

JANUARY 26 — FEBRUARY 1, 1978

City Lights

Wave Goodbye

The ritual begins each morning at nine a.m. as the lifeguards climb to their glass-encased perch overlooking Pacific Beach. As the guards scan the waters north from Crystal Pier down to the border of Mission Beach, they spot packs of surfers scattered throughout the waves. The guards turn on the overhead microphones and shout out a reminder: it's nine o'clock and much of the area south of the pier now, and for the rest of the day, belongs exclusively to swimmers. Some of the surfers obey and start paddling slowly north towards the pier. Others hang on for one or two more waves. The guards continue their amplified pleadings, and frequently, after a half hour of cajoling, they must put on a wet suit, grab their own boards, and paddle out in the sixty-degree water to move the surfers north of the red flag. Sometimes the guards issue thirty-five-dollar tickets to those surfers who refuse to move on.

Usually, the confrontation ends there, and the lifeguards return to the comfort of their tower. Last week, though, the cat-and-mouse game grew into a real fiasco. One inquisitive surfer, who was engaged in a shouting match with a guard, claims the guard turned his back to a wave and allowed his board to get caught up in an incoming wave. The board sailed through the air, barely missing the surfer. Another youth, intent on avoiding the thirty-five-dollar fine, rode a wave all the way to shore in hopes of making a fast escape up the boardwalk. The board ran aground, tossing its rider into the sand, where he sliced his forehead on a rock. A third surfer tried to run from the guards and was caught. A crowd of close to one hundred spectators watched as he was turned over to patrolmen and driven off to juvenile hall.

At other beaches up and down the coast lifeguards and their supervisors allow surfing in all parts of the water until swimmers enter the ocean. And few swimmers do now, when water temperatures in the low sixties aren't uncommon. At Pacific Beach, though, the nine o'clock rule is strictly enforced.

In the winter, it merely makes life difficult for the surfers. In the summer months up to 150 enthusiasts are cordoned off into the strip north of the pier, creating what veteran surfer Ernie Higgins calls "a super traffic jam." Higgins, who works at Select Surf Shop and has been riding waves for sixteen of his twenty-seven years, says the situation would be remedied if lifeguards, who he says now "enforce the law for the law's sake," are allowed some leeway by their supervision. "If there are swimmers in the water, we'll move," reasons Higgins. "But when there's nobody swimming, why in the world can't we surf it? It looks to me like the supervisors are telling

the guards they're unintelligent; that they can't interpret the situation."

Privately, several lifeguards who endure the daily face-off agree with Higgins. This policy has been put on our backs," confided one. "We've got no option: you either obey orders, get transferred, or lose your job." It's clear, too, that the guards, many of them five to ten years older than the teen-age surfers, don't enjoy their morning chores. "We don't like to be the bad guy," admitted one. "It's just absurd to have to arrest those kids."

But the supervisors, like the guards they oversee, have little choice in the matter. Because of complaints from swimmers and joggers, Pacific Beach is exempted from the discretionary measures granted guards at the other beaches. Crystal Pier, the northerly point of a strip of beach that starts in Ocean Beach, serves as a terminus for joggers. Many finish morning workouts at the pier and recoup from their three or four mile run by taking a swim in the ocean.

One swimmer's rights advocate who has pushed for strict enforcement of the separate zones is Bill Gordon, the former KSDO and KTFM talk-show host. Gordon, an ardent devotee of physical exercise and health food diets, lives in P.B. and runs regularly on the beach. He says the surfers endanger the well-being of other beachgoers. "I've had two close calls; boards have gotten away from the fellows and missed my head by two inches," Gordon expressed sympathy for the argument of the surfers, but points out that once surfers are given free rein in the early morning, they will balk at returning to their own side of the pier when the swimmers do arrive.

Jim Tally, the assistant aquatics superintendent who oversees the lifeguard service, tends to side with Gordon. He knows his subordinates are uncomfortable with the situation, but has no plans to relax the strict enforcement. Tally claimed last week's standoff between the lifeguards and surfers, which he called "an act of deliberate defiance," was the first such incident in five years. A lifeguard himself when the special zones were voted into law by the city council in 1968, Tally says he worked with surfers to establish the present boundaries. "We had hours worth of talks back then to equally distribute the area and I'd hesitate to juggle things up now," said the superintendent, who knows that residents such as Gordon have the law on their side when they complain.

Legality, though, don't seem to be the deciding factor. Gordon and the surfers both agree with Tally's statement that no matter what the rule, "swimmers and surfers would both like to have all the beach to themselves."

—P.K.

Somebody Give Us The Business

Clarence Pendleton, director of the San Diego Urban League, gets perturbed when he drives to work each morning and passes an eighteen-acre industrial park ripe for business.

The Market Street Industrial Park, as the site is called, is only a block from Pendleton's storefront office on Forty-second Street in Southeast San Diego. At one time, before Pendleton took over the directorship, the Urban League was in charge of developing the Market Street site and bringing business and jobs to Southeast. The city took over the struggling project on Christmas Eve, 1974, and pumped in federal money to keep it alive. Last year, the ten individual sites in the park were graded, landscaping was completed, streets and sidewalks were laid, utilities put underground. In October the city secured a developer, Mape Industries of Newport Beach, to sell the sites. Mape in turn hired Grubb and Ellis to advertise the park and bring in the corporations.

Pendleton has kept the Business Outreach section of the Urban League involved in the project. But Outreach director Art Goodman is growing increasingly skeptical about the future of the park. Goodman knows that Mape, who was hired by the city to

oversee renovation of the ill-fated Santa Fe Depot, has three years to sell the sites, and Goodman is worried that the process might be stretched out to the maximum thirty-six months. Goodman also claims that Grubb and Ellis hasn't been devoting enough time to the project. The brokers have managed to get publicity in local newspapers, but Goodman wants to see more of the type of advertising that will attract businesses from out of the area. "New jobs will bring in housing, which will bring in restaurants and retailers," claims the forty-nine-year-old businessman. Goodman worries that the city isn't pushing Mape hard enough. "There's no incentive for the guy to get off the dime and start selling," he laments.

One of the ten sites has been sold, but the purchaser of that site, Fleet Supply, Incorporated, is presently headquartered on Home Avenue, just three-fifths of a mile from the Market Street site. That's hardly a boost for an area that has been on the decline since major retailers, equipment rental yards, and union hiring halls first began an exodus from Southeast San Diego in the late 1950s.

Goodman is supposedly working with Mape, Grubb and Ellis, and the city's engineering and development department to coordinate the sales effort. At the present time Goodman and Pendleton are talking with the others, but relations are clearly strained. Twice last year, in July and

November, Pendleton played salesman when he used business trips to the East Coast as an opportunity to push the project. That move was anything but a vote of confidence in the city and its team.

Ed Riccio, who oversees the Market Street project for the city, thinks the Urban League is unduly anxious about the future of the industrial park. Riccio, who worked as the city liaison with Mape on the Santa Fe project, says that in addition to the Fleet Supply relocation, three other lots are in escrow and a "strong interest" has been expressed on another three lots. Riccio won't identify any of the potential tenants, claiming it would endanger the pending escrows, but he says the firms are a mix of local and out-of-town concerns. "The project has been underway for only three months and it's seventy percent sold out," Riccio says in countering the Urban League's skepticism. "I think the city has done an outstanding job."

But Goodman doubts Riccio's reassurances. He says the three lots now in escrow are valuable only because they connect directly to the SD&AE railroad, and he claims the railroad has no intention of laying the spur that would tie those sites to the main track. Goodman also points out that the only firm ready to complete a deal for space in the park is a building supply company presently headquartered in the downtown area.

—P.K.



CLARENCE PENDLETON

Don't Bury My Heat At Wounded Knee

San Diego Police Lieutenant Jack Pearson, director of the San Diego Police Officers Association, can't get everything he wants from the city at the bargaining table. But he's finding the courts more than compliant in one case. Pearson has been quite active in the police department softball league, which pits squads of police against the District Attorney and City Attorney's office and the

Sheriff's department in after-work games at Navy Field on Harbor Drive. Pearson was guarding his usual third base slot during a May 8, 1976 game when a runner slid into him, twisting Pearson's right knee. After taking three weeks off work to recuperate, the twelve-year veteran applied for, and was granted, disability pay totaling \$1,102. The city attorney's office, worried that such an award to an employee who was off-duty at the time of the accident could result in a flood of similar claims, set out to

have Pearson's award revoked. Deputy City Attorney Tom Calverly spent eighteen months on the case, pushing it through the Workman's Compensation Appeals Board, the state appeals court, and finally, last December, to the California Supreme Court. The judges all upheld Pearson's windfall and agreed with his argument that the nonsanctioned slow-pitch league indeed helped to foster an "esprit de corps," and thus could be law be considered related to employment.

—P.K.

More Glazed Looks for OB

Ever since the Ocean Beach Planning Board has begun recommending how the beach community should grow, they have given fast-food franchisees a cold shoulder: OB's only existing such establishments either managed to circumvent the board or they entered the community long ago. Now, however, the anti-franchise wall may be cracking: although the planning board turned down a proposed Winchell's Donut stand in September, the regional casual commission rejected that recommendation, and the state commission has refused to hear any appeal from the OB board.

Although their legal options have been exhausted, several board members aren't letting the issue die. Unimpressed by promises of a "natural" Winchell's doughnut in the experimental stages, a group of the franchise opponents have formed People Against Winchell's (PAW) and started a petition drive; they also promise to picket the site at Sunset Cliffs and West Point Loma boulevards this afternoon and to flood the community with bumper stickers exhorting those with a sweet tooth to "Boycott Winchell's and Save OB." Unintimidated, Winchell's representatives say they expect to start construction Friday, while property owner Chris Stavros merely sounds bewildered. "I grew up in the community and it stumps me that I'm getting such an opposition... If I had all the people around saying 'God, we don't want that,' Christ, I would be thinking differently about it. But the only opposition is coming from a few people on the planning committee."

—J.D.

Okay, How Many Want The Pink Flamingos?

The art objects which adorn public buildings across the country seem to generate more than their share of controversy:

Beverly Pepper's starkly geometrical "Excaliber" outside the downtown federal building is only one example. So now bureaucrats on several levels of government have come up with a solution which benefits them: having members of the public select public art by committee.

San Diego got its first taste of such group interior decorating three weeks ago at

the State of California building on Front Street; the grim-looking structure is scheduled to be prettied up to the tune of about \$10,000. Traditionally, an architect or building manager might decide how to spend such money, but this time the state architect's office ordered a public meeting, and organizers were pleasantly surprised when almost one hundred persons

attended (most were artists, but even the building janitor showed up among the assorted lay persons). The larger group broke up into four or five smaller groups, where the individuals in turn all put in their ideas as eagerly as matrons with a redecorating budget. A protusion of suggestions resulted, and the following night a second-level committee selected several final proposals. However, even these choices—a large mobile wall structure; a painting to complement it; and possibly two or three smaller pieces, all to be placed in the cafeteria—haven't yet cleared the final bureaucratic hurdle, a regional committee scheduled to meet in the near future.

Although the procedure may seem cumbersome, San Diego State University professor Paul Lingren, who was selected to carry the group's suggestions to the regional committee, says more such public direction in the realm of art is in the cards. He points out that recent laws require all new state, federal, and county buildings to allocate one percent of their estimated budgets for art works, and he says the recent experiment at the state building is being looked upon as a model for selecting those art pieces, a similar proposal is being discussed for county buildings. Lingren echoes the hope about such collective decision-making: that broad public participation may blunt public criticism—the final choices. Yet the "yeses" fresh from the recent selection experience, voices some doubt about the works which future committees will select. "Let's face it, any committee has to be a trade-off," he reflects. "Maybe I'm not too happy about the whole idea, but I'm willing to be democratic. I'm sure occasionally we will get things that are mediocre, and I only hope we don't end up with anything that's really bad. I'm sure we will end up making a lot of compromises."

—J.D.

Paul Krueger and Joanne DeWitt

Waiting For The Dough

Ruth Norman of El Cajon may have lost \$6,000 in bets with Lloyd's of London when visitors from outer space failed to touch down all during last year, but the space lady of Magnolia Avenue says only her timing was off. "I don't feel I was wrong at all," she says starchy. Furthermore, her error hasn't shaken her self-confidence; she says she is continuing to place bets on landing dates into 1978 and now her total wagers stand at about \$2,500 (all drawn from her personal savings). "When I lose, I double up and bet again. Just like in poker. When you have a sure thing, you double up." Extraterrestrials steered clear of Earth during 1977 because humans just weren't ready for them, Mrs. Norman

says, indignantly recounting how some people have fired handguns at UFOs; still, her psychic sources tell her humanity will have sufficiently evolved to tolerate a landing within five months. For all her certainty, Mrs. Norman and her El Cajon-based Unarius Educational Foundation have shifted their attentions away from wagering about real landings towards fictionalized accounts of them. She says her group just completed an hour-and-a-half-long film about a visitation to the "underground cities of Mars" and is now working on a second galactic opus. She and her followers are filming the latter, a documentation of "the first spacecraft landing on Earth 165,000 years ago," out on the sixty-seven-acre landing site in Jamul which they prepared three years ago for the real aliens.

—J.D.



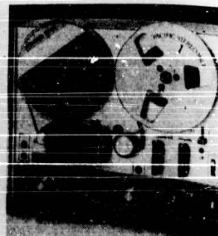
RUTH NORMAN

Pacific Stereo's

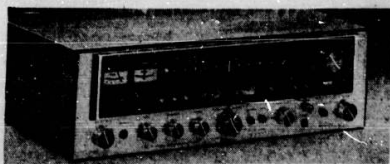
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FEBRUARY 2 - 8, 1978

PRESS PASSES



JERRY GROSS

fired by KSDO. Station manager Steve Jacobs told the press he dropped the market as if Helen Copley's two newspapers didn't exist.

The reasons behind Chandler's decision (and its apparent contradiction with his earlier statements) remain at least for now unexplained. But George Collier, assistant managing editor of the *Times*, did offer a sketch of what he and his fellow executives at Times Mirror Square have planned for 1978.

As part of a general boost in its news coverage of the southland, the *Times* will open a San Diego bureau about April 1 staffed by seventeen reporters, editors, and photographers. The San Diego office will produce a section dedicated almost completely to local news, as similar staffs presently do in Orange County and the Long Beach area. The section will appear Monday through Saturday, in place of the truncated "Metro" pages now received by local subscribers of the *Times*. A city editor and section editor will have autonomy to decide on placement of stories and layout of the local page, which will be printed, along with the national and sports news and classified advertising at the *Times* Orange County plant.

Specifics of the new "zone" coverage have yet to be worked out, and the cost of deploying a staff of writers, editors, advertising salespersons, and circulation managers is still unknown. Assistant managing editor Collier admitted, though, that the expansion is a "big budget operation," requiring perhaps a half million dollars in start-up expenses for the editorial operation alone.

Hot Times In The Old Town

On Chandler, publisher of the Los Angeles *Times*, came here last fall to speak before the local chapter of Sigma Delta Chi, the national journalism society. At that informal meeting, Chandler confirmed rumors that the *Times* would indeed dispatch a staff writer to cover San Diego on a full-time basis. The publisher also assured his audience, as he had told executives of the Copley Press privately, that the *Times* had no intention of provoking a circulation battle on the *Union-Tribune's* home turf. Tom Goff, the veteran *Times* reporter who was picked for the job (and who has since opened an office in downtown's Central Federal Tower) would concentrate on news of interest to Los Angeles residents and help relieve the *Times's* dependence on strings.

A sigh of relief spread throughout the room. Local publishers, it was agreed, could continue expansion plans without worry of an invasion from the north.

Last week, though, word of another decision by Chandler reached San Diego, a decision bound to have an extremely disquieting effect. Chandler, it seems, is not content with his prestigious daily that reaches one million readers during the week and close to one and a half million on Sunday. Circulation is to be increased, and to do so, Chandler and

his editors are going to attack the San Diego market as if Helen Copley's two newspapers didn't exist.

The *Times's* local advertising bureau will clearly be strengthened by the paper's editorial commitment. And word of any imminent change has yet to reach the San Diego representatives. No salespersons have been dispatched to help Fred Zantz, who, with two co-workers, covers the entire county. Ironically, the *Times* chose to stop after only two installments a monthly six-page classified ad section that premiered here last September, even though the special addendum attracted a handful of major San Diego retailers. Collier has no doubts the *Times's* presence in San Diego will guarantee the quantity and quality of necessary advertising.

"Any number of advertisers have asked us to come in down there and do a better job," he said.

Union editor Jerry Warren, however, has no plans to yield any advertising space to the *Times*. To date, his paper's 180,000 daily sales (300,000 on Sunday) overshadow the *Times's* 35,000 weekday readers in San Diego (Sunday's audience jumps to 50,000). And despite the editorial clout Chandler will carry with a seventeen-member staff and a half-million dollar budget, Warren says he's confident the *Union* will meet any challenge.

Paul Krueger

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FEBRUARY 2 - 8, 1978

Events

"IN THE ROOM ROOM ROOM," the adult series comedy by David Hade, directed by Geoffrey C. Schaefer and what is a go-go dancer's relationship with her parents, lovers and co-workers, will be presented by the California Pacific Theatre through February 12, 8:30 p.m., Puppet Theatre, Balboa Park, 238-9509.

"THE KING OF HEARTS," the light-hearted but sophisticated comedy by Jean Kerr and Eleanor Bergler, will be presented by the California Pacific Theatre, February 18, 8 p.m., Langhams Community Theatre, at the Fine Arts Center, Balboa Park, 238-9509.

"LAURA," the play by Cather and Stiller, set in the New York west coast of a married girl directed by Alice Hanson, will be presented through February 18, Fridays and Saturdays at 8:30 p.m., Actors Quarter Theatre, 840 Elm Street, 238-9509.

"WIZARD OF OZ IN THE WILD WEST," a play by Wilson Brown, in which the familiar Oz characters are translated into the western frontier, directed by Linda Adcock, will run through February 18, every Saturday and Sunday, 2:00 p.m., Actors Quarter Theatre, 440 Elm Street, 238-9509.

"THE SEA GULL," Craig Noel will direct this Anton Chekhov drama about individuals who seek an elusive happiness as they interpersonal relationships become further alienated, with film-of-the-century settings and costumes by Stephen Blythe, lighting by Stephen Blythe, sound design by Martha Galt, and incidental music by Russell Radmond, starring Gail MacKinnon, Peggy Brown, John H. Nassar, and Alan McKenney, Balboa Park, 238-9509.

"THE SECRET AFFAIRS OF MILDRED WILD," in this theater piece by Pulitzer Prize-winning author Paul Zindel, a woman seeks to each crisis in her life by escaping into old movies, through February 25, with Friday and Saturday shows at 8:30 p.m., and Sunday shows at 2:30 p.m., Coronado Playhouse, 1775 Strand Way, Coronado, 435-4856.

"CONTINENTAL SHIFTS," the world premiere of Joe Hanson's comic fantasy about an unemployed Benjamin who takes a job as a process server only to meet and fall in love with "Isabelita," will play on Saturdays through February at 11:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3585.

"MEET THE COLUMBIANS," the community service seminar series entitled "The Newcomers" will continue with a program featuring human interest writer John Storr of the Evening Tribune. Interviewer writer Tom Freeman of the San Diego Union, society writer Bill of the San Diego Union, entertainment writer Bill of the San Diego Union, and City Light/Pulse/Pulse, writer Paul Krueger of the Herald, Wednesday, February 8, 7 to 8 p.m., Community Events Room, Wickes Furniture, 965 Arville Avenue, El Cajon, 266-4991.

"THE BRAIN GAMES," Donald Norman will discuss how to develop memory in the presentation, Wednesday, February 8, 7 p.m., International Center, Warren College, UCSD 452-3120.

"JUST IN CASE YOU THINK YOU'RE NORMAL," in San Diego City Community Services office will sponsor this lecture by Murray Banks, Wednesday, February 8, 7:30 p.m., House of Hospitality Building, Balboa Park, 266-7610 x139.

"REVERSE PROBLEMS," John Swenke, an El Cajon marriage, family, and child counselor, will present a discussion of the effects of altered sexual behavior on the individual and society in a lecture entitled "The Problems of Reversal," Wednesday, February 8, 7:30 p.m., Lecture Room, Junior High School, 7865 Lovers, Lemon Grove, 468-4183.

"OFFER PREVIEW: VERA WOLF," will present a preview of the opera "Madame Butterfly" by Puccini, Wednesday, February 8, 7:30 p.m., Third Floor Lecture Hall, San Diego State Library, 620 E. Street, 598-9899.

"ALLEN GUSTAFSON," Don House will discuss the Latin relationship in the presentation, Wednesday, February 8, 8 p.m., Silver Room, Community Center, 262 C Street.

"VOCAL ADVOCATE," consumer advocate and controversial social commentator, Wednesday, February 8, 8 p.m., Lecture Room, 3:00pm, Marquette Auditorium, 452-3466.

"ALTER YOUR MOVIES," one of the nation's foremost motivational speakers, including W. Clement Stone, Jr., Norman Vincent Pease, will be featured in a presentation, Wednesday, February 8, 9 to 11 p.m., Sports Arena, 5000 Sports Arena, 266-2271.

"THE LIMITS OF SCIENCE," Allen Rosenberg, a distinguished scientist and author, will discuss the progress of science in a presentation, Wednesday, February 8, 9 to 11 p.m., Sports Arena, 5000 Sports Arena, 266-2271.

"MEDIA," the City Club of San Diego, in cooperation with UCSD's Marquette Institute, will present this program as a continuation of the series entitled "San Diego looks: The Power Structure and How It Works," featuring Clayton Brack of KCTV, and the author of the book "The Media of the San Diego Union," and will be published in "San Diego Magazine," Thursday, February 9, 9 p.m., Marquette Auditorium, UCSD 452-4559.

"BEGINNING GENEALOGY," Potpourri Workshops, a community service of the San Diego Evening College and the Associated Students, will begin in latest series of personal intergenerational growth workshops with no talk by G. Elizabeth Nichols, who has been tracing family histories for the past 20 years and who will offer tips on where to find background information, Saturday, February 4, 9 a.m. to 4 p.m., City Campus Library Room 108, 1325 12th Avenue, 271-8520.

"MEDICAL CARE," Harold Simon, M.D., of the UCSD School of Medicine, will be featured in a program entitled "What in Quality Medical Care and How Do I Choose?" sponsored by the UCSD Extension, Saturday, February 4, 9 a.m. to 1 p.m., Dean's Conference Room, Basic Science Building, School of Medicine, UCSD 452-3430.

"POETRY," Juan Jose Oliver will read from his works in a presentation made possible by a grant from the California Arts Council, Saturday, February 1, 1 p.m., basement of John Cole's Bookshop, 780 Prospect Street, La Jolla, 498-1369.

"AMERICAN AND ENGLISH SLIPPER," Green Zerkow, noted author of no-nonsense and satirical, will conduct this seminar, which will include an identification card and a question and answer period, Sunday, February 5, 9 a.m. to 4 p.m., San Diego Library, Mission Bay, 471-7780.

"HISTORICAL," the San Diego Academy of Fine Arts, Four O'Clock Forum will present Los Angeles' "The Los Angeles Times," and a discussion of the emotional tensions that accompany having a better life in the family, Saturday, February 4, 9 a.m. to noon, Room 5-110, Mesa College, 279-2300 x340.

"BETTER HEALTH THROUGH NUTRITION," the Institute for Continued Learning, an organization of retired persons formed under the auspices of the UCSD Extension program, will continue their Friday morning lecture series with this talk by Victoria Newman, nutritionist in the Primary Care Center of University Hospital, Friday, February 3, 10 a.m., Building 111A, Administrative Center, Matthews Campus, UCSD 452-3409.

"MAN, THE MEASURE OF ALL THINGS," in the theme of a lecture series entitled "Man, the Measure of All Things," which will include an identification card and a question and answer period, Sunday, February 5, 9 a.m. to 4 p.m., San Diego Library, Mission Bay, 471-7780.

"SEX TALK," author, lecturer, and psychologist Murray Banks will discuss the Department of Community Services of UCSD, will continue with a talk by Susan Expanding Your Horizons, Monday, February 6, 8 p.m., City Campus Library Room 108, 1325 12th Avenue, 271-8520.

"BIG FOOT — MYTH OR REALITY?" physical anthropologist Grover Krantz of the University of Southern California, a respected authority on the "Big Foot" phenomenon, will deliver his talk Friday, February 3, 7:30 p.m., Old Adobe (near the zoo parking lot), Balboa Park, 238-2001.

"NUCLEAR NECESSITY?" the Milken Forum will present Calista Penland, executive director of the Urban League, Mac Rich of the Social Workers Party, and representatives of the Building Trades and the Laborers' Union, in a discussion of the nuclear energy industry, Wednesday, February 3, 8 p.m., The Milken Forum, 1053 15th Street, 234-6330.

"SO YOU WANT TO GO BACK TO COLLEGE," representatives from all San Diego colleges and universities will be present to provide information about the assets and best ways of entering or re-entering college in a program sponsored by the UCSD Extension, Saturday, February 4, 9 a.m. to 3 p.m., Community Services Building, University, 452-3430.

"CROSSROADS," a program entitled "San Diego's Career City: Roadwork at the Crossroads?" will examine common career choices, Friday, February 4, 7:30 p.m., International Center, UCSD 452-3120.

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Local Events

Radio-TV

MYSTERY FROM BEYOND EARTH: This 1976 movie, hosted by Lawrence Dobson, explores UFOs and psychic phenomena. Part 1 showing Thursday, February 2, 7 p.m. Channel 10.

"OFFICIALS": This documentary series focuses on the American creative spirit. Beginning with a program on women in art and in political impressionism Mary Cassatt. Thursday, February 2, 7 p.m. Ch. 15.

"LIVE JAZZ": a recording of George Benson performing in Los Angeles will be featured Thursday, February 2, 7 to 8 p.m. KPBS-FM (88.5).

ZOOLOGICAL POETS: The San Diego Wild Animal Park is the setting for "A Zook of Poetry," in which First Poetry Quartet members George Backman, Cynthia Harman, Jill Tanner, and Victor Bevine will read poems about animals by famous poets, in the premises of the new series. Thursday, February 2, 8:30 p.m., Channel 15.

"CELEBRATION AT FORD'S THEATRE": on the tenth anniversary of the rebirth of Ford's Theatre in Washington (closed after Lincoln's assassination there in 1865). Loma Greene hosts and Alexa Smith, John Houseman, and Henry Fonda introduce segments that include a variety of plays produced at the famed theatre, and featuring the stars who appeared in them. Thursday, February 2, 8 p.m., Channel 39.

