

1970 RED FIAT convertible, 174 Spider, 5 speed, AM/FM radio, new top, 49,000 miles. \$1500. 222-4076 or 224-8657

OPEL KADEE 1968, good tires, interior, only one dent, needs engine and clutch. Must sell \$200 or best offer. 447-5812, Peter or David, anytime.

1969 FORD 34 ton Econoline window van, 307 V-8, 3 speed, \$1300. Tony, 452-0920.

1975 FORD COURIER, beautiful white, excellent 4-cyl. clean interior. Tied on the floor. AM radio. Heavy duty bumper. 33,000 miles. \$2,800. 753-8432.

1971 VW VAN, 2 bed, A/C, racks. Clean inside and out. This one is for you. immaculate. \$2000 or best offer. 459-5487. Kevin, 7 days.

CONVERTIBLE, 67 Pontiac Firebird, auto, V8, power steering, yellow with black interior. Super condition. Approximately 65,000 miles. Selling \$1200. 222-1202 after 4 p.m.

VW VAN body parts for sale. Bumpers, hub caps and lowered windows. Call 455-1645.

1987 CHEVETTE, 3 cylinder, automatic, power steering, 9 new tires, battery, carburetor, radiator and more. Needs muffler. \$250 or best offer. 436-4532.

ROYCE 40 channel CD digital read out antenna and PA system. Original cost \$175. Used one week. Must sell. 3125, 274-2009.

FOR SALE: 1974 Toyota Corolla - 4 speed, 2 door, 50,000 miles, 24-30 mpg. \$1995. 753-6957.

1966 RAMBLER STATION WAGON, power steering and brakes, automatic, good transportation. \$450 or best offer. 291-2289 evenings.

TR7 OWNERS: cotton car cover, manual belts, tires. \$50 all. Peter, 235-8090.

1969 CHEVROLET van, painted and carpeted, newly rebuilt engine. Asking \$1995. Call Greg at 438-2223 or 272-1988.

MUSTANG, 1973, 40,000 miles, excellent condition, radials, 6 cylinder, 3 speed, \$2500. Call 741-6537.

1972 F112, 138, yellow, new transmission and clutch, recently tuned, very clean, good mileage, call 899-0553 or 223-8091. \$1,000 or best. Great bargain!

73 DODGE MAXVAN 300, no windows, auto, 380. Many recent parts and work. Excellent. \$3400. 985-4908.

1986 CADILLAC Coupe de Ville, new tires, new timing belt, new shocks and points, new paint, Ocean Street blue, white top and white fender skirts. \$750. 222-9802.

1969 FORD LTD, 4-door sedan, automatic, power steering, power brakes, good condition. \$575 or best offer. 264-1291.

72 CHEVY Vega station wagon, engine rebuilt recently, GT package, good condition. 485-2247 evening or weekend, 9:00.

VOLVO 740G and two coupe, make offer. Porsche 915 standard wheels. \$15. Call 296-0282.

ILLNESS forces sale. 1973 MG8, orange with white interior, new tires, Pirata. Excellent condition, \$1800 or offer. 743-9521.

74 MAZDA pickup; wide tires, chrome wheels, cassette deck with four speakers. Excellent condition. \$2000. 743-9521.

1988 CADILLAC, sedan de Ville, 4 door, all power and extras. Asking \$800. Call 755-9050 or 272-1888.

FOR SALE: 72 Ford Courier P.U. Must sell. \$600.00. Keep trying me at 272-2277.

73 KARMANN GHIA, 3700 miles, excellent condition. \$2,800. 85 Dodge van rebuilt engine, new paint. \$1100. Telephone 280-4135.

VOLVO 65 1225 front fenders (2), 800. Call Dave at 222-4796 evenings.

1985 C-VIC PICKUP with camper, straight 8, 4 gears. Fit or drive as is. \$500 or best offer. 452-0732 evenings.

1972 PORSCHE 914 All other extras, excellent condition. Must sell. Asking \$4200.00. Call 434-5556. Leave message for Michael.

74 DATSUN 260 2, sharp car! Radials, new wheels, the works! Would like to keep but needs buckles. Asking \$4000. but I'm willing to talk - Good deal! 682-5023.

72 MAZDA RX3 rotary, 4 cylinder, 50,000 miles. Very good condition. New tires. Must sell. Also 72 Honda 6002 coupe, excellent condition. 453-1776. Best offer 5.

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1973 HONDA ACCORD, immediate delivery, 9000.00. Metallic blue, loaded. Evenings and Sunday. 254-7107.

1985 VOLVO P-1800, Great all around car. Well documented service record. Asking \$3300, but will listen to offers. See "trades". 387-5686.

1967 PONTIAC TEMPEST 325. Excellent running condition, good tires. Asking \$475.00. 454-6241.

65 VW. Good body, new front tires, mag. new C.B. Am-in. needs engine work. Good start for Baja bug. Make offer. Call 422-5742 after 5.

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1975 FIAT X 1.6, sunset orange, 4 new steel radials, moonroof, pioneer AM/FM radio, 1015 mag. Fits to top Dodge, Plymouth, or Ford. Only \$70. 429-5748 after 5.

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1970 DATSUN 240Z, 4 speed, new paint, tires, shocks, am/fm cassette stereo. Clean wagon, 69,000 miles, new tires. Automatic. \$850.00. 223-3800. 274-0429.

1969 DODGE CHARGER 318, automatic, custom tires, stereo, black vinyl top. Super sharp. \$1000 firm. 448-5844. Ask for Jerry.

1968 VW BUS, am/fm, new tires, luggage rack, bed, refrigerator, sink, storage, must see. \$1800 or best offer. Kevin, 454-0675.

1968 VW POPTOP camper, Westphalia equipped, 1022. Nice condition. Inside and out. 459-5677 evenings or weekends. Mark.

1973 STUDEBAKER DAYTONA LARK, factory equipped, 1104 speed, 2800. Must sell. Mark, 488-5677, evenings and weekends.

1968 VW window van, mechanically excellent, stereo, new tires, good body. \$1200. 741-3214.

1968 VW FASTBACK. Runs good, needs minor body work. \$800 or trade for house trailer of equal value. 615 Seabright Lane, Solana Beach.

1964 CHEVY Bel-Air 4 door sedan, new shocks and battery, clean inside and out, automatic, power steering, good transportation. \$575 or offer. Bruce 286-2775.

1972 VEGA HATCHBACK, 2 door, new engine, new paint, radio, heater. 28 miles per hour. Super sharp. \$1195. 298-3691.

1977 TOYOTA CELICA GT liftback, clock tach, E.S.P. panel, AM/FM radials, 5 speed, rear window shade, 18,000 miles. like new. \$4995 firm. 454-6993 after 7 p.m.

1975 VW BU. Red, mint condition, loved, stored in showroom condition with all repairs. \$2500.30 or trade for 4-wheel drive. 282-2750.

1970 TOYOTA CORONA Mark II, FM, radials, new clutch, water pump, etc. 25 mpg. \$750. 270-0566.

CAMPER, cab-over for compact, clean, self-contained with jacks, stove, \$900. Separate or \$2800 with 1972 Toyota 24-9278.

FOR SALE: 1974 Pinto square wagon. Have to find a new home for this little guy. He is in fine condition. Dennis 277-5241.

1970 TOYOTA CORONA, 4-door. Original owner. Needs tune-up, paint. It's been a good car but must sell. \$600. 459-6806 keep trying.

CHEVY EL CAMINO, 1977. Automatic, power, air conditioning, dark green, tan interior, 17,000 miles. \$5800. Dick 758-2092. 481-9552 evenings.

1975 CHRYSLER CORONA, 2-door, 360 engine, full power, air conditioning, leather, stereo, radial tires. Only 28,000 miles. Recent tune-up and service. \$4400. 224-0324. 1974 Buick Regal, 2 door, full power, AM/FM radio. New steel belted radials, brakes, shocks and engine bearings. \$3400. 224-0324.

FOR SALE: Jaybird camper shell with boot. Fits 4 foot long pick-up bed. Newly carpeted. \$150 or offer. 297-5407.

1971 DATSUN 510 2 door, 4 speed, AM/FM, runs excellent, low mileage on rebuilt engine. 30 plus mpg. \$1200. No body damage. 277-7107.

1972 VEGA station wagon. Runs good. \$600. A. Berry 281-2366, 225-6501.

FOR SALE: 1969 VW fastback. 2000 miles on new engine. Excellent car for \$1500 or offer. Greg 276-9095.

MY TRICKED OUT 1968 Barracuda has to go! With 340 4-speed V8, it moves. Immaculate body and interior, mag. cassette deck. Sacrifice \$1500. Owen 469-7482.

1974 FIAT 127, just had the car tuned and oil has just been changed. Runs great! \$1675. Ted 274-2897.

1971 TRUMPET TR6, interior good condition. Good condition mechanical. Body deranged. \$1000 or best offer. 748-3938 after 8:30 p.m.

VW DUNE BUGGY. Street legal, removable hard top. Rebuilt engine, runs strong, bad clutch. \$400 or offer. Bill 292-919, 286-5564.

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When Love Is Not Enough

The Carters took their son to other doctors. Each one had a different test, a different diagnosis, a different treatment. One doctor simply lamented that Brad was just a plain, rotten kid; he should be taken home and given a stiff beating.

Brad's birth was the best thing that had ever happened to them. Tom Carter presented his wife Betty with a dozen red roses and watched in awe as the newborn infant screamed with life. The Carters brought him home from the hospital soon after. They had become a family at last.

The baby seemed a healthy one: awake at all hours of the night, sleeping soundly when his mother wished he would smile and coo for admiring visitors—predictably unpredictable. His doing parents answered his every call, lifting his tiny form from the crib, holding him warmly, gently.

When Brad was one year old, he stopped calling "When Tom and Betty hugged him, he recoiled. He no longer giggled delightedly when they tickled his plump belly. He abhorred being touched. They wondered what they had done wrong. Betty searched her memory for clues. Maybe it was the kidney infection she had during her pregnancy, or her poor diet. But no, assured her doctor, other women had the same things, and their babies turned out fine. Then maybe—the cringe!—at the possibility—it was her breastfeeding, when her nipples became hard and cracked for lack of adequate milk, and feeding time became a painful ordeal rather than a loving exchange. She had heard about such cases.

when babies were emotionally damaged by cruel, rejecting mothers. Her doctor scoffed at her fears. Brad was just shy, he told her. He would grow out of it. Clearly, he remarked after each physical examination, Brad was a very healthy child.

But Brad was growing older and not changing. At three years of age he still wasn't talking. He refused to eat solid foods. Awake almost twenty-four hours a day, screaming dozens, throwing toys, he was nearly driving his parents mad with his constant motion.

Betty was grateful, then, to get him out of the house for a few hours a day, when he started kindergarten at a San Diego elementary school. He lasted there less than one semester. Brad climbed on top of the piano while the other children sang nursery rhymes. He was uncontrollable, unteachable. His teacher sent him home, and no other school would have him.

The Carters took their son to other doctors, specialists. Each one had a different test, a different diagnosis, a different treatment. One doctor concluded he was hyperactive, and prescribed a tranquilizer which only made him worse. Other drugs brought similar results. Another doctor said Brad's problems stemmed from the fact that he was left-handed. And one doctor simply lamented that Brad was just a plain, rotten kid; he should be taken home and given a stiff beating.

Betty begged school administrators for a special class. She wrote letters to her congressman. Nothing came of her pleading.

When Brad was seven years old, he (continued on page 12)

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THE READER PUZZLE — PAGE 55, SECOND SECTION

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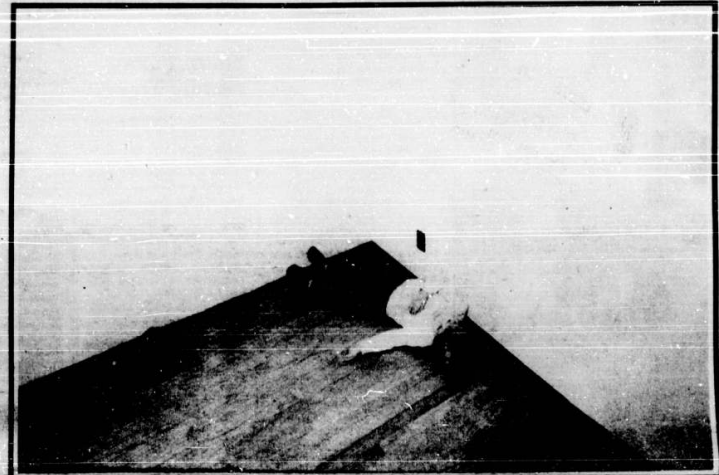


PHOTO BY PHILIP F. BROWN

City Lights



MARK RICHMOND

Keeping The Baby With The Bathwater

Rebirthing, Leonard Orr's technique for straightening out the psychic kinks caused by birth, may have gone as far as it can in reaching potential subjects. Mark Richmond, a local "ethnopsychologist" who boasts he's worked with youngsters in fluid environments for almost twenty years, has begun using rebirthing techniques on children as young as eighteen months old. "Soon after birth is a really good time to be reborn," he explains. "Usually the trauma is fresh for the baby and you have a tremendous advantage in getting it out and looking at it then. . . . Adults have their bodies embedded in their bodies for much longer."

Richmond works with youngsters twice a week at the redwood hot tub next to the

Arica headquarters on Sixth Avenue, and he says that infants can't go through the same intricate birthing exercises associated with adult water therapy. However, he claims the kids recall memories of the birth trauma naturally, once they get into the warm water with their mothers and the rebirthing. "At this point, the child needs a lot of love and support. So we just reassure them that they're on the right planet at the right place and at the right time, and everything's okay." Most children relax noticeably and respond to the mini-rebirthing, Richmond says, but time in the tub isn't wasted on those who don't. Along with the assistance in birth trauma re-integration, Richmond also administers Indian baby massage and swimming lessons to the tykes. —J.D.

Howdy Neighbor

Terry Knoepf's chances of unseating incumbent state assemblyman Larry Kapiloff probably won't hinge on the fact that he recently rented an apartment in the district he hopes to represent. Kapiloff, however, will make an issue of what his aide called the "carpetbagger fashion" in which Knoepf, a former United States Attorney, moved in to challenge the Democrat. "It is an issue," Kapiloff said of Knoepf's recent move, "but it's not our main one."

Indeed, Knoepf's decision to take aim at the most vulnerable opponent first (Kapiloff is a liberal in a conservative district) and worry about residence second, is nothing new. Some previous instances of last-minute address changes to qualify for candidacy have set the precedent.

A group of businessmen who hoped to unseat former city councilman Floyd Morrow last year offered Democrat Tim. Cobhan substantial campaign contributions if he would move from his Lake Murray district and establish residence in Morrow's Claremont neighborhood. Cobhan, who stayed in his district and lost in the primary election, still declines to identify the interested party. He does say, though, that they were quite specific in their offer of financial aid. "I was told I'd have my house lined with gold," recalls the young attorney.

Fred Schnaubelt, who eventually deposed Morrow, could call most any part of the city his home. He's lived in North Park, Linda Vista, Spring Valley, Hillcrest, and all the beach areas. Schnaubelt, a realtor, was well entrenched in North Park, having been elected president of the North Park Republican Assembly in 1976. In May, 1977, he moved to Claremont. Morrow tried to use the residency issue in his campaign, but the challenger won both the primary and city-wide election.

One potential officeholder wasn't so coy in his strategy. Last year when Hector Lozoya, a candidate for the school board, filed his nomination papers, the city clerk became

suspicious, and the district attorney's office began an investigation. Lozoya then filed amended papers admitting he didn't actually live in the house listed as his residence, but in a car that was parked in front and at "other localities throughout the neighborhood." The district attorney, unimpressed with Lozoya's defense, prosecuted the case anyway. —P.K.

Fallout Over Family Trees

Although Granny may have been a full-blooded Sioux, you're not an American Indian these days unless you maintain contact with a tribe. You're not black if your ancestors hail from Mexico, Puerto Rico, Central or South America or Cuba, regardless of the color of your skin. If your roots extend back to Portugal or India, you're not white; only descendants of "original peoples of Europe," North Africa, or the Middle East fall into that category. Such is the topsy-turvy world of the Office of Civil Rights' ethnic classifications, the guidelines which officially determine who belongs to an ethnic minority and who doesn't.

These ethnic distinctions have provoked controversy for a long time, but a new specter has begun to haunt them — namely, the possibility of parents deliberately misclassifying their offspring in an attempt either to benefit from one minority program or to avoid busing aimed at integration.

Such misclassification has been seen in racially troubled areas like South Boston, and the issue recently arose in Chula Vista, where three members of a racial and ethnic balance committee asked the school board to investigate potential misclassification, pointing out that the district was using "such questionable methods as sight or self-identification" to categorize its students.

District officials acknowledge that they do use such methods, primarily relying on the school secretary to assess the children's ethnic background. However, they say this conforms to the civil rights office's narrowly drawn procedures. Assistant superintendent Dolores Wells

admits the current guidelines cause some problems: Filipinos tend to be confused with other Spanish-surnamed individuals, she says, and children from mixed racial backgrounds are prone to misclassification. While Wells denies that Chula Vista parents are deliberately feeding the district wrong information, she says the district is seeking legal direction on what it could do if they were.

Spokesmen from the San Diego Unified District even more openly talk of the problems which dog the current classification system. "It's such a ticklish area that I think we've really avoided it," says Ed Fletcher, assistant superintendent in the community relations division. He also says his district's hands have been tied by the federal rules. Fletcher says the district has no conclusive evidence of deliberate misclassification, but he admits, "I'm sure there is some. There's just no way we can tell."

He says the district has to accept a parent's word regarding ethnicity, and even if it didn't, no one knows how it could legally deal with transgressors.

While the school districts may have resigned themselves to the quandary, action should soon come from another quarter. South Bay attorney Rafael Arreola, one of the committee members who broached the subject of misclassification in Chula Vista, says a number of state and local community organizations have seen increasing evidence of individuals trying to outwit the civil rights office. Groups like the Association of Mexican-American Education of California, La Raza Lawyers Association of California, and the local Chicano Federation, have been meeting. Arreola says, and Monday they will file an administrative complaint with the Justice Department.

The complaint, he says, will ask the government to investigate a number of areas, including employment and education. (Skeptical over the Chula Vista district's response, Arreola says he probably will submit questions about that district.) He says the coalition of community groups will also release results of a California school-finance study showing evidence of misclassification in the San Diego and Los Angeles unified districts. —J.D.

City Lights



TOM GADE

Is This Seat Taken?

Politics has always been a profession of opportunity, and for a handful of aspirants, opportunity may soon be knocking at the doors of city hall. Councilman Tom Gade last week announced his intention to run for a seat on the municipal court bench. Should his bid for a judgeship be successful, the council will be forced to repeat the selection process used last year to replace Jim Ellis after he was elected to the state assembly.

First on the list of probable appointees to fill Gade's seat would be Steve Wittman, who for two years has served as the councilman's administrative assistant. Wittman possesses the attributes the incumbent council should find most acceptable. He's young (thirty-one), conservative (recently elected vice-president of the established Republican Business and Professional Club), and attuned to both the rigors of the office and the politics of the council.

Wittman, a resident of Gade's sixth district for more than eight years, said rumors of his position as a front runner were "very flattering," though he recalled with some reservation the way in which Gade filed early for the seat, a move that may have discouraged further competition for the \$42,235-a-year job. Still, Wenzell claims that Gade's

picked to fill Ellis's seat only after agreeing not to run for a four-year term. Blocked from a more permanent council spot, Strobl tried for the school board and lost.

Despite Wittman's obvious strengths, other candidates would likely be considered to fill a vacancy should Gade depart. Most, though, are of the wrong political persuasion. Maryann Zouros, long active in the tumultuous politics of Ocean Beach, admits to an interest in the seat, though her liberal leanings make her chances slim at best.

Another prospective candidate for a council seat who would gain from the exposure afforded by the appointment process is Phil Shafer, assistant to former councilman Floyd Morrow. Shafer unsuccessfully opposed Gade in the 1975 election.

These speculations might prove useless if Gade's try for a judgeship is unsuccessful. A former carpenter and civil engineer who gained his law degree by attending night school, Gade is opposing Lewis Wenzell, who was appointed to the municipal court seat only last week by Governor Jerry Brown.

Though Wenzell will have just five months on the bench by the time the primary rolls around, he'll still benefit from the "Incumbent" label listed below his name on the ballot. Gade filed early for the seat, a move that may have discouraged further competition for the \$42,235-a-year job. Still, Wenzell claims that Gade's

preoccupation with his city council duties has prevented him from gaining the needed exposure within the legal community. Wenzell thus predicts his stiffest competition will come from one of the three other candidates, most notably attorney Phil Isaac. —P.K.

Living Up Here Is A Gas

Howard McCalla really began noticing how much Alpine's air was deteriorating in the evenings, driving east on Interstate 8. Last year more and more often the haze blotted out the stars and created shining halos around the isolated street lights; occasionally, the morning smog was even more dramatic. "Driving into El Cajon used to be like landing at Lindbergh Field, where you come out of the clear and descend into the fog," McCalla recalls. "Now it's usually like starting out in the fog."

McCalla is the head of a newly formed Alpine citizens' group calling itself RURAL (Rescue Unincorporated Rural Alpine's Lifestyle), which organized in response to the mountain community's worsening pollution. Group members point out that last year Alpine's air quality was far worse than any other monitored

spot in the county; ozone levels exceeded federal hazard standards on 155 days, forty-two percent of the year. (Oceanside, the next highest, exceeded the level on just eighty-six days.) RURAL members also claim that Alpine's air pollution has almost doubled since the county started monitoring it three years ago. But the pollution board says that figure is distorted by a monitoring error. (Even the authorities concede the Alpine pollution level did grow by at least half, however.)

McCalla's group admits that part of the problem springs from factors beyond anyone's control, like Alpine's geography. At an elevation of about 2,000 feet, the town sits at the same altitude as the normal inversion layer, the blanket of air which tends to

stop. Yet the citizens' group also claims part of the pollution springs from rapid development, and so the members have petitioned the county board of supervisors to alter the present community plan, which currently allows a growth rate of almost two and a half times that for the county as a whole.

Their biggest problem may come in convincing the relevant authorities that growth is really making the smog worse. The county's air pollution control district sure doesn't think so.

"Growth may have an effect on some pollutants which we don't monitor, like carbon monoxide and oxides of nitrogen, and the more they dig up the ground for construction, the more particulate matter you're going to have," said one spokesman. "But their growth really can't



HOWARD MCCALLA

form a barrier against which pollutants accumulate. Thus, when San Diego's prevailing winds blow ozone eastward, or when smog drifts down from Los Angeles, it reaches the mountain foothills and then just

have an effect on the ozone levels. That all stems from what's happening down on the coastal plain." —J.D.

—Paul Krueger and Jeannette DeWitte

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PRESS PASSES



ALAN GROSSBERG, PHIL GROSSBERG, FLIP PRESNICK

Running The Gauntlet

When you first hear Phil Grossberg explain that he's a little guy who's being squeezed out of business by the industry giants, you're bound to be skeptical. After all, Grossberg owns one of the newest, fanciest moviehouses in San Diego County. His Flower Hill Cinemas, which dominate the corner of the new Flower Hill shopping center in Del Mar, are one hundred yards from an exit off heavily trafficked Interstate 5. A potential audience for his offerings lives minutes away both in suburban Rancho Santa Fe and the populous beach areas, while the fine retail shops which surround the plushly carpeted, redwood-and-pine triplex pull crowds from Clairemont, Linda Vista, and Pacific Beach.

Grossberg didn't build the theater complex; he leases it from the shopping center's owners. And the theater is run much like an old-fashioned corner grocery. Son Alan opens each morning, takes care of the last minute clean-up, and makes sure the tape-recorded phone message which tells the week's offerings is hooked up. Daughter Arlene dispenses admission tickets, while son-in-law Flip Presnick seats latecomers and guides the exiting crowds through the lobby and out the twin double doors. Phil, a former New York policeman who moved west in 1972 to work on security for Fordham,

keeps the books and handles the cash box. Grossberg claims he's going broke, and the most obvious clue as to the truth of his lament is posted on the brightly lit marquee that greets patrons of the shopping center. That marquee lists the theater's current features. In the largest of his three theaters last week Grossberg screened *The Incredible Melting Man*, a gory, low-budget thriller doomed to a limited run before small audiences. Theater two spotlighted *Grand Theft Auto*, a year-old extended scene directed by Ron "Opie" Howard. *Across the Great Divide*, a family feature, holds forth in section three. Where, one wonders, are *Turning Point*, *Saturday Night Fever*, *Oh, God!*, *Julia*?

Phil Grossberg would also like to know the answer to that question. All he knows now is that he's losing money so fast he's had to file a lawsuit in hopes of getting both an answer and the type of moves that will allow him to start turning a profit on his investment. Grossberg thinks the big movie makers (Twentieth Century Fox, Columbia, Warner Brothers), the big film distributors, and at least one local theater chain (the Siegel Brothers, owners of a string of movie houses in Occidental and Carlsbad) are monopolizing the North County theater concession at the expense of his Flower Hill Cinemas and he is asking them to court to make his point. Though his theater is licensed by the city of Del Mar, though he pays taxes, water, gas, and electric on cars established by that city, he has been

placed by the film distributors in the San Diego market instead of the North County market, to which he claims he rightfully belongs. Placement in the San Diego market prevents the Flower Hill from bidding against other North County theaters for the rights to show a film, and grants the Siegel Brothers a virtual monopoly in the area. Grossberg must leave the first-run features to Siegel screens (last week *Star Wars*, *Semi-Tough*, and *The Godfather* Girl were all showing at their Carlsbad fiveplex) and bid instead against theaters in the San Diego zone, which extends east to San Marcos and south to Imperial Beach.

