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74 CHEVY LUV truck with camper shell. 4 speed, runs great. Have receipts for much work and some 263,373 before 6:30 a.m. or after 3 p.m. Keep trying

PAGE 60

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guy in a pea coat steps out of the darkness and treads toward the building. He is grim and bald and walks straight ahead, planning neither right nor left. Another guy, this one wearing a cockskin cap, whooshes out of the building carrying a small brown bag. He hops into a green Dodge Charger and rurs off. A man pulls up in a gasping Toyota and asks if there are any cheap gas stations around. Directed, he chugs off in his wheezing machine.

It's 1:30 a.m. Standing beside a pair of pay phones and a silver train of piggbacked cars, you figure you're ready for Mayfair Market's morning crowd. The store lights up a quiet section of Hillcrest at night. It sits just northwest of Balboa Park, in the grid formed by Fifth, Robinson, Sixth, and Pennsylvania

BILL OWENS

ark anywhere. Except for three lonely cars and a few empty shopping carts, the lot is yours. It's night and the car is damp. The apron of the large, box-like building is wet and slick as if recently hosed down. You can hear the strong, steady hum of the exhaust fans brooding; and you can see a sleek yellow taxi slowly prowling Robinson Avenue like a hungry cat. You're ready for Sinatra to saunter across the lot puffing on a lucky, with a crumpled trench coat slung over one shoulder. Instead, a short

avenues. Open twenty-four hours a day, seven days a week, it is the last remaining all-night Mayfair in San Diego. A beacon, a final outpost, a last stop, this supermarket attracts a fascinating clientele. A young man orders a cab by phone, goes inside and returns shortly with a six-pack of beer. Pacing up and down in front of the store, he is muttering, "Goddam hick town. Can't even get a cab." A friend in a high school "letter sweater" struts up and jots him. He also has a six-pack under his arm. "You get one, too," laughs the pacer. A taxi slows up at 2:05 and the two pile in, carrying the slink of a middle-aged woman in a red windbreaker with a shoulder patch that says "Caution: Cows Powered" walks into a disgruntled chap

with a boot-camp haircut storms outside in a snit. "I'll kill that son-of-a-bitch," he says. Climbing into a waiting car, he explains to the driver angrily, "No, we didn't get any beers. I got in line and... damn. Zoom. But most people come and go rather casually here at 2:30 in the morning. Many are in such condition that haste would be foolhardy. Some forget to turn off headlights. One shopper drops his keys three times in an unsteady gait from store to car. A man in denim and rhinestone shuffles past. (There is a gay bar nearby.) A young couple gently carom off one another. They walk in laughing at something and walk out laughing at something else.

(continued on page 14)

Mayfair After Midnight Shopping In THE WEE SMALL HOURS



PHOTOGRAPH BY VINCE COMPAGNONE

Where There's Smoke There's Ire

San Diego never has been a good place if you're a little girl who dreams of riding in fire trucks. The city never has had any women fire fighters; although several came close to qualifying in 1973, all were dismissed from the academy before graduation. More recently, the city has been pressed by a Justice Department charge of sexual discrimination, and city officials in December signed a consent decree promising to improve their hiring practices. But a quiet new change in fire department requirements may counter any optimism generated by the promise.

The change requires firefighter applicants to lift a 115-pound barrel straight overhead, without bending their knees to provide momentum. (The old requirement made them lift an eighty-pound weight thirty inches off the ground, then carry it for twenty feet.) City personnel director Sue Williams says the change comes after three and a half years of consideration, and that it should more realistically match the screening process to the actual demands of fighting fires.

Williams explains that the eighty-pound requirement was instituted in 1975 in the expectation that academy training would further build up the trainees' strength. She says many individuals accepted for training haven't built up that anticipated strength, however,

so the fire academy attrition rate was high.

That explanation appears to be satisfying the San Diego Labor Recruitment Program, a federal project designed to help minorities and women break into fire departments across the country. Conrad Harrell, the program's San Diego field coordinator, argues that the new screening requirements may even serve women better than the old one, since at least applicants will know what kind of final physical demands to expect. Harrell says he and his program organizers have surveyed requirements in a number of fire departments around the country and "we find this one is fairly equitable and reasonable for all parties involved. I've seen those which are easier but which didn't do the city any good. Then I've seen other tests which only super individuals could pass. . . . In contrast, the average woman would have difficulty with the 115-pound regulation, but she could pass it if she put some effort into developing her upper body weight."

Although Harrell may be confident that the requirement is fair, the change already is provoking complaints from local feminists. Says Joan Casale of the National Organization for Women: "We're very suspicious of the sudden change in the requirements now that they're under the gun to hire more women. We're wondering why they're doing this at this time."

Although the women's group had planned the firefighters issue on a back burner, it now plans to investigate the situation further, Casale promises. —J.D.

Balboa Constrictor

This year, as in 1977, Balboa Stadium will host two events: the Shrine Circus and the San Diego Scottish Highland Games. Total revenue from these activities will be the same as it was in

1977, \$1,700; barely enough to pay for custodial care.

While the present picture for the stadium is dim, the future is even darker. Last year, city school officials ruled that the olympic-sized field, adjacent to San Diego High School, failed to meet earthquake safety standards and could not be used to house prep (football and track meets). Few people seem to care that the stadium, which was built as part of the facilities for the city's Panama Exposition in 1915, will open its large wooden gates to paying crowds only two weekends this year. (The stadium has previously held up to 50,000 San Diegans for such events as Charles Lindbergh's return, and a West Coast visit by President Woodrow Wilson.) But school officials in the district's accounting office blanch every time they're reminded of the fact.

Back in 1972 the district took its first steps to bring San Diego High School into line with the state's new rules concerning earthquake-resistant buildings. . . . before rebuilding of the school could begin, the state wanted proof that the district



PHOTOGRAPH BY JIM COIT

owned the land upon which the school sits. A check of the records showed that the land was never formally deeded from the city to the school district, so the two groups arranged for the transfer. In exchange for property rights to the high school, the school

and drug charges and called in twelve squad cars and vans to control the traffic congestion and gate crashers. That was the final rock concert held at the stadium.

Besides the present lack of demand from other than rock promoters, school

administrators still have to bring the stadium up to the earthquake safety standards. In 1974 engineers ran a series of tests which indicated the effect of a moderate quake. They reported that the top bleachers would have to be rebuilt to handle seismic strain. The rebuilding would cost more than \$1 million, the same amount it would cost to remove the second-story section.

In April the engineer will submit the results of a final study with the exact cost for the various alternatives. But Charles Glenn, a deputy superintendent of schools who was involved in the original 1972 takeover, already knows any solution will be costly. Glenn has only one idea where the money might come from—the Community Services Tax.

That tax, along with aid from the community college district, could be used to rehabilitate or remove the stadium bleachers.

Glenn, though, says the Jarvis-Gann ballot initiative this year would wipe out the community tax altogether. And even if that money is available, he conceded that it will be hard to justify such an expenditure on an aging and little-used

facility. But Glenn has few alternatives—the lease signed by the district for the stadium still has fifty years to go. —P.K.



CHARLES PROVINCE

PHOTOGRAPH BY JIM COIT

Tanks For The Memory

The problem with the world today, announces Charles Province, is that people no longer have heroes. This is not Province's problem, although he lives on a nondescript street in Mira Mesa where the children play so peacefully and the houses resemble each other so closely that life indeed seems unheroic. Inside Province's house, however, one can almost hear the distant thunder of cannons, you can almost smell blood and battle and boot polish. This is the home of the George S. Patton Historical Society, where Province pays singular homage to the general.

Province is a zeal processor by day, a history zealot by night. He says the Patton bug nipped him sixteen years ago, when he was stationed in Germany and met a number of men who'd served under the famed military leader, but it didn't really get into his blood until he started reading about Patton in the wake of the George C. Scott movie publicity. Fascinated, Province continued reading and started collecting materials, then in 1970 he formed the historical society.

Today his home clearly bears the signs of an advanced fanaticism. The khaki van parked in his driveway carries the name of the historical society; an oil painting of the general somberly surveys the Province living room. Already the society collection has gobbled up one of the bedrooms. Province happily boasts that the shelves in it contain every English language book ever written about or by Patton; then there are countless newspaper clippings, magazine articles, Patton's own papers. Although a Kentucky link museum possesses most of Patton's effects, Province shyly shows off one of the general's combs.