"THE CLOUDED WINDOW": is the first program of a 13-part series of international documentaries, veteran news correspondent Daniel Schorr explores the practice of international news gathering. Thursday, February 2, 9 p.m., Channel 15.

"TAXI": in this Hall of Fame production directed by Joseph Hardy and filmed in New York and Toronto, Eva Marie Saint and Martin Sheen star in Sanford Wilson's play about two people whose lives and attitudes could not seem less compatible, until their taxi cab conversation reveals a deep-seated anxiety common to them both. Thursday, February 2, 10 p.m., Channel 39.

"THEATER OF THE MIND": the series of re-broadcasts of early radio serials continues with "Death Coils to Strike," an episode of The Shadow mystery and terror drama. Friday, February 3, 8:05 p.m. KGO-AM (60).

LIVE OPERA: Verdi's opera "Otello" will be broadcast live from the Metropolitan Opera in New York in a program sponsored by Texaco. Saturday, February 4, 11 a.m. KPBS-FM (88.5).

"COUNTRY STAR": a talent search for new country music artists commences each month with this broadcast, which showcases the most promising prospects, originating from the Community Hall of College Grove Center. Saturday, February 4, 8 to 10 p.m. KGOI, AM (1240) and FM (97).

"THE POEMS OF SHELLEY": the readings by Michael Davidson and host John Lithium, followed by poets Elise W. and Paul Oresman reading from their own works, will be presented on the "Poetry Hour," Sunday, February 5, 6 p.m. KPBS-FM (88.5).

"THE FORSYTHE SAGA": in the first episode of the serialized version of John Galsworthy's epic, which follows the eventual rise of a wealthy English family through half a century, Jo decides to leave his wife and marry his daughter's Austrian governess. Sunday, February 5, 7 p.m., Channel 15.

"ANNA KARENINA": Masterpiece Theatre presents this ten-part dramatization of Leo Tolstoy's classic novel about a woman who travels in the highest circles of Czarist Russia, marries a man 20 years her senior, and believes herself invulnerable to temptation until she meets a man who awakens in her a passionate, driving love that leads her to tragedy. Sunday, February 5, 7 to 8 p.m., Channel 15.

"GRAND PIANO": Fred Goldand, National Public Radio's senior music producer, will host this new series, which will offer interviews, the playing of old recordings, and live performances by prominent pianists in a presentation designed to showcase the riches of piano literature, continuing with pianist Paul Jacobs and a student discussing Copland's Piano Variations. Sunday, February 5, 10 p.m. KPBS-FM (88.5).

GREAT PERFORMANCES: Zubin Mehta conducts the Los Angeles Philharmonic in a performance of Bartok's Concerto for Orchestra and Mozart's Bassoon Concerto, which features bassoonist David Brindshorn. Wednesday, February 8, 9 p.m., Channel 15.

"THE ISLANDER": Walter Anderson, a prolific artist who went unrecognized until his death in 1985, and who escaped the confines of society by moving to an island off the Mississippi Gulf Coast, is the subject of the program, which examines Anderson's relationship with the island and to his family, and his art. Wednesday, February 8, 10 p.m., Channel 15.

"ANYONE FOR TENNIS?": actor/comedian Jack Lamm will join the First Poetry Quartet in a performance of light verse from four of America's wisest poets, in the second program of this series. Thursday, February 8, 8:30 p.m., Channel 15.

"ROYAL HERITAGE": in the second of the nine-part series about British rulers who left behind castles, stories, royal palaces, and unforgettable riches, the legacy of the House of Tudor, which ruled England from 1485 until the death of Elizabeth I in 1603, is examined in a program that includes a look at the palaces of Hampton Court (given to Henry VIII by Cardinal Wolsey in 1530), and St. James's palaces by Henry Hobbes. Saturday, February 4, 8 p.m., Channel 15.

"COPPELLIA": the New York City Ballet performs Delibes' comic masterpiece, based on a story by E.T.A. Hoffman, in which an eccentric journalist in a small European town creates a doll so like his first love.

love and jealousy on the part of a young village couple, with choreography by George Balanchine and Alexandra Danilova. broadcast live from Lincoln Center in New York. Saturday, February 4, 9 p.m., Channel 15.

MONTY PYTHON'S FLYING CIRCUS: in one of several sketches in this half-hour program, a chameleonic Cornish gentleman assumes such varied castes as Leon Trotsky and Eartha Kitt. Saturday, February 4, 11 p.m., Channel 12.

NBA ALL-STAR GAME: Julius Erving leads the East's all-stars against the Bill Walton-led West team in a game intended to showcase the best professional basketball players. live from Atlanta. Sunday, February 5, 10:45 a.m., Channel 8.

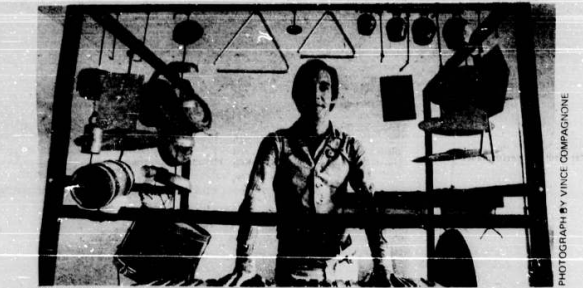
ABC'S SILVER ANNIVERSARY SHOW: intended as a retrospective of 25 years of the network's television programming, ABC's four-hour salute to itself will feature appearances by 80 celebrities and highlights from hundreds of shows, including situation comedies, action telecasts, westerns, dramas, mini-series, crime drama and action series, and made-for-television movies. Sunday, February 5, 7 p.m., Channel 10.

"EVENING AT SYMPHONY": in this program, Sui Chawa will lead the Boston Symphony in a performance of Charles Ives' idiosyncratic Fourth Symphony (which contains snatches of familiar tunes like "Turkey in the Straw," "Campanella," and "Columbia, the Gem of the Ocean.") also featuring the Tanglewood Festival Chorus and pianist Jerome Rosen. Sunday, February 5, 8 p.m., Channel 15.

Music

PIANO: Ken Bockstein will perform a piano recital Thursday, February 2, noon. Mandeville Recital Hall, USCD. 452-3229.

PIANO: the Jewish Community Center's Chamber Orchestra will feature pianist Thomas Ungar in a concert Saturday, February 4, 8 p.m., Jewish Community Center, 4079 54th Street. 883-3300.



JON SZANTO

One such local musician is Jon Szanto, who will perform a percussion recital this week in San Diego. Szanto's "Some of the Music I Like," the concert will offer a variety of works featuring mallet percussion, multi-percussion, and ensemble performance. Included in the program will be Szanto's "Some Birds Sing Twice," George Hamilton Green's "Rainbow Ripples," which is a "jazz for two" from the 1980's featuring a telephone solo, "Two Movements for Marimba" by Toshimichi Tanaka, Morton Feldman's "King of Denmark," Damon Shroff's "Two Mood Movements for Marimba and Tapes," "Sonata for Two Percussionists" by Luciano Stancu, and Morton's "Casades."

"Some of the Music I Like," during which Szanto will be assisted by percussionist Randy Hoffman, pianist John W. Morgan, bassist Ron Plesner, and David Dickey's electronics, will be presented Tuesday, February 7, at 8 p.m., in the Music Recital Hall at San Diego State University. For additional information, call 462-0718.

BRASS: the SDSU Brass Ensemble will perform a special program of music under the direction of Jack Logan. Sunday, February 5, 4 p.m., St. Paul's Episcopal Church, Fifth and Nueces Streets. 726-7261.

COTTAGE CONCERT: opera Elizabeth Lucia and harpsichordist Marjorie Pelt will perform a concert Monday, February 6, noon and 12:30 p.m., Scripps Cottage, SDSU.

GRADUATE RECITAL: soprano Kathryn Evans will perform Monteverdi's "Ecce Filius Sion," Bach's Cantata No. 86 (assisted by cellist John Hahn), Quilley Lurie's "Annie Macpherson" by Delius, T. Volsa's "Cherish the Nightingale," and Hugo Wolf's "Mignon Lieder," accompanied by pianist Peter Kanoff. Monday, February 6, 8 p.m., Mandeville Recital Hall, USCD. 452-3229.

"MIDWAY": this first-time-on-television 1976 chronicle of the infamous World War II sea battle sports an all-time cast headed by Henry Fonda and Charlton Heston. Sunday, February 5, 9 p.m., Channel 39.

MIDWAY (part 2): the two-hour conclusion of this war epic, which also stars James Coburn, Glenn Ford, Hal Holbrook, Robert Mitchum, Toshio Mifune, Cliff Robertson, and Robert Wagner, will be telecast Monday, February 6, 9 p.m., Channel 39.

"MONTY PYTHON'S FLYING CIRCUS": the BBC series of half-hour shows featuring Britain's unbreakable idiots is highlighted by a sketch in which a karate instructor gives his class tips on how to protect oneself from attacks by trees. Monday, February 6, 12:30 a.m., Channel 15.

"IN PERFORMANCE AT 'LOVE TRAP': a celebration of New Orleans Mardi Gras entitled "Fat Tuesday and All That Jazz" features the Arthur Hall Afro-American Dance Ensemble and Tapan's Olympia Brass Band in a jazz ballet that includes West African dances, pageantry, and a voodoo ceremony. Tuesday, February 7, 8 p.m., Channel 15.

"RUBY AND OSWALD": newsreel footage and Dallas locales lend an element of realism to this three-hour dramatic re-creation of the assassination of John F. Kennedy on November 22, 1963, and his assassin's murder two days later, starring Frederic Forrest as Oswald and Michael Lerner as Jack Ruby. Wednesday, February 8, 8 p.m., Channel 8.

STRING QUARTET: the American String Quartet, winners of the 1976 Coleman Competition, will perform part of the Chamber Music Series sponsored by the Mira Costa College Community Services. Sunday, February 5, 2 p.m., St. Mark's Lutheran Church, 300 Santa Fe Drive, Encinitas, and 7:30 p.m., First Presbyterian Church, 2001 El Camino Real, Oceanside, 757-2121; and in a concert sponsored by the Palomar College Department of Community Services, Monday, February 6, 8 p.m., Room P-32, Palomar College, Mission Road, San Marcos. 744-1150 or 727-320 ext. 255.

MUSICAL ACT: in a continuation of the "Matinee Tunes" series, sponsored by the Lamington Guild of the North County Community Theatre for the purpose of providing a showcase for professional artists, Vice resident Brian Gould will perform a piano recital Sunday, February 5, 2 p.m., lobby of the North County Community Theatre, 121 West Orange Avenue, Vista. 725-9002.

The public's reaction to an elderly artist is always compounded of appreciation for his present performance and gratitude for his entire past career, and this was certainly the case at Segovia's San Diego concert. Segovia is personally responsible for a large part of the popularity of classical guitar in our time. He revived forgotten music for his instrument, he created a whole new repertoire through his transcriptions of Bach and other classical composers; he inspired many modern composers to create guitar works especially for him; he taught several generations of younger musicians, bringing an amazing number of them up to his own high standards of performance; and he enlarged the expressive possibilities of what had been a fairly limited instrument, giving the guitar the dignity and the variety of the solo violin or cello. There is scarcely a facet of modern classical guitar performance that does not reflect his influence, and the audience at the Civic Theatre gave due recognition to Segovia's importance as a musician by their absorbed attention and their warm applause.

It must be admitted that Segovia's age and the state of his health have somewhat impaired the remarkable technique of yesterday. He has become cautious in his choice of program and in his style of playing. He no longer attempts pieces with extremely rapid passage work or difficult technical effects. He has turned instead to more modest pieces, often of a meditative variety, which he plays with inwardness so extreme that sometimes he seems to lose the pace and shape of the music in a contemplation of its inward meaning.

And a tendency to break up the lyric line with brief hesitations and pauses—a tendency that was always part of his style—has become more pronounced. Yet the deep devotion to the music is still there; the love the grand old man of the guitar bestows on the simplest sounds he draws from his instrument. It is that same love that is echoed back at him from his audiences—a love Segovia fully deserves.

The Segovia concert was important not only because it gave San Diego a chance to hear so eminent a musician in person. Perhaps even more noteworthy was the fact that this concert marked the first association of a San Diego theater with the Music Center presentations of Los Angeles. If the association continues, it will significantly add to the cultural life of our city—as is witnessed by their next production, four performances of the great American Ballet theater, scheduled at the Ice beginning February 16.

"NOON DAY CONCERTS": in the first of this spring series sponsored by the USD Fine Arts Department, soprano Kellie Evans and harpsichordist Christine Young will perform "Baroque Miniatures," a selection of vocal and keyboard works of the 17th and 18th centuries. Wednesday, February 6, 12:15 p.m., French Parlor, Founders Hall, USD, Alcala Park. 291-6480.

JONATHAN SAVILE

The audience at the Civic Theatre welcomed guitarist Andres Segovia with love. For aficionados of the guitar, Segovia's name is virtually synonymous with that of the instrument; he has been playing so beautifully for some sixty years.

The public's reaction to an elderly artist is always compounded of appreciation for his present performance and gratitude for his entire past career, and this was certainly the case at Segovia's San Diego concert. Segovia is personally responsible for a large part of the popularity of classical guitar in our time. He revived forgotten music for his instrument, he created a whole new repertoire through his transcriptions of Bach and other classical composers; he inspired many modern composers to create guitar works especially for him; he taught several generations of younger musicians, bringing an amazing number of them up to his own high standards of performance; and he enlarged the expressive possibilities of what had been a fairly limited instrument, giving the guitar the dignity and the variety of the solo violin or cello. There is scarcely a facet of modern classical guitar performance that does not reflect his influence, and the audience at the Civic Theatre gave due recognition to Segovia's importance as a musician by their absorbed attention and their warm applause.

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The Pluck of the Artist



ANDRÉS SEGOVIA



ALI AKBAR



JOHN KRENEK

human concerns. Krenke's music, even at its most dauntingly intellectual, drives us deep into the human heart, with its conflicts and its anguish, its longing for peace, and its continuing rediscovery of suffering. The difference between these two types of music is the difference between India and Vienna, between the mystic and the psychologist, between the Upanishads and the treatises of Freud.

An exquisitely performed concert at UCSD of Krenke's recent works revealed how deep this composer's roots are in the Viennese expressionist past. In its vision of reality, if not precisely in its musical style, the Viennese school fifty years ago, the work was performed with stunning precision and shapeliness by Bernard Rands' remarkable group SONOR. Even more impressive was a cycle of six songs, dating from 1973, called *Spaetlese* ("Late Harvest"). Composed when Krenke was seventy-three years old, and based on his own German poems, the song cycle deals in the most intensely personal way with the terror and bitterness of impending death. Nothing sweetens this relentless vision, which expresses itself equally in the dense, powerful text, and in the agonized disjunctions and lamentations of the vocal line. This is music intoxicated with death; and the overwhelming impression it made was due equally to the intrinsic expressiveness of the score and to the amazing performance by baritone Michael Ingham and pianist Carolyn Horn. Both are formidable musicians, and Mr. Ingham handled the immense vocal and emotional difficulties of the music with an admirable vocal technique (one was reminded frequently of Dietrich Fischer-Debusky and with an almost frightening personal involvement).

Krenke himself saw at this beautifully executed concert, to receive the tribute of University officials as he donated his personal papers to the UCSD library. A small, round, cheerful old man, enjoying himself, exclaiming affectionate glances with his wife, responding happily to the applause, accorded his works, in short, a very ordinary person, of the sort one might meet anywhere and anytime. Yet this very ordinary elderly man was the composer of the agonizingly expressive music, that undisguised revelation of ultimate despair. The cheerful outer man's bearing as Mr. Ingham conveyed to the public the deepest and most intimate feelings of the inner man, hidden within that socially amiable exterior. The contrast was awesome: the true self that only the artist knows how to reveal, against the dying of the light. If Ali Akbar's music enables us to escape the limitations of our life on earth, Krenke's mysticism reminds us of our inevitable destiny—and of the power of the human soul to transcend, to struggle, and finally, to resist, phrasing poetically the immensity of the end of Mabel's *Das Lied von der Erde*. — to accept

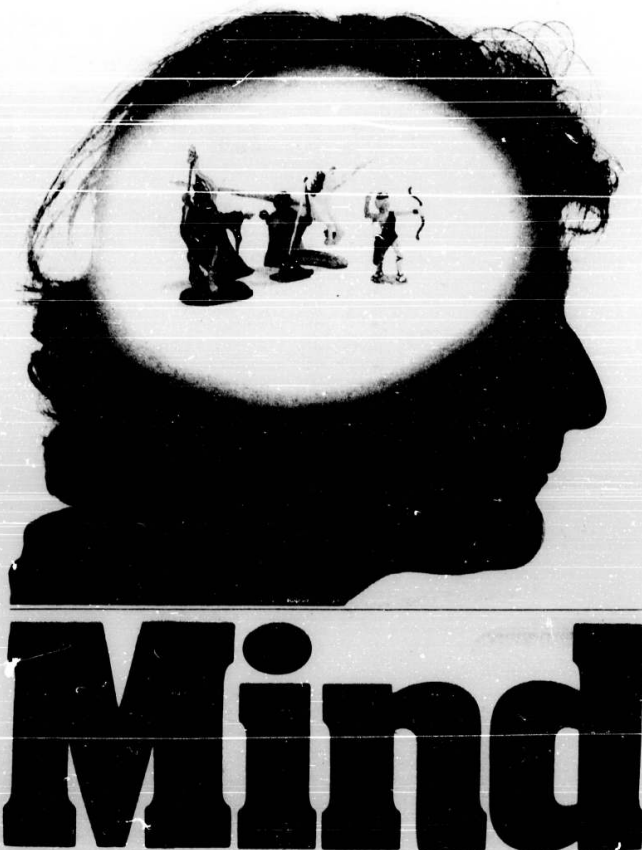
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JOE APPLEGATE

For those who long for a world of fantasy and magical deeds, who want danger, wealth, and dice to mingle on a table and dispel the dreariness of ordinary life, for those who live in their minds as fully as they do in their hands and their hearts — may we introduce Dungeons and Dragons, the most outlandish fantasy game in the U.S. of A.

Dungeons and Dragons is a fantasy game of war, which means that its characters meet with foul play and barbaric death. That fact must be stated at the outset because the game's controlling feature is violence: the war game is authentic in that respect. At the command post, a war game store whose business boomed until it moved from peaceful Del Mar to Kearny Mesa, a sales clerk says Dungeons and Dragons is the weirdest and most popular game to enter the hobby market in years.

Dungeons and Dragons is weird in the sense that other games use counters (miniature soldiers and other pieces) in staging battle scenes, whereas D & D takes place in the mind, where imagination draws the battle lines in a fanciful world of magicians, knights, goblins, and monsters. Playing the game is like reading a book, images occur behind your eyes, voices speak there, characters play out their roles and take on greater value than the paper they are written on.

In fact, books are the basis of Dungeons and

Dragons, which was created five years ago in Minneapolis and in Lake Geneva, Wisconsin, by a group of amateur war game enthusiasts. The game's medieval settings and most of its characters originated in the fantasies of the late John Ronald Reuel Tolkien, author of *Lord of the Rings*. The works of other fantasy writers such as Fritz Lieber, Robert Howard, and Edgar Rice Burroughs influence the game, too, insofar as they charge the imaginations of D & D players. "All of us are science fiction fans," says twenty-year-old Susan Lance, a political science student at San Diego State University. "And with Dungeons and Dragons, you don't just read science fiction — you get to be in it."

The game itself consists of three booklets (ten dollars a set) which sketch the basic characters and the rules governing their play. The only equipment needed is a pencil and paper, and an assortment of dice. Each player controls a character who is sent through dungeons or forests "infested by evil things and dreadful dangers," as Tolkien would say. These players compete against the dungeon master, or referee, who creates the scene of play by means of a paper map, kept hidden from the players, and showing the lay of the dungeon and the placement of the monsters within it. The players are allowed to question the dungeon master as their characters grope their way through the darkness. A typical dialogue goes like this:

Dungeon Master: "Okay, you guys have just entered a room that's ten feet wide and twenty feet long, pretty darn... with a wooden door at the far end."

Player: "Is the door locked?"

D.M. (gleefully): "Go find out."

Player: "All right, I push on the door," thereby releasing a thirsty vampire and a bloodsucking locust from the dungeon master, who has nicely surprised the poor character whose master pushed that door. Now the action halts a moment while tumbles of the dice determine who or what pays the game's highest penalty.

The object of this game, then, is simple survival, for a character who lives through several adventures acquires immense power and wealth, perhaps even a bit of fame.

Everett Boyer, a twenty-four-year-old computer programmer, controls a character of some renown in San Diego, the powerful Elwood. (The character appears originally in Tolkien's *The Hobbit*.) This blond and studly elf has acquired so much magic and treasure that his very name raises mutterings of jealousy. There are those who would love to get that elf in their dungeon. Which brings us to a vexing point about D & D: even the most powerful characters can still be killed in a trice by unknown monsters conjured expressly for that purpose.

"The fear of death is ever present," says the philosophical George Poppa, a UCSD student, "but you have to remember — the only thing that really dies in the game is a piece of paper. When a character gets killed, you just tear his paper up" — and conceive another character on a fresh sheet.

Legions of characters have died beneath Blackmoor Castle, whose dungeon is wondrously fiendish. Yet members of the Triton Wargaming Society of UCSD have sent a small



PHOTOGRAPHS BY ROBERT BURROUGHS

troupe of adventurers down to the dungeon tonight, a Friday, the evening of the club's weekly meeting in Room 3050 of the Undergraduate Science Building.

In this classroom where fantasy rages beyond the normal hours of lecture and discussion, one sees five persons — four players and the dungeon master — seated at a table. For a couple of hours they laugh and roll dice and shout at each other in a convivial way, while within the game itself — within the dungeon and the players' imaginations — quite a different scene occurs.

This is what that scene was like: "They were making quite a lot of racket as they walked single file down the dim and sloping corridor, but the noise could not be helped. Cadmus the magician, who had already survived one adventure in the dungeon, had put himself in charge and ordered everyone to wear thick leather boots, the kind needed to protect their feet against the dungeon's horde of plague-ridden rats, guardians of the dreaded vampire, Sir Fang."

"Behind Cadmus clumped Solan the dwarf, a crossbowman and a first-class shot, whose sharp senses could guide them through the dark maze. His skills were certainly more tangible than those of J.B. the cleric, who followed next in line, stumbling and grumbling over his heavy boots. He was useless in battle, unable to wield a sword and a natural coward besides, yet the cleric might be useful for his wisdom and spiritual insight. Last in line was the Lawful fighter Paladin. Youthful and untried like the rest, he was especially given to rash judgments and to onslaught against the forces of Chaos,

which they would encounter soon enough."

"They walked as stealthily as they could, contending with the gray dirtiness and the rough-hewn stones, and groping with their hands along the wall. There were the usual dungeon odors of wetness and of ancient slime, together with the sound of water dripping to a puddle, somewhere in the distance."

"They followed on until the corridor ended at a great wooden door. Cadmus looked it over carefully, then said, 'Step close, J.B., and say if you can tell what lurks within the chamber.' But Paladin had already drawn his sword and the dwarf had placed a quarrel in his crossbow. And so it was settled, with these armaments behind him, Cadmus kicked at the door, which opened to a spacious, bare, and strangely lighted room. Hundreds of torches flickered on the walls, revealing nothing. The room was empty but for a column of stone that stood from floor to ceiling in the center of the chamber. Perhaps some magic has cleared this room of monsters and treasure," said Cadmus, squinting at the chamber's corners and recesses which danced in the flickering light. Meanwhile, Paladin had advanced to the column, and seeing a golden ring protruding from its side, snatched its place an old man in rags.

"His face is deathly pale," the cleric warned. But it was too late for Paladin, who raised his sword and cried, 'Art thou of Law or Chaos?'

"Cadmus had had time to close his eyes and fear the worst, which, of course, occurred. Paladin was killed in a wink, and just as fast the old man changed to upright statue and revealed

himself in black cloak and hoary visage: an undead demon, servant of Sir Fang — perhaps Sir Fang himself!"

"Cadmus was not inclined to ask. He bolted for the door but was already behind the dwarf and the cleric, who cursed his heavy boots. Then Cadmus thought he might do well to turn invisible for a moment, for the creature might be hiding some fantastic treasure and powerful tools of magic. But no time remained to discuss the strategy with his fellows, who were hurrying headlong to the door, and who would take poor Cadmus for dead if he did not appear at their heels."

And then the players took a break and sent for junk food from the vending machines nearby.

So there is the basic idea: the characters, inside into the dungeon in search of treasure, trying on each other to combat the game's hidden and formidable monsters.

"It is said that since this game came out three years ago we've sold at least eight hundred of them," said salesman Mark Bahlmann at the Command Post. That figure makes Dungeons and Dragons the store's most popular game by far, another clerk agreed.

"And the weirdest thing of all is the variety of people who get into it," Bahlmann added. "You have, dived in the wool, historical wargamers, you have fantasy freaks who have read all the Tolkien books; you have people we've never seen in here and will never see again. And basically you get people who want to put reality aside for a little bit, who want to create a place and protect themselves into it, a new way to leave wherever they are and get into a place they've never really been."

What You See

(continued from page 1)

general return to a harder, more primitive, and healthier (he believed) lifestyle. If one visited the first Freileichpark, one obtained from meat, alcohol, and smoking: one drew one's own water from an icy stream; one rose in the wake of dawn to join a campful of naked Germans passionately performing catfishes. Even so, since Zimmerman then had a monopoly on the nudist scene, hundreds of people from all over the world trickled in to participate, and the concepts of nudism began to spread.

World War I dampened their growing notoriety, but by 1926 reliable estimates said 50,000 active Lichtfreude (literally "light friends") were baring it all in Deutschland, and that year an American published *The New Gnosticism* in London and introduced the concepts of nudism to the English-speaking world. Three years later, a German immigrant to the United States by the name of Kurt Barthel, advertised in the German-language press for other experienced nudist transplants, with the three couples who responded, he founded the first American nudist camp north of New York City.

Others soon opened all over the country, and the first California camp, near Lake Elsinore, was christened

Elysia. San Diegans were introduced to it in 1933, when a movie about the resort opened at the Spreckels Theatre. The first San Diego County nudist establishment, Camp Nudisto, appeared shortly thereafter in Jamun.