It's tough enough for him to match the bids of financial powerhouses such as Fashion Valley's Cinema 21 or Mission Valley's Center Cinemas, but Grossberg claims that even when he matches or even exceeds his competitors' bids he gets passed over. He says he offered the distributor a \$30,000 guarantee for rights to *Julia*, far more than the \$17,500 guaranteed by University Towne Centre, a Mann-owned complex. The distributor chose Towne Centre nonetheless, citing that theater's "track record." "I just don't understand," says Grossberg.

"We've been open longer than they have. Besides, how can we ever establish a track record if the distributor won't let us have films other than *Grand Theft Auto*?" Flower Hill has several recent releases tentatively scheduled for future showing. *Looking for Mr. Goodbar* should open February 15, though it will then be more than four months old. Next week, Grossberg

gets Clint Eastwood's *The Gauntlet*, and *Oh, God!*, a Carl Reiner George Burns production he first bid on ten weeks ago. Grossberg says he'll pay as much for *Oh, God!* as University Towne Centre did two months ago (\$10,000), and he's not even sure he'll get his investment back.

Why Flower Hill has been sandwiched by the majors, Grossberg can't say. He thinks chains such as Mann and American Multi-Cinemas exert an undue influence on the distributor because of the size of their holdings (Mann controls hundreds of houses throughout the country). He also thinks he's being denied first-run quality because he charges less than his competitors, a practice which brings the distributors smaller revenue on their percentage. Grossberg's two-dollar-and-fifty-cent admission also infuriates competing theaters such as the Siegel Brothers, who presently charge three dollars. (When both Flower Hill and the Siegels showed *Across the Great Divide*, Siegel was forced to drop his price to two-fifty.) "It's keeping big business out of the picture," says Grossberg of a system he hopes to reform with his \$3.5 million lawsuit.

The results of the court action could be years away, though, and in the meantime Grossberg and his family claim they can't last much longer on a diet of "B" films, Disney fantasies, and four-month-old "new" releases.

Getting Under The Covers Nearly three weeks have passed since opponents and proponents of abortion staged separate Sunday afternoon rallies at Centre City Hospital and downtown's Community Commons plaza, but protests by protesters of the media coverage are still finding their way to news editors' desks.

Attorney Karl Keating, spokesman for the Pro-Life League and the Right to Life Council, took the controversy to the public last Tuesday, January 31, when he called a well-attended press conference to denounce coverage of the rallies by the *Union-Tribune*, and Channel 39. Keating, who claimed



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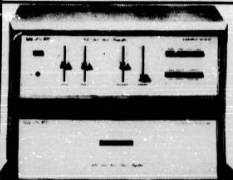
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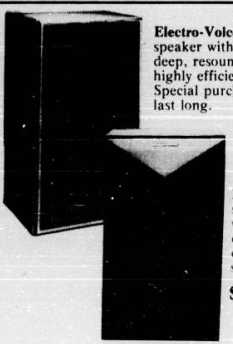
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Dance

DANCE WORKSHOP: Nick Varkitis will present a workshop on Greek folk dancing, Saturday, February 11, 7:30 p.m., Calton's Coffeehouse, 2827 Meade Avenue, North Park. 284-0503



LESLIE BROWNE

At this point it is still too early to gauge the impact of Herbert Ross's *The Turning Point* on ballet attendance figures. However, it would be safe to assume that a number of those present for the coming week's performance by the American Ballet Theatre will have been drawn to the show by the first time they saw the film. The film, which was directed by Michael Baylis, provided some of the more captivating moments in that movie.

On Thursday, February 16, Browne will meet Mariana Tcherkassky, Rebecca Wynn, and Ivan Nagin in the opening night performance of *Leslie Browne's* "The Turning Point" at the A.B.T. The program will feature a performance by the American Ballet Theatre which will have been drawn to the show by the first time they saw the film. The film, which was directed by Michael Baylis, provided some of the more captivating moments in that movie.

On Friday, February 17, Browne will meet Mariana Tcherkassky, Rebecca Wynn, and Ivan Nagin in the opening night performance of *Leslie Browne's* "The Turning Point" at the A.B.T. The program will feature a performance by the American Ballet Theatre which will have been drawn to the show by the first time they saw the film. The film, which was directed by Michael Baylis, provided some of the more captivating moments in that movie.

On Saturday, February 18, Browne will meet Mariana Tcherkassky, Rebecca Wynn, and Ivan Nagin in the opening night performance of *Leslie Browne's* "The Turning Point" at the A.B.T. The program will feature a performance by the American Ballet Theatre which will have been drawn to the show by the first time they saw the film. The film, which was directed by Michael Baylis, provided some of the more captivating moments in that movie.

On Sunday, February 19, Browne will meet Mariana Tcherkassky, Rebecca Wynn, and Ivan Nagin in the opening night performance of *Leslie Browne's* "The Turning Point" at the A.B.T. The program will feature a performance by the American Ballet Theatre which will have been drawn to the show by the first time they saw the film. The film, which was directed by Michael Baylis, provided some of the more captivating moments in that movie.

Lectures

"STONEHENGE," a lecture series in Southwestern California's planetarium will begin with the title "The Stonehenge Mystery" at 7:30 p.m. on Saturday, February 11, at the San Diego Planetarium, 1600 Camino del Rio South, San Diego. Tickets are \$5.00. For more information, call 234-1681.

"SYMPOSIUM ON SOUTH AFRICA," the Friends of the International Center will present this program, with principal speakers Thabo Mbeki and Anthony Mazarire, at 7:30 p.m. on Saturday, February 11, at the San Diego Planetarium, 1600 Camino del Rio South, San Diego. Tickets are \$5.00. For more information, call 234-1681.

OFF SHORE OIL, Secretary of the Interior Cecil Andrus and Senator Al Gore will discuss the oil industry and its impact on the environment at 10:30 a.m. on Saturday, February 11, at the San Diego Convention Center, 1600 Camino del Rio South, San Diego. Tickets are \$5.00. For more information, call 234-1681.

USEFUL ENCHANTMENT, child psychologist Bruno Bettelheim will show how fairy tales educate, soothe, and stimulate the emotions of children in a presentation entitled "The Uses of Enchantment—The Meaning and Importance of Fairy Tales." Tickets are \$5.00. For more information, call 234-1681.

"RADIO: ITS ROLE IN POPULAR MUSIC," an open discussion featuring disc jockey Jesse Butler of KPRC, Jonathan Leno of KFM, and Gabriel Winkler of KGBL, will be held at 7:30 p.m. on Saturday, February 11, at the San Diego Convention Center, 1600 Camino del Rio South, San Diego. Tickets are \$5.00. For more information, call 234-1681.

CLOSER ENCOUNTERS, Jay Tetzeli, animator for the film "Star Wars," and Michael McMillan, miniature builder for "Close Encounters of the Third Kind," will discuss and illustrate their careers in a program that will include

the showing of films and slides, Saturday, February 11, 10 a.m., Sherman Hall, University of California, San Diego, 950 University Avenue, San Diego. Tickets are \$5.00. For more information, call 234-1681.

"PHOTO REALISM," professor of art Jean Seigrist will deliver this talk in a continuation of a series of lectures sponsored by the Art Museum of Contemporary Art, 700 Prospect Street, La Jolla. Tickets are \$5.00. For more information, call 234-1681.

TOWN HALL TALK, the La Jolla and Point Loma Opera Guilds will host Caber Simmonds' discussion of the Prokofiev opera "The Love for Three Oranges," as part of the Opera Town Hall Lecture Series, Monday, February 13, 7:30 p.m., Ballroom of the House of Hospitality, Balboa Park.

"MONEY," M. Larry Lawrence of the Hotel del Coronado, Rita McCreary of the Women's Bank, and Dick Silbermann, California's Secretary of Business and Transportation, will be featured in the continuation of the lecture/discussion series entitled "San Diego Inside: The Power Structure and How It Works," sponsored by the City Club of San Diego in cooperation with UCSD's Mandeville Auditorium, 2525 La Jolla Village Drive, San Diego. Tickets are \$5.00. For more information, call 234-1681.

POETRY, Wayne Miller and Jill Kagan will read from their works in a presentation that will include readings by members of the audience, Wednesday, February 15, 7:30 p.m., Ocean Beach Library, 4001 Ocean Avenue, Ocean Beach. 225-2604.

"MEET THE RADIO NEWSPERSONS," in a continuation of the "Newspersons" series of community service seminars designed to better acquaint San Diegans with the people who make up the local news media, the presentation will feature radio news figures Hal Brown (KSDO), Danica (KPRC), Ken Graue (KOGO), Lou Rogers (KGBL), and news directors from other San Diego County radio stations, Wednesday, February 15, 7:30 p.m., Community Events Room, Wokes Furniture Store, 950 Avenue Avenue, El Cajon. 299-1901.

OPERA PREVIEW, Vase Wolf will present a preview of the opera "The Love for Three Oranges" by Prokofiev, Wednesday, February 15, 7:30 p.m., Third Floor Lecture Room, San Diego Public Library, 820 E. Street. 234-5600.

"LAND ART IN AMERICA," with the assistance of the Russell Fund and the National Endowment for the Arts, the exhibition "Land Art in America" will be held at the City Club of San Diego, 700 Prospect Street, La Jolla. Tickets are \$5.00. For more information, call 234-1681.

IRISH TERRORISM, Mary Kennedy, a former political prisoner from Belfast, will be the featured speaker in a forum entitled "Irish Terrorism: The Role of the Irish Republican Army in Northern Ireland," which will include a slide show on Northern Ireland prepared by the London-based anti-war center, "The Irish Republican Army," 1000 University Avenue, San Diego. Tickets are \$5.00. For more information, call 234-1681.

"THE LIMITS OF SCIENCE," Alan Weinberg, a distinguished scientist and former federal energy official, will discuss the future of science in a lecture entitled "The Limits of Science," 7:30 p.m., North Conference Room of the Student Center, UCSD. 452-6509.

"MEDIA," the City Club of San Diego, in cooperation with UCSD's Mandeville Auditorium, will present this program, a continuation of the series entitled "San Diego Inside: The Power Structure and How It Works," featuring Clayton Cross of KTVU-10, Peter Kaye, the assistant editor of the San Diego "Union," and Ed Seligson, of San Diego Magazine. Tickets are \$5.00. For more information, call 234-1681.

ALTER YOUR MOTIVES, six of the nation's foremost motivational speakers, including W. Clement Stone and Norman Vincent Peale, will be featured in a program entitled "Alter Your Motives," 7:30 p.m., Sports Arena, 100 Sports Arena Boulevard. 224-3277.

Music

HISTORICAL MUSIC, the UCSD Gospel Choir and Jazz Ensemble, under the direction of Neil Simon, will perform a concert of historical music, Wednesday, February 15, 7:30 p.m., Educational Cultural Complex Performing Arts Center, 4343 Ocean View Boulevard. 265-7254.

CONTRABASS FESTIVAL, a contrabass ensemble under the direction of Bert Tordella will present a three-day festival of contrabass music beginning Friday, February 10, 8 p.m., with an evening of solo bass music featuring works by Hindemith, Paganini, Robert Jones, and Roland Kna, followed on Saturday, February 11, 8 p.m., with a recital of new and old music by guest artist Salvatore Mailliard, and concluding Sunday, February 12, 3 p.m., with a debut concert by the UCSD Contrabass Choir, Mandeville Recital Hall. UCSD. 452-6229.

"FALSTAFF," The San Diego Opera production of Verdi's work (in English) will star Miroslav Stachurski in the title role, with Kathryn Boylen, Richard Jones, and David Leno, directed by David Leno. Tickets are \$5.00. For more information, call 234-1681.

COTTAGE CONCERT, Karen O'Keefe, violinist, Robert Bernhart, clarinetist, and called Paul Anderson, will perform a free concert Monday, February 13, noon and 12:30 p.m., Scripps Cottage, SDSU. 266-8031.

MINI-CONCERTS, typhonist Tatsuaki Sasaki and pianist Howard Wells will perform two mini-concerts, with the programs to include Brahms' Piano Concerto No. 1, 5, and 6, and Chopin's Piano Concerto No. 1, 2, and 3, at 12:30 p.m., Royal of Golden Hall, Convention and Performing Arts Center, 200 S. Street. 47-7351.

CHAMBER MUSIC, the Fine Arts Forum's series of chamber music performances will conclude with a concert of music for vocal quartet and four-hands piano, featuring soprano Margaret Balle, mezzo-soprano Christine Vogt, tenor Harry Mondale, baritone Christopher Lindholm, and bassist Martha Cooper, and Daniel Cooper, and works by Brahms, Haydn, Schubert, and others, Monday, February 13, 8 p.m., Granger Hall, Fourth and Palm Streets, National City. 254-9529.

"VENUS AND ADONIS," this chamber opera by John Burt Foster (1648-1708) considered by many to be the first significant opera written in the English language will be performed by the Palomar Chamber Singers, under the direction of David Chase, with stage direction by Janice Dean, technical direction by David Burt Foster, and musical direction by James R. Taylor, Tuesday, February 14, 10:30 a.m. and 8 p.m., Palomar Lab Theatre, Palomar College, Mission Road. San Marcos. 744-1150.

DUALISTS, Feriavale and Teacher, an easy listening kind of quiet piano, will perform Wednesday, February 15, 8 p.m., For The Peace, Seventh and B Streets. 294-6151.

"LIEDERABEND," soprano Linda Vickerman, bass baritone Philip Larson, and pianist Iana Wolk will perform a recital of vocal music, Wednesday, February 15, 8 p.m., Mandeville Recital Hall. UCSD. 452-6229.

GUITAR, the UCSD Guitar Ensemble will perform Thursday, February 16, noon, above of Mandeville Center, UCSD. 452-6229.

"THE PIANO RAG," the Miss College Community Services Office will present Ronald Mabe in a recital of the ragtime music of Scott Joplin, at the UCSD Music Center, 2470 El Centro Street, Suite 250, UCSD. 452-6229.

RENAISSANCE IMPACT, the San Diego Opera will present the Puccini work (in Italian), starring Armina Atakut, Hilda Harris, and Rocco Barbo, directed by Patrick Batten, and with the orchestra conducted by Bruno Rigazzi, Saturday, February 11, 8 p.m., and Sunday, February 12, 2 p.m., Balboa Park. 234-1681.



JILL KAGAN

Cobbett's *Opus 100* of Chamber Music describes the entire canon of string string quartets by Beethoven as "something godlike in music... blending, as Shakespeare did, the human and the divine." Such a sublime combination has also characterized the works performed by one of the world's great string groups, the Juilliard String Quartet, which will perform several times this month in San Diego.

Even those who would argue with Cobbett's choice of superlatives recognize the string quartet as one of the purest and most aesthetically of all musical forms, a form that arguably achieved its ultimate perfection in Beethoven's hands. The Juilliard, which serves as quartet-in-residence both at the Juilliard School of Music and the Library of Congress in the nation's capital, has earned overseas the world over for more than two decades for its complete cycle of Beethoven's quartets, as well as having recorded the definitive version of the Columbia Records.

San Diegans will have their first opportunity to hear the entire canon, to be completed over the next few years, when the Juilliard Quartet begins the cycle this Sunday, February 15, at 8 p.m., with a performance of the 4th, 5th, 6th, 7th, and 8th, Opus 58, No. 2, and Opus 58, No. 2, at 8 p.m., at the UCSD Music Center, 2470 El Centro Street, Suite 250, UCSD. 452-6229.

The second appearance of the Juilliard will feature performances of the 4th, 5th, 6th, 7th, and 8th, Opus 58, No. 2, and Opus 58, No. 2, at 8 p.m., at the UCSD Music Center, 2470 El Centro Street, Suite 250, UCSD. 452-6229.

The third of this month's concerts by the Juilliard will be presented Sunday, February 18, at 8:30 p.m., in the Mandeville Auditorium, on the UCSD campus. For further information, call 452-3120.

Theater

"STAR SPANGLED GIRL," the Alpha Omega Chapter of Pi Kappa Phi will present the comedy by Neil Simon, Friday, February 10, 8 p.m., East County N.A.A.M.P. Arts Center, 210 East Main Street, El Cajon. 440-2277.

"NATIVE SON," the Oakland Ensemble Theatre will perform this piece, directed by the novel by Richard Wright, Friday, February 10, 8 p.m., Educational Cultural Complex Performing Arts Center, 4343 Ocean View Boulevard. 265-7254.

"ZOUNDS, A PHONY," the touring educational show written by Bennett MacLennan and dealing with a boy who travels through time learning about the origins of language, oral traditions, and literature, will be presented by Genesis Theatre and Community Arts, Saturday, February 11, 3 p.m., Chula Vista Public Library, 365 S. Street, Chula Vista. 575-5009.

NEW ONE-ACT, the first part of a series of programs featuring new one-act plays will offer "Tribute" by John Brown, and "Mistress Pucker" by Curt Dumont, through February 18, 8 p.m., with a matinee Sunday, February 12, 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-3885.

"IN THE BOOM BOOM ROOM," this adult serious comedy by David Rabe, directed by Geoffrey C. Schaefer, and with a group of actors' relationships with their parents, lovers, and co-workers, will be presented by the California Pacific Theatre through February 12, 8:30 p.m., Puppet Theatre, Balboa Park. 234-7068.

"SIGNALS," the Bear Republic Theatre will perform this "men's lib" play, which deals, often comically, with growing up in America, Tuesday, February 14, 8 p.m., Educational Cultural Complex Performing Arts Center, 4343 Ocean View Boulevard. 265-7254.

"THE KING OF HEARTS," the light-hearted but sophisticated comedy by Jean Kerr and Eleanor Brooks, will be presented Wednesday, February 15, 8 p.m., Lamplight Community Theatre, 1000 S. Street, San Diego. 238-8800.

"8 RMS RIV' VU," the SDSU Theatre will present this play by Bob Randall, which is a young couple, both happily married to other people, meet while looking at their apartments in a San Diego hotel, Saturday, February 10, and Sunday, February 11, 8 p.m., and Wednesday, February 15, 8 p.m., Lamplight Community Theatre, 1000 S. Street, San Diego. 238-8800.

"WIZARD OF OZ IN THE WILD WEST," a play by Willard Smith, which is a western version of the classic story, will run through February 19, 8 p.m., in each city, Sunday, February 19, 8 p.m., Actors Theatre of the West, 1000 S. Street, San Diego. 238-8800.

"LAURA," this play by Cather and Sitar, as set in the New York apartment of a murdered girl, directed by Alan Sitar, will be presented Thursday, February 15, 8 p.m., Actors Theatre of the West, 1000 S. Street, San Diego. 238-8800.

"WIZARD OF OZ IN THE WILD WEST," a play by Willard Smith, which is a western version of the classic story, will run through February 19, 8 p.m., in each city, Sunday, February 19, 8 p.m., Actors Theatre of the West, 1000 S. Street, San Diego. 238-8800.

"THE SEAL GULL," Craig Noid will direct this Anton Chekhov drama about individuals who seek an elusive happiness as their interpersonal relationships become further intertwined, with the aid of the century's settings and costumes by Hilda Harris, lighting by Stephen Stone, sound design by Martha Galt, and incidental music by Russell Richmond, and starring Galt Mackler, Stephen Brown, John H. Napierala, and Alan Muckenzie.

through February 19, nightly except Mondays at 8 p.m., with Sunday matinees at 2 p.m., Center Centre Stage, Balboa Park. 239-2255.

NEW ONE-ACT, PART II, the second half of a series of new one-act plays which were recent successes in London and New York, will feature "The Jack Rabbit" by John Brown, and "The Unseen Hand" by Curt Dumont, through February 18, 8 p.m., with a matinee Sunday, February 12, 2 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-3885.

"THE SECRET AFFAIRS OF MILNE WILD," in the theater piece by Pulitzer Prize-winning author Paul Zindel, a woman reaches to each other in life by escaping into old movies, through February 15, with Friday and Saturday shows at 8:30 p.m., and Sunday shows at 7:30 p.m., Colorado Playhouse, 1775 Strand Way, Coronado. 435-4856.

"THE GRASS HARP," City Stage Productions will present the musical adaptation of the work by Truman Capote, directed by Thor Nielsen, with choreography by Wayne Davis and musical direction by Ron Jesse, Thursday, February 16, through Sunday, February 19, 8 p.m., with a matinee on the 26th at 2 p.m., City Stage Studio Theatre, USIU campus, 10455 Pomeroy Road, 271-4368.

"CONTINENTAL SHIFTS," the movie premiere of Joe Hagan's comic fantasy about an unemployed Batman who takes a job as a process server only to meet and fall in love with Tinkerbell, will play on Saturdays through February 11 at 11:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-3885.

"THE SUNSHINE BOYS," the Neil Simon comedy about the return to the stage of two very old and successful actors, in his film version won an Oscar for George Burns, will be presented Thursday, February 14, through March 19, nightly except Mondays at 8 p.m., Sundays at 2 p.m., Old Globe Theatre, Balboa Park. 239-2255.

"WEST SIDE STORY," the musical which deliberately follows the "Romeo and Juliet" storyline, but transplanted into a modern New York City setting, with a libretto by Arthur Laurents, lyrics by Stephen Sondheim, and music by Leonard Bernstein, originally conceived by noted director Jerome Robbins, will be presented Thursday, February 16, through March 26, Tuesdays through Sundays, 6 p.m., with Sunday brunch matinees at 11:30 a.m., Balboa Park. 239-2255.

"KISMET," romantic Russian composer Alexander Borodin's most beloved work, will be presented Thursday, February 14, through March 26, Tuesdays through Sundays, 6 p.m., with Sunday brunch matinees at 11:30 a.m., Balboa Park. 239-2255.

"HELLO, DOLLY," Carol Channing stars in the title role she created on Broadway as this production, presented by James M. Nederlander in association with the Houston Grand Opera, continues its one-week engagement, Saturday, February 11, 8:30 p.m., with a Sunday, February 12, at 2 p.m., and a matinee on Sunday, February 13, at 2:30 p.m., Fox Theatre. 726-9802.

"A THOUSAND CLOWNS," the Herb Gardner comedy will be presented through February 12, with dinner shows at 8 p.m., and brunch shows on Sundays at 11:30 a.m., Balboa Park. 239-2255.

"THE HOSTAGE," Arthur Wagner will direct this production, which combines the story of the music hall with that of knock-about farce in the English style, through February 12, 8 p.m., UCSD Theatre, Warren College. UCSD. 452-6229.

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through February 19, nightly except Mondays at 8 p.m., with Sunday matinees at 2 p.m., Center Centre Stage, Balboa Park. 239-2255.

NEW ONE-ACT, PART II, the second half of a series of new one-act plays which were recent successes in London and New York, will feature "The Jack Rabbit" by John Brown, and "The Unseen Hand" by Curt Dumont, through February 18, 8 p.m., with a matinee Sunday, February 12, 2 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-3885.

"THE SECRET AFFAIRS OF MILNE WILD," in the theater piece by Pulitzer Prize-winning author Paul Zindel, a woman reaches to each other in life by escaping into old movies, through February 15, with Friday and Saturday shows at 8:30 p.m., and Sunday shows at 7:30 p.m., Colorado Playhouse, 1775 Strand Way, Coronado. 435-4856.

"THE GRASS HARP," City Stage Productions will present the musical adaptation of the work by Truman Capote, directed by Thor Nielsen, with choreography by Wayne Davis and musical direction by Ron Jesse, Thursday, February 16, through Sunday, February 19, 8 p.m., with a matinee on the 26th at 2 p.m., City Stage Studio Theatre, USIU campus, 10455 Pomeroy Road, 271-4368.

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Local Events

FOLK FESTIVAL U.S.A.: Jessie Winchester and Bonnie Raitt are scheduled in a program of concerts recorded live during 1977. Saturday, February 11, 2 p.m., KPBS-FM (22.5).

"THE RON GALT ON JAZZ SHOW": The first segment of this weekly program will feature a live, National Public Radio broadcast of the Heath Brothers and Stanley Cowell, recorded at the Famous Ballroom in Baltimore, Maryland, Saturday, February 11, 9 p.m., KPBS-FM (22.5).

"GREAT PERFORMANCES": Zubin Mehta conducts the Los Angeles Philharmonic in a performance of Mozart's Concerto in B-flat Major for Piano and Orchestra, Sunday, February 12, 8 p.m., Channel 15.

"LIVE FROM LINCOLN CENTER": Lyrical Luciano Pavarotti will give a vocal performance from New York's Metropolitan Opera House, including selections from Donizetti, Verdi, Rossini, Bartolomeo, Verdi, Verdi, Verdi, Verdi, and Puccini, Sunday, February 12, 4 p.m., Channel 15.

