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

Poway Mine Co.: Shane Gang, Wednesday through Saturday; Wind Drift, Monday and Tuesday, 12735 Poway Rd., Poway. 748-7296.

Public House: Fantasy, Tuesday through Saturday, Screamers, Sunday and Monday. 916 Pearl St., La Jolla. 454-1101.

Quinn's: Nat Brown, Wednesday through Saturday; Irish Singalong, Sunday, 5157 La Jolla Blvd. 488-0848.

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

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

Reubens: Young and Cole, Thursday through Saturday; Don Lewis, Wednesday through Sunday, Harbor Island. 291-5030.

Royal Palms Restaurant: Joe Sanchez, Monday and Tuesday; T.L.C. with Tim Cash, Wednesday through Sunday; Vladimir, continental troubadour in dining room, Thursday through Sunday, 3003 Carlsbad Blvd., Carlsbad. 729-2339.

The Safety: Taste of Honey, Thursday through Sunday, 6323 Imperial Ave. 263-4590.

Shelter Island Inn: Danny Salmas, Tuesday through Saturday; Sol, Sunday and Monday, 2051 Shelter Island Dr. 222-0561.

The Shephard: Jeff, Friday; Tom, Saturday; Doug, Sunday; Marby and Glen, Tuesday and Wednesday, 1126 S. Hwy. 101, Encinitas. 753-9740.

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

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

Spanky's Saloon: Search, Tuesday through Sunday; Thunderbolt the Wondercolt, Monday, 2855 Midway Dr. 223-3156.

Spirit of 76: Cold Duck, Friday and Saturday, 1130 Buenos. 276-3993.

Springfield Wagon Works: Hip Shot, Wednesday through Saturday, 690 North Second St., El Cajon. 440-5757.

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

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

Stardust Room: Paul Dominick and a Taste of Country, Tuesday through Sunday, 3089 Clairemont Dr., Clairemont. 276-2879.

Stingaree: David Bradley and OD Review, Thursday through Saturday; Hoot Night Finals, Sunday; Clay Blaker and Texas Honky Tonk Monday and Tuesday; David Bradley and OD Review, Wednesday, 656 1st Ave., Encinitas. 753-2578.

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

Swampfox: Nancy Matisse, Tuesday through Sunday, 225 15th St., Del Mar. 755-1414.

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

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

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

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

Webbs: Copenhagen, Friday and Saturday, 1921 Bacon St., Ocean Beach. 222-6822.

Winner's Circle Lodge: Joint Effort, mellow rock, Monday through Saturday, Via De La Valle, Del Mar. 755-6666.

LOS ANGELES CONCERTS

Peter Frampton, Yes, Gary Wright and Gentle Giant: Anaheim Stadium, Saturday, July 17, 4 p.m. (714) 635-5000.

Donavan with Diva, Phoebe Snow, and Gino D'Auri: Shrine Auditorium, Thursday, July 8, 7:30. (213) 627-1248.

Commodores, B.T. Express and Rhythm Heritage: The New Greek Theatre, Thursday, July 8, 8:30. (213) 660-8400.

Preservation Jazz Band of New Orleans: Royce Hall, Friday and Saturday, July 9 and 10, 8:30, UCLA. 825-2953.

Johnnie Taylor, the Sylvers plus Brass Construction PL'S Dorothy Moore: the Forum, Saturday, July 17, 7:30, Manchester and Prairie, Inglewood.

CLUBS

The Palomino: The Hagers, Friday; Barbara Fairchild, Saturday; Billie Jo Spears and Ben Marney, Sunday; The Academy of Country Music Show, [illegible] and Wednesday, 6907 Lankershim Blvd., N. Hollywood. (213) 765-9256.

Golden Bear: L.A. Express plus Alphonse Mouzon, Friday and Saturday; Charles Bukowski, Sunday, 306 Pacific Coast Hwy., Huntington Beach. (714) 536-9600.

The Troubadour: Alphonse Mouzon and Severance, Thursday; John David Souther Band and Katy Moffatt, Friday through Sunday; Country Joe McDonald and Ronee Blakley, Tuesday through Thursday, 9081 Santa Monica Blvd., L.A. (213) 276-6168.

The Roxy Theatre: Richard Pryor and John Handy, Friday and Saturday, 9009 Sunset Blvd. (213) 878-2222.

Starwood: Buddy Miles, Thursday through Sunday, Hollywood. (213) 656-2200.

Witchery

(continued from previous page)

"As a designer, I have to be aware that in 1100 B.C. steel hadn't been discovered yet. Most of the swords were made out of bronze, and that's a pretty soft metal. Well, that means that there were an awful lot of broken swords around during the fighting. But we're going to use bows and arrows instead. Authentic, but a lot less clutter."

"Imagine using shields that weighed 200 pounds! No wonder they fought their battles in the nude!"

She paused, lit a cigarette. "I really like the way the Greeks fought their battles. You get the feeling, reading the sources, that it was all a game of skill, a big joust. And there really weren't a lot of casualties. The opposing armies would fight each other during the day and toast each other at banquets during the evening."

Teaching the actors how to use period costumes is an important part of the Art Director's job. "Tony Zerbe generally says 'no' to anything until you tell him what it's about, and then he's one of the most adaptable people. In the last production of *Othello* I did, Tony was doing Iago and I gave him this strip of material about five yards long and he said, 'What am I going to do with it?'

" 'As a soldier,' I explained, 'this long piece of fabric is your cape, your bed, part of your military equipment.' I gave him a whole list of ways to use it and showed him about six different styles of wearing it. After the first two or three rehearsals, I said I'd cut it down, but by then he knew what it was all about and I never had to touch it."

To create dramatic effects in design, Kellner uses a variety of inventive techniques: sometimes it's a blowtorch to melt nylon into other fabrics; often material is painted, sprayed, or treated with a glue gun, while upholstery material is soaked in Downy to soften it up for use.

"These techniques help us do a lot of adjusting and recutting for people who have certain body problems. If a hero needs a little more chest, we pad the costumes to make him look good. If the leading lady has a thick waist, we shade it down by painting the fabric. Two years ago I had a problem with the costume for the leading lady in *Your Own Thing*, a musical version of *Twelfth Night*. She was horrified when she saw her costume," Kellner laughed, pointing to a drawing of a leotardlike brief with a long cutout exposing narrow strips of the actress from neckbone to navel. "The girl had one physical defect—a bulge that juts out right at the top of the thigh where it would be prominently exposed. But I told her, 'Don't worry about it. We can give you a new body.' We solved the problem by buying two pairs of Supphose stockings a size smaller, recut them, and built them into the costume. It pulled her up so sleekly that she had no bulge whatsoever.

"I love doing Shakespeare," she affirmed. "There are always a lot of challenges. When I did *The Tempest* last summer, I had to design a cape for Ceres that was 15 feet across and 25 feet long. We had to be able to spread it out across the stage, have the players walk on it, and still have it look great when Ceres wore it. Where do you find a fabric like that? But we solved it. I used qiana, a kind of nylon. It's washable and has a lovely texture. It worked quite well."

The buzzer on her phone interrupted her. "Rehearsal," she explained, and gathered up a few odds and ends to join the procession of assistants laden with costumes for *Troilus and Cressida*. Inside the theatre, the lights dimmed, and ghostly figures from 1100 B.C. materialized on stage, to replay the conflicts of ancient history. □

STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice:

Time and again we have had "bug help" from your column. We seem to have a problem with ants, and no matter how clean and well put-away everything is, the beasties return in larger numbers.

Some ant poisons come in sprays, which one is not to use in food areas. Others are powders, to be kept away from children, pets, and food areas. Well, the ants are in the kitchen . . . and we have children and pets. Any suggestions?

Desperate
Del Mar

Dear Desperate:

If your visitors are the common variety black ant, try egg shells. Break them up and scatter them wherever the ants are usually found. (This, incidentally, is the only verified case of ants dying from shell-shock.) If you have red ants, scatter Sweet Fern (actually, a small shrub called Comtonia Asplendifolia) if you can find any. If not, try the following: put a half pint of tar in an earthen vessel, put it in a cabinet, pour a quart of boiling water over it, and wait for your ants to scramble out. Ants can't stand the smell of tar (hope you can), and the heat increases the odor.

Dear Matthew Alice:

Why was Coronado called "Tent City" at one time? Was a circus located there, or were people into camping?

Mary Fitzpatrick
La Mesa

Dear Mary:

The answer lies somewhere between the two. It looked like a campsite, but in general it was something of a circus.

It all started in 1900 when John D. Spreckels, ambitious San Diego businessman, built streetcars on Coronado. At that time, streetcar riding brought a thrill akin to present-day roller coasters. Camp Coronado was built as a full-fledged resort town for Midwesterners. The very rich lived in Hotel del Coronado, and the rest of the visitors resided in large striped tents (thus, Tent City) furnished with leftover tables, chairs, and dishware from the hotel. For $25 to $40 a month, including maid service to sweep the wooden floorboards, vacationers could enjoy, in addition to the streetcars, vaudeville, music, medicine shows, swimming in the ocean or a pool dubbed "Spreckels' Bathtub," dancing, and leisurely rowboating along the coast.

Much like today's popular resort towns, anybody who was anybody in the early 1900s went to Tent City for the summer. It was profitable to San Diego businessmen in more ways than one. Not only did Tent City make money, but it attracted many permanent settlers to San Diego at a time when the city was engaged in an all-out campaign to increase its population.

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.

SEA KELP

(continued)

or soybean turkey, but the ingredients of beet herb bread will satisfy the most solid of gastronomical citizens. Herb tea and non-alcoholic wines are also available, as well as fruit juices and fruit shakes.

Possibly the most ingenious items on the menu are the desserts. I spoke to the owner, Mary Ann, and she told me the secret of the new banana split, made without dairy products. It consists of very ripe bananas which are pulverized and frozen. The result tastes like banana ice cream, and the serving is so generous that it can easily be shared by two.

The Egyptian bean pie, made without eggs, tastes like pumpkin, and the crust consists of flourless bread crumbs. Clever? There are several cheesecakes, including one with a peanut butter base, which should satisfy peanut butter zealots. The desserts are reasonably priced, from $.75 to $1.00.

To those who already frequent The Prophet, this review will come as no surprise. To those who would like a journey into the unusual, The Prophet will not prove disappointing.

While the people at The Prophet are purists and serve no alcoholic beverages or canned food, the management of Sign of the Ram, a tiny health food restaurant at 6990 La Jolla Boulevard, in La Jolla, seeks to achieve a happy compromise between "commercial food" and natural preparation. It serves wine and beer, and it puts mayonnaise on its sandwiches. The usual sprout-avocado-cheese sandwich ($1.35) is available, as are fresh fruit shakes, etc. For dinner, you may have eggplant Jamaica, soup of the day, salad bar, all for $3.50. Dinners are served from 5 to 9 p.m., and the food comes in a plastic plate with throwaway utensils. There are no frills at this restaurant, and I do not recommend it as a taste adventure. But if you are at the beach area and have a hankering for modest natural food at a modest price, be aware that Sign of the Ram exists. □

Notices

PEOPLE CARING (formerly Del Mar We Care) self-help group for divorced, separated or widowed people. Sundays, 8 p.m., St. Peter's Church, Del Mar. 753-7151.

PORTRAIT WORLD — Specializing in any and all phases of creative professional photography at sensible prices. Studio or location coverage. Our other services include: Portraits, custom framing, copies and restorations of old photographs, pet photography, passport photos, and expert camera repairs. See our other ads under Services, Photo, Music and Pets. Portrait World, 270-5211. Save ad—10% discount.

ARCHITECTS, STUDENTS, artists and kids: Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646, 4683 Cass Street, 488-0543.

GO PLAYERS: Want to find persons interested in playing a few times a week. Call Arunas, 224-7229, 8 a.m. to 10 p.m.

FOUND AT sea, June 21. Wire-rimmed prescription glasses. South of children's pool, La Jolla. John Harrison, 293-5746, Monday or Tuesday only.

DANCERS! New York's Rudy Perez is coming to Cardiff! The ultimate in summer workshops for modern dance. Judi Mark, 755-[illegible]484, 436-3733.

ALTERNATE LIFESTYLE Study sponsored by USC looking for experimental group living situations. Five to 15 adults with children. Share your knowledge and experience. 755-7032.

LOST: GOLD chain with blue butterfly. Vicinity Sunset Cliffs Boulevard and Voltaire, Tuesday night, June 29. Ample reward. 224-2575.

FREE TELEVISION time for groups, organizations and individuals. Camera crew and studio available to everyone for five-minute spots each week. 263-2424.

$50 REWARD for return of new surfboard taken from Ocean Beach on June 27. Sunset pintail, 7'4", red burgundy with yellow pinstripe, glassed mahogany fin, lesh. 224-9311.

ARTISTS, CRAFTSMEN: Sell your wares in Del Mar this summer. Prime outdoor spot, racing season crowds. Dick Fitz-Gerald, Sunshine Coast Festival, Box 369, Del Mar.

ARMED SERVICES YMCA needs single women, ages 17-28, to participate in activities, dances, picnics, trips, parties, service projects with military personnel. Carol Kramer, 232-1133.

ECKANKAR, the ancient science of soul travel, will present a film and lecture at the downtown library, Thursday, July 22, 7 p.m. Free, public invited.

YOU MAY THINK there's no way to change your life. Wouldn't it be tragic if there is—and you don't ever try? Free guest night, Thursday, July 15, 8 p.m., Hypnos Morpheus, 24 hour taped message, 297-2020.

J. KRISHNAMURTI weekly tape/discussion group focusing on self-understanding and a serious exploration of problems involved in human living. Begins Tuesday, July 13, 7:30 p.m., 272-6124.

LYRICIST AND freelance writer, with one song already recorded on an album, will write lyrics to any good music. Interested in professional partnership. Joe, 420-8093.

ARCHITECTS, STUDENTS, artists and kids: Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646, 4683 Cass Street, 488-0543.

URI MUST hate me! Professional magician gives shows, lessons. Also lectures on fraudulent psychics, free, in exchange for goods, services, or ? Don, 753-8109.