It was there that Ernie Miller first got acquainted with the joys of romping around without clothes in San Diego's backcountry. Miller, still alive today, is the godfather of San Diego's nudist scene. After an invalid childhood in Wisconsin, he had moved to San Diego in 1927 and the film at the Spreckels captured his imagination. In it, he saw a way to counteract the ill health engendered by having only half a lung and a partially paralyzed diaphragm. As it turned out, he enjoyed Camp Nudisto so much that when it folded, he and four partners opened their own camp on rented property out in the Samagatuma Valley, way beyond Alpine. They spent six months there and a year in El Capon, then Miller finally found and bought the current location in Ramona.

Ever since, Miller has lived on the grounds of the East County resort, a site so remote that only the paved roads distinguish the drive out there from what the Thirties nudist pioneers must have seen. To get to the camp, one has to travel north on Highway 67 past Poway, through miles of isolated,

boulder-studded mountains, then twist down a twisting, tree-choked stretch of Moses Grade Road. An Indian head and a hand-lettered sign finally announce the dirt path which leads through thicker trees, past a neighbor's neighing horses, and up, up, up the lonesome mountain. Finally, a pink post bearing an ancient "S" appears, and a few hundred yards further, a chain-link race guards the 160 acres of Samagatuma.

Samagatuma differs from The Swallows, the county's only other nudist resort, as much as Mark Spitz's body differs from Jackie Gleason's. The Swallows looks like a middle-class country club, manicured and compact. In contrast, Samagatuma's sprawling wilderness verges on the squalid. Decaying leaves mat the dusty paths, garbage fills the old, abandoned swimming pool, and pieces of junk lie rusting here and there in the grass. The oddly varied structures which house Samagatuma's permanent residents cover only a small part of the grounds, however, and fans of the camp

thrash about the opportunities for solitude in the undeveloped countryside. Ernie Miller resides in a tumble-down building originally built as a weekend cabin. Rate wallboard serves as a ceiling; soot and debris from a pot-bellied stove are ground into the dirt-packed carpet; decades of junk overflow every exposed surface. Miller's appearance matches his domicile: on a chilly winter day he wears a grimy spotted T-shirt and slacks and puffs away on a cigar which he houts with grease-encrusted hands. "I smoke to keep breathing. Otherwise, I'd forget to take in a breath." Yet, at 76, he retains a sharp mind and a twinkling sense of humor, and he greets visitors with a courtly courtesy. Camp children flock to him and he accords them the unserved attention and love of a grandfather.

He vividly recalls his early days in the nudist business. Living on the grounds as caretaker, he existed on a meager income from a photographic processing business and camp dues (then sixty dollars a year per family).

Word of mouth soon brought in forty to fifty people as members. News of Samagatuma's existence didn't spread beyond the nudist underground, however, a secrecy which was intentional. Miller even maintained a San Diego post office box number, so the curious wouldn't even know the camp was in East County. "We didn't want snoopers around. If word got out, all sorts of busy-bodies would be investigating the place, including the police."

Remarkably, the passion for privacy didn't spring from a bad relationship with local law enforcers. Unlike nudist camps in other parts of the country, the San Diego resorts never had any major troubles with the law, although the reigning district attorney did officially investigate Camp Nudisto upon its opening. He reportedly concluded nudism was kosher, providing "those who prefer to go without clothes keep out of places where there are others to be offended or annoyed." (As late as 1969, however, a mere arrest for public nudity still brought mandatory

registration with the state as a sex offender.) Miller recalls, "We never had any problems with the authorities. It was always just the opposite. In fact, if a stranger came into those parts and wanted to know where to find us, the sheriff would want identification or else he wouldn't tell on a thing." When fires broke out in the surrounding dry countryside, the Samagatuman shined the water from their swimming pool with local firemen, "so when it came down to us, boy, we got service!"

If the county police agencies weren't oppressive, Miller says the neighboring towns would have been, had they known much about the place. He recalls how the newspapers milked one incident for two to three weeks, when a nude, drunk non-member was picked up in the vicinity of Campo Nudisto. To avoid any breath of scandal, Samagatuma followed the lead of almost all the early nudist camps, enforcing strict rules of personal conduct which included abstention from alcohol and any physical contact—even evenhanded

innocent as hand-holding among married couples.

With the advent of World War II, Miller's members found themselves with no gas to make the long trek up the county every weekend, yet Miller braved the solitude and subsisted on chickenfeed and milk from a neighbor's cow until the post war years brought renewed nudist interest. To maintain the tight family atmosphere, however, Miller consistently restricted membership to forty or fifty people until he finally sold the place in 1975.

It languished under the direction of the first new set of owners. Miller grumbles that they made the same mistake as so many of the individuals who set up unsuccessful camps in San Diego over the years. "They all started with the big splash. They all started with the thought you can make some money at it. It can't be done! If you break even you're doing good." The first year after Samagatuma's sale, membership dropped down to less than two dozen, then the current owners, Bob Welder and Chris Glow,

took over. Chris is a quiet woman who maintains a low profile, while the new member, Welder, is a brash promoter. A ducky, bearded man, with skin the color of burnished leather, he boasts that the club now has about 250 members, with expectations of 600 to 700 by summer.

Vigorous promotions have attracted many of those to the club, others, fearful of losing their all-over tats, have turned to Samagatuma since the closing of Black's Beach. The 1977 passage of Proposition D also benefited The Swallows in El Capon, which now claims about 400 members. Although the character of the two clubs differs dramatically, they basically operate the same: non-residents at both can come out at any time and use the facilities, while year-round residents (about a hundred at The Swallows and sixty at Samagatuma) live mostly in trailers can visit both clubs a limited number of times, paying a day fee of \$4.50 to \$7. Yearly memberships, at

Samagatuma, cost a flat \$150 per person or per couple, while the Swallows charge anywhere from \$12.50 to \$168 per person. The two "landed" clubs aren't the only option facing local nudists. Two totally distinct nudist "travel clubs," the Way Bears and the Golden Oaks clubs, charge their members a substantially lower membership fee, then the members visit landed clubs and pay reduced visitors' rates en masse. Southern California offers plenty of clubs to travel to. While Los Angeles County alone has one club, San Bernardino and Riverside counties boast about a half-dozen, including McConville, the descendant of the original Elysia.

As varied as the local clubs are, when seasoned nudists from each of them talk about why they became nudists, several themes crop up again and again. Bob Welder out at Samagatuma is one of the most articulate spokesmen. Invariably naked, Welder, 49, marches resolutely all over the grounds, claiming to disdain clothing down to temperatures as low as forty-five degrees the even boasts that he enjoys the muscular beauty of nude three a.m. strolls in the crisp mountain air.

Sprawled out on one of the deck chairs next to Samagatuma's expansive new pool, Welder explains that he became involved with formal nudism about five years ago, but his experience with social nudity began when he was a child in Ohio. "My father was a very strict man; he was a Church of God minister. Yet he used to work the fields of his farm in the nude. He loved nudity! He loved the feeling of sun and wind upon his body." Even before Welder got into the club, he recalls, "The first thing I would do when I got home from work every night was to chuck off my clothes because I'd feel so much better with my clothes off. Nudism is natural. It's a way of life. It's being satisfied with what you've got."

Welder echoes the early speculations so dominant among early justifications for the movement. Blood circulation, he asserts, is the key. "All these ailments that you hear about are a direct result of poor circulation. You get the blood moving, and people are greatly

improved." Wandering around the camp, Welder introduces As a thirty-year-old former Marine, into claims his doctor only gave him six months to live before he lost, shaved off his clothing and uncharacteristically recovered several years ago. John, a blacksmith with a body which could have been sculpted in ancient Greece, wanders by to inject a story about how a serious accident nine years ago almost killed him, until he got his health back at a nudist camp.

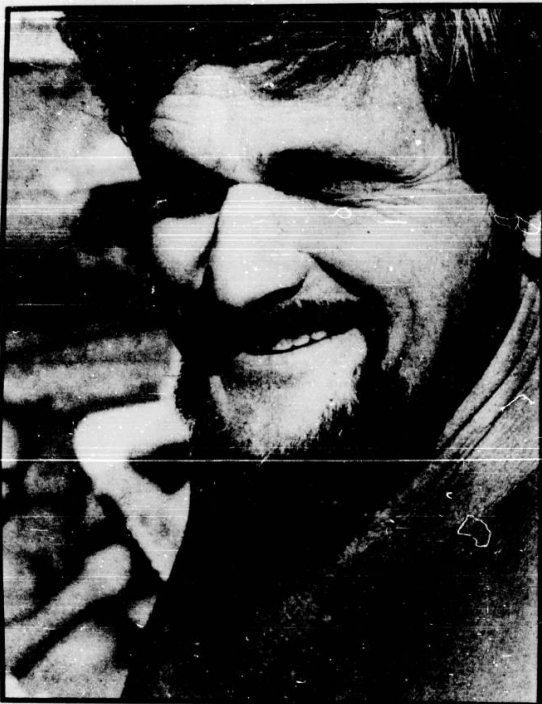
Welder claims nudists today draw members into their ranks from all walks of society, unlike the Thirties and Forties, when most were post He says now the average club member falls into the top thirty to forty percent of the income levels, and Samagatuma residents range from a car dealer to a space-shuttle scientist. "We don't have a bunch of home any more."

The variety of the nudist population points up another of the nudists' favorite assertions: that nudism democratizes people. Without clothing, you can't tell if your companion is a banker or an iron worker. "Clothes are so social," one enthusiast said. "You get out of them and you get out of all the social games that we play." Welder touches upon the point lightly, but he hammers on the claim that nudists don't live all that differently from anyone else. "They're a little healthier, maybe, and their kids don't have the sex hang-ups that other children have. You don't have this snickering and let's see what you've got business because they know what everyone's got."

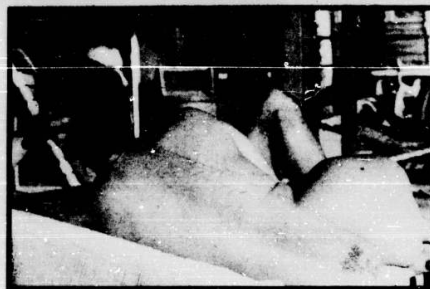
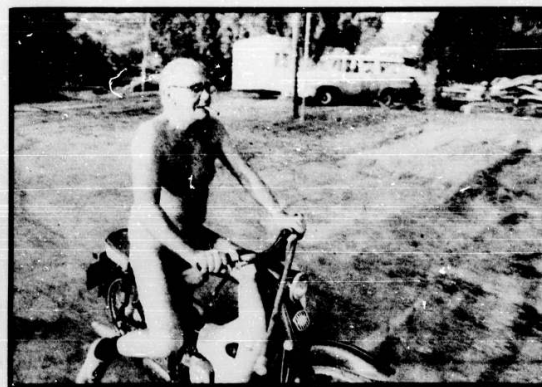
Out at The Swallows, Sue Latimer agrees that "most kids take it to be a duck to water. Sometimes a teenager won't take to it. Sometimes when they're in puberty, say twelve to fifteen, they'll have a little trouble. But if they're good nudists, it doesn't bother them a bit." School buses pick up more than two dozen children a day from the bus stop in front of The Swallows' tall brown fence on Harrison Canyon Road; the twenty-acre resort includes space for fifty permanent trailers. To Latimer, who's been a co-owner of the twenty-three-year-old camp since 1964, the motivation behind nudism

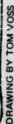
(continued on page 11)

The variety of the nudist population points up another of the nudists' favorite assertions: nudity democratizes people. Without clothing, you can't tell if your companion is a banker or an iron worker.



BOB WELDER





Photography is now about 140 years old, which means that some of our great grandparents, and nearly all of our great great grandparents existed in a world totally devoid of the photographic image.

So inundated are we with photographs of one kind or another today that such a world is difficult for us to conceive.

chronicling births, weddings, anniversaries, graduations, etc. — and shows how in today's nuclear family the *images* of relatives in the family album have replaced the actual presence of those relatives in yesterday's extended families. It includes images of the major historic events of our time, Ruby shooting Oswald, for example; the body of Che Guevara

on a stretcher surrounded by his conquerors (looking incredibly like Mantegna's "The Dead Christ," as several, including Sontag have noticed); a young girl crying out in agony over the body of one of the murdered students at Kent State University; a napalmed Vietnamese child running directly toward the camera, arms

teaching order. Szasz believes that this latter photograph (which was reproduced widely in newspapers and magazines throughout the world) "probably did more to increase the public's knowledge of the Holocaust than a hundred hours of televised barbarities." The anthology includes as well images of events, places, people, things we have never seen before, and it includes images of the world as it has existed before we were born. It is and on the last page, it is a photograph of the earth, the repository and generator of all these other images.

The comprehensiveness and inclusiveness of this photography — its ability to reproduce objectively the visual dimension of just about anything — leads us to rely on photographs for significant evidence that something actually

occurred or exists. A photograph of an event must in fact seem more substantial proof than a description of the event itself. One clear, documented photograph of a crime scene would convince more skeptics than the thousands of pages of eyewitness testimony that we have. This is probably because we are more likely to believe what we see than what we are told, whether we are talking about delusions, wild machines, we are convinced or not. When O'Neil asked Ingo for the "ocular proof" that Desdemona was betraying Othello, he asked him to catch her in the act in order to believe it. A photograph would surely settle for a photograph Hubbard. Photography, Sontag argues, appropriates and acquires the world for us: we speak about the world in terms of photographs, in terms of sorts of packages — frames, w/e, books, newspapers, etc. The camera's arrests and contains time and motion; it makes static and movement possible, the natural flow and movement of all living things, and the world that it stops in their tracks, so to speak, and as us functions much like a deadly weapon. We recognize it as such when we

"shooting" pictures. Sontag notices how our language betrays our deeply rooted awareness of photography's function. She sees all photographs as *memento mori* — reminders of our mortality and the passage of time.

I have been discussing thus far only the book's first chapter—which goes on to explore the relationship between photography and travel (the book's title is offered as a metaphor for the trip that was made, that the program was carried out, that fun was had³). Photography, as non-intervention or voyeurism.

The person who intervenes cannot record; the person who is recording cannot intervene. The camera is a tool of aggression ('The camera/gun seems to not kill, so the ominous metaphor seems to be a trap—like a man's fantasy of having a gun, snuff, or root between his legs. Still, there is a difference between a gun and a camera. A picture is to photograph someone in a sublimated murder—a soft murder, appropriate to a sad, frightened time'), photography and war, morality, and bureaucracy. It concludes with a sweeping, overstated, but certainly provocative claim:

It would not be wrong to speak of people having a *compulsion* to photograph: to turn experience itself into a way of seeing. Ultimately, having an experience becomes identical with taking a photograph of it, and participating in a public event comes more and more to be equivalent to looking at it in photographed form. That most logical of nineteenth-century aesthetes, Mallarmé, said that everything in the world exists in order to end in a book. Today everything exists to end in a photograph.

Beyond the first chapter, the book explores the photographic vision of significant figures in the history of photography, like Diane Arbus, August Sander, Edward Weston, Paul Strand, Walker Evans, and many others. While each of the chapters offers stimulating insights, I found the essays of Arbus, which compare her view of all America as a first step to the family, the 1955 "Family of Man" photographic exhibit organized by Edward Steichen, particularly illuminating. In it the demonization of how the work of Arbus reveals "America, Seen Through Photography, Darkly" (the chapter's title) — the other side of Whimman's "democratic vistas," the vision which informed the Steichen exhibit.

Sontag is particularly sensitive to the class-consciousness of photographers. Speaking of August Sander's work she notices a characteristic that can be applied to the work of many photographers: "Professionals and the rich tend to be photographed indoors, without windows, in rooms with heavy furniture, tapestries and delftware are usually photographed in a setting (often outdoors) which locates them — as if they could not be assumed to have the kinds of separate identities normally achieved in the middle and upper classes." She also makes us aware (somewhat constantly) of the way in which the photographer's point of view is the way in which everything photographed seems of the same degree of importance or interest. She has no new forever suspicious of photographic images by her emphasis on the tendency of photographers "to feature the most interesting, the most striking and the most discount in candor (equivocal).

The book's only glaring weakness is that it cries out for photographs to be included. The reason they are not probably has something to do with the fact that the book is in the New York Daily News (a paper for the masses) which bills itself as "New York's Newspaper," and the Paris newspaper *Le Monde* has said that the book is "for a Sontag describes them," "skilled well-informed readers") which runs no risk of being "too good" for them. They merely record, and if we want explanations of things we turn to the printed word. Hence we have a book on photography which contains no photographs. To compensate for this, the book is full of "Compare his [August Sander's] 1930 photograph 'Circus People' with Diane Arbus' 1960s photograph of a circus person and with the portraits of emigrants in the 1930s." The book goes on to make specific comparative observations, the reader is left to compare only the photographs themselves. The book is very themselves unless he or she has a very well-stocked library of photographic history. Sontag's volume makes me want to acquire a camera, but I don't know how to use it. I wish her publisher had tucked in just a few photographs. On the other hand, maybe I should have bought a book called *On Reading* done exclusively with words.

DUNCAN SHEPHERD

If the New Hollywood has demonstrated anything, it's that quality and quantity, those two traditional antagonists, are, after all, inseparable. The proof has not been conclusively supplied. The proof has proceeded by indirection. Moviegoers today are scarcely better off, and movie production is scarcely worse off, than it was 20 years ago. The movie business is scarier. This is all-over feeling of scarcity is the new fact of moviegoing life, never mind what the MPAA's statistics say. (Statistics are never honest.) The figures indicating that movie production in 1977 rose slightly above the abysmally low figure of 1976 are, in fact, a reflection of how many of those movies actually saw the light of day, how many of them had any promotional clout to back them up, or how many had the right kind of marketing staff. And, no, nor do they reveal what kinds of movies were being produced or what kinds of people were making them. The fact that moviegoing in 1977 was this: If you wanted to see *Smokers* and *The Bandits*, you had possibly twenty-six weeks in which to catch it at virtually any price.

The full extent of the new conservatism doesn't show up in statistics. Over the past several years, the American movie industry has been sinking into a spirit of revivalism (remakes, replicas, sequels) which smacks of the staleness that has traditionally clung to the Broadway theater, and more so to provincial theater. Call it the *Charley's Aunt* syndrome. With escalating ticket prices, the scarcity of product, and the lengthening drumroll that precedes every major release (you undoubtedly are aware already that Christmas '78

promises *Superman* and *Apocalypse Now*), moviegoing and movies themselves have come more and more to be Social Events — that is, the sort of events meaningful to both sociologists and fun-seekers. In this overheated climate, it's hardly a wonder that a movie like Joan Micklin Silver's specialized, diffident *Between the Lines* isn't widely seen; it's getting to be more of a wonder that it is made at all. Today's moviemakers, like the theatrical entrepreneurs in Columbus,



ONE LAST LOOK

Ohio, or Albuquerque, N. Mex., and crowded into safe-playing. The movie industry, of course, has never been loath to copycat its own successes, as well as the successes of theater and television. But the success of the novel, but with the general shrinkage of output, the copying takes on a new aspect, more abject. Where imitation on a grand scale fosters variation, on a small scale it breeds monotony. The full-throttle, production schedule of the Hollywood, even though it relied largely on tested formulas, always suggested confidence; the selective production schedule today suggests extreme caution. As the major movie producers tighten their belts and reduce their priorities, the last thing they would contemplate letting go are obviously the *Black Sundays* and *Spy Wars*. *Lovers* may be the only movie of quality and quiddity do not sink irreconcilably on opp site ends of the tearaw. Sometimes less is really less.

Where American movies have suffered most is in the middle ranges, in between the blockbusters and shoestringers, traditionally Hollywood's area of strength. Lately, the profile of American movies has tended more toward a bottom-heavy, hourglass shape, with a select group of overproduced and overmarketed group of top cans and at the other a larger group of independently made, low-budget exploitation movies about moonrunners, friendly bears, licentious cheerleaders, homicidal goons, etc. The often forecasted outgrowth of this tendency is a gradual increase in foreign imports. In movies as in cars, the foreign models now outclass the American in almost every size.

All this, the foregoing is a manner of economic, partial explanation, and

preamble, partial explanation, and maybe apology for the results of my putting together my annual ten-best list for the year just past (as usual, mine is the most tardy and no doubt most patiently awaited list in all the land). It's also a manner of shaking off the more easily bored reader. Having led this deep into the woods, I can hope, at least, that only sympathetics have followed me. I have no embarrassment to spill over

my uppermost favorites, but I can't remember a year in which, in the lower levels, they trailed off so sharply, or a year in which I had cooler desire to review the old struggles. I look on this list as a sort of obligation and a tradition, and God knows I have few enough of either. So, here they are, roughly in order of diminishing enthusiasm: Wim Wenders' *Kings of the Road*, Victor Eric's *Spirit of the Beehive*, Miklos Jancso's *Red Psalm*, Woody Allen's *Annie Hall*, John Boorman's *Exorcist II: The Heretic*, Claude Lelouch's *Another Man, Another Chance*, Satyajit Ray's *Distant Thunder*, and Jacques Demy's *Donkey Skin*.

Closely analyzing of the above bunch will reveal (a) that there are but eight titles on this ten-best list, (b) that five of those eight played exclusively at the Unicorn theater, and (c) that those five are dated, respectively, 1976, 1973, 1971, 1972, and 1970. Draw your own conclusions. If you want my estimate, how the last year has turned up, ask me again six years from now. I'll take about everyone among the New York critics, who are in a position to know, moaned that this was a year of slim pickings. This they moaned while they were luxuriating in the difficult decision of which one of three Wim Wenders movies to include on their lists, which one of four Werner Herzogs, and which one of eight Rainer Werner Fassbinder.

The Wenders movie takes my top spot for its shrewd combination of the best of classical moviemaking (the precision of technique, the steadiness of tone and tempo) and the best of modernism (freedom to let open road, the banality of incident, the obliqueness of theme). *Exotica II* is sure to be the most widely sneered-at selection I don't care. I still stand by the concept of a script composed

primarily for the camera, rather than the actor; its ultimate justification is in the complicated and difficult effects which Boorman gets, and which could not be equalled merely by dumping unlimited funds in the lap of any special-effects wizard. In any case, the script isn't all that bad. I can't see any reason to vilify a script that takes up the subject of the world's dualism, no matter how superficially, pretentiously, or ludicrously, when the average film script in 1977 was something on the order of *Rollercoaster* or *The Deep*. The only movie to make my list which worked better through the ear than through the eye is Woody Allen's

The finest photographic work seen last year, or so it seemed from my accustomed vantage point (off-center left, two-thirds of the way toward the auditorium front), included Robbie Muller's on *Kings of the Road*, for its mechanical dexterity and flow of on-the-road images of a pair with a camera; and Robert R. Franks' William Fraker's on *Exorcist II*, for its density and variety of detail and its sustained ethereality; Luis Cuadrado's on *Spirit of the Beehive*, for its tingling, heightened sensitivity to the everyday world; Charles Rosher's on *Three Women* (but not on *The Late Show* or *Semi-Tough*), for its pale color harmonies; and Laszlo Kovacs' on *New York, New York*, for its reasonable facsimile of the rich,

If looks were everything, Robert Altman's *Three Women* would cheerfully be installed in one of the vacant spots on my list. As is, though, it's consigned to a position best described in the immortal phrase of sportscaster Vin Scully — "close but no cigar." Some hardly devastating disappointments from directors I normally count on for nothing but uplift, were Robert Aldrich's *Twilight's Last Gleaming* and *The Choirboys*, which both showed good workmanship but had architecture, Robert Wise's *Audrey Rose*, Satyajit Ray's *The Adventures of Gopu*, and *Bagha*, and in the Summer Terror

series, two premieres for which I must take direct responsibility, Georges Franju's *Shadowsman* and Alain Tanner's *Shock*. Some livelier thrills than in those last two were to be had in Dario Argento's *Suspiria* and, less so, Elliott Silverstein's *The Cur. Carles Saura's* *Cia*, Yves Robert's *Pardon Mon Affaire*, Walerian Borowczyk's *Immortal Tales*, and Claudine Guillaumet's *Veronique, or the Summer of '68*. *Shock* is the most congenial than some of the more thundered-about imports: Herzog's *The Mystery of Kasper Hauser* and *Aguirre, the Wrath of God*, Eric Rohmer's *The Marquise of O*, Nagisa Oshima's *In the Realm of the Senses*, Francis Truffaut's *Small Change*, and, of Alain's, *Chienwa*. And, of Alain Tanner's *Jonah Who Will Be 25 in the Year 2000*.

It was not at all a bad, but certainly an unusual and an overreaching year for musicals. There were James Ivory's long-delayed and badly decimated *The Wild Party*, Martin Scorsese's *New York, New York*, which was a disaster, and a resuscitate the 1940s-style musical, and John Badham's disco dance movie, *Saturday Night Fever*, which I preferred to a couple of more culturally reputable dance movies, *The Turning Point* and *Alicia*. Joe Zeff's *Angie* was a disaster. And Richard Williams' witty animated film, *Raggedy Ann and Andy: The Donkey Skin*, too, had sadly wilted songs, but still had it all over its musical fairytale competition. Brian Forbes' *The Slipper and the Rose*. The year's best musical, without the emphasis falls on movie, was Jancso's *Red Psalm*.

Individual performers and performances I particularly liked, male, were Rüdiger Vogler in *Kings of the Road*, Klaus Kinski in *The Wrath of God*, Charles Durning in *Twilight's Last Gleaming* and *The Choirboys*, Perry King in *The Choirboys*, *The Wild Party*, and *Bad*, and John Huston in *Bound for Glory*. Jeff Goldblum in *Between the Lines*, Anthony Hopkins in *Audrey Rose* and *A Bridge Too Far*, Jack Palance in *Short Cuts*, and Jeff Bridges, Al Pacino, Sylvester Stallone in *Risky*, John Travolta in *Saturday Night Fever*, Michael Caine, Donald Sutherland, Kevin Costner, and Treat Williams in *The Long Walk Home*, and Idi Amin in *Idi Amin Dada*; female, were Linda Haynes in *Rolling Thunder*, Ann Duxrsey in *Pardon My French*, and Susan Sarandon in *Edith Clever* in *The Marquise of O*. A Torrent in *Cruel and Spirit of the Beast*, Isabel Terraza in *Spirit of the Beast*, Sally Field in *Runaway Train*, and Sally Field in *Heroes and Women*.