"YONG": In the first part of this three-part drama directed and written by Abby Mann, and based on interviews, reported conversations, and speeches by Dr. Martin Luther King, the life of the Nobel Prize-winning civil rights crusader is examined from his childhood and marriage to Coretta Scott (Coretta Scott King) to an unsuccessful assassination attempt in 1956, starring Paul Winfield in the title role, Sunday, February 12, 9 p.m., Channel 26.

"ANNA KARENINA": In part two of this ten-part Masterpiece Theatre dramatization of Tolstoy's novel, a gala ball means the end of one chapter and the introduction of another involving Anna, Sunday, February 12, 9 p.m., Channel 15.

Muir College's Black Arts Task Force presents
THE OAKLAND ENSEMBLE THEATRE
in
Native Son
by Richard Wright
Feb. 10, 1978
Thurs. 8:00pm
Mandelville Auditorium
UCSD
\$1.00
Tickets available at UCSD Box Office

"AMERICAN POPULAR SONGS": This Peabody Award-winning series, in which host Alec Wilder is joined each week by a different guest artist to perform and discuss the works of an American popular songwriter, will continue with Andy Ellis singing the songs of Burton Lane, Sunday, February 12, 9 p.m., KPBS-FM (22.5).

"THE POEMS OF THOMAS HARDY": Host John Linow and Gary Brown will give this reading, followed by poems George Lucas and Austin Brown reading some very much, and some of the "Country House," Sunday, February 12, 9 p.m., KPBS-FM (22.5).

"GRAND PIANO": Fred Catland, National Public Radio's senior music producer, hosts this series, which offers 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 pianist discussing Schoenberg's Three Piano Pieces, Sunday, February 12, 10 p.m., KPBS-FM (22.5).

"KRAFT FAMILY REUNION": The NBC radio network will present a one-hour variety program, in which hosts Eddy Arnold and Ed Hartley will highlight some of the network's musical and variety programs of the past. "Kraft Music Hall," which was broadcast from 1954 to 1961, including performances by Bing Crosby, Al Jolson, Jeannette MacDonald, Nelson Eddy, Bob Hope, Gene Krupa, Lucille Ball, Jimmy Durante, Victor Borge, Nat "King" Cole, the Andrews Sisters, and the Whitman and Dorey orchestras, Monday, February 13, 9 p.m., KPBS-FM (22.5).

"HONEYMOONERS VALENTINE SPECIAL": Audrey Meadows, Jane Fonda, Al Corley, and Julia Glasgow return to their roles as Alice, Trixie, Horton, and Ralph in a 30-minute program in which Ralph and Horton don women's clothing in an attempt to investigate what Ralph suspects is Alice's infidelity, Monday, February 13, 9 p.m., Channel 10.

Bellville's Dinner Theatre
WEST SIDE STORY
REVIEW WEEK
FEB. 16-19
After Show on Fridays and Saturdays
TUESDAY - SUNDAY
DINNER & SHOW - \$10.00 - \$13.75
STUDENTS - \$1.00 off
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"C" AT KETTNER

"MONTY PYTHON'S FLYING CIRCUS": Interviews with a band, duck, cat, and man in the street as well as a sketch about a Confuse-a-Call service for telephone callers, Sunday, February 12, 10:30 a.m., Channel 15.

"OF RACE AND BLOOD": This program features a rare and virtually unknown account of how Adolf Hitler used art to spread the doctrine of "Aryan Superiority," and to glorify the triumphs of the German Army, Tuesday, February 14, 9 p.m., KPBS-FM (22.5).

BOXING: In the special sports presentation, heavyweight champion Muhammad Ali takes on Olympic gold-medalist Leon Spinks in defense of his title, broadcast live from Las Vegas, Wednesday, February 15, 9 p.m., Channel 8.

"THE GREAT WHALES": In the National Geographic special, the history of the great sea-going mammal is examined, including a look at various species that may be helpful to man, Thursday, February 16, 9 p.m., Channel 15.

"DON'T TOUCH THAT DIAL": This radio program is re-broadcast in this series, which continues with "The Whisper Man" (1945), "The Secret Life of Walter Mitty," starring Eddie Albert (1946), and "Whispering Streets" (1958), Thursday, February 16, 7 p.m., KPBS-FM (22.5).

"CONCERT HOUR": This series, from Deutsche Welle, which features many of the great symphony orchestras of Europe, continues with a Frankfurt Radio Symphony performance of Mendelssohn's Symphony No. 3, the Cologne Radio Symphony's rendering of Lothar Oettinger's Overture to the opera "Der Widschütz," and the Bamberg Symphony offering Violin Concerto No. 5 by Viatcheslav, Thursday, February 16, 9 p.m., KPBS-FM (22.5).

La Jolla Chamber Music Society
First San Diego appearance!
New York Woodwind Quintet
Friday, February 17 Saturday, February 18
Shorewood Hall, La Jolla Museum of Contemporary Art,
700 Prospect, La Jolla, at 8 p.m.
Adults, \$8; Students and senior citizens, with identification,
\$5; Unreserved seating.
Tickets available at The Turntable, 7917 Ivanhoe, La Jolla
or through the La Jolla Chamber Music Society, Box 2168,
La Jolla.
Information 459-6645

For your super man:
our Superman illusion
mirror. **\$16.50**
Guaranteed to lead to
indoor sports. Jock
T-shirt. **\$10**
Shades of Chevalier!
Wood and brass walking
stick with etiquette
instructions. **\$35.50**
Who keeps score?
Backgammon sets. **\$25 to \$55**
He'll be sitting pretty in
his comfy beach chair
with umbrella. **\$54.95**
Give the love of your
life the time of her
Battery-operated
heart clock.
Mmmmm, scent-
ational! 14 natural
essences.
Bath soap. **\$1.50**
Foamy gel. **\$4.**
This little piggy
went Where! Pink
satin mama
pillow with
matching piglets. **\$40**

Roses are red.
Violets are blue. I'm
passion purple. What
color are you? Body
Paint for Lovers. **\$6.75**
Nautical, but nice.
Just like him.
Beer mug. **\$5**
Shall I vote yes for
our show of hands.
In white enamel.
\$18.50
to **\$30**
Bring out the
Frenchman in
him. Plush
"Voulez" towel
in brown or
beige. **\$18.50**
LOVE is just a
4-letter word. Dirty
Words game in
plain brown
wrapper. **\$7**

CHEAP THRILLS

Boxes of candy. Mums. Lace hankies. They're all fine for somebody's Aunt Lavinia. But give your Valentine some Cheap Thrills gifts and cards from Great News! that get right to the heart of the matter.

Chop Thrills.
From Great News! with love.

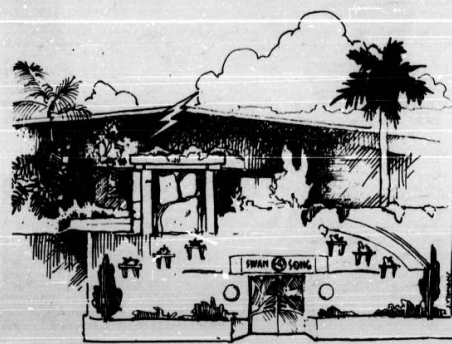
Chop Thrills.
From Great News! with love.

Great News!
Chop Thrills.
From Great News! with love.
Pacific Plaza 1788 Garnet Avenue 270-1582

ELEANOR WIDMER

The Restaurant: Krishna Mulvaney's
The Location: 4230 Mission Boulevard
(488-5142)
Type of Food: American; steaks, seafood, fish
Price Ranges: Diners from \$4.65 to \$10.25
Open daily, 12:30 p.m. to 11 p.m. Friday and
Saturday to 11:30 p.m.

The Restaurant: Swan Song
The Location: 4287 Mission Boulevard
(772-7802)
Type of Food: American; mostly fish and
seafood
Price Range: Diners from \$5.95 to \$9.95
Open daily for diners only, 5:30 p.m. to 11
p.m.



DRAWING BY JEFF NEWMAN

Ports of Entree

When Krishna Mulvaney's opened some years ago, I had assumed it would be a place with beaded curtains, incense and waiters in saffron robes. On my original visit, I was surrounded by young students and beach people who discussed vegetable casseroles and the healthy properties of unwashed carrots, and I feared because of it.

On a recent Monday evening when the clouds burst with moisture and the puddles sloshed over the hood of our car, we navigated our way to K. Mulvaney's. It was shortly after 5:30 p.m. Sure enough, almost all of the tables had been taken, and although the decor lacked a blazing hearth, the laughter of the patrons

crackled like a welcome fire. Waiters leaned comfortably about the banquettes and one even sat down at our table and chatted with us. A very strong feeling of camaraderie defines Mulvaney's, as if everyone knows everyone else, or should. The waiters are simultaneously casual and concerned. Ours tried to talk me out of ordering a side dish of the vegetable casserole in addition to my dinner, but he finally brought me a sample and didn't charge me for it. That, I suppose, really demonstrated good karma.

As on the past occasion, the food proved almost too plentiful. The first course consisted of all the salad you could eat as well as all the soup. I don't want to belabor my recent comments about salad bars, but the dressings were an unpleasantly briny taste. It's made the last word, they were at least one cut above the ones available at most bars. I tasted both the clam chowder and the bean soup. The chowder had an unpleasantly briny taste. It's made daily and may not have been a good batch. The bean soup seemed too thin, and the chowder much too thick. However, these courses are identical at both places. Each has a separate chef. Swan Song concentrates on fish and seafood and provides one, but not both soup or salad. The chef at Mulvaney's whetted your table, a vast improvement over the too-salty soups and shrimp and grated hard-boiled eggs are included. It also offers some dressings on the sweet side, such as one made with honey. Swan Song's cream of spinach soup had better flavor and texture than the ones I tasted across the street.

If the opening courses are superior, the main dishes don't quite make it. The identical shrimp and scallop dish not only cost seventy cents more, but came without the sweet-and-sour sauce, with only a soupcon of rice, and with an addition that I could have dispensed with—namely, grits in the scallops. My friend's fresh sea bass had virtually no taste, and while its size was herculean, only the drawn butter redeemed it. The price range is roughly the same, though it does not have a vegetarian offering.

Still, the Swan Song has the same thing going for it as its rival on the other side of the boulevard. The service is slow but cheery (one of the waitresses asked if we wanted more wine with a casual lilt that almost suggested it was free). Despite the crazy fans and the dim candles, there's a sense of life there. On Friday, lovers kissed and scores of young people filled the amphitheater-bar where at approximately nine p.m. two guitarists who call themselves Bass Went Home performed. The sense of community, of place, of the ritual of assembly defined the Swan Song more than the food. And both restaurants testify to the American concept of success: not only does capital, as Karl Marx asserted, beget more capital, but copies with slight variations enhance our sense of familiarity and therefore pleasure.

My friend had teriyaki top sirloin (\$5.85) which came without embellishments—no veggie and no baked potato—just on the hoof. I am not an eater of rare beef and discreetly looked away as my friend cut into her meat, but the slice I sampled had enough succulence to tempt me to try another piece. Considering the price, the steak appeared reasonable for the quality and size. Although baked potatoes may be ordered for sixty-five cents, there's no need, as Krishna Mulvaney's serves square bread, a honey and wheat loaf that's a delight with butter.

For vegetarians, mention should be made of the casserole of mushrooms and assorted vegetables topped with melted jack cheese and flavored with basil or oregano. With soup and salad, it would make a wholesome and satisfying meal (\$4.65).

Since it takes no room in one's stomach to devour desserts, I ordered the house specialty, mud pie, an ice cream pie made with chocolate cookie base, peanut ice cream, caramel "frosting," and whipped cream (\$5.64). Don't let anyone fool you, the desire for food comes from the mind, not the stomach. I simply thought slim, and while I ordered one slice for both of us, I could have wickedly done a whole pie.

Krishna Mulvaney's also serves prime ribs, steaks, lobster, crab, at one or in combination.

GEORGIA'S CUISINE
GREEK AND AMERICAN FOODS
An excellent place to dine...featuring
Shrimp, Kebab, Gyros, Mousaka, Ravioli, Lamb,
Dolmades, Steaks and much more. Also,
delicious Greek pastries.
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3641 MADISON AVE.
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every day 9am-11:30am expires 3/1/78
Choose from eleven delicious omelets,
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Your choice of any
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the 2nd. Good any
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Limit 2 dinners per ad.
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deserves the best.
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mushrooms, baked potato, rice pilaf and fruit plate.
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Panchita and her family invite you to
experience her homemade Mexican specialties.
Now open 7 days: Mon.-Sat. 11:30-9pm, Sun. 4-9pm
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CITIZENS BAND

HARD TO HANDLE

DUNCAN SHEPHERD

Out of every five movies that in the course of duty I choose arbitrarily to pass by, one is a clinch to become a cult favorite. Such is my luck. Upon finally catching up to the now imperative movie, I find more often than not that my original prejudice was, after all, true to the movie than the bandwagon enthusiasm of first-hand witnesses. (The Texas Chain Saw Massacre, Truck Stop Women, Pink Flamingos, and The Rocky Horror Picture Show, for examples.) But that's beside the point. A movie reviewer is first expected to attend to those things that, as decided by some ineffable, bigger-than-all-of-us authority, "matter." Only secondarily is his course of action determined by personal preference; still less is to be affected by his cravings for spare time, sleep, self-preservation.

Last year's most egregious case, for me, of lying open on the job was that of *Citizen Band*. At the time, I had my excuses. Notwithstanding the moderately appealing cast (Candy Clark, Marcia Rodd, and Russ Meyer's peerless leading man, Charles Napier) and the talented cameraman (Jordan Cronenweith of *The Front Page*, *The Nickel Ride*, *Gable and Lombard*), the movie was directed by Jonathan Demme. I am not unacquainted with Jonathan Demme, a cameraman of the suggestively titled *Hot Rod and Angels* (*Hard to Be a Hero*), the second of which is too clumsy even to qualify as a double entendre, and director of *Copied Heat*, *Crazy Mama*, and *Fighting Mad*. I know them all pretty well, too well. Along with Jonathan Kaplan, George Armitage, Mark Lester, Paul Barst, and others, Demme has made his way into big-time moviemaking through the Roger Corman exploitation factory. After meticulously stomaching countless examples of their movies about night nurses, truckers, stick-up-men, women prisoners, and whatnots, all at the while silently cursing Kevin Thomas of the *L.A. Times*, who usually manages to discover in these movies a "comment" on the American way of life, in addition to a "style" style, I finally resolved not to inflict every last one of them on myself, but to follow in the future a spot-check procedure. So, when *Citizen Band* came to town last

Spring, I skipped it. So, it bombed at the box-office, in spite of an appreciative review from Kevin Thomas, who found it to be a "comment," and it was ignorantly swallowed up by the earth. So, what of it? So, it then re-emerged last Fall at the New York Film Festival, under the new name of *Handle With Care*, and received glowing notices from Vincent Canby of the *N.Y. Times* and others. (The *New York Times* critics have been known in the past to be extremely grateful whenever Richard Dreyfuss designs to include an American film on the festival lineup.) So, it opened commercially in New York and bombed again. And so, Canby, in despair, put it on his year-end ten-best list.

I watched all these developments from a distance with the familiar feeling of zealous curiosity and remorse, until the *La Paloma* brought the movie back to San Diego, under its original title, for four days last week. I intended week-long run was cut short because it bombed again, badly. Now that I've seen it, the mystery of its critical good fortune and its financial bad, has been cleared up. *Citizen Band* could be thought of as Jonathan Demme's Robert Altman movie. Altman, of course, is a case study in how to win the critics and lose the public.

With its staccato, slangy, and often indecipherable CB talk, and its general throwaway treatment of dialogue, the movie demands that you pay attention to it in the kind of intent scout you normally associate with the works of Ingmar Bergman or Michelangelo Antonioni. Skipping to and fro around the network of CB operators in an average (i.e., grotesque) American small town, the narrative is broken into free-floating fragments that sustain little interest and less momentum, and that indubitably give it the pace and air of an art movie. Each scene is clipped at both ends. Demme leads up to an event as little as possible, if at all (a giant truck jackknifes into a ditch and a flaming biplane sets down on the highway as though these are everyday occurrences), and generally he bails out of the event before it finishes its

natural course. His pet devices for getting out of a scene early are the fast fadeout and the freeze frame, both of which finish a scene on a sour note, which is supposed to be funny in itself even if the scene as a whole isn't. All of these earmarks of underplaying may readily be mistaken for subtlety, but more likely they indicate a kind of chagrin. The CB radio as an instrument of fantasy (the code names of the characters are things like Hot Coffee, The Hustler, The Red Baron, and Papa Thermopyne) is such an obvious idea that the loosely organized script doesn't feel the need to invent a beyond creating a grabbag of loopy caricatures—juvenile brat, evangelist, Nazi, etc. I rather wished it had been directed by Russ Meyer, who would have given it at least a certain boue. Demme, seeing his task as the opposite, responds to the vulgar material by making, parading, coating it. There's usually a split-second delay in getting the point of any joke or scene. I never did get the point of the climax. This is a massive manhunt in a rainstorm, it so carelessly thrown together, underwritten, and understated, that I wasn't sure whether it intended to show how CB radio are a catalyst to getting people together or a barrier keeping them apart. Not the least confusion is this: *citizens* is usually so disguise the fact that this supposedly horrific storm was filmed on a gloriously sunny day. (Except for that lapse, Jordan Cronenweith's imagery is really very skillful—luminously colored and slightly uneasy, as if the action is taking place inside a fish tank.)

The abundant characters come across basically one of two ways, either as contemptuous caricature, with a lot of attention to tasteless clothing, or else as total blanks. I've grown especially tired of impersonations of redneck women (Ann Wedgeworth, Alta Ellis) who insert little giggles and gasps into every line. Such movie characters have commonly been named Dixie or Bubblers, but Demme, this time, wouldn't think of being so bold. I liked, on the other hand, Marcia Rodd, apart from her predictable

gum-chewing and her overstated makeup, as a wearily placid, monotoned matron who looks like she has exchanged a few too many disappointments with the male sex. The Method-acting hero (Paul Le Mat) sports a dry, unruly, Mickey Rooneyish forelock, but is otherwise short of charm. His one interesting moment is a sudden stride which I'd swear is a perfect imitation, conscious or not, of Bruce Dern's neurotic speech pattern and shrill pitch: "What is this? I'll tell you what this is! A whole lotta horsehustle! Huh? Isn't that what this is? A whole lotta horsehustle!"

The second Benson & Hedges movie series—"100 of the Greatest Movie Classics," as chosen by the one-man selection committee of Arthur Knight—went going this Friday and Sunday night at the Lorton and University Towne Center theatres. This movie brings the total up to twenty of the greatest (the remaining eight are a secret between Mr. Knight and his conscience), and still no Fritz Lang, no Ernst Lubitsch, no Rouben Mamoulian, no William Wyler, no Preston Sturges, no Howard Hawks, no Henry Hathaway—but why waste on? The emphasis in this second group, more even than in the first, is on "fun." There's not one movie in the group that I think shouldn't be seen and there's not one movie anywhere that I think shouldn't be seen on a big screen even though you can, or already have, seen it on television. In any case, the vintage short subjects and Fox Movietone newsreels are by themselves worth the one-dollar admission price. Still, the selection of features doesn't leave much to talk about. The only pleasingly perverse choice this time is Charles Vidor's *Gilda*. Three of the movies are by George Stevens, which I'm sure isn't too much a favoritism as a simple oversight. But there is no point in gibbering over the choices, because there's obviously no critical, historical, or personal principle involved. The giveaway is the inclusion of *Swing Time* in this series, after *Top Hat* in the first.

Out of some idea of tolerance I can comprehend (well, I can't exactly comprehend, but I can accept) putting an Astaire-Rogers musical among one's top-ten American movies, circa 1930 to 1955. I cannot understand putting two on one's top twenty. At the present rate—ten of the Benson & Hedges 100 per year—Mr. Knight won't run out of Astaire-Rogers musicals until 1986. The entire program, I venture to say, is a display of bad faith on his part. By such behavior, he could succeed in giving movie critics a good name.

Another movie series, this one put on by MiraCost College and open free-of-charge to the public, begins this week, too, with 7:30 screenings every Tuesday at the Earl Warren Junior High in Solana Beach and every Wednesday at Magnolia School in Carlsbad. The schedule in this: *Murphy's Nowhere*, February 14 and 15; *Eisenstein's Potemkin*, February 21 and 22; *Murnau's The Last Laugh*, February 28 and March 1; *Steinberg's Scarlet Empress*, March 7 and 8; *Chaplin's Modern Times*, March 14 and 15; *Reis's Rules of the Game*, March 28 and 29; *Welles's The Magnificent Ambersons*, April 11 and 12; *antennae films*, April 18 and 19; *shorts*, April 25 and 26; *Huston's The Maltese Falcon*, May 2 and 3; *Rosellini's Open City*, May 9 and 10; *Kurosawa's Kira*, May 16 and 17; *Renaud's Last Year at Marienbad*, May 23 and 24; *Welles's The Trial*, May 30 and 31; and *Richardson's The Loved One*, June 6 and 7. As with any series of honest-to-God classics, there are no real surprises in the bunch, but there are several movies included that haven't been shown here often enough, and that certainly haven't been seen by enough people.

In an abnormally busy movie week upcoming (there is, besides the Benson & Hedges and MiraCost series, the christening of the new Mira Mesa Cinema, the 50th Anniversary celebration of the *La Paloma*, and a profusion of openings, including a Warner Herzig and a Peter Watkins film at the Unicorn), I'm obliged to single out, as I've made such a fuss about it, Barbara Kopp's *Harlan County, U.S.A.*, which will be shown for the first time locally at the SDSU Little Theater next Wednesday afternoon. One thing less for me to go about.

JONATHAN SAVILLE

The war between Irish Catholics and Protestants in Northern Ireland, and between Irish nationalists and British troops, has been going on for decades now. It is a war that has exhibited our species in its worst light. Religious fanaticism, intransigent nationalism, colonialist oppression, terrorist murder—these are the ingredients of the history of Ireland in these years with its ceaseless record of cruelty and stupidity, is to wonder whether the human race deserves to survive.

What a curious idea it was, then, for the Irish writer Brendan Behan to take this bloody, disgraceful conflict as the subject for a jolly vaudeville, full of jokes, songs, dances, and warm fun. It is hard to think of another play in which subject and treatment are so atrociously ill matched as they are in Behan's *The Hostage*. Which is currently being presented at the UCSD Theater.

There is a dramatic center to this play, though it takes some time to find it. The I.R.A. have abducted a young British soldier (the year is 1958) and are threatening to shoot him in retaliation for the imminent execution of an equally young Irish nationalist by British authorities. The soldier, temporarily housed in a Dublin warehouse, develops a tender attachment for an Irish girl who works as a maid in the establishment. Will youthful romance triumph? Or will the soldier be shot, another of the many victims of an historical process that pays no attention to the desires or deprivations of individuals? That is the kernel of the action, and a very good dramatic kernel it is. It creates an equally good dramatic kernel in the ideas and converts them entirely into human relationships, it is a sure arouser of an audience's emotions, and in the hands of a skillful playwright it might make a profound statement about human experience and do so in the form of a tightly constructed plot and a carefully chosen set of those terrific dramatic climates that the theater was created for.

The trouble is that Behan was not a skillful playwright for it. He had a great natural talent for certain kinds of stagecraft, but it was a talent untempered by discipline, judgment, and taste. True, the romance between the captive Cockney soldier and the Irish maid is very successfully handled. The dialogue between the two, with its contrast of accents and idioms, its naturalness, its humor, its tenderness, its liveliness of language, its inventiveness, and its moving human quality, brushed but not tinned by sentimentality—this is the work of a wonderful writer, its special finesse brought out quite marvelously in the UCSD production by Lawrence Paulsen and Catherine Mary O'Connell, who play the young lovers with great effectiveness. But outside of this central action, Behan's play everywhere exhibits theatrical ineptitude and imaginative crudity.

Rejecting the very notion of a well-made play—that is, a play in which action, plot, character, and emotion are indissolubly linked with one another, and in which not a word is spoken that does not contribute to the forward motion of the action—theatrical elements—Behan decided to fill the greater part of his three acts

with sheer atmosphere. The atmosphere is made up of random bits of action and conversation designed to bring the moment-to-moment life of a Dublin warehouse vividly alive for us. The result of this decision is an amiable, rambling, slow-paced play of the slice-of-life variety, in which the management of tension, the creation of climaxes, and the structuring of events so as to achieve the greatest dramatic effect—those artful devices of the well-made play—are almost entirely subordinated to what, in a more dramatic work, would be mere background. The main action of *The Hostage* does not even begin until the Second Act. In addition, Behan further undermined the tension of his central story by introducing a large number of music-hall songs that are purely entertaining and ornamental—a device which, as one of the characters remarks (stepping outside his dramatic reality), has the effect of bringing the show to a standstill. There is no question of the playwright's being unaware of what he was doing; he knew very well that the songs interrupted the action and lowered the emotional temperature, and that apparently is just what he wanted. What I take issue with is his judging that such devices were appropriate for a play about oppression, fanaticism, and bloodshed.