NEW WORLD Builder's organic garden, on SDSU campus. A new concept in living. Free comfrey leaves for the taking. Come and talk to us. 582-2090.

MOONLIGHT/STEAK ride, July 10. $15 includes ride and refreshments. Reservation and $5 deposit required by July 8. Moonlight ride only, with refreshments, $7.50. Pine Valley Stables.

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

BUDDING NEW AGE community, owning fruit tree ranch, seeks new members who are hard working, stable, at peace with themselves, sharing, growing. Box 2091, Escondido, California 92025.

THERE EXIST paths by which persons evolve toward self-actualization. If you would like to join a small group helping each other on such a path, guided by a competent teacher, call 281-6108.

READY TO dedicate your life to all aware beings on earth? Spiritual Farm forming in Southern California, based on Stephen Gaskin's. 224-9534.

COME SEE 50 hours of films, serials and cartoons (science fiction, horror, classics), at the San Diego Comic Convention, July 21-25, El Cortez Hotel.

BECOME A metaphysical healing minister. Learn the art of healing. Earn your external degree and ordination in the healing arts. Write for particulars: University of Healing, Campo, California, 92006.

ATTENTION EAST County residents: Eckankar Information and Reading Center now open every Saturday, 10 a.m. to 2 p.m., 3242 Kempf Street, Lemon Grove, 466-3047.

ARE YOU interested in Japan? If you would like to help in finding homes and participating in exchange program for Japanese students, call 224-7552.

EXTRA VIDEO cameraman needed to shoot sequence for feature comedy film on video tape. Numerous fringe benefits. Possible deferred pay. Must own VTR equipment. 264-3837, afternoons.

SOCIALIST CANDIDATES Peter Camejo, Willie Mae Reid and Omari Musa need your help to gather 100,000 signatures to get on the California ballot. Socialist Worker's campaign, 234-4630.

EVERYONE INTERESTED in doing a Stephen-based farm, meet at the Celebration of Light, July 23-25, at the Ramona Land Church. 224-9534.

FUNDRAISING VOLUNTEERS needed immediately to help insure the continued existence of the Women's Legal Center. 239-3954, 239-0355.

THE COMMITTEE Against Racism is sponsoring two free summer schools to help develop basic skills. For junior and senior high school students, sessions begin on June 28 from 1 to 4 p.m. and continue every Monday and Wednesday afternoon through July. St. Rita's Catholic Church, corner of Euclid and Imperial, in San Diego. Classes will concentrate on reading and mathematics, with some multicultural history. Rides are available. Adult classes in reading and writing improvement are held every Tuesday evening at SDSU, Room LE-306. 286-7382 or 464-8092.

GAY CATHOLICS: Dignity monthly mass and potluck, Saturday, July 10, 7:30 p.m., 2422 Congress Street, Old Town. Bring food if you can. If not, come anyway. For further information, write Dignity, Box 19071, San Diego, 92119, or call 448-8384.

ATTENTION! ARTISTS, craftsmen, strolling musicians, mimes, magicians and jugglers interested in participating in the Old World Renaissance Faire August 12-15 at the Sports Arena. Please contact: Sunrise Productions, 5734 Mildred Street, San Diego, 92110. 291-0200.

LIBERAL CATHOLIC church mass Sunday, 11 a.m., 741 Cerro Gordo Avenue (North rim of Highway 94 between 27th and 28th Streets), San Diego. 239-0637.

THE LIBERTARIAN Party is the only political party which believes in the complete legalization of all drugs. Box 15011, San Diego, 92115.

UFO RESEARCHER, field investigator, teacher, will give free lecture and respond to questions for interested groups concerning UFO, Bigfoot, and related phenomena. 463-0742.

MEET RAY BRADBURY, Mad's Sergio Aragones, Mel Blanc, and many other celebrities at the San Diego Comic Convention, July 21-25, El Cortez Hotel.

SUMMER FUN: Ina Felker's acting classes, Tuesdays and/or Wednesdays, 7-9:30 p.m., Cardijn Center, 2422 Congress Street, Old Town. Midway Adult Center, 224-3531.

LOST MY KEYS, leather tab says Harley Davidson, one green key and others, week end of June 19. Reward, 270-9409.

LIBERTARIANS (Roger MacBride for president) believe in the abolishment of all sex laws between consenting adults. 223-3313. Box 15011, San Diego, 92115.

ACTORS, ACTRESSES: Reminder: Underground Video Theatre meets tonight (July 8), 7 p.m., SDSU Aztec Center, Conference Room B. 264-3837, after 10 a.m.

KIDS BORED? Free clown class for exchanges of skills, etc. August class still open. Magic, puppetry, music and fun. Adults too. 753-8109.

BEEFY'S BREAKFAST Special, 99 cents. Two eggs, bacon or sausage, toast and potatoes. Lunch special, $1.39. Hamburger, french fries and salad. 243 N. Highway 101, Solana Beach, on the Boardwalk.

THE LEMON GROVE/San Diego Information Center is here to help. Give us a call at 465-7422. We know a little about a lot.

ARCHITECTS, STUDENTS, artists and kids: Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Arts Store, 8843 Clairemont Mesa Boulevard, 565-0646, 4683 Cass Street, 488-0543.

Photo

MINOLTA SRT 102, complete Rokkor 35mm, 50mm and 135mm lenses. Case included, 2x extender, under warranty. Jerry, 280-7072, 563-0250. Asking $350.

PHOTOGRAPHERS MAKE big profits in aerial photography. Economical airplane and commercial pilot. Call Bob for rates and information. 299-0758.

UNDERWATER CAMERA, Nikon Nikonos II. Includes flash, filters, light meter, etc. $200 or best offer. 296-6497, evenings.

SUPER 8 for serious filmmaker. Pathe DS 8. Variable shutter, backwind, Angenieux 8-64mm. Interchangeable lens, etc. List $1125, sell $450 firm. 453-1064.

SLIDE PROJECTOR, 35mm, fully automatic with remote control, $35. 224-3870.

NIKKOR 200mm f4 telephoto lens, used twice, as new, in box with case and filter. $155. Greg, 286-1188, days; 445-2343, evenings.

SUPER 8 movie camera. GAF ST-302 3:1 zoom lens, one year old. Great for beginners. $50. 481-9103, after 6:30 p.m.

PHOTOGRAPHER NEEDED to teach me to use your 35mm camera. Some mornings during the summer. I'll pay you something if that is important to you. Julie, 287-3970, keep trying.

NIKON SUPER 8 movie. Fantastic zoom, less than retail. 481-8274, evenings.

COMPLETE DARKROOM equipment, $2000. 297-6758, evenings.

WANT USED 200mm Nikkor lens in mint condition. Tom, 282-2065.

CAMERA REPAIRS: Professional repairs at sensible prices. Free estimates. Super fast service. You and your camera deserve the best! Portrait World, 270-5211. Clairemont Square. Save ad—10% discount.

TWO 3M casual copiers for sale. $25 apiece. Randall, 272-0664, evenings.

BELL AND HOWELL movie camera. Zoom lens, sound capability, excellent condition, $25 or best offer. 462-0372.

CASH FOR YOUR camera and photographic equipment. Large selection of used equipment. Discount prices on new. Camera World, Sixth and "C" Streets.

COLOR PRINT developing, 12-exposure roll, silk or glossy, $3.29 until July 31. La Jolla Camera special of the month. 8008 Girard (lower), after Prospect Street. 454-0117.

STABILIZATION PROCESSOR makes instant 11x14 and smaller prints. No trays of chemicals, no washing. Sells for $150 new, will sell $60 in excellent condition. 462-9403.

SOLIGOR 135mm 2.8 telephoto lens, fits Canon body, $45. 295-2369.

YASHICA 35mm, zoom lens, plus accessories. 275-0415.

CIBACHROME SEMINAR: Learn to print your own color pictures from your favorite slides. A two-evening seminar: theory, Tuesday, July 20. Lab, July 22 or 27. $20 fee includes paper and chemistry. To register, call Photo Workshop, 284-9431.

WORKSHOP: Photographing the nude in a studio environment. For amateur and working photographers wanting to improve the aesthetic quality of their work. Participants are invited to bring three to five of their prints for critiquing during the workshop. Workshop runs for five weeks, beginning July 20. Meets Tuesdays and Thursdays, 7-9:30 p.m. 35mm format only. Workshop will supply film and processing as well as print paper and processing in house. Fee, $106. Limited to 12 people (no visitors will be allowed). Refunds granted if written request received five working days before program starts. Contact: Morgan Shannon, au fait photographic illustration, 654 India Street, Dock C, or phone 234-6005, anytime Monday-Friday.

MINOX C automatic exposure miniature spy camera. Belt carrying case, flashcube and binocular attachments. Over $250 new, excellent condition, best offer, trade? Al, 453-9399, evenings.

GAF 3000-S sound movie projector with instruction book, warranty, one month old, still in carton. $210. 225-1840.

ANNIVERSARY SALE, including demo equipment and darkroom supplies. All store stock reduced. See our display ad. 8008 Girard (lower), after Prospect Street, 454-0117. La Jolla Camera.

HATHA YOGA, beginners and intermediate instruction. Mondays and Wednesdays at 6:30 p.m. Ocean Beach Elementary School. Bring loose clothing, mat or blanket. Free. 222-1976.

ONGOING JEWELRY construction class Wednesday evenings, 8 to 10 p.m. Instructor: Steven Brixner. Supplies and tools furnished to beginners only. Class fee: $40 for eight lessons. Bead Bag, 3636 30th Street, 299-1780.

PIANO LESSONS. Pop, rock, blues, technique and practical application of improvising and theory. Lou, 284-0539.

HATHA YOGA. Private and small group classes in a friendly, peaceful, warm environment. Radiance Yoga and Dance, 1618 West Lewis, Mission Hills, San Diego, 299-1443.

NEW VIDEO classes each week, Tuesday, Wednesday, Thursday, 6:30-8:30 p.m. and Sunday, for four hours. Learn to plan, shoot and edit in ten hours. 263-2424.

THE UNITARIAN Cooperative School has something for everyone. We've just added a non-cooperative classroom. Children ages three and four. 295-9860.

JUGGLING LESSONS. Last chance to sign up. Classes forming in Ocean Beach and Hillcrest. 222-2027, 298-7147.

TUTOR WANTED, preferably English major or English graduate. To help me pass editing course. 753-5413.

JOIN INA FELSER'S basic acting techniques class, Tuesdays and/or Wednesdays, 7-9:30 p.m., Cardijn Center, 2422 Congress Street, Old Town. Midway, 224-3531.

WEIGHT SEMINAR for people who have tried everything. Psych yourself up and thin yourself down. Change your consciousness and weight stays off. Marilyn, 469-1181.

WORK FROM life models at Navajo Community College, 6:30, Wednesdays starting July 7. Register at class, room 413. Inexpensive. 6696 Wandermere Drive at Patrick Henry High.

MATHEMATICS AND French lessons by French graduate student with masters in mathematics. Call Roselyne Joyeux, 452-3995, evenings, or leave message at 452-3383, days.

CLASSICAL GUITAR lessons: Technique studies and repertoire. Based on Segovia method. Beginners welcome. Reasonable rates. Deidra Cadenhead, 454-1736.

FRENCH LESSONS. Call Chita, 298-2563, Tuesdays and Thursdays.

SPANISH AND French lessons by a college professor. The lessons are all private courses. Alcide Tremblay, 239-3808, extension 301.

DULCIMER, GUITAR and mandolin lessons. Patient teacher with ten years experience. Steven Grigsby, 222-1827 or 223-1196. Also can be reached at The Guitar Center in Ocean Beach.

GUITAR LESSONS. Finger-picking style blues, ragtime, and folk. Experienced teacher. Beginning or advanced lessons. Call 277-6695 or 278-8827.

COMMUNICATIONS Workshop, July 17. Structured, verbal, non-confrontation exercises are used to explore the basic elements of message transmission. Specificity of message, power of transmission, and sensitivity to the needs of the receiver are stressed. Free. For more information and reservations, call Bob Goldman, 789-3017.

BODY IMAGE and Awareness Movement Workshop for women, July 17, 10-12, $3. Kathy, M.A. dance therapy, 454-0803.

YOU, YOUR family and your friends are invited to a free guest night at Hypnos Morpheus. (Member American College Clinical Hypnosis). Call 24-hour tape, 297-2020.

DREAM CLASSES (on-going series) Wednesday evenings, 8 to 10. Learn to recall and understand your dreams for health, self-awareness and spiritual guidance. Call 235-6388, Center for Holistic Arts.

BLUE RIDGE Music Store offers lessons for guitar (all styles), banjo, mandolin, autoharp, dulcimer and bass guitar. 509 Highway 101, Encinitas, 753-1775.

Jobs

TYPESETTER available for full or part-time work, beginning last week in July. Very good typing and editing skills. Can operate IBM selectric composer and IBM electronic selectric composer, as well as a variety of office machines. Some experience with paste-up, layout and photography. Experienced as a secretary, general office person and receptionist; position in this line of work desirable. B.A. in journalism. Mature and serious, produce quality work, fast. Totally dependable. Quick to learn your methods; office routine. Please call Mara Sobil, 565-6127.

FEMALE, 20, trying to work my way back East, looking for odd jobs (housework, yardwork, cleaning, babysitting, etc.) throughout month of July. Please help me out! Eileen, 224-6287.

CARD ROOM dealer can make $300 week. No experience necessary. 273-9999, after 11 a.m.

MAN, 26, wants permanent position driving truck or car in San Diego or Los Angeles for San Diego-based firm. Excellent driving record, references. 272-7896.

RESPONSIBLE MALE student, 23, looking for summer employment. Willing to work hard at almost any position. John Skube, 291-6440, leave message.

VERY DEPENDABLE lady looking for immediate work. Have bookkeeping, retail sales and manager experience. Want a permanent job in a good position. Martha, 459-7619.

STUDENT ARTISTS needed for part-time work by upcoming graphic business. Call for appointment. 272-9048, 222-0212.

MARITAL RESEARCH. Interested in what the best type of marriage is? If so, this research will interest you. Need married (minimum three years) men, women and couples (parent and childless), 25-35 years. Can pay. Please call Lee at 295-2476.