Membership in the society is intentionally small, he says; dues are twenty-five dollars a year in order to attract only those who are truly committed to searching out Patton memorabilia. Yet Province says the society also touches members of the public: the library is open for research, and Province also takes his movies and lectures out into the community. Now he's crusading to turn November 11 ("It was Patton's birthday before it was Veteran's Day") into a state holiday; that way he figures more people would learn about the general.

Province talks about his hero like a son recalling stories about his father. "Everyone thinks of him as a mean old belligerent general, but he was a very intellectual man. He read constantly, he consumed everything he could get," he says. The military leader would

have loved the movie made about him, "because it showed him exactly as he wanted to be seen," Province claims. "He had the idea that a combat general should be profane, courageous, out in the forefront of battle at every minute. But there actually was more to him than that. He didn't just think it was right for a general to be seen in pince-nez glasses, wearing a bathrobe and fuzzy slippers while he read military history."

Province doesn't downplay the more bloodthirsty aspects of Patton's personality; he merely discusses them in the same light that the general did. (The military calling, Patton wrote, "is most ancient, and like all other old things it has amassed through the ages certain customs and traditions which decorate and ennoble it; which render beautiful the otherwise prosaic occupation of being professional men-at-arms. Killers.") It wasn't the killing which Patton loved, Province protests. "It was the excitement of command. His whole idea was that nothing was more great or more intense than actual combat. . . . man pitted against man to the death!" Americans should rediscover Patton because "every time you turn around today we're making concessions to the Russians, to Panama, to everybody in the world. But this man would never take 'no' for an answer," Province nearly shouts. "This man had guts; he had courage!" —J.D.

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I Get No Symphony

The financial troubles of the San Diego Ballet pushed its general manager, Gary Lindsay, to resign last year, and rumors are circulating that Dick Bass, Lindsay's counterpart at the San Diego Symphony, may soon be leaving his post. Bass has had more than his share of problems during his year as general manager of the orchestra. The symphony's once sizable savings account has grown thin, forcing its board of directors at one point to consider a ten percent cutback for the upcoming 1978-79 season. And the potential squabbles with COMBO, the city's arts funding group, show no sign of being resolved.

These problems were not of Bass's making, and their solution is beyond his control as general manager. Recently,

board of directors. In fact, the executive board met to discuss the firing, and though not enough support for Bremner was voiced to provoke formal dissent with Bass, the public was made aware of the schism.

The city council, which met last week to discuss the possibility of funding the symphony for its 1978-79 season, has also disappointed Bass. In a move that surprised no one, the council delayed hearing any testimony until next month. Bass and the board members will not be surprised if, when the council does get around to voting on the financing issue, it will turn the symphony away without a dime, as happened in 1976 and 1977.

In the loose-lipped circles of professional arts management, the word is out that all this has caused Bass to look for another job. Earlier this year he talked with Ernest Fleischmann, director of the Los Angeles Philharmonic, about resuming a position with that orchestra (Bass worked with them before



DICK BASS

though, two incidents have occurred that called his wisdom into question. In December, State College graduate student David Estes published a master's thesis which warned of the symphony's financial doom. Bass was called upon to defend the orchestra and rightly or not he took much of the heat generated from the Estes thesis.

That same month he fired his assistant, Marion Bremner, a move that split the symphony's

coming here last year). Such a possibility was rejected, however, as was the job of general manager with the Atlanta symphony. Bass also confirmed that the cities of St. Louis and Minneapolis are searching for executive talent, though he won't say whether he is considering either job. —P.K.

—Paul Krueger and Jeanette DeWitt

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MATTHEW ALICE

Dear Matthew Alice:

Is there a market for earthworms in San Diego County? I am thinking of growing some worms. Do fishermen even use worms in Southern California? (I am new to the area.)

Charles Rose
Encinitas

Let me recommend to you and to all future earthworm farmers of America a Mr. Robert Nelson of Escondido, operator of Herc Worm Farms at 3243 Quail Road. Though reluctant to discuss his business on the telephone, he says he would welcome a "nose-to-nose" discussion of earthworm-growing. He has been growing and harvesting worms for three years and says there is a market for people who are willing to dedicate a little time and manure to the cultivation of night crawlers. A pound of healthy worms fetches from one to five dollars, depending on the worm quality and the use to which the worms will be put. The San Diego Zoo buys worms for food; fishermen's supply houses buy worms for freshwater bait. Most important, there appears to be a growing demand for worms to decompose garbage, the kind you and I dispose of every day: paper, potato skins, sewage. For information by telephone on earthworm cultivation, call the San Diego Farm Bureau (an agricultural lobbying group) at 745-3023 and ask for Sherell Hall, who is in charge of the earthworm department. A free booklet, *Earthworm Biology and Production* is available from the county Farm Advisor's Office, 5555 Overland Avenue, Building #4, San Diego 92123.

Dear Matthew Alice:

We all know that San Diego is America's finest city, but having that as an official title seems to be pushing things a little. What I want to know is exactly when, how and from whom did San Diego receive the motto "America's Finest City"?

Chuck Marshall
Pacific Beach

Imagine a wide receiver running down the football field looking for the quarterback to throw him the ball for a touchdown. It is a moment of potential glory. So when the quarterback throws the ball to somebody else, our wide receiver (not to be snubbed) keeps right on running and pretends he's got the ball. He also renames himself "America's Finest End."

That's what happened to San Diego in 1972 when this city expected to receive the Republican National Convention and instead got snubbed. The Republicans switched the convention to Miami after word came up that the International Telephone and Telegraph Company's offer of financial aid to a San Diego convention may have been linked to favorable decisions in antitrust suits against IT&T.

The switch caught San Diego with its arms outstretched, anxious to grab all that convention business and national attention. There was nothing to do when the convention went to Miami but to keep on running the city as if the convention had come here. From Mayor Pete Wilson's office came a proclamation of "America's Finest City Week." Part of the phrase found its way onto letterheads and has since become the city's unofficial motto and official overstatement.

Dear Matthew Alice:

I've seen a line of greeting cards on the market called *Suzy's Zoo* and have noticed that they are made in San Diego. Could you tell me a little about this business and where these cards are printed?

J. Greene
North Park

The cards you saw were designed by Suzy Spafford, a thirty-two-year-old San Diegoan and one of seventeen employees of Suzy's Zoo Corporation, which was founded in Oakland in 1968 and moved to San Diego in 1970. The business office is at the east end of Mission Valley, 1097 San Diego Mission Road, but the cards themselves are still printed in Oakland. The business manager refused to tell me which company in Oakland prints the cards; but I am assured that this information will be given to you, J. Greene, if you call Suzy's Zoo at 282-9806.

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

PAGE 4

Letters

Address all correspondence to Reader, P.O. Box 80803, San Diego CA 92138.

No Uncertain Terms

Your article in "City Lights" (February 9) on Tom Gade's pursuit of a judgeship is just another reminder of the disloyalty of local politicians to their office. Jim Ellis, Pete Wilson, and now Gade on the city council alone have disregarded their responsibility to their constituents and served their elected term. When I vote for someone I expect them to serve a full term. In the future their intentions should be on record during the campaign.

Also, I was disturbed with the nature of your reporting on the possible candidates to replace Gade. For example, you called Maryann Zoumes' chances for selection "slim at best." Women have enough problems to overcome without you counting them out before the race begins. From what the article says I would be inclined to vote for her over the others if given the chance. I am not charmed solely by a "liberal" philosophy but I am a progressive and I imagine she is, too. How about more comprehensive coverage or none at all?

Nancy R. DeViney
San Diego

Passing The Bucks

What a joke the movie ratings are ("City Lights," February 16). The manager of the Loma Theatre says he has his cashiers check identities when a customer buys more than one ticket. This, I believe, is fantasy. I have been going to movies in San Diego for years and have never once heard a ticket seller ask to see the persons for whom extra tickets are being purchased (many of the movies I've seen have been "R" rated, or worse). All of this just goes to show how silly it is to try and regulate what people see, read, or listen to. (Apparently, theater managers feel the same way, since they never seem to enforce the age

restrictions.) Why not just open up to the fact that anyone who's got the bucks is going to be admitted, no matter what's on the screen, and stop all this self-righteous nonsense.