CURRENT MOVIES

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

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

Allice Doesn't Live Here Anymore — A newly widowed housewife, advancing toward middle age, hits the road, with her vocal twelve-year-old son in tow, in search of a future of some kind, hoping to make a go of it as the Alice Faye-style singer she dreamed of becoming in her childhood. (The passion for the golden-oldie songs and for the dreams dispensed in Golden Age Hollywood movies is a trait director Martin Scorsese shares with a few others in the New Hollywood.) The movie is quite good at excavating the sudden energies, childishnesses, and surprises that he buried in people, although these revelations too regularly appear in the form of historic rage. Generally, Scorsese cannot resist crowding for laughs (prickly kids, wisecracking waitresses), and he at least gets hold of the laughs he goes after. It is less clear what he hopes to accomplish with the tightly, nerve-racking camera movements, which match Barbra Streisand's and her son's. Haven Kurland, 1974. ** (Censor 3 Cinema 2)

Allice — As a sort of official, permanent record, the repertoire of prima ballerina Alicia Alonso, one of Cuba's national treasures, has been duly committed to film. Because she's performing to the camera, and for posterity, she performs to the hilt, and she's afforded a variety of backdrops on the superbly independent scale of an old MGM musical. This is meant to be the definitive Alonso. There's an evident difference between the Alonso who dances CARNE (in 1974, in full color, and in approximately her fifty-seventh year), the Alonso who dances GISELLE (in an actual stage performance, in some indeterminate youthful year), and the Alonso who dances the rest of the repertoire (in 1977; but there's no attempt at elucidating her artistic evolution. Exactly how, for example, did her failing eyesight alter her technique? The interview with the star is unconvincing (what are probably intended as pity captions read more like petty epithets, and the

biographical fill-in, especially a giddy montage on the subject of Alicia and La Revolution, is unimpressive).

Beverly Hills Cop — Woody Allen's movie tends to be not very visual, nor even very verbal, but very conceptual. ("I want to be a screenwriter," he must be telling at the coffee table. To this point, he has his own material, but this giddy one of Latin American revolution, the Jewish Defense League, J. Edgar Hoover, Tennessee Williams, Howard Cosell, etc., is frequently funny despite Allen's ascetic-minded plotting and directing.

Bobby Deerfield — A secretive, monosyllabic Grand Prix racer (Al Pacino) is flung by fate by chance with a dizzy Italian girl (Marthe Keller) who incessantly badgers the self-important sportsman in the manner of Katherine Hepburn in a screwball comedy. He, living daily with the possibility of death in his profession, wears an arrogance and casual composure. Eventually, he loosens up to the point where, without embarrassment, he is able to show off snapshots of his New Jersey childhood, or sing a solo of "Red Sails in the Sunset." The movie is nearly as sticky as it sounds in synopsis, but it succeeds in getting a few good chuckles at the expense of the superstar's ego. With Arny Dupont, photographed by Henri Decaer, written by Alvin Sargent, directed by Sidney Pollack, 1977. (Cinema Plaza)

The Car — The hi-and-run car, with no markings, no license plates, and no driver, belongs properly to the tradition of monster movies instead of car movies, and the director, dwells not on chase and crashes, but on the rapidly mushrooming sense of alarm and amazement (some of the exclamations recapture the charming absurdity found in 1950s sci-fi movies: "Wade, that car flew into the house four feet off the ground"). The personification of the unstoppable



CITIZENS BAND

speed demon is pretty clever: the ominous cloud of dust or glint of light, far off in the strange Utah landscape, and the resolution of the problem, after a drunken deputy sheriff who doubles as a Bible School instructor divides the truth about the ungloved machine, carries still less. But in movies conviction is less a question of subtle matter than of plot selection; and Silverstein, the headlining of the silliness of the material, maintains high levels of technical ingenuity and emotional intensity throughout. With James Brolin, Kathleen Lloyd, John Marley, 1977. (Cinema Plaza)

Chac — Rolando Klein, a Chilean moviemaker routed through the UCLA film department, fabricates a Mayan myth about a mountain-top mystic who is enlisted by drought-plagued Indians to make an appeal to the rain god, Chac. The picture is done ponderously

day-by-day and step-by-step. All along, the National Geographic images capture the minutest details of the wild terrain — every leaf and every pebble is etched in fine-point. Indeed, the cultural chasm between the moviemakers and the copper-skinned natives of this remote region can be measured by the sick sophistication of the visuals (Los Angeles experimentalist Pat O'Neill is credited with "special optics"). One sight in particular — the miraculous walk across the white river rapids — would be the eye of even Cecil B. DeMille, 1975. (Ken, 2/5 and 9)

The Choirboys — Where Joseph Wambaugh, the policeman's friend and muckraker, wants faithfully to represent his former partners on the force, Robert Aldrich wants to employ those same characters metaphorically to represent something bigger. Which is, the average slop. He uses the policemen's daily debasement in the L.A. rightworld to strip them of any delusions of grandeur (there's never allowed a melodramatic confrontation between law breakers and enforcers, as though courage, cunning, and a sense of duty might be construed as forms of elitism), and he equates their masculine camaraderie with an eternal high-school kid's fondness for beer parties, locker-room homophobia, practical jokes, and show-off insolence. He undoubtedly doesn't expect the audience to condone the scurrilous behavior of his characters, but simply to acknowledge the truth that boys will be boys (or rather, that men will be boys). It's a genuinely raunchy movie. All of the overt slobbery, though, is held in its proper place — clearly within the contours of character and milieu. Aldrich's treatment of the material, on the other hand, is always break and build and at times almost uncomprehending. With Charles Durning, Perry King,

Don Stroud, and Burt Young, 1977. *** (Cinema Cinema 4; Cinema)

Citizens Band — Comedy-drama about the CB radio subculture: with Paul Lehart, Candy Clark, and Charles Napier, directed by Jonathan Demme. (La Paloma)

City Lights — Chaplin scribbles to some of his highest peaks — dancing in the boxing ring, carousing wootily in a nightclub — for the love of a girl who sells flowers on streetcorners, and who is blind, and who is beautiful. 1929. (Ken, 2/5 through 7; Strand, 2/4)

Close Encounters of the Third Kind — Steven Spielberg surpasses all of his self-kornerers in the only way he knows how — in material things. He has costlier, more spectacular special effects, including some really wonderful nighttime slides; he has bigger and brighter spacecrafts; he has louder sound effects and background music; and he has the largest number of world-famous cinematographers ever assembled on one list of credits (let us all — Vilmos Zsigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John Alton, and Frank Chazilly). But basically his movie is just a jumbaloo 1950s-style invaders-from-space story, a RED PLANET MARS swollen up almost beyond recognition by 1970s inflation. It's also a somewhat two-faced movie, which, all along the way to its uplifting messianic ending, tries to manure you into a nervous wreck with noisy, superficial, and usually superior thrills. Richard Dreyfuss, Melinda Dillon, Teri Garr, and François Truffaut, 1977. ** (Censor 2; Cinema 4; Cinema 21; Viewpoint Twin 2)

Cousin, Cousine — Jean-Charles Tacchella's overpraised love story is a profusion of casual, cursory observations of family life, and in the

abundance there are plenty of amusing moments, and many more that are smug, lazy-minded, and banal. It seems a nice idea to do a movie whose entire, large population is tied together by blood or wedlock, and which avoids the usual no-letter-day gatherings of the clan. But really, Tacchella is concerned only about two family members, a pair of cousins-by-marriage who defy propriety and billy carry on a big romance under the very noses of their respective spouses. (There is a tough-looking, tomboyish, manstrophic adolescent who seems interesting, but the eventually succumb to tire movie's very knowledging when, growing up at last, she burles, "Last week I had sex with a boy and it was terrific!") It is difficult to see what the two supercilious lovers, Victor Lanoux and Marie-Christine Barreau, have to be so proud of. But their mates are portrayed as such ninies that they certainly have nothing to be guilty about. The view of romance in the film is determined down to earth, further that, it seems to be rooted in pop slogans: "You only love one," and "Get it together," and "Do your own thing," and "Let it all hang out." 1975. (Cove)

The Domino Principle — Only a man of Stanley Kramer's undoubted sincerity could have taken a bombastic into believing this conspiracy thriller had anything to add to the 1970s cycle of paranoia movies. (THE PARALLAX VIEW, THREE DAYS OF THE CONDOR, MARATHON MAN). Somehow, he saw relevance and universality in material that is merely ill-defined, loose-ended, presumptuous, and petty. The paranoia isn't an undercurrent that creeps out of the events, but instead is forced onto them, as the guiding principle behind them, and just in case you are slow to put your finger on it, is openly discussed in the first reel. And when the exasperated, manipulated hero finally asks some straight who-what-when questions of his anonymous Big Brother guardians, the cryptic response is, "Did you ever hear of Franz Kafka? You remind me of him for a second." With Gene Hackman, Candice Bergen, Richard Widmark, and Edward Albert, 1977. (Ahazro Drive In)

The Eagle Has Landed — A Raoul Wallenberg war film turned top-ten story so that the Nazis take over the Enol

Flynn-Ronald Reagan roles. The story has to do with a typically humble Nazi scheme to kidnap Winston Churchill, and the hopelessness of the task adds some firm evidence to action director John Sturges's preoccupation with the pathetic side of heroes. There is some good, boyish romantic playing by Michael Caine, Donald Sutherland, and Robert Duvall as Hitler's dutiful, resigned, and foredoomed henchmen; and, on the opposing team, Treat Williams (the babyfaced detective with the falsetto voice in THE RITZ) is possibly the best-acted G.I. since the days of Freddie Steele. 1977. ** (Towne, through 2/4)

Equus — Based on the play by Peter Shaffer, starring Richard Burton and Peter Firth, directed by Sidney Lumet. (Bijou)

The Gumbert — An unrelatable and all but imperceptible storyline about

police corruption runs underneath an exhausting series of splashy action scenes. In these, the favorite idea, used three times, is to have a brigade of policemen line up like Eisenstein shock troops and run bullets on some quilled sitting duck. Clint Eastwood, as a bedraggled Phoenix cop, appears to be as irked by his fellow human beings as ever, but shows uncharacteristic restraint by not killing a solitary one of them throughout the entire movie. When his poison-tongued co-star, Sandra Locke, hurts a shocking epithet at him, he responds only with a grim, factious, slow-motion blink. Directed by Estenwood, 1977. ** (Ahazro Drive In)

Giuseppe Saverio — The Mayles' discreetly noncommittal coverage of the Rolling Stones tour that culminated in a fatal stabbing at the Altamont free concert. The moviemakers adopt the safe, aloof role of Johnny-on-the-spot reporters, and refuse to implicate themselves in the events beyond that. In doing so, they haven't exactly put all their cards

on the table. Their cameras never catch as much as you'd like to see, but they catch enough, especially of the on-stage spectacle, to qualify this as a worthwhile, if sketchy, cultural document — on the Stones, the Hell's Angels, Martin Bate, Grace Slick, Tina Turner, and the rock and roll audience. 1971. ** (Star)

The Godfather Part II — Two Manhattan submissives meet, light, and finally fall for one another — a supposedly heart-warming romance written in N.Y. Simon's glo, uncouth, hard-set

style. Simon certainly knows the rules of the Well-Made Play and the rat-a-tat rhythm of wisecracks and comebacks, he has a ready kind — as big as his bank account — of jokes about New York and the legit theater, and he possesses a true, sympathetic feeling for people's individual kinks. (Richard Dreyfuss plays an avant-garde actor, which somewhat excuses his habitual fusing and fuming; Marsha Mason, Simon's real-life wife, is an outstanding representative of middle-classes, and Quinn Cummings, an owlishly bespectacled little girl, is as

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SATURDAY NIGHT FEVER

...Catch it

PARAMOUNT PICTURES PRESENTS JOHN TRAVOLTA KAREN LYNN GORNY SATURDAY NIGHT FEVER A ROBERT STIGWOOD PRODUCTION Screenplay by NORMAN WEXLER Directed by JOHN BADHAM Executive Producer ALVIN KORNBLAU Produced by ROBERT STIGWOOD Original music written and performed by the BEE GEES. Soundtrack album available on RSO Records.

EXCLUSIVE ENGAGEMENT!

7th week

Shows Daily at 5:30, 8:00, 10:15. Midweek Sat. & Sun. 12:45, 3:00.

Wed-Thurs February 1-2

CASANOVA 9:00 DEVILS 7:30

Fellini's CASANOVA

JOAN LEVINE PRESENTS "ALICIA," SUNDAY, FEB. 5, 11 AM & 1 PM

February 1-7

SON OF KONG Featuring Little Kiko (7:00 & 10:15)

THE 1935 Merian C. Cooper production (8:15)

February 8-14

THE GREAT ECSTASY OF THE SCULPTOR STEINER A spectacular documentary directed by Werner Herzog

EDWARD MUNCH A moving film portrait of the great Norwegian artist

February 15-21

AMERICAN FRIEND Critically acclaimed German suspense thriller. Short Film - HARDWARE WARS

February 22-28

FAKE A film by Orson Welles

MAHLER Directed by Ken Russell

March 1

A special benefit presented by Exploring Family Schools

THE MOUSE THAT ROARED With Peter Sellers

A selection of Chaplin short films

March 2-7

WIZARD OF OZ With Judy Garland, Ray Bolger, and Billie Burke

SINGIN' IN THE RAIN With Gene Kelly, Debbie Reynolds, and Donald O'Connor

March 8-14

Films by Luis Buñuel

ILLUSION TRAVELS BY STRICKER

LE FANTÔME DE LA LIBERTÉ

NAZARIN

SIMON OF THE DESERT

March 15-21

TOMB OF LIGIA Poe's "Ligia" directed by Roger Corman

THE THING Early science fiction of pure horror

March 22-28

LOVE AND DEATH Woody Allen meets War and Peace

ROOM SERVICE With the Marx Brothers and Lucille Ball

March 29-April 4

MEMORY OF JUSTICE A compelling documentary by Marcel Ophüls

April 5-18

Films from Pyramid

A new and superb selection of short films

Our new brochure, which lists the films we will be showing until April, may be obtained at our box office or by mail or telephone request. 454-7373.

The Unicorn Theatre 7456 La Jolla Blvd., La Jolla, California 92037 454-7373

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THE COCKING FEELS

TUES. Fri. 1:30 Sat. 3:30 MADNESS Fri. 8:25 Sat. 10:25 Fri. Sat. 4:30, 8:30, 12:30

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FEBRUARY 2 — 8:1978

CURRENT MOVIES

complicated or imaginative as an average Captain America comic. Should Lucas be thought primarily benevolent for giving the audience such a blissful, innocent, simple-minded trill, or primarily cynical for deciding the audience requires nothing more? With Al Pacino, Carrie Fisher, Peter Cushing 1977.

*** (Cinema Plaza 5, Valley Cinema)

Take the Money and Run — Woody Allen's kidding of crime movies of all types — the prison break type, the stick-up type, the semi-documentary type, the newsworld type. The movie comedy, with Jane Fonda, is more consistent, especially in earning laughs. Altogether, it's what Johnny Carson might describe as "well" 1982.

*** (UA Cinema 1)

Teleton — Don Siegel's Cold War comic book imagines that there are Russian film columns planted all across the U.S.A. as good, solid Middle Americans, who may be hypocritically activated as saboteurs upon hearing a radio report of Robert Frost's "Stopping by the Woods on a Snowy Evening." (One caricatured KGB agent to another: "God help us. And his hard-line comrade raises an eyebrow "God?") After some glamorous, speedy, willy-nilly bubble-bopping, the movie settles down in a Texas small town, in Doug's Doug-out office, for a very suitably designed and executed parody of Jim Charles Branson, Les Remick, Donald Pleasence, and Type Day 1977.

*** (Broadway: Century Twin 2; Clairemont: Power Playhouse; Spring Valley: Vogue)

The Turning Point — The title refers to that moment of truth when two friendly rivals, female, went their separate ways — one into the Ballet, the other into the Bourgeois. Now, when it's too late to change, each is looking enviously at the other and wondering whether she didn't make the wrong choice. The issue is not complicated by any capricious cruel twist of fate, for both women have succeeded wonderfully well in their chosen fields. And after a great deal of careful, explanatory dialogue, the movie comes to the diplomatic conclusion that they both did right by themselves. This is a wholesome, middlebrow movie, faced with numerous stretches of excellent dancing to give it the savor of a television special. The reverence shown for the art of dance (choreography doesn't carry over to the art of movies, however. The timing of the dance number themselves is pretty sloppy, and aside from that, there are a couple of truly terrible visual stretches: a falling-in-love episode done as a hallucinatory pan-de-cous dissolving into a flowery bedroom scene; a comedy-relief episode in which a sultry ballet boss' kiss-up with two rednecks and then goes onstage behaving like Barbra Streisand. With Shirley MacLaine, Anne Bancroft, Tom Skerritt, Leslie Browne, and Michael Biehn. Screenplay by Arthur Laurents, directed by Herbert Ross 1977.

*** (Fashion Valley: Parkway 3; University Towne Centre)

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gives Richard Pryor three separate roles, and gives him a lot of latitude to show off his talent, or his schizophrenia. Mining the physical breakdown of a first-time jagger, he's a semi-serious, semi-cynical, semi-cynical for deciding the audience requires nothing more? With Al Pacino, Carrie Fisher, Peter Cushing 1977.

*** (Center 3 Cinema 1; Cinema Plaza 5; Rancho Drive In)

White Buffalo — An art western about Wild Bill Hickok, suffering from apoplexy, light-sensitive eyesight, and recurrent nightmares, teaming up with Crazy Horse, his sworn enemy, to hunt down a marauding albino lion (actually a 4000-pound mechanical toy designed by Carlo Rambaldi). Each of them is traveling already under an alias (Wild Bill is "John Oia" and Crazy Horse is "Worm") and seeking self-redemption in a mythic battle with the Moby Dick of the Rockies. Written in a rather charming, stilted poetry by Richard Sale and directed energetically by the usually tired J. Lee Thompson, including an especially good, circuitously choreographed shootout in a smoky saloon. All around, an outland movie. Starring Charlton Heston, Clint Walker, and Kim Novak 1977.

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LOOK

(continued from page 17)

Smokes and the Band, Sandy Dennis in *Nanny Esther*, Kathleen Quinlan in *Never Promised You a Rose Garden*, Carroll Baker, Susan Tyrrell, and Stefania Casini in *Bad*, and Jane Fonda, of her making man, in *Jail*, and animal, was the intrepid Shetland pony whose fictional name was Flash, but whose real name I never knew, in *The Untouchables*.

For me, the unpleasant movie experiences of 1977, leaving out those that have been mercifully blotted from my memory, were, roughly in order of diminishing disgust, Paul Verhoeven's *Cruel Intentions*, Richard Brooks' *Looking for Mr. Goodbar*, Charles Jarrold's *The Other Side of Midnight*, George Pan Cosmatos' *The Cassandra Crossing*, Michael Winner's *The Sentinel*, Ken Russell's *Valentino*, Tobe Hooper's *Eaten Alive*, and Stanley Kramer's *The Domino Principle*.

Of course, any sort of tallying up of the last year must be considered incomplete without some mention of two particular science fiction films, and in such a condition this tally will come to an end. This is my list, not yours.

Back to Current Events. The Unicorn has already this year given us a movie that deserves to be remembered at round-up time next year, Les Blank's loose, informal documentary, *Charles Frontaux*, about the Mexican-American subculture inside the southern Texas border. A rough, many sided guess whose unifying center is the

polka-flavored Tex-Mex music.

Blank's movie carries an amazing amount of ground in only an hour, ranging from these people's pasts, almost magically evoked with family-album photos and mementos, to their day-to-day routines in the kitchens and in the potato fields. A scene with great rustic charm: the visit to a flicker, one man record-making factory. I can't find a better way to describe the feeling in the movie than simply "chummy."

The buoyant screen image of these transplanted people radiates a bit, perhaps, under the Happy Peasant cliché, with only some of the nippier song lyrics to provide a counterbalance. But the general mood of convivial, infectious spirit of the thing is a measure of Blank's uncanny ability to make himself right at home in unfamiliar surroundings.

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With it last week at the Unicorn was *Rebellion in Patagonia*, Hector Olivera's recreation of the snowballing crisis touched off by a hotel workers' strike in Argentina of the 1920s, a too deliberate, heavy stepping, and virtuous movie, incongruously outfitted with a spaghetti-western soundtrack (an all-male chorus going "hey hey").

The sublimous effect of this grotesque movie depends on our awareness that the story is substantially true. I can't comment at all on its historical accuracy (the World History...), but I can venture a little on its human accuracy, being half human myself. Granting the movie its bleak, deterministic vision of people whose every thought and deed are dictated by their social position, I still didn't care much for Olivera's characterization of the people involved. This sort of thing slides by much more smoothly in history books or strident corner oratory than it does in flesh and bone dramatization. Olivera goes in for a kind of static character portrait that has people wearing their personalities literally on their sleeves, or thereabouts. We are expected, for example, to detect the reigning plutocrats as much for their cigarette holders, their crystal wine glasses, and their handkerchiefs peeking out of breast pockets as for their economic oppression. In the same fashion, we are to admire the rebel leader for his surpassing handsomeness, in addition to his other fine qualities. The one character allowed to suggest any degree of internal contradiction, of being uneasy with the role he's fated to play, is the conscientious Army Colonel who reluctantly adopts a kind of Atom-bomb pragmatism (kill 100

polka-flavored Tex-Mex music.

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Which Way is Up? — The story and social commentary are lifted from Lina Wertmüller's SEDUCTION OF MILI, relocated in California, and smothered in John Alton's trademark golden light. This project, neither more commercial nor more self-conscious than the Wertmüller,

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READER'S GUIDE TO

Chuck's Steak House: Kwanzaa, Jazz, Thursday through Sunday; Joe Martillo Quartet, jazz, Monday through Wednesday, 1250 Prospect Street, La Jolla, 454-5328.
Chuck's Steak House: Khyawka, contemporary.

Wednesday through Saturday, 1403 East Valley Parkway, Escondido, 746-9100.

Country Bumpkin: Backwoods, country, Wednesday through Sunday, 345 Market Street, Monday and Tuesday, 7862

Palm Avenue, Imperial Beach, 429-2161.

Greenadeo: Zrall, Thursday through Sunday; Ted Plocu Quartet, jazz, Monday through Wednesday, 327 North Highway 101, Solana Beach, 755-7672.

Dick's at the Beach: Bratz, rock, Thursday through Saturday; King Blount, blues, Sunday; Tall Cotton, country, Monday through Wednesday, 327 North Highway 101, Solana Beach, 755-7672.

Life Lounge: Sweet Morning, contemporary, Wednesday through Saturday, 4198 Canyon Street, Kearny Mesa, 277-9849.
Pat Galt: Fancy Peaches, country, Friday and Saturday; auditions, Monday through Thursday, 456 First Street, Encinitas, 753-2578.

Peppertown: Breake, featuring Cindy, pop, Wednesday through Sunday; Hankie Page, Monday and Tuesday, 2858 Carlsbad Boulevard, Carlsbad, 726-3189.

Stephens Brothers: rock, Tuesday through Saturday; Angel City Rhythm Band, top 40, Sunday and Monday, 4288 West Point Loma Boulevard, Loma Point, 228-9889.

Harper Henry's: Fanny, Nook, and Cranny, musical variety, Thursday through Saturday, 2775 Shelter Island Drive, 224-9242.

Wilson Gorge: Ben Johnny Zoro, pop, Tuesday through Saturday, Mission Bay, 276-4010.

Wesley Ann Ralph: Carlson, Rival, music and comedy, Wednesday through Sunday, Harbor Drive and Ash Street, 239-0171.

Hungry Hunter: Endless Flight, contemporary, Wednesday through Saturday, 900 West 24th Street, National City, 474-7501.

Joe Palacios: Be, rock, Friday and Saturday, Mission and Main, Escondido, 741-9393.

Isabella's: Role, rock, the Screamers, Friday and Saturday, 2730 Via de la Valle, Del Mar, 275-4131.

Islands Lounge: Travelers, Latin jazz, Tuesday through Sunday, 2270 Hotel Circle North, San Valley, 297-1101.

Joe Began: Jerry Mark, jazz, rock, Tuesday through Saturday, 911 Camino del Rio, 296-9164.

Copenhagen Express: One Carlo, Guitars/Music, and Sereno Music, rock and pop, Great responsive, candlelight dinner, New Quebec, Cuccaro & D'Amore, Capriccio & Pines, Friday-Saturday 6-11, located in the Columbia Square, 1168 State Street S.D. 232-9393.

Fat Cat's: Live music 7 nights a week, Thursday K.W.A.P. Soft Rock, Friday-Saturday FANCY PEACHES Western Swing, Sunday FAVORITE SON and CHUCK "COYOTE" LARSON Monday HI SPEED D Medium Rock, Tuesday FANCY PEACHES (Zane Day) Wednesday TIMBER Country Rock

Open 7:00 am to 2:00 am Food served from 7 am to 7 pm Special Omelettes \$1.50 (all day) 656 First Street, Encinitas 753-2578 Food To-Go

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Dining, Dancing and Entertainment

Thursday Night 1st Year Anniversary Party Free Buffet
Thursday Friday Saturday \$1 Cover
Rock
"They drank at night"

Sunday **KING BISCUIT** Blues Band

Monday Tuesday Wednesday **TALL COTTON** Country/Western show with **Blackie Mason & his talking fiddle** (Last week)

ALL YOU CAN EAT
Spaghetti and Salad Bar 1.95
Also
Top Sirloin Steak Dinners from 3.95
327 N. Hwy. 101, Solana Beach 755-7672 (2 bks. north of Loma Santa Fe)

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PRESENT AT DEL MAR'S POSEIDON

THE FIRST ANNUAL MARDI GRAS
COSTUME BALL AND FROLIC DANCING AND PRIZES

TUES. FEBRUARY 7, 9 PM
1670 COAST BLVD. DEL MAR 756-9345
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MY RICH UNCLE'S ROCK & ROLL
6205 El Cajon Blvd. Tuesday-Sunday
JUMBALAYAH
Coming Feb. 5 Motown Recording Artist
FRESH
Tickets on sale at My Rich Uncle's & all Trip Imports
Welcome back, State students!

6-8:30pm Every Night- All Well Drinks 40¢
NEWEST ROCK & ROLL CLUB IN TOWN-LOCATED NEXT TO THE CAMPUS DRIVE IN MUST BE OVER 21 TO ENTER-NO BLUE JEANS-LIVE ENTERTAINMENT & DANCING NIGHTLY.

THE MUSIC SCENE

John Bull: Kallise, rock, Wednesday through Saturday; Ted Black, contemporary, Sunday through Tuesday, 2200 Highland Avenue, National City, 474-2201.

Joey Rogers: Russ Kipratrak and Favorite Son, Friday and Saturday, 1900 Harbor Drive North, Oceanside 727-1831.
Joey Rogers: Dusty Littford, folk, Friday and Saturday, 937 Lomas Santa Fe Drive, Solana Beach, 755-0177.

