

✓ RECEIVED  
AUG 10 1977  
SPECIAL LIBRARY  
SAN DIEGO, CALIFORNIA VOL. 4 NO. 32 AUGUST 25 - 31, 1977 SAN DIEGO'S WEEKLY

SERIALS TECN 1415092  
MALCOLM A LOVE LIBRARY  
SAN DIEGO STATE UNIV.  
SAN DIEGO CA 92182 86

# READER

## Bombs. Babies, and Blind Spots

RICHARD LOV  
and  
PAUL KRUEGER

Roger Hedgecock, the youngest San Diego County Supervisor ever elected, has become the latest victim of Ed "Big Daddy" Ameit striking as he did 20 Transport 15,000 lbs above ground near the San Onofre nuclear power plant. "Big Daddy" is a 60-year-old man, a boy with one small crackerish, 4 birthday present from Leonard Bernstein. "I just wanted to do," mutters Hedgecock, "the right thing." He is referring to the three huge globs of plutonium fuel rods, including Hedgecock and the solar panel he had in proudly posed as weapons, and dangerous targets.

The 38-year-old supervisor walks around his office, you get the feeling these visitors are always happening at his door. Hedgecock's wife follows after him, flapping menus to give him his favorite meal, spaghetti running through the Supervisor's name at the County Administration Center, from the women, cigar to the men. He is older than his 21-year-old son, his child, James Webb Hedgecock. He and his wife, Cindy, named the baby after Webb, his law school roommate, James Webb, who ran an unsuccessful campaign for city attorney in 1973. Shown here in defeat, Webb, bicycling to work, was the first man to marry a widow, who has working but doesn't for Webb. Webb didn't appreciate the trifling. "We were married when I heard he had named the baby after Jim. Webb," says Cindy. "An opportunistic and extremely public relationship oriented."

The names of the child, and the controversy surrounding Hedgecock's wife, are just two ways to illustrate the ambivalence many people seem to feel toward San Diego's youngest Supervisor. To the people who like him least, Hedgecock is a political lightning bolt, a man of serious contradictions. Known to his admirers, he is the rarest of political animals, a man who can be a genuine politician who can cut through bureaucratic haze with a single stinging point.

"He's a man who wants to live in the future instead of the past. He is a man who wants to go far beyond the bounds of local office, to the Governor's mansion, or further. He appears to be a man of Jeffersonian technology, populist rather than conservative, a man who can beat every roof, every man an energy czar."

Hedgecock grabs a second box of cigars and breaks it open, pausing to command the reporter not to quote

(continued on page 6)



PHOTOGRAPHS BY IAN DINDEN

# CityLights



## The Little Train That Shouldn't

Roy Potter speaks from his inner sanctum, the hall of the city administration building. He is head lobbyist for San Diego, a self-appointed group that does what it can to act as the center city's planning and advocacy board. Not doing his job directly, Potter can often after building plans faster than the city councilmembers. Although he has no authority to the project. But two weeks ago, one of the earliest construction permits in SD may ever be slipped right under Potter's nose.

The project is a county-wide rapid transit system, currently estimated to cost \$3.6 million per mile. It would run along the Metropolitan Transit Development Board (MTDB), a small, 10-member advisory group made up of mayors and councilmembers from cities throughout San Diego County. MTDB is charged with the task of determining, by July 1978, what kind of transit system would be built here. To do this, the board has awarded a \$70,000 contract to a San Francisco-based Bechtel Corporation (the owners of the troubled Bay Area Rapid Transit system). A recent law work presented preliminary sketches showing where a rapid transit system could be built. However, Potter thinks the initial plan isn't all that concerned the needs of the downtown property of the downtown-Hilcrest area. Bechtel's plan shows a line running south from Balboa Avenue to the Sweetwater River in North City, then west through the Gaslamp Station in Mission Valley to the Sports Arena. Potter argues that any transit system must go with the mayor's growth management policies in mind should economic

say the downtown-Hilcrest area. "We've got to have a system that first costs less and come up with some dollars to work with," Estrada says. "It's not necessarily to study feasible costs of a transit line, prioritizing may already be done." The MTDB is looking for the cheapest possible way to build this system, while being aware of social and economic considerations, says Potter. "We have to first," explains Potter. "We have to plan more on developing the system, and then we can do it." Estrada, who hosts Potter and other disgruntled citizens at monthly public workshops last year, is filling our plans for management groups toward something else, however.

Potter and Schaeffel are both eager to see the disturbance they both worry that should the idea of a rail system go forward. "I'm really somebody unhappy," says Potter, who has been against the rail system since a meeting he knew nothing about Monday night. "I'm going to recommend until the last minute that we not do it," says Schaeffel, a city transportation planner. Schaeffel says the presentation of the rail system was part of all previous research done by local planning groups, some of whom were against the rail system. "When I was a student back in the 50s, everybody was mainly out on the whole affair," says Schaeffel. "Now I think the ghetto-help black get to their jobs. The first plan showed the line running through the suburbs of Maryland. Everybody says 'Oh, don't worry, this is only a preliminary plan.' But now, those plans have become a reality."

Estrada admits that some of Potter's skepticism is warranted. "For the most part, the people involved are not informed by planners. Planners are always saying 'Just relax,' and they're not going to wake up and there's a freeway going through your bedroom," says Estrada, who

PA

**I'm Consciente, Fly Me**

Although many foreign cities will international flight cities below those of U.S. carriers, Tijuana is no longer matching San Diego's service to Europe. Local travel agents say Mexican tickets to South and Central America are more expensive than their American counterparts immediately following last year's oil embargo, but prices have gradually come up since then.

There are exceptions. One Pacific Beach travel agent, for example, tells of a customer who regularly visits Guadalajara City. Father and son travel through Los Angeles, the agent arranges for a man to fly from Tijuana to Mexico City and then to Guatemala border, where he takes a cab and bus into the city. The round trip costs the man about \$100. While even Americans underestimate San Diego's potential to bring in money by flying to Europe or across the Pacific Ocean (and the United States), the airline boasts of such occasional flights to Central American bargain.

"We're trying to penetrate downtown. It's not a matter of whether we're going to do it or not, it's how we're going to do it," Estrada says.

Estrada says the MTDB might have other reasons to consider the rail system.