MODELS. FEMALE. Tasteful nudes. Up to $100 a day for super face and figure. No porno. 435-2441.

GRAPHICS BY Rick Geary. Posters, ads, cartoons, illustrations, etc. Quality work at reasonable rates. P.O. Box 99835, San Diego, 92109. 488-3338.

WRITERS: WE pay for your work. Up to $40 paid for feature stories. Send any submissions to the Editor, Reader, P.O. Box 80803, San Diego, 92138. Enclose a self-addressed, stamped envelope.

NEED ANY odd jobs done? Can paint, clean apartments, clean boats, babysit boats and houses and kids and dogs. Martha, 459-7619.

BOAT WORK wanted. Experienced in teak-renovating, painting, cleaning and other miscellaneous jobs on a boat. John Skube, 291-6440, leave message.

SKILLED ARTIST is needed to letter menu in Old English-style or similar lettering. Caravaggio's. 222-0541. Debby or John, 9 a.m. to 10.

EXPERIENCED graphic designer needed to join four-person publishing/product design group now forming. 459-1138.

NUDE FIGURE drawing models wanted for adult education class. $3 hour. Navajo College, 286-8040. All ages, shapes, ethnic background. 6696 Wandermere Drive.

WANT FORTUNE Teller, tarot reader or graphologist for party in August. Tom, 234-0510, after 6 p.m.

I NEED A reception, secretary or sales girl job, San Diego area. Full-time. Permanent. 280-8556.

WOULD YOU like a position with a good future? Shaklee supervisor needs distributors. Full or part-time positions available. This is interesting work, as we are pioneers in the field of nutrition and ecology. We will train you to become successful. 461-0224, after 3 p.m.

COMPUTER PROGRAMMING consulting jobs wanted. Experienced in scientific and commercial applications. Languages include Fortran, Cobol, PL/1, RPG, and IBM Assembler. 224-6649, anytime.

EXPERIENCED, PROFESSIONAL editor/art director seeks full or part-time writing, design, layout work. Doug Fiske. 753-5979.

Wanted

WANT HAND-MADE art objects—candles, jewelry, pottery, etc., to be sold on a consignment basis. 566-6204.

WANT "THE CONVERTS," by Teresa Torres, wife of Meyer Levin. Please check your bookshelves, I believe it's an oldie. Dealers okay. Mara, 565-6127, leave message.

WOODEN KITCHEN work table, 5' long, for restaurant. 232-9568.

WANT ARTIST'S drawing table, adjustable height. 436-9940, after 5 p.m.

COMIC BOOKS, will trade or pay cash for your old DC or Marvel-brand comics. Clean out that old closet and make some money, too! 469-6684.

TUTOR FOR individual wanting to learn Hindi language. Bruce, 291-6251.

CAN YOU crochet? I need help to finish a mohair shawl. Will pay. 272-5877.

OLD ORIENTAL RUGS: Top dollar paid and free appraisal given. Direct importer sells at bargain prices. Contact Persian Bazaar, 1011 Camino del Mar, 755-1823.

WILL EXCHANGE recording or music instruction for professional-quality publicity photography. 463-2297, 469-0[illegible]7.

WANT PORTABLE CASE only for a Sears sewing machine. Should measure about 16[illegible]. Good to excellent condition only. Mara, 565-6127.

CONSTRUCTION-TYPE wheelbarrow, aluminum ladders, pipe threader, propane tank and jerry cans suitable for water. 296-6497, evenings.

WANT COPY of Breder and Rosen, "Modes of Reproduction in Fishes." Dave, 452-2085 or 453-1473, after 6 p.m.

WANT SEWING machine table with drawers. 272-5877.

BOOKS WANTED. High prices paid for quality used books. Large selection available. Browsers welcome. Baker's Book Shop, 2859 University Avenue, 298-4503.

HOMES NEEDED for high school and college exchange students from Japan for three to four weeks in August. 224-7552, 477-5042.

VOLUNTEER ACTORS needed to TV drama. Rehearsals begin September 1. Acting ability a must. Send name and phone to: Sten, 8231-20 Camino del Oro, La Jolla, 92037.

WANT USED waterbed heater, 223-3710.

I'M IN DESPERATE need of a double bed, dresser, desk and mechanical advice on electric fuel pump on 1971 Pinto. Help! Please call Carol, 286-2401.

HELP! EX-CONVICT trying to rehabilitate himself. Needs washers, dryers, refrigerators, freezers, air conditioners, and TVs, working or not. Help me to help myself. Bob, 223-6893.

Sports

OPTIMUS 99, backpack and camping white gas stove. Brand new, $14. 488-1863, after 7 p.m. and weekends. Keep trying.

HAVE SMALL-MEDIUM wetsuits, custom quality, virtually new, $55. Also, miscellaneous diving accessories, regulator, twin 38s, just hydro, $65 (harness, not backpack). Doug, 272-1692.

SCUBA DIVING equipment. Complete set includes wetsuit, tank, weights, hardly used. Make offer. 297-6797.

1973 VENTURE Catamaran, 15', with Highlander trailer. Like new. $895 or best offer. 271-1639.

BOAT, 14', with trailer. Has a McCulich 40-horsepower outboard, $300. Reinhart, 270-5193.

WOODWARD LOBSTER skiff in top shape. Complete with trailer, two motors, gas tanks (8) and other gear. $2800. 459-2516, evenings.

VOIT SKIN DIVER fins, only used twice, excellent condition, fit sizes 5 to 7, $5. 277-3069.

WANT SCUBA gear (tank, regulator, spear gun, camera gear, etc). Also, snow skis (about 180 cm). Joe, 224-7467.

SURFBOARD, 8', excellent for beginner, $30. 222-9273.

WANT SURFBOARD for beginner, will pay $10-$15 for a board in fair condition. Zip, 222-9414, keep trying.

PIONEER SILVER glass skis with bindings, already waxed and ready to go, only $45. Mike, 223-7877.

SAILBOAT, 14', with trailer, jib and mainsail, Dacron, $550. Jim, 469-8577.

HOBIE CAT 16-feet long. Good seaworthy boat. Asking $1500. Paul, 755-5203 or Al, 755-6839.

KELTY PACK-FRAME, 2800 cubic inch. Gerry down bag, 2½ pounds. Sierra two-person tent, six pounds, all $75. 488-5988, after 6.

NEED A SMALL, secure area to store sailing dinghy. Prefer dry, indoors. Proximity, access to San Diego Bay necessary. Will pay reasonable fee. 233-9620.

VENTURE CATAMARAN, 15½', trailer, main jib, excellent condition, $800. 287-3936, after 7 p.m.

SURFBOARD, 7', $25 or offer. 287-6017.

WESTERN SADDLE, "Heiser, Denver," beautifully tooled, complete with stirrups, girth and saddle blanket. In very good condition. $65. 454-2070.

TENNIS PARTNER wanted, intermediate level. Dan, 443-3366, leave message.

J-VALVE for scuba tank with ¾-inch fitting, excellent condition, $15. 278-5835.

CAMPING EQUIPMENT. Backpack, excellent condition, great for beginners, $20. Double-mantle lantern, also in excellent condition, $12.50. Richard, 272-5670.

BEAUTIFUL WOOD day sailer, 19', main and jib, fixed keel. Excellent condition. Moving forces sale. Willing to negotiate price—$850? 287-9447.

BOAT, 25' Cris Craft with a 327 Chevy inboard, great recreational and fishing fun. Cabin cruiser sharp, in and out, $3600. Tim, 566-2010.

SNORKELING BUDDY wanted for diving and spearfishing on weekends. Good endurance a must. I have extra spear. Doug, 453-5834, 10 a.m. to 2 p.m., keep trying.

SNARK "WILDFLOWER" five-seater sloop rig with spinaker. Unsinkable construction. 11½ feet by 4½ feet. 90-pound hull weight. Space for motor. Used three times. Cost $1000. Sell $595. 276-7992.

FIBREFLEX KICKTAIL skateboard, 27", excellent condition. Steve, 565-8510, leave message.

BOAT, 14' with trailer, McCulich 40 horsepower outboard. $300 or trade for motorcycle. Rein, 270-5193.

TENNIS RACQUET, Slazenger Plus, metal-4, excellent condition, $25. Leather jeans, brown, women's size 7-8, $35. 223-8457.

TENNIS: FAMILY membership available for visit/sale. Seven courts, pool, picnic area, many tennis activities. San Dieguito Tennis Club, Encinitas. Private. 755-6266.

SURFBOARD, 6'10" 22" pintail Wing span model, reasonable shape, $25. 481-9552, 11 a.m. to 6 p.m.

FREE DRAWING with this ad or $5 purchase. Clothes and equipment for all sports. Also, gifts and jewelry. July sale! Sports Plus, 5020 West Point Loma Boulevard.

HIKER BACKPACKER, new, needs partner. Prefer female. Dennis, 715 S. Tulip Street, Escondido, California, 92025.

Lessons

YOU MAY THINK there's no way to change your life. Wouldn't it be tragic if there is—and you don't ever try? Free guest night, Thursday, July 15, 8 p.m., Hypnos Morpheus, 24 hour taped message, 297-2020.

Pets

FREE KITTENS in a few weeks, downtown San Diego, across "C" Street from City College Theatre. Back ground floor apartment.

OLD ENGLISH mom, white, had seven pups with black Great Dane pop. One female left, hurry! Darling, $19.95. 276-3993.

MALE BLOND Cocker Spaniel. Almost one year. Good with children. Dub, 223-7936.

ARAUCANA COCKEREL, beautiful coloring, $2 or offer. 466-8321.

HAMSTER, one white male, free to good home. 223-2971.

BEAUTIFUL WHITE Pommeranian. Take reasonable offer, asking $250. 275-2932.

PEACH-FACED lovebirds with cage. Must sell immediately due to move. $65. 452-1686.

FREE TO GOOD home. Lovable female German Shepherd pup, 3½ months, house broken, obeys simple commands. Master moving, can't take with her. Loves children, lots of energy. Needs good home. Eileen, 224-6287.

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

SIAMESE KITTEN, eight weeks old. Beautiful blue eyes, has all shots. Moving, must find loving home. $20. 423-2164, 429-7867.

TEN-GALLON fish tank with stand and all accessories, only $40. 281-8349.

SEE OUR Gemini triplets. Siamese kittens, six weeks, beautiful, frisky, and [illegible] after 7 p.m.

HANDSOME GOLDEN Retriever registered and of Champion ancestry. Wants a job as stud. Hates the bar scene. 452-4335, days.

FREE TO loved-in home. Adult Shepherd, "Smokey." Personality and loving. Trained to sit, speak, shake (both paws). Needs children's attention. 270-9937, keep trying.

CALICO KITTEN, female, eight weeks old, box-trained, free to loving home with a yard. 280-6418, mornings, evenings.

SKY KENNEL, for medium to large dog. Airline approved. Used only once. Paid $32, will sell for $25. 449-6193.

FROM THE cat house—need loving homes for one Abyssinian-Siamese and one black Abyssinian (both males) kittens. 272-6353, from 9 a.m. to 3 p.m.

FREE BEAUTIFUL and lovable kittens to good homes. All colors including soft calicos. Need great homes soon! 459-1268.

FREE KITTENS in a few weeks, downtown San Diego, across "C" Street from City College Theatre. Back ground floor apartment.

Personals

DAVID, IF you find this ad, you are entitled to 100 years of massage-on-command. And your "Jaws" performance is superb. By Joyce.

ED DECHOW, Tom Wesolowski: A public thank-you for moving my stuff. You're super! Katherine II.

TO STRUTTER, alias Donna Vader. We know who the Midnite Queen is. J. Gamma & Co.

YOU ENJOY with wisdom or with folly, as the gratification of your appetites capacitates or unnerves your powers. Annotations to Lavater.

MIDNITE QUEEN: Who is your love in the Demons of Rock and Roll? Mine is Paul. Write back. M.M.

LORD JIM (alias Pappaseed): Keep it tight and we will do it another 30 days. Hope you enjoyed your birthday wish. Love, your flying jet.

CO-OPERATIVE craft shop must be possible—who has a place? Myself and others have tools. Morgan, 297-8588, or write 3984 Kansas, San Diego, 92104.

DAVID UMPHREY: I can't find you. I miss you. Please call me. Love, Purple.

HOW CAN YOU love me as much as ever when you've never said how much (if at all) you loved me? Mine just keeps us apart.

AS I CHASE the mirages of yesterdays tomorrows into a dark abyss, it is knowledge that I seek were it wisdom from which I speak . . . rino.

MIDNIGHT QUEEN: We know when the Demons of Rock and Roll are coming too. The Kissettes.

THE LESS you can enjoy, the poorer, the scantier yourself. The more you can enjoy, the richer, the more vigor. In Annotations to Lavater.

SUMMER HOUSEHOLD hint number 2. Females! If fridge wheezes, thuds during hot spells, open fridge door, shoulder your heart into interior. Fridge cools right down.

BOOK BARGAINS. Stock reduction sale. 25% off all stock, other specials at cost. Abrams art series, globes. Book Mark, starts July 12. 4077 Adams, 280-3091.

FRIENDS, COME and see the audition at the Comedy Store, Monday night, July 12, after 9:30 p.m. T.D. Hay's restaurant. Sharon (Shirrel) Beckas.

CAMEL: CAUGHT your eye, huh? Ya booger! Saw you in Licorice Pizza and couldn't resist those eyes. Only seven more days and your turkey's gone a gobble. I love you so much!

ATTENTION AEROSMITH fans: Does anyone know who's losing weight for Steven Tyler? Julia.

L'RYAN WUD... Hap, hap quarter C from Bronner breath. Ohh frog wz ark ark look under your pillow. Quack.

DAVE: YOU have made this the happiest day of my life. Our wedding day! July 4, 1976. All my love, Sharon.

JAMES CREASY: Let's try it again. We have got a new group together and the bass player can't keep books. Please call soon. Eric.

KATHY AND Terry: You've given me such happiness and much laughter. Have fun in Europe! I await your return. Till then, memories will endure. Love, Gumbu.