Philip Stowe
San Diego

Cutting Remarks

In your most recent "City Lights" (February 16) it was reported that the film *The Groove Tube* took three and a half minutes in the re-running process. To be more precise, I would advise any film fans/historians that there were less than thirty seconds excised. The major cut was during the "Dealers' movie theater sequence, and two minor cuts were made in the "Sex Olympics" segment.

This film farred a lot better than *Flesh Gordon*, which was also started as an X-rated film. Nowadays if anyone goes out to see the adventures of *Flesh*, he or she will find a singularly unintelligible mishmash of disjointed cuts.

Bill Richardson
Academy Theatre

Passing The Bucks

The information regarding the editing and re-running of *The Groove Tube* was provided by the manager of the Academy Theatre.

Suits Me To A Tee

Please help me answer a question. I know that the Los Angeles Times is making moves on San Diego ("Press Passes," February 16), but why is it that every time I hear more about it, I giggle uncontrollably? I have nothing against the Copley Press personally, but I sort here and smile at the thought of their reporters queuing up at the backstage, hoping for a ticket to the Chandler payroll. Tee hee.

Charles Lyman
La Jolla

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UCSD BOX OFFICE

Old Story

Last week's story about that racist woman in Golden Hill ("City Lights," February 16) was a complete disgrace. Giving publicity to such a people without the proper chastisement is a very dangerous thing indeed. The obviously senile woman's views should not be put into print, even if it were hard up for stories to write.

Maria Hango
East San Diego

He Pulled A Babbitt Out Of His Hat

Re: Rich Louv's article ("Yes I Can!" February 16): to label everyone who attended the PMA Success Rally a later-day Babbitt is, to say the least, simplistic. It doesn't surprise me, though, coming from the Reader. A little more time spent away from the glitter of the stage in an effort to really understand the motivation of those present would have been valuable. But then, the common folk are always less interesting; much better to quiz Dwight Chapin about Watergate and raise the specter of Nixon resuming office.

Having been present at three such rallies, and having an interest in why others also find them so uplifting, I can say from experience there is much more to explain than Louv feebly attempted. For one thing, these rallies offer an island of hope in a national sea



SAN DIEGO'S WEEKLY

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Editor James T. Mullin

Contributing Editors John O'Grady, Everett

McNette, Duane, Chris Light

Steve Emdine, Music Scene

Paul Kruger, Press Passes

Marilyn Britt, Off the Cuff

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San Diego, CA 92138 635 State Street

(714) 231-7821

FEBRUARY 23 MARCH 1, 1978

of cynicism and apathy. It may seem hokey to Louv, but there are millions of people out there who try their best not to sink into defeatism, despite overwhelming odds. They pay their money and take the time to attend gatherings like the PMA rally to hear what they should already know, but what lately has been terribly, inexcusably obscured: that we are full of potential, and if we only have hope and try a little harder, we can do it, whatever "it" may be.

Perhaps there is irony in Louv's condescending attitude to the mass of hopefuls he so blithely dismisses as Babbitts. With less cynicism, as displayed by Louv and other writers like him, there might not be a need for these spirited attempts to restore our nation's waning confidence in itself.

Marilyn Kendrick
Carlsbad

Chapter and Worse

That page-long letter attacking Jonathan Saville ("Letters," February 2), has inspired me — not to continue the debate on Saville but to express a few feelings of my own.

Am I the only one in town who finds Fred Moramarco's book reviews boring? For a long time your paper needed a book reviewer, but where did you unearth such a tedious pedant? Is he a graduate student? Does he write those reviews and then turn them in for credit? Believe me, I have tried. I really hate. But I haven't once finished a column of his.

First, where does he get the books he reviews? I don't mind books that are off-beat, but the ones he selects come from some academic dust bin. Of the hundreds of books, why does Moramarco choose someone like David Antin to review ("The Fine Art of Talking," November 23)? Is Antin his professor? I'm too lazy to research my old copies, but he never chooses a book I'd like to read. Even if he book had any basic excitement, Moramarco would kill it. His style is dull; his mind is literal. Yet there are people who write in and say his work is "sensitive." Sensitive to what?

Tedium? Either these letters are written by his relatives or else I'm the only one around crying about the lack of the emperor's clothes. Will the people who agree with me that Mister M. is from Dullsville please stand up and be counted.

A Disenchanted Reader

Poetry In Motion

I was pleasantly surprised to discover the Reader's critique of *Houseboat Days* by John Ashberry ("A Poet For Our Time," February 16). Fred Moramarco's profile revolves those often elusive insights that accompany Ashberry's work. Ashberry will never be a well-known or widely read poet. His subtle, perhaps obscure verse will always alienate those who cannot recognize "where we live now."

Also, let Duncan Shepherd to sleep going so easy on movies. There hasn't been a good movie since De Sica's *A Brief Vacation*.
Michael P. King
San Diego

Having A Ted Mack Attack

I take strong exception to Jonathan Saville's adverse criticism of San Diego State's production of *6 Rms. Riv. Vu* ("Going through the Motions," February 16). It is unfortunate that he evidently attends "every amateur, community and university theater" in San Diego, and perhaps somehow becomes jaded in his outlook.

There are many people in the San Diego area who do not attend every play as he seems to imply, and certainly a vast number who had not seen this one, evidenced by the crowds who attended. The performances at State are well attended by those born before 1950. For those born afterwards, as Saville evidently was, they should certainly be able to understand the meaning and impact of the play. I don't believe the young generation of today lives in a generation vacuum as Saville implies.

Most of all, I resent this type of criticism thrown at students and their professors. They are students, not professional actors; the professors are not stage producers, but teachers spending many hours training acting students.

The play was delightful and refreshing. It offered many laughs when there is not as much laughter in this world today as there should be. Since my own college days at State, I have missed few theater productions. I have not seen one play which fell short of my expectations, because I remember that these actors are students, the producer is a professor, and I have the opportunity to watch them grow through experience and training.

I have watched many a student through college acting days and later seen that person in a professional capacity. I hope Saville takes this into a great deal of consideration before he writes his next review of a college play.
Daria J. Carlson
San Diego

Going Through A Phrase

May I suggest that instead of reviewing movies, just print in large letters "the movie critic says there ain't no good movies" and leave it at that.

Why don't you have movie lovers instead of critics — who specialize in the art of sneering — review the movies? Movie critics, in general, love to think that if they're like the movie, the fault is in the movie and not that they are not aware enough to pick up the message.

I didn't like *Star Wars* but I feel I missed something that a younger audience got (under twenty-one, not twelve). But my belief is that your writer (a woman?) has an intelligence lower than she thinks she has. The proof is in understanding *Taxi Driver*, *Sleeper*, and *Close Encounters*. In conclusion, get a writer that is high in insight and low in the ability to turn a cute phrase.
Bernard Grater
Miami Beach, Florida

Off the Cuff

QUESTION: How do you feel about dog waste and leashes?



Rich McDonald and Kitri, Five-Year-Old Samoyed/Shepherd San Diego

I'm for the leash law to keep dogs under control at most times, but there should be designated areas where they can get off the leash like this place in Balboa Park where dogs run, or the flood channel or Fiesta Island. The problem is, when dogs run loose they can get run over, and Kitri here has a good guard dog instinct and isn't too friendly with strangers although she's never bitten anybody. If she saw a cat right now she'd take right off; she'd be gone, period.



Tony Dimidio and Blackie Eight-Year-Old Beagle La Mesa

I know there's a lot of complaining from people about dirt around, but after six p.m. dogs can be on the beach and I don't see that many or that many running astray. Sometimes I let Blackie loose at night, but I think it's safer to have dogs on leashes and it keeps the dirt in the proper places usually. He gets real excited to go out for a walk and he has to do his thing. You know, he does number one and two because dogs have to do their thing, that's all.



Mrs. E. R. Borchardt and Sissy and Sassy, Three-Year-Old Yorkshire Terriers La Jolla

There was a woman over by the school with a Corgi who didn't have a piece of paper with her so she was pleased I gave her one because we both pick up what our dogs do and I'm glad someone else is taking care of the situation. There's a blind man who walks here whose seeing-eye dog invariably messes with no discretion, and of course that's an excuse, but if I saw anyone else letting a dog mess I'd speak to them because even though people love their dogs, they just don't take care of these things as they should.