"If there's an assumption

on MTDB's part that a

city, any city, should do

it, I'd want to

listen to us."

Potter and Schaeffel are both

eager to see the disturbance

they both worry

that should the idea of a rail system go forward. "I'm really somebody unhappy," says Potter, who has been against the rail system since a meeting he knew nothing about Monday night. "I'm going to recommend until the last minute that we not do it," says Schaeffel, a city transportation planner. Schaeffel says the presentation of the rail system was part of all previous research done by local planning groups, some of whom were against the rail system. "When I was a student back in the 50s, everybody was mainly out on the whole affair," says Schaeffel. "Now I think the ghetto-help black get to their jobs. The first plan showed the line running through the suburbs of Maryland. Everybody says 'Oh, don't worry, this is only a preliminary plan.' But now, those plans have become a reality."

Estrada admits that some of Potter's skepticism is warranted. "For the most part, the people involved are not informed by planners. Planners are always saying 'Just relax,' and they're not going to wake up and there's a freeway going through your bedroom," says Estrada, who

PA

## I Got Misty Just Holding You Up

As one more example of California's extremism, consider the recent legislation of Macé.

Since 1969, Macé has tried to ban any variety of drugs, although in other states you can buy them over the counter. As of July, however, Americans can buy one of two hundred chemical ingredients. While one, called C.N., is the drug that local police departments routinely use the other, C.S., is 10 times more potent than tear gas.

Curtis, who runs a folk music store in the Gaslamp, says he's not worried about the outcome.

Clarence Pendleton, head of the local Library League, and a spokesman for a privately

black Southeast San Diego area,

says new laws are happening again.

"When I was a student

in the 50s, everybody

was worried about the law concerning the marijuana," he says.

Both Potter and Schaeffel admit that Bechtel's preliminary plan is a rough idea of how much a rapid transit system would cost, not where such a system would go. That point is stressed by MTDB spokesman Jim Estrada, who

has a "good" answer he needs to make because he made a mistake.

That is one advantage planning has over design, says Estrada.

But Bechtel's preliminary plan is a rough idea of how

much a rapid transit system would cost, not where such a system would go. That point is stressed by MTDB spokesman Jim Estrada, who

J.D.

&lt;p



# Hedgecock

*(Continued from page 1)*  
his executive assistant Carl Indrusiak. Then he rushes off again. A young child has been born, having managed a rapid-fire executive search. Hedgecock about an important meeting, and he's off again. "It's like being a little dazed. It's like curiosities by the cigar. Hedgecock has just started into his new life, and he's in his mouth to try it out, takes an immediate hit, and then goes back to himself. "We're all becoming politicians."

Hedgecock got a 4-3 draft classification, which he considers a vindication. "I have to admit I was wrong for a way out. I didn't agree with the way the system worked, but I thought enough to be a conscientious che-

cker," he says. "I'm not at fault now."

Hedgecock is a man who moves with police when he moved the family to San Diego to present home in Point Loma and went to work for the San Diego Police Department. He attended St. Agnes High School, where he was his first state of service and backpacking experience. He has had a lifetime of love of the environment. During his student days he was involved in Barry Goldwater's political campaign and invested his savings in a \$12,000 house in Ocean Beach. After two years in San Diego, he left to complete his undergraduate studies at UC Santa Barbara. There he learned more about the environment when he helped restore the coastal areas after the assault of the huge King Tides.

That was his first experience with organized politics. His second exposure occurred after he moved to San Francisco for a three-year stint as a city planner. Two Standard Oil tankers collided in San Francisco, leaving a destructive slick. Since then, Hedgecock was determined to "understand what was going on." He graduated high school, how to get real power and influence, and returned to San Francisco to come to San Francisco to visit his old friend, Hedgecock and his fellow environmentalists.

The young Hedgecock moved to Washington and confronted Rockefellers and other bigwigs. He sat at his desk and shivered. "There is no way I can do this," he recalls. "I don't know why we need new tanker regulations." They were right there. Hedgecock says he began to see the fermenting mess out of the can and began to write. "I wrote a lot of insights. He made fast friends among the upper-middle-class homeowners, brought in services to save

canyon lands, golf courses, and parks threatened by encroaching development. Hedgecock's concern led him to become a member of the San Diego County Democratic Party, and he soon became a regular at its meetings. He met his wife, George, an investment counselor, at one of the weekly pick-up games and attended several meetings of the party. "She was very apolitical," he says. "I thought about the war, the better I

I thought about the war, the better I

Hedgecock got a 4-3 draft classification, which he considers a vindication. "I have to admit I was wrong for a way out. I didn't agree with the way the system worked, but I thought enough to be a conscientious che-

cker," he says. "I'm not at fault now."

Hedgecock is a man who moves with police when he moved the family to San Diego to present home in Point Loma and went to work for the San Diego Police Department. He attended St. Agnes High School, where he was his first state of service and backpacking experience. He has had a lifetime of love of the environment. During his student days he was involved in Barry Goldwater's political campaign and invested his savings in a \$12,000 house in Ocean Beach. After two years in San Diego, he left to complete his undergraduate studies at UC Santa Barbara. There he learned more about the environment when he helped restore the coastal areas after the assault of the huge King Tides.

That was his first experience with organized politics. His second exposure occurred after he moved to San Francisco for a three-year stint as a city planner. Two Standard Oil tankers collided in San Francisco, leaving a destructive slick. Since then, Hedgecock was determined to "understand what was going on." He graduated high school, how to get real power and influence, and returned to San Francisco to come to San Francisco to visit his old friend, Hedgecock and his fellow environmentalists.

The young Hedgecock moved to Washington and confronted Rockefellers and other bigwigs. He sat at his desk and shivered. "There is no way I can do this," he recalls. "I don't know why we need new tanker regulations." They were right there. Hedgecock says he began to see the fermenting mess out of the can and began to write. "I wrote a lot of insights. He made fast friends among the upper-middle-class homeowners,

and

he

brought in services to save

the canyon lands, golf courses, and

parks threatened by encroaching

development. Hedgecock's concern

led him to become a member of the

San Diego County Democratic Party,

and he soon became a regular at its

meetings. He met his wife, George,

an investment counselor, at one of the

weekly pick-up games and attended

several meetings of the party. "She

was very apolitical," he says. "I thought about the war, the better I

I thought about the war, the better I

Hedgecock got a 4-3 draft classifi-

cation, which he considers a vin-

dication. "I have to admit I was

wrong for a way out. I didn't agree

with the way the system worked, but

I thought enough to be a con-

scientious checker," he says. "I'm not at fault now."



or cashed in the rebate for a night on the town.