THAMDANSHIRE: At least those "youngsters" don't worship at shrine of lies, deception, foul plays as do you, yours to the hilt.

KEEP THE baby. Faith! Foggy's Notion.

BRUCE: SORRY I didn't get to see you. It's hard finding a ride. Music lover.

FREE PICTURE glass with every metal section frame. No limit. Frame that poster or print today at The Art Seller, 3832 Fifth Avenue, Hillcrest, 295-0978.

TELEVISION DATING: See and hear before you choose. Women under 25 free. Call Video-Dating, 297-5461.

CORRECTION: WHY, employees? Fear to give their names, outright refuse, or same voice gives different names, or different voices, same name? Mid-angrily changing stories? . . .

WHERE AM I when I need me? Foggy's Notion.

VICTOR VENUDA, where are you? Bonnie and Becky from Napa want me to contact you and send you back to [illegible]. Write them.

GO PLAYERS. Seeking persons interested in playing a few times a week. Call Arunas, 274-7229, 8 a.m. to 10 p.m.

BACKGAMMON PLAYER looking for a league or interesting people interested in playing. No seniors, please. 488-2113, mornings.

PUNKY, IT'S been a long time since we were feeling right. Remember that Sunday morning? Meet me at the Tower near the mirrors. Angel.

LADY STARLIGHT, you're not wrong for loving me. But I see the lies in your eyes. I wish you could keep it in. Little Willy.

ARCHITECTS, STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set, regularly $14.40, now 25% off. Sale ends July 24. The Fine Arts Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

SAM: LET'S laugh and be friends at the San Diego Comedy Festival. Meet me this Friday in front of City College Theatre at 8:30.

DESERTED CLINGING vine seeking information regarding Creeping Charlie. Last seen with Wandering Jew in local saloon. Said they were going to get pot-ted.

YOUR WARMTH and gentleness far exceed the highest pinnacle. It's so good to be home. Positive energy. C'mon Wyoming!

THERE EXIST paths by which persons evolve toward self-actualization. If you would like to join a small group helping each other on such a path, guided by a competent teacher, call 281-6018.

MILD-MANNERED Blanche, super-star waitress, quits forever. Pouring one cup of coffee is pouring one cup too many.

ARCHITECTS, STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Arts Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

DENNIS BRITT, are you back from Santa Cruz? Does anyone know where he is? Arly, 274-1063.

ALL JIMFOXES and ice picks go rolling down the mountain screeching "whoaay" at the top of their bearded lungs while eating bologna. Yeah, Bo.

FASTING: WISH to contact women interested in fasting. Marilyn, 296-2520.

TRAVELERS AND newcomers needing help, call or visit the Travelers Aid Society, 1122 Fourth, San Diego, 232-7991. A United Way service agency.

POOH IS greatly gifted with much tenderness and love. You would be lucky to be the outlet of such a gift. Piglet. I feel distance.

LYRICIST AND free-lance writer with one song already recorded on an album will write lyrics to any good music. Interested in professional partnership. Joe, 429-8093.

WOULD LIKE to locate old friends Fran Nelson and daughter, Faith; Dr. George [illegible], formerly at La Jolla Boulevard and Nautilus; D.J. and Doug Fisher. 447-8402.

CONGRATULATIONS to the new (?) romance between Pat and Jack. May you have many happy years together.

LOOKING FOR partners to figure means and ways to finance a ship to sail around the world and do a lot of artistic things. Francis, 235-9091.

WHEN IN disgrace with fortune and men's eyes, I all alone beweep my outcast state. And you aren't helping matters any. Desdemona, Othello.

ENRIQUE BLEVINS, where are you now? I'm back on the same old alley hoping to hear from you. Janice, Box 622, San Diego, 92012.

BICENTENNIAL CELEBRATION of what? We lost our freedom long ago. 297-3361.

ARCHITECTS, STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Arts Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

HESSE, HEINLEIN and R.P. McMurphy all have something in common with George A. Grider. A new home at Geraldo's Bookstore, 763 Turquoise, Pacific Beach, 488-2151.

MIKE NATISON: Does an elephant eat peanuts, do fish make faces, or does Jim eat bologna? Why don't we find out together? Love, Jody Lemon.

ETCETERA 2: Fantasies are healthy only if acted out occasionally. Kill a hated one and you will be a better person.

FIRST REVOLUTION fought partly over taxation without representation. Look what we have now with representation. Time for another revolution? 293-5151.

THE URGE TO dance is in us from childhood, when life's rhythms pulsing through our bodies we our only dancing teachers. Is the urge still in you, but has adulthood inhibited your rhythm? Let's get the beat together. 281-4556.

TO THE only you! Soon we'll be sailing Scottish waters in the hunt for grouse around the lochs and deer on the off-shore islands. Skip.

YOU, YOUR family and your friends are invited to a free guest night at Hypnos Morpheus. (Member American College of Clinical Hypnosis). Call 24-hour tape, 297-2020.

STARSHIP TROOPERS and astral travelers are close to the edge remembering and you and I on your move when yours is no disgrace.

Housing

NEED WORKING woman, 25-35, to share large Kensington house. Own room, share bath. Nice yard, fireplace. No more pets. $115 plus utilities. Deposit. 281-2398.

UNFURNISHED ROOM in four-bedroom condominium in Mira Mesa. Pool, jacuzzi, near bus stop, shopping. Solvent non-smoker preferred. $73.75 plus utilities. Paul, 271-2044.

ROOMMATES WANTED to share nice Del Mar home around August 1. 481-9443.

WANT TO share house in East San Diego, SDSU area. I am a non-smoking, quiet, outdoors type, male, grad student without pets. 286-2401.

QUIET HARMONIOUS individuals invited to share farm living and garden, goats, chickens in Santee. Non-smokers, vegetarians, own room, rent negotiable. Morten, 448-4408.

MOTHER AND son would like to share house or apartment in or near Clairemont. Up to $100 month. 272-3319, after 5.

MOBILE HOME, 8x45 Angelus, in excellent condition, furnished and open clean. Awning, storage shed and air conditioning. In San Diego park. $2800 negotiable. [illegible]

I AM 30, male, and looking for a homey atmosphere with open-hearted, open-minded and self-centered people near La Jolla. Bob, 755-9587.

SHARE CANYON [illegible] La Jolla home overlooking ocean, bay, with artist and two children. $120 month. [illegible] Fola, 459-7627.

GIRL TO SHARE private two-bedroom furnished apartment [illegible] Grove. No pets. Only $70. Bob, 231-0500, 466-1116.

FEMALE NEEDS same to share two-bedroom apartment available now. La Mesa. $105 plus half utilities. Non-smoker, vegetarian okay, no pets. Danielle, 286-1240, Monday-Friday, 8:30-5.

FREE ROOM and board. Leucadia house needs female to share with male in early 30s. Into music, art, sailing. 436-2689, evenings.

RESPONSIBLE MAN would like to rent house or apartment five miles from coast to $150 month, utilities paid. Dennis, 715 S. Tulip Street, Escondido, California, 92025.

ROOMMATE WANTED to share house in Pacific Beach. Bedroom with bath. $155. Pam Farley, 270-9629, after 5 p.m.

FUN, ACTIVE, responsible, clean, neat, non-smoker female grad student desperately needs place to live near SDSU. In same situation? Need roommate? Carol, 286-2401.

FEMALE, 21-25, non-smoker, own furnished room and private bath in new home in Santee. $100 plus half utilities. Bob, 449-5398, evenings.

LIVE ON the bay. Houseboat, 31x8, two rooms and head. Propane stove, refrigerator, air conditioner, shower and sink, plenty of storage, small, but complete. Live aboard boat. Recently rebuilt 50-horsepower Mercury outboard and forward controls. Large sun deck. Perfect for serious student or anyone who appreciates the peace of Mission Bay and privacy. Dock space, $50 month. Will finance with payments of $100 per month to right person with small down payment or trade. Live cheap and own something. 488-5592.

EQUALITY-MINDED roommate wanted, male or female. Upstairs room with view of [illegible]. Most sorts probably okay. Room to relax. Robin or Barry, 462-0671.

APARTMENT, $165, utilities included. Two rooms, kitchen, bath, washer, dryer, private sun deck. On canyon, half-acre garden. Quiet seclusion. Just our home. Dave, 295-9786.

FEMALE ROOMMATE wanted to share two-bedroom, two-story townhouse. Close to UCSD. Non-smoker. Pool, carpeted. $130 month plus half utilities. Joann, 455-6011.

FEMALE ROOMMATE needed to look for and share place by the beach. Can pay $100 month. Diane, 583-9372.

ROOMMATE WANTED, own room in a two-bedroom apartment. Mellow non-smoker. Bicycle to SDSU. $72.50 plus utilities. Art, 287-1790, keep trying.

FEMALE ROOMMATE needed to share large, clean, four-bedroom house, yard, and garage in Clairemont. Two mellow males in mellow neighborhood. $100 month. 566-2479.

ROOMMATE WANTED in a quiet, cool place above USD. Cheap. Easy to get along with. Stephen, 278-4381.

HAVE ONE PERSON and remarkable old three-bedroom house in Hillcrest. Need mature individual or couple to share rent. Yard, garage. $130. Randy, 299-7845, evenings.

CHRISTIAN PERSON looking for cheap housing in area from El Cajon to SDSU, for summer. Want two or more people (Christian). Up to $75 month. Steve, 443-4804.

MALE OR FEMALE wanted to share four-bedroom, two bath house in quiet neighborhood of San Carlos, kitchen and laundry privileges. 464-8300, 455-3292.

LOOKING FOR a place to stay within one-minute walking distance of the ocean? One-bedroom furnished available by week in nice house. Pam, 488-0158.

OCEAN VIEW room to rent in three-bedroom duplex in Cardiff-by-the-Sea. $83.33 month plus $50 cleaning and last month's rent. 436-1152.

SHARE ONE-BEDROOM apartment, Pacific Beach. $65 month. Furnished. Utilities paid. College or 40-50 age female. 488-5162, 2:30-9:30 p.m.

FURNISHED ROOM in three-bedroom house for one person or a couple by week. Half-block from ocean in Mission Beach. $75 or negotiable. Pat, 488-0158.

AVAILABLE IMMEDIATELY by week, ocean front, three-bedroom, furnished family home. $350. References required. 488-4255, 659-3109, days. 488-7929, 463-3950, evenings.

ONE ACRE, four-bedroom family home in mountains. $200 week; space for horses. Idyllwild. 659-3109, 488-4255, days. 488-7929, 463-3950, evenings.

$50 REWARD. Find us the small North County cottage or guest house we rent. Responsible couple, no children, no pets. Steve, Cathy, 756-0857.

YOUNG WOMAN wanted to share spacious condominium near La Jolla Shores Beach. Three-bedroom, two-bath, pool. 452-0415.

RESPONSIBLE, easy-going roommate, male or female, wanted to share quiet La Mesa apartment. Own room, bath. Bedroom furniture needed. Employed, non-smoker, $97.50. July 15. 469-2835.

SUMMER RENTAL. One-bedroom furnished house. Dishes, silverware, linens, etc. $165 for now until August 20. Plus utilities. Sharon, 281-1102, 2-6 p.m.

FURNISHED ROOM with half-bath. $90 month. Kitchen and laundry privileges. Near North Park and Hillcrest. 295-9342.

FURNISHED ROOM by the beach. Only $75. Female, non-smoker. Ocean Beach. Starts July 8-August 8. Heidi, 225-0849.

MALE ROOMMATE needed in two-bedroom apartment. $83 month. Prefer a responsible, non-smoking college student. Neal or Dale, 225-0533.

I AM LOOKING for a two to three-bedroom to lease, rent or buy. Near beach with yard. Starting August/September. Joe, 755-6523, after 6 p.m.

BY OWNER, 10x50 mobile home. Aluminum awning, skirting, patio, new refrigerator, Chula Vista. Convenient shopping and bus. Evenings, Saturday, Sunday, 420-5437.

HOUSEBOAT, FLOATING cottage at dock. All amenities. Kitchen, bedroom, bathroom, porch, phone, running water, electricity. No motor, but charming. Reduced to $12,250 or trade/terms. Randy, 225-1639.

EASY-GOING male or female roommate wanted to share quiet La Mesa apartment. Own room, bath, Employed, non-smoker, $97.50. July 15. 469-2835.

HOUSE-SIT your home. La Jolla, Del Mar, Pacific Beach. Love plants and animals. Clean, honest woman, character references. Write Linda Renfro, General Delivery, San Diego, 97101.

RESPONSIBLE, MELLOW male needs to share a two-bedroom (preferably furnished) apartment or house. Around $60 to $140 month. Easy to get along with. 275-0908.

FORMING LONG-TERM shared home, Solana Beach. No cigarettes, no dogs. Natural foods. Over 25. Self-aware, humorous, responsible, clean. Very private. Mellow. View. 755-8674.

SHARE SIX-BEDROOM house, Solana Beach. Large, private backyard overlooking canyon. Near beach. Person over 25, responsible, clean, non-cigarette smoker. No dogs. 756-4190.

GARAGE FOR rent. Large, clean, partitioned. $30 month. Available now. 582-3257.

SACRIFICE. OWNER selling half and quarter-acre La Costa lots. Level. Utilities. Paved streets. Cul-de-sac. Bought on foreclosure. Best offer now. 755-6266.

NEED FEMALE roommate, non-smoker, quiet, 21 to 26, to help look for apartment in Pacific Beach. Bobbie, 436-5711, after 6:30 p.m.

SINGLE ROOM with a view. Completely furnished. Private home, kitchen and laundry facilities. Easy access to La Jolla, UCSD, four-week minimum. $115. Bridget, 453-1758, 236-3236, 10-5.

CRAVE SUMMER fun and intelligence? We need an open, independent female roommate over 21, non-smoker, responsible and clean, immediately in our large, beautiful, pool-side apartment. Only $51 month, stay fall, maybe. Call evenings. 582-1974, keep trying.

QUIET, NEAT, responsible female needed. Share large house overlooking Mission Bay. Non-smokers only. No pets. Ten-minute drive to UCSD. $115 plus utilities. 276-4859, evenings.