Still, if the author has chosen to undermine dramatic power and moral seriousness with local color and entertaining music, we are obliged to pay attention to what he has in fact done, rather than lamenting the absence of all the things he has chosen not to do. Many critics of *The Hostage* have asserted that, in its own terms, it is a masterpiece, and I presume that Arthur Wagner, the director of the UCSD production, agrees. Harold Hobson, for example, praised the play in *The Sunday Times* (London) for its abundance of life: "Life is what *The Hostage* is rich in; it shows, sings, thunders and stamps with life." Mr. Hobson was talking about the atmosphere and local color, and suggesting that its richness made up for the relative lack of plot. I simply can't agree. The shouting, singing, thundering, and stamping in *The Hostage*—the Irish blarney, the local jokes, the flying, the drinking, the eccentricities ("Moonstraw" playing the bagpipes), the coarse laughs at the stereotyped behavior of "whores and queers"—all this is not real vitality, it is a factitious imitation of it. Everything is played for laughs, not to give us a sense of real people with real emotions in a real environment—this is by no means the fault of the UCSD production, for the superficial jokiness is inherent in the script. Aside from the soldier and his girl, who belong to a different world, none of Behan's characters is anything more than a stage Irishman (or should one say Irishperson?).

Similarly, even if one accepts the fact that we are seeing a vaudeville rather than a "straight" drama, it seems to me that most of the interpolated songs are pretty poor stuff. They don't have much poetry and they don't have much wit; they are rarely expressive and rarely funny, except in the sense that they are the paralytic laughter of the kind of the Saxons have stolen my balls"; they don't enhance the traditional music

AN AFFAIR OF LOVE AND WAR



ROBYN HUNT, CHRISTOPHER SCHULTE

they are set to, and the music does nothing to improve their quality. As a satirical lyricist, Behan was several hundred degrees lower than, for example, W. S. Gilbert, Noel Coward, Lorenz Hart, or even Bob Dylan.

Having chosen this peculiar play, with its occasional virtues and pervasive defects, Arthur Wagner then went on to fulfill the duties of an honest director: to accept the playwright's choices, whatever a critic might think of them, and to realize each element in the script with a maximum density of theatrical inventiveness. His success is a measure of the difference between a critic and an artist; even those elements which, considered in their full context, I take to be flaws are exploited by Mr. Wagner as occasions for remarkably interesting theatrical effects. The randomness of the script, for example, becomes theatrically interesting in itself, as each act starts off with casual, pointedly non-theatrical activity on stage: "whores and queers" drifting in and out, offhand conversations between the characters and the pianist—and all this with the households still on, as though to blur the distinction between watching a theatrical performance and observing the unstructured process of real life. Similarly, Mr. Wagner uses the songs and dances, and the comments the characters make about them ("My music, please"), to emphasize the very theatricality that the casual naturalness of the act-openings attempt to conceal; however tedious the execution of either of these procedures with the moral and historical subject of the

play, the contrast between the two theatrical styles, brilliantly pointed up by Mr. Wagner's direction, is aesthetically stimulating in its own right, an inspiring formal element that has nothing to do with Ireland or oppression but everything to do with the nature of theater. This is not, of course, something that Mr. Wagner adds to the play—his directorial style is essentially one of translation (from script to stage) rather than one of embellishment—but what seems on the page merely a formal trick becomes in Mr. Wagner's hands a source of real theatrical energy, which almost (but not quite) takes the place of the play's missing or feeble energies of plot, character, action, and structure.

In an analogous way, the factious vitality of the stereotyped characters, as Behan created them, is almost effaced in this production by the authentic vitality of the UCSD student actors. In the play's two fully human roles, Mr. Paulsen and Miss O'Connell are overwhelmingly touching. It would be hard to imagine anything better than Miss O'Connell's vulnerable loveliness, her air of purity, innocence, and tender compassion, and the quality of unembellished—therefore all the more convincing—authenticity in her love and her grief; and Mr. Paulsen's Cockney sassiness, enhanced by a fabulous command of dialect and intonation, is artfully blended with a deeply moving sense of the young soldier's callowness and the paths of his predicament. All the other roles are comic "character" types and make different demands on the actors playing them: these are characters

formed out of a coherent set of emotional gestures, rather than out of the experiences of a real inner life, but the expertise of Mr. Wagner's actors is such that they often make us ignore the characters' lack of human substance. Of the uniformly strong cast I would especially praise the colorful, raucous slatternliness of Robyn Hunt's Mag, the sentimental, euepic logorhous of Christopher Schulte's Pat; and, most skillfully comical of all, Jeanne Hickerson Paulsen as the porcous, sentimental, preposterous social worker—Miss Paulsen's single drunken giggle during her big scene in Act Three is one of those masterly strokes of characterization that reveal an exceptionally talented comic actress.

I've suggested that *The Hostage* is mainly stage fakery—a proposition with which many playwrights will no doubt disagree. But I don't think anyone who sees the UCSD production will disagree with me when I say that Gerald Burke's stage set possesses in full measure the kind of vital, living energy needed to make this play seem more than a mere diversion. The sets that accompany Arthur Wagner's productions all share a certain quality of warm, full, expressive, sloppy decay (I think, for example, of his *Birthday Party* and *Carmen Real*), and Mr. Burke's beautifully realistic, meticulously detailed Irish brogue may very well express this aspect of Mr. Wagner's theatrical imagination more powerfully than any other set that has been designed for him at UCSD.

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In his famous essay, "Underground Films," critic Manny Farber wrote, "Americans seem to have a special aptitude for allowing history to bury the toughest, most authentic native talents." This sweeping statement is particularly apt in reference to jazz. Though jazz is paid lip service as this country's most significant contribution to the arts, its status as either "art" or "pop" music remains essentially as confused as ever. Recently, several national magazines have run cover stories loudly proclaiming "jazz is back," as if it were afad that could be put away and revived every other decade—like a yo-yo. I suppose we should be grateful that the popularity of the many jazz-rock-funk fusion bands has prompted interest in other, less immediate forms of jazz, but how loud should we really cheer? Especially in San Diego. Here, we can safely count on frequent visits from artists such as Chick Corea, Herbie Hancock, John McLaughlin, the CTI troupe, George Benson, and Freddie Hubbard, but will we ever see Ornette Coleman, Archie Shepp, Cecil Taylor, Leroy Jenkins, or the Art Ensemble of Chicago? And the paucity of performances is limited to "avant-gardists." When was the last time Dexter Gordon, Thelonious Monk, Benny Carter, Max Roach, or Sonny Rollins came to town? Personally, I find it difficult to get very enthusiastic about an occasional performance by Art Blakey, McCoy Tyner, or Benny Goodman. There's just too much thumb twiddling and desk tapping that goes on between concerts.

It was this fact that made me apprehensive about Earl Hines' concert last week at UCSD's Mandeville Auditorium. And while Hines did not dispel all my initial doubts, he performed as well as anyone probably had a right to expect. One refreshing thing about Hines is that he's never suffered the career slump malady that cripples many veteran jazz players. At seventy-two he's as revered as ever. He's enjoyed an illustrious history, performing with everybody from Louis Armstrong to Charlie Parker, Sarah Vaughan, Johnnie Hartman, Coleman Hawkins, and many others. He records and performs frequently, having never submerged himself in the pit of semi-retirement, or militantly resigned to the role of misunderstood expatriate. He has a cheery vigor rivaling the late Hubert Humphrey, and most importantly, he's stayed



EARL HINES

PHOTOGRAPH BY DAVID CIVEY

Living in the Past

abreast of trends closely enough to avoid trucking up to the audience as an ingratiating relic who impresses simply because he hasn't died yet. Hines' most recent albums have been wildly inconsistent. For instance, *Earl Hines Plays George Gerhart* (recorded in Italy in 1973 but released here last year) is a must; Hines takes Gerhart's familiar material, and with his trademark sledgehammer rhythmic attack, right hand octave technique, and harmonic substitutions, comes up with one of the better solo piano sets of the decade. Sadly,

his last native recording, *Jazz Is His Old Lady... And My Old Man Is an Atrocity*—cute, gimmicky, smugly played and produced. It appears to have been comprised of rushed first takes. That Hines can follow an absolute triumph with a disaster plants him squarely in the erratic Seventies.

Hines' concert last week was the first of the Mandeville Center's "Piano Series" (which, not surprisingly, includes no other jazz pianists). He mixed solo numbers with group work. His present band consists of reedist Eric

Snyder, vocalist Marva Joste (Hines' main collaborator on *Jazz Is His Old Lady*), drummer Eddie Graham, and bassist Wesley Brown. It's somewhat painful to say so, considering how much more rewarding I find group interplay to one-man displays of virtuosity, but the concert was far less enjoyable than I hoped because of the generosity Hines displayed to his accompanists. The results were disappointing, especially when one considers the stellar groups Hines has led or been part of.

It must be pointed out that Hines was technically marvelous. The broken-bass rhythms, tremolos, and expressive melodic ideas were as forceful as on any of his classic works, including the seminal *Louis Armstrong and Earl Hines*, 1928. His improvisations still blend so effectively into each other that you're amused and delighted and the transition passed you by many years ago. Nothing he played was forced, even though he often had to fight to be heard over Graham's war-dance drumming. It's nice to find that Hines can hold his own with most of the upstarts who have drawn many of their ideas from him.

Still, I'd be less than honest if I didn't admit some disappointment with Hines' performance, an ambivalence I've dismissed in the past as a quirk. For all his zeal and extraordinary precision, Hines has always played it relatively safe. There's never much indication—as there was with Art Tatum, Bud Powell, or Errol Garner, or as there is now with Keith Jarrett, Cecil Taylor, or Richard Abrams—of talent being pushed to the edge. Everything he did can be heard on his better records, and without the annoying displays of burlesque he and his musicians indulged in. Hines' innovations are invariable; but since his most important achievements entered into the public domain long ago, it would be patronizing to assume that it's enough to marvel at his continuing vitality.

Dizzy Gillespie, Dexter Gordon, and Art Blakey are a few veterans who haven't remained comfortable with their original positions of glory. Like them, what Hines needs to do is broaden his repertoire and find a group of equals to play with. It's important to appreciate our remaining jazz classicists for what they were, but it's just as important to apply demanding standards to their current work. Otherwise, we're just fueling the condescending notion that jazz is a quaint little fashion that can be periodically recycled. □

SARA MAULTSBY

Three Generations: Studies in Collage, 104 works by 79 artists, including Christo, Cornell, Diebenkorn, Lichtenstein, Motherwell, Nevelson, Rauschenberg, Schwitters, Warhol. At the Margo Leavin Gallery, 812 N. Robertson Boulevard, Los Angeles, California 90069. (213) 273-0603. Tuesday-Saturday, 11 a.m.-5 p.m. Through March 4.

Collage is a term from the French *coller*, to glue or to paste, and judging from the exhibition at the Margo Leavin Gallery in West Hollywood, every major modern artist keeps the scissors and glue pot at the ready. Although of folk and craft ancestry, collage is central to the development of Cubism, and has attracted such varied artists as Matisse, Claes Oldenburg, and Chris Burden.

This exhibition is impressive both in the sheer number of works collected and in the notoriety of the artists represented. Artists such as Joseph Cornell, Robert Motherwell, and Paul Dillon use assemblage as a primary activity. Others, such as Richard Diebenkorn and Joyce Treiman, try out compositions in the smaller scale using collage before committing the major work to canvas. Social commentary and the artist's sense of humor are also best interpreted using the medium of collage. The many layers of the work can reflect the artist's layers of perception about his subject, as in Red Groom's vision of Marilyn Monroe.

Chris drafts projects using collage as a medium. We see a paste-up representation of his "wrapped bridge," while a map of Rome identifies its precise location. These works are the only concrete and lasting realizations by the artist of work which is designed to be ephemeral and transitory.

THE BIG ORANGE



SKETCH FOR CUP 2 PICASSO/ CUPS 4 PICASSO JASPER JOHNS

Anne Ryan's small composition using bits of colored cloth and paper is a study in red, and Robert Motherwell's large (72 x 36 inches) "Royal Fireworks Music" captures with abstract elegance both classical and contemporary subject matters.

Joseph Cornell, one of the most delicate and esoteric of the artists represented, creates nostalgic memories from the pages of books, from matchbook covers and broken bits of the detritus of city life. His "Celestial Navigation" is a superb example of this artist's work, which is always has an underlying spiritual quality.

Some work in collage is barely discernible as such. Only close observation can detect the layers of work in Roy Lichtenstein's "Cubist Still Life," but for the most part, collage is more concerned with revelation and new ways of seeing than with concealment of technique.

Works in the exhibition span the years 1928-1977, and provide the interested observer a wonderful overview of the medium since its adoption as a fine arts technique. Some of the works represented seem to derive their value from the name of the artist and his/her body of work outside the piece on view, but the exhibition as

a whole reflects the very personal nature of a technique which allows an artist to stand both inside and outside his or her work.

Current Attractions

The Marlin Chronicles by Ray Bradbury moves to a large house and a new production. At the El Rey Theatre, 5517

Wilshire Boulevard between La Brea and Fairfax, Los Angeles 90036. Opens February 14. (213) 931-1513.

Getting Out, a new play by Marsha Norman, tells how a battered young woman just released from prison tries to "get out" to a new life. At the Mark Taper Forum at the Music Center, 135 North Grand, Los Angeles. (213) 972-7211. Previews through February 15. Opens February 16, through April 2.

American Buffalo by David Mamet in West Coast premiere at the Coronet Theatre, 360 North La Cienega Boulevard, Los Angeles 90048. Previews February 4, 5, 6. All seats \$4. Opens February 7. (213) 657-5169/(213) 652-9358.

Lily Tomlin in "Appearing Nitey" at the Huntington Hartford Theatre, 1615 Vine Street, Hollywood, California 90028. January 30-February 25. (213) 452-6666.

Picasso: The Graphic Art, over 350 graphics by Picasso in the Lower Galleries at the Norton Simon Museum at Pasadena, Colorado and Orange Grove Boulevards, Pasadena. Tuesday 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, 5905 Wilshire Boulevard, Los Angeles. Tuesday-Friday 10:5 a.m.-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 Music 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.

Beats! Beats! opens January 14 at the Schubert Theatre, Century City, 2020 Avenue of the Stars, Los Angeles 90067. (213) 553-9000.

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CURRENT

As these listings are subject to change with 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 are given by the book. Unrated movies are for now unrated.

All About Eve — Joseph Mankiewicz accepts all the Broadway Backstage stereotypes and hones them into a like-new sharpness, a little dulled again before movie's end. Bette Davis is the

insecure star and Anne Baxter the ambitious ingenuite climbing up her back. Gary Merrill, Davis's real-life husband, plays her husband, and George Sanders and Marilyn Monroe pop up now and then as, respectively, the budding critic Addison De Witt and a social actress. 1950.

*** (Loma, University Towne Centre; 2/10 and 11, midnight)

And Now My Love — A cocky, headless, high-drive stunt undertaken by Claude Lelouch, the object of which is to stretch a love story across the entire 20th Century and three hours of movie time. (The version for American release retitles the two roads, going back to the beginning of the century and the beginning of the movie, which led the lovers to their fated path-crossing at Orly Airport, 1974, and it terminates with the lovers' first sight, after just two hours, and thereby reduces the audacity of the stunt by one-third.) Over such a distance, Lelouch, his energies straining, carries, engages in some pretty cavalier plotting, especially on the subject of the young hero's film-making career, about which Lelouch should know better. The epic scope, though, never distracts Lelouch, a sympathetic actor's director, from his attentions to the moods and mannerisms of his people — Marthe Keller's uncontrollable Crest toolpate smile on her sixteenth birthday, or her slim figure dancing alone, a translator hold her to her ear, high above the Jerusalem skyline, 1974.

*** (La Paloma, 2/12 through 14)

Another Man, Another Chance — A movie that was billed, from its first announcement, as a "western" begins with a strange, surrealist tableau.

The Betsy — From Harold Robbins' novel about the auto industry, with Laurence Olivier, Robert Duvall, Katherine Ross, and Tommy Lee Jones; directed by Daniel Petrie. (Center 3 Cinema 2; UA Cinema 3; University Towne Centre; from 2/10)

four horses hitched, stagecoach-style, to a late-model Cadillac, and then, after that modern-day prologue, switches abruptly to 18th-century Paris and an extended sequence having to do with the Franco-Prussian War and the infancy of photography. The globe, historical consciousness exhibited in this early scene, while it may elicit a few audible "what-the-hell-is-going-on" from the audience, is by itself enough to start this movie a special niche on the shelves of serious westerns. Moviegoers who are well acquainted with Claude Lelouch's past work will be quick to recognize that in the first half, here, he is simply following the narrative form of his **AND NOW MY LOVE** — tracing the two lovers, gradually converging, and finally crosscrossing roads which lead the American hero and French heroine to their predestined meeting in the Wild West. In the second half, those same well-acquainted ones will notice that Lelouch is closely duplicating the hesitant love affair of his **AMAN AND A WOMAN**. These glamorous characters — naive American veterinarian and an immigrant portrait photographer — stand for the great silent majority long neglected in movies — the Wild West bourgeoisie. With James Caan, Genevieve Buold, Francis Huster, Susan Timpl, 1977.

*** (La Paloma, 2/12 through 14)

Bobby Deearfield — A secretive, moonstruck Grand Prix racer (Al Pacino) is flung together by chance

with a dizzy Italian girl (Marthe Keller) who incessantly badgers the self-important sportsman in the manner of Katharine Hepburn in a screwball comedy. Her, living daily with the possibility of death in his profession, wears an arrogantly drawn expression which must be the result of his having constantly to make split-second, life-and-death decisions on our racing track, the living with terminal cancer, gradually gets under his skin and rumples his carefully combed hair. Eventually, he loosens up to the point where, without embarrassment, he is able to show off snaphoots 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 synopses, but it succeeds in getting a few good chuckles at the expense of the superstar's ego. With Amy Duprey; photographed by Henri Decae; written by Alvin Sargent; directed by Mira Mesa Cinemas, from 2/10.

Breakout — To provide a big finish, the villain steps in the path of an airplane propeller and bursts apart like a firecracker. This starter, which must certainly look foolish in slow motion, arouses a general desire for instant justice and sends the audience home buzzing. But it doesn't redeem a prison escape movie that democratically sprinkles aspersions on everyone from the cruel Americans pulling strings across Latin American borders to the bestial Mexicans somnolently carrying out orders. Only Charles Bronson's shaggy soldier of fortune preserves any integrity, offering his services at bargain rates and engineering a trial-and-error rescue mission that is exactly worth the price. Robert Duvall, Jill Ireland, Sherree North; directed by Tom Gries. 1975.

*** (Towne, through 2/11)

Canterbury — Family film from the Disney studio, with Helen Hayes, David Niven and Jodie Foster, directed by Norman Tokar. (Cinema Plaza 5; Mira Mesa Cinemas; Parkway 3; Escondido Drive In; Harbor Drive In; Midway Drive In; from 2/10)

The Car — The hit-and-run car, with no markings, license plates, and no driver, belongs properly to the tradition of monster movies instead of car movies, and Elliot Silverstein, the director, dwells not on chases 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). "Watch, that car! Here it! That house four feet off the ground!" The person-

ification of the unstoppable speed demon is pretty clever: the ominous cloud of dust or light, left off in the strange Utah landscape, that announces its approach: the panther-like pacing, pounding, growling, growling of the car, and show-off innocence. He undoubtedly doesn't expect the audience to condone the scurrying 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 over-the-top, though, is in its proper place — clearly within the contours of character and milieu. Aldrich's treatment of the material, on the other hand, is always brisk and bold and at times, in its rush, almost uncomprehending. With Charles Durning, Perry King, Don Stroud, and Burt Young. 1977.

*** (Cinema 4; from 2/11)

The Cassandra Crossing — During a shoot-out in a WHO hospital in Geneva, an anti-American terrorist is splattered with a pneumatic plague sample (colored yellow), and he gets away to spread the disease among the passengers of the Transcontinental Express by kissing babies, pulling them on the head, and setting up into a riot in the kitchen. Ingrid Tullin, looking as deathly white as the end of **THE DAMNED**, discovers an antidote (oxygen, believe it or not) in time for the American government to demonstrate its belief in genocide. A dead-end glass-eyed thriller, with an all-star cast unfortunately photographed in sickly, chalky skin tones. Richard Harris, Sophia Loren, Burt Lancaster, Ava Gardner; directed by George Pan Cosmatos. 1977.

*** (Poway Playhouse)

The Choirboys — Where Joseph Wambaugh, the policeman's friend and mumpie, 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 slob. He uses the policeman's daily debasement in the L.A. neighborhood to strip them of any illusions of grandeur (there's never allowed a melodramatic confrontation between law breakers and enforcers,

MOVIES



EQUUS

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

*** (Cinema 4; Cinema 21; Vineyard Two 2)

Come — Suspense film with Genevieve Buold, Michael Douglas, Elizabeth Ashley, and Richard Widmark, directed by Michael Crichton. (Cinema Plaza 5; Cinema University Towne Centre; Alvarado Drive In)

The Deep — "I can't afford to pass this up," the inexperienced author of sun-bleached jock to his fainthearted girlfriend, who only wishes to return home safely from her Bermuda holiday. The so-called experience is a Tom Swick adventure involving sunken treasure, a giant mummy eye, and voodoo villains. Its undeniable excruciating bits of the rude, low-blow type that make you leap in your seat, and

sinister Expressionistic ambience is surely more useful for what it hides about the inner workings of what it reveals about the William Randolph Hearst-Ian Hario. The principal characterization is never sadder than the perfectly reversed facade at the start of the movie; after that, it disperses into the shadows, the dramatic camera angles, the mummy makeup, the pop psychoanalysis. Staring and directed by Orson Welles, at age twenty-four, written by Herman Mankiewicz; photographed by Gregg Toland; with Joseph Cotten, Dorothy Compton, Everett Ruess. 1941.

*** (Strand, 2/12 through 14)

Equus — Based on the play by Peter Shaffer, starring Richard Burton and Peter Firth; directed by Sidney Lumet. (College, Mira Mesa Cinemas; from 2/10)

Female Trouble — Divine chases fame all the way from high school to the electric chair — a mock tabloid tragedy by John Waters. "Give us something twisted, give us something warped," the fashion photographer's entreaty to Divine, as she madly shakes her wains-like body, might well be the motto of the entire show. The forced, overstressed acting of Waters' troupe gives the thing some of the falsest and falsest of TV sitcom. But the bits of it really are funny. For example, Divine's long-anticipated nightclub act (she begins by bouncing on a trampoline and leaving a phone book in half). Funniest line: as the bandages are slowly unwrapped from Divine's accursed face, one of the impatient on-lookers gushes, "It's just like an open wound!" Unhappy, Waters' cinematic color and artistic camera don't quite attain the proper level of tawdriness — they're just amateur tawdry. 1975.

*** (Strand, 2/10)

Flesh Gordon — Some of the special effects — a swan-shaped spaceship; a five-story, putty-like monster with a dry

they are mostly gratuitous, not to mention extraneous (the unfortunate girlfriend has her abdomen smeared in blood by masked tormentors using a chikaning-as-a-penetrator). Nothing in the movie asks your heart pounding quite as justifiably as the sight of Jacqueline Bisset in a wet T-shirt. With Robert Shaw, Nick Nolte, Louis Gossett, directed by Peter Yates. 1977.

*** (Crest, Mira Mesa Cinemas, from 2/10)

The Unicorn Cinema — This week's program: **THE GREAT ECSTASY OF THE SCULPTOR STEINER**. A German 1935 — English film. With a famous sculptor, a woman, a woman, a woman, a woman. Evening at 7:00 & 10:50. Saturday Matinee at 1:00.

EDWARD MUNCH — A German film about Peter Munch, a famous sculptor, a woman, a woman, a woman, a woman. Evening at 8:00. Sunday Matinee at 1:50.

Short Film: ISLE OF JOY — Beginning Wednesday. **Premiere of Wim Wenders' THE AMERICAN FRIEND**. With Genevieve Buold and Peter Firth. With Genevieve Buold and Peter Firth. Evening at 8:00. Sunday Matinee at 1:50.

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quilted sitting duck. Clint Eastwood, as a bedraggled Phoenix, appears to be as riveted by his fellow human beings as ever, but shows uncharacteristic restraint by not making a solitary one of them throughout the entire movie. When his position-shocking costar, Sondra Locke, hurls a shocking insult at him, he responds only with a prim, facetious, slow-motion blink. Directed by Eastwood, 1977.

(Century Twin 1; Flower Hills Cinema 1; Poway Playhouse, South Bay Drive 1)

The Goodbye Girl — Two Manhattan suitcases meet, fight, and finally fall for one another — a supposedly heart-warming romance written in Neil Simon's glib, unobscured, hard-sell 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 fund — 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, who somewhat excites him by his habitual fusing and turning; Marsha Mason, Simon's real-life wife, is an outstanding representative of middle-classness; and Quinn Cummings, an awfully respected little girl, is as precocious as any Henry James juvenile. The scenes to be a lot of knowingsness seem into every Simon one-liner, and yet there is always a kind of humor to change the subject which acts as a quick disclaimer. A Simon likes to

hit and run. He would be ideally suited to the treadmill working conditions of a TV series, if only there were enough money in it. Directed by Herbert Ross, 1977.

(Cinema Plaza 5; Grossmont Plaza Twin 2)

The Groove Tube — Ostensibly a takeoff on television, this collection of Ken Kesey's skits, transferred to film from underground TV, strays way beyond the actual and the probable in story-line pornography readings, sparse coverage of the Tijuana Sex Olympics, etc. So, what it has to do with television is often very little, it manages to be wild, in some sense, continually, and to be amusingly spotty. It should well please the intended audience, which can recognize itself by a favorable reaction to the word "groove." 1974.