Joe Murphy's: John Washburn, rock, Thursday through Saturday; Joe Martillo, jazz, Sunday afternoon, Luvia Bradley and Dusty Best, Sunday through Wednesday, 4302 Mission Boulevard, Pacific Beach, 276-3220.

Journey: Frank Silvers, disco, Thursday, New Joy, soul and disco, Friday, Empire, rock, Saturday, Higher Ground, funk and disco, Sunday, 8475 Keamy Villa Road, Keamy Mesa, 279-0404.

Key Large: Frank and Johnny, easy listening, Thursday through Saturday, 8320 Parkway Drive, La Mesa, 445-3446.

King's Office: Linda La Vere, Jack Lloyd, Chris Herpolsheimer, and Don Loper, old English ballads and Renaissance music, Tuesday through Sunday, 1333 Hotel Circle, 297-2331.

Kesemus: Copenhagen, rock, Friday, 4269 Cass Street, Pacific Beach, 488-9236.

L'Ostin Vegetarian Cafe: Dennis, acoustic, Thursday; Ron Surney, acoustic, Friday and Saturday, 134 West Douglas, El Cajon, 442-4331.

Le Chetel: Tom Crowley, piano, Sunday through Wednesday; Ken Wilkins, piano, Thursday through Saturday; Bruce Coleman, jazz, Sunday afternoon, 6046 Newport, Ocean Beach, 228-8500.

London Opera House: Barker and Or, folk, Tuesday through Saturday; John J.J. Jenkins, mellow guitar, Sunday and Monday, 5404 Balboa Avenue, Clairemont, 279-2390.

Magnolia: Mulvey's, Gentry, pop, Friday and Saturday; Magnolia and Mission Gorge, 448-8040.

Mendelle Wind: Arabot, pop, Tuesday through Saturday; Ron Surney, guitar, Sunday; auditions, Monday, 308 University Avenue, Hillcrest, 297-5017.

Mission Village: Oscar Aza Quartet, dancing, Friday and Saturday; Doug Devane, guitar.

Espresso Yourself
Nine different kinds, and your second cup will be half price
with this ad, 'til 2/9
Also serving: Espresso Coffee, Soups, International Teas, Sandwiches, Salads, Pastries, 26 Flavors of Italian Ice, and so much more.
LIVE MUSIC Tuesday-Saturday

Brothers' Espresso Cafe
San Diego's Finest 1036 Garnet, Pacific Beach 272-1461
Weekdays 11 to 11 Fri & Sat 11 to 1 Sunday 5 to 9

Sunday through Thursday, 120 Orange Avenue, Coronado, 435-1822.
Mimi Bar: Chuck Perrin, mellow music, Tuesday through Saturday, 2424 Fifth Avenue, 235-4330.

Mom's Saloon: Axis, rock, Tuesday through Sunday; Axis, rock, Tuesday and Wednesday, 945 Garnet Avenue, 488-3366.
Monterey Whaling Company: East-West Band, pop, Tuesday through Saturday, Lynn


Sumner, vocals, Sunday through Tuesday, 887 Camino del Rio South, 291-1636.

Mother's Kitchen: Laurie Strong, classical guitar, Saturday, Top of Palomar Mountain, 742-3446.
Mountain Mob: Great Plains, rock, Tuesday through Saturday, Midway and Rosecrans, 224-2401.
Malveny's: Richie Hunt, contemporary, Thursday through Saturday, 340 East Grand, Escondido, 741-0935.
My Rich Uncle's: Jumbalayah, rock, Tuesday through Saturday, 4269 Cass Street, Pacific Beach, 267-7332.

Nashville Country: Lanny Prewitt and Cinnamon Ridge, country, Friday through Sunday, 5933 University Avenue, 583-6670.

Ocean View Room: Annette Stephens Trio, dancing, Tuesday through Saturday; Jim Donahue Trio, dancing, Sunday and Monday, Hotel del Coronado, 435-6611.
Over Easy Production Company: Tomcat Blues Band, Thursday; Coyote Larson, country folk, Friday, Bread and Roses, folk, Saturday; Copenhagen, rock, Monday; Facial Point, jazz, Tuesday; Reverend Ken and the Lost Followers, Wednesday, 4970

WOLF & HESMILLER CONCERTS AND KPRI 850 ANNOUNCE



AN EVENING WITH... **THE TUBES**
San Diego Fox Theatre
Sunday, February 19
All seats reserved, \$7.50, 6.50. Tickets available at Center Box Office, 202 "C" St., at Select-A-Seal outlets and San Diego County Bill Gamble's Stores. Information (714) 236-6510

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We're looking for the future No. 1 Band in San Diego to perform at the up-and-coming No. 1 Spot in all of San Diego. Good strong drinks, good music, food, games and people. Large dance floor, full cocktails, complimentary homemade chips and hot sauce.


Friday, MEMO: SOMA; SIERRA Saturday, SLIDER; MAGIC: JUBAL
Coming Feb. 17

Coming Feb. 18
WOLF GANG
1130 Buenos Ave. & Morena 276-3993

Feb. 5-9 Sun. 12-9pm
Charbroiled Steak 3.25;
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Meat Sauce, 1.95

YOU ARE INVITED TO ATTEND AN EVENING WITH **CHICK & HERBIE COREA & HANCOCK** IN CONCERT

One time only!
Special Concert Event



SUNDAY FEBRUARY 12 8PM GOLDEN HALL
TICKETS RESERVED \$7.50 & \$6.50 AT CENTER BOX OFFICE, BILL GAMBLE'S, AND AT ALL SELECT-A-SEAT TICKET OUTLETS
PRODUCED BY **MARC BERMAN CONCERTS**
FROM KPRI

TO WATS



WITH SPECIAL GUEST STAR **STEVE MILLER BAND**
"FORMERLY WITH THE STEVE MILLER BAND"
FRIDAY FEB 17, 8 PM
ALL SEATS RESERVED. \$6.00 & \$7.00

CALIFORNIA Theatre
AIR & C STREET, DOWNTOWN, SAN DIEGO
TICKETS AT ALL TICKETRON OUTLETS & THEATRE BOX OFFICE (see further ticket info call 455-1522 or 753-1873)

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KCBS and Broadcast Workshops provide a PROFESSIONAL training program to prepare you for a career in broadcasting. And you're taught these skills where it makes the most sense to get the training - within an operating radio station! KCBS!

In-depth report, voice demonstrations, and 3 three-hour workshops, taught by people who are ALREADY broadcasting career success, form the foundation for the program.

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KCBS & BROADCAST WORKSHOPS

READER'S GUIDE TO THE MUSIC SCENE

Vollaire, Ocean Beach.
222-2445.
Pavilion Lounge: Merrill Moore
Trio, dancing music, Tuesday
through Saturday, Town and
Country Hotel, 500 Hotel Circle
North, 291-7131.

Plaza International Hotel: Doris
Valentine, organ, Sunday, 1545
Hotel Circle, 433-6322.

Posidon: California Dance
Company, jazz, modern dance,
and disco, Thursday, Felix,
disco, Friday and Saturday,
Jazz, Sunday, 1670 Coast
Boulevard, Del Mar, 755-9345.

Quinn's Pub: Lighthouse,
bluegrass and folk rock,
Wednesday through Saturday,
5157 La Jolla Boulevard,
488-0848.

Rainbow: Classi-fied, funk and
disco, Monday through
Saturday, 10450 Friar Road,
280-1441.

Red Canyon Lounge: Harvest,
pop, Monday through
Saturday, Mission Valley Inn,
875 Hotel Circle South,
296-8281.

Reuben's: Stone's Throw, pop,
Tuesday through Saturday, 880
Harbor Drive, 291-0336.

Reuben's Plankhouse: Don
Livingstone, Tuesday through
Saturday, 805 of Balboa
Avenue, 278-7373.
Royal Palm: Tim Cash and The
Messengers, contemporary,
Monday through Wednesday,
1003 Crestwood Boulevard,
Carlsbad, 729-2339.

Sandy's Fiesta Room:
Songbird, contemporary,
Wednesday through Saturday,
Centre City Parkway at Mission,
Encinitas, 743-0920.

Sea Dog Lounge: Affirmation,
pop, Tuesday through
Saturday, Cricket, Sunday and
Monday, Holiday Inn, 595 Hotel
Circle South, 291-0720.

Shelter Island Inn: Poige
Power, pop, Tuesday through
Saturday, 2051 Shelter Island
Drive, 222-0501.

Spunky's Balcon: C.C. Lamm,
disco and pop, 40, Tuesday
through Saturday, 2855 Midway
Drive, 223-3154.

Spirit: Sierra, Mema,
Buoyant, Soma, rock, Friday,
Slider, Distant Light, Magic,

rock, Saturday, 1130 Buenos
Avenue, Morena Area,
276-3993.
Springfield Wagon Works: Tres
Equis, folk rock, Wednesday
through Saturday, Mike Cillis,
guitar, Sunday, 690 North
Second, El Cajon, 440-5757.

Springfield Wagon Works:
Homelife, folk rock,
Wednesday through Saturday,
Great Scott, magic,
Wednesday through Saturday,
Great Plains, folk rock, Sunday
through Tuesday, 5255 Keamy
Mesa Road, 565-2272.

Swan Song: David Cheney,
flamenco guitar, Thursday, Sea
Went Home, contemporary,
Friday and Saturday, 4287
Mission Boulevard, Pacific
Beach, 272-7802.

Tom Ham's Lighthouse:
Together, pop, Wednesday
through Sunday, 2150 Harbor
Island Drive, 291-0910.

Travelodge: Sandy Stewart
and Company, contemporary,
Tuesday through Saturday, 1950
Harbor Island Drive, 291-0700.

Triton Restaurant: Sasa, folk,
Tuesday through Saturday, 6011
El Cajon Boulevard, 583-3240.

VIP Lounge: Weekly Dues, pop,
Tuesday through Saturday,
Town and Country Hotel, 500
Hotel Circle North, 291-7121.
Woodstock West: Blitt Brothers,
rock, Thursday through
Saturday, 4093 University
Avenue, 282-3900.

LOS ANGELES CONCERTS

**The Spinners with New Horizons
and Ronelle Dyeon:** Pantages
Theatre, Friday, February 3,
through Sunday, February 5, 6
p.m. 6233 Hollywood
Boulevard, (213) 462-3104.

Roger Kellaway and Aureole:
HCLA Schoenberg Hall, Sunday,
February 5, 7:30 p.m. (213)
525-0401.

**Chick Corea and Herbie
Hancock:** Dorothy Chandler
Pavilion Music Center, Monday,
February 6, 8 p.m. (213)
620-3262 or 972-7211.

Bria Clapton and Payer: Santa
Monica Civic, Saturday,
February 11 and Sunday,
February 12, 8 p.m. (213)
393-9961.

Al Green and Kellie Patterson:
Dorothy Chandler Pavilion
Music Center, Monday,
February 13, 7 and 10:30 p.m.
(213) 972-7211.
**Manhattan Transfer with Louis
Skelton and the Big Band
Explosion and Edgar Bergen
and Charlie McCarthy:**
Hollywood Palladium, Tuesday,
February 14, 9 p.m. (213)
466-4311.

Delecia and Pat Travers:
Santa Monica Civic, Thursday,
February 16, 7:30 p.m. (213)
393-9961.

**The Dremettes and the
Monkathons:** Pantages Theatre,
Friday, February 17, 9 p.m.,
Saturday, February 18, 8 and 11
p.m., Sunday, February 19, 7:30
and 10:30 p.m., 6233 Hollywood
Boulevard, (213) 462-3104.

**Charlie Daniels and Black
Danke:** Santa Monica Civic,
Sunday, February 19, 8 p.m. (213)
393-9961.

**Boyz n the Ring, David
Boyle, Oscar Peterson, and Joe
Pass:** Dorothy Chandler
Pavilion Music Center, Sunday,
February 19 and Monday,
February 20, 8:15 p.m. (213)
972-7211.

**Joe Raposo, David
Boyle, Oscar Peterson, and Joe
Pass:** Dorothy Chandler
Pavilion Music Center, Sunday,
February 19 and Monday,
February 20, 8:15 p.m. (213)
972-7211.

(continued on page 32)

George Frayne a/k/a Commander Cody

who taught art and music at Michigan
and Wisconsin before the Lost Planet Airmen, presents a
multi-media "View from the Ozone."

Monday, February 6 - 8:00 p.m.
Montezuma Hall, SDSU
SDSU Students \$1
Other Students \$2
G.P. \$3
Phone: 286-6947

Sponsored by the AS/Cultural Arts Board, SDSU



The Ramones/The Runaways

Together in concert
Tuesday, February 7 8 pm
Montezuma Hall, SDSU

SDSU students \$4. Other students \$4.50. Gen. Ad. \$5
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Sponsored by the AS/Cultural Arts Board, SDSU

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JASON BAILEY
AND HIS THEATRICAL HYPNOTISM

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LA MESA BOWL, 7380 PARKWAY DR., 286-3619

"RADIO: ITS ROLE IN POPULAR MUSIC"

-An Open Forum
If you're a songwriter, musician or just interested in the
music scene today, don't miss the special AM/FM Radio
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Jennie Bullard - KPRT Program Director
Danny Davis - Vice President,
Screen Gems-EMI Music
Jonathan Lang - KPFM Radio Personality
Duke Warren - KSON Radio Personality
Garbriel Wisdom - KGB Radio Personality

Learn which songs get airplay and why, how radio shapes
your taste in music and more. Come and participate!

Saturday, February 11th, 1:00 pm
University of California, S.D.
Humanities & Social Science Building
Room 1330 \$1.50
For more information, call 273-2150



Shine with
LIGHTHOUSE
Kimberlee, Rick and John
Bluegrass and Light Rock Wed. thru Sat. at

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5157 La Jolla Blvd. 488-0848
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Delicious Food Served Till Closing

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Every Thursday 8-12 pm
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The Mark Lessman Trio
Happy Hour Mon - Fri, 4 - 8 pm
Well Drinks .65c
Rogie (from the Screamin' 1) & The Country's Punk
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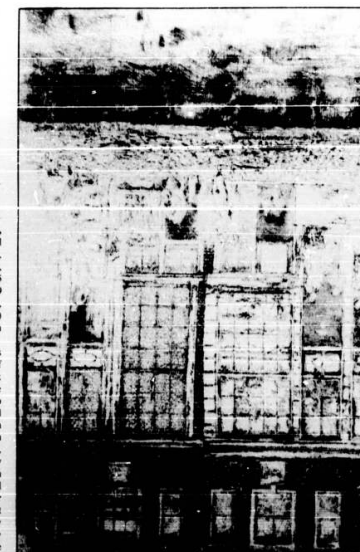
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THE BIG ORANGE



THE EMBROIDERED CURTAIN WHISTLER

SARA MAULTSBY

Whistler: Themes and Variations,
eighty-seven works by James McNeill
Whistler, including paintings, pastels,
watercolors, pen and ink studies,
etchings, and lithographs. Daily, 1-5
p.m. and Wednesday evenings 7-9
p.m. at Montgomery Art Center,
Pomona College, Claremont, (714)
626-8511. Admission is free. Through
February 26.

James Abbott McNeill Whistler is
one of the leading American artists of
the Nineteenth Century. All his work
from the age of twenty-one was done
abroad, primarily in England, but also
for many years in France. He also had
several very creative periods on
extended visits to Venice. Born in
1834 in Lowell, Massachusetts,
Whistler lived six years of his early
life in Russia, where his father was
an engineering consultant on an Imperial
railroad construction project. He later
attended West Point but did not
graduate, and became employed by
the U.S. Coast and Geodetic Survey
as a cartographer. It was here he
developed his techniques as an etcher.
In 1855 at the age of twenty-one,
Whistler went to Paris, and in 1858 he
published his first set of etchings,
"Twelve Studies From Nature." In
1859 he moved to London, making his
home there and living in flamboyant

counterpoint to the governing
Victorian conventions until his death
in 1903.
For all the quality of craftsmanship
displayed in "Whistler: Themes and
Variations," the show nonetheless
represents the underside of the artist's
oeuvre. Missing are the controversial
portraits, the near life-scale studies
around which swirled such artistic

controversy when the artist was alive.
With these portraits in mind,
however, the exhibition becomes a
sub-text for one's appreciation of the
full body of Whistler's work and
artistry. In these small studies, which
were the bread-and-butter work of his
lifetime, one can trace the various
techniques and artistic rules which he
applied to all his work. In a few of the
Chelsea street scene etchings,
Whether uncharacteristically, treat
figures in the drawing as individuals,
and his close relationship to French
artists such as Bonnard immediately
leaps into focus. From this
uncharacteristic image we can more
readily observe the chosen position of
the artist, which was to display little
interest in the individuality of figures,
saying, "I care nothing for the past,
present, or future of that black figure,
placed there because the black was
wanted on that spot."

Just as he later disclaimed concrete
imagery in his larger pieces by calling
them "Nocturne" or "Symphony" in
the dominant colors, so these small
works show his basic preoccupation
with color as form. What they also
show most vividly is the structure
underlying the form.

Whistler was exhibited in America
as early as 1881, and by the end of his
lifetime his international reputation
and influence were immense. The
current exhibition at Pomona College
is the first extensive West Coast
showing of his work, and has been
organized by the Stanford University
Art Museum. The works exhibited are
fine — about a dozen works bear the
"00" mark which Whistler gave a
few Venetian pastels from the 1881 set.
The exhibition does not reflect the
controversial, influential aspects of the
work of this expatriate American
painter. It does show a sampling of the
best work of the artist, with excellent
printed commentary around which
swirled such artistic

Current Attractions

The Transfiguration of Benito Siqueiros,
West Coast premiere of a play by Albert
Inoué about a 500-pound man who is
confronted by his own appreciation of
the full body of Whistler's work and
artistry. In these small studies, which
were the bread-and-butter work of his
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Liby Tondin in "Appearing Ninety" at the
Huntington Hartford Theatre, 1615 Vine
Street, Hollywood, California 90028.
January 30-February 25, (213) 462-6666.

Picasso: The Graphic Art, over 350
graphics by Picasso in the Lower Galleries
at the Norton Simon Museum at Pasadena,
Colorado and Orange Grove Boulevard,
Pasadena. Thursday through Sunday, noon
to 6 pm.

Textile Traditions of Indonesia, an
exhibition of approximately 200 late 19th
and early 20th century textiles from
Indonesia and Malaysia, at the Los Angeles
County Museum of Art, 5965 Wilshire
Boulevard, Los Angeles, Tuesday Friday
10-5 p.m., Saturday and Sunday 10-6 p.m.,
Through March 26. Admission free.

American Ballet Theatre, in 30
performances January 9-February 4 at the
Mesa Center's Dorothy Chandler Pavilion
and the Pasadena Civic Auditorium, plus
performances at the Terrace Theatre in
Long Beach February 6-11. Engagement
begins with *The Nutcracker* Ballet danced
by Gelsey Kirkland and Mikhail
Baryshnikov. Information Los Angeles and
Pasadena, (213) 972-7211; Long Beach,
(213) 436-3636.

Beatlemania opens January 14 at the
Schubert Theatre, Century City, 2920
Avenue of the Stars, Los Angeles 90067.
(213) 553-9000.

Get the READER'S NEIGHBORHOOD



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CREPE CAPERS

The Restaurant: The Magic Pan
The Location: 4353 La Jolla Village Drive, University Towne Centre (453-6615)
Type of Food: Crepes (soups and salads)
Price Range: Moderate. Dinners about \$5; à la carte, \$2.50-\$4.50
Open daily, Monday through Saturday, 11 a.m. to midnight; Sunday 11 a.m. to 10 p.m.

The Restaurant: Chez Jean Louis
The Location: 5501 Clairemont Mesa Boulevard, Madison Square Shopping Center (292-4119)
Type of Food: Crepes and omelets
Price Range: Inexpensive. Most omelets, \$3.75
Open daily, Sunday and Monday, 9 a.m. to 3:30 p.m. Tuesday through Saturday, 9 a.m. to 8 p.m.

Once upon a time there was a little boy who had such an aversion to breakfast that whenever his mother served him these stuffed dumplings (similar to waffles) he would panic and begin shouting, "No breakfast, no breakfast."

His mother went to consult the wise men of their village and he suggested a possible cure for this phobia. The mother asked the counsel at once and took her young son into the kitchen with her.



"Do you see this flour?" she asked.
 "You're not afraid of the flour are you?"
 "No," answered her son.
 "And you see these eggs? You're

"not afraid of these eggs are you?"
 "Of course not," said her son.
 "Well," said the mother, "we take the flour and we take the eggs and we turn it into dough. You're not afraid of

the dough, are you?"
 Thus the mother led her son through every step of the production of breakfast, and as each process was completed the child assured his mother that he had no fear of any specific ingredient. Slowly the mother rolled out the dough and carefully she chopped up some cooked beef, adding onions and salt. She then cut out a triangle of dough and held up a small waffle of the most filling.

"You're not afraid of these, are you?"
 "No," replied the child.
 Confident that the end of his fear was close at hand, the mother placed the meat in the dough, pressed together the edges and held up the final product for viewing.

"Kreplach!" screamed the child, and ran off into the woods.

This apocryphal story demonstrates what many of us feel about certain foods. Some of us cry kreplach when we are presented with omelet or rabbit or venison. We may know what goes into the dish, how tasty and even healthy the end product may be, but some basic prejudice prevents us from eating it. Those of you who have traveled extensively can testify to the difficulty of eating foods considered delicious in the host country but anathema to Americans. Some dishes even carry with them sexist connotations. In some quarters, crepes are considered "ladies' dishes," or "feminine food." And other still, when regarding this rolled-up pancake covered with sauce, simply exclaim, "Kreplach!" There appears to be no middle ground in reference to crepes—diners either adore them or reject them entirely. It is not the intention of this column to proselytize for crepes, but rather to direct you to a place where you may partake of them in their various states of glory.

The Magic Pan creperie has recently opened in the equally new University Towne Centre. Restaurants in shopping centers are always problematical. No matter how dazzling their initial appearance may be, the difficulty of having people return remains constant. Restaurants can rely on passers-by, and whether diners will actually drive to a shopping center for a meal is a question that has vexed many a food sociologist. Personally, I find large shopping centers confusing and sterile. Once turned around the wrong way, I wander in a daze until finally I'm prompted to leave. But if I know where I'm going and why, I can get that nightmare feeling and proceed with some confidence. But here I would hazard a prophecy: The Magic Pan will have greatest success even though it resides in a futuristic glass, wood, and concrete mall. I've been open a scant few weeks, but I've been there twice. If you've visited their restaurant in San Francisco and enjoyed it, you will be equally pleased here. In the central foyer there's a crepe wheel where the pups are dipped so that their bottoms become coated with batter. The pans are then placed upside down on the wheel and cooked from the non-stick.

Two handsome men are available: one for nonsmokers, the other for those who do. Green plants and huge pots of mums punctuate the white space of wall. The silverware and china are pleasing; the service is cheery, and has a musical comedy feeling to it. The waiters and waitresses are young, many of them students, and you half expect them to burst into song when they place the dishes before you. The hot food arrives on hot plates (three choices) and you may choose any combination of crepes. My favorites are the shrimp gourmet, the spinach souffle, and the

cheese souffle, served with a special mustard sauce. The cheese souffle, based on Hungarian palacsintas, is stuffed with cheese, then breaded and deep fried. It's a marvelous accompaniment to any of the bechamel sauce crepes because it's not sticky and provides a different texture. (One of the problems of dining on crepes is the monotonous texture—slippery and wet and oaty. Therefore, it's best to add something to the crepe, and deep fry it. For this reason I recommend the salad over the soup. The French dressing leaves much to be desired, but it's much better than the vinegar and oil dressing that is served here.)

As for the dessert crepes—well, now we are in my favorite country. My decadence is so great that I have sampled almost every one and I can vouch for the sweet cheese blintz, the crepe à la mode (with bitter-sweet chocolate shavings and cream), and the pecan Monte Carlo, with pecans, raisins, and rum. Crepes belgian consist of crisp ribbons of crepe that are crunchy and served with various sauces.

Dinners are approximately \$4.50 (the highest item is \$5.95), and two crepes are \$2.75. However, if you're more expensive, diners include soup or salad, dessert crepes are extra.

There's a dollar fifty minimum charge per person, so some ambiguity exists about this policy. If you arrive during the busy hours and one of your party doesn't want to eat, be sure to ask beforehand whether or not you will be charged for the non-eater. The Magic Pan remains open until midnight every night except Sunday, and if you are there when all the shops are brightly lit but closed, you'll feel as if you're on a deserted movie set.

Lovers of cheese would love to try the dish at Chez Jean Louis in the Madison Square shopping center. The crepe will prove quite tasty, and since it's made of cheese and vegetables in an egg custard, it's also healthy. For \$2.25 you get one slice plus a small salad. I was there for dinner and left quite hungry, so I suggest the crepe for breakfast.

In fact, Chez Jean Louis does have the air of a luncheon establishment as it closes at eight p.m. The night my friends and I visited, the place appeared almost deserted; only one other couple entered by the time we were midway through the meal. I

What You See

(continued from page 15)

has nothing to do with health or any fancy philosophic rationale. "It just doesn't go to the head," she says. "Particularly a bra," she pronounces the word with loathing. "I've been living here so long that it's gotten to the point where I just hate to go to town anymore. You can't really free in your house in town. You have to keep the shades drawn; you have to keep the door locked at all times."

Latimer sports short-cropped gray hair, a soft Southern accent, and a placid demeanor. This morning, she wears a jogging suit because she's sitting in the reception gate near the road, and because the bright sun hasn't completely warmed the morning chill. Across the lawn, however, the players knocking tennis balls around the court wear no clothes, and later in the day, no one at the Swallows will. Unlike Samagutima, The Swallows requires everyone but first-time visitors to take off their clothes, weather permitting. "If they come in, they come to be nude," Latimer says, smiling. "We figure they shouldn't be walking around with their clothes on, looking at people."

There is a steady note in her voice, and it soon becomes clear that Latimer runs a tight ship. The grounds and Class A restaurant are immaculate, as are the showers, the shuffleboard courts, the clubhouse and pool area. The discipline shown elsewhere, but not just on the physical grounds. Of the behavioral restrictions, she says, "It's definitely a more relaxed atmosphere than it used to be. But still, there's touching and there's touching. And that's why we don't allow nude dancing, because booze and nudity and dancing just don't mix."