ROOM FOR rent in nice, four-bedroom house in Cardiff at $90. Fenced yard, garage, two-bathrooms. 753-7621.

ROOMMATE NEEDED, own room in three-bedroom house, North Clairemont. Close to bus and shopping. $95 plus one-third utilities. 277-2564, after 5.

STUDIO OR room. Private entrance and bath. Walk to SDSU. Quiet area. 582-8412.

LOOKING FOR cooperative household by September. Beach area, near bus line to UCSD. Can pay around $80. Helene, 466-7409.

SHARE TWO-BEDROOM house with yard. Near SDSU. Pets okay. $110, including utilities. Quiet area, working person or mature student preferred. 582-3221, 583-5584, evenings.

PERSON WANTED to share mostly furnished two-bedroom North Park house with creative, mellow couple. Near everything. $105 month. Jim, 282-4180.

ROOMMATE WANTED to share large three-bedroom home, unfurnished room, close to beach. No cigarette smokers or pets, please. $91.66 plus utilities. 224-6520, mornings.

FEMALE ROOMMATE needed August 1 for four-bedroom, two-bath house three blocks from SDSU. Nice backyard, own room, $61.25 month. Prefer someone over 21 who is fun, yet responsible. 582-0542.

CLASSIC APARTMENT, quiet seclusion. Two rooms, kitchen, full bath, private entrance. Half-acre on canyon. Orchard and garden. Laundry, sun deck. $165, includes utilities. David, 295-9788.

FEMALE ROOMMATE wanted (non-smoker preferred). Own room in beautiful, large, Solana Beach house, one block from beach. Patio, vegetable garden, large living room with fireplace. Russ, Michelle, Dan, 481-9762.

EXCITEMENT! Roommate needed to share beautiful, two-bedroom, Pacific Beach house, $145 month plus half utilities. Gigantic yard, extras. Available immediately. Coni, 273-6687.

HOUSE FOR rent. Two-bedroom, one bath, unfurnished, repainted. Large yard, bike to SDSU. $265 month. 296-6593.

WILL SUBLET small office, 120 to 250 square feet, for $50 to $75 month. Near Interstate 5. New carpet. Doug, 272-1692.

FOR RENT. Two-bedroom condominium in Del Mar, ocean view, block to beach, $275. Pool, laundry, car port. Available August 15. 481-8624.

SHARE TWO-BEDROOM house in Normal Heights. Secluded, quiet. Ideal for student or professional. Prefer mellow female. $75 includes utilities. Jim, 297-2251, extension 182, 9-5. 298-7058.

MALE/FEMALE roommate needed to share two-bedroom duplex for summer months. One mile to SDSU. $90. Jim, 461-9590.

COUNTRY LIVING on a budget! Two-bedroom 10x50 expando mobile home. Clean, new paint, lots of trees. $5300. 465-7570.

TWO ROOMMATES, male, female, or couple needed for furnished, three-bedroom Cardiff Cove condominium. $100 month, pool, jacuzzi, and ocean close. Jon or Paul, 753-7982, after 5 p.m.

TWO-BEDROOM apartment, first floor, couple. $175 month. Newly decorated, clean, no steps, near bus and all. 4422 48th Street. 582-3257.

BY OWNER. Two-story condominium in Fletcher Hills near Grossmont College. Two large bedrooms, 1½ bathrooms, pool, private laundry, many extras. $31,200. 449-2980.

BAJA BEACH cottage for rent, Ensenada. $40/$90 weekend, week. Secured area, ocean front, fireplace, fishing, sleeps four to six. Dr. Evans, (714) 454-8045.

ROOMMATE WANTED for Genesee Highlands condominium. Own room, non-smoker, no pets. $105 month plus one-third utilities. 452-8862, after 5.

COME NOW! Isn't there a reasonable facsimile of a nifty, over-25 male non-smoker somewhere who wants to share my Pacific Beach apartment? Jean, 272-4159.

MELLOW LADY roommate wanted. Three-bedroom house, yard, garage. Near SDSU. Must be over 22. 3877 47th Street. Janey or Debi, 283-9988.

ROOMMATE NEEDED to share Pacific Beach apartment with two males. Own room. Prefer quiet and employed person. $80 month. 274-7039, call on weekend after 3.

ROOMMATE WANTED to share fully furnished two-bedroom Pacific Beach house from July 15 to August 15. Own room with waterbed and private entrance. Eleven blocks from beach, with backyard and front yard. $130 includes utilities. Dan, 270-4884.

NEED QUIET female graduate student to share two-bedroom duplex and garage, $125 month, plus utilities with same. Beginning August 1. Near SDSU. Non-smoker, no pets. Sue, 284-5317.

ROOMMATE WANTED. Four-bedroom house near Mesa College (Highway 163). Swimming pool, Casual. $75 month. 565-8510.

LA JOLLA. Share large canyon lot home, ocean view, with artist and two children, $120 month. Waterbed, many extras. No tobacco, yes sensitive, independent. Elizabeth, 459-7622.

Services

CATERING–WEDDINGS and private parties. We will prepare any kind of Greek hors d'oeuvres, complete dinners and home-made desserts. From 10-500 persons. Call us at 234-1955 to discuss your plans. Athen's Market.

AUTOMATIC Transmission Special includes: road test, clean sump/filter adjust, bands/linkage (if necessary). Drain fluid, new fluid, new pan gasket, only $9.95 at Transco Transmission, 1031 National Avenue. 474-2274.

TYPEWRITER REPAIR: We specialize in the rebuilding of all portables, standards or electrics. No machine too old (we'll manufacture the parts if we have to). Our rates are very reasonable. On-Key Typewriter Mart, 3587 University, 563-0460.

DRY MOUNTING, 50% off. Makes posters and prints look new. Also, free glass with metal frames. The Art Seller, 3832 Fifth Avenue, Hillcrest, 295-0928.

FEMALES AND other souls: Free haircuts of the future in exchange for modeling. Le Beau, 6677 Montezuma, at El Cajon Boulevard.

MAJOR VW Tune-up, $19.95, includes Bosch parts, plugs, points, adjust valves, compression test, plug wire resistance test, distributor check-out, carburetor check-out. People's Car, 299-5724, 5228 Cushman Place.

PROFESSIONAL PHOTOGRAPHY – Sensible prices. At Portrait World, we specialize in any and all phases of creative, professional photography, as well as custom framing. 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. Save ad—10% discount. Portrait World, 270-5211, (Clairemont Square Shopping Center.)

ARCHITECTS, STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street 488-0543.

TATTOOING–SOPHISTICATED tattoos for sophisticated people, by Joyce. For appointment, call 435-3889.

PROBLEMS WITH your stereo system? Have it repaired right the first time with Jerry Sears, stereo technician extraordinaire. Quite reasonable. Member CSEA. 281-3381.

GRADUATE SCHOOL test preparation—for students to improve their test scores. MCAT, LSAT, DAT, GRE. Stanley Kaplan Educational Center, 270-6810.

WOULD YOU prefer to be a non-smoker? Call the BreakThru Nicotine Control Center at 222-1000 for 14 days of total fun, right now!

THE TRUE understanding of deep Swedish massage and its benefits can be experienced through the skilled, caring hands of Gloria Lee. For appointment, call 488-5705.

FASHION EYEGLASSES at prices students can afford. Dr. Marvin Weitzman in Fed Mart, 3245 Sports Arena Boulevard. 224-2973.

ARCHITECTS, Students, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

FASTEST SERVICE and 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 on all repairs. Sounds Unlimited, 4471 Clairemont Mesa Boulevard (at Genesee, next to 7-11 store). 270-8162.

LANDSCAPING, 296-2520, 295-5289.

CUSTOM FRAMING – Needlework, painting, photos, prints, or whatever. You name it and we'll frame it. Any size or shape. Over 300 styles to choose. Quality work, friendly service, sensible prices. Portrait World, 270-5211. Save ad—10% discount.

WOMEN'S INDIVIDUAL and group counseling. Low fees by professionals in office setting. 277-7131, 287-2364, after 4.

LOGOS, $25 plus printing costs. Letterheads, $30 plus printing costs. Newspaper ads designed, $25 minimum plus space. Original graphics and art. Daystar Services, 224-9534.

CARVING IN wood, stone, ivory, by second generation craftsman. Xian, P.O. Box 12125, San Diego, 92101.

PROFESSIONAL TUNE-UPS, all cars, $10 plus parts. Includes all exterior adjustments. Will consider minor repairs at modest prices. 287-8605.

PAINTING, Interior-exterior quality restoration. Reasonable rates. David L. Rotner or S. Michael Creighton, 295-9788.

ARCHITECTS STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

VOLKSWAGEN REPAIRS. Tune-ups, $17.95 complete. Lowest prices, compare. Valve jobs, $120 complete. Mobile repair shop, all cars, any work necessary. For appointment, call 488-8560, 8 a.m. to 6 p.m.

CARPET INSTALLATION and repairs at reasonable prices. Call Tim at 277-3132.

DIVORCE, BANKRUPTCY, etc. Allowed by law. Clerical assistance, typing and filing by experienced, mature law student. Your place or mine. Reasonable. 448-6192, call anytime.

Bikes

HONDA 350 engine, only '73, works, $80. Dawed, 295-9788.

1974 HONDA XL-70, 100 miles per gallon, has less than 1,000 miles. Dirt bike, too, legal to ride on street. Goes up to 50 miles per hour. Luggage carrier. Must sell. 453-3767.

HONDA LX-350 on-off road cycle 4,400 miles. Gets 55 miles per gallon around town. Excellent condition. $800. John, 469-1131.

HONDA CB-360T, 1975, windshield, rack, shop manual. Asking $850. 274-4868.

1969 HONDA 350, excellent condition, $250. 272-9860.

CLASSIC 1966 Harley 250 Sprint, engine reworked, runs great, good tires, new chain with many extra parts. June 1977 plates. A steal at $250. Jeff, 222-0908.

1971 KAWASAKI 90, street or dirt, under 2,000 miles. 90 miles per gallon, registered and in perfect condition. Am moving, must sell. $150. Sue, 287-8386, evenings.

1973 HONDA CT-90. Trail or street. Less than 2,000 miles. Perfect condition. Great for student transportation. 222-2245, after 10 or weekends.

BICYCLING AND Bike World from 1974 on, $10 for all or 50 cents each. 34 total. Greg, 459-4711, 4-6 p.m.

YAMAHA 100 LTMX Motocross, 1973. Used only 50 hours. Dual spark plug head, $300. 224-0477.

1970 HONDA CB-350. Runs well, extra parts. $295. Pete, 272-0664.

SWAP OR SELL Yamaha 650-cc 8" extended front end with pull-back bars for stock front end and stock bars. Bob, 272-4589, mornings.

1970 YAMAHA 250cc, street legal, excellent condition, $250. 1970 Suzuki 350cc, street legal, $350 or best offer. 270-9376, 279-2587.

1973 TRIUMPH 500 Daytona, looks and runs great. New tires, sissybar, crash bars, and just tuned. First $700 cash takes it. 239-0568.

1975 KAWASAKI 400-KZ, 4,000 miles, excellent condition. Four-stroke, make offer or take over payments. 488-4663 weekends or weekdays, after 5:30 p.m.

1974 HONDA 100cc. Good beach bike, excellent transportation. New tires. Best offer. Bill, 224-2203.

1971 HONDA CL-175. Very good condition. Just tuned. New battery. Shep, 295-1340, 236-9191.

MIZUTANI SUPER Seraph, 23" double butted Chromoly frame, Suntour fingertips with Cyclones, modified brakes, new tubulars, light blue, under 24 pounds. $225. Bill, 453-5259.

WANT TO borrow, rent, or buy paniers and helmets for the first two weeks in August. Dennie, 452-3307, or Martha, 452-3731.

1973 HODAKA 125 Wombat. Registered, street legal. Excellent for dirt or street. Clean, great shape, $295. 753-9276, 753-6169.

KAWASAKI 350cc motorcycle. Brand new, in storage for three years. Includes more than $500 in new spare parts. Call for details, best offer. 284-6085.

WANTED: East Coast biker needs motorcycle, 500cc and up, inoperative, wrecked or basket case. Complete or not. Cheap to reasonable. Roger, 223-3710.

WOMAN'S THREE-SPEED touring bike. Headlight, new inner tubes. Sturdy twin wire baskets on rear (saddle-bag style). Asking $40. 284-8000, Monday-Friday, 11-2:30.

1971 SUZUKI step-through scooter, 50cc. Automatic clutch, three-speed transmission. Good school transportation. Low mileage. $175. 273-9058.

NEED GIRL'S bicycle for health exercise. Any kind, as long as it goes and doesn't cost much. 273-2150.

1972 HONDA CB-350, in good condition, must sell fast, $450. 449-6185, leave message.

HARDLY USED Bell motorcycle helmet, 7¼, with shield, $20. 481-9443.

HARLEY-DAVIDSON '74 parts, springer, swing arm frame, chrome shocks, seat and sissy bar. Best offer. 280-8556.

MOTORCYCLE FRONT forks for Kawasaki 250 or 350cc, unused, adaptable to other bikes, $40. 284-6085.

WANT PRE-1970 Honda 90 trail or scrambler in working condition. 459-2820, extension 269, or, after 5 p.m., Dale, 481-8683.

1971 BSA 650, low mileage, excellent condition, must see to appreciate. Fred, 469-7126, after 2 p.m.

STELLA TEN-SPEED. D.B. Columbus frame, 24 pounds, Campagnolo brakes, headset, derailleurs, forks, seat post. Brooks, Cianelli. $450. Shep, 295-1340, 236-9191.

ZEUS ESPANA 21-inch 22-pound. High quality components. In excellent condition. With tools, manual, and accessories, $250. Men's Sears ten-speed, $50. Ann, 274-7268, 12-5 p.m.

1968 TRIUMPH 500cc. All-around good condition, dependable. Many extras. Will trade for economy car. $525 or best offer. Dale, 753-3272.

TRIUMPH, 500cc, good condition, runs well. Enjoy the summer with a great bike. Student must sell. 272-9088.