David Jacobs and Brandy, Eight-Year-Old Mutt San Diego

We got caught with Brandy off the leash once at Mission Beach and had to pay seventy-five dollars in fines for three counts which were dog at large, dog on beach, and no license. This was two years ago so we keep her on the leash unless we are at the secret beach which is a secret place only dogs know about and people with dogs because the dog catcher doesn't know how to go there so it will remain anonymous.



Freeman D'Vincent and Lila, Four-Year-Old Collie Bird Rock

Just today I hopped this big old police dog on the nose with my umbrella because I scared Lila and I think dogs generally should be leashed. These big old clunkers running up make me kinda mad. I try to keep Lila in the yard until she does you know because she does it at a regular time and if I have to take her out she goes in the alley and I try to clean up after her but I don't like the job. I don't care for dogs running on the beach, but they should have dog-permitted beach areas.

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PRESS HASSES

Fox Trot

The bulletin board in the lounge of KCBQ's San Diego offices is crowded with portraits of the station's broadcast personalities, a group shot of their little league ball club, and various promotional flyers, bumper stickers, and "Q" decals. Buried among this assorted publicity there sits an unobtrusive, yellowed newspaper clipping that probably tells more about KCBQ's recent history than a half-hour interview with station manager Russ Wittberger. That clipping, dated 12-25-76, is headlined, "KCBQ Rated Top Radio Station in SD County." It reports that the Q had for the twenty-second quarter in a row received the highest ratings in audience surveys, that the station's weekly average of 386,000 listeners was the largest ever in local radio history, and thus ranked among the top AM stations in the country.

That clipping was both a celebration of what heights KCBQ had attained and a foreboding of the depths to which it would fall. In December, 1976 the Q commanded the top position in audience surveys; one year later that rating was cut almost in half. The assault on the giant began when Lee Bartell took over floundering KDBO, changed its call letters to KMJQ ("Magic 91") and launched a big dollar giveaway promotion aimed at the teenage audience on which KCBQ had thrived. While KMJQ cut deeply into KCBQ's popularity, KFMJ was busy repeating the trick on the FM dial. B-100, as KFMJ's FM outlet is known, used its huge start-up budget to steal "Shogun" Tom Kelly, KCBQ's most popular jock. B-100 then began an equally ambitious series of contests and advertised heavily on bus boards and sister station Channel 8 television. Meanwhile, other rock stations were sapping the Q's strength. KGB-FM held on to its high ratings, and newly revamped KFRB-FM came on strong at the tail end of 1977. KFMJ's pre-recorded, soft-rock format also became a factor.

In little more than a year, KCBQ went through two program directors (Chico Roberts and Gary Peterson) in attempts to recoup its once loyal audience. Now station manager Wittberger has brought in Norbert Gomes, a.k.a. "Jimi Fox," to rebuild the station. Unlike his predecessors, Gomes is no stranger to the San Diego market. Born and raised in Logan Heights, Gomes is Portuguese. His parents were non-English-speaking immigrants. "I learned to talk from the radio," recalls the short and slender program director.

Gomes used to venture out of Logan

NORBERT GOMES

Heights to watch his favorite disc jockeys in action at KCBQ's old studios on Seventh and Ash streets. Some years later, as a communications student at Grossmont College, he got his first chance on the air. Gomes set out to interview three radio station managers for a term paper. After being unceremoniously booted out of the studios of KOGO and KSON, the would-be broadcaster timidly approached KGB. He spent an entire day there gathering background information for his paper, and in doing so, charmed the station manager into offering him a job. Gomes quickly resigned his post as a shoe salesman at Gallen Kamp's and became KGB's assistant news director (actually, his duties consisted of ripping wire service copy off the teletype machine and walking it across the studio to the broadcaster). After two years at KGB, Gomes set out on a tour of duty that carried him to California towns like Hanford and Stockton. He returned here in 1974 as "Jimi Fox" (he picked that name up from a record album he ran across in Stockton after dropping "Mark Lewis," the name he'd been using) and took a job as morning disc jockey and music director on his old favorite, KCBQ. After four and a half months he convinced Bobby Rich,

station manager of rival B-100, to hire him to assist with that station's startup. Rich, who had pledged not to hire from the rival Q, was no doubt glad he made an exception for Gomes, who helped propel B-100 into the ratings. "The Q was the one and only in radio, but our first [audience ratings] book at B-100 just devastated them," says the curly-haired Gomes with relish. Within six months, he had beat out some seventy-five competitors for a job as program director of KTNQ, a Los Angeles station which was shedding its part-time country-western format in favor of an around-the-clock rock repertoire. KTNQ gave Gomes a million-dollar promotional budget, a \$50,000-a-year salary, and the freedom to hire a new line-up of DJs (including Los Angeles cult hero "The Real" Don Steele) in hopes of knocking off KHJ, then Los Angeles' most profitable rock station. Gomes christened KTNQ "10-Q," worked very long hours, and pushed the station into a competitive position in the market.

Last December, eighteen months after signing on at 10-Q, Gomes left the station. He says that the parent company refused to back him up with a sufficient budget. Some of his colleagues say KTNQ was unhappy

with some of Gomes' policies. Regardless, KCBQ left if anyone could turn their bad luck around it would be the thirty-one-year-old Gomes. So back to San Diego he came.

His strategy for recouping the lost audience will be to introduce the formula that helped push FM stations into prominence. While program director Peterson cut KCBQ's playlist from thirty-five to fifteen records, Gomes will expand it. The "odds" file, which now sits at 200 records, will be built up to 700. Album cuts, usually played only on FM stations, will now be aired on KCBQ.

The station's disc jockeys, whose on-air personalities were tightly monitored by Peterson, will be given more freedom and freedom to move away from the twelve- to fifteen-year-old listeners in favor of the older, more affluent eighteen- to thirty-four-year-olds by calming down the station's now outlandish giveaways. To get the word out, he hopes to convince management to underwrite a series of animated television commercials similar to those he designed for 10-Q. Gomes says he hears the message loud and clear. "The kids tell us the Q has gotten cheap."

The new program director, who dresses in faded dungarees and shabby velvet T-shirts around the studio, brings more to KCBQ than a plan for boosting ratings. He is, in his own words, "a real cheerleader." His desk is lined with self-improvement books. Gomes swears by Joseph Murphy's *Infinite Power for Richer Living*, a book he says "turned my life around," and gives each of his disc jockeys a copy of Murphy's *The Power of Your Subconscious Mind*. One wall of his office is dominated by a chalkboard that blasts out in huge capital letters the parables "DON'T GET MAD, GET EVEN," and "KCBQ IS THE BEST RADIO STATION IN AMERICA!"

His competitors will be amazed if Gomes can turn the tide at KCBQ, especially at a time when AM stations across the country are giving up altogether on rock. But Gomes has confidence. "I work fast," he says between swigs from a miniature bottle of Perrier. "Just ask anyone in L.A."

Now You CIA It, Now You Don't

In Spring, 1976 the editors of the *Triton Times*, UC San Diego's campus newspaper, voted almost unanimously

to refuse advertising from Gallo Wineries and the Central Intelligence Agency. The paper, explained its editors, should steer clear of "upsetting" its readers and avoid what was sure to become an "inevitable controversy." This month, the *Triton Times* staff met again to discuss the CIA recruitment ads; and concerned that refusal of the ad would constitute "selective discrimination," the editors voted six to three (with two abstentions) to run the CIA advertisement for the normal fifty-dollar fee.

The ad, which solicits students trained in engineering, computer sciences, mathematics, and foreign languages (Arabic, Chinese, Korean, and Russian), ran in the February and eighth issues of the paper. Whereas two years ago, anti-CIA students brought nationwide attention to UCSD when they jostled and spat upon UC Chancellor David Saxon, this time, some forty students merely held a twenty-minute demonstration in front of the *Triton Times* editorial office. Three of the protesters made speeches which criticized the CIA and its recruitment policies, but the protesters shied away from piloting the paper for its decision. The group then headed down to the campus Career Planning office where they walked single file past the secretary, asked for and received an official CIA application form, exited the building, and summarily destroyed the forms.

Senior editor Mark Stadler, who's worked at the *Triton Times* since Fall, 1974, says his staff has received eight letters commenting on the paper's decision to take the ad, but they were split evenly pro and con. Stadler also says fellow editor Alan Russell attended a meeting of UC campus editors last fall and reported that all agreed they would run the CIA ad if given the opportunity. "It seems to be the trend," said Stadler, who also noted that all UC campus papers, with the exception of Santa Cruz and San Diego, have given editorial support to Alan Bakke, the UC Davis medical school student who has carried his challenge of the system's affirmative action program to the U.S. Supreme Court.