(Strand, 211)

Harlan County, U.S.A. — Barbara Kopple's documentary covering a series of strikes in the Kentucky coal mines. 1976.

(SDS U. Life, Theater, Hepler Hall, 215, 1, 3, and 5 p.m.)

songs at intervals give things a lift. Directed by Hal Ashby, 1971.

(Ken, 212 through 14)

Heroes — It's nice, for a change, to see a Vietnam veteran treated as something besides a crack-brained character in the action-movie genre (BLACK SUNDAY, VIGILANTE FORCE, etc.). In this instance, he's a Korean war movie. Jeremy P. Kagan, the director, wants to have two ways. He wants to cash in the hell for his value as a screwball comedy and also value as political commentary. To make the denature the bygone Midwest, is a more tangible force than Progress, however, and this alone accounts for the feeling of debilitation and desolation that pervades the overweening house of American aristocracy, with its steep staircases, lined balconies, chilly foyer, and its unseen ghosts of forefathers and traditions. With Joseph Cotten, Dolores Costello, Agnes Moorehead, Anne Baxter, 1942.

(Strand, 212 through 14)

High Anxiety — Mel Brooks' tribute to Alfred Hitchcock, starring Mel Brooks, Carol Leachman, and Harvey Korman. 1976.

(East Drive In)

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(East Drive In)

Julia — There's a sense of strain about elongating this wily tale — one of Lillian Hellman's many published memories — to two hours' length, but the director has a keen sense of the "heart." The greatest problems here are structural — specifically, the flashback which doesn't use information, which introduces two adolescent actresses who are poor matches to their adult counterparts, and which serve primarily to give a little extra screen time to Vanessa Redgrave in the role of Julia, Lillian's childhood chum, child, and mentor. (Julia: "What are you reading?" Julia: "Darwin, Engels, Hegel, Einstein." Julia, astounded: "Do you understand that stuff?" Julia, shrugging: "Sure.") The real interest of the Julia role lies in its hiddenness. She spends most of the movie out of sight and out of reach in the anti-Fascist underground in pre-WWII Europe, while Lillian (Jane Fonda) attempts sporadically and futilely to track her down. The anxiety over Julia's extended absence builds up well to a beautifully played scene in a Berlin restaurant when the two women are united at last. Basically, this is an actor's movie. (Fred Zinnemann, director, covers his lack of visual finesse by employing Douglas Slovicome, cinematographer, who has finesse enough for two.) More basically, this is Jane Fonda's movie. Her impression of a struggling young playwright is very engaging, no matter whether the script is as good as Lillian's (and she is) or as bad as Julia's (and she is).

(Fashion Valley)

The Magnificent Ambersons — Orson Welles' second movie, taken from the Booth Tarkington novel, is stronger than his first, CITIZEN KANE, in most ways — in coherence, in complexity, in common sense. Welles himself, for change and for a relief to a better balance, isn't on screen in this one. The story tells of the last generation, represented aptly by Tim Holt, of a declining Midwestern industrial dynasty, trying to uphold proud family customs in the crush of new ways, new powers at the turn of the century. The portentous Expressionism of Stanley Cortez's lighting, which transforms the denature the bygone Midwest, is a more tangible force than Progress, however, and this alone accounts for the feeling of debilitation and desolation that pervades the overweening house of American aristocracy, with its steep staircases, lined balconies, chilly foyer, and its unseen ghosts of forefathers and traditions. With Joseph Cotten, Dolores Costello, Agnes Moorehead, Anne Baxter, 1942.

(Strand, 212 through 14)

Magnus Force — When not involved in drumming up admiration and chuckles for Clint Eastwood's latest, the director's aces and wisecracks, this DIRTY HARRY follow-up noses around a potential good idea about a secret "death squad" within the police force that its street select executions free of judicial red tape. But Post's direction is professional, and John Milus's script shows a true appreciation for weaponry, marksmanship, and mor-

ally ambivalent homicide. In the long run, the hero worship of Eastwood and the escalating body count reach such magnitudes that all issues are forgotten, and all that matters is when the bloody thing is going to end. 1973.

(Century Twin 1; Plaza, South Bay Drive In)

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

(Ken, 210 and 11)

Nostradamus — The first in the procession of DRACULA adaptations, and an

early indication of the effects movies were to have on tales of the supernatural. With its monstrous vampire (played here, long claws, a black-coated physique as thin as a ripsaw stick), it represents a retreat from the internalized horrors of Henry James, Edith Wharton, et al. to more palpable, physical Gothic grotesqueries. It looks now rather like a curious antique. Even F.W. Murnau's cinematic prestige has seldom seemed more transparent than in its narrow concentration on causing shudders. Photographed by Fritz Arno Wagner. 1922.

(East Women Junior High, Solana Beach, 214, 2:30 p.m.; Magnolia School, Carlsbad, 215, 7:30 p.m.)

Oh, God — The almighty decides to reaffirm His presence in the universe (the last time He intervened in earthly affairs was to assist the Mets in the 1969 World Series), and selects an agnostic grocery-store manager to be His messenger. Discourse between mere mortals and the deities has been a common convention of long standing, at least from Aristophanes to Boccaccio. But it is seldom practiced on such a rudimentary Sunday School level as it is in this Leland Scott script, directed by Carl Reiner. All the innuendoes in this movie are reserved for titles (e.g., God's disfigurement with His design of avocados, "I made the pits too big"), while God Himself, materialized in the granddaddy figure of George Burns with fishing cap and plaid flannel shirt, is the object of great fondness, if not exactly adoration. John

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Theater 1: Beyond and Back and Mountain Man
Theater 2: The One and Only and Thieves

Lama, 3150 Rosemead (234-3344)
Saturday Night Fever
All About Eve, 210 and 11 midnight only

Midway Drive In, 3601 Midway Dr. (232-4899)
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Play Area, 1918 Garnet, Pacific Beach (274-4000)
Call theater for program information

CLAREMONT — KEARNY MESA — UNIVERSITY CITY

Claremont, 4140 Claremont Mesa (274-0901)
Beyond and Back

Mesa Mesa Cinema, 6118 Mesa Mesa Blvd. (566-1960)
Theater 1: Gandarthe, from 2:10
Theater 2: Gandarthe, from 2:10
Theater 3: Gandarthe, from 2:10
Theater 4: Gandarthe and The Deep, from 2:10

Univ. Towns Centre, 6425 La Jolla Village Dr. (452-7766)
Theater 1: The World's Greatest Lover
Theater 2: Gandarthe, from 2:10
Theater 3: The One and Only
Theater 4: High Anxiety
Theater 5: The Turning Point
Theater 6: The Beauty, from 2:10; All About Eve, 2:10 and 11 midnight only

MISSION VALLEY

Century 21 Cinema, 1120 Camino del Rio North (297-1866)
Theater 1: The Other Side of the Mountain, Part II, from 2:10
Theater 2: The Beauty, from 2:10
Theater 3: Beyond and Back

Cine, 1140 West Camino (298-2121)
Close Encounters of the Third Kind

Fashion Valley, 110 Fashion Valley (291-4404)
Theater 1: High Anxiety
Theater 2: Gandarthe, from 2:10
Theater 3: The Turning Point

STATE UNIVERSITY

Campus Drive In, 6147 El Cajon Blvd. (582-1717)
Beyond and Back and Mountain Man

Century 21, 64th and El Cajon Blvd. (582-7890)
Theater 1: The Gauntlet and Magnus Force
Theater 2: Across the Great Divide and A Crooked Sky

Cinema, 5889 University Ave. (583-8201)
Come

Culpeper, 5203 El Cajon Blvd. (*5-1455)
Theater 1: Gandarthe, from 2:10

Kan, 4081 Adams Ave. (283-3909)
Pumping Iron and The Man Who Skied Down Everest, 2:10 and 11
Harold and Maude and Play It Again, Sam, 2:12 through 14
Spaulding and Rebecca, 2:15 and 16

State, 4712 El Cajon Blvd. (284-1428)
The One and Only

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Ace Drive In, 8000 Broadway, Lemon Grove (489-5288)
Oh, God and The Gambler Rally

Aero Drive In, 3rd and Broadway, El Cajon (444-8800)
Heroes and The Car

Alvarado Drive In, 7810 El Cajon Blvd. (489-9008)
Come and Sweet Revenge

Cinema, 5500 Grossmont Center Dr. La Mesa (485-1000)
The Goodbye Girl

Parway Theatre, 1266 Fletcher Parkway (449-7800)
Theater 1: Beyond and Back
Theater 2: The One and Only
Theater 3: Gandarthe, from 2:10

Rancho Drive In, Federal and Euclid (264-1337)
Mr. Mean and Exit the Dragon, Enter the Tiger

Santee Drive In, 10990 Woodside Ave. Santee (448-7447)
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Spring Valley, 1057 Fikation Blvd., Spring Valley (466-8533)
The Incredible Meeting Man

UA Cinema, Interstate 8 at Magnolia, El Cajon (440-3306)
Theater 1: The World's Greatest Lover and Take the Money and Run
Theater 2: Oh, God
Theater 3: The Beauty, from 2:10

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Riv. Sky Drive In, 2245 Main, Chula Vista (453-3377)
The Incredible Meeting Man, Cracking Up, and Tenebris

PACIFIC TWIN, 475 St. Chula Vista (452-5287)

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Harbor Drive In, 32nd and D, National City (477-1392)
Gandarthe and The Bookends, from 2:10

Pasadena Theatre, 1001 Harrison Ave., National City (475-5300)
Theater 1: Talking and The White Ruffs
Theater 2: Gandarthe, from 2:10

South Bay Drive In, 8170 Oceanside, Imperial Beach (425-2727)
The Gauntlet and Magnus Force

Village, 820 Orange Ave., Coronado (435-6161)
Beyond and Back

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Cinema Cinema, 4, 2553 El Camino Real, Oceanside (433-9144)
Theater 1: The Chordz
Theater 2: Beyond and Back
Theater 3: Oh, God
Theater 4: Close Encounters of the Third Kind

Cinema Plaza Theatre, 5, 2555 El Camino Real, Carlsbad (724-7147)
Theater 1: Star Wars
Theater 2: Which Way is Up?
Theater 3: Come
Theater 4: The Goodbye Girl

CREST, 102 N. Freeman, Oceanside (722-6551)

Bobby Deere and The Deep
Escondido Drive In, 722 W. Mission, Escondido (745-2331)
Gandarthe and The Bookends, from 2:10

FLOWER HILLS CINEMA, 2630 Via de la Valle, Del Mar (755-5511)

Theater 1: The Gauntlet
Theater 2: Gandarthe, from 2:10
Theater 3: Oh, God

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Annie: Man, Another Chance and And Now My Love, 2:12 through 14

NEW VILLAGE DRIVE IN, 3840 Mission Ave., Oceanside (757-5552)

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West screen: Goodbye Bruce Lee and Bodyguard

PIAZA TWIN, 345 N. Escondido Blvd., Escondido (745-5087)

Theater 1: The World's Greatest Lover
Theater 2: The Goodbye Girl

Poway Playhouse, 12845 Poway Rd., Poway (748-7103)
The Gauntlet and The Cassandra Crossing

Star, 402 N. Hill, Oceanside (722-2895)
The Incredible Meeting Man and Maniac

Towne, 217 N. Hill, Oceanside (722-2155)
Breakout, Sugar Hill and Screaming Tiger, through 2:11
Bite the Bullet, Love and Blood on the Run, 2:12 through 14

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MEN'S WEAR

Denver is perfectly believable as the groovy man. Terri Garr is a fetching Shirley MacLaine soundalike as his wife, and Paul Simon as a maliciously sunny turn as "God's Quarterback." A generation past, this benign movie might have been made by Frank Capra, starring James Stewart and possibly Guy Kibbee as God. 1977. (Acad Drive in Camino Cinema 4; Power Hill Cinema 3; Tu Vu Drive in; UA Cinema 2)

The One and Only — Ghastly-looking movie (obscure skin tones, barren settings) about a starstruck egomaniac who acts as the world's hissy sister and who is supposed to be excused for his behavior because Henry Winkler plays the role. With Kim Darby and Gene Saks, directed by Carl Reiner. 1973. (Frontier Drive in; Parkway 2; State, University Towne Centre)

The Other Side of the Mountain, Part II — The continuation of Jill Kinnmont's life story, with Marilyn Hassett and Timothy Bottoms, directed by Larry P. (Center 3 Cinema 1; Pacific Drive in; UA Cinema 2)

Pete's Dragon — Musical fantasy from the Disney people, featuring imbecile hitbills and a melodramatically mismatched husband as villains, a car-topped well as a hero, and a two-cut, teardrop-shaped, pink-green-and-lavender cartoon dragon. There's also Helen Reddy, a movie debutante, as the steadfast, spiritual lighthouse keeper's daughter, a sort of

mythical Lady of the Lamp. The old lighthouse and surrounding scenery, like most old lighthouses and surrounding scenery, are charming. With Mickey Rooney, Red Buttons, and Jim Dale, directed by Don Chaffey. 1977. (Power Hill Cinema 2; New Valley East Drive in; from 2:10)

Pink Flamingos — John Waters made-in-Baltimore cut piece about the battle for the title of Filthiest Person Alive. The combatants are, in one corner, Connie and Raymond Marle (aka of the coral-red hair, he of the swimming pool blue) who kidnap hippie hitchhikers, inpragnate them, and sell the offspring to lesbian couples, and in the other corner, Divine, a 31-year-old vestige of a former starlet, who is a very pretty unsanitary habits. Waters displays a certain taste for artifacts of American Camp, but his slovenly stylelessness and the brain hamminess of the actors leave the ideas in the raw, or in the womb. There's little in the movie that wouldn't be just as effective, if that's the word, if it were a second-hand, or what's no better — witnessed in person rather than on screen. 1974. (Strand, 2:10)

Play It Again, Sam — Woody Allen's consecutive (a writer, for Broadway) comedy about a movie buff and a social bumbler, played by Allen, whose simulations of Humphrey Bogart yield a predictable run of jokes about botched seductions. Some sappy excerpts from CASABLANCA further remove the

worshipful Allen character from respectability. (Director Herbert Ross's half-blind imitation of the CASA-BLANCA climax is no closer to the original than Allen is to Bogart.) 1972. (Ken, 2:10 through 14)

Pumping Iron — Documentary on the bodybuilding scene, done in a sort of CBS 60 MINUTES style, a bit disorderly and catch-as-catch-can, and heavy on the human interest. It doesn't make any real inroads into the subject, and it doesn't approach it from many angles. But it gets ample look-see of the athletes' eye-popping physiques, and it stirs up some mild drama as Arnold Schwarzenegger, a prior live-time Mr. Olympia, nears his farewell competition and a showdown with the prime challenger, Lou Ferrigno (his father and manner, a retired cop, ceaselessly jacks up the lad's ego. "What symmetry you got, Louie! You like something Michaelangelo called out!" Directed by George Butler and Robert Fiere. 1976. (Ken, 2:10 and 11; Strand, 2:15 and 16)

Rebecca — A Hitchcock special — a creamy, thick, sweetish blend of genres, with collected from collected the stories what really happened to Rebecca? Gothic thriller (the haunted house, the unspoken of past, the creepy housekeeper), and tear-jerkers (Joan Fontaine's fern-like young wife struggling to preserve her marriage to Laurence Olivier, who's still in the grips of his Heathcliff gloom). Based on a Daphne Du Maurier book, with George Sanders, Judith Anderson. 1940. (Ken, 2:15 and 16)

Saturday Night Fever — A so-far-unpopularized version of the MEAN STREETS topic, the hell-raising of Italian Catholic buddies in the New York boroughs. You can also see traces of POSSIBLY in the awkward, inarticulate boy-girl romance, and in the Sylvester Stallone poster boy hanging on the hero's wall alongside the best-selling posters of Bruce Lee, Al Pacino, and Fanny Fanny (John Anderson, the director of ROCKY, was fired from this project early in production). The lead role — a paint store clerk who, Cinderella-like, blossoms into a disco king every weekend — fits John Travolta as snugly as his pants. It's hard to imagine this actor ever bettering himself hereafter. Despite the week-wild commercial concessions (the broad domestic comedy, the incongruous gang fight, and the hero's profound self-revelation at the end), the movie shows some small braveries. One is that the central boy-girl relationship is defined without their once going to bed together. Another is that the moviegoer is asked to acknowledge the humanity of people who speak in Brooklyn dialect. The really big success of the movie, though, is the dancing, which is quite exciting enough to have done without the camera acrobatics that accompany it. With Karen Lynn Gorney, directed by John Badham. 1977. (Loma)

Semi-Tough — It would appear that Michael Ritchie had his heart set on doing a spoof on consciousness-raising, and he wasn't going to be deterred, or deluded, by the fact that he'd contracted to shoot Dan Jenkins' novel about the professional and private lives of football players. The satirical tone is loud and confident, but the movie, juggling its several subjects (hot potatoes, scarcely seems to know what it's about. As if to illustrate the confusion, the movie is shot in cheap, garish, conflict color. Just Reynolds, Kris Kristoferson, Jill Clayburgh. 1977. (Fashion Valley)

Shadow of the Hawk — Supernatural thriller shot in a TV-Movie-of-the-Week style: foggy, hurried, and flustered. The dust of magic between a hoary Indian medicine man and the forces of evil is unconvincing simply because it's incomprehensible — hocus-pocus countered by more hocus-pocus. All that the viewer can do is shrug and agree with the free-lance reporter on the scene when she observes, "Something radical is going down." The reporter role is handled by Marilyn Hassett, who is a sensitive, seeming actress, but she's not going to get anywhere doing this sort of thing. I went to a fancy girls school back East, but I found I was allergic to it. Jan-Michael Vincent, Chief Dan George, directed by George McCon. 1976. (Pacific Drive in; from 2:10)

Spellbound — Hitchcock's psychoanalytic murder mystery makes use of the subject, indifferently, just for a fresh new gimmick (a Freudian sleuth played by Ingrid Bergman in eyeglasses) instead of for its real possibilities. Where those possibilities start is in Gregory Peck's private self-

panics about any kind of situation on a white background (the impression of fork lines on a tablecloth, the tracks of children's sleds on newfallen snow), and where those possibilities vanish completely is in the silly dream scene devised, self-servingly, by Salvador Dali. 1945. (Ken, 2:15 and 16)

Star Wars — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, swashbuckler, and aviator movies. The story is set in a remote galaxy in the remote past, so that it can't be mistaken as a reflection of anything in modern-day society except Hollywood hokum, and it can be recommended

warmly to anyone with a mental age of under twelve. The miniatures and special effects are the best that money can buy; the wholesome heroes, Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court on the California coast; the anthropomorphic robots, especially the cooly one who talks in the voice of a prissy British valet (I've

got such a bad case of dust contamination I can barely move), are as adorable as your household pets, and the narrative, despite a bewildering prologue three paragraphs in length, is not so complicated or imaginative as an average Captain America comic. Should Lucas be thought primarily benevolent for giving the audience such blissful, innocent, simple-minded

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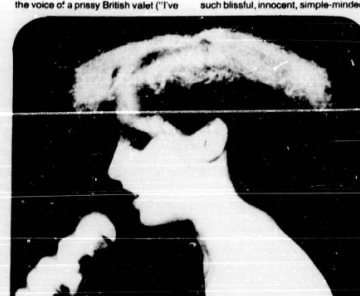
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thrills, or primarily cynical for desiring the audience requires nothing more? With Alec Guinness, Carrie Fisher, Peter Cushing, 1977.
** (Cinema Plaza & Valley Circle)

Sugar Hill — Pretty entertaining black film, a voodoo vengeance tale about a Caribbean bargin who, with supernatural aid from a white-haired swamp woman and a rag-tag band of zombie cutthroats, delivers hideous punishments, one at a time, to the thugs who beat her boyfriend to death in the nightclub parking lot. Paul Mazursky directs the thing, carefully, for the nervous perspiration and the exotic atmosphere, rather than the blood, which can be squeezed from the situation, and Merli Bay, beckoning her prey to certain doom, settles on seducing femme fatale with a sassy lip out reminiscent of Elvis Presley 1973.
** (Towne, through 211)

Take the Money and Run — Woody Allen's kidding of crime movies of all types — the prison break type, the stick-em-up type, the semi-documentary type, the reversed type. The martial comedy, with Janet Margolin, is more consistent, especially in earning laughs. Altogether, it's what

Johnny Carson might describe as "wild." 1969.
*** (UA Cinema 1)

Teléfono — Don Siegel's Cold War comic book imagines that there are Russian fifth columnists planted all across the U.S.A. as good, solid Middle Americans, who may be hypnotically activated as saboteurs upon hearing a line from Robert Frost's "Stopping by the Woods on a Snowy Evening." (One caricatured KGB agent to another: "God help us." And his hard-core comrade raises an eyebrow: "God?") After some glamorous, speedy, willy-nilly globe-hopping, the movie settles down in a Texas smalltown, in Doug's Doug-out cafe, for a very skillfully designed and executed finale. With Charles Bronson, Lee Remick, Donald Pleasence, and Tyne Daly. 1977.
** (Paradise Twin)

Tentacles — One acceptable scare scene takes place in the nocturnal ocean, with an overly macabre Italian actress lifted bodily out of the water by an emotionally disturbed octopus. Those tenuous grippers on the octopus's arms are identified, in this otherwise uneducational sea

movie, as "suckers," a flexible term which also takes in the big-name actors who accepted the project and the little-guy co-actors who attend it. John Huston, Shelley Winters, Bob Hopkins, Henry Fonda, directed by Oliver Helman, 1977.
* (Big Sky Drive In)

The Turning Point — The title refers to that moment of truth when two friendly rivals, female, want their separate ways — one into the Ballet, the other into the Bourgeoisie. 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 or cruel twists 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, laced with numerous anecdotes of excellent dancing to give it the edifying air of a television "special." The reverence shown for the art of dance happily doesn't carry over to the art of movies, however. The filming of the dance numbers themselves is pretty

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MOVIES

sloppy, and aside from that, there are a couple of truly terrible visual stretches: a falling-in-love episode done as a hallucinatory pas-de-deux shoot-out in a smoky saloon. All around, an oddball movie. Starring Charles Bronson, Wil Sampson, Jack Warden, Clint Walker, and Kim Novak. 1977.
** (Paradise Twin)

The World's Greatest Lover — A skitish, incoherent comedy about a starstruck rube from Milwaukee who travels to Hollywood in the 1920s ("Hollywood" he shrieks from his hotel window: "Lillian Gish is in those hills"). Intent on launching himself on a new career as a Matinee idol, Gene

Which Way Is Up? — The story and social commentary are lifted from Lina Wertmüller's SEDUCTION OF MIMI, relocated in California, and smothered in John Alonzo's trademark golden light. This project, neither more commercial nor more star-conscious than the Wertmüller, gives Richard Pryor three separate roles, and gives him a lot of latitude to show off his talent, or his schizoidness. Mimicking the physical breakdown of a first-time jockey, he's reminiscent of Jerry Lewis in his heyday. Shortly thereafter, pitching woo in a low, alien voice that seems to emanate from deep in the heart instead of the mouth, he's reminiscent of Jerry Lewis making a muscular-cystrophy play. His most persistent idea is the humorlessness of his being beaten up by a woman, which happens three separate times at the hands of three separate women. Directed by Michael Schultz. 1977.
* (Cinema Plaza 5)

The White Buffalo — An art western about Wild Bill Hickok, suffering from syphilis, light-sensitive eyesight, and recurrent nightmares, teaming up with Crazy Horse, his sworn enemy, to hunt down a marauding albino bison (actually a 4000-pound mechanical toy designed by Carlo Rambaldi). Each of them is traveling separately under an alias (Wild Bill's is "James Ols" and Crazy Horse's is "Worm") and seeking self-revelation in a mythic battle with the Mobly 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, circumspectly choreographed shoot-out in a smoky saloon. All around, an oddball movie. Starring Charles Bronson, Wil Sampson, Jack Warden, Clint Walker, and Kim Novak. 1977.
** (Paradise Twin)

The World's Greatest Lover — A skitish, incoherent comedy about a starstruck rube from Milwaukee who travels to Hollywood in the 1920s ("Hollywood" he shrieks from his hotel window: "Lillian Gish is in those hills"). Intent on launching himself on a new career as a Matinee idol, Gene

JULLIARD STRING QUARTET

Robert Mann, Violin Earl Carlyas, Violin Samuel Rhodes, Viola Joel Krosnick, Cello

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— Harold C. Schonberg
The New York Times



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Montezuma Hall,
SOSU 8:00PM
SOSU Students \$2.00
Faculty, Staff &
Other Students \$3.00
General Public \$4.00
Phone Aztec Center
Box Office 266-6947

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READER'S GUIDE TO

THE MUSIC SCENE

Dr. Kenneth H. Cooper

author of the bestseller "Aerobics" discusses "Aerobics: the Science of Preventive Medicine."