1975 HONDA CR-125, completely overhauled, air forks, lay downs, D&G rod kit, raced one time, hot, with overhaul manual and new rear tire. Offer $550. Mike, 273-1595.

MONDIA, 25½", Campy brakes, special brazing. $300. 298-5188.

BOY'S BIKE, 20", good condition, $20. 224-6689.

PEUGEOT TEN-SPEED, 23" frame, 27" wheels. Excellent condition, includes extras. $100 or best offer. 296-6497, evenings.

1973 HONDA 450, dual overhead cam. Excellent running condition with many extras. Must see to appreciate. Great bike for summer enjoyment. $850. 223-6933. 4976 Longbranch, Apartment 1, Ocean Beach.

BIKE RACK, holds two bikes, detachable, dome-shaped, $8. 270-2148, after 5:30.

1975 HONDA CB-400F. My four-cylinder, six-speed friend seeks an owner who will have more time to ride it than I do. Perfect shape. $1150 or reasonable offer. 460-7753.

1973 HONDA 450 twin, new clutch and battery, pull-backs, custom seat, good condition, $500. 565-6127.

CAMPANIA PROFESSIONAL 23", 19 pounds (lightest production bike), Phil Wood hubs, all accessories integrated into top-of-the-line model. Hardly used, $400. (714) 436-3611.

GOLDING BICYCLE, three speed, partially reconditioned, $35. 224-6689.

LEAVING COUNTRY, must sell 1973 Honda 350, excellent condition. Includes two helmets, only $550. 224-4556.

1975 HONDA CB-500 twin motorcycle, excellent condition, low mileage, many extras. Safety bar, saddlebags, backrack, Bell and Shoei helmets. Asking $1100. Chris, 756-2012.

HONDA 350-CB, 1973, not used since 1974. Good shape, engine only. Must go. $100. Dave, 295-9788.

1971 TRIUMPH Daytona 500, very good condition, 14,000 miles. $725 or offer. 286-2631.

1972 CZ-250, rebuilt engine, mint condition. $350. 454-6308.

For Sale

O'KEEFE & MERRITT gas range with center griddle. White. Good condition. $100. 459-2516, evenings.

CB RADIO Realistic TRC-24C, with antenna and bumper mount, and cable. 582-6409, keep trying.

POTTER'S WHEEL, one horsepower with electronic speed control, 14" head, $200. Large electric kiln, old but still serviceable, $25. 282-8049.

GREEN BROCADE sofa, 8', $20 or best offer. 283-6666.

COLOR TV, 25" RCA, with new picture tube, paid $350, will trade for a car or something beautiful, exotic, interesting, or cuddly. Randy, 224-1639.

COLOR TV, file cabinet, waterbed, man's leather coats (new). Best offer. Ron, 270-7194.

GRANDFATHER CLOCK, Colonial, 8', rosewood, German 5-2 movement, like new, the best investment at $4000 obo. (213) 438-3113.

CHINA, 106-PIECE service for 12, extra cups and saucers. White with platinum trim, simply elegant, $85. Chair, loose cushion cural naugahyde, $25. 274-8246.

OAK LIBRARY table, $60. Panasonic stereo, $50. Ice cream maker, $1.50. Drapes, various lengths. 281-2270, evenings.

ICE CREAM chair with wood arm rests. A collector's item. $35. 454-2070.

LIQUIDATING! Plants, books, clothes, household items, cheap! Something for everyone. Drop by 5634 Montezuma after 6.

BIG CARTON of young men's clothing, size 18, 20. All like new. A real bargain for only $15. 276-2291.

LARGE WOODEN desk, $35. Brown vinyl recliner, $15. Adjustable car rack, $15. 272-9048, 222-0212.

PRESSED-BACK chair with new cane seat, $55. Old trunk, too. 299-4689.

BEDS, TRUNDLE, $45. Queen, $45. Fishing rods and equipment, $40. Two lamps, $15. Four Toyota tires, $10. 295-9342.

BEAUTIFUL WOODEN roll-top desk, $200 or best offer. Plants, 50 cents and up. 9x12 loop rug, $15. Come see what else. 287-8729, after 6.

FREEZER, NORGE upright, $50. 298-3718, evenings.

MOVING, MUST sell piano, old oak dining room set, victrola cabinet, 25-gallon aquarium, clarinet, sofa and miscellaneous small tables and dressers. 286-8003.

BEAUTIFUL INDIAN necklace from New Mexico. Persian turquoise, brown heishi beads and arrowhead pendant. $75 or best offer. 276-2291.

FOUR TABLES, marble top, $15 each. Four black wrought iron chairs, $10 each. Refrigerator, frost-free, $35 firm. Excellent condition. 453-3123.

OLD-FASHIONED footlocker with wood and steel trim, good condition, $5. 280-6418, mornings, evenings.

RANGE, 30" Wellbilt electric, almost new, $150. Frigidaire refrigerator, $35. Sears black and white 12" TV, new, $80. 447-8407, before 10 a.m. best, anytime okay.

ONE DOUBLE box spring and mattress, $20. Head ski jacket, new, $60, almost new, $40. One pair of cute shoes from Leed's, 7½, $12. 279-7707.

SLANT BOARD, twister exerciser (seen in many health spas—great for the waist!). Best offer. 275-1806.

PLATFORM FOR queen-sized mattress. Also fits king-sized airform waterbed. Unfinished clear pine, $25. 452-1266, nights and weekends. Keep trying.

COPPERTONE GAS range, very good condition, $100. Buyer must have vehicle for pick-up. 755-6171, after 7 or weekends.

JUICER, CENTRIFUGAL, cost $89 new, will sell for $25. 449-6193.

PORTABLE HOOVER spin washer. Good condition, $50. 449-6193.

BLACK ORIENTAL low chest, very handsome, 5', $40. Solid 70" bench for seating, plants, etc. $20. Award-winning oil painting. 296-1007.

GAS STOVE, 20" wide. Oven and broiler. Copper color. Six months old. Excellent condition, $120. 755-6376.

KARATE GI, medium, two pants, $7.50. Electric waffle iron, Penncraft. Excellent condition, $15. 233-9620.

LOUNGE TYPE wheelchair. Has removable head rest and arm rests. $175. "Mon keybar" pick-me-up unit, $25. 276-6736.

CHANDELIER, attractive Mediterranean style. Could be converted to swag. Lacy iron/pecan wood, five candles. Like new. Reasonably priced. 462-3733, evenings, 236-7871, days.

DOUBLE BED, extra firm, two years old. $75. Jan, 295-3940.

MOVING, MUST sell Persian rug, various plants and kitchen appliances. Antique swivel desk chair, wall-hanging hat rack with mirror. Alice Trout, 299-5456, 278-2522.

WATERBED, king-sized with built-in drawers, heater, vibrator, fur cover and pillows. Two sets of sheets and cases, liner. New, $600, will sell for $250. Must see to appreciate. 297-6758, evenings.

CAR TOP carrier, 40"x65". Heavy gauge metal (5" panel border). $15. Michelin, 15x225, $10. Large folding travel bag, $3. Two cut lace gowns, as new, 10-12 size, white boots, 7, $5 each. 279-3491.

FOR SALE or trade for babysitting services. Child's chair and table set and many educational toys. 275-1806.

MOVING SALE. Sofa-bed, bicycles, bedroom set, table, chairs, rugs, plants, books, lamp, miscellaneous. 10 to 4, Saturday, July 10, 1416 Myrtle Avenue.

RATTAN FURNITURE from the Hilton. Also, large supply of lamps, pictures and mirrors. Double beds, $40. King beds, $65. Bond and Mears, Ltd., 2603 University. 297-1971.

DARK GREEN naugahyde hide-a-bed, full sized. Excellent condition, $150. 272-9863, 452-2547.

TWO ANTIQUE clawfoot bathtubs, $25. Eight place settings Franciscan earthenware, Madeira pattern, and extra pieces, $85. 6' contemporary sofa, $30. GE portable hood hairdryer, $10. 238-0752.

TRICYCLE, MURRAY, 20" seat fits four to six year-old. Excellent condition, blue with white basket and hub reflectors. $7. 296-6776.

KING-SIZED mattress and box spring, $15. Moving. 272-6504.

BEAUTIFUL G.E. stereo console, $50. Black contemporary chair, $75. Old trunk, $30. 459-2516, evenings.

MOVING, MUST sell Westinghouse electric dryer, $55 or best offer. 283-6666.

PIONEER CAR cassette stereo with Craig speakers. National Geographics (1965 to 1975). Reasonable. Barbara, 453-3863 or 275-2382.

TYPEWRITER, Olivetti-Underwood Lettra 32. Pica type, new and clean, portable with carrying case, $35. Sue, 287-8386, evenings.

RATTAN COBRA chair, $125. Settee, $120. Tub chairs, $20. All excellent condition, plus cushions, curtains, art supplies, household items. Saturday, Sunday. 1832 Granada.

LEATHER GOLF bag, $10. Two baby carriers, $2 each. Black and white TV, needs minor repair, $10. 466-3047.

WOMAN'S SHOES, size 8½ narrow. White, beige and other colors, some hardly worn. $2 pair. 272-5877.

WALNUT FORMICA top table, 62x40. With two extra leaves, 15" each. Six chairs (Two captains and four regular), excellent condition. Asking $75. 282-8911.

CONTOUR CHAIR-LOUNGE, "Cuddler" seats two. Like new dark brown pillow arm rest, power-slide. Reasonable. 755-2491, Solana Beach.

COMMODORE CALCULATOR, eight-digit AC operation, adaptor, case, manual, multi-function, $25. Le Gant ladies watch, a beauty, $30. Rita, 299-3416.

TYPEWRITER, portable Smith-Corona Galaxie Deluxe, vinyl-covered metal case, in perfect condition. Ideal for student or home use. Paid $145, asking $80. George, 275-2937.

COUCH, AUTUMN colors, striped. Folds down into twin bed size. $60. 481-9103, after 6:30 p.m.

GARAGE SALE, years of accumulated treasures, furniture, household items, etc. 5048 Long Branch Avenue, Ocean Beach, Saturday, July 10, 9-5.

ARCHITECTS, STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

PENSKE AIR/FUEL ratio meter. 582-6409, keep trying.

ORIENTAL KIRMAN rug with pad, almost new, $114. 80-pound crossbow, $56. Never used Remington 30-06 rifle and ammunition, $240. Dyna FM tuner, $75. Freebies with purchase, discount to clergy. 461-0252, keep trying.

ROLL-AWAY BED, excellent condition. $35. Moving, so must sell. 224-5087.

MOVING, MUST sell 50-gallon wood and 70-gallon glass aquariums with complete accessories. Packard Bell 22" black and white TV in cabinet. Jan, 461-3157, evenings.

ELECTRIC HEATER, small, excellent condition, $3. 284-4047.

VINTAGE RADIO programs of your choice are available on tape. Pick from thousands. It's the best entertainment in town. Don't be left out. 460-2107.

REMOTE-MATE RM-5 telephone answering machine and remote unit. New, $300, three months old, asking $185 for both units. 454-9561.

SOFA 8', beautiful, super comfortable. $100 or best offer. Also, beat sofa, $10. Motorcycle gas tank, $20. TV, $20. 287-1790, keep trying.

COUCH, 6' modern mahogany, blue and white floral pattern, connected end tables, total length, 9'. Very good condition.

DOUBLE BED with frame, good condition, $45. 225-8955.

TYPEWRITER, Olivetti-Underwood Lettra 32, portable with hard case, new and clean, pica type. $35. 287-8386, evenings.

BOY'S MISCELLANEOUS clothing, size 12. Lane blond end table, $5. 275-0832.

ORIENTAL UNIQUE chest, Oriental items, nice rocking chair (upholstered), welding cable, humidifier–keep plants healthy, Indian jewelry, black jade necklace. 275-2932.

ONE FOUR-POINT diamond wedding ring in illusion setting with band. $65 or best offer. Also, one 30-point diamond ring, $240 or best offer. Box 2381 in Leucadia.

SMOKEY TOPAZ in nice silver ring. Loved, but unworn. $20 includes distinctive hand-crafted box. 488-3605.

MOVING. GIANT garage sale. Lamps, books, luggage, velvet swivel armchair, miscellaneous tools, miscellaneous kitchen utensils, campstove, sleeping bag, wiglet, tennis racket, bowling balls. All excellent. 452-1366.

SYLVANIA 19" color set, $175. Schwinn single-speed bike, $35. Schwinn Varsity frame, $35. Botticelli Italian, 23" frame (originally $175), excellent, make offer. Bill, 753-7621.

ARMADILLO JUST back from the Lone Star with a few cases of Lone Star longnecks. $8 each. 481-9552, 11 a.m. to 6 p.m.

PYRAMID GENERATORS. Excellent for health clubs, health stores, beauty shops, nurseries, doctors-dentists' offices, executive offices and home experiments. Available at: Royal Flair, 2939 El Cajon Boulevard or 4659 Mission Boulevard.

CB BASE RADIO, Palomar Skipper 71-B, SSB, AM, with Siltronix model 90 VFO. Lifetime guarantee, excellent condition. $450. Anne. 755-2407, 294-6610.

WINGBACK CHAIR in Queen Anne design. Excellent condition, $150. 466-1422.

KING WATERBED on pedestal, attached bookshelf, padded sides, dark wood, excellent condition, $290. Five-speed woman's bike, baskets, lights, horn, $95. Linda Renfro, General Delivery, Pacific Beach.

CHAMPION JUICER, brand new, $129. Mark IV juicer, brand new, $75. Mattress and box springs, $30. Six-drawer dresser, $25. Four-drawer dresser, $15. Black and white TV, $40. Julie, 272-2191.

MOVING SALE. Like-new men's clothing, suits size 40, pants size 32" wide by 30 and 32" long. Art supplies, furniture, guitar. Many extras. 449-2980.

ANTIQUE SEWING machine, Singer, pedal. Four-drawer wood cabinet, $50. 459-4551, after 6 p.m.

SPA MEMBERSHIP, expires April 1982, $200 cash. Cathy, 445-4921, keep trying.

DRESSES, 6 through 12, $3 each. Two ladies' swimsuits, sizes 10 and 12, $5 each. 454-7418.