Latimer has tangled with sticky behavioral problems in the past, most notably when one contingent of swingers tried seducing other club members too explicitly for her tastes. She resolved that crisis, and like the other club leaders, acknowledges the swingers' continued presence, but insists swinging be an integral part of nudism. "The swingers here don't proselytize. They keep it cool and closed down. It's great to go without clothes. Particularly a bra," she pronounces the word with loathing.

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been such a constant part of the nudist movement since its inception. If nudism is sexual, why the emphasis on avoiding even the mildest forms of sexual stimulation?

To Jack Douglas, a UCSD sociologist who just published a study of San Diego's nude beach, the answer is elemental. "I don't think for a moment that people ever learn to disassociate the nude body with sex. At a beach where everyone is clothed and women wear bikinis, nobody in his right mind would deny that he has some sexual feelings," he says. Douglas hypothesizes in his book that the nudist impulse stems from the healthy "naturalistic ethos" is simply a reaction to social condemnation of nakedness. The clothes-wearing rule is so rigid in our culture that even while non-nudists may no longer regard nudists as insane, many cannot ignore the stigma of nudism. Douglas concludes, "It's easy to see why our traditional nudists are generally people with a certain religious fervor about the movement" and why they continue to put out implausible public relations manifestos asserting that sexual feelings are not aroused by the sight of the nude body are somehow extinguished in the bright sunshine of the "healthy camp."

While Douglas the sociologist is the highly sympathetic "Black's Beach" and has frequented it (in the nude) for many years, his book dispassionately describes how beach nudists during the recent proposition fight consciously and deliberately distorted the sexual aspects of the beach, particularly for the television camera.

Douglas' conclusion is not that nude beaches (or traditional nudists) are bad, nor even that the element of sexuality surrounding them is very "heavy" (with the exception of voyeurism), but that instead, sex is a casual leitmotif running through nude social encounters, an element which nonetheless is fundamental to setting up the nude situation in the first place. While Douglas thus de-emphasizes sex, traditional nudists still would dispute his assessment of the vitality of the nudist scene.

But even as venerable a nudist as Ernie Miller can harbor some misgivings about nudist culture. Sitting in his nudist cabin, he mutters that today's nudists don't behave like they did in the old days. "Nowadays, I think they're coming here just to

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But even as venerable a nudist as Ernie Miller can harbor some misgivings about nudist culture. Sitting in his nudist cabin, he mutters that today's nudists don't behave like they did in the old days. "Nowadays, I think they're coming here just to

have a place to go. Like the beach, it's not sexual, why the emphasis on avoiding even the mildest forms of sexual stimulation?

To Jack Douglas, a UCSD sociologist who just published a study of San Diego's nude beach, the answer is elemental. "I don't think for a moment that people ever learn to disassociate the nude body with sex. At a beach where everyone is clothed and women wear bikinis, nobody in his right mind would deny that he has some sexual feelings," he says. Douglas hypothesizes in his book that the nudist impulse stems from the healthy "naturalistic ethos" is simply a reaction to social condemnation of nakedness. The clothes-wearing rule is so rigid in our culture that even while non-nudists may no longer regard nudists as insane, many cannot ignore the stigma of nudism. Douglas concludes, "It's easy to see why our traditional nudists are generally people with a certain religious fervor about the movement" and why they continue to put out implausible public relations manifestos asserting that sexual feelings are not aroused by the sight of the nude body are somehow extinguished in the bright sunshine of the "healthy camp."

While Douglas the sociologist is the highly sympathetic "Black's Beach" and has frequented it (in the nude) for many years, his book dispassionately describes how beach nudists during the recent proposition fight consciously and deliberately distorted the sexual aspects of the beach, particularly for the television camera.

Douglas' conclusion is not that nude beaches (or traditional nudists) are bad, nor even that the element of sexuality surrounding them is very "heavy" (with the exception of voyeurism), but that instead, sex is a casual leitmotif running through nude social encounters, an element which nonetheless is fundamental to setting up the nude situation in the first place. While Douglas thus de-emphasizes sex, traditional nudists still would dispute his assessment of the vitality of the nudist scene.

FEBRUARY MOVIE SCHEDULE											
Tuesday			Wednesday			Thursday			Friday		
8:00 PM THE 8:00 PM MOVIE DEBORAH KERR TOMMY CURRY The Chick Garden see N.Y. Daily News	9:00 PM THE 9:00 PM MOVIE JACLYN SMITH Scottie King Charles A. Apple Ramin Mountain	10:00 PM THE 10:00 PM MOVIE PAUL NEWMAN LAUREN MACCALL Harper	8:00 PM GREGORY PECK TOMMY CURRY Captain Newman, M.D. see N.Y. Daily News	9:00 PM GARY COOPER Springfield Rifle see N.Y. Daily News	10:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	8:00 PM DORIS DAY JAMES GARNER The Thrill Of It All see N.Y. Daily News	9:00 PM JACK Palance It Can Be Done, Amigo Breeding Wars!	10:00 PM MARLON BRANDO DAVID RIVIN Breathless see N.Y. Daily News	8:00 PM KARLA TUSNER JOHN FORNEYTIE Madame X Shooting Circus	9:00 PM BOB HOPE MARILYN MAXWELL Lemon Drop Kid see N.Y. Daily News	10:00 PM TERRY SAVANAS JOE ECKHART Beverly Hills Cop see N.Y. Daily News
11:00 PM THE 11:00 PM MOVIE CLARE GABLE JEAN HARLOW Red Dust A Dynamite Deal!	12:00 PM THE 12:00 PM MOVIE MAXIMILIAN SCHELL DIANE BAKER Violette Karlson, East of Zen	1:00 PM THE 1:00 PM MOVIE TERRY SAVANAS JOE ECKHART Beverly Hills Cop see N.Y. Daily News	11:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	12:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	1:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	11:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	12:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	1:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	11:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	12:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	1:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News
2:00 PM THE 2:00 PM MOVIE TERRY SAVANAS JOE ECKHART Beverly Hills Cop see N.Y. Daily News	3:00 PM THE 3:00 PM MOVIE TERRY SAVANAS JOE ECKHART Beverly Hills Cop see N.Y. Daily News	4:00 PM THE 4:00 PM MOVIE TERRY SAVANAS JOE ECKHART Beverly Hills Cop see N.Y. Daily News	2:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	3:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	4:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	2:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	3:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	4:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	2:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	3:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News	4:00 PM JAMES GARNER LAUREN MACCALL Up Periscope see N.Y. Daily News
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MUSIC SCENE

(continued from page 28)

Clubs

Concerts by the Sea: Stan Getz, Thursday through Sunday, 100 Sherman's Wharf, Redondo Beach, (213) 379-4995.

Dante & Al Pepper, Thursday and Friday, Gabor Szabo, Friday and

Saturday, 4269 Lankershim Boulevard, North Hollywood, (213) 769-1566.

Golden Bear: Hoyt Axton, Friday through Sunday, Norton Buffalo, Monday and Tuesday, Rick Danko, Wednesday, 304 Coast Highway, Huntington Beach, (714) 536-9600.

Lighthouse: Mose Allison, Thursday through Sunday, 30 Pier Avenue, Hermosa Beach, (213) 372-6911.

Palomares: The Dillards and Mel McDonald, Friday and Saturday, Mission Mountain Wood, Tuesday and Wednesday, 6907 Lankershim Boulevard, North Hollywood, (213) 765-9256.

Rexy: Rick Nelson and the Stone Canyon Band with Jay Roy Adams, Thursday through Saturday, Brass Construction, Monday and Tuesday, Mary Travers, Wednesday, 3009 Sunset Boulevard, (213) 878-2222.

Starwood: Eulogy with Holland, Thursday and Friday, Toots and the Maytals, Thursday, 8159 Santa Monica Boulevard, (213) 656-2200.

Streetwater: Byron Bertine and Sundance, Friday and Saturday, Renaissance, Sunday, 264 North Harbor Drive, Redondo Beach, (213) 372-0455.

HUNGRY HUNTER?

Lost in a wilderness of ordinary restaurants? Get on the track of a HUNGRY HUNTER Restaurant!

- Hearty meals, complete with all the soup and salad you want
- Generous drinks and lively entertainment
- Warm, friendly atmosphere and warm, friendly folks to serve you

ALL THAT'S MISSING IS YOU!

Mission Valley
2445 Hotel Circle
921-8074
Imperial Beach
1344 Palm Ave.
423-0983

El Cajon
402 Fletcher Pkwy
442-0517
Oceanside
1221 Vista Way
233-2633



Waterbeds

The Continental \$169.90

Buy with \$10.10 down and \$10.33 monthly*

All beds include: mattress • heater • thermostat • local delivery • safety liner • standard pedicure • deck

*Cash price \$180.90, tax \$10.20, amount financed \$170.00, 18 installments, deferred payment price \$208.40, apr. 18%

FLO-TATION CONCEPTS Waterbeds

Mattresses by LIBERTY VINYL CORP.

SAN DIEGO: 4786 University Ave., 283-5450 & 283-5459, hours daily 10-8, Sat. 10-5, Sun. 11-5
OCEANSIDE: 421 South Hill St., 722-2283, hours daily 9-8, Sat. 10-5, Sun. 11-5
CHULA VISTA: 1281 3rd Ave., (next to Fred Meyer), 428-1213

INTERNATIONAL MALE

BEAUTIFUL KNITS DESIGNED AND IMPORTED FROM AROUND THE WORLD... COUPON

Regular prices from \$18.50 to \$32.50 SELECT ONE AT REGULAR PRICE... AND CHOOSE ANY SECOND SWEATER FOR JUST \$1.00

SALE LASTS FROM JANUARY 31 TO FEBRUARY 7 AT INTERNATIONAL MALE... EXCITINGLY DIFFERENT!

2802 MIDWAY DRIVE BEHIND AARON BROTHERS

Hours M-F 10-9 Sat. 10-6 Sun. 12-5

READER FREE CLASSIFIED ADS

Notices

FOLK DANCING at Callahan's Coffeehouse, Wednesday, Balkan, Thursday, Israeli, Friday, Greek; Saturday and Sunday, international. Tuesday, belly dance class, 287 Meade Avenue, North Park, 284-6505.

LOST GIRL DOG "Euphoria" from Solana. Blue-ticked, brown head, black rump spot. Hound and German Short Hair, 18 months, 3000 lbs. 765-4574. Reward: \$100. (213) 765-4574.

TOUGH for health steps along the way. Weeds in the country. Learn techniques for balancing energies. Experience with 7, awareness, and jazz with other people in Valley Center, 2-day workshop, Feb. 4 and 5, Feb. 18 and 19, March 11 and 12, Deborah Knight, 233-3193, Dr. Philip Bess, 768-1781.

MOVING SALE: Two of everything, all must go, 755-2011, 3911 Avenida Rios, Rancho Santa Fe, Appliances, miscellaneous metal and sports equipment, books, toys, appliances, furniture, clothes.

FORMING PRIVATE study group: Topic: constructive fighting and problem solving for couples. Limited to five couples with a desire to improve their relationship. Game 224-5159.

BI-Sexual RAP GROUP: Thursdays, 7:30 to 9 p.m. The Androgyny Center, an alternative lifestyle support center, 1809 Cable, Ocean Beach, 223-1871.

HOLISTIC LIVING Festival coming Feb. 10, 11 and 12, join us at the Ramona Land Church. For information, leave name and address on tape, 789-0013.

EVERYONE FEELS lonely or depressed at times. Often it helps just to have someone supportive to talk with. Dial 582-HELP, 2-10 weekdays. Help center cares.

IF YOU ARE separated, widowed, divorced, come to People to People and share. Thursdays, 7:30 p.m. Methodist Church, 2111 Ocean Blvd. Rite South. Information, 555-7471.

ARICA: Open house. Find out about: Psychokinesis, Kath Reitzel, Sep, Tricasso, and more. Wednesdays, 8 p.m. 1808 Adams (Park and Adams) 289-3817.

INTERESTED in good food, music and art? We want to meet one month to share in same. Write for details. Sam, Box 1563, La Jolla, 92038.

WOMEN ARTISTS: The 8th Annual Women's Festival of the Arts needs your exhibit during April at La Jolla Library, 92501 Call Ave. or Audrey at 233-9864 for information.

PEDESTRIAN POWER: The Pack walks La Jolla Cove. Meet at Coast Blvd. and La Jolla Cove for the start of the walk. Saturday, Feb. 4, 10 a.m. Call 442-0630 for information.

MICHAEL HARRISON M.T. offers Stress Reduction Training groups to interested community service groups. Call 275-1200, ext. 462. He is also available for Stress Reduction Seminars privately and at schools.

FREE STONEWARE clay! 1,000 pounds of good stoneware for recycling, 288-3520.

SINGLE? INTERESTED in travel? Come to the AI Singles Club at 7:30 p.m., Feb. 14 at the Pacific Beach Presbyterian Church, 1678 Garnet Ave. No church affiliation is necessary and all singles are welcome.

LOST: Pottery puppy, brown months old. Black short-haired coat, seven teeth, chest, eyes. Markings similar to a Doberman. Answerers, medium height and weight. Annapolis to "Ming" \$100 reward. No questions asked. 222-0003.

ALPHA PROJECT is beginning a men and women joint evaluation group. For more information call Sarah at 253-2117.

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SELF-ACTUALIZATION means being at you can possibly be. Join in the new Community School, 4133 M. Albertine, Rm. 101 (off Balboa in Claremont), Fri. Wednesdays beginning February 1 from 7 to 9:30 a.m.

MICHAEL HARRISON M.T. Stress Reduction Clinic offers 2 workshops each week to students over 30 years. ENERCHI is a stress reduction program which is offered to low income students. Some full partial and full scholarships available. Michael Harrison 275-1200, ext. 462. A partial scholarship for March 2nd Stress Reduction Training.

TIRE of that messy garage and attic? Why not call "Garage & Attic Cleaners" and we'll take it away for you. Call 262-7447.

MIDDLE EAST dance is a new and growing art form in San Diego. Find out more by calling 1001 Nights, 488-1841.

"CONSCIOUSNESS FRONTIERS:" A 5-week exploratory seminar with Dr. Larry Holden. Topics include: 1) Exploring Inner Space, 2) Nature of Insight, 3) Cosmological Consciousness, 4) The Human Condition, 5) The Eternal Now. Further information, contact Dr. Linda for information, 299-7658.

SHAGAVAD-GITA study classes every Sunday, 10 a.m. to 12 p.m. and St. Louis spiritual sect will enrich your life. Ocean of Theosophy, class Thursdays, 7:30 p.m., 1911 Lodge of Theosophists.

INDIA STREET Post Theatre presents its Annual Mardi Gras Madness! Sunday, at 7:00 p.m. and in performance place to the streets of India Street just 3750 Inds. Street St. Colony, 297-9938. Costume party!

PEDESTRIAN POWER: The Pack walks the Edge of the World. Meet at Talcott Rd. at 7:30 p.m. Call 232-2466 for information.

COMPETITIVE swimming as a positive form of growth for "swimmers" between the ages of 8 and 25 - get well! Call Ron 244-2587.

AUDITION for two women from Solana from 4 and 6 p.m. Pacific Beach, Saturday 9:30-11 p.m. U.S. Seal Scouts, interested members interested in personal growth. 482-3600 for information.

HOLY ORDER of Mary - Know ye not that ye are good? Classes Tuesday and Thursday at 7:30 p.m. Call 232-2466 for information.

SCOUTING'S 88th Anniversary. Scout-Camp, Feb. 18, Saturday, 9:30 a.m. to 4 p.m. Scouting office, 11 a.m. to 1 p.m. near Broadview St.

NO FREE FITNESS classes. Enjoy film in Trim to music. Tuesdays, Murphy Canyon, locations of Santa Rosa, 1 p.m. Call Navajo 288-8040.

FEELS SEXUALITY is an interesting group offered at Lindbergh Community School, 4133 Albertine, Thursdays 7 to 9:30 p.m., open to women and men, 580-4085.

PRACTICAL MYSTICISM in the Aquarian Age. Mystical classes and seminars in inner sensitivity, meditation, channeling, healing, clairvoyance, love expansion and more. Call 260-7770 for free brochure.

YOUR HANDS Mean Meeting Power. A new technique to use for self-healing and on others. Fourteen Monday nights, Feb. 13, Karmy Institute, 427-5223.

ASSERTIVENESS Training and Beyond! 4-day seminar for both men and women. Feb. 10, Saturday, Feb. 11, Sun. 11 a.m. to 4 p.m. Call Karmy Institute, 427-5223.

BLACK BOB MARY: I need to talk to you again about the Nelson experiment. Confusionary reserved, just the last time. Please call Jan Wolfe, 488-3916.

NIGHT CALENDAR: Illustrated, complete 1979 events and information on vacation. U.S. and Canadian travel notes \$2.50. Sennepa Publications, Rm. No. 1, Box 496, Ramona, California, 92066.

SUFFERED ENOUGH? If you're really ready to be happy now, "The Interview" will help you do it or your money back! Adventures in Living, 291-4842.

BABY! Singles groups? "Meeting Night," Friday, Feb. 10 offers alternative structured activities help you meet people honestly without the games. Adventures in Living, 291-4842.

HOW'S YOUR relationship? If it's good, you can practice new ways to warmth and intimacy. If it's so, you can make it better. Come to "Living Love Relationships" a workshop for couples, on Saturday, Feb. 11 291-4842.

WE'RE GROWING... Watch for our 2nd location on Sports Arena Blvd. Opening Soon! P.S. Thanks Reader, P.S. Thanks Reader, 298-1321

JOHN BAKER PICTURE FRAMES

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VD PROBLEMS? Visit a public health VD clinic. No charge. No appointment. Confidential. Sex on location to serve you. Including: North San Diego Health Center, 2440 Grand Ave., San Diego, Mondays, 5:30-8:30 p.m. and Oceanside Health Center, 104 S. Barnes St., Oceanside, Wednesdays, 5:30-8:30 p.m.

A PROCESS and educational method for going forward into uncertainty, confusion and the unknown. Center for Psychological Research, Programs, Sundays, 1 p.m., 1529 Homestead, 273-4673.

RSO CROSS is seeking adult volunteers to help with Youth Action! Adult 5 p.m. 281-2820, ext. 54.

PET ASSEMBLY needs items for rummage sale. Donations are tax deductible. Help our city and make a difference. Call for information 447-0961, 462-8445 or 462-7655.

ALPHA KAPPA ALPHA Alpha. If you're presently inactive but may consider becoming active, please call 264-9642.

UNICEF: St. Valentine's luncheon and auction. Call for more info in easton Park, Tuesday, February 14, 1978. United Nations Association. Open your heart to the children of the world. Call 293-8457 or 290-9851.

MUSICAL MARCH: Reduce body tension (beneficial) from Eastern philosophy spiritual aspect. Super into sex, forget us interested in sex. Call 273-7575, group to 7:00 p.m.

EDGAR CAYCE STUDY GROUP Inquires meeting at Pacific Beach Methodist Church, 1651 Thomas Avenue, Pacific Beach, Thursday, February 8 at 7:30 p.m. No charge. All invited.

REWARD FOR INFORMATION leading to the recovery of any jewelry stolen from Yvette's Antiques, 4536 Mission Blvd. the night of Jan. 5, Monday. Gold pocket watches, gold rings, pendants, Indian jewelry, etc. The break-in at night caused a great deal of noise. Any information help confidential. Phone 482-0506, 11 a.m. - 4 p.m.

THE SAN DIEGO ASTROLOGICAL Society provides monthly educational programs and broadens the scope of local astrological activities through exchange and information. 281-1910, 235-3078, P.O. Box 9699, San Diego 92108.

SINGLE NON-SMOKERS call 287-4843 to receive Newsletter of Activities for the healthy. Ages 21-55 who enjoy clean air activities. House parties, discussions, sports, dancing.

WOMEN RUNNERS: Plan to run in the Logo-YWCA 10,000 Meter Run on February 20, 1978. Entry forms available by calling WYCA, 239-0355.

Pharmacist has "tried them all..." discovers weight control program that really works!

Pharmacist Dan Smith of Burger's Drug Store in St. Charles, Illinois is a NaturSlim "believer" after losing 18 pounds in just two weeks. After hearing so much about the NaturSlim program from customers and seeing the excellent results they were having, Dan decided to try it himself.

"In my many years as a pharmacist, I've seen and tried numerous weight loss plans, but none have worked as well for me as NaturSlim. And NaturSlim is very nutritional too!"

After three months, Dan has not regained any of the lost pounds either, as so often happens when "rebounding" from starvation diet plans. He maintains his weight by taking NaturSlim once daily.

Den says, "It was surprisingly easy, too! I didn't have to attend any weigh ins, starve myself or do any special exercises." With the NaturSlim program, there are no shots, drugs or long lists of forbidden foods. In fact, you are encouraged to eat a normal, well-balanced dinner every day.

The next time you are in the St. Charles area, stop by Burger's Drugs and see Dan yourself! He'll tell you personally what he thinks about NaturSlim!

NaturSlim is a nutritional aid to healthy weight reduction. Available at finer drug stores everywhere. (213) 659-0591

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GAY STUDENTS Alliance at UCSD. La Jolla an open group to explore and encourage expression of human potential without repression of discrimination by gender, sexual orientation, age, economic or social status. Write for phone and coming events. GSA c/o Gay Center for Social Services, 253-0528.

PHOTOGRAPHY - Internationally published wants business partner to sponsor costs of making limited edition color prints. Object: mutual profits through sales. Robert Outler, 235-3465, 452-9829.

SEX, WILLS and bills Wednesday 6 p.m. Free Lecture at 2437 Market Street. Call 234-LAW2 for reservation. Leave your name. L.A.W.S. - Legal Action Work Service.

AUCTION - Tuesday through Saturday, starts at 9:30 a.m. sold as is with and Commercial St. Organs and used furniture. 680 4th Ave.

CONCERNED lawyers speak free - Lecture Wednesday Evening at 6 p.m. L.A.W.S. - Legal Action Work Service. For reservation leave message Call 234-LAW2, 2437 Market Street, San Diego.

UNITED NATIONS Association Gift Shop in Balboa Park has inexpensive items from all over the world. Open weekdays 11 to 3, weekends 12 to 4.

Introductory Offer
All Blow Cuts only \$8
(Includes styling, shampoo, conditioner and free scalp massage included)
Specializing in Unisex Cuts, Flame Cuts, All Pack Facials, Coloring, Hair Straightening

A's Hairstyling
Hairstyling for Men and Women
6988 La Jolla Blvd. 454-1390
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ADIDAS IN THE SPORT ADIDAS WHITE STAR LOGOING SPALLING AREA OF AUSTRIA COURT CASUAL TOWNEID SERGIO TACCHINI WILSON 1200 100% COTTON SPORT WHITE STAG SPEEDO SPHARISTIKE

PACESETTER

7422 GIRARD 459-3481 LA JOLLA

SKI BOOTS, Kofsch, men's 9 1/2, downhill. Sale for \$80, asking only \$40. They have only one pair left. Call 276-1000. 9 a.m. to 6 p.m.

1471 MERC OUTBOARD, 30 hp, electric start. 1994 condition. Free delivery. \$500. 232-1794 or 276-1000 ext. 175.

SABOT 8 foot sailboat, reinforced wood parts, 4 clean sails. \$200. 261-6852

FOR SALE: 2550 Pinedale (Mariner), aluminum metal, new furling, razeed depth sounder, wood stove, ocean sails. Good cruising boat, live aboard. \$4500. 229-5549 9am-12p.

FOR SALE: Ski bindings, Davis, new, \$124. 776-7878

EXTENSION WSP 2 receiver/batter, like new. \$25. 454-3470.

BOOTS: Ventos, P.A., size 12, leather 700m toe box, aluminum shaft, J.B. climbing helmet, Chomard fish pack, North Face Mountain parka. All perfect condition. 489-5445.

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SKI BOOTS: Nordica Good condition. Size 9. \$30. 755-4298.

GOLF CLUBS: woods and irons, and bag. Excellent. \$75. 455-4298.

TWIN 42 HAWTHAYS suba tanks, twin 1800 back and tank boots, 1976 Hydrostat \$150. Medium L. venturi. \$50. 452-8181 after 5 p.m.

DAVIS CLASSIC II tennis racket, brand new, already strung. \$40. 469-5660.

SALBOAT, beautiful 16 foot all-wood comet, back and tank boots, 1976 Hydrostat \$150. Medium L. venturi. \$50. 452-8181 after 5 p.m.

SKIS, brand new Spalding skis. Put your own bindings on them. 459-7532 or 276-1000 after 5 p.m.

SKI BOOTS, size 8, \$10. 481-9158.

HYDROPLANE, 8 ft., and 10 ft. mercury engine. Needs map and good condition, never in salt water. Many extras. \$100 takes all. 455-8529.

NEED DESEPERATELY two used wood car minivan 11 ft., prefer 12 ft. long. Please call. My boat is a cripplie without need. 489-4715.

SCHWIM 10 speed. \$600. Also "A" wet suit, medium size. \$16. 795-0875.

VENTURE 15' cat with trailer. Excellent condition. \$180. 229-1357 after 5 p.m.

SALBOAT 16' Spigot, good condition, with trailer. \$350. Call 276-2144.

WANT: Good country skis, boots size 8 1/2. Please call. 276-1000 or 276-1000.

LA DOLETTE mini skis boots size 7 1/2. A real bargain for a beginner or intermediate skier. 755-6052 evenings. 238-0844 day.

GERMAN FOOSBALL TABLE with coin mechanism. \$325 or best offer. 268-7368 evenings. Ask for Bill.

GAME KNEEDBOARD, 5'11", twin skis, excellent condition. \$45. Mark. 583-9929. Leave message, I'll get back to you.

WANTED: Good country skis, boots size 8 1/2. Please call. 276-1000 or 276-1000.

BACKPACKING EQUIPMENT: South Pass. Sierra tent. Used 3 times. \$145. Adult's medium. Long 520. Phone. 444-6788.

SKI BOOTS: Rikar size 8, \$10. Call 468-1184.

SKIS, brand new Spalding skis. Put your own bindings on them. 459-7532 or 276-1000 after 5 p.m.

40 HP ENVIRO, needs engine work. Good for parts. Free to good home. 271-8178.

SURFBORD BAGS: Waterproof nylon, sandwhiched foam padding, ultra-free inner lining, zippered closure and large velcro pocket. Totally secure, safe for traveling. \$35 each. 435-2270.

SALBOAT, Olympic class 470, two sails. Ullman sails. Dynac spinaker. Super razeed system, clean Moon hull. Evinrout motor. Custom hardware, trailer. cover. Asking \$2,000. 481-1545.