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Montezuma Hall, SDSU
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CALIFORNIA Theatre
1014 K STREET DOWNTOWN SAN DIEGO
MOONLIGHT production

Ronny Laws—March 17
Pure Prairie League and
Amazing Rhythm Aces—March 28

Balt's Mercedes Room: Kirk Bates, contemporary, Tuesday through Saturday, 998 West Mission Bay Drive, 488-0551.
Balt's Piano Bar: Rita Moss, contemporary, Thursday through Saturday, 998 West Mission Bay Drive, 488-0551.
Barefoot Bar: Mike Spencer, pop, Wednesday through Saturday, Vacation Village Hotel, Mission Bay, 274-4630.
Bay Lounge: Movin' On, featuring Linda Pardo, dance music, Tuesday through Saturday, Vacation Village Hotel, Mission Bay, 274-4630.
Belly Up Tavern: Tail Cotton, country, Thursday, Jerry McCann, rock, Friday and Saturday, 143 South Cedros Avenue, Solana Beach, 481-9222.
Beachhouse of Tokyo: Ralph Vago, soft-rock, folk, and oldies, Tuesday through Saturday, 477 Camino Del Rio South, 298-4666.
Big Al's Amigo: Latin and funk, Friday and Saturday, 644 University Avenue, 286-1646.
Black Angus: Lighter Than Air, pop, Tuesday through Saturday, 715 E Street, Chula Vista, 426-9200.
Black Angus: Summer Wine, pop, Tuesday through Saturday, 1000 Graves Avenue, El Cajon, 440-5055.
Black Angus: Old Friends, contemporary, Tuesday through Saturday, 5427 Kearny Villa Road, Kearny Mesa, 279-3100.
Beachhouse: Larry Page, Wednesday through Saturday, Hummingbird, Sunday through Saturday, 2040 Harbor Island Drive, 298-8000.
Batford's Old Place: Jobs and John, mellow, Thursday through Saturday, Bowen and Richards, 1205 Prospect La Jolla, 459-8262.
Brother's Espresso Cafe: John Harris, Thursday; Dan Walker, Friday; Tom Ingelst, Saturday, 1035 Gamel, Pacific Beach, 272-1461.
Cafe del Rey: Maro, Carousel, pop, Wednesday through Saturday, 1640 El Prado, Balboa Park, 234-8911.
Cambridge House: Jo Treanor, piano, Thursday through Saturday, 7495 Balboa Avenue, 278-2597.
Cash and Cleaver: Sandy Castleberry, Wednesday through Friday, 140 South Sierra Boulevard, Solana Beach, 481-8238.

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SDSU Students \$4.00
Faculty, Staff, Other Students \$4.50 General Public \$5
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Californian: Taste, featuring Frank Fanno and John Rhilo, musical variety, Friday through Sunday, North Highway 395, Escondido, 749-2877.
Californian: Saturday, 1035 Gamel, Pacific Beach, 272-1461.
Californian: Terry Fink and Tim English, soft pop duo, Tuesday through Saturday, 911 Camino del Rio, 296-9164.
Californian: Ted Black, contemporary, Sunday through Tuesday, 200 Highland Avenue, National City, 474-2201.
Californian: Rudy Kiprotick and Favorite Son, Friday and Saturday, 1900 Harbor Drive North, Oceanfront, 722-1831.
Californian: Dusty Ulrich, folk, Friday and Saturday, 937 Loma Santa Fe Drive, Solana Beach, 755-0117.
Californian: Thunderbolt the Wonderbolt, rock, Thursday through Saturday, Joe Morillo, jazz, Sunday afternoon, David Bradley and Dusty Best, Sunday through Wednesday, 4302 Mission Boulevard, Pacific Beach, 276-3220.
Californian: Frank Sylva, disco, jazz, disco, Friday, Empire, disco, Saturday, Seventh Wonder, 5475 Kearny Villa Road, 279-2040.
Californian: Frank and Johnny, easy listening, Thursday through Saturday, 8324 Parkway Drive, La Mesa, 465-3660.
Californian: Linda La Vere, Jack Clay, Chris Herpelheimer, and Don Lopez, oldie English ballads and Renaissance music, Tuesday through Sunday, 1333 Hotel Circle, 297-2231.
Californian: L'Union Vegetarian Cafe: Dennis, acoustic, Thursday; Ron Surrey, acoustic, Friday and Saturday, 134 West Douglas, El Cajon, 442-1331.
Californian: Tom Crowley, piano, Sunday through Wednesday; Ken Wilkins, piano, Thursday through Saturday; Bruce Cameron, jazz, jazz, Sunday afternoon, 6044 Newport, Ocean Beach, 222-5300.
Californian: London Opera House: California, contemporary, Tuesday through Saturday, 5404 Balboa Avenue, Clairemont, 279-2390.
Californian: Magnolia: Magnolia's Gateway, pop, Friday and Saturday, Magnolia and Mission Gorge, 448-8550.
Californian: Mendocino Wind: Acrobatic, pop, Tuesday through Saturday; Ron Surrey, guitar, Sunday, 308 University Avenue, Hillcrest, 297-3017.
Californian: Mexican Village: Oscar Arto, quartet, dancing, Friday and Saturday; Doug Davone, guitar, Sunday through Thursday, 120 Orange Avenue, Coronado, 435-1822.
Californian: Moon's Saloon: Axis, rock, Thursday through Sunday; Sugarbalt, rock, Tuesday and Wednesday, 943 Garnet Avenue, 488-3366.
Californian: Monterey Whaling Company: Mountain Fresh, Tuesday through Saturday; Lynn Summers, vocals, Sunday through Tuesday, 887 Camino del Rio South, 291-1638.

Hilton Cargo Bar: Johnny Zorro, pop, Tuesday through Saturday, 3999 Mission Boulevard, 488-1081.
Holiday Inn: Ralph Carlson, Revue, music and comedy, Wednesday through Saturday, Harbor Drive and Ash Street, 294-6171.
Hungry Hunter: Endless Flight, contemporary, Wednesday through Saturday, 900 West 24th Street, National City, 474-7501.
Joe Palazzo: Rouge, rock, Friday and Saturday, Mission and Matcoff, Escondido, 741-0303.
Isabell's: Mark Westman Trio, jazz, Thursday; Rosie and the Country Punks, Friday and Saturday, 2730 Via de la Valle, Del Mar, 275-1131.
Islands Lounge: Travelers, Latin jazz, Tuesday through Saturday, 2270 Hotel Circle North, Mission Valley, 297-1101.
Ivy Room: Terry Hart, folk rock, Tuesday through Saturday, 911 Camino del Rio, 296-9164.
John Bull: Eclipse, rock, Wednesday through Saturday, Ted Black, contemporary, Sunday through Tuesday, 200 Highland Avenue, National City, 474-2201.
Jojo Rogers: Rudy Kiprotick and Favorite Son, Friday and Saturday, 1900 Harbor Drive North, Oceanfront, 722-1831.
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Mother's Kitchen: John, guitar, Saturday, Top of Palomar Mountain, 742-3496.
Mountain Mabel's: East/West Band, pop, Tuesday through Saturday, Midway and Rosecrans, 224-2401.
My Rich Uncle's: Nile Flightrock, Thursday through Saturday, 4205 El Cajon Boulevard, 287-7332.
Nashville Country: Lanny Prewitt and Cinnamon Ridge, country, Friday through Saturday, 5933 University Avenue, 563-6670.
Ocean View Room: Annette Stephens, Latin, dancing, Tuesday through Saturday, Jim Donohue, Latin, dancing, Sunday and Monday, Hotel del Coronado, 435-6611.
Over Easy Production: Company's Tamara Blues Band, Thursday; Coyote Larson, country folk, Friday; Bread and Roses, folk, Saturday; Copenhagen, rock, Monday; Royal Palm, jazz, Tuesday; Reverend Ken and the Log Followers, Wednesday, 4970.

Mike Bloomfield
With Special Guest **John Hiatt** Sat., Feb. 11
Captain Beefheart & The Magic Band
Thurs., Feb. 16
Kalapana
Sat., Feb. 18
National Lagoon Theatre
(That's Not Funny, That's Sick)
Wed., Feb. 22
THE BACKDOOR
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Sandy's Fiesta Room: Songbird, contemporary, Wednesday through Saturday, Centre City Parkway at Mission, Escondido, 743-0920.
Sea Dog Lounge: Affirmation, pop, Tuesday through Saturday, Circle Sunday and Monday, Holiday Inn, 595 Hotel Circle South, 291-5720.
WOLF & RISSMILLER CONCERTS AND KPRI 90.5 ANNOUNCE
THE TUBES
San Diego Fox Theatre
Sunday, February 19
All seats reserved, 5.75, 6.50. Tickets available at
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MUSIC SCENE

(continued from preceding page)

Spunky's Tucson: Seared, disco and soul to 40, Tuesday through Sunday, 2355 Midway Drive, 223-3164.

The Spirit: Timbre, Small World, Wilf, and Thumper, rock, Friday, Reggae Dance, Saturday, 1130 Buenos Avenue, Moreno Area, 276-3993.

Springfield Wagon Works: Free Equi, folk rock, Wednesday through Saturday, Mike Cillo, guitar, Sunday, 690 North Second, El Cajon, 440-5787.

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

Charlie Daniels and Rick Danko: Santa Monica Civic, Sunday, February 19, 7:30 p.m. (213) 393-9961.

Bla Fitzgerald with Count Basie, Oscar Peterson, and Joe Pass: Dorothy Chandler Pavilion Music Center, Sunday, February 19, 8:15 p.m. (213) 972-7211.

Baritone and Journey: Shrine Auditorium, Saturday, February 18, 8 p.m. (213) 628-3262.

Mary Guffy Ditty Band and Steward: Dorothy Chandler Pavilion Music Center, Monday, February 20, 8:15 p.m. (213) 972-7211.

Baritone and Journey: Shrine Auditorium, Saturday, February 18, 8 p.m. (213) 628-3262.

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READER FREE CLASSIFIED ADS

Notices

INDIA STREET POETS: Theatre invites new poets to join us each Sunday at 7 p.m. by the India Street Poets... performance places welcome. Open readings each Sunday at seven... 3735 India Street Art Colony... 297-8938.

MALE/FEMALE RELATIONSHIPS: A 5-week seminar designed to develop understanding of sexual problems currently existing between the sexes. Topics include: 1) Intersexual Game-playing, 2) Image Making, 3) Masculine/Feminine Roles, 4) Freedom in Relationship, and 5) Intimacy and Love Facilitation. Dr. Larry Holm, Additional Information: 488-2130.

BLACK BOX MARY: I need to talk to you again about the Nielsen experiment. Confidentiality preserved, just last time. Please call Jan Wolff, 488-3915.

ASSERTIVENESS TRAINING AND COACHING: Alpha Project is beginning a new volunteer training program. Call Joe or Sarah for more information at 282-2117.

WANTED: COMPULSIVE GAMBLERS who need help to stop. No dues or fees. Call Gamblers Anonymous, 291-2911.

CITIZEN STAMP SHOW: Feb. 18 and 19, 10 a.m. to 5 p.m. Free admission and refreshments. Call 278-4543 for more information.

FREE SCAPE: Wood from construction project. Some unusable, mostly good for landscaping. Call 297-8978.

UNICEF: St. Valentine's Luncheon and Fashion Show, Cafe del Mar in Balboa Park, Tuesday, Feb. 15, 12:30 p.m. to 4 p.m. United Nations Association, open your heart to the children of the world. Call 293-8457 or 270-8851.

SAN DIEGO Psychology - Law Luncheon: Meeting at the Harbors Hotel, Banquet Room, 12:00, Friday, Feb. 10. Subject: Welfare for the Rich by Robert L. Felmich, Deputy District Attorney. We are a group of many professionals, lawyers, judges, etc. You are invited to join us. A free study for researchers. Call 278-4543 or 270-8851.

WANT TO QUIT smoking or help someone else to quit? Call from 1-430-3011. Monday-Fridays. Get help from an ex-smoker. Call 297-8978.

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WOULD-BE JOGGERS: Any one, living vicinity of Robinson at Richmond (Hollywood) wanted for neighborhood walk/jog group meeting early mornings or evenings. 297-4827.

FEBRUARY 12-18: World's Hardest Race, the celebration of mankind's striving for a better life in our shared world. Join the secular religion. 253-1083.

THE PSYCHOLOGICAL: Can be separated from the spiritual. Find out the about meditation. Call 758-3821 for an appointment. No cost or obligation. P. W. Brown, PH.D.

A NEW WORLD based on passion: involvement, carrying the burden of one's own errors. Center for Psychological Research, 278-4873.

WANT A LEARNING environment where your child can become self-disciplined, self-motivated, and self-determined? Call Exploring Family Psychology, 281-8651.

NEAR THE END of your rope? Listen to KERR's radio drama, 8:30 in on Thursdays, every day 8 p.m. to 9 p.m.

YOU, ME, and us, and couples going to begin on at Pathways. Will meet Wednesday evenings from 6 to 7:30. For appointment, call 274-0628.

MIDDLE EARTH NATURE FOODS CAFE: (Food for humans). "Don't panic, it's organic!"

WORKSHOP: Survive in the wilderness on edible wild plants. Plus a "wild" dinner. Feb. 11, 12. Fee \$20. Phone 222-1008.

ATHLETIC WORKSHOP: Most men intimidated by their fitness? I consider muscular men attractive (particularly gymnasts). Please write: Box 2408, La Mesa, 8241. Liberated athletic outbursts.

MALE/FEMALE RELATIONSHIPS: A 5-week seminar designed to develop understanding of sexual problems currently existing between the sexes. Topics include: 1) Intersexual Game-playing, 2) Image Making, 3) Masculine/Feminine Roles, 4) Freedom in Relationship, and 5) Intimacy and Love Facilitation. Dr. Larry Holm, Additional Information: 488-2130.

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HANDCRAFTED shoes, sandals and more. All made in the USA. Call for measurements. James Clarke, Shoemaker, 1342 Camino del Mar, Del Mar CA 92014.

RED CROSS can teach you CPR in your own home through the CPR Module program. Learn to save a life! 291-2620.

FOLK DANCE at La Jolla Recreation Center: Mondays, 7:30 to 9:30 p.m. Line and circle dances from the Balkans and Middle East. No partners needed.

INTERESTED in being a holistic counselor? Alpha Project is beginning a new volunteer training program. Call Joe or Sarah for more information at 282-2117.

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STOREWIDE Clearance Sale

Downman 20 oz. Dual Cone

These Downman 20's have more sound than you can hear. They are the best of the best. **LIST \$29.95 ON SALE \$19.95**

Sonyo 400

Small price - big "Hi-Fi" sound. Fast forward, fast, fast, fast. **LIST \$59.95 ON SALE \$39.95**

Toshiba 2000

This under-dash FM stereo cassette is loaded with features and sound. **LIST \$120 ON SALE \$99.95**

Sonyo 470

This one has it all. A very small body - even a low price. **LIST \$109.95 ON SALE \$79.95**

Over 50 Car Stereos To Choose From!

Discount Auto Sound

1041 Carmel, Pacific Beach 272-9300
Opposite the Fine Arts Theatre

1975 HARTLEY DAVIDSON Sportster XLH. Power conversion. Sacrifice \$2500. 270-4622.

125CC YAMAHA AT1 Enduro in mint condition. Only 3600 original street miles. Has front fork brake and electric start with a new battery plus extras. Must see to appreciate. Must sell. Sacrifice \$325. 272-0821.

1971 HONDA SL350 dirt bike, street legal! Runs well. \$350. Paid 297-5215.

BI-CYCLE, 270 10 speed. Good condition. \$20. See at 442-4811 St. 50.

LADIES 10 speed bike. Practically new. Excellent condition. 270 frame, light chain, 860 299-2626 evenings and weekends.

HARTLEY DAVIDSON XLH Sportster. 1975. Electric starter, mint condition. \$2500. 270-4622.

1978 VESPA 125cc scooter. 1700 miles. Excellent condition. 100 mpg. moving. \$625. 454-8670 evenings.

1988 HONDA 100cc. Excellent running condition. 1000 miles. 270-4622.

1971 350cc HONDA Scrambler. Electric start. Excellent running condition. 1000 miles. 270-4622.

HONDA 450 CB. 1970. Great looking! King-queen. \$440. 284-2022 10-5.

CHILD & SCHWIMMER BIKE, 270 10 speed. \$350. 220-7378 after 5 p.m.

1974 TRIUMPH TROPHY Tard, 500cc. Runs great, very low mileage, lots of chrome. Impressive! \$800 or offer. Mingo 284-1156.

HONDA 80. 1968. See, does not run. Make offer. 420-8661.

1973 YAMAHA RD-350. 8.8 MW. 1500 miles. Excellent condition, no mechanical problems. Super cheap, super dependable transportation. \$400. 270-4622.

1977 TRIUMPH 600cc. Excellent condition. \$1000. 746-1595.

1978 HONDA 1000. Excellent. Great condition. \$1200. 454-8008 evenings.

VESPA Moped. Good condition, new clutch shoe, \$380. Schwinn Varsity, good condition. \$150. Challenger outboard, good condition. \$65.

305 HONDA dirt bike, good tires, carburetor needs cleaning, strong running bike. Whole lot of parts. \$75 or offer. Call 252-9919, 285-0584.

YAMAHA 175 ENDURO. Built for dirt riding, plus, plus and a very strong motor. Excellent running and performance. Sharp. \$250. 444-5353.

1974 SUZUKI GT-750. 1000 miles on original engine. Extended hand brake, king and chain, excellent bike. Excellent, \$800 or offer. 282-5584, 285-0584.

DREAM COME TRUE. 1985 305 Honda. Great. Low mileage on rebuilt engine. \$1000. 454-8008 evenings.

10 SPEED BIKE. Excellent condition, bears with like look. \$25. Pauline 440-1287.

1971 YAMAHA 400. Excellent condition, bears with like look. \$25. Pauline 440-1287.

BI-CYCLE SADDLE. Softest brand. Made in California of fine Spanish leather. Handy used. Will sacrifice at \$15. 485-2880.

MEN'S 25" 10 speed Motobecane grand touring. Good condition. \$100. 454-0219.

1974 KAWASAKI 100cc. Highway legal, definitely a motorcycle, not a moped. Good \$250. Call for 5275. It's a real Phoenix 488-3675.

CHOPPER. 1975 registered Harley Sportster. New brakes, new clutch, new engine, like brand & new. Beautiful \$3000. 488-3675.

HUFFY 26 1/2" men's 10 speed bike, center pul. brakes front and rear, recently reconditioned. \$45. 270-4622.

MOPED. Good, yellow, like new. Less than 300 miles on it, with extra like cover, lock chain, insurance. \$400 or best offer. Connie 755-2291.

SEAT and small stayer for Honda 450. Excellent condition. Both for \$20 or best. 270-754-025.

1976 Honda CA-360 with fairs, helmet, and cover. Clean and dependable. \$500 or best offer. 862-0985 evenings.

1972 SUZUKI 500 mini cycle boy's dirt bike. Excellent condition. \$120. 278-0862.

BIKE. VESCOMIT 10 speed engine. Very light and fast. Two months old. Perfect condition. \$120. 278-0965.

MOPED. Puch-Maxi Sport. New, excellent condition. Leaving country. Must sell. \$475 cash. Call 270-4622.

SALE. LADIES bike. 240. Three speed. Japanese bike. Ten speed. \$50. To see, call 270-4622.

NISHIKI 10 speed bicycle. 19" Light and rack included. \$75. Phone 489-8615 evenings or weekends.

10 CAB-OVER CAMPER stove, icebox, sink. \$150. 223-6353.

PORSCHE. 1961 Karmann hardtop. No engine, transmission needs work, new clutch and paint. \$2200. 455-0494.

FORD 296 engine parts, rebuilt heads & 401 Holley carburetor. Intake manifold, main block, crankshaft, camshaft, pistons & rods, flywheel, falcen 3 speed transmission. \$280-8974.

1968 CHEVROLET STATION WAGON. Has served well but now exceeds our needs. \$450 or offer. After 5 p.m. 4361 Post Road, S.D.

TOYOTA. 1974 CELICA. Standard transmission, 4 speed, radio, heater in mint condition, regular gas, silver with stripes. 459-6290.

VW ENGINE. 1600 complete rebuilt. Hear it run or drive it. \$200 or offer. 290-4659.

DATSUBU 1974 2602 metallic green paint, tan and brown interior, AMFM, mag. Engine and body in extremely fine condition. Must see! \$450 or offer. 275-1591.

1969 PLYMOUTH BARBUCCA. 318 V-8 Automatic, air conditioning, power steering, radials, vinyl top, 88,000 miles, great mechanical condition. Needs some body work. \$450. 753-0396.

1961 CHEVY IMPALA. 4 door, good body, new tires, many other new parts. Dependable transportation. Needs some body work. \$447-8344 evenings and weekends.

1973 DODGE VAN. 1/2 ton, metallic blue, white tires, mag. sun roof, 8 track FM stereo, fully carpeted, interior like a dream. \$3400. Storage beds. \$62-1358.

ANTIQUE AUTO. 1961 Ford. 2 door, runs well. Really hot restorable. 74,000 original miles. \$600 or trade for cycle. 452-8628 after 5 p.m.

B.M.W. 1974 2002 1/2. Blaupunkt AMFM cassette, 4 speed, metallic brown, 60,000 miles, full-look, excellent condition. \$6500 or best offer. 488-5028 4:30 to 6:30 p.m.

1973 CHRYSLER COROLLA. Yellow with black vinyl roof. Only 28,000 miles, black leather seats, stereo radio, air conditioning, power, brakes and steering. \$4500. 224-0324.

1974 BUICK REGAL. 2 door, new steel belted radials, shocks, muffler, brakes, engine bearings. Runs like a dream. \$4000. Also air conditioning. AMFM. 224-0324.

CHEVY VEGA GT wagon. 1975. New transmission, battery, starter, pinion, shocks, 225-1222. V-8, yellow with new white top. Excellent running condition. \$500. 275-0584.

1977 TOYOTA COROLLA LIFTRAC. V-8. Air conditioning. 90,000 miles. Under warranty. 453-1252. 753-0718 evenings.

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1968 AMERICAN AMERICA. New transmission, 30 speed, plus oiler per gallon. Radials, rack and pinion, front wheel drive. Moving, must sell. \$700 or offer. 291-4177.

1975 SUZUKI GT 550. Large 3 placement gear power for smooth shifting and reliable running. Good condition. \$650. 270-9811 after 5 p.m.

1975 SUZUKI GT-360. Excellent condition. 12,000 miles. alloy bar, spare parts, 2 helmets and more. \$600. 753-0718 evenings.

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1968 AMERICAN AMERICA. New transmission, 30 speed, plus oiler per gallon. Radials, rack and pinion, front wheel drive. Moving, must sell. \$700 or offer. 291-4177.

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TANBERG reel to reel \$100. Pioneer turntable \$100. Dynaco preamp \$100 also. Steve, 161-2028.

PEAVEY F-800-G stack 410 watts RMS 4 months old. Excellent condition. Covers for both cabinets. \$550. 561-7958. Keep trying.

WORKING COUNTRY band needs experienced female vocalist immediately. Help! if you can also play guitar. Call 232-4500, 261-2930, 264-4069.

12-STRING GUITAR, "Kasuga." Excellent sound, relatively new, valued at over \$150 but will sacrifice at \$75. Comes complete with case. 469-5806.

BASS DRUM & PEDAL 22" Ludwig, silver sparkle, new black on clear C.S. heads with case. \$59. Singapore Tempo King \$15. 565-4543.

12 STRING GUITAR Epiphone. Cost \$130. Moving, must sell. 590-4253-7523.

SQ DUAL CHANNEL bass amp. 100 watts, one 15" two 10" speakers, very good condition, \$200 or less offer. Black or Jim. 262-4121.

KU STEREO with FM tuner, great speakers and new vinyl in original cartons. Cannot buy a better system new at this price. \$150. 298-1584.

SAVE ON NAME BRAND stereo equipment. I can save you money on over 100 manufacturers. Don Lerdy, Southern California sales consultant, International H.F. 466-5518.

GOYA G-10 guitar, approximately 15 years old. Call 755-1756.

12 STRING "STEWART" acoustic electric guitar, like new. \$100. 563-4483.

NEW GARRARD turntable, Model 82, and Sherwood S-7200 receiver. \$350 for both or best offer. 294-3525.

UNIVOX PIANO three voices piano, honytone, dancetone. \$300. Set of four. 476-5200.

YAMAHA ACOUSTIC GUITAR, New strings, case and steel capo. Must sell everything \$100. 435-2459 after 5:30 or 291-7604 4 to 5, Lynn.

GUITARIST into Clapton blues, improvisation, hard work, and no punk feeling other musicians for jamming and eventual working band 563-3892. 200.

FENDER JAZZ BASS wanted, beat up condition preferred. Call Randy, 224-7653.

MARTIN COPY, acoustic guitar, beautiful condition, great sound. Perfect for beginner. \$80. Call 260-3055 or 264-3300 area.

SANSUI 210 with Garrard turntable. Speakers stand 25 inches tall. \$300. 440-4240.

FENDER DELUXE REVERB, pre-CBS, good condition. \$200. Call Larry, 562-4273 after 7 p.m.

MORELY WAH-WAH, excellent condition. \$40. Phone 755-0994 evenings after 6:00, Paul.

BASSIST and female lead vocalist, open to serious and promising offer in rock medium. Vocals, proficiency, direction, contacts, rehearsal space, creativity most preferred. 468-6568.