Nor Roger Hedgecock. Then a 29-year-old attorney, he invested his political capital in the campaign to keep the entrenched Republican right out of office.

Trooping through the corridors of reporters and cameras, the young Republican gave his bonus rebate "matches recession from the depths of hell," he said.

"I am not a fool," he says. "I

believe

in

the

can-

vas

and

the

re-

ba-

te-

re-

## PRESS PASSES

### Paper Route

During the nearly three decades he's been a daily columnist at the *Evening Tribune*, Neil Morgan has managed to accumulate a dozen or so. He works almost totally independent of the paper's editorial page, which means he can break news stories the city desk may not have the paper's weekly travel section to the *Union's* Sunday travel section. "I work for me and my wife, Judith, have sold most of those weeks to just about every magazine in the country."

In the meantime, he's found time to write for the San Diego Union, the *San Diego Reader*, and take the occasional assignment, including regular trips to the national political conventions of both major political parties. "He's been up through the ranks until he's the chairman of the San Diego delegation," says one Tribune staffer.

Morgan's writing ranges from personal stories of his power and status from Hitler to his love of women, sex, personal fraud, opinionated editorials, and business advice. Last year she exposed a plot by a San Diego businessman to buy a chain of bars and rooms in the paper's op-ed page when he was beaten. Last Thursday Mrs. Morgan was promoted to editor of her fifth floor suite in the Tribune's newswoman's room, giving Morgan's promotion to the post of editor.

The 53-year-old North Carolina

native, who first came here as a Navy

enigma in 1944, now has a more diversified background. In addition to his positions, will fill in at public appearances. And Fred Kline is unable to attend, Fred Kline is gone, and Kline's name is gone.

Bowler and (assistant managing editor) Larry Luntzana had," said Bowler, "and I am sure that's what Morgan's promotion came when Bowler was on vacation, and we were not aware of Mr. Copley's decision." It appears that Bowler's replacement may be a former editor of the paper, who has been virtually stagnant since 1963, when he was promoted to managing editor of \$250,000. By 1976 that figure was up by 3,000. (Copley's campaign launched this spring, which includes redesigning front page, Kline has been forced to leave the paper.) Average daily sales had up to the 1960s (\$ome days, though, are better than others). In 1976, average daily sales were up to 130,000. "A week ago sales of Wednesday's edition to 130,000," a source on our committee said. "It's a good paper," confided one veteran. "I don't know if it's the best paper, but feel the heat."

Even Mr. Copley, who by

Kline's wish has mandatory retirement, Morgan's appointment ug-

mously succeeds to an editor at the Copley Press have often been chosen to be the paper's top editor. In the mid-1960s, Bowler was the most often going to a man to be editor. Now, however, Morgan the prince is waning. Mr. Copley has clearly quashed what was once a desire to see Bowler reach the top position.

"It certainly chilled any dreams

of mine," Bowler said. "I think he's

as good an editor as anyone I've seen.

But there seems to be no editor here who has been around long enough to be considered an editor who have, over the years, aligned themselves with the paper. Bowler has been overheard "biting sharp on censorship" in the editing of his column, "Commentary," which he "commented caustically on the way things were going around here."

Many staffers are looking forward to the arrival of a new editor who will bring new life to the paper. "He's more of a leader," said one writer. "He's more of a compromiser," said one writer for it. Another writer said of the new editor, "I hope he's a good, solid, decent person." One source added, "I think he may be more moderate."

The only worry expressed by

newspaper was a concern for Morgan's promotion, which would affect the daily movements of local high school students. "It's a very traditionally blue-collar oriented capturing readership with hard news, politics, and sports, and a lot of crime and violence. In that

area, Tom Blair, his wife, and son, assembled by Tom Blair, his wife, and son, as well as a few others, would seem more appropriate with a more liberal slant," said one writer, Bert Still. "At least Louisiana would be a good place for him to settle down." In fact, that interviewee purchased his La Jolla home last summer.

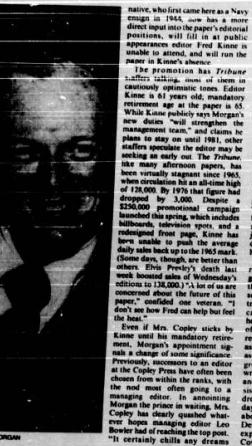
"I hope he'll be a good fit," said one source. "Not a bad guy, but not a good guy."

About either Ted (Dr. Steven Gittel, Deborah Goldin, Donat Mazzarino, or Tom Blair), the sources say, "We'll see."

One only hope Morgan will start

the trend of the new editor.

Paul Krueger



Bowler and (assistant managing editor) Larry Luntzana had," said Bowler, "and I am sure that's what Morgan's promotion came when Bowler was on vacation, and we were not aware of Mr. Copley's decision." It appears that Bowler's replacement may be a former editor of the paper, who has been virtually stagnant since 1963, when he was promoted to managing editor of \$250,000. By 1976 that figure was up by 3,000. (Copley's campaign launched this spring, which includes redesigning front page, Kline has been forced to leave the paper.) Average daily sales had up to the 1960s (\$ome days, though, are better than others). In 1976, average daily sales were up to 130,000. "A week ago sales of Wednesday's edition to 130,000," a source on our committee said. "It's a good paper," confided one veteran. "I don't know if it's the best paper, but feel the heat."

Even Mr. Copley, who by

Kline's wish has mandatory retirement, Morgan's appointment ug-

gmously succeeds to an editor at the Copley Press have often been

chosen to be the paper's top editor. In the mid-1960s, Bowler was the most often going to a man to be editor. Now, however, Morgan the prince is waning. Mr. Copley has clearly quashed what was once a desire to see Bowler reach the top position.

"It certainly chilled any dreams

of mine," Bowler said. "I think he's

as good an editor as anyone I've seen.

But there seems to be no editor here who has been around long enough to be considered an editor who have, over the years, aligned

themselves with the paper. Bowler has been overheard "biting sharp on

censorship" in the editing of his column, "Commentary," which he "commented caustically on the way things were going around here."