The CIA notice also ran for three days in the *Daily Aztec*, San Diego State's campus paper. *Daily Aztec* editors have no part in reviewing advertising; thus there was no pre-publication debate after advertising manager Denise Trani gave her approval. State students, who rose from their customary stupor to wage a spirited debate over the ethics of a Gallo wine ad in 1976, were predictably silent on the CIA issue.

—Paul Krueger

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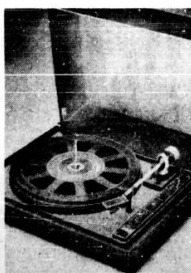


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Film

"MEXICO, WORKERFUL MEXICO": The Explorers 7778 series of travel films continues with the *Thayer Soule* film, which not only covers familiar territory but also travels to unusual places only recently made accessible. *Set in Mexico. Directed by Thayer Soule. Friday, February 24, 8:15 p.m., Civic Theatre, 202 C Street. 236-6510.*

ROCK FILMS, two films, "Rocks That Form on the Earth's Surface" and "Crystals," will be shown Saturday, February 25, and Sunday, February 26, 1:30 and 3 p.m., Natural History Museum, Balboa Park. 232-3621.



Photo by [illegible]

RECENT WORKS by Nancy Weir Lively, including paintings and drawings of materials gathered from industrial plants and incorporating assemblages of gears and other mechanical paraphernalia, will be exhibited through February 28, Village Gallery, 3055 Clairemont Drive, 453-5604.

"TWO WOMEN," a series of acrylics and paintings in various other media by Geri Gert, will be included in an exhibition of the artist's work, through February 28, Main Street L'Amore Editions, University Town Center, 4405 La Jolla Village Drive, Building 15, La Jolla, 453-8665.

LANDSCAPES in oils and pastels by Joan Dierke, inspired by reflections in still water and unusual light patterns seen in the wilderness, will be displayed through February 28, The National Federal Savings, Lantieri and Gert, Pacific Beach, 270-5070.

DESERT SCENES, seascapes, florals in oils by Virginia Hays will be featured through March 5, Cottage Gallery, 2523 San Diego Avenue, Old Town, 286-1895.

COLOR WORK in oils and acrylics, and in pastels with watercolor and gouache by San Diego's Dana Folson will be exhibited through March 10, Design Gallery, 1282 Kettner Pk., 266-1916.

PORTRAITS AND FIGURES, works of Dan Dickey, whose portraits and figures are created in San Diego between 1935 and his death in 1981, will be exhibited through March 10, Santa Museum Town Gallery, Presidio Park, 297-2528.

ALABASTER AND WOOD sculpture by Michael Dean, oils and pastels by Marie, and works in watercolor and mixed media by Byron Rodarmel will be featured through March 10, Kinesics Art Center, 4290 Grand Avenue, La Jolla, 454-0106.

"DRAWING THE EARTH," art in landscape is presented in photographs, drawings, and models by ten contemporary artists, in an exhibition entitled "Drawing the Earth: Contemporary Land Projects," through March 12, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

"APACHE," this exhibit, illustrating the material culture of the largely misrepresented American Indian people through artifacts and photographs, including recorded photographs by Smithsonian photographer and author Jerry Jock, will run through October, Museum of Man, Balboa Park, 239-2001.

BONDE COLLECTION, 17th-, 18th-, and 19th-century prints, intaglio engravings, etching on copper and steel, wood engravings, and stone lithography, as well as a sample of the first modern photographic and chromolithography, and the first modern color printing, will be featured in an exhibition of works on loan from Betty Bonde, owner of the largest collection of prints in Southern California, through March 3, Villa Montecruz Gallery, 1805 K Street, 239-2211.

"THE GROUP," the film about a group of women who attend college together and then attempt to keep their friendships intact after graduation will be shown as part of a film forum, presented by Grossmont College, Wednesday, March 1, 7 p.m., Lamon Grove Junior High School, 7880 Lincoln, Lamon Grove, 465-1700 x 401.

"LAWRENCE OF ARABIA," starring Peter O'Toole, will be the first in a series of five captioned films of the film, sponsored by the Grossmont College Special Services Department's Deaf/Hearing Impaired Program, Thursday, March 2, 7 p.m., in the snack bar-dining room, Grossmont College, 1800 Grossmont College Drive, El Cerrito, 465-1700 x 401.

"TOM JONES," the film about the life-experiences of a young man in 18th-century England, will be shown as a continuation of a series of films illustrating the critical periods and events in English history, sponsored by Mira Costa College, Thursday, March 2, 7 p.m., Earl Warren Junior High School, 200, 155 Stevens Avenue, San Marcos, 757-2121.

"ARE WE ALONE?," the actual coded message sent from Earth to the edge of the Milky Way in 1974 in an attempt to contact intelligent life will be included in the multi-media production that will be concurrently with "North of Superior," a film that takes viewers to the wilderness north of Lake Superior, for an exhibit and film, Fremont H. Frost Space Center, desktop form, 239-1253.

"CABINET OF DR. CALIGARI," this expressionist ancestor of the horror film will be shown Friday, February 24, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 427-4224.

Galleries

FACULTY SHOW, new members of the SDSU art department faculty, including Leslie Bauer, Scott Brodie, William Burns, John Haines, Jay Shuman, Pat Cusley, Gail Roberts, Fred Oth, and Dennis Groover, will exhibit their paintings through February 24, Winter Gallery, Art Building, SDSU, 266-2500.

"50 PLUS WOMEN," an art exhibition, will be on display through February 25, San Diego Academy of Art, 1730 Kettner Boulevard, 231-9961.

SMALL IMAGE ART SHOW, featuring San Diego county artists in an exhibition of works limited in size to ten inches or less, and using oils, watercolors, acrylics, gouache, photography, sculpture, enamels, fibers, and mixed media, will run through February 25, Gallery 21, Spanish Village Art Center, Balboa Park, 236-8171.

WATERMEDIA, oils, and charcoal by Ann Altemeier will join the juried exhibition of water media artists at the San Diego Art Institute Gallery, 1448 El Prado, Balboa Park, 234-5648.

WRITER RETROSPECTIVE, a retrospective of works by 19th-century writer landscape artist George Henry Duran, some of whose paintings were published by Currier and Ives and are familiar to the American public due to their appearance on calendars, Christmas cards, and decorative wrapping paper, will be exhibited through February 25, Fine Arts Gallery, Balboa Park, 232-7301.

WATERCOLORS by Eileen Schwartz will be on display through February, Union Center, 7456 La Jolla Boulevard, La Jolla, 459-4343.

INSTRUCTORS' ART, an exhibition of paintings, sculpture, photographs, and jewelry, created by faculty members of Southwest College, will be on display through February, Southwest College Art Gallery, 900 Clay Avenue Road, Chula Vista, 427-4211.

PRIZED PHOTOS, photos by San Diego Union staff photographer Rick McCarthy will be included in an exhibition of prize-winning photos from the 20th Annual Forest Lawn Press Photo Contest, through February, Museum of Art, 1071 Sixth Avenue, 236-6510.

TWO ARTISTS, Paul Davidson, who paints sea-inspired art, and Mary Oakes, whose oils and watercolors cover a wide variety of subject matter, will exhibit through February 28, Southwest College Art Gallery, Spanish Village, Balboa Park, 239-2418.

ETCHINGS by Jerome Schmitz, original posters by Fritz Schoder, serigraphs by Brett Ostry and Mario, and Zuzana reproductions, will be exhibited through February, Abbey Gallery, 4428 Ingraham Street, Pacific Beach, 270-7570.

PHOTOGRAPHY, a one-man show of works by photographer Bob Knudsen, contemporary through February, Athenaeum Music and Art Library, 1008 Wall Street, La Jolla, 454-1584.

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Events

"ROYAL HERITAGE," in the continuation of this series about fifteen rulers who left behind a rich legacy of castles, royal parks, abbeys, and uncountable riches, the documentary offers a glimpse at the last three Georgian kings (1714-1820), who gave Britain military power, tradition, and a taste for classical order. Sunday, February 25, 8 p.m., Channel 15.