GUITAR, ALVAREZ, beautiful looks and sounds. Excellent condition, \$80. Call 225-0555. Leave message for Paul.

BIG SALE: 10-40 percent off on all new and used guitars, amps, mandolins, violins, and accessories. Many brand names like Gibson, Guild, Yamaha, Takamine, Alvarez, and more. Mom's Guitar, 5716 El Cajon Blvd. 562-5633.

LUDWIG DRUMS: Viste-Lite clear 5 drums, birch, 3 cymbals, stands, cassettes. Call \$1100. \$600. 800 or make offer. Beautiful! sell 271-6977.

NAKAMICHI 700 II. \$775.00 or best. 469-7789 or leave number at 436-1528.

GIBSON ES 175, 1964 sunburst finish with new case. \$600.00. Gibson Explorer 1972 black with white humbuckers, limited edition rare. 262-1553.

PIONEER automotive power amplifier, 80 watts, 100 watts new. \$39. 561-58, 5-8 p.m., 274-8729.

FENDER BANDMASTER reverb with Dual-Shoeman cabinet. \$250. 743-5989 evenings.

FOR SALE? Acoustic 408 speaker system. Still under warranty. \$450.00. Call 381-7270.

Acoustic 134 410's perfect shape, 1 year old. \$500.00 or best offer. 726-5058.

TAPE RECORDER, Reber 1630 open reel stereo, 16 tracks, tape, tape, and accessories. Call Dan Feldman, 224-1011 work, 224-5945 home. 565.

EARTH REVELAMP, Two 12's, \$350.00 or best offer. 270-4162 or 277-2743.

GIBSON LES PAUL guitar, 3 years old, immaculate condition, \$450. Call 430-7300. Tom, 748-3492.

THIS WEEK TO Earth Stereo features newly used Pioneer SA9100, Marantz 9100, Wharfedale, Teac A-200, Pioneer 420, Kenwood 9940, Akai 4000DS, Sony 3045. Also many new components, the speakers, auto stereo, and audio repairs. 562 El Cajon Blvd. 298-8430. Open 7 days.

PHONOGRAPH: handsome portable case, plays any size, open, automatic, and stacked! Beautiful deep tone, like new. Cost \$150, sacrifice. \$50 or best offer 299-2311.

AMPLIFIER: Fisher 100C, excellent condition, \$90.00. Call 282-1844 anytime.

MONTYSON AMPLIFIER, 50 watt, very good condition. \$60.00. 468-5619.

AKAI CASSETTE DECK, Low noise or chrome tapes, top loading, with pause control. \$85. 565, 222-4114. Keep trying.

NAKAMICHI 700II. Still in warranty. \$775.00 or best offer. 469-7789.

FENDER PRE-CBS Bassman amplifier and cabinet with 4-12's. \$175. Gibson SG 527s. Rondo guitar amplifier, 200 watts, master volume. \$300. Paul, 755-7686.

FOR SALE: 1962 Les Paul Custom, all gold hardware and 4 humbuckers. Sell or trade for single cutaway for 70 Les Paul Custom. Call 461-3764.

VOX SUPER-CONTINENTAL, organ, \$300. Maestro Stereo echo unit, \$190. Stereo phase shifter, \$50. Or make offer on any of the above. Greg, 273-8367.

STEREO SPEAKERS, Electrovoice model EV-109 12" 3-way. Good rocks. \$150 pair. 298-2968 after 6:00 p.m.

APP COSYSE SYNTHESIZER with case. \$600.00. 264-8918.

SAE MARK III amp. Mark III preamp with walnut case. Tandberg TC 310 cassette deck. RTR 260 or speakers. All or part. 285-7999.

GIBSON JAZZ GUITAR, Excellent condition, double humbuckers, master volume. Call 443-4443.

TOSHIBA 4 channel am fm receiver, SA 304. \$100 or best offer. 222-2904.

HAMMOND C ORGAN, Two keyboards, bass keys and tone cabinet. Excellent condition. \$1,300. 463-9582.

LEAD GUITARIST wants to join working band. Strong background vocals. Prefer progressive rock but can play many styles. Have equipment, transportation. \$50. 697-4997. La Mesa.

FENDER PRE-CBS Princeton amplifier, reverb, 10 inch speaker, tremolo, \$155. Gregg, 436-6798.

HAMMOND ORGAN, 3-5 with reverb and 102 Leads. Must see to appreciate. Asking \$350.00. 452-1182.

FLUTE: Yamaha starting silver flute, solid neck, head joint, with flange style case, and vinyl carrying case. \$175.00. 436-1859 or 436-1081.

SHAKE 100 watt Whitfield with Mackie stage return box, 18 canon, 3 phone. Great condition. Have junk also for \$200.00. Also have stereo equipment stands with books. \$15.00 each. 436-1859.

SANSUI QSD-1 Lafayette SQ-W, Panasonic 405H, finest 3 quad speakers available. \$200. 468-0975.

KEYBOARDIST and vocalist wanted for rock band. For more information, call Mark, 446-1309.

TAPE RECORDER, portable Roberts reel to reel 8 track cassette. Like new, never used. \$145. 296-1584.

16 YEAR OLD Les Paul custom double cutaway, good hardware and humbuckers. Must sell. \$325. Ask for Rick, after 4, 461-3764.

GIBSON LES, \$300.00. Fender Vibro Champ, \$75.00. 2 12" Univox speakers. \$40.00. Call Mark, 446-1309.

FENDER STRATOCASTER, black finish, maple neck, has tremolo, with case. Excellent condition, \$300.00. Frank, 468-1821.

SOPRANO SAXOPHONE, 5 months old, hardly used. Caravella, excellent condition. \$400 or best offer. 748-5324 after 4:30 p.m., week days.

UNORTHODOX FEMALE VOCALIST is needed to sing with experimental new wave band. A hysterical screaming motorcycle who is what we are. No pretty melodies. 562-6237. No experience necessary.

MUSICIANS: your band, at whatever level of success you desire, needs promotion: art work, photographs, portfolios, etc. Call us, we can help. Dependable, reasonable. 432-4563.

1962 GIBSON SG, cream color, \$300.00 or best offer. 270-9162 or 277-2743.

Q & Q CONCERT PHOTOS, Fleaswood M. Owen, Bob Seagoe, Aerosmith, Frontalier, Devo, and over 200 quality color shots. Special prices until March 11th. Call 225-1161.

BLUE RIDGE music store offers Music Man amps and guitars, Peavey, G.F. Martin, Vega, Takamine, Ibanez, Iida, Tama instruments, repairs, lessons, large book selection and accessories. 505 Hwy. 101, Encinitas. 753-1775.

SONY COMPACT unit, cost \$280, will sell for \$185. Receiver, speakers, turntable, tape-recorder and player, all watts, still in box and under factory warranty. Really a beautiful unit. Must see to appreciate (great sound stereo) Call 274-5200.

DRUMMER and OTHERS needed for punk band. Must enjoy sham and pretense. No serious musicians, please. Paul, 273-6371.

DYNACO STEREO 120 amplifier, Pat-4 pre-amplifier and two speakers, any or all for sale. 224-5077.

CUSTOMIZED SPECIALS: any electronic crossover, choose your frequency point, 598 Super clean headspace amp for Koss, Sennheiser, Yamaha phones, \$49.95. Down to Earth Stereo, 298-8430, Kent.

TURNTABLE: Heatsink super dust cover, excellent, 110 gram 500. 432-8077.

BASS AMP: Carvin SC2000 amp with 7 band equalizer, booster, and 15" JBL speaker in loaded horn cabinet, covers, one year old. \$350. 267-2744, Mark.

CHIEF: Five Fender twin-verb amp, \$295. Excellent 1500's Gibson solidbody, \$155. Holybody, \$155. 1800's Gibson ES120, \$155. New Yamaha 10-watt 4-10 amp, \$355. 468-8505.

FLUTE: Yamaha starting silver flute, solid neck, head joint, with flange style case, and vinyl carrying case. \$175.00. 436-1859 or 436-1081.

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BASS AMP: Carvin SC2000 amp with 7 band equalizer, booster, and 15" JBL speaker in loaded horn cabinet, covers, one year old. \$350. 267-2744, Mark.

CHIEF: Five Fender twin-verb amp, \$295. Excellent 1500's Gibson solidbody, \$155. Holybody, \$155. 1800's Gibson ES120, \$155. New Yamaha 10-watt 4-10 amp, \$355. 468-8505.

FLUTE: Yamaha starting silver flute, solid neck, head joint, with flange style case, and vinyl carrying case. \$175.00. 436-1859 or 436-1081.

SHAKE 100 watt Whitfield with Mackie stage return box, 18 canon, 3 phone. Great condition. Have junk also for \$200.00. Also have stereo equipment stands with books. \$15.00 each. 436-1859.

SANSUI QSD-1 Lafayette SQ-W, Panasonic 405H, finest 3 quad speakers available. \$200. 468-0975.

KEYBOARDIST and vocalist wanted for rock band. For more information, call Mark, 446-1309.

TAPE RECORDER, portable Roberts reel to reel 8 track cassette. Like new, never used. \$145. 296-1584.

16 YEAR OLD Les Paul custom double cutaway, good hardware and humbuckers. Must sell. \$325. Ask for Rick, after 4, 461-3764.

GIBSON LES, \$300.00. Fender Vibro Champ, \$75.00. 2 12" Univox speakers. \$40.00. Call Mark, 446-1309.

FENDER STRATOCASTER, black finish, maple neck, has tremolo, with case. Excellent condition, \$300.00. Frank, 468-1821.

SOPRANO SAXOPHONE, 5 months old, hardly used. Caravella, excellent condition. \$400 or best offer. 748-5324 after 4:30 p.m., week days.

UNORTHODOX FEMALE VOCALIST is needed to sing with experimental new wave band. A hysterical screaming motorcycle who is what we are. No pretty melodies. 562-6237. No experience necessary.

MUSICIANS: your band, at whatever level of success you desire, needs promotion: art work, photographs, portfolios, etc. Call us, we can help. Dependable, reasonable. 432-4563.

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BLUE RIDGE music store offers Music Man amps and guitars, Peavey, G.F. Martin, Vega, Takamine, Ibanez, Iida, Tama instruments, repairs, lessons, large book selection and accessories. 505 Hwy. 101, Encinitas. 753-1775.

SONY COMPACT unit, cost \$280, will sell for \$185. Receiver, speakers, turntable, tape-recorder and player, all watts, still in box and under factory warranty. Really a beautiful unit. Must see to appreciate (great sound stereo) Call 274-5200.

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1 PAIR OF ALTEC Voice of the Theatre speaker cabinets. Comes with JBL's and sectoral horns. Excellent shape. \$580. 479-0296.

WURLITZER ELECTRIC PIANO, Like new with built-in speakers, controls, headspace keys and case. \$435. 436-6885.

CHURCH ORGANIST/PIANIST needed to substitute occasionally at Sunday 5 p.m. Catholic Mass, UCCO First 3/9/78. Please call Noli, 468-8504.

GUILD ELECTRIC solid body guitar with case, \$150/best offer. Ovation Custom bassoon, deep bow, antique finish, see new with case. \$200/reasonable offer. Jeff, 462-4828.

VINTAGE GIBSON DEALS! Superb instruments. ES335, case, \$304. 1959 ES125 Humbuckers, case, \$270. 1959 J1606 Flattop, very fancy, inlays, case, \$225. Also three 12-strings, acoustic, by Giannini, Fender and Yamaha, \$95-\$100. 462-9403.

LOOKING FOR CREATIVE, flexible musicians, especially interested in working on original music, mine and yours. I play bass and guitar. Jim, 262-4121.

BASSIST SEEKS 88-in and/or audition with working group. Professional experience, lounge, pop-rock, funk. Also compose, double on guitar, sing. Jim, 262-4121.

KEYBOARDS: Farfisa mini-compact organ, and a quality 15" speaker. \$75 or trade. Call 461-8554 anytime. Ask for Steve.

VOCALIST NEEDED for established trio, must be able to copy Zeppelin, "Doobie Brothers, Tower, No slouches please. Just rock and roll attitude. Call 291-9216 or 421-2972.

WHO NEEDS A MARTIN when I'm selling my Guild D-25 acoustic guitar with hard case and very good tone for \$250. 266-1824.

BSR TURNTABLE Model 710, Shure cartridge. \$65. Call 272-9532.

STEREO CASSETTE tape deck, Sony TC-134 SD with Farnite heads, recently serviced. \$150. 462-9536.

ANTIQUE SQUARE GRAND PIANO, rosewood, circa 1870, good condition. \$1850. 278-3122.

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RACKETBALL MEMBERSHIP for sale. George Brown's, 24 months, non-prime. Only \$200. (Sell for \$175 for 12 months.) Call 273-2491. North county.

SKIS. Flying to Aspen February 11-February 19 to ski and party. \$99 included round trip PSA and condo for week. Call 563-3596 anytime.

SOFTBALL. ANYONE? Coed team looking for softball teams in the East San Diego area to play against for fun. E-mail, 685-0252 or leave message.

TWO EXCELLENT GORDON and Smith surfboards. 6'7" and 7' like new. Were originally \$180 now, only \$80 each. Call 455-0494.

FOR SALE: 9'6" MALIBU CUSTOM surfboard. 6'10" black tail. Excellent condition. \$250.00. 450-8065.

CAL 20 needs a home. It breaks my heart to sell her, but I must. \$2150. With 4 sails and motor. 458-8851. Kasey Irving.

SCUBA. Atapac, cover and lead. Mark 5 regulator, pressure and depth gauges, 72 cu ft tank. AMF dive and air knives, dive and grab bags. Excellent quality. \$400. 793-8474.

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KNEISSL White Star GT skis, unmounted. 205 cm. \$150. 222-7933. 224-3146 after 3 p.m. \$160.00. Call 582-7715, evenings or early morning.

LIVE ABOARD 27 foot Coronado sailboat, sleep 6, excellent shape, must sell. Asking \$100,000. Make offer. 296-4305 or 562-5467. \$100.00. Call Eric, 455-9015.

U.S. DIVERS wetsuit, jacket and pants. Excellent condition. \$150. Thick, 1/2" swim trunks. \$30. Bowman astronaut 8 track with matrix. \$20. 279-0214.

ZODIAC 12.5 inflatable diving boat. 20 hp. Motor, outboard and trailer. \$1500 or best offer. 295-3757.

SCUBA GEAR. I have an assortment of high quality gear that I need to sell now! Call Jim, 483-4000.

22 OWENS cabin cruiser, four upper, 327. Four engine, vee-die, 111 Transmission. \$495 or best offer. 222-3893.

SURFBORD. 6'10", great shape, very fast, new leash. \$30. 583-4493.

VEY BONDING in the field. Lightweight airplane tubing. Strong and roomy. Excellent condition. \$70.00. 722-4465.

ACS 400 B&S skidboard from (1) \$11.50. Used B&S blade, \$11. Doug, 755-0425.

NEED A BACKPACK? Campbells, frame 27 x 11 1/2 and blue nylon Campbells frame, 31 x 15. Reasonable. 483-8786.

ROSSIGNOL SKIS. length, 175 bindings. Great condition, excellent. Cost \$70. 270-9579.

205 SNOW SKIS. Oxytraker 480. Good condition. \$15. Ask for Ed, 287-1082.

FENCERS in the San Diego area. Please call Tom Reed at 435-3764.

BINOCULARS. Wards 20mm 7x-15x 30mm, see 325 ft at 1000 yds, hardly used. Repair for \$69.95. Will sell for \$40. Carlsbad, 753-6386.

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Rides

DRIVING RIDE to New York, leaving March 1. Share gas. Call Dan, 222-8982, mornings.

ANYBODY UP for skiing Utah? I'm going in March and need a ride to share gas. Plans call Seattle, Sue, 274-7255.

DRIVE TO DETROIT March 1. Have VW wagon to sleep and travel in. Want someone to share gas (\$35.00) and driving. Call 284-3395.

NEEDED TO S.F. Bay area for furniture, medium sized couch and dresser. Katha, 272-9048.

RIDERS NEEDED to Mammoth. Leaving Friday, 2-11-78. New car, can take 3 more. One way only. Ted, 224-5287.

RIDER/ADVENTURER wanted for cross-country trip. Leave March 7. Share gas. Planned stops: San Felipe, Grand Canyon, Dallas, Florida, Washington, D.C. and 7 South. 437-4405, evenings.

FLYING TO BAKERSFIELD, Fresno, and Sonoma on Friday afternoon, Feb. 10. Returning Sunday evening. Anyone willing to share costs with experienced instrument pilot? 461-2549 evenings.

NEED RIDE to Colorado or New Mexico, February 13 or later. Will share expenses. Call 289-2890 and leave message for Gung.

AM DRIVING to New Orleans, then Florida. Need person to help share driving and gas. Leaving 10th-15th. Call 462-6787.

SHARE A RIDE: referrals for riders and drivers. All U.S. cities. Call Travelboard 232-7991. Free Community Service of Travelers Aid of San Diego.

WOULD LIKE SOME responsible person motoring to Dallas, Texas and return to render small service for reasonable fee. Phone 284-7252.

RUSS DUNN would like to ride over share expenses with someone driving to or through Oregon via I-5 by Feb. 18th. Thank you, 287-0279.

FAIR WEATHER BICYCLIST desires ride to Sharp Hospital from Ocean Beach on rainy days. Must arrive 7 a.m. Call Wendy, 224-4197.

DRIVER WANTED to San Jose. You drive, I'll have the car. Make sure driver. Call 462-6787. Also willing to share the driving and gas. Please call Henry at 282-9922 or 234-5151.

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SOLEA BEACH house has two vacant unfurnished rooms, no \$95 and \$110 including utilities. Preferably females over 25. 750-4180, 750-4674.

PRIVATE ROOM in large home \$100 month, share kitchen. 234-2876.

SHARE QUIET HOUSE. La Jolla, prefer gentle, employed man over 45. Own unique room. Creative aura. Fireplace, beach. Cigarettes okay. No pet or rock. 459-8757.

UNCOMMON house situation. Old Point Loma woods home. Entirely dominated upstairs: large bedroom, small study, bath, deck, entrance, rest of house for sharing pottery studio, sewing room, laundry, more. Hope for gracious, peaceful, totally employed, vegetarian, non-tobacco using New Age man. Gestalt - Bioenergetic treatment practice in house which is truly only occasionally. No first! Last! mutual concern instead. \$275 plus 1/3 utilities. Pay Mayo, 222-2962 evenings, weekends or 722-1293 work times.

DRIVER WANTED to San Jose. You drive, I'll have the car. Make sure driver. Call 462-6787. Also willing to share the driving and gas. Please call Henry at 282-9922 or 234-5151.

NEED RIDE to Colorado or New Mexico, February 13 or later. Will share expenses. Call 289-2890 and leave message for Gung.

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CLEAN and responsible female to share large two bedroom duplex, 1/2 block to Bay in Crown Point. Aged 19 to 22. \$145 plus utilities. Cathy, 273-1162.

AVAILABLE March 1st if you're over 25. Room for rent in warm, home environment. Close to Balboa Park. Deposit plus \$120 month plus 1/3 utilities. 233-0550 for appointment.

VERY CLEAN, beautiful, nutritious, loving home wants same. Music, yoga. No smokers or pets. \$95 Security. Bathrooms, 223-9565.

ROOMMATE to share comfortable 3 bedroom Hillcrest apartment. Prefer quiet, warm, tobacco-free person. Jim, 236-9163 or Ruth, 236-1811, ext. 300.

TWO WORKING musicians seek creative with artistic awareness and creative motivation to share three bedroom home. Clearmont area near \$55. Available now. 727-8098.

LOOKING for a place to live. Male, 22, male, non-smoker. Prefer small, quiet, or exchange for house or yard work. Call 267-9876.

FEMALE ROOMMATE needed to share condo, Scripps Ranch. Own room, bath, laundry, 3 bedroom, 2 1/2 bath, jacuzzi, pool, private. Non-smoker. \$195. Diana 565-8528, 231-3700.

ROOMMATE WANTED: 3 bedroom duplex house in East San Diego. Nice neighborhood. Own room. \$110 plus utilities. 282-3039.

MALE SEeks same, 18-26, to look and share apartment on the beach. Cord 583-5877, 7 p.m. or after.

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INCREDIBLY NICE guy is looking for housing. Responsible, considerate, nature oriented. 28 year old wants comfortable atmosphere for under \$100 a month. Gary, 458-7887 evenings.

MALE needed to share one bedroom furnished apartment, walking distance from SDSU, near bus, shopping, park. Includes pool, sauna. \$92.50 plus 1/3 utilities. 286-4881.

ROOMMATE to share furnished house in Encinitas, preferably neat, non-smoker, no pet. \$200 per month. 438-7895, 4-6 p.m.

WANTED: Female roommates to share condominium with working mother, 1 year old daughter, Cook, canyon, near Mesa and USDO, freeway. Happy Christian household, mother with child, own bedrooms, \$185. Single room, \$110. 288-3408 to 2 p.m. Keep trying!

ROOMMATE WANTED: Male, non-smoker, 25-30, to share two bedroom apartment, \$100 a month plus 1/3 utilities and some rent. No pets. 270-7194.

MALE or FEMALE, straight, 25 and up, share 2 bedroom, 2 bath duplex, furnished with garage, dishwasher, fireplace, mountain view, near College Ave. and University Ave. area. \$160 monthly plus Call Tom 287-7296.

ROOMMATE WANTED: 3 bedroom duplex house in East San Diego. Nice neighborhood. Own room. \$110 plus utilities. 282-3039.

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ROOM FOR RENT, \$100 per month, utilities included, in large house, student preferred, between 18 - 22, no pets. 281-22

the art collector

THE BEST FRAME-UP IN TOWN

20% OFF

on the framing of any poster sold through February.

THE LARGEST SELECTION OF POSTERS IN TOWN

We Can Frame Anything To Museum Standards.

4151 Taylor St., San Diego 299-3232
Wed. thru Sun. 10:30-3:00

Member of Professional Picture Framers Association

Stop that Sucker.

Try our brake special.

We will: Replace all brake linings and brake pads; and machine all brake drums on most model Volkswagens, Datsuns or Toyotas.

\$39

(Reg. \$70.00)
(Offer good with ad only—Expires 2/28/78)

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* Remove chain and clean
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* Oil where needed
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\$10 with this ad
Free safety check, free estimates, one day service
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Hamel's Bike Shop
704 Ventura Place, Mission Beach (across from Belmont Park)
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With beach bike special only

BIKE TIRE 1/2 OFF

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MALE OR FEMALE to share 2 bedroom, 1 1/2 bath, townhouse in Ocean Beach \$125/month. Non-smoker preferred. Call David 223-9097.

RESPONSIBLE ADULT 25 and up to share 2 bedroom luxury apartment in Mission Valley area with 28 year old musically oriented working male. Looking for sensitive, open, aware person who is interested in creating a good home. Non-smoker preferred, no pets. \$150 plus utilities. Call Stan, 440-5133 ext. 4, 8:30-4:30 Monday-Friday.

TWO NEAT, RESPONSIBLE roommates needed for 3 bedroom house near 5025J. \$100 per month plus 1/3 utilities. Available March 1. 287-7816.

ONE NEEDED, 2 bedroom, 2 bath, O.B. master suite, Sand sauna, security pool. Outrageous view. No T.V. addicts. Jay, 224-7987.

ROOMMATES WANTED. We are the people you are looking for. Two young ladies, one nice dog and one potential cat. Try us: 454-5252.

ROOMMATE WANTED. Encinitas condo, amenities, own room, \$145/month. 436-9486, Bob.

\$60 ROOM IN HOUSE. Kitchen and bath privileges. Must be female, quiet. Call Phyllis, 286-7713.

MATURE, RESPONSIBLE working girl or student to share San Diego apartment. \$115 plus utilities. Available 1/1/78. No smokers please. Resa, 286-3211 after 5 p.m.

ROOMMATE WANTED, male or female to share large 2 bedroom apartment, \$120 month plus 1/3 utilities. Central location. Available February 15. Please call eve 280-4088.

FEMALE NON-SMOKER to share two bedroom condominium near Grossmont College. Pool, jacuzzi. Quiet, peaceful environment. \$145 plus 1/3 utilities. 562-0395, evenings and weekends.

FEMALE, NONSMOKER, 24-29, to share 2 bedroom duplex in P.B., 100 feet from bay with me and cat. \$135 plus 1/3 utilities. \$50 deposit. Call after Sunday, Janet, 483-1829 or 563-2077.

WANTED TWO ROOMMATES: Share large bedroom, near Fairmont and El Cajon, 3 miles to State. Must be quiet, easy-going, neat. Prefer student. \$60 per month. 284-3646, Bob or Chris.

MALE ROOMMATE WANTED. Responsible, open-minded, and considerate. Ocean ocean cottage in block to beach. \$90.00 plus 1/3 utilities. 222-8848, Don.

FEMALE ROOMMATE needed to share 2 bedroom apartment near Mission Valley. Pool, jacuzzi, tennis courts. \$140.00 plus utilities. Call 284-4162.

FEMALE ROOMMATE. Share 3 bedroom Claremont home with 2 other women. Call after 3, 270-0153. \$140.00.