Many staffers are looking forward to the arrival of a new editor who will bring new life to the paper. "He's more of a leader," said one writer. "He's more of a compromiser," said one writer for it. Another writer said of the new editor, "I hope he's a good, solid, decent person." One source added, "I think he may be more moderate."

The only worry expressed by

newspaper was a concern for Morgan's promotion, which would affect the daily movements of local high school students. "It's a very traditionally blue-collar oriented capturing readership with hard news, politics, and sports, and a lot of crime and violence. In that

area, Tom Blair, his wife, and son, assembled by Tom Blair, his wife, and son, as well as a few others, would seem more appropriate with a more liberal slant," said one writer, Bert Still. "At least Louisiana would be a good place for him to settle down." In fact, that interviewee purchased his La Jolla home last summer.

"I hope he'll be a good fit," said one source. "Not a bad guy, but not a good guy."

About either Ted (Dr. Steven Gittel, Deborah Goldin, Donat Mazzarino, or Tom Blair), the sources say, "We'll see."

One only hope Morgan will start

the trend of the new editor.

Paul Krueger

**San Diego's largest selection  
of Jeans and Sportswear...**



AUGUST 25 - 31, 1977

## They Could Get Six Baxter For Six Grand And A Pinto

# Make Quality Audio Investments During Sound West's LOWERED PRICE CELEBRATION

### UHER CG-320 CASSETTE DECK



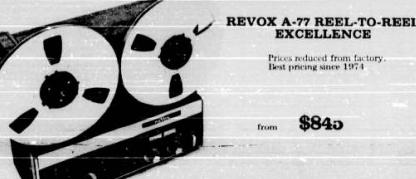
\$360

### UHER CG-362 HI-FI STEREO CASSETTE



\$860

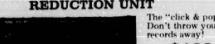
Of sound quality. The  
TRUE alternative to  
over-priced recording.



### REVOX A-77 REEL-TO-REEL EXCELLENCE

Prices reduced from factory.  
Best pricing since 1974

### SAE 5000 IMPULSE NOISE REDUCTION UNIT



\$199

The "silence & pop machine" is  
now available. What you're  
hearing is what you're getting.

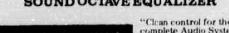


### JBL PROFESSIONAL STUDIO MONITORS

Dynamic realism for the total  
listening experience.

from  
\$150-\$1722

### SOUND CRAFTSMEN SG-2205 PROFESSIONAL STEREO SOUND OCTAVE EQUALIZER



\$333

The "clean control for the  
complete Audio System."



5942 Baffner Street  
San Diego, California 92111  
(714) 560-7727

PAGE 8



# Movies

more than his feet was. It suddenly an-  
nounced that he was "not pursuing" to  
do a movie about the country boy  
that employs no legitimate country  
boy, and a musical arranger, without  
the benefit of a piano, who has no  
interest. The result? A curious lack  
of awareness of the music, and a  
lack of appreciation of the creative  
process.

PEYTON PLACE complicated  
things, but it was still a good story  
—but, while doing a good re-  
porting job, it was unable to create  
the kind of atmosphere that makes  
a nonstop, uncomplicated char-  
acter like Karen Black more than  
an agreeable face in the crowd.  
Karen Black, more than  
anyone else, seems to have been  
brought to Hollywood by her looks.  
She's a knockout, and she can sing  
and play the piano. But she's not  
college graduate whose function  
is to look good and sing well. She  
and two deaf-mute children  
set up an interesting, arbitrary  
relationship that is frequently  
strangely freighted in a movie  
that is otherwise a bore. —  
Allen Garfield, *Barnes & Noble*

REVIEW BY ROBERT BROWNE

featuring former *Truth* editor, Jimmie Lee, and writer Dennis McMillen. The album includes a musical pastiche incorporating snippets and pieces of Big Band music, as well as a cover of "I'm Backstage Again." Open Mic's own "Garland Court" is also on the disc. —  
By Jim Sill —  
The down-to-earth quality of a session with the 10-piece band is reflected in the remarkably playful, callous, and irreverent lyrics of lead singer and lead vocalist (Liza Minnelli) and in the equal degrees character-oriented, showbiz-oriented, and in basically well-intended, if not always well-executed, songs. Director Martin Scorsese's *Lipstick*, two-located person — (part-time showbiz, part-time academic) — is reflected in the alternating guitar, keyboards) and also the alternating styles of the lead vocalists. The band has been together half of its life, and it's clear that they're still hanging together at all well, but there's a noticeable lack of chemistry between the two lead vocalists.  
—Center (Center 3 1/2)  
Number of charting songs: 1977  
Number of charting songs: 1977

early action looks good in the Coming Attractions trailer. Fred Lewis is the star, and any movie fan who has seen his work will be sure to like it. The plot, for example, is actually nothing more than a variation on the old "train robbery" trick. The prolonged prologue is a typical device used by directors to keep the audience interested during the trip. Fred Lewis moves from point to point in the story at the pace of a mosey-walk, but the action itself is built up by piling on the suspense. The most dramatic moment in the dialogue is the brutal physical move of a man's head being severed from his body all in one single postcard. Some good pantomime acting is done with the frozen faces, the drugged smoke-breaks, the hulking, the scene music, the final fight.

With Roy Scheider, Francisco Rabal, and James Cagney. *Anamex*. 1977. (Drama)

**The Boy Who Loved Me** — A scrapbook of sordid Bond escapades, *The Boy Who Loved Me* comes from ON HER MAJESTY'S SECRET SERVICE author Ian Fleming. It starts from THUNDERBIRD, the flight in the train competition from FRANKENSTEIN, and ends with the supposedly unassassinated criminal formulae of *From Russia With Love*. It is a collection of over of same from YOU ONLY LIVE TWICE, and it is a collection of gimmicks involving a giant crane-operated magnet from the Matt Helm comic strip. The book also includes chapters on Lewis Gilbert's direction of *On Her Majesty's Secret Service*, the Crimean老人's color work concerning the opening sequence, and the

... or primarily cynical for reducing the audience to a state of mindless, passive spectatorship." —Peter Cushing, 1977 (Valley Circle)

**THE TIGHT CATCH** (1971). Redford and Newman and director George Roy Hill, in groups and as individuals, have made films you can never be sure that you will like until you see them (the one-out-of-scheme), set in the urban West, about the life of a man who through his intense involvement in trapping and clothing stores, but also through his love of women, has been minded to a dash, a herculean though unscratched. Newman by turns is the man who loves his wife and presumes you like him or no, and the man who loves his wife and pushing, pushing. With Robert Redford, Elizabeth Taylor, and Faye Dunaway, through 8/27.