BACK PACK FOR SALE: The North Face Rumbak, zipper sides, ultra-free inner lining. Weight 3 lbs 4 oz. Practically new. \$75-9000 evenings. 238-0844.

RESPONSIBLE COACH, teachers, with no need to teach. For teaching. minimum 1 year. Will pay stipend and routine maintenance. Boat size 30' and routine. \$265-8454.

SKIS, brand new Spalding skis. Put your own bindings on them. 459-7532 or 276-1000 after 5 p.m.

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BACKPACKING EQUIPMENT: South Pass. Sierra tent. Used 3 times. \$145. Adult's medium. Long 520. Phone. 444-6788.

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40 HP ENVIRO, needs engine work. Good for parts. Free to good home. 271-8178.

CARS AVAILABLE to all points to drivers over 21. Call 233-6249.

I NEED a ride to Denver or Grand Canyon around February 17th. Will share gas and driving. Call 468-0000.

RIDE NEEDED from Faj. St. La. 2000 a.m. to Ocean Beach. Call Jani. 223-6500.

RIDER NEEDED to the east coast (Virginia) on the 15th of March. Must be willing to share driving and expenses. Contact Nancy. 274-4535.

RESPONSIBLE female rider needed to share 250 cc to Phoenix. Leaving Feb. 4, returning Feb. 12. Call Kathy. 462-3730. Leave name, number 1st home.

RIDER NEEDED to Wisconsin, share gas and driving. Leaving Feb. 8 or after. Call Bob at 429-4218.

CARPOOL from Mira Mesa to Meers College on Monday, Wednesday, Friday evenings. 295-5953.

TRADE: 12 ft. carpo, all fiberglass complete with carrier loader and other accessories. Registered and licensed. Excellent condition. \$195 Feb. 27-2772.

RAQUETBALL RAQUETS: Half price, never used. Several plastic, two metal. Call 489-1194.

ICE SKATES: Men's hockey, like new, 9, CCM. \$50. Excellent condition. 452-0216.

NEED DESEPERATELY two used wood car minivan 11 ft., prefer 12 ft. long. Please call. My boat is a cripplie without need. 489-4715.

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SKI BOOTS: Rikar size 8, \$10. Call 468-1184.

KING TUTO tickets (4). Sunday, March 5. Must trade 2 tickets for some other day. Will see 2 tickets. Call 563-1863 between 9 a.m. and 9 p.m.

TWO BLUE KING TUTO tickets. 453-6291 after 6:00.

TRADE 17 FOOT Regatta Delta Wing hull, glider for drift, street bike or car speed or for \$150. 520. 565-3015. Weekends.

WILL TRADE: carpal cleaning services for nude extermination. Kevin 275-0575.

MUSIC MAJOR in El Cajon area needs domestic help and/or yard work on an exchange basis. 444-0422.

WANT ELECTRIC power wheel, will trade 1984 Honda Civic for 1984 Honda Civic. 274-4535.

DESPERATE TO TRADE: trade to King Tut through Mesa College Community Services. Trade March 18 for March 4 or March 4 for March 18. Call 488-0798 after 5:00 a.m.

1. WILL TRADE my Mercedes 63 Diesel valued at \$2000 for a 4 wheel drive, or van with 4 wheel drive. Need for towing. 438-9581.

1.8M Executive Typewriter, mint condition. \$400. Make. Will trade for fine cabinet work. 454-4400.

1986 FIAT sport. Needs body work. Trade for good motor. Call Sports body work. 275-1020, ext. 15, share.

WILL SWAP Arnold Palmer Signature golf clubs: 8 irons, 3 woods, putter and bag for a color TV, 3 good working condition. Evenings 295-5953.

NEED SECRETARIAL assistance 3 hours weekly in exchange for dance lessons. Contact Carol 224-1611 or 223-7571. Peninsula Drive 1/2 mile.

A FINE RUNNING CAR worth \$5000 or less at half price or down payment on my car. See me at Ballon Sea. Houses nearby and see in 1/2 mile. I don't need the car and desperately need a car. Albert 228-8208.

TRADE 1970 DATSUN 510 2-door, 4-speed, in nice condition, at \$1150 value, for 1000 power boat with trailer of same value. 270-5770.

\$20,000 EIGHTY in 2nd 3 bedroom, 2 bath, 5 months old, Temesana, on tennis courts, for income property. Owner 582-1517.

TRADE: Jensen 12' for 10'. Also, will trade gold Buick. 436-8270.

1989 VOLVO 1400L 5-sp. Cars: Need to generate cash now. Perhaps a solid transportation car and \$2000 cash? 287-8595.

SHARE-A-RIDE referrals for riders and drivers. All U.S. cities. Call Travelboard. 233-7381. Free community service of Travelers Aid of San Diego.

RIDER(S) NEEDED to share driving and expenses to Ft. Lauderdale, Fla., leaving mid February. Call Jani at 565-9956.

1975 YAMAHA 600, new tires, for VW bug or equivalent sedan. 489-5939, keep trying.

ROOMMATE NEEDED: Nilcrest, cost \$120 per month, two bedrooms, two bath, large living room. 228-4467.

WOMAN ROOMMATE needed for large 3 bedroom house in Solana Beach. 1 block from beach and ocean. Call Kathy or 451-8053.

MALE ROOMMATE needed for house in Golden Hills with 2 other males. Approximately \$95 per month, available Feb. Call 228-4467.

FEMALE OR MALE roommate, willing to do housework, for 3 bedroom house in Claremont. \$100 plus 1/3 utilities. Over 21. Call 488-8552, Sonoma.

LIVING ROOMMATE wanted for comfortable house near Stadium. Non-smoker, male of female. Own room, pet and yard. \$117. 101 suites. 268-9092.

RESPONSIBLE, clean, considerate, mature male needed to share North Park 2 bedroom apartment with 23 year old female. \$115 plus 1/3 utilities. Need immediately. 585-0695.

601 BUYS large room in fine old P.A. Mesa. I mean, want non-smoking, employed male needed to share North Park 2 bedroom apartment with 23 year old female. \$115 plus 1/3 utilities. Need immediately. 585-0695.

NICE DEL MAR small house near beach with fairly quiet 35 year old veterinarian non-smoker. 3 bedrooms, 2 baths, 2 car garage. Near Lamont. Own student study. Large pets ok. 1/20-1944.

FEMALE ROOMMATE needed. Spacious 4 bedroom house in Solana Beach near ocean and lagoons. \$120 plus a month and utilities. 755-6341. Keep trying.

I WISH TO SHARE an apartment near Grasmont J.C. for the semester. My limit is \$100 a month. 479-5418.

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FEMALE, non-smoker, quiet, 24-29, to share 2 bedroom place in P.B. near bay with me and my cat. Bedroom furniture only needed. \$150.50 plus 1/3 utilities plus \$50 deposit. 451-8053. 267-4859.

ONLY ROOMMATE: I am a 33 year old male, employed. Clean apartment across from beach. 2129 Spry, Ocean Beach. \$90 all. Nice.

FEMALE ROOMMATE wanted to share house in Solana Beach. 1 block from beach and ocean. Call Kathy or 451-8053.

FEMALE OR MALE roommate, willing to do housework, for 3 bedroom house in Claremont. \$100 plus 1/3 utilities. Over 21. Call 488-8552, Sonoma.

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HOUSE TO SHARE in University City area. Single or couple ok. Available on February 1. 452-8078.

SHARE 2-BEDROOM condo on P. La. Mesa. 1 block from beach, shopping and major freeways. Has everything. Clubhouse features jacuzzi, pool, sauna, 3 tennis courts and volleyball. 224-5238 or 234-8101.

STUDENT, mother and well-mannered daughter, 3 seek large room in trendy, fairly new, childless, east country home immediately. No lonely men please. Jan. 442-4779.

ROOMMATE wanted: own room in Del Mar apartment with unobstructed ocean view. \$225/month. Call John at 481-8823.

SOLANA BEACH house has \$100 plus and \$125 room available for female over 25 with own linens. 755-4900.

EASTVING female would like to share your house or apartment, preferably Mira Mesa. University City, or beach area. Interested? Call 488-8552, Sonoma.

TWO EASTVING ROOMMATES would like to share your house or apartment. Interested? Preferably beach area. Call Tina 488-8552.

FEMALE, non-smoker, to share 2 bedroom, 2 bathroom. \$212 per month, unfurnished. Coaster. 488-1123.

HELP! Our Mira Mesa home (2 men, 1 lady) needs another female. We're friendly, don't smoke, and have extra bedroom for \$125 plus 1/3 utilities. Alone or am. 578-1353.

LADY (working or student) wanted to share home in Mira Mesa with female UCSB student and two working guys. Own bedroom, \$125 plus 1/3 utilities. Alone or am. 578-1353.

FEMALE to share 2 bedroom house in Mission Beach near bay and ocean. Rent, responsible, considering. 275-9496 or 588-8373. Dave.

MALE or female, willing to share 2 bedroom house in Mission Beach near bay and ocean. Rent, responsible, considering. 275-9496 or 588-8373. Dave.

LOOKING for happy, healthy and clean (vegetarian friends) to share in finding and renting house near beach. Would like to live alone but... Dave 272-6863.

LOOKING for a room in a peaceful, clean, considerate, vegetarian household. Reliable, friendly and open-minded. Dave 272-6863.

OKEN dog to stable.
Keep him. Not for small
).
.

Yogurt Au Naturel

Last week we were closed for repairs - sorry for any inconvenience. Bring in this ad

**For
FREE Mini-Cone**

*with
any regular purchase.*



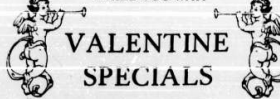
*Southwest corner of Cass and Grand
3 blocks from the beach in P.B.
483-1234*

Open every day from 11:00 a.m. to 10:00 p.m.

Sweetened with Fructose & Honey

picture yourself in the late 1800's...

PERIOD COSTUME PHOTOGRAPHY WHILE YOU WAIT



VALENTINE SPECIALS

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PASEO BONITO MALL GROSSMONT CT. DR. LA MESA 464-0424



FREE CARAMEL-colored hamsters. Also caramel male available for breeding purposes 224-8972.

AKC Cocker Spaniel (papers and match ribbons included). Black male, 1 year old. Shots from six clear parents, champion sire. Must sell. Call 449-8736.

PARROT for sale. Large, friendly. Mealy Amazon from South America. Comes with cage. Only \$250. All offers considered. Call Jeff at 455-1071.

CANARY, rare Red Factor male, very good singer. 11 different songs, with new bamboo cage. \$49. 299-3691 or 276-2277.

COCKATOO, well-feathered Moluccan 1 year old. \$999. And, White Crested Cockatoo, very affectionate. \$795. 224-0324 or 299-3691.

BIRDS for sale. 1 pair Zebra, \$11. 1 pair Cut Throats, \$20. 5 tier bamboo cage with accessories. \$22. Call Daryl after 4 p.m. 277-6174.

CALICO KITTEN needs a good home. Pretty and mischievous, one six months old. Cannot keep. Call 287-1279 after 5.

AKC GERMAN Shepherd, champion blood lines, excellent dispositions, large toned. All have been wormed. Must sell this week. \$75 and up. 583-4025.

BIRD CAGE, cylinder shaped, 3 feet tall, very large, can hold more than one bird. Call 274-8888.

REGISTERED ARABIAN gelding, 8 years, white-gray, beautiful spirit, experienced rider, from Farrows, trained well, saddle and tack. \$275. Richard, 744-3084 or 727-0236.

DACHSHUND miniature long hair male puppies. AKC registered, one chocolate, one red. 224-8181.

YOUNG, SMALL, short-haired, spayed female dog looking for a home. Obedient and protective. Requires little exercise, but lots of love. 455-0716.

Photo

MINIYA C330 2 1/4 camera complete system, an excellent condition or just separate. 50mm, 105 mm, 180 mm lenses, pentaprism, screens, hoods, grip, filters. Please call 744-0685.

MAMA M45 camera. Mint condition. Three lenses, metering prism, 120 plus 220 film, deluxe grip, fitted aluminum case. \$1050. 755-1334.

VIVITAR enlarger with complete desktop accessories. 234-9225. \$175 or best offer.

ENLARGER, contact printer, lens. \$50. Call 452-0258.

UNICOIL FILM drum and Unicoil, print drums. 8 by 10, 11 by 14, \$10. 18 by 20, \$17. 4.35 mm reels. \$6. 4.100330 reel. \$9. Complete, \$75 or separate. 744-9085.

CANON F1, black, immaculate, 100 mm and 200 mm Canon multi-coated lenses, \$425. FT with 1.4 lens, excellent. \$225. Bell and Howell Speed 9910 projector, \$95. Also, \$400.

LEICA FLX SL, Summicron-R 1:2.50. Elmar-R 1:2.8/35, Elmar-R 1:2.8/50. Best offer. 436-1859.

MOVIES, enlarger, camera. Rollei Super movie outfit, including camera, projector, editor, film, excellent. \$125. 50 mm 2 1/4 Vivitar enlarger, excellent. \$65. Olympus Pen-F smallest SLR with 2 lenses. \$145. Super deals all 461-9403.

NIKON Hasselblad, Konica-Omega professional camera. Nikon F2, black, flawless, extras. \$335. FTN black, beautiful, case. \$210. FT with 1.4 lens, case, strobe. \$245. Hasselblad 1000F, 2.8 lens, extra, superb. \$300. Konica-Rapid-M 8 by 7, interchangeable lenses, backs. \$220. All 462-9403.

NIKON FTN F1.4, \$275. Nikonal body, \$160. Nikon 200mm, \$150. Nikon 105, \$130. Nikon 35, \$100. Nikon F55, case, \$75. Hersey Professional flash, \$50, or will sell everything for \$899. Slave 453-2761.

CANON FTN black body with never used Canon FD 200 mm 1:4.0 telephoto lens. Case. \$250. Nancy 455-9015.

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blackwall tire at full price coupon good one time

UNT of great buys!
aturday and Sunday.
x 10 color portrait.

Custom Starling 4448 Kitegoldsmithing



2:00 - 6:00
Thurs-Sat

Del Mar
481-9552

The Jewelers Workshop

\$75,000

**SKI CLOTHING
CLOSE OUT!**

Every piece of ski clothing is on sale

**NOTHING HELD BACK
SAVE**

30% - 60%

Select from
White Stag • Edelweiss • Aspen
Number One Sun • Innsbruck • Ski Skin
Anba of Austria • Woolrich • Ski Skin, etc.

**Jackets, Down Vests,
Sweaters, Gloves, Bibs, Hats,
Turtlenecks, Socks, etc.**

PACESETTER

7422 Girard 459-3481 La Jolla

BUY ONE, GET ONE FREE!

DRACAENA PALM

DRACAENA MARGINATA

BUY ONE FOR \$7

GET ONE FREE, WITH THIS AD.

6" POT
18" OR MORE
TALL

GOOD TILL FEB. 10

THE BASKET CASE
102 WASHINGTON ST.
FIRST AVE. & WASHINGTON
OPEN 9-7, 7 DAYS A WEEK 291-0215

**LOVES ME
LOVES ME NOT**
PRE-VALENTINE'S DAY
SALE

Redeem at Columbia Design Center

**FEB 2-10
10-25% OFF**

Peruvian Bugs • Porcelain Dishes • Soups and Hampers
Valentine's Items • Animal Collections
Columbia Design Center
Has Store Hours 234-4020 445 JANA-JPM 5-5 NAM-JPM

Exciting new multi-media audio-visual presentation:

A JOURNEY TO HEALTH

Total body health is the focal point of the evening.
The first and third Tuesday of the month 7:30 p.m.
Guest Professional Center

2180 Garnet Suite 2-G, Pacific Beach

Following the film, Dr. K. B. McKilligan will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncture with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosing:

- A. Impaired vital nerve supply
- B. Nutritional deficiencies
- C. Allergic and toxic responses

To reserve your seat phone 270-9400
This evening of health is being offered at no charge
A public-service to your community
by K. B. McKilligan, D.C.

FIREWOOD, pre-cut and boxed lumber.
224-0704 after 6pm

3 5-GALLON water bottles, \$10 each.
224-0704 after 6pm.

ROSEVILLE pastel blue-green flare vase with
bubbled lower body, 12" x 9" with long side
handles and raised flowers, \$60. 299-5558

SUNROOF DEAL: Quality tempered, smoked
safety glass sunroof with polished,
cure-in-time frame. 53" x 16" ideal for imports.
\$250, will sell for \$150. Still in box. 755-1708

BEAUTIFUL WOMAN'S camel-colored, real
leather coat with large lamb fur collar, medium
size, worn approximately 8 times. Paid \$225,
will take \$100. 223-0082

SONY TRINITRON television, \$300.
481-7885

WOOD DOORS from a neat old house, 30"
wide with brass hardware, \$15 each.
755-1079

GARAGE SALE: At week. Everything must
go—appliances, toys, golf clubs, books.
Hawaii flower lei, jewelry, gas, beach
gear, etc. 755-2011, 3941 Avenida Santa Fe,
Rancho Santa Fe

TWO COIN-OPERATED pool tables, 14"
steel, complete with all accessories. Excellent
condition. 223-4951 after 5pm.

REFRIGERATOR, full-size, excellent
condition. 1771 1771 evening, best buy.

COMPUTER PROGRAMMING textbook
Complete set from Coleman College Courses,
includes assembler, Cobol, RPG II, PL/I,
FORTRAN, BASIC, and more. All for
\$15. Scott 744-1000.

SOCKET SET, metric, 22 pieces, 7mm to
19mm, ratchet, extension and spark plug
socket. Make offer. Ridge 224-0122

REFRIGERATOR, works well, looks ugly.
\$20. 755-4372

LAWN MOWER, good condition, front drive,
ideal for gardening business. Try Out Model.
Pat 222-6379

ROYAL TYPEWRITER with plus type. Great for
student. Excellent condition, \$40. Resting
chair with pad, \$40. 488-9516

GREEN STOVE, gas, late model. Yours for
\$65. 287-4060

WALNUT HEADBOARD, double-bed, \$20.
287-9981

WEAVING LOOM, floor style. In good
condition. Must sacrifice. Unused
accessories included. \$150/offer. 489-2452

YARN FOR SALE cheap. Must sell weaving,
knitting, and knitting yarn. Individual stores
and sports. Good quality supplies. Must
sacrifice. Call 483-5462

MICROSCOPE, 60X-900X zoom, with case,
slides and transformer for light, \$45. Argus
Holiday Day 345 movie projector, \$50. Mark
488-5454 Monday, Wednesday, Friday
daytime.

TABLES, coffee and end. As New. \$45 each.
Call 1135 each new. 488-0639

BLACK HAWAIIANUS recliner with wood
fin, \$35. Shady lounger, adjustable, \$45.
Hedgehog 2-tier coffee table, \$12. 452-0912
452-0912

SEASONED TRUST deals pay up to 10 per
cent. Will buy new ones. 478-5085

TRAILER, 9 x 6 aluminum with hinged
hinged cover. Use as tent trailer (sleeps 4)
or as utility trailer for hauling. New tires, spare.
\$250/offer. 755-1706

PROJECTOR, slide, Sawyer Grand Prix
\$700, with 5 colored slide trays and screen.
\$95. 488-9639

BASKETBALL GOAL. Heavy regulation goal
with plywood backboard, \$20. One-man ball
tossing for car pool, \$20. Rockwell hedge
trimmer, \$15. 524-7794

QUILTING FRAME, Professional type. Full
length. Sturdy and easy to set up. \$50.
224-7794

ELECTRIC RANGE, "Nautilus" brand,
complete with 2 ovens (1 on bottom and 1 on
top) and many extras. Must sell, \$150.
489-5880

KITCHEN TABLE: Solid white metal with
porcelain coating top with wood legs and
chairs, \$80. Also circular bathroom mirror, 26"
diameter, \$15. 489-5880

"ULL size, beautiful, mattress and box
spring, \$40. Ken. Other household items, all
negotiable. 723-9299

GARAGE SALE: Multi-family sale, 10-speed
bike, stereo speakers, backpacking
equipment, baby clothes and baby equipment
and more. Saturday and Sunday, 4117
Eagle Street.

SABER SAW, \$5; metal foot locker, \$5;
shadow box, 3' x 5', \$4; cedar jack, \$5; black
top and table, \$8/each. Blue glass vase, \$4.
488-5363

HUFFY BIKE, 20" wheels, 3-speed, excellent
condition, \$25; yard vacuum, electric, \$80;
hood mirror with rear mirror and jumbo, \$15;
Oceans magazine, complete 1989.
268-0383

LAPIDARY ROCK SAW, 10" star diamond
with motor and blade. Solid, \$105. Hards
296-1050 anytime.

SIDE WALK

Sat., Feb. 4th & Sun., Feb. 5th

At the FITTING ROOM

DITTO TOPS
\$3.99-\$6.99

OVERALLS
(Men's & Women's)
\$9.99

CORDUROY DITTO
(Men's & Women's)
\$9.99

JUNIOR SWEATERS
\$4.99-\$14.99

**COWL NECKS
TURTLE-NECKS &
HOODED SWEAT
JACKETS**
\$5.99-\$8.99

Junior - Missy - Men's &
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(Limited to stock on hand)
5887 University
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Cinemas Theater)
287-9160

Hours:
Sat. 10-6
Sun. 12-5

Penn Tennis Balls
\$1.95 can Reg. \$2.75

TENNIS WEAR
Ladies & Men
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WILSON
Jack Kramer
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\$27.95

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Corner of Fourth & Robinson, San Diego 296-6224
Mon.-Fri., 10-7; Sat., 8:30-5:30

Hi, I'm Great Roast Beef!
One of the magnificent creations at Riviera Liquor House
Deli. A monster in size, but with incredible goodness in
every layer of my fresh, inviting body.

And boy, am I cheap! With this ad, pick me up for 50
cents off the regular price through Feb. 28.

Perhaps with some potato or macaroni salad and cole
slaw. Created fresh here every day of the week.

At Riviera Liquor House Deli. Close encounters of the
filling kind.

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Cosmetic Surgery

For Men and Women

Look younger and improve
the appearance of your body.

• FACELIFT, NOSE, EYES, EARS
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Easy credit arranged.
Call 273-4571 24 hour service
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SAN DIEGO Se habla espanol.

**Don't buy
anything in
14K Gold**

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A NEW OUTDOOR JEWELRY STORE
1261 PROSPECT STREET LA JOLLA
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OPEN 7 DAYS A WEEK—10 AM TO 6 PM

**BAUBLES
AND BADGES**

**SPECIAL
14K Gold
Floating Hearts**
Tiny - \$3, Medium - \$6, Large - \$12

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\$8 Haircut
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M-F 9-5 Sat 9-5 Sun 10-4
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QUEEN SIZE 14" x 20" 2 months old Plus
matching ottoman. \$225. Scotch guarded.
Hoover handy-vac, works great! \$10.
453-4556

MICROWAVE OVEN: Montgomery Ward's
Signature, excellent condition, must sell.
\$150. 453-4556. Leave message for Ellen.

CASSETTE RECORDER, AGC General
Electric portable \$15. Stereo boombox
top style, brand new, chrome, \$10. AMFM
radio, AGC, \$8. 488-5817

LOVE SEAT, \$15. 281-7185

GUATEMALA SHIRTS, skirts, wool coats,
hats and other items. 222-5860

ASSORTED SIZES of plywood—big piece!
Cheapest \$600-6800

BUCKSON JACKET, like new. Size medium,
also, 1440 vacuum upright cleaner. Works, no
exp. \$15. Nylon tote carrier, \$10. Large dog
carrier, \$20. Denies 289-7188

LONG SKIS, boots, poles, \$15. 100 lb.
weights, \$5. VW bus middle seat, \$5. North
Park area. 288-3520

DINING ROOM SET, made of plastic, from
Quintessence 4 high back chairs, 48" table,
new. \$175. 297-4135

YARD SALE, 4887 Dux, February 4, 10-3
Shirleycamping equipment, 506/606 clothing
king bed.

BEAUTIFUL, New wedding gown with
attached train and short veil. Size 11, \$50.
287-7990 after 5pm.

4" JOINTERPLANNER, excellent condition
with motor, \$95. corona portable typewriter,
good condition, \$35. 753-1077 after 5:30.

SPIDER PLANT & purple wandering jew.
Beautiful, healthy, huge plants. \$20 for both.
Many other smaller plants. Come over and
take a look! 489-5880

GENERAL ELECTRIC REFRIGERATOR.
Other model, 12 cubic feet not included.
Not frost-free. Rust brown. \$65. 224-3869
after 6 p.m.

BIG, OLDER RCA black and white TV with
stand. No picture, good sound. A real bargain
for the size—upper. \$10. 755-4218

ALUMINUM FRAME DESK, double bed,
chair, table and two chairs, cheap. Come to
1179 Cornelia, 18

GAS RANGE, 14 in hood, \$210; solid walnut
dining table, 2 leaves, no chairs, \$45; air
conditioner, 14,000 btu, \$200; portable
typewriter, make offer. 286-2213

SKILL ROUTER 1 hp. Model 296, 115 volts.
Only used 4 times. \$40 or make offer. Open
till after 6:00 p.m. you can find my number.

ONE PIECE FIREPLACE screen, \$20 or
offer. 292-6230 evenings.

KIRBY UPRIGHT VACUUM with
attachments. Perfect condition, \$37.50.
Eureka tank vacuum, all attachments, perfect
condition, \$47.50. 438-1992

QUEEN SIZE WATERBED, redwood
headboard/footboard, frame, base. Excellent
condition, \$75 firm. 280-4305 after 5

MUST SELL EGYPTIAN faience and
ceramic necklaces, Egyptian metal statuettes,
pre-columbian bowl and pre-columbian
peacock whistle. 755-2053 evenings

WATERBED, \$65. 4 foot growlight with
fixture, \$10; kneeband, 20. Larry 488-8652

ANTIQUE BRASS BED, single, early 1900's,
square tubing, simple design, has been
cleaned and rewired for strength. \$75.
488-0587, 488-8632

3 DRAWER CHEST, Rooney, 15" TV stand,
\$5. Many beautiful plants, come over and
take a look! We're moving east 488-5880

MICROWAVES: Sears microwave, \$180;
sharp microwave, \$190; beatmaster toaster,
\$125. 223-8774

RCA B&W 19" TV. Brand new, under
warranty. Must sell, leaving for east coast.
\$180 cash, will sacrifice at \$100. 488-5880

BABY FURNITURE and accessories, \$2 to
\$10; stroller, highchair (one wood),
backpacks. Kitchen utensils and appliances
50 cents to \$5. Gammie 283-5394, North
Park.