WINE BOTTLES. Call San Diego Ecology Centre, 235-0066.

GARAGE SALE. Household, costumes, workshop table, some furniture, luggage, nic-nacs, etc. Near SDSU, 5343 West Falls View Drive, July 9, 10, 11, 10 a.m. to 7.

ANTIQUE DINING room table, six legs, beautifully carved, in mint condition, $150. Hooked rug, large rectangular with pastel flower design, $20. 297-6797.

BEAUTIFUL SWAG lamp, $15. New electric carving knife, $12. Four foot step ladder, $9. Lots more. 297-0571, all day long.

GARAGE SALE, 4321 Lomo del Sur, La Mesa, 466-0150. Saturday, 9-6, Sunday, 2-6. 9x12 Sarouk rug, double brass bed, Pine hutch, small couch, women's clothing, sizes 12, 14. Stereo amplifier, turntable, records, guitar, other items.

FOUR LOVELY wood-framed glass windows, 6'x4', 12 panes in each. Two 4'x2' windows, six panes in each. Wood door with glass louvres, wood-framed door with five glass panes. Make offer. 294-6163, 755-4391.

PATIO SALE, July 10, 9-3. Kindergarten teacher retiring. Books, toys, puzzles, teaching aids, crafts materials, some Montessori. Much more. Reasonable. Good opportunity for parents and teachers. 5840 Camino de la Costa, La Jolla.

PAPERBACK BOOK Exchange. By the bags, boxes, or bundles. All paperbacks half-price or 10 cents each on 70% exchange system. Pennywise Paperbacks, 1404 Garnet, Pacific Beach.

HELP FOR sagging muscles, men and women. A facial aid in restoring tonicity and elasticity to the skin and facial muscles. Call 565-4996.

ARCHITECTS, STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

GOODBYE CHLORINE and other yuck in tap water. Portable water purifier has unique filter. No refills to buy. Call 292-0126 for demonstration.

UNUSUAL CACTI and succulents, East San Diego. Sue, 282-0454, mornings.

NEVER-USED popcorn popper, ladies' Schick hair dryer, older ladies' three-speed bike, gears good, $20. 452-1696.

ROYAL OFFICE typewriter. Fine condition. Asking $45. 298-1854.

PORTABLE TV, $20. Console TV, $15. Levis, $2 each, small size. Or, best offer on each item. Mary, 298-6448.

REFRIGERATOR, gas stove, good shape, $50 pair, $30 each. 291-4644.

BACKYARD SALE: Chairs, table, lamps, desk, books, chest of drawers. Lots more, must sell. 3966 Albatross, Hillcrest. 296-6593.

BLACK AND DECKER: Mod 4 cordless ¼" drill, Model 9001, with interchangeable energy pack and recharger. Brand new, $23. 488-1863, after 7 p.m. and weekends, keep trying.

TYPEWRITER, REMINGTON portable with hard case, pica type, in good condition, $25. 284-4047.

EXTRA-LONG twin bed, sacrifice for $15, need cash. Same for scuba gear and small medium wetsuit. Also, I need a desk and file cabinet. Doug, 272-1692.

GARAGE SALE. Thousands of items you can't live without. Clothes, books, material, floor waxer, stenorette, dehumidifier. Saturday only, July 10. 3602 Jennings, Point Loma.

VERY NICE Oriental chest, figurines and designs with brass carvings, have to see to appreciate. Asking $550 or best offer. White Pomeranian, $250 or best offer. 275-2932.

RAMBOO BONGS, the only way to toke, only $8. Large trunk, strong, 22" x 15" x 42" $10. 449-2263.

COLT HUNTING BOW, $40. VW boot cover, $10. Honeywell Strobe 100, $7. 481-8624.

ANTIQUE National Cash Register, 1916, solid brass, seven cash drawers, dark wood base, 5' tall crank handle. Perfect condition, have maintenance book. $700. 459-4551, after 6 p.m.

BACKYARD PLANT sale, need to clean out yard. Ellie, 273-1595.

ROOTS SHOES, size 9½, Sport Roots, light brown, worn three times, like new, cost $38.50. Your cost, $29. Ron, 281-8250, keep trying.

UNIQUE BOUTIQUE for sale. Fully stocked with plants, clothes, paraphernalia. Studio apartment included. Very good location. Only one in area. 283-3263.

ARCHITECTS, STUDENTS, artists and kids. Our most colorful sale of the year. 48-pencil Spectracolor set. Regularly $14.40, now 25% off. Sale ends July 24. The Fine Art Store, 8843 Clairemont Mesa Boulevard, 565-0646. 4683 Cass Street, 488-0543.

MAPLE DESK, very good condition, four drawers, good for home, student. Richard, 272-5670.

BABY LINE baby crib, $25. Other baby things, too. Backpack, rocking chair, etc. 295-4330, leave message after 5.

SPORT COAT, size 42 long, red, blue and white striped, never worn, retails $85, sacrifice $25. White wrought iron bar stool with vinyl upholstery, $25. 453-3520.

NEW GAFFERS-SATTLER electric range. Two continous self-cleaning ovens with tinted glass doors. Brushed chrome top. Cost $650, sell $299. Matching vented or unvented hood, $25. 276-7992.

CERWIN VEGA two-way speakers, $150 pair. Revere 16mm movie camera, $20. 583-6710.

DOUBLE BED, complete, $35. Mahogany desk with drawers, $20. Richard, 275-0875.

FLORIDA LOT, $1500. Sell or trade. Terms. 460-3139.

Cars

1969 JAGUAR XKE (2+2), $3800. 755-9878.

SWAP MEET. Sell your car, boat, cycle, fast! $15 weekend, $10 second weekend. Old Highway 101, Encinitas. For information and reservations, call 744-4475.

WANT 8 or 10" wide wheels for Scout International or jeep. Have eight-lug Ford pickup rims to trade or sell. 4..-..477.

1974 CHEVY LUV, M-kado, shell with boot, built-in benches, carpet, drapes, new tires, AM/FM, cassette, excellent condition, many extras, $3000. 447-7186, 463-6200.

1970 RED HORNET SST, V-8, power steering and brakes, air conditioning, radial tires. Moving, must sell. $1200 or best offer. 583-8950, keep trying.

STAR-FIRE XI AM car radio, $10. 282-3970, keep trying.

FOR SALE or trade, used VW headers, good condition, trade for crash helmet or what-have-you, or $20. Ron, 223-3710.

1968 VW Bug, good condition, needs paint. $875. 755-0482.

1967 PONTIAC LeMans, two-door deluxe. Air conditioning, power steering, electric windows, bucket seats. Only 64,000 miles. $950. 273-8373.

1969 VW Squareback. Recently rebuilt, including motor. Radial tires (two new). Need money fast, please make reasonable offer. 755-8674.

REWARD FOR return of driveshaft liberated from my 1967 Dodge van, or willing to buy decent used replacement. 302 V-8, automatic, SWB. Miffed, but no questions asked. 488-3605.

TRAILER, THREE-RAIL cycle or utility, ½-ton capacity with spare tire and Universal hitch to fit most bumpers. $125. Roger, 223-3710.

1965 OLDSMOBILE, good air conditioner, great condition, $700, or will trade for small car. 222-9865.

1968 TOYOTA Corona, four-door, automatic, very good condition. 464-2375, after 5 p.m.

TWO L78-15 tires, good tread, lots of wear left, $20 for both. Wayne, 582-2279.

1969 MG-CGT, new tires, new battery, excellent engine. Best offer. Lynn, 461-3157, nights, except Thursday.

1973 CHEVY half-ton, side step, factory air, power steering and brakes, extras. 274-6281, days. 274-6092, evenings.

CAMPER TOP. Fits on small trucks. Pop-top, two-burner stove, icebox, sink, hooks up. Sleeps three. Best offer over $300. Sandy or Larry, 436-9136.

1968 GMC Handibus, 64,000 miles, window van, in good shape. $1350/offer. 755-...

1970 VW Bus. Rebuilt engine, starter, carburetor, ignition, 5000. Runs perfectly. Interior, body, paint excellent. Tachometer, fold-out bed. Has been loved. $2000. 291-4184.

1960 FORD Fairlane V-8 automatic, 98,000 miles, excellent body and interior, needs work on engine. First $100 takes it. 295-2369.

1971 CHEVY Vega Hatchback. Great mechanical condition. Engine and transmission rebuilt. Only 3,000 miles on engine. Two small dents. $975 or best offer. 298-1854.

RARE 1967 Mustang Shelby GT-500, 428 SCJ, four-speed, much invested. Body and paint are A-1. $3200. 566-0096.

1969 TRIUMPH GT-6. Excellent. $1775. 30 miles per gallon. 460-3139.

1970 VW Squareback. New tires, shocks, upholstery, 26-28 miles per gallon. Factory trailer hitch, radio, fuel injected engine, meets smog requirements. Asking $1500. 453-3264.

1967 OPEL Kadett sedan, $600. 582-3646.

1974 VOLVO, 144, four-door sedan, yellow, six-cylinder, four-speed, low mileage, AM/FM radio, excellent condition, $4700. Reasonable offers considered. 481-8624.

1968 VW Fastback, AM/FM, air. Excellent condition, like new inside and out. Must see. Asking $1400, negotiable. Must sell immediately. Barbara, 283-9932, keep trying.

1972 MAZDA RX-2, super condition, runs excellent. Four-speed. $1500 or offer. 298-2085.

1971 FORD Pinto, four-speed, 1600 engine, Frantz filter, new clutch, radials, brakes, battery. Runs great. $1375. Rob, 233-9446, evenings.

BREAK AWAY from it all! 1972 Chevy 4x4. Lots of extras. Pipe bumpers, 12x16.5, large roof rack, excellent condition. $4350. 465-7570.

DRIVE A NEW car every year, free. Free details with self-addressed, stamped envelope to MDPC, 17381 Cam Canas, San Diego, 92127.

DUNE BUGGY, 1970 VW Manx. Street legal, two-seater, six tires, side curtains, roll bar, fiberglass top, $1300. 276-0017, evenings and weekends.

1969 FORD Falcon, V-8, $1000. A great chance to own a potential vintage machine. Diana, 236-1508, 481-8538.

1968 CHEVY van. Heavy-duty frame and suspension. Excellent running condition. Carpeted, wood paneling, 51,000 miles. $1750. 224-4234.

1964 PORSCHE 356-C coupe. Original champagne yellow paint, black interior, bill of sale. Rebuilt transmission, engine. Sacrifice for $6450. 238-0304, extension 236.

1968 DATSUN station wagon. Needs work. $600. 462-2520.

1960 CORVAIR. Complete with headers and glass packs. New distributor and voltage regulator. Two extra carburetors and linkage. $100. 477-3593, after 6 p.m.

1972 VOLKSWAGEN bug. Excellent condition. $1650. 481-0942, evenings.

1964 FORD. Needs work. AM/FM radio, clean. $125 or best offer. Sue, after 5, 755-5772.

1963 CHRYSLER Newport convertible. Power steering and brakes, 79,000 miles. Original owner. $1000. 274-8246.

1973 MAZDA RX-3 coupe. New engine, loaded, excellent condition, best offer. 454-1780.

1973 RENAULT R-15 sport coupe. Low miles, 30 miles per gallon. Like new, $2500. 287-6017.

1966 FORD Fairlane six-cylinder station wagon. Good deal for someone moving to Nevada. Nevada plates. Best offer. Leave message after 5 at 295-4330.

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

1973 VW SEDAN, 41,000, yellow, AM/FM stereo. Original owner. $2185. 459-3741, days. 280-1511, evenings.

WANT CASSETTE player for car. Don't care if monaural or stereo, any repairable condition. 292-4196.

1974 VW THING, 29,000, roll cage, rear spare carrier, hitch, white, excellent condition. Leaving country, make reasonable offer. 755-8361.

1970 RENAULT R-16, Michelin tires, ski racks, over 30 miles per gallon, roomy and comfortable ride. Big small car. Best offer. 224-4479, 272-4248, week days.

1971 OLDSMOBILE Toronado, 44,000 miles, tilt wheel, cruise control, AM/FM/tape, new shocks, exhaust, all power, immaculate. (714) 436-3611.

1975 PLYMOUTH Duster, two-door, slant 6, three-speed stick, white, 25 miles per gallon, radio, only 7,000 miles on this like-new machine. Warranty transferable and good until December. $3350. 426-1796.

RENAULT R-16, four-door, 1971 model. Asking $700, as is. John, 263-3216, after 6 p.m.

1968 FOUR-DOOR Ambassador station wagon. Radio, heater, new brakes, shocks. Three seats, automatic, power. Runs fine. $650. 296-1007.

1971 DATSUN wagon. Excellent condition, radial tires, $1400. 462-5672.

DATSUN PICKUP, equipment sale. Roll bar and off-road lights, $50. Three 8x14 white spoke rims and two L-60 XT Renegade tires, $75. 283-0291.

VOLVO P-1800, 1962, running, needs restoration. 755-1801.

1970 DATSUN pickup, $1500 or best offer by July 15. Leaving country. Jan, 753-6727.

1969 VW Bug, new paint, good tires, good engine, excellent interior. Looks new. Runs great. $1400. 277-2400.

1971 VW camper, excellent condition, radio, heater, tachometer, four-speed, insulated, carpeted, convertible bed seat, many extras. Must see. $2200. 461-0252, keep trying.

1970 FORD Maverick Grabber. Six cylinder automatic. 78,000 miles. $975. Moving, must sell soon. Ed, 224-5087.

1968 VW Squareback. New paint, excellent interior, fuel injected engine, 25 miles per gallon city, 31 on freeway. $1200. 223-0321, afternoons, evenings.

FOUR MAGS and tires for mini-pickup. 7x14 U.S. Indy mags and E70-14 Goodyear Polyglass tires. Excellent condition, $200. John, 469-1131.

1972 DATSUN 1200, AM/FM, vinyl roof, mag wheels, runs great, $1800. Alice Trout, 299-5456, 278-2522.

MY 1954 Chevy needs a compassionate soul. Runs, but needs work. Modified for camping. Truly a legend in its own time. $100? Roger, 452-8301.