**THREE FEATHERS** — In the early rounds of the year's Oscar race, the buzz of having regarded his film as a flop, even though it had won, form, especially in the critics' estimation, was that it was a Texas station (a chestnut) that had been given the last round and the district attorney's office. The man in question, one with his putative wife, who is sitting on her bed, does live up to the name of his station, though up front, seems to be pressing his case for a divorce. And he has been studying the

iction, and, finding nowhere to go or catch his breath in the nonstop, nonstop, nonstop atmosphere of New York's commercial routines, although now those flurries of inspiration now and again still come along, I give—something-to-play with—myself, and, in this recovery, and it is pleasing to see my former actors turning up all over the place, and, in this case, we are given nothing to do and nothing to do in a hurry. —1975  
(8-2)

**Cybil Shepherd, Jude Foster, Karin Keitel 1976  
Rating: PG**

It is 1966 and the aftermath of a revolutionary TV watershed has been called half a century too early. The television programming policies of the FCC have been so liberal that the viewing audience is more than twice as large as it was in 1950. The conservative public probably doesn't care much about the mid-mill TV fare, but the rest of us do. And we do care. Directed by Neil Israel 1976.

**THE MAN WHO COULD BE KING** — At bottom, a murder mystery, but not so as you might realize. Hust and bust, as the title suggests, through many initiations, throwaway moments, and throwaway endings. You get what you give you a shot of a bare-chested man; and throwaway nothingness. The film is a hodgepodge of everything in the "surprise" solution of the plot. It's like a jumble of broken eggs, even with the extra effort of the director to make up for the softening of Eva Braun. There are, though, some dramatic performances, particularly from the two lead players. Mervyn Peake, a man who has had a varied blemished career, a square-faced man with a prominent nose, who numbers one and speaks a language that sounds like a mix of black parlance, and a typical top-heavy woman, a blonde with a very pale face, who is the Queen of England. (She appears to be the Queen of England.) Those who have been looking askance at Mervyn Peake may be surprised to find he may seem a kind of judge that is not to be trifled with. He is a man who seems to have a kind of justice that is not to be trifled with.

There is additionally, or necessarily, a portion of TEXAS CHAIN SAW MASSACRE which depicts Meyer's macabre killing system. The film contains many details and puzzle pieces which have never been published further; it is the intent of the author to keep a style more rigorous in the presentation of material—more relevant, 1977.

**Vigilante Justice** The determined efforts of Claudio Giudice, a former soldier, to track down his son, Diego, who has been kidnapped by Eric Draven. (Kino, 1983 and 1987.)

**Vigilante Force** A satiric comedy which is summoned to protect the local yokels who have besieged the town in Attica this year. It measures how far the people will go to protect their guns, gremmies, and henchmen from the "bad guys" who want to take "Sagamore," to recruit a gang of hoodlums, and commit all sorts of thuggery, racketeering, and prostitution. They are however, presented in baseball cap and bluejeans. Overall, to a certain extent, it is a bit of a farce with some snarls and sordid stuffs, the kind of stuff that you expect to find nothing so much as neighborhood squabbles, and the like, among the dying. Didn't these people ever hear of *Witness for the Prosecution*? Victoria Principal has a pretty good time as the local sheriff.

卷之三

**WE SHOW ONLY ONE THING**

**THE NEW  
COMEDY  
STORE**  
(RELOCATED  
IN  
LA JOLLA)

**PROUDLY PRESENTS**

**A CONTINUOUS SHOW OF COMEDIANS**

**SHOWTIMES**

**\*WED.-THURS. 8:30-10:30 \***  
**FRI.-SAT. 8:30-11:00 \* SUN. 9:00**

**TICKETS AVAILABLE AT THE COMEDY STORE**  
**916 FEARL ST. LA JOLLA • 454-9176 • AND AT ALL**  
**LIBERTY, MUTUAL, and TICKETRON AGENCIES**

**SORRY, YOU MUST BE 21 OR OVER**

handwriting on communication cards, and the author's comments on the letters between Harryhausen's showmen, the famous vaudeville stars, Wally and泰山 Power. 1977. \$12.95. 160 pp. 8 x 10 in. (Hardcover). Parkside Books, Inc., 100 Parkside Dr., Dept. M (Mar Driv) • **Smoky and the Bandit** — With a cast of all-star talent, including Burt Reynolds, Dyan Cannon, and Benji Bronson, *Smoky and the Bandit* is a wild, fun-filled romp. If you're getting nothing more than a thrill from a shotgun-waving, fist-pounding, car-chasing movie, give your ticket an upgrade to a copy of the film strip. It's a classic, once again here to entertain. The plot concerns a small town outlaw who steals a race car which offers whoof of fun and a chance to prove his "genius" and star power. Jerry Reed, Dolly Parton, and the late great Jimmie Ray Reynolds play supporting roles. *Smoky and the Bandit* is a must-see for anyone who appreciates the art of the movie. 1977. \$12.95. 160 pp. (Hardcover). **Three Times a Winner** — *Three Times a Winner*, by Fredric Franklin, is a book that will have you sitting on the edge of your seat half an hour in to get to the start of the next. It's Crouse-Hinds' best seller, and it's a must-read for anyone who enjoys a good page-turner. The author of that half-hour will keep you entertained for a dozen more chapters. (118 pp.)

**Antiques & Amish Quilts**

PANDORA'S BOX and SANDRA JOYCE'S QUILTS

1988 Schedule  
La Jolla  
Tuesday, January 10  
Tuesday, February 14  
Saturday, March 26

**Immediate Flights Available**

Europe, Hawaii  
Asia, Africa, South America  
New Zealand  
Australia, New Zealand  
4225 Sabre Ave.  
San Diego, CA 92108

卷之三

四

## Hedgecock

(continued from page 7)

Bill Martinez states, "They try not to get down on a personal level. They apologize and joke about it. But if you're serious about getting a deal, but he'll be made to feel like he's being treated like a dummy."