"SATURDAY NIGHT," football star O.J. Simpson guest hosts a show that includes performances by Ashford and Simpson (on O.J.) and the Not Ready for Prime Time Players. Saturday, February 25, 11:30 p.m., Channel 39.

"GREAT PERFORMANCES," Sir Georg Solti and the Chicago Symphony Orchestra perform the music of Richard Strauss in its 50th anniversary program, Saturday, February 26, 11 a.m., Channel 15.

"HOROWITZ AT THE WHITE HOUSE," piano virtuoso Vladimir Horowitz will celebrate 50 years of concerting in the United States with a performance of Chopin's Sonata in B-flat Minor (Opus 38), Waltz in A Minor (Opus 34), and Polonaise in A-flat Major (the "Heroic"), as well as Schumann's "Traumerei," and Horowitz' own "Variations on a Theme from Bizet's Carmen." broadcast live from the White House, Sunday, February 26, 8 p.m., KPBS-FM (89.5), and telecast later in the evening at 10 p.m., Channel 16.

"THE POEMS OF WILLIAM SHAKESPEARE," host John Lithgow and Gary Brown will offer the reading followed by poets Linda Reed and David Duran reading their own works, on "The Poetry Hour," Sunday, February 26, 8 p.m., KPBS-FM (89.5).

"PROJECT UFO," in the continuation of this Jack Webb-produced series about Air Force investigations of UFO sightings, which is characterized by the same bad acting, stilted dialogue ("What's that, me an' you? — Yes, me an' you.") and megalomaniacal boss that made "Dragnet" a must, yet manages some creditable visual effects, the investigators encounter hostility to their investigation of the reported sighting of an insect-shaped spaceship in the California desert Sunday, February 26, 8 p.m., Channel 39.

"EVENING AT SYMPHONY," pianist Anja Weisenberg will be the guest soloist as Seiji Ozawa conducts the Boston Symphony in a performance of Chopin's Piano Concerto No. 1 in E Minor, Sunday, February 26, 8 p.m., Channel 15.

"ANNA KARENINA," in part four of this Masterpiece Theatre production of Leo Tolstoy's novel, Karenin confronts his wife Anna about her infidelity after she displays obvious affection for Count Vronsky, Sunday, February 26, 8 p.m., Channel 15.

"MORNING CONCERT HALL," Rimsky-Korsakov's "May Night Overture," Handel's Oboe Concerto No. 2 in B-flat, Tchaikovsky's fantasy overture "Romeo and Juliet," and Schubert's "Unfinished Symphony" will be broadcast Monday, February 27, 10 a.m., KPBS-FM (89.5).

"CARVALS OF THE ANIMALS," by Saint-Saens and Schubert's Fifth Symphony will be performed by the Point Loma College Community Orchestra in a program directed by Dale Shepherd, Friday, February 24, 8 p.m., Goodwin Chapel, Point Loma College, 9300 Lomaland Drive, Point Loma, 222-9474.

WIND CONCERT," the UCLA Wind Ensemble will perform Saturday, February 25, 7 p.m., Golden Gymnasium, Point Loma College, 3900 Lomaland Drive, Point Loma, 222-9474.

VOICE, Deborah Kevach will perform a recital of vocal works, Thursday, February 25, noon, Mandeville Recital Hall, UCSD, 452-3229.

"CARNIVALS OF THE ANIMALS," by Saint-Saens and Schubert's Fifth Symphony will be performed by the Point Loma College Community Orchestra in a program directed by Dale Shepherd, Friday, February 24, 8 p.m., Goodwin Chapel, Point Loma College, 9300 Lomaland Drive, Point Loma, 222-9474.

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VOICE, soprano Margaret Bicknell, who was runner-up in the local 1977 Metropolitan Opera Auditions, and who has been heard locally in Starlight Opera, Old Globe, and Pacific Lyric Theatre productions, will perform as a contribution of the Fine Arts Festival of Monterey, Sunday, February 26, 8 p.m., Granger Music Hall, Fourth and Palm Streets, Monterey, 266-8831.

"THE MUSIC OF MOZART," the Field Spring String and Chorus, who will perform on a 63-arc, four-manual Moeller organ, will be featured performers in a program that will include Mozart's Fantasy in F Minor for solo piano and his sonata for piano and violin, by William Byrd, John Blow, and Hugo Wolf, Sunday, February 26, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

"STABAT MATER," two great musical settings for this piece — one by Renaissance composer Palestrina, one by 20th-century composer Penderecki — will be highlighted by a performance by the La Jolla Civic/University Chorus and Chorus that will include works by William Byrd, John Blow, and Hugo Wolf, Sunday, February 26, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

VOCAL DEBUT, Italian tenor Carlo Biondini will make his Southern California debut in a concert Sunday, February 26, 8 p.m., California Theatre, 1122 Fourth Avenue, 272-9571 or 436-5089.

COTTAGE CONCERT, violinist Nicholas Grant will perform a free recital, Monday, February 27, noon, Scripps College, SDSU.

MINI-CONCERTS, the Field Quartet, featuring violins Odo and Lynn Fiedt, violin Renee Campbell, and cello Dan Campbell, will perform Mozart's Concerto in G Major, K. 387, Monday, February 27, noon and 12:30 p.m., Grand Salon of the Civic Theatre, 202 C Street, 236-7351.

CHORUS, the Normal Lubbock Choir will present a concert Monday, February 27, 8 p.m., Golden Gymnasium, Point Loma College, 3900 Lomaland Drive, Point Loma, 222-9474 x246.

"LEADERBAND," this performance by soprano Linda Vokeman and bass-baritone Philip Larson, both members of the Extended Vocal Techniques Ensemble, featuring the works of Brahms, Strauss, and Mahler, will be scheduled for February 15, but has been rescheduled for Monday, February 27, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

SWINGING RINGDOLLS, the UCSD Concert Choir and Chamber Singers will be joined by the UCSD Brass Ensemble in a performance featuring Brahms' Four Gypsy Songs, as well as works by Copland, Mendelssohn, Joubert des Pres, and Orlando di Lasso, and a special "Swing" arrangement of a song by Duke Ellington, by the University of California, San Diego, Monday, February 27, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

NOON CONCERT Series continues with a four-hand piano recital by the Hungarian Duo, Zsuzsa Hallegberg and Tamas Ungi, Thursday, March 2, noon, Mandeville Recital Hall, UCSD, 452-3229.

"LOVE FOR THREE ORANGES," the San Diego Opera Company will perform a production of the 19th-century Italian opera, featuring pianist Howard Wells, violinists Henry Kolar and Ronald Goldstein, Elnore Beckley on viola, and cello Margery Hall, in the performance of Mozart's Carmel Quilter in A. K. 581, and Brahms' Piano Quintet in F Minor, Opus 34, Saturday, February 25, 8 p.m., Jewish Community Center, 4709 94th Street, 263-3302 or 266-7154.

QUINTETS, the Musicians Association and Recording Industries will perform a production of the 19th-century Italian opera, featuring pianist Howard Wells, violinists Henry Kolar and Ronald Goldstein, Elnore Beckley on viola, and cello Margery Hall, in the performance of Mozart's Carmel Quilter in A. K. 581, and Brahms' Piano Quintet in F Minor, Opus 34, Saturday, February 25, 8 p.m., Jewish Community Center, 4709 94th Street, 263-3302 or 266-7154.

CONCERT CHOR, in the first of a series of spring concerts that will feature works of Mozart, Strauss, and Schubert, will be performed by the Jewish Community Center, featuring pianist Howard Wells, violinists Henry Kolar and Ronald Goldstein, Elnore Beckley on viola, and cello Margery Hall, in the performance of Mozart's Carmel Quilter in A. K. 581, and Brahms' Piano Quintet in F Minor, Opus 34, Saturday, February 25, 8 p.m., Jewish Community Center, 4709 94th Street, 263-3302 or 266-7154.

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Local Events

Theater

"ROMEO AND JULIET." Sandy McCallum will direct this Globe Educational Tour No. 6 performance of Shakespeare's timeless romantic tragedy, produced by Old Globe Theatre of San Diego. Thursday, February 23, 8 p.m. Educational Cultural Complex Performing Arts Theatre, 4343 Ocean View Boulevard, 263-7254.

"NEW ONE ACTS, PART II," the second half of a series of new one acts which were recent successes in London and New York, will feature "The Dark Moon and the Full" by Joseph Hart, and "The Unseen Hand," a fantasy by Sam Shepard. Through February 25, 8 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3565.