AVOCADO GREEN NAUGHAHY recliner.
Very comfortable, excellent condition. \$100.
423-4350

OIL BARREL FIREPLACE, stovepipe &
addon to sit on. \$20. Absorbent sheets for
walls extra. 430-0539

MOVING SALE. Must sell all. Stereos,
handmade bookcase with stained glass,
dressers, large floor pillow, miscellaneous
Saturday and Sunday, 9-5. 4658 Adair, Pt.
Loma. 224-4525

AVON BOTTLES, collectibles 277-0181

LARGE LADIES' turquoise bracelet, set
appraised at \$70, will sell for \$45. Cassette
tape deck, \$15. 225-8556 leave trying.

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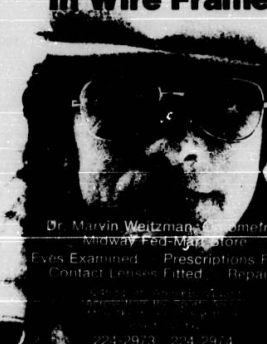
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1975-76 Raleigh Super Courses
3 main tubes 531 Reynolds

Was \$220 Now \$155 (limited sizes available)

Raleigh International Full Reynolds,
Full Campagnolo equipped (except brakes)

Was \$520 Now \$420 (limited sizes available)
Offers good while supply lasts

1972 VW BUS, 96,000 miles, new carburetor, AM/FM, radio, dual air service brakes. \$2900 or best offer. 454-8557.

CHEVY BLAZER, 1972. Winch, cable, big new tires. 40,000 miles, new engine and transmission, more. Richard 455-3044.

FOR SALE: 55 Buick speed good running condition, low mileage, easily restorable. \$500. 459-6516, keep trying.

WANTED: Chevy El Camino, 1969-1972. Must have good body and V-6 engine. Best motor or transmission. Call John 463-2263.

1969 OPEL LAUREL 1.6, automatic, new tires, good condition. \$750 or best offer. Michelle 779-3924.

1974 CHEVY VAN, 350, automatic, hydraulic disc brakes, steel wheels, insulated, painted, carpeted. Very clean, mechanically excellent. Must sell immediately. All offers considered. 293-2375.

1968 VW BUS, original owner, valve job on 11-20-77. New tires, shocks, rear brakes, battery. \$2500 or best offer. 733-1040 evening.

4-CAST ALUMINUM RIMS, deep dish 14 inch, hubcaps, etc. Call 293-2500. Best offer.

CHEVY VEGA GT wagon, 1973. Perfect condition, 36,000 miles, 4-speed, red, stereo, radio and many extras. \$1895. 294-9873.

SAAB 96 OWNERS: I have many parts, mechanical, body, interior in perfect condition taken from my 1973 model. Will sell cheap. 294-9873.

1979 CELICA, New clutch and tires, runs great. 81,000 miles. \$2000. 222-6782.

1970 VW KARMANN GHIA, Great condition, Tun to drive, gets 30 mpg. I must sell immediately. \$2200 or best offer. 445-1130.

WANT 1965 or newer Cadillac, cheap as possible. Any condition, running or not. Bob or Chris 729-7212 to a.m. to 2 p.m.

1968 VW POP TOP camper, Rebuilt engine, new clutch, new Texas battery, radio, stereo, tint, AM/FM cassette, must sell. \$2350. 282-9444, 454-6014.

2402, Silver, superb condition, 4-speed, mag wheels, 125000 or highest offer. 291-9877, 299-3453.

1967 VOLVO 1225, 4 door, mechanical, recent front shocks and rear brakes, immaculate body. \$1475. 295-7413 after 4 p.m.

FOR SALE: 1975 Mustang II, 302, V6, power windows and steering, automatic, tinted glass, metallic brown/black interior. Great condition. \$9700 or best offer. 486-1080.

1973 VW RABBIT, Only 54,000 miles. Interior and exterior excellent. Date 30 mpg. AM/FM radio, cassette, 4-speed. \$2800. 400-2461.

CRAIG CASSETTE PLAYER for your car. Automatic reverse. Call Dennis 466-2461.

1971 DATSUN 510 sedan, This car has been maintained in excellent condition by a single owner and has low mileage. It also comes with very empty cassette in addition to an AM/FM cassette. \$1800 or best offer. 225-4148.

1968 VW FOR SALE, Good body and engine, new clutch and rear brakes, service brakes. Best offer. Call Jim, 454-9095.

VEGA GT, 1972, Rebuilt engine, excellent condition, bronze exterior, tan interior, very nice. \$1125 or best offer. 753-0275 keep trying.

1965 FORD OVERDRIVE, Motor completely rebuilt, new starter, new steel belt, leaves country, must sell. \$1750. 291-6070.

KARL SCHIE HEALZ, 1999, for sale 1972 VW BUS, AM/FM, radio, dual air. 454-8557.

1973 VEGA, New tires, brakes, 4-speed, GT package, runs very nice. \$1250. 302-22414.

AUSTIN HEALY, Mechanical parts for sale. 222-2222.

1968 FIREBIRD 350, Very clean, runs perfect. Automatic power. AM/FM, vinyl top. \$1200 or best offer. Tony 283-8475.

1975 MONZA, 2 plus 2, Nice car. \$2850.00. Cardinal travel trailer. \$725.00. Expando campers. \$150.00. 478-5065.

B.M.W. 190, R50, Excellent condition, must sell. A classic. Best offer. 276-9632, keep trying.

235 ENGINE BLOCK, 500. 456-8992.

235 HEAD, good condition, 800. 456-8992.

1968 VOLKSWAGEN, Automatic, \$825. 961-3711, 454-3210.

1967 DATSUN ROADSTER, convertible, 60,000 original miles, runs great. Needs some work, especially exterior. Amico stereo. \$850. 971-7335.

1970 CHEVY KINGWOOD, Estates station wagon. \$1498.00 or to make offer. Appointments evenings and Sunday. 264-7107.

1970 IMPALA, good condition, air conditioning, automatic, \$975. 753-6781. 745, 755-8460 evenings.

1965 FORD VAN, Three speed, six cylinder, sunroof, four good tires, good body. Good value. Best offer about \$500. 291-7165.

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What:

- Modeled as assembled by the Bianchi company, one of the world's most experienced and highly respected names in bicycles?
- Modeled is equipped with the Minarelli fan-cooled engine, considered to be the finest motor engine available in the world?
- Modeled offers a six month warranty, on parts, labor, and tires?

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Importers and Distributors. Sales and service.

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100% financing available

1971 DATSUN 510 sedan, This car has been maintained in excellent condition by a single owner and has low mileage. It also comes with very empty cassette in addition to an AM/FM cassette. \$1800 or best offer. 225-4148.

1968 VW FOR SALE, Good body and engine, new clutch and rear brakes, service brakes. Best offer. Call Jim, 454-9095.

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KARL SCHIE HEALZ, 1999, for sale 1972 VW BUS, AM/FM, radio, dual air. 454-8557.

1973 VEGA, New tires, brakes, 4-speed, GT package, runs very nice. \$1250. 302-22414.

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1972 VW BUS, 96,000 miles, new carburetor, AM/FM, radio, dual air service brakes. \$2900 or best offer. 454-8557.

CHEVY BLAZER, 1972. Winch, cable, big new tires. 40,000 miles, new engine and transmission, more. Richard 455-3044.

FOR SALE: 55 Buick speed good running condition, low mileage, easily restorable. \$500. 459-6516, keep trying.

WANTED: Chevy El Camino, 1969-1972. Must have good body and V-6 engine. Best motor or transmission. Call John 463-2263.

1969 OPEL LAUREL 1.6, automatic, new tires, good condition. \$750 or best offer. Michelle 779-3924.

1974 CHEVY VAN, 350, automatic, hydraulic disc brakes, steel wheels, insulated, painted, carpeted. Very clean, mechanically excellent. Must sell immediately. All offers considered. 293-2375.

1968 VW BUS, original owner, valve job on 11-20-77. New tires, shocks, rear brakes, battery. \$2500 or best offer. 733-1040 evening.

4-CAST ALUMINUM RIMS, deep dish 14 inch, hubcaps, etc. Call 293-2500. Best offer.

CHEVY VEGA GT wagon, 1973. Perfect condition, 36,000 miles, 4-speed, red, stereo, radio and many extras. \$1895. 294-9873.

SAAB 96 OWNERS: I have many parts, mechanical, body, interior in perfect condition taken from my 1973 model. Will sell cheap. 294-9873.

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2402, Silver, superb condition, 4-speed, mag wheels, 125000 or highest offer. 291-9877, 299-3453.

1967 VOLVO 1225, 4 door, mechanical, recent front shocks and rear brakes, immaculate body. \$1475. 295-7413 after 4 p.m.

FOR SALE: 1975 Mustang II, 302, V6, power windows and steering, automatic, tinted glass, metallic brown/black interior. Great condition. \$9700 or best offer. 486-1080.

1973 VW RABBIT, Only 54,000 miles. Interior and exterior excellent. Date 30 mpg. AM/FM radio, cassette, 4-speed. \$2800. 400-2461.

CRAIG CASSETTE PLAYER for your car. Automatic reverse. Call Dennis 466-2461.

1971 DATSUN 510 sedan, This car has been maintained in excellent condition by a single owner and has low mileage. It also comes with very empty cassette in addition to an AM/FM cassette. \$1800 or best offer. 225-4148.

1968 VW FOR SALE, Good body and engine, new clutch and rear brakes, service brakes. Best offer. Call Jim, 454-9095.

VEGA GT, 1972, Rebuilt engine, excellent condition, bronze exterior, tan interior, very nice. \$1125 or best offer. 753-0275 keep trying.

1965 FORD OVERDRIVE, Motor completely rebuilt, new starter, new steel belt, leaves country, must sell. \$1750. 291-6070.

KARL SCHIE HEALZ, 1999, for sale 1972 VW BUS, AM/FM, radio, dual air. 454-8557.

1973 VEGA, New tires, brakes, 4-speed, GT package, runs very nice. \$1250. 302-22414.

AUSTIN HEALY, Mechanical parts for sale. 222-2222.

1968 FIREBIRD 350, Very clean, runs perfect. Automatic power. AM/FM, vinyl top. \$1200 or best offer. Tony 283-8475.

1975 MONZA, 2 plus 2, Nice car. \$2850.00. Cardinal travel trailer. \$725.00. Expando campers. \$150.00. 478-5065.

B.M.W. 190, R50, Excellent condition, must sell. A classic. Best offer. 276-9632, keep trying.

235 ENGINE BLOCK, 500. 456-8992.

235 HEAD, good condition, 800. 456-8992.

1968 VOLKSWAGEN, Automatic, \$825. 961-3711, 454-3210.

1967 DATSUN ROADSTER, convertible, 60,000 original miles, runs great. Needs some work, especially exterior. Amico stereo. \$850. 971-7335.

1970 CHEVY KINGWOOD, Estates station wagon. \$1498.00 or to make offer. Appointments evenings and Sunday. 264-7107.

1970 IMPALA, good condition, air conditioning, automatic, \$975. 753-6781. 745, 755-8460 evenings.

1965 FORD VAN, Three speed, six cylinder, sunroof, four good tires, good body. Good value. Best offer about \$500. 291-7165.

1963 PLYMOUTH VALIANT, low mileage, good condition. Stant air, push button automatic. \$500. 272-9941.

1972 FIREBIRD 350, power steering, radials and gauges, bucket seat. 272-6287.

1971 FIAT 800 sport coupe, radials, 35 mpg. \$800 or best offer. 469-9053.

1975 DODGE COLT-GT, 2-speed, with AM/FM radio. Excellent condition. Real bargain at \$3500. Call for more information. 222-1503.

1973 MAZDA, sporty KX-3 with 4-speed vinyl top, rolling bucket seats, deluxe interior. Clean, good condition. Must sacrifice \$1395 or best offer. 280-2435.

1974 FIAT 126 SEDAN, Front wheel drive, radials, 32,000 miles. Great condition but needs minor repairs. \$1250 or best offer. 744-3007 after 5.

4 FORD SPLIT RIMS and tires 7x50x16, 8 lug pattern. Best offer. Also 2 more VW fan shroud fins. Call 296-1728.

1968 THUNDERBIRD. Good condition. \$750. 434-0595.

73 MG. Excellent condition, AM/FM stereo cassette. New radials, new top, new brakes and clutch. Bought new Elmore and need to sell immediately. \$3000 or take over payments of \$88/month. 459-7832 or 275-1020 ext. 89.

1965 CHEVY PICKUP, straight 8, camper and 4 gears. Fix up or drive as is. \$500 or best offer. 453-0782 evenings.

FORD T TON PICKUP, Automatic, good tires, new floor, new battery, new heater, steering box. \$1000 firm. Call Howard or Roger. 231-7821, Monday through Friday, 9-5.

1969 FORD FAIRLANE, runs well. Body in fine shape. Dependable and sound. Robert 296-2961.

68 FORD ECONOLINE, one ton van, 302 cubic inch transmission, \$600 or best offer. Matching 9 and 5 drawer dresser (brown-iron). \$800. Bonnie, 444-1733.

1971 PEUGEOT, excellent condition, rebuilt engine, needs starter, \$800 or sell as is. 284-6779 after 7 p.m.

1968 PORSCHE 912, good condition. \$3000 or best offer. 287-7743, 452-0744.

VW PASEL VAN, certified rebuilt engine, potential. \$595 firm. 299-5294.

1963 CHEVY IMPALA SS 235 engine. Runs, needs work, but a solid car. \$2000. Call Mike 611-22-2632.

17W KOMFORT TRAVEL TRAILER, fully self contained, excellent condition and ready to go. \$6200. Best 443-7827.

CAMPER 8 FT., not covered. Steps 3 or 4. Refrigerator, stereo, air cupboards. Beautiful. \$500. 279-7742.

1970 TOYOTA, 77,000 miles, AM/FM radio, 8700/offer. Days 452-2031, nights 499-2292.

1963 VW BUS. New engine, ice box, body, exterior, body, mint condition. \$1000. 459-3004, 454-6542.

1972 FORD LTD station wagon. Excellent condition, power steering, air conditioning, 9 passenger. Must sell. Jim Hook, 542 Santa Monica, Solana Beach, CA 92075. 1-461-0995.

1970 1225, 1966, 800. 454-7833, 453-4147.

APACHE CAMPING TRAILER, 3 burner stove, sink, 3 beds, refrigerator. Plastic inside and top for easy towing and storage. \$2000. 277-8810.

1975 DODGE MAXIVAN, Seats 5 with room for 2nd child, camper gear, etc. 20,000 miles. \$4000. 277-8110.

1969 ALFA ROMEO SPIDER. Nice car. \$2850. Negotiable. 448-6768.

GET READY for your Mexico vacation with the 1971 Land rover, 35,000 virgin miles. Reasonably priced. 755-6636 evenings and weekends.

FOR SALE, 1965 Mercedes 220S, beater, AM/FM, radio on rear, classic sedan body style, standard 4-speed, \$1000 cash. 499-7692.

1969 VOLVO 1225, 4 door, new interior, new tires, good condition. 1972-1948, 486-2975.

1975 FIAT X16, mint. \$4400. 400-2658.

1959 OPEL CADET wagon, 1600 cc engine, yellow, good condition. \$650. 745-4259.

1972 ALFA GT, 72,000 miles, excellent condition. \$1300. 400-0559.

1970 FORD WINDOW VAN with extras. 1978 OPEL Cavalier. 445-2438.

1968 CORVAIR, Clean in and out, good tires. 224-2373.

68 KARMANN GHIA. New engine with 10,000 miles left on warranty. Great gas mileage. AM/FM, radials, metallic blue, very sharp. 1795 Best. 224-4252 evenings, weekends.

74 MATADOR, excellent condition, elegant lines, power steering, power brakes. Only 29,000 miles. Best offer 283-2748.

1969 DATSUN 510. The classic, great mechanical and body. Needs paint and seat covers. \$900. 464-8030 after 5 p.m.

75 MAZDA PICK-UP. Low miles, wide bumper, grill guard, chrome bug defler, excellent condition. Tach, runs great. 460-5930.

1973 CORVETTE, 454 cubic inch, 1-top, power steering, power brakes, air conditioning, AM/FM, luxury interior, good condition. \$5800. 421-3785, 283-9650 keep trying. 222-1503.

SLYV, SHAMPOO, SHOWER, Chevy box van, absolutely great. Early model gold-leaf lettering, steering, stereo, mag, tires, sunroof, porphyria, gasoline chills velvet. Must sell, reasonable. 435-0272.

1971 MG, AM/FM, overdrive, 44,000 original miles. Recent new top and new clutch. Best offer. 292-1853.

WHAT HAS a new engine, rebuilt brakes and to clean inside and out? My 1991 VW pickup, a versatile workhorse. 292-2428.

FOR SALE: 1974 Mazda 806 - wagon, Piston engine, 1600 cc. Automatic, AM/FM radio, dual tires, 27,000 miles, good condition. \$1800 firm. 294-4989, 284-2293.

1974 VOLKSWAGEN BUS, 30,000 miles, excellent condition. \$2475. 453-0806, 455-8200.

FOR SALE: 1972 piston engine Mazda 626. Excellent condition, inside and out, good mileage, upped. \$800 or best offer. 299-2571.

FOR SALE: 2800 cc top car. Deluxe, used only once. Will sell for \$24. Like new. 284-4586, 284-2293.

1971 DATSUN, 4 speed, rebuilt engine, 2 door, very good condition, runs great, new timing lights, battery, AM/FM radio, regulator. \$1200. 267-7107.

1970 CHRYSLER Town & Country station wagon. Tough engine, great transportation, new tires. \$5000 or best offer for running. 1972 Vag. Daryl 460-7452.

1966 VW BEETLE, Rebuilt, 1600 engine, new battery, good transportation. Needs minor body work. \$675. 566-7366 evenings.

FOR SALE: 1976 Dodge van \$800, 34 ton, 218 V6 3 speed, 18 mpg, power steering and brakes, 19,000 miles, immaculate. Must sell. 295-2175 evenings.

1971 VW, Whipped front end, Non-facelift. Excellent fuel injection engine and transmission. New rear radial tires. \$800. 276-8874.

1968 PORSCHE 912. Air conditioning, AM/FM stereo 8 track, color, excellent interior, mag, no rust, has new brakes, clutch, pistons, cylinders, carbs, belts, valves & lines. Must see to appreciate. \$7000 firm. 250-8473.

1973 FORD window van. Air conditioning, 455 V6, 112 hp, new battery, shocks & tires. Only 24,000 miles, excellent. \$2095. 487-3000 ext. 4526, 274-6885 evenings.

HONDA: Have you a foreign or domestic economy car or a truck that you part with for under \$2000? We'll take it at best desirable. 720-7916.

FOR SALE: 1965 Oldsmobile. \$350. 279-7874.

1971 DATSUN 1200 coupe. \$800 or best offer. David, 292-1204, 271-1214.

1968 VW BUS, Radio, heater, good engine and tire condition. Good transportation car. Needs a new tender. \$450. 755-5027.

1963 PLYMOUTH VALIANT, Slant six engine. Runs fine. Interior is marginal, recent valve job. \$425 or best offer. 451-1071.

1968 FORD T-Bird, fully loaded, classic style, landau roof, must see. \$650 or best offer. 589-7548 evenings.

1973 HONDA Civic. 4 speed, FM stereo cassette, 47,000 miles. Good, must sell. 587-1341 evenings.

1973 HONDA Civic wagon. Only 20,000 miles. 4 speed, radio, heater, new tires. Leaving San Diego, must sell. \$2500. 387-1341 evenings.

AM RADIO for automatic. First 10 takes it 489-5680.

68 VW POP TOP camper, AM/FM cassette 1600 rebuilt, ice box, bed, captains seats and good tires and battery. \$2500. 299-7543.

1971 FIAT 124 sport coupe, 1600 engine, 5 speed, dual brakes, new Michelin steel belts. \$1995. 225-2906, 225-1471.

1973 MG ROADSTER. Clean, AM/FM stereo, new top, low price. \$2200.

1975 DATSUN B-210 Extra edition, factory air conditioning, AM/FM radio, 34,000 miles. 20 mpg. A must see. \$2425. 755-5027.

1963 VOLKSWAGEN Van, 10,000 miles on rebuilt engine, 4 door, transmission new, steel truck, new top, low price. \$2200.

1975 DATSUN B-210 Extra edition, factory air conditioning, AM/FM radio, 34,000 miles. 20 mpg. A must see. \$2425. 755-5027.

1968 CHEVY IMPALA, 396 engine, 40,000 radio, tape deck, excellent condition. 70,000 miles. \$575. 224-3273.

1968 CHEVY IMPALA, 307 engine, good tires, new tires, clean inside and out. \$300. 224-3273.

NEW 77 CUB. Jeep has 3 year transferable parts, lower warranty. Low mileage has been broken. Softtop. Never off road. \$5000 or best. Bonnie 282-2750.

1942 212 TON International 6 x 6, 6 speed 1200 cc, new top, low price. \$2200.

1972 CHEVROLET Vega Hatchback, GT. Ex-plant condition. Very neat body, 8 engine, silver. 589-8519.

CAR SPEAKERS are suspended, all in box. Paid \$30, we'll take \$20 for pair. 464-6014.

VW STARTER, 6 volts, \$10.00. Call 452-1075 evenings.

1963 CHEVROLET pick-up body, interior in super shape, no rust, curved rear window, new clutch, transmission, excellent cylinder recently rebuilt. Reliable transportation. \$1000. 755-3499.

VOLKSWAGEN camper van, 1965, heater, stove, sink, refrigerator, wired for 110v and plumbing for bath, etc. Must see. Pop top. \$1400. 453-4510.

72 SPITFIRE 2000. Run and looks good. Maroon with green stripes. Kevin, 227-8752 after 5.

VW '66. "Your Basic Bug." Runs good. \$750 or best offer. Call Jon 292-3656.

HONDA 1970 600 sedan. Excellent condition. 4-speed. \$1300 firm. 222-7487.

TRAILER Hitch, heavy duty, E-Z fit, hitch compatible with stabilizer bars. Includes electric brake equipment. Cost new \$300. Asking \$150. Charlie, days 452-3250, nights 753-8665.

WANTED: BUYER for new 77 Toyota Corolla front end parts and repair cables. Also new sector for 73-80. Call 428-0313 after 6 p.m.

68 VW FASTBACK. Recent rebuilt engine, starter, good tires, great gas mileage, needs paint. \$735. Call 464-0787, keep trying.

1960 ASTON HEALEY, first class condition. Newly reupholstered interior. \$3000. Phone evenings. 454-6595 or a.m. 5 p.m. 278-3520.

1970 VW CAMPER POP TOP. Rebuilt engine and transmission. Radial tires. Very good condition throughout. Call Peter at 225-9305 between 1 and 5. 466-9510 other times.

SPORTS CAR PARTS: new MG/Spitfire muffler, pipe \$5; MG/Spitfire rear bar \$10; Spitfire conversion kit \$25 and supports \$10. 270-2909.

71 142 E-VOLVO. Fuel-injection, leather interior. Nice in and out, many miles, but healthy. \$1600. Hal, 268-1991.

1971 POP TOP CAMPER with all the goodies. New tires, brakes, battery. Clean, great condition. Marilyn 753-0718 evenings, 453-1252 days.

1967 MUSTANG. Clean, 289 engine, automatic transmission, new tires, runs regular gas. Call Jim 238-6424 days, 500-8170 evenings and weekends.

1972 CHEVY NOVA, Automatic, power steering, power brakes. Engine runs excellent. \$1350 or best offer. 452-0516.

71 M.G. MIDGET. Excellent condition. Macdonald radials, new clutch, 49,000 miles. Must see. 275-2659.

1981 CHRYSLER NEWPORT. Classic condition, mechanically sound, leaving California. Must sacrifice \$800 or best offer. Call 270-1460.

PORSCHE MAG-GS type, 6-15 \$100. At dealer cost \$325. Call 502-0282.

VOLVO 1225, 1960. A classic automobile at an affordable price. Body rough, but engine and transmission new. Trade it away for \$471. 741-0207.

1962 VW BUS. Rebuilt engine, 20,000 miles. Good tires, good transmission. New paint, custom interior, clean. Classic, 270-6541 or 270-5153.

CLASSIC DATSUN sports car, 1969 2000. Excellent engine condition and body. Many extras, must see to appreciate. Call 875-486-5760.

68 FORD FALCON, complete for parts. Running, blown head gasket, no title. \$75. 486-5760.

STUDEBAKER, 1968 5th Hawk, strong 289. New transmission, new tires, new front end. Needs finishing. \$1100. Call 282-123 a.m. 2 p.m. Bob or Chet, 299-7212.

1967 VOLKSWAGEN factory camper pop top. In stereo radio, good condition. \$1300. 455-0082 evenings.

PORSCHE S type mag, excellent condition. \$100. Call 296-0282.

1974 DATSUN 610 2 door, 4 speed, air conditioned, low miles, 1 owner. Mags, am-fm. 1973 engine, needs body work, runs great. \$2900.00. 454-2510.

68 DOOR, Imperial born, As is, first \$995 cash. Hurry. 287-8060.

FOR SALE: 72 Datsun pickup, am-fm cassette, bucket seats, recent engine body, paint work. 21-28 mpg. 11,000 miles. Clean, reliable. \$1850 without camper, \$1950 with, call 871-7997.

1966 VW BUS, 450 cc engine rebuilt with big new tires. Leaving country, must sell the week. \$785 or best offer. Barry 744-1000.

1968 FIAT 124 sedan, stock. Only 68,500 miles. Original owner, always serviced, excellent condition. 4 good radials. \$995. \$855-7646.

1974 HONDA CIVIC, 5 speed, beautifully maintained, always covered, 34,000 miles. \$3250. 281-0471.

FOR SALE: 64 El Camino. Rebuilt 327 carburetor, new tires, new tires, high back bucket seats, etc. \$450. Must see. Trade 272-1556 evenings.

CHEVY VAN, 1965, new V8, paint, and battery, carpeted and paneled, four mag wheels, very clean, excellent condition. \$1875. Call 447-7258 after 8:30 p.m.

1963 CHEVROLET pick-up body, interior in super shape, no rust, curved rear window, new clutch, transmission, excellent cylinder recently rebuilt. Reliable transportation. \$1000. 755-3499.

VOLKSWAGEN camper van, 1965, heater, stove, sink, refrigerator, wired for 110v and plumbing for bath, etc. Must see. Pop top. \$1400. 453-4510.

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