Hedgecock agrees. "There's an enormous gulf between us," he says. "Take me, for instance. I don't feel the necessity to act like a hedgecock. In a matter of political importance."

Even so, in the same breath Hedgecock admits to a secret fear.

"Taylor has an advanced case of self-delusion," he says. "He doesn't realize the fact that he had little or no formal education. He's in a very scholastic attitude. Anything I think is important, he thinks is important."

Much of Hedgecock's ability to succeed before the cameras and behind them comes from his understanding aggressiveness — a trait passed on by admirers and detractors alike.

"He's achieved so much and

achieved so much too fast; that he has to develop a sense of humility, that he's aggressive and dominant, but he's arrogant."

Co-workers say he's a good man, but agree with Hedgecock's media critics. "He's a good man, but he's a former press secretary to Senator Charles Goodell, who admits to being a political junkie, and he's been known to ambition to exceed his better judgment."

In July, Supervisor Lucille Moore informed her fellow board members that she had been approached by a man who claimed to be a representative of the San Diego County Water Commission and who equipped his delegates to the Chamber of Commerce with political favors in exchange for political favors.

Moore said that they could not

comment on the performance of the other super-

visors.

Moore was accompanied by a note that read, in part, "Roger needs to know

what's been going on at the meetings established at the meetings." Supervisor Moore was unavailable for comment.

On Aug. 1, Supervisor Lucille

Moore informed her fellow board

members that she had been approached by a man who claimed to be a representative of the San Diego County Water Commission and who equipped his delegates to the Chamber of Commerce with political favors in exchange for political favors.

Moore said that they could not

comment on the performance of the other super-

visors.

Moore was accompanied by a note that read, in part, "Roger needs to know

what's been going on at the meetings established at the meetings." Supervisor Moore was unavailable for comment.

What he failed to mention was that

the man was a San Diego police officer.

After the scheme was exposed,

Hedgecock refused to back off. He simply

changed the wording on the interview card.

He also got a new set of press

coverage when he called a press conference to announce what he has on new construction if it failed to receive funds.

Hedgecock was then asked to

present his study ordered and paid for before Hedgecock's pronouncements to the press.

The San Diego's greatest media

whistle from the first real test to

cover the new city hall in 1977-78 and was funded in

1978. Early in 1979, Hedgecock

caused him to organize a committee

builder Ray Hoffmann and conservative auto buyer Pascal Dickey, "informal sessions" about the Reagonomics were held.

The majority of it coming from development contractors — the people who have more responsibility to oppose the proposed energy program than the citizens of San Diego," says Dickey.

Hedgecock and Mayor Wilson required for an investigation. Ramona S. Salas scraped together \$100,000 in a contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which

had been agreed upon by the

police for the politicians.

"It was part of a

contingency fund set aside in every

budget for possible savings

that may have been overlooked.

Analysis: Hedgecock's private com-

mittee spent three days

meeting to find a final budget

headline by the papers, which</p

# Local

# Events

Contributions to READER EVENTS must be received by the Friday preceding the Thursday publication date. Send contributions, brief information and address to READER EVENTS, EDITOR 10-2 Main Street, San Diego, Calif. 92103.

## Theater

**SARAH AND THE SAX:** "The Threepenny Opera," by Kurt Weill and Bertolt Brecht, will be performed at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m.; Sunday, August 30, at 2 p.m. and Monday, August 31, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**LOVE & SEDUCTION:** "A New Season Comedy" by William Inge, a musical comedy about an American girl who falls in love with a British man, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m.; Sunday, August 30, through Tuesday, August 31, at 8 p.m.; Wednesday, August 31, through Saturday, August 2, at 8 p.m.; Saturday, August 9, through Sunday, August 10, at 8 p.m.; Saturday, August 17, through Sunday, August 18, at 8 p.m.; Saturday, August 24, through Sunday, August 25, at 8 p.m.; Saturday, August 31, through Sunday, September 1, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**FESTIVOLINO:** a show in which 11 performers tell the audience about their favorite things, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**SOUL AND THE FLESH:** "In Search of Soul" by Bill Mankoff, directed by Michael Weller, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**THE GLASS MENAGERIE:** Tennessee Williams' classic drama about a Southern woman's life in a small town, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**CHARLES ALLEN:** The story of Charles Allen, through his own words, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**THE IMPORTANCE OF BEING EARNEST:** Oscar Wilde's satire about the English upper class, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**THE HUMAN CONSCIENCE:** "An Artist's Vision" by Alan Alda, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**THE DOLLS:** "The Dolls" by David Rabe, through August 29, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**COMEDY AT THE PARK:** "Ding Dong! The Witch Is Dead," presented by the San Diego Civic Light Opera, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**COFFEE CEREMONY:** "The coffee ceremony, presented in a traditional style, will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**PETER PAN:** "The children's favorite musical will be performed by the San Diego Civic Light Opera, at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**SHAKESPEAREAN FESTIVAL:** San Diego's world-famous production of "Twelfth Night," will be presented at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**LA MANCHA:** "The mount of the knight errant Don Quixote, will be mounted on the world's first Cervantes, open air stage, at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**PETER PAN:** "The children's favorite musical will be performed by the San Diego Civic Light Opera, at the Old Globe Theatre, 1251 First Avenue, on Saturday, August 29, at 8 p.m. Tickets: \$12-\$15. Call 231-1244.

**SPACIAL EVENTS:**

**PAQUE DEL BENE:** A LOW NUMBER IS HEARD FROM THE 400 or so spectators as the band begins to play. The competition is fierce, the center platform. The competition is fierce, and only the best bands make it to the final round.

Suddenly, she begins to giggle, to cackle herself.

She begins to giggle, to







## Record Review

STEVE WINWOOD  
Steve Winwood  
Island Records



writer, and in the position he has produced a number of great pieces, including "Gimme Some Lovin'," "Rock Steady," "I'm a Man," "No Time to Live."

"Rock Steady," Winwood's flight of fancy goes to compact arrangements that fuse rock, funk, and blues. "I'm a Man" and "No Time to Live" are the highlights. None of the songs approach the intimacy of his early work, but the title track, a lean song to his rock voice, can direct the focus to his rock voice.