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

"A WINTER'S TALE," the National Shakespeare Company will present this drama. Sunday, February 26, 3:30 p.m., Student Union, Palomar College, Mission Road, San Marcos, 744-1150.

"THE GRASS HARP," City Stage Productions will present this musical adaptation of the work by Truman Capote, directed by Thor Nielsen, with choreography by Wayne Davis and musical direction by Ron Jesse. Through Sunday, February 26, 8 p.m., with a matinee on the 26th at 2 p.m., City Stage Studio Theatre, USIU campus, 10455 Pomeroy Road, 271-4300.

"STEINBECK COUNTRY," raconteur David Baumgarten will present this program about one of America's greatest authors, John Steinbeck. Thursday, March 2, 8 p.m., Montgomery Junior High School, 2470 Uric Street, Linda Vista, 279-2300.

"MAKE MINE MIMIC," local mime Don McLeod will perform Wednesday, March 1, through Saturday, March 4, 8 p.m., with an added show Saturday, March 4, 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3565.


"DAMES AT SEA," the musical comedy will be performed Thursday, February 23, through March 4, 8 p.m., San Diego City College Theatre, 15th and C Streets, 238-7654.

CONTEMPORARY ONE ACTS, the Women's Theatre Ensemble will present "Calm Down, Mother," by Megan Terry, and "Smashed Past Noes" by Ursula McKinnis, two plays that deal with relationships between women, particularly those of mother and daughter. Wednesday, March 1, through March 11, Wednesdays through Saturdays, 8 p.m., gallery of the new Community Arts Building, Third and E Streets, 466-7048 or 299-2121.

"MARY, MARY," the comedy by Jean Kerr will be presented Tuesdays through Saturdays, 8 p.m., Sundays at 5:30 p.m., and Wednesdays at noon, through March 12, Pesta Drive Theatre, 9555 Campo Road, Spring Valley, 687-4977.

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Keith J. Martin, Director



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Lectures

"DON'T BREAK YOUR HEART," two physicians, a dietitian, and a physical conditioning specialist will be the featured speakers at a program aimed at alerting the public to the different aspects of heart disease and its prevention. Thursday, February 23, 10:30 a.m. to noon, Scripps Memorial Hospital, 9688 Genesee Avenue, La Jolla, 453-3400.

"THE ABSTRACT BURLIN IN AMERICAN ART," in this talk by Michele DeAngelis, Modern Art Fellow at the Los Angeles County Museum of Art, paintings by Barnett Newman and Mark Rothko and earthworks by Robert Smithson and Michael Heizer will be explored as abstract elements of an American tradition that begins in 19th-century landscape paintings. Thursday, February 23, 11 a.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-5717.

"ART AND ARTISTS," an informal art lecture series highlighting contemporary art issues, presented by Palomar College, will feature a talk by Wayne Thebaud, a representative painter frequently identified with "70s" sensibility who has been exhibited in major galleries for two decades. Thursday, February 23, noon, Boehm Gallery, Palomar College, Mission Road, San Marcos, 744-1150 or 727-7529.

POETRY, bilingual poet and short story writer Pedro Ortiz-Garcia will read from his works in a reading presented by City Bender and Community Arts. Thursday, February 23, 7:30 p.m., Chula Vista Public Library, 365 S. Street, Chula Vista, 575-5099.

"SOUND SCULPTURE," artist Stephan von Huene, whose works have been exhibited in such places as the Smithsonian Institute, the San Francisco Museum, and the Vancouver Art Gallery, will deliver this lecture. Thursday, February 23, 7:30 p.m., in the Student Union, Southwestern College, 802 Clay Lanes Road, Chula Vista, 421-1691.

MONA LISA CREAM RISE, Jonathan Dunn-Rankin will moderate a panel discussion in which graphic artists, art professors and directors, and

painters will discuss, "Commercial Art — Is It or Isn't It?" covering such areas as the use of art in selling products and the graphic elements in the works of Daumier, Lautrec, Norman Wyeth, and Whistler. Thursday, February 23, 7:30 p.m., San Diego Art Institute, 1449 E. Prado, Balboa Park, 234-5942.

"MAN, THE MEASURE OF ALL THINGS," a series of lectures intended to provide a rich background for art history, will continue with a talk by art collector and scholar Edson Binney, who will discuss French painting of the 19th Century. Friday, February 24, 10 a.m. to noon, James S. Cooley Auditorium, Fine Arts Gallery, Balboa Park, 273-4436 or 291-4447.

"OLD TIMES," Harold Pinter's comic drama will be performed nightly except Mondays, 8 p.m., and Sundays, 2 p.m., Tuesday, February 28 through April 2, Center Centre Stage, Balboa Park, 239-2255.

"KILLERS OF THE MIND," Lucy Freeman, reporter and author of more than 45 books on psychology and psychoanalysis, will deliver this exploration into the causes of hatred in a society and in an individual, as a lecture series sponsored by the San Diego Psychoanalytic Institute resumes. Friday, February 24, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, 459-6645 or 452-1013.

"THE JOB SEARCH," the San Diego Evening College-sponsored "Popcorn Workshops" series will offer a workshop designed to acquaint potential job applicants with the best procedures to follow in gaining employment, led by business instructor Jeff Fieger. Saturday, February 25, 11 a.m. to 4 p.m., Room 1106, City College, 1255 Lenin Street, 271-8520.

"EXPLORATIONS IN CONSCIOUSNESS," Pan's Garden, a metaphysical center, will sponsor a side-lecture presentation on the Tani by Kameo Wray. Saturday, February 25, 7:30 p.m., Ozark's Music Hall, 6675 El Cajon Boulevard, 235-5366.

"INTRODUCTION TO RENAISSANCE CULTURE," this lecture series, which incorporates films, slides, and recordings in its coverage of the art, music, literature, and history of the Italian Renaissance, sponsored by the Modern Adult Center, will continue Tuesday, February 28, 7 p.m., Room 108, Collier Junior High School, 4250 Valera Street, 224-5531.

"NEW VIEWS OF WOMEN," the Women's Studies Program at SDSU will continue this lecture series with a talk by literature professor Richard Rush entitled "Women as Poets: The Sexuality of Radical Sin." Wednesday, March 1, 3 p.m., Room 161-130, SDSU.

"SOME FRIENDS OF MINE," novelist Michael Holzman will preview this new work as the New Poetry Series, sponsored by the Archive for New Poetry, the Departments of Literature and Visual Arts, and the Events Office, continues Wednesday, March 1, 4 p.m., Formal Lounge, Revelle Campus, UCSD, 453-3120.

"NEWBREAKERS," in the last of a series of public service presentations, designed to better acquaint the community with the local news media, a panel program entitled "Meet the Newspaper Persons: The Weapons" will feature editor Woody Lookard of the La Jolla Light, publisher Bill Campbell of the Coronado Journal, editor Jim Mullin of the Reader, publisher and editor Dan Wilens of the Life News, publisher and editor Gilbert Moore of the Sentinel, and representatives from off-couny newspapers. Wednesday, March 1, 7 to 9 p.m., Community Events Room, Wickes Furniture Store, 965 Avenue Avenue, El Cajon, 447-2482.

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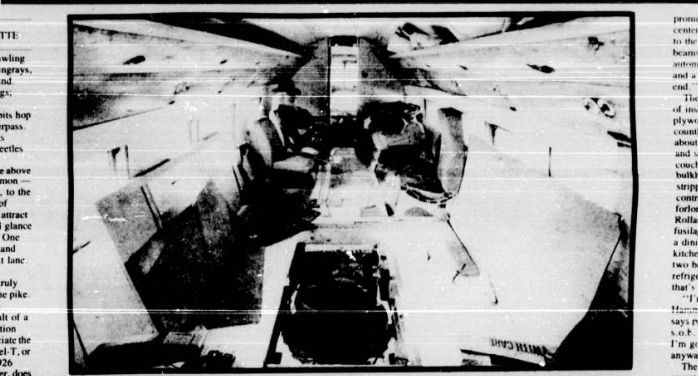
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ICARUS GROUND



MERTON GAUDETE

The freeways are crawling with animals. Cows, Stingers, and even Coagars abound. Pardon vic with Mustangs: Sky-Jet's make way for Thunderbirds, and Rabbits hop down cloverleaf to underpass. Even the insect world is represented: German Beetles infest our roadways.