FEMALE ROOMMATE wanted to share large 2 bedroom, 2 bath apartment in Pacific Beach. \$185 per month. Mary Lee, 560-5665 days.

NON-SMOKER, 24-29, to share 2 bedroom, 2 bath apartment in Pacific Beach. \$185 per month. Mary Lee, 560-5665 days.

HELP! Male Cancer must share mellow pad at beach. \$100 per month plus share utilities. Prefer O.B. or M.B. Leave message for Chris at 233-7584 room 402.

FEMALE ROOMMATE wanted. Cardiff condo. Own furnished room, patio, fireplace, swimming pool. 3 miles to beach. Nice area. Call early a.m. or evenings, 755-5488, Lorraine.

ROOMMATE for nice El Cajon duplex. Bedroom, bath, utilities. \$150. Must be clean, fairly quiet. No dependents. Small pet possible. John, 579-0743 (12 p.m.-6 p.m.).

ROOMIE WANTED. \$100 per month plus 1/3 utilities. Quiet townhouse near USCO, Mass and Fashion Valley. Own room. Tropical patio. Canyon view. Jeff, 560-5584.

SHARE COZY, old Spanish style house in good section of Normal Heights. Warm, neat, responsible professional or graduate student. \$165 month. Call Brandon, 456-5955, day.

FEMALE ROOMMATE wanted to share house in Claremont. Own room, fireplace, prefer non-smoker. Available now, \$80 per month plus utilities. 272-7460.

FEMALE HOUSEMATE wanted to join 2 working girls in cute 3 bedroom home in Coronado. \$125.00 plus 1/3 utilities. Available March 1. Evenings 437-4905.

RESEARCH: ARCHAEOLOGIST seeks temporary roommate, mature professional or retired woman. Solana Beach, \$200. Call, dog welcome.

NON-SMOKING female roommate wanted to share 2-bedroom house in North Park. Split \$285 rent plus utilities. No pets. Linda, 286-9357.

MALE wants to share brand new two bedroom, two bath condominium in Del Mar. \$140.00. 755-0983 or 455-4008.

TWO ROOMMATES, March 1, 3 bedroom, 2 bath house, Northwest Claremont. \$130.00 month plus utilities. Non-smokers, no drugs. 274-5084, Gwen.

Home-made, Deep Dish, Chicago Style Pizza

"It's a meal and not a snack."

Fully Home Made...
Fresh Dough...
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PIZZA SERVED DAILY AFTER 4 PM
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A JOURNEY TO HEALTH

Total body health is the focal point of the evening. Every Tuesday evening, Jarnet Professional Center 2180 Garnet Suite 2-G, Pacific Beach 7:30pm

Following the film, Dr. K. B. McKillican 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
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- 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
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THE BEST NEWS ON THE RADIO IS AT 6:45 P.M.

CHRISTIAN SCIENCE BIBLE LESSONS
Feb. 6-10 Soul
Feb. 13-17 Mind

TURN TO XERO
860 ON THE AM DIAL
6:45 TO 7:15 P.M.
MON.-FRI.

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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224-3596

RIVIERA LIQUOR HOUSE

SPRING VALLEY: grad student desires quiet, responsible person to share 2 bedroom house. \$125. utilities included. Near Hwy. 94. Mar. 465-5265, evenings and weekends.

LA JOLLA: Female professional seeks roommate. Own room, bath. \$200 month. 1/3 utilities. Block to cove. Fireplace. Prefer self-sufficient, orderly, non-smoker. 454-7834.

WANTED: FEMALE, college grad, now employed to look for and share an apartment in Pacific Beach with same. Up to \$275.00. No tobacco please. Sue, 456-5809.

MELLOW, responsible person wanted to share my 2 bedroom house in Encinitas. Large yard, fireplace, and a friendly atmosphere. Over 25 preferred. 753-2451 evenings.

FEMALE WANTED to help me look for apartment in P.B. I have all furniture. No games, just share bills and friendship. Steve, 286-8754, a.m.

INDEPENDENT, RESPONSIBLE female wants to share apartment or house with same. Late 20's to 30's. \$125-\$150. Sandy, 299-3308.

ROOMMATE wanted for 3 bedroom house. Large yard \$100 a month and utilities. 560-5371.

FEMALE STUDENT to share 4 bedroom 2 bath house with 3 others. Own room, share bath. Claremont/East Mission Bay area. \$105 plus 1/3 utilities. 270-0871 anytime. 277-5737 after 5:30.

NON-SMOKING ROOMMATE wanted to share home in North Park. Own room, kitchen privileges, laundry, microwave. \$100 per month, share utilities. Babs, 282-8110.

OUR QUIET COED canyon home needs non-smoking female roommate. Near 40th and University, \$75 a month, first and last, share utilities. Contact, evenings. 580-7745.

ROOMMATE WANTED: nice house, Claremont (near Balboa/Gessner). Congenial atmosphere, own room, washer, dryer, dishwasher. Should like the \$140.00 per month plus share utilities. 277-5751.

YOUNG FAMILY in Claremont looking for female roommate to share our house. 1 child. Call 278-0299.

RESPONSIBLE MALE, 23, professional, seeking a room in a 2 bedroom apartment condo on La Jolla area near UCSD. I have my own furniture. Needed by 1 Mar. John, 298-0242, 442-5550.

ROOM TO SHARE: 2 bedroom house, ocean side of Mission Beach, \$85.75 and 1/3 utilities. Non-smoker preferred. 456-5356, evenings.

FEMALE ROOMMATE needed to share two bedroom apartment in Crown Point. Own room, \$147.50 plus utilities. Two minute walk to beach. Non-smoker. 488-7087 evenings.

ROOMMATE or couple to share great 3 bedroom house in Point Loma with 3 easy-going people (2 guys and a gal). \$118.00 a month. 224-7385.

MELLOW ROOMMATE to share 2 bedroom condo. Includes garage, laundry, tennis courts, pool and jacuzzi. No tobacco. \$175.00 month and 1/3 utilities. Jim, 278-6321.

FEMALE ROOMMATE, own bedroom, bath, living room with washer and dryer 1/3 block from bay house. \$135 month. 1/3 utilities. 274-1173. Between 6-8.

PLEASANT ROOM for rent with small congenial family. Non-smoker, nutritious humane/furnished. 469-5435.

MALE HOUSEMATE wanted: 25-35 and non-smoking. Newly furnished two bedroom, two bath apartment in Hillcrest. Stable income and open to gays. 297-6007.

FEMALE ROOMMATE wanted to share 3 bedroom house in Claremont. Own room. \$100 month. Kim, 560-5371.

ROOMMATES NEEDED for a 4 bedroom house in Claremont. \$110. Includes utilities. Call 274-3490 and ask for Judy.

WHEELCHAIR man with wife will share rent, expenses in your home, or apartment with no young kids or pets. 284-4792.

WANT MATURE WOMAN non-smoker to share Hillcrest apartment. Private room and bath. \$125 plus utilities. 295-1846.

ROOMMATE WANTED: Non-smoker, neat, easy-going person to share apartment in P.B. 1/3 block to bay. Male or female. \$150 plus 1/3 utilities. 272-5308 after 6 p.m.

FEMALE NONSMOKER, \$100 month. Own room with key in nice North Claremont. Square 4 bedroom mixed house near all no kids or pets. 483-1508. Leave message.

MATURE FEMALE looking for same or mother and child to share my nice midsouth home. Non-smoker. Call 475-9335.

What are you drinking?

Mountain Valley Water

Our fresh, natural water flows directly from an underground spring surrounded by miles of green timberland. The water is "born pure" and remains free of pollutants, chemicals and additives. It's perfectly natural.

Also Imported Waters From Europe: Evian, Perrier, Apollinaris, Pilsner, etc.

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SINGLE?

Two years ago INTROVISION opened its doors to provide an effective way for single people to meet. And effective it has been. We have overcome the stigma attached to traditional "dating services" and are drawing attractive, well-educated people who are tired of bars and games (attracting them in numbers so large we have been forced to enlarge our office to four times its original size).

How does INTROVISION operate? You read about people, look at photographs, and watch informal video-taped interviews. Those you think you'd like to meet are called in to watch your tape, and upon mutual consent phone numbers are exchanged.

Come in as often as you like. You have total access to our membership.

INTROVISION can save you time and money, but most important, it will work for you.

Check us out. Call Doreen for an appointment and see how the system works. No obligation, no heavy sales pitch. The concept is so logical it sells itself.

Call now, next week you'll be delighted you did.

INTROVISION-INTROVIEW 297-5461

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BUY ONE FOR \$6.00 GET ONE FREE

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102 WASHINGTON IN HILLCREST 291-0215
OPEN 9-7 7 DAYS A WEEK

ZIGGY STAR: The kids don't kill the man, the man killed himself. Shakey.

BEST BUDDY: I've fallen in love with a walrus. Does he mind? My love is not confining. I respect his privacy as I appreciate his honesty. A Mac.

NANU LIT: I've got a better idea. You come here and I'll provide room and board, and everything else, since you are the rich one. Heidi Komiks.

EUROPEAN WOMAN: What is a "curve"? I hope your life isn't as complex as your words. Are you happy? Curious.

BROKE! NEED BUCKS! Sell everything (except). Money! Sell! Sell! Saturday and Sunday. I'll help if you ask for it. Midway Drive In. This weekend. 220-0850.

SK BUM: Keep up the good work on the slopes. You look hot. Love your snow bunny.

PAMMY K: Happy and joy killed 23rd 2-13-78. My love and thoughts are ever with you. Cry no more for you are truly free as anyone who really cares about you already knows. The silver fox lives, loves and flows.

BLACK BOB MARY: I need to talk to you again about the Nielsen experiment. Confidentiality preserved. Just like last time. Please call Jan Wolfe. 488-3916.

STEVE: Happy Valentine's Day, sweetheart! Volvo or no, you're very special. Love, Jan.

DAWN DAVENPORT: I think you are a nice lady. Maybe if you got contacts and shaved. Do you play an instrument? J. Stone.

DENEX: I'm always chasing rainbows but don't turn away. Can't seem to live our good times down. What did I do wrong?

WAGS: Answer? Grape Cassidy of course! Okay, what's blonde, goes nina, and answers to the name of boogie girl? Kam-lit will rule Wednesday! Bro.

MOZART: I'm not Blue Eyes, but are you interested? Jewish Hazel Eyes.

CHARLIE: Shalom! Not Blue Eyes, but saw you ad. Like the beach and good conversation. Jewish Hazel Eyes.

ROBERT: One year later (13th), love is still growing. My one and only, you're the best. Remember. Buggy Malena? Lots of love. Robert's Baby.

DEBBE: You sound delightfully interesting. I'm refreshingly shy. That's a nice change of a conversation. Sorry Guy.

SERIOUSLY LOOKING: Meet a nice Jewish girl in the personals. Am 27. Intelligent, good looking, with sense of humor. Name time and place. Jewish Guy.

"Sweetheart, my intention" it's so nice to hear it said through Mr. Carole. Very instant good karma finds you too! Write me. Ms. Wells.

RAINY NIGHTS: I am we - plus you make three. If you get positive vibes, give me more Reader message. Next communication P.O. Box. X-Ray.

TO SOLARIS/BLASTIC ORBITER: If I, one, please and friends, Julie, Kasia, Valerie, any friends, loving and amiable, but no more than when seeing, taking, sitting, or being with you. Thanks for another chance to share your happiness. All my love, forever. Gin.

BLUE EYES: Please contact me at P.O. Box 594, La Mesa, and I'll send you a snapshot. The Reader's typewriter may be on to you. Mr. Boston.

HAN: You must warn John that it would be too dangerous to find your father. Love Games.

LUKE: "Love always Luke" I'm crushed. Engagement is off. Twoflower! Luke.

LOST: \$200.00 cash, on the place of Mount Baldy. If found, a reward of \$100.00. Begin at the Inn, but you must have a key. Mystery?

TALL, SHARP, straightforward housewife, 27, looking for firm, sharp, uncommitted man under 30 to share fun, tennis, camping, canoeing. Box 17423 S.D. CA 92117.

CHARLIE, LE. MOZART: Where are you hidden? Reply to readers who know more about the Jewish man's hangouts.

MOZART: I like your qualities, but how can I be sure you're just one in the crowd? Wherehouse how we meet? Blue Eyes.

COLLUSUS: What's been eating you (and other secreted people)? Question.

GENEVIEVE: I think I'm just you. But where are you? I'll warn arms great me. I'll meet you anywhere. Rock n roll girl.

ADMIT ON CITY Administration Building. Letters, addressed in block around 4 p.m. on Feb. 2. Lunch? Men with beard in pink shirt who said hello. Reply Reader.

ROSE and Harry, quite contrary, how does your little moon bee? I say "Porcous" cause you lost low boots, and you're still on an even keel.

TRIVIOLOGISTS, help! Who played "My Favorite Martian"? Did he play Mac Jack in "Part Your Hair"? (reply on TV).

* BATAVUS MOPEDS \$399.00

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HS 50's-step-thru VA's-Broncos
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Showroom & service
10-5 Tues-Sun

TO STEVE: The best husband in the world. Yes, loving you is enjoyable, but no more than when seeing, taking, sitting, or being with you. Thanks for another chance to share your happiness. All my love, forever. Gin.

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SCROOGHE-HAN: I too have heard of this new drink. I had it rather than swallow, but then I got stuck saying "John."

HIGH PRIESTESS of Hivva Abbey, your aid and comfort to us is always appreciated, now and in the future. Many Thanks, Luke Skywalker.

ISOLATED SISTER: Aquarian black magic. 29. Enjoy jazz, some rock, reading and meeting new people in Southern California. Transplant from the mile high city.

LADIES: Mom's Salon in Pacific Beach has on display each night of the week the most exciting sensual, charming, debaucher, and just plain with it bunch of guys you've just anywhere. But you can't pick just one! Mom's Salon, Pacific Beach, Garnet Ave.

AUGUST 13: HELP out. A due to you. Am I a mom? No, afraid of my poor passion! Silly! Maybe. Write Luke Rigo, July 7.

ISOLATED SISTER: I am also 21, Ariel, blonde, green eyes. Enjoy literature and soft, sunny good times. Am exceptionally warm and happy. Please reply with P.O. Box. Aloha.

BASHFUL: Sex is beautiful, but a good relationship is even more so. I love honesty, the sun, the beach, and long walks. Snow White.

LUKE AND HAN: Don't Vader is alive and well and working in a cigar shop in Troy, New York. Fielding Melan.

QUESTION: What does one call a Chinese band of Lee? A ANSWER: A Strub-bug Margaria.

JAN AT MONROE: Too bad the you know what was delivered, since I like to make pick ups. No, not that kind. Charlie's Big Brother.

HOMEBIRTH: No drugs, no infection, no dangerous procedures. It's possible with procreation. ACHI has the facts to help you prepare. 952-4487.

KILL: "When you're down and troubled and you need some love" care and nothing is going right - you've got a friend! Love, Roddo.

TRAVELER: Beautiful setting but for what? Constant hustle living. Want to build friendship with in-depth men who are open, caring, intelligent. FET AK.

WATER LADY: You're my kind! Honestly and openness most important. Please meet me at Grandview steps (Luccardi) sunset Saturday, February 11 (no suggest alternative). Cardiff.

GRAND HOTEL: Happy Valentine's Day! Love Kamen.

SMOKEY SAYS thanks for a very nice weekend! I 27 thru 128 it was beautiful, I'll keep it up. Love Brown Eyes.

ISOLATED SISTER: Nothing wrong with isolation. But friends are important too. Were you at the SOSU Fair? On 24. Places, and have numerous interests. Heater.

W.I.E.: Your interests (so far) are identical to mine. Where have you backpacked? Am free on Wednesday afternoons. Colorado.

SIDE STREET BAND: You were the best at the Chic Jan. 26. Keep Rockin', the future is bright! D. Krahner.

HEY OUT THERE! I read this column all the time. How about you? Give to start something? I sure would! My name is - The Love Warrior.

MARK AND DAVID: I wonder what you two are doing as I'm here looking? Those lights had better be off when I get home. Chicago Beebeest.

STAR WARRIOR No. 1: 1) Complete the what is Prince Lee's last name? 2) Who did Grande work for? and No. 1.

STAR WARRIOR No. 1: Star Wars originally ran 123 minutes. Sorry, your answer to No. 2 was incorrect. Millennium Falcon was the most elaborate set. And No. 1: BLACKS BEACH BABE, I love more today than yesterday, yet less than tomorrow. Your love for me means so much. Your little baby.

BLACKS BEACH BABE, you owe honey, you. You have made my life mean so much in these past 2 months. Love for eternity. Your Baby.

DEAR KATIRA: You remember how suggestive "Big Brother" is! Love and Kisses "Cranpuff."

COAXAHN: Truly incompatible. Tamer.

DICK AND JOHN: Remember short Chatterboxes make better lovers! The love you, Major Woodcock, and Lt. WeinerDoggie.

TRELAINE, when were you ever there and what do you know about places like that? Han.

STARDANGER: I'd love to do business with you but I'm visiting my wife's uncle and don't think the palace atmosphere would suit you. Han.

BONANZA RANBEN: I, too am seeking same thing especially with a girl who's into horses as much as I. Horses are my life! I am home showing and pleasure riding. Am 24 also looking for sensual relationship with woman to share my love of life. Loves Horses.

GEE ARE: Keep your knees bent and your poles out of your ears and you'll be just fine. Looking forward to lunch. Jordan Girl.

CATHOLIC LADY: Where you gone for? Why run and hide, there's a hand for you outside. Mya.

DANIEL, thank you for being there when I found out I love you. Sonja.

LADY ALENA OF KANERIA, my heart is yours, please take care and use the again here on Venus 4. You are my force. Luke Skywalker.

M.E. HURST, you arouse my curiosity, I'd like to know a lot more about you. AK.

MENSA LUNCHEONS every Tuesday (North in Point Loma) and Friday (Shanghai Restaurant, 54th & University). Prospective members welcome; free literature available. 590-7888.

ATHLETIC WOMEN: Meet men intimidated by your fitness? I consider muscular women attractive (particularly gymnasts). Please write: Box 2808, La Mesa, 92041. Liberated athletic outdoorsman.

HEY DA KNEE reloaded, read da line ad, got me da line looking too. Also got one line close to circle in. Da Kne.

ANYONE INTERESTED in making friends with a lonely lady new to California? Need good, sincere relationship. Reply in Reader - Homeless.

ANDY, knowing you has improved life a great deal. Hope that if you disappear, as you explained, you remember me when you return. Andy.

BUTTERFLIP: If that is so, sing derryderry derry. It's evident your tastes are one. Did you know my father is a Major-General? W.S. Gable, Jr.

TOUCH, if people know just from reader ads are friends, you've been my friend for a while. I enjoyed your writing; too, welcomed you home. Reader Reader.

I CAN'T FORGET sitting next to you at the Fullerton Stage when you wrote eye-searing infectious laugh make your boyfriend your fortune indeed. Craig.

WOMEN'S GROUP: Share feelings, concerns, and a group. Wednesdays, 11 a.m. to 12:30 p.m. at Ocean Beach Community Services, 5041 Newport. Call Anne or Vicki, counselors, to register. 225-3005.

JAN - Will you be mine forever and two days? Happy V-day. Your R.H.B. from R.C. MADDY, who loves you baby? A not so secret admirer.

THE READER PUZZLE

#3 Dsvy zvl Ouaf

Xh Lpvy Nsvcy
Z qub lzhm ztp, mpwv
qncvml — bucc, ydub
ounuv y nuzcen qncvml —
lpoouul sh ydy pggau bdeuc
bu buns py. Zvl muucv zee
ydpnu uwovh ydubocynum
wsmy dzgu mpy ydub.
ydcvfcv:
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Bdzy cq mpwupuv buns yp
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bui m oskicu zm cq vpydcv
buns ppy pq ydy pncvznh.
Zvl zee hps dzgu yp lpy cm
nuzsmu ydub fuhapzml —
vpy zm cy bzm pncvzneh
wvzqyazsul, xzy zm ydpnu
ozqyazze tpfum euy cy —
yp bcy.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by nine a.m. Friday, eight days following the issue date. A new Reader Puzzle will appear every other week along with the correct answers and winners of the previous puzzle.
3. All entries must be accompanied by your name, address, and shirt size (S, M, L, or XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.

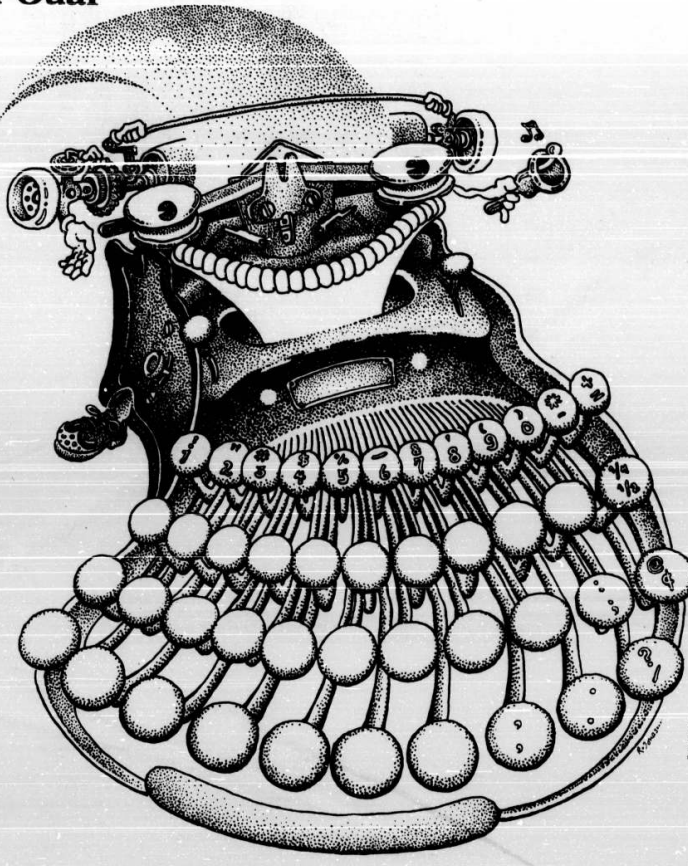
Winners of Answers to Reader Puzzle #2, The Numbers Game.

As easy as 1-2-3?

Apparently not. We received 120 entries to The Numbers Game and not one person got everything right. The five Reader T-shirt winners were those of you who made fewer than six mistakes without being more than sixty-eight points off the total.

A special commendation must be forwarded to the staff of the downtown public library for graciously handling the deluge of questions concerning this puzzle. Either a lot of you puzzlers sought their help, or Arthur Frommer is the most talked about author around. Here are the five winners:

1. Carl F. Ransburg, San Diego.
2. Doug Greaves, Mission Beach.
3. Jim Englund, San Diego.
4. Graeme Shirley, San Diego.
5. Eric A. Slack, Carlsbad.



Heinz's	57	Tri-X's	400	Pit's	3,1416
Kubrick's	2001	The Muleteam's	20	Botany's	500
Fellini's	8 1/2	Expo's	22	Sergio Mendez's	66
The Idiot's	1984	Colt Mall Liquor's	50	Old Brasi's	40
G. Orwell's	44	Indianapolis's	44	Ali Baba's	30
The Jumbo Jet's	747	Vicks Formula's	4.4	Jude's	60
(not L1011)	44	Jules Verne's	20,000	(1927) Babe Ruth's	60
The Muses'	99.44	(the larger number)	20,000	(1961) Roger Maris's	61
Ivory Soap's	44	Baskin-Robbins's	31	Authorless Character's	6
Rainy Day Women's	47	The Short Form's	1040	Hitchcock's Step	31
(total)	47	Joseph Heller's	22	Jack Benny's	6007
Benson & Hedges's	100	Queen Elizabeth's	2	Butterfield's	16
Downing Street's	10	Standard & Poor's	400	Bob Dylan's Dream	51
Seagram's	27	(Industrials)	400	James Bond's	60
Sunset Strip's	69.63	The Solid Blue	2	Butterfield's	16
Urolagnia's	104.1	Billard Ball's	87	Bob Dylan's Highway	51
The Tape Gun's	10	Lincoln's Gettysburg	300	Bob Dylan's Highway	51
Arthur Frommer's	800	Bowling's Perfect	300	Bob Dylan's Highway	51
The Toll-Free	901	Rather, Safer	60	Dr. Pepper's	102.4
Box's Direct-Reflecting	230	Wallace's	104	Rolling Stones'	505
Itzsum's Latex 2	230	The Magnificent	104	Flight	505
Mercedes SLC	230	John Kennedy's PT	104	Bar Mitzvah	13
Avia's	714	Martin Miller's Adam	714	Lizzie Borden's	41
Qualalude's	714	Joe Friday's Badge	714	(Father)	40
Paul's	714	Production	714	Lizzie Borden's	41
Fortune's	714	The Last Olympiad's	714	(Mother)	40
Chanel's	32	The White House's	714	Blackbird's	1001
The Lincoln's	32	The Adventist's	714	Araban Nights	1001
O.J. Simpson's	32	Oxygen's Atomic	714	Geese A-Laying	10
Noah's	2	The Biome Mart's	714	Sweet Little	10
(not 40)	2	Kellogg's Product	714		
The Maximum Speed	65	McGarrett's Hawaiian	714		
Limit's	65				

Total 6,042,449.5816