—Steve Edmunds

**Steve Winwood**  
"Rock Steady"  
Island Records

Steve Winwood's solo debut is a low-keyed but satisfying work. In his halcyon days with Spencer Davis Group, Winwood's bluesy albums had a precise balance between rock and blues. Unfortunately, recent T.A.F. albums show a growing interest in rock, and a loss of blues. In this necessary facility, Winwood has trading gone and having to return, but when he does at length he seems to have found his way again, slow, tentative, with few interesting melodic or rhythmic ideas. His forte has been as a singer-song-

er, and in the position he has carried beyond the limits of his natural voice, he has become good with making positive concessions to funk and disco. Instead of the rumba feel of "I'm a Man," the other tracks, "High Love" features a smooth, jazzy feel by Carlene Carter, while the section displays a dexterous splicing of rock and blues. On his records unfortunately, one good rock song is lost in all the blues, and "Rock Steady" again succeeds in raising the question: was this "reunion" really necessary?

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reunion of sorts for guitarist Larry Coryell and drummer Alphonse Mouzon, both of whom were found-

ing members of The Eleventh Hour, a band that included bassist John Lee, also an Eleventh Hour member. The two blues legends have taken the ring out of Bob Marley's writing. Over half of this album consists of covers, and the rest, with the rest being "good blues." The title track is a cover of Philip Catherine. Yet the section displays a dexterous splicing of rock and blues. On his records unfortunately, one good rock song is lost in all the blues, and "Rock Steady" again succeeds in raising the question: was this "reunion" really necessary?

—Steve Edmunds

**George Varga**  
"Rock Together Again"  
Atlantic Records

George Varga

Mouzon, both of whom were found- ing members of The Eleventh Hour, a band that included bassist John Lee, also an Eleventh Hour member. The two blues legends have taken the ring out of Bob Marley's writing. Over half of this album consists of covers, and the rest, with the rest being "good blues." The title track is a cover of Philip Catherine. Yet the section displays a dexterous splicing of rock and blues. On his records unfortunately, one good rock song is lost in all the blues, and "Rock Steady" again succeeds in raising the question: was this "reunion" really necessary?

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records

**Rock Together Again** marks a reuni-

on of sorts for guitarist Larry

Coryell and drummer Alphonse

Mouzon, both of whom were found-

ing members of The Eleventh Hour,

a band that included bassist John

Lee, also an Eleventh Hour mem-

ber. The two blues legends have

taken the ring out of Bob Marley's

writing. Over half of this album

consists of covers, and the rest,

with the rest being "good blues."

The title track is a cover of Philip

Catherine. Yet the section dis-

plays a dexterous splicing of rock

and blues. On his records unfor-

tunately, one good rock song is

lost in all the blues, and "Rock

Steadi-

—Steve Edmunds

**BACK TOGETHER AGAIN**  
Carlton/Mercury  
Atlantic Records







**DOUBLE MATTRESS** and springs. The new. \$150. Call 253-2230.

**SELLING MAGAZINE** A/c. for the last 10 years. \$100. Call 253-2230.

**LEATHER COUCH** 7' long. Dark brown. 100% leather. Stereo system. \$150. Call 253-2230.

**LEATHER COUCH** 7' long. Dark brown. Stereo system. \$150. Call 253-2230.

**LEATHER COUCH** 7' long. Dark brown. Stereo system. \$150. Call 253-2230.

**LIKE NEW** coffee table with matching end tables. \$100. Call 253-2230.

**ANTIQUE** 8' long dining room table. 4 chairs. \$200. Call 253-2230.

**ANTIQUE** Large dresser. \$200. Call 253-2230.

**PRIVATE LIBRARY** Americana, first edition books. \$100. Call 253-2230.

**NOTHAKATE FORMAL** chair and ottoman. \$100. Call 253-2230.

**YARD SALE** Every Saturday and Sunday from 8 am to 1 pm. \$100. Call 253-2230.

**TV** JVC Video camera. works on 1 hour of tape. \$100. Call 253-2230.

**DRUMS** 4 piece drum set. \$100. Call 253-2230.

**WATERBED** King size. Queen size. good condition. \$100. Call 253-2230.

**SCOOTER** 125cc. Good condition. \$100. Call 253-2230.

**USED LAW BOOKS** All subjects. \$100. Call 253-2230.

**TYPEWRITER** the new Hermes. Some made it will sell better. \$100. Call 253-2230.

LATE MODEL color tv console. \$500.

ASSEMBLED wood bookshelves. Iron bed.

Wooden chest. \$100. Call 253-2230.

CB RADIO. Cobra 29. 23 channel. Power mode. \$100. Call 253-2230.

FIRST FEAL law patients. Property Tax.

Water heater. \$100. Call 253-2230.

KENMORE WASHER. 70. Needs motor.

Needs repair. \$100. Call 253-2230.

ROUND MAPLE table. 36". \$100.

Wooden chest. \$100. Call 253-2230.

WATERBED. double king size. \$100.

Needs repair. \$100. Call 253-2230.

WATERBED. double king size. \$100.

Needs repair. \$100. Call 253-2230.

COUCH. \$40. new. Polyester.

Blue patterned vinyl. \$100. Call 253-2230.

COUCH. \$100. new.

Black. \$100. Call 253-2230.

HOME MADE

Kentucky quilt. Bright colors.

Handmade with antique. never used. \$100.

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"

42"





**MOVING AND MAILING**, Low rates. 7 days a week. At 27600.

**INTERIOR DESIGN** student seeking part-time job. Call 273-8707 after 5pm.

**WOMAN, 24, S.A.** In journal day. In search of part-time job. Call 273-8707 after 5pm. Must be able to work evenings, weekend, or company with challenges. \$40-\$50 average.

**READING SPECIALIST**, PGU with previous experience. Help students at all grade levels. College credit available. Call 273-8707 after 5pm.

**CARDINER** with 8 years experience. \$20-\$25 per hour. Call 273-8707 after 5pm.

**ADVERTISING**

Do you need an efficient, professional advertising agency? Call 273-8707 after 5pm. \$40-\$50 per hour. Good work at reasonable prices. Like 274-9842.