WANT PARTS for Renault R-16. Must be in good condition. Contact Gene, 298-4681, extension 305, during working hours.

1969 AUSTIN HEALY Sprite. Good mileage, low mileage–56,000 on car. Clean interior, roll bar, runs good. Best offer. 583-2108.

1967 VW Bug. Dark blue with white upholstery, very good condition, extra clean, dependable, $990. 469-3945, evenings and weekends.

MERCURY MARQUIS starter for a 1969 model, in excellent shape. $18 or will trade for some pretty house plants or what-have-you. Roland, 239-2881.

1973 DODGE window maxi-van (camper). V-8, 360 cubic-inch, 46,000 miles. Air, cruise, power steering and brakes. FM/cassette sound system. Negotiable. 755-6523, after 6 p.m.

1974½ DATSUN 260-Z, immaculate, 21,000 miles, air, radio, louver, good tires, mag wheels, $5700 or offer. 421-9187, after 5, or all day weekends.

1971 FORD van, E-200, V-8, automatic, 351 engine, good condition. Must sell. $2100 or reasonable offer. 449-6193.

1967 OPEL Kadett. New body and paint. Excellent gas mileage. Rebuilt motor, $695 or best offer. Will sell this weekend. 453-2677, 453-2804.

1958 CADILLAC, four-door hardtop, looks and runs good, good tires, battery, great summer car, $400. 753-2061.

CITROEN OWNERS: I need access to your hood to make a fiberglass mold (four-headlight models). Will exchange body work, painting, or cash. James, 461-0396.

1962 MERCEDES BENZ, as is, $675. Volvo-Penta marine engine, rebuilt, $975. Travel trailer, Caravel, $750. 460-3139.

1971 FORD L.T.D. Country Squire wagon. Power, air, automatic, new wood, metallic green paint, new chrome. Excellent condition, $2000. Bob, 223-6883.

LEAVING COUNTRY, must sell 1065 International half-ton pickup. Good condition. 755-2738, keep trying.

1970 SAAB model 96, V-4, runs well. Pioneer cassette/FM, $850 or best offer. 298-0791.

Rides

MATURE, RESPONSIBLE couple want to drive your car from Florida, mid-July. Also want to drive a car to Florida mid-August. 799-8025, 462-4239.

TRIP TO St. Louis, Missouri, leaving about August 3. Can take one or two riders. Returning to San Diego on August 11. 298-6834.

RIDER NEEDED to go to Chicago or Utah. Betsy, 461-9500.

RIDERS NEEDED to East Coast or inbetween to share expenses in comfortable van. Leave about July 10. Jan, 224-7467.

SHARE-A-RIDE referrals for riders and drivers. All U.S. cities. Call Travelboard, 232-7991, a free community service of Travelers Aid of San Diego.

NEED RIDE to Albuquerque or Taos by July 12. Will share driving, expenses. Randy, 299-7845, keep trying.

RIDE WANTED East between July 30 and August 1. New York, New Jersey, Philadelphia. Will share driving, gas. Mignon, 277-0217, 452-3400, leave message.

Music

PIANOS, BABY grand H.C. Bay, walnut finish, rebuilt action, $975. Baby grand, Windsor, refinished mahogany, rebuilt action, $1100. Rein, 270-5193.

STEREO, RCA, perfect condition, motor just cleaned. Two 18" speakers, 282-3970, keep trying.

GIBSON SG deluxe, $300. 1948 Martin 000-18, $650 (both with cases). Acoustic 150 amp and 105 cabinet, four 12" speakers, $800. Excellent condition. 449-1907.

YAMAHA six-string acoustic guitar and case, FG-110 in excellent condition, $80 or best offer. Sounds great. 459-5960.

GIBSON LES PAUL copy: Sunburst, mint condition, $125 or best. Bob, 277-1913.

PUBLICITY PHOTOS. Professional photographs will get you the right jobs and bookings. We will work with you to create your proper image. Special effects and trick shots. Color or black and white. A picture is worth a thousand words (and a lot of jobs—$$). Quality work, friendly service, sensible prices. Portrait World, 270-5211. Save ad—10% discount.

DRUM SET. Sparkle gold, Astro brand (a division of Pearl). Four-piece; four cymbals (various brands). Ludwig seat and stands. $130 or offer. Joseph, 286-0856.

BASSIST AVAILABLE. No Top 40 or other trash. Amateur, but competent. Daniel, 463-4243.

1974 FENDER Stratocaster with case. Walnut body and maple neck. Beautiful condition. Must see and play. $300 or best offer. Bob, 270-5146.

NEED BANDS for rising promotional booking agency. For auditions, call Ray Vance, 281-1436.

DRUM SET. Huge seven-piece set plus two tambourines. Have to sell now. Only $265 or best offer. 222-5789.

REALISTIC HI-VHF four-channel scanning receiver, $60. 270-5898, after 5 p.m. weekdays and 10 a.m. weekends.

ORIGINAL VOX wa-wa pedal, 1968. New condition, "Hendrix" model, $30. 481-3846.

KEYBOARDIST INTO Emerson, Lake and Palmer, Genesis, Quatermass, seeks to join group interested in same. Must have showmanship and sense of the bizarre. Don, 753-8109.

VIBES—JENCO, 2½-octave with three-speed motor. $350. Peter, 465-7687.

ONE PAIR EPI 100 speakers, walnut cabinets. Excellent condition, $145 pair. 459-2516, evenings.

CASSETTE TAPES, Lily Tomlin, Bill Cosby, Fifth Dimension, Dionne Warwick, Flip Wilson, Roger Miller, more. $2 each. Christine, 461-6090.

GIBSON VARI-TONE, 1960s cloth-covered amplifier with two 10" speakers. Looks and sounds real good. $100. Michael, 225-0445, or leave message at 292-1448.

AM/FM eight-track home unit with two speakers. It's a Sears, but plays and looks sharp. Cost $120, yours for only $60. Shane, 443-4804, late evenings.

GUITAR, KAPA 710 special, new condition, with light gauge bronze strings, extra string set, neck strap, capo, picks. Original price, $160, asking $100. George, 275-2937.

FENDER TWIN reverb. Early 1960s, tube type, two JBLs. Perfect condition. Just gone through by Audio Arts. Have receipt. $500 or closest offer. 296-2232.

PROFESSIONAL guitarist selling two guitars. 12-string Flint Hills Mossman, gorgeous tone, beautiful condition. And, a Gibson, Blue Ridge, like new. Both have Barcus Berry pickups if you want them. 463-3767.

GEMEINHARDT silver-plated French-style flute, $125. 299-6079.

MARANTZ 240 power amp, 125 rms/channel of pure power. SQD 2020 four-channel decoder and Pioneer SC-100 pre-amp. Was $1064, now $475 cash. 488-6273.

NEW AND unused Alvarez folk guitar with case. Must sell, only $120. 281-8349.

ROTH FIBERGLASS string bass, $300 or best offer. Ventura 12-string acoustic guitar with case, $80 or best offer. 296-7986.

KEYBOARD PLAYER, 29, seeks work. Soft rock, standards, jazz, etc. Strong left hand bass, some vocals. David, 436-0907.

ONE PIONEER four-channel eight-track in-dash tape player and one AM/FM in-dash radio. Randall, 272-0864, evenings.

FENDER TWIN reverb, pre-CBS, no speakers, mahogany head-type cabinet, $225. Mutron phaser, $75. Gregg, 488-1153, afternoons, early evenings.

MARTIN GUITAR, 0018-C, old classical gut string with beautiful tone and case. $395 or trade for car, boat, or whatever. Roland, 239-2881.

ACOUSTIC 134 amp with four 10s. Never been used, lifetime warranty. Best offer. 454-1780.

DYNAMIC CARDIOID microphone, $65. New recording tape. Earphones, $10. 276-6736.

TURNTABLE. BIC 940 belt-drive programmed turntable (works like changer), perfect condition, still under warranty, $75. 565-6203.

MORSE AM/FM/AFC solid state automatic stereo-multiplex. Well cared for. $80 firm. John, 283-3216, evenings.

NEED BASS player for newly forming group. Pop, jazz, soft rock, standards. Should read charts and have own transportation and equipment. Vocals preferred. John, 469-1907.

COMPLETE seven-piece drum set, good condition, 22" wide cymbal, $333. Richard, 224-1969.

PIANO, GULBRANSEN Master Grand. Brilliant tone and fine action. A musician's prize. $1976. (213) 738-3113.

MARANTZ 2230 (list $399.95), two large Advent loudspeakers (list $240), PE 3060 turntable (list $200). All for $449. 453-5298.

HALF-PRICE SALE. Books, sheet music, drum heads, used band equipment. Classical guitars. Similar savings on amps, electric guitars and accessories. Audio Music Company, 3054½ Clairemont Drive. 276-0271.

GUITAR, FENDER Stratocaster, 58, case, $325. Amplifier, Fender Deluxe, new CTS-12, tweed cover, $225. Guitar, Ovation acoustic electric, excellent action and case, $395. Bruce, 291-6261.

TWO EPI 60 loudspeakers, 1½ years old, three-year guarantee, with famous EPI's air suspension tweeter for linear sound. Only $56 for pair (cost $120 new). 453-5298.

OUT-FRONT female vocalist wanted. 3 + 1 soft rock group. Must be free to travel. For more information, call M.C. or Rich at 283-1990, or Mike, 469-4497.

How to Place Your Free Classifieds

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

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

ADS MUST BE TYPED, double spaced, on a post card or 3 X 5 card. No special capitalization, no abbreviations. Any instructions on separate paper.

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

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

SEND ALL ADS TO:

READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92138

GIBSON ES-175 electric jazz. Mint condition. Vox beatle amp, three-channeled. 481-8274, evenings.

LIKE-NEW 1974 Panasonic eight-track player/recorder. Record directly off amp FM, turntable, or mike. Two 90-minute blank tapes included. $75 or best offer. 272-7698.

KING TROMBONE, 3B with F valve. Excellent condition, with case. $200 or best offer. 466-3004.

TOP OF THE LINE Harmony electric. Semi-hollow body, double pickup, Bigsby tailpiece. Sunburst orange, excellent condition, $135, hard case. 292-7480, 222-1583.

KENWOOD 9340 big power quad receiver, $390. EPI 201 speakers, $275. STR-Sigma I speakers, $390. Pioneer turntable with Audio Technica cartridge, $100. Have cash, will trade up. 566-0096.

FENDER JAZZMASTER with tweed case, pre-CBS, good sound, good action. Best offer over $150. 222-5736.

1973 FENDER Telecaster, with case and accessories. Great country or rock sound. Unbelievable condition. Action so good, it plays itself. $250 or offer. Jim, 755-3624.

ROLAND SYNTHESIZER SH-1000, excellent condition, $600 or best offer. Orlando 12-string, the beauty and the bargain, $60. 270-1047, 270-9463, keep trying.

BASS PLAYER wanted for jamming with two guitarists and a drummer. David, 270-0811.

PHASE 100, $70. MXR 10-band graphic equalizer, $70. Barcus-Berry acoustic guitar pickup and pre-amp with tone controls, $45. All in perfect condition, with warranty. 223-4224.

WANT RABCO SL-8E radial tone arm, any condition. If mounted on turntable, will consider buying both. Paul, 283-8935.

SPEAKER, FENDER Showman bottom, $145. 465-7570.

MESA BOOGIE guitar amplifier, custom-made, 100 rms watts, 12" Altec speaker used by McLaughlin and Santana, $670. 225-1840.

VIBES—JENCO, 2½-octave with three-speed motor, $350. Peter, 465-7687.

PROFESSIONAL AMPEX eight-track and four-track studio recording from $15 per hour. Re-mixing and overdubbing eight-track (1") and four-track (½ & ¼") masters. Danny Accetti Productions, 447-7180.

UPRIGHT PIANO, $300. Clarinet, $75. 286-8003.

FENDER JAGUAR electric guitar and case. Good condition and adjustment. A lot of guitar for a low price, $165. 583-9020.

SUNN CONCERT lead amp and two 6-10 bottoms, $675. Fenwar fuzz-wah-volume, $50. Gibson S-1 electric guitar, $225. Takamine large body acoustic guitar, $95. All in perfect condition, 233-4224.

UNIVOX GRAPHIC equalizer, seven-band, volume boost control, suitable for all electronic instruments and mikes. Pro unit cost $120, sell $85. 462-9403.

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

SEEKING FEMALE vocalist, soprano, into folk-rock and willing to work out harmonies. For enjoyment and profit. 298-5939, keep trying.

HAMMOND ORGAN console speaker, Fisher amp, color sound, miscellaneous speed control motors, overhead projectors. 276-3993.

DESPERATE TO sell Fender Rhodes 1973 electric piano, $750. 234-0059, days. 224-0489, nights. Call anytime.

STEREO HI-FI phonograph. Excellent sound, especially bass, extending speakers, portable, $20. 291-1055.

FENDER-TYPE electric bass with Contessa amp. Excellent starter or practice instrument, only $150. 224-4556.

1965 GIBSON SG deluxe. Cherry finish, two pickups, great action, $250. 583-6710.

HITACHI 310-U stereo with speakers, $35. Kalamazoo (Gibson) electric guitar, humbucking pickups and hard shell case, $75. Richard, 275-0875.

MARANTZ MODEL 250 amp and model 3300 pre-amp. This is a matched pair. Perfect condition, $675. Paul, 283-8935.

DYNACO STEREO, 150 power amplifier. In excellent condition, $225. 272-5964.

BABY GRANDS: H.C. Bay, walnut finish, rebuilt action. Windsor, refinished mahogany, rebuilt action, asking $950 and $1100, respectively. Reinhardt, 270-5193.

FENDER STRATOCASTER with vibrato and case for $275. Fender super reverb amp with four 10s for $245. MXR Phase 90, $50. Fender fuzz-wah-volume pedal, $50. Steve, 466-0966.

WANT COMPETENT keyboard player for tasteful band. Vocals a plus, but not a must. 231-1694, 583-9229.

DRUMS, ROGERS Studio IX, double set, 275-0415.