**EFFECTS, INKING**, only 25¢ a piece. Many 75¢-75¢.

**LET ME SEW** for you. I do custom alterations. Tailored to your needs. Call 273-8707 after 5pm.

**STAINED GLASS**. Design for your home or office. Any size. Call Pressed Art and Glass, Inc., 273-8707 after 5pm.

**ADVERTISING**

Do you need an efficient, professional advertising agency? Call 273-8707 after 5pm. \$40-\$50 per hour. Good work at reasonable prices. Like 274-9842.

**INTERESTED** in guitar or flute lessons? We teach beginners at the way through advanced. Call 273-8707 after 5pm.

**MOVING** Save money! Full crew moving service. Call 273-8707 after 5pm.

**MARINHUT** Save money! Full crew moving service. Call 273-8707 after 5pm.

**HYPNOSIS**

Is it a tool. How can I use it?

1201, 273-7142.

**TECHNIQUES**

of hypnosis are techniques

and how you can

use them.

Call 273-7142.

**CALIGRAPHY**

Handwriting,

business writing,

is business card

and letter writing

for business. Call 461-8784.

**FREE TELEVISION**

advertisements

for your

business.

Call 273-8707.

**MOVING**

Save money!

Full crew

moving

service.

Call 273-8707.

**INTERFACIAL**

available to do simple

interiors, garment construction, patio

etc. Call 273-7142.

**SPIRITUAL**

spiritual social services

needs, toys, clothes, food

etc. Call 262-6844.

**INTERFACIAL**

available to do simple

interiors, garment construction, patio

etc. Call 273-7142.

**ASTROLOGICAL**

consulting

Good

communications

every

month.

Call 273-7142.

**ASTRO-NUMEROLOGIST**

PSYCHIC

introduction

to your

life.

Call 461-8784.

**WILL BABY**

in houses in

your

area.

Call 262-4621.

**GLAMOROUS MODEL**

Experienced

commercial

and photographic

assignments.

Call Mr. Carpenter 271-4621.

**PAINT/ETCH**

your portrait in

any

medium.

By appointment. Call 262-1087.

**PAINTING**

interior and exterior

Residential

and commercial.

Typing

Accurate, dependable. IBM

Selectric II, Reasonable rates. Clerical

and secretarial work.

GARDENING

Lawn Care, New, old,

soil, trees, shrubs, etc.

Call 273-8707.

**ADMISSIONS**

service

Accurate ad-cast chart that full meeting

details.

Douglas Maxwell, 1427, Hercules #1, Los Angeles, CA 90025.

**WOMEN'S INDIVIDUAL**

and group

coaching

for tennis.

For information call 231-1814.

**PROFESSIONALLY**

composed resumes

and letters.

Call 273-8707.

**CHAIRMADE**

LIMOUSINE

for parties

and other

functions.

Call 273-8707.

**ADMIRE THAT BODY**

Opportunities

for modeling

and other

work.

Call 273-8707.

**VOUCHER**

HEAD massage

and relaxation

reduction

of tension.

Call 273-8707.

**THE HOUSE OF LORDS**

PRECISION

Hair Cutting

© REDKEN

A Total Experience:

Call for Appointment:

747-2882

On Sale \$ 7995

**CAR STEREO**

SALE

Deluxe

AM-FM Cassette

The 9000 in-dash, solid state

AM-FM MPX radio, features

remote control, 100% solid

state, and 100% MPX.

Call 272-9350

JULY 26 - 31, 1977

RENTALS

All Strips 2 for 1

All Books 2 for 1

Rogers

100% solid

state

Remote Control

Car Stereo

25% off

Guitar Cases 25% off

DRUMS

Band B-Drums

F.A.T. Drums

Polydrum

Roland

Kosten

AMPS

New & Used

Micro-

Mar-

Stage & Studio Model

LESSONS

Drum

Guitar

Keyboard

SPECIAL EFFECTS

100% off any pedal

drum machine

etc.

GUITARS

New & Used

Fender

Stratocaster

Bass

Telecaster

Tele

Marshall

Marshall

Takamine

Yamaha

Vox

Orange

Other

etc.

PIANOS

Brand new

Used

Steinway









1971 PONTIAC Firebird, 2-door, 4-speed, leather, sun roof, AM/FM stereo, power disc brakes, 1970 miles, \$19,500. Call 212-520-7004.

1972 C.I.A. New condition, \$4,000. Tel 421-2722.

1971 HONDA ACCORD, 4-door with moon roof, leather, power disc brakes, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD LTD 4-door, Convertible option, 4-speed, leather, sun roof, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 BLACK VOLKSWAGEN, 4-door, 4-speed, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD MUSTANG, 2-door, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1970 TOYOTA Celica Si, 2-door, manual, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD FALCON, 2-door, 4-speed, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 MITSUBISHI RIO, 2-door, 4-speed, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 MITSUBISHI COUPE, 2-door, 4-speed, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 GRAND PRIX, 4-door, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 DODGE VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

1971 FORD VAN, 9-108, automatic, 21,000 miles, \$12,500. Tel 212-520-7004.

## Have A Cup On Us!

The new St. Germaine's Deli  
in the Old Village Inn  
serves free soups with  
every sandwich order.

It's our way of welcoming you  
to good food, drink  
and warm hospitality.



Where you're in La Jolla,  
visit Spirits of St. Germaine  
for wine, liquor, beer,  
cigars, sandwiches, soups,  
2231 Holiday Ct., La Villa Verde  
La Jolla Village Dr., L-15  
Open 8-11 Sat-Thurs & 12-14 Fri

455-1414

Delicious breads, cheese, and cold cuts, served in a  
European-style atmosphere. In the winter, a  
selection of soups and salads, plus a variety of  
delicious wines, enough to please the most knowledgeable  
gourmet.

Serving breakfast from 6 am to 11 am

Lunch opens at 11 am to 1 pm

Old 101 Highway (1st St.) Encinitas

733-5411

Open 8-11 Sat-Thurs & 12-14 Fri

455-1414

1971 V.W. TURBO. Great car on road.  
1980cc engine, 4-speed, 4-wheel  
drive, many extras. Only 20,000 miles.  
\$17,500. Tel 212-520-7004.

1970 VW SQUAREBACK, rebuilt engine

much more, excellent condition. Mike 212-

520-7004 evenings.

1972 FORD F-100, 4-door, 4-speed, 4-wheel

drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

4-speed, 4-wheel drive, 1970 model.

AMERICAN CAR, 1970 F-100, 4-door,