Mass produced, all the above vehicles are rather common — indigenous, if you will, to the highways and byways of America. Usually they attract little more than a casual glance in the rearview mirror. One takes them for granted and accelerates into the next lane.

But once in a while something unique and truly beautiful comes down the pike. For the most part, such phenomena are the result of a long and loving restoration project. One may appreciate the splendor of a shiny Model T or a classic line of a 1926 Bentley. Rarely, however, does anything so strange and remarkable as the "Goony Bird" appear. Though it has yet to take its maiden voyage, when it does hit the road it is sure to cause many a rubber-neck, numerous ohs and ahs, and perhaps a few outright yelps.

The Goony Bird is the brainchild of H. L. (Smoke) Rolland, the quintessential jack-of-all-trades. His employment history spans half a century and includes everything from barnstorming to acting to logging.

In his grease-stained work clothes and navy blue watchcap, Rolland looks like any weekend mechanic. That breed of man so often found in basement or garage — breathing ritual curses upon stubborn nuts and bolts. Behind his full white beard and weathered face, however, a spark of artistry lurks. Possessed of an engineering background, Rolland employs that field's impressive technical jargon to express manifold pressures, torque stats, and gear ratios not off his fuel injected tongue with ease. In one tool-scarred hand a cigarette invariably burns. The other supports a glass of sour mash whiskey, the dilution of which — to Rolland's mind — is an act of sacrilege.

About eighteen months ago the stinky resident of Cardiff

decided he wanted something different. He was tired of painting flagpoles and radio towers and yearned for a less windy project, one that would keep him on the ground. Out of such thinking was the Goony Bird conceived. Now in gestation, it may be the most unlikely collection of parts ever assembled for the road.

The DC-3 in Rolland's front yard is thirty-nine feet long. Wrigley, and mounted on the chassis of an old school bus, it stands ten to twelve feet high. From black nose to truncated stern, the Goony Bird is an imposing aerodynamic sight, an enormous bullet on wheels. The project has cost Smoke Rolland considerable amounts of time and money from the start.

"I spent \$300 on the telephone," he explained, "just looking the foliage. Before I found it I made a trip to Denver and one to San Francisco — both for nothing."

But Rolland is not the type of man to be discouraged. After six months his scavenger hunt came to an end in Tucson, Arizona. There, he paid \$1500 for the GMC bus chassis and another \$9000 for the tail section removed. With them a man from Texas, and hauled the rest across the desert to San

Diego. Once home, Rolland mounted the airplane to the bus chassis — a formidable task — and began the arduous task of readying the Goony Bird for the road. In the course of the past year, various mechanical complications and State DMV requirements have cost him every spare penny he has. There is still much to be done. Nevertheless, Rolland has grand plans for both the interior and exterior of his creation.

"On the nose," he says, "I want to paint some of them 'tiger's teeth,' like they used to have on those 'Flying Tigers' (fighter planes) back in W.W.II. Man, it's gonna be good for them alcoholics on the road. They're gonna take one look at this thing and quit drinkin' right then and there."

The interior of the Goony Bird bears the unmistakable appearance of a work-in-progress. At this point, in fact, it is little more than an empty shell. In the rear, decking has been installed. Rolland has certain mechanical innards: after climbing a small step ladder to the door, one must stoop across exposed struts to move solid ground. There, a massive engine (480 cubic inches) can be seen through a door cut out of the floor. The 300-horsepower motor salvaged from a Lincoln Continental, occupies

prominent space beneath the center of the fuselage. Secured to the chassis by large wood beams, it is hooked up to an automatic airplane transmission and a "high speed direct rear end."

The scenery is chaotic, a joll of insulation, chunks of plywood, two-by-fours, and countless tools are scattered about inside. A few old chairs and some direct airplane couches are propped against the bulkheads. The cockpit, stripped of instruments and controls, looks skeletal and forlorn. But when all is done, Rolland promises the roomy fuselage will feature a bedroom, a dining area, and a small kitchen. He also plans to install two bunks, a toilet, a refrigerator and a stove. And that's not all.

"I'm gonna put my Hummer in it in here," he says proudly. "I can't play the s.o.b. with but two fingers, but I'm gonna put 'er in here anyway."

The Goony Bird was never meant to serve only as a recreational vehicle. Rolland does not intend to cruise a loop on all that he has invested.

"This is the greatest advertising gimmick since the invention of blondes," he states repeatedly, "and once I get on the road I'll have it made."

But its creator needs another \$1500 to put the Bird in working order, and to date, his search for an enthusiastic investor has proved futile. Despite this unfortunate lack of funds and appreciation, one is given the distinct impression that — one way or another — the homemade craft will roll.

It may take King Kong to drive the vehicle, but Smoke Rolland says he can handle it, and he is positive that when he turns the key, the old Lincoln engine will start. Beyond that, he expects the whole assembly — airplane transmission and all — to function smoothly.

"I'll have plenty of power," he says with a tobacco-stained grin. "I figure at fifty-five mph that engine won't even get warm. If you wanted to flatten out on it, and hang in there with it, I imagine she'd be a hundred or so level ground."

Rolland pauses to hoist a bottle of Kentucky sour mash whiskey. He can be seen through a door cut out of the floor. The 300-horsepower motor salvaged from a Lincoln Continental, occupies

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JOHN MEEHAN, JOLINDA MENENDEZ

Body Language

JONATHAN SAVILLE

There is nothing more permanently exhilarating than the experience of great works of art. They fill your soul with energy both now and in the future: for the rest of your life, if your memory does not fail, you can call up the pleasure and excitement, the anticipation and the gratification, and live them all anew.

The visit of the American Ballet Theatre last week therefore made me (and several thousand other ballet lovers) doubly happy, because we knew we were putting up our treasure where there is no decay. ABT is one of the world's great ballet companies; its varied and eclectic repertoire traverses all the possibilities of the art; its dancers are superbly trained and elegantly housed amid the gorgeously old-fashioned rococo extravaganzas of the Fox Theatre; and although some of the stars were missing — most notably Baryshnikov and Makarova — the company as a whole is so strong, and the principal dancers who did come are so brilliant, that there could be no doubts, at the end of the four performances, that San Diego had been treated to an experience of dancing at its finest.

The works selected for ABT's visit here provided a nice education in what ballet is all about, and they also illustrated the broad range of strategies for dealing with this grand, traditional, and ever-renewed art.

There were, for example, those plotless (or minimally plotted) ballets in which the aim of the choreographer is to convert a musical composition

not seem to be connected with any kind of inner passions. For the Romantic ballet, of which *Les Sylphides* is a typical example, gestures are used to express individual feeling; in *Dances Concertantes*, and ballets like it, the gestures are purely abstract, and if they express anything at all it is not the personal affective life but the impersonal structure of the music.

There are thus at least two radically different kinds of "pure" ballet, and of course there is a great difference between the two. The first is the kind that tells a story. But virtually all ballets, of whatever category, are united on a deeper thematic level. Dance may concern itself with a wide variety of things: personal feelings, social mores, working out an affirmation of social bonds. But the chief theme of that special type of dance called ballet is the relation between the sexes. Even where there is no explicit theme, the tale of successful or unsuccessful love affairs, the great dramas of the ballet world, women constitute the basic stratum of form and meaning out of which choreographers construct their ballets. And since the sexes are so different, they dance differently; they have different characteristic steps, poses, and gestures; they wear different sorts of costume; they are often bound to different sorts of music, and so on. The differences are the basis of sexual roles. The fundamental physical contrast is so obvious and lies

so deep that sometimes we tend to forget how important it is, in fact, it colors our perception of ballet in the same ineradicable way that it directs the imagination of the choreographer — and of the dancers. Ballet is a very refined, very disciplined, aesthetically ordered form of sex.

Consider, for example, those pas de deux that are so widespread in the ballet repertoire, whether as parts of a longer ballet (such as the Black Swan Pas de Deux from *Swan Lake*) or as

use incorrect) interpretation of the music.

MacMillan belongs to a different school entirely. He too bases his choreography on the music, but he is a man that has had their career in the concert hall — Stravinsky's *Dances Concertantes* in the one case, and for *Concerto for the 21st-Century Piano* in the other. Stravinsky's choreography he adheres closely to the score; his aim is to interpret each moment of the music, each melodic line, each rhythmic pattern, each movement and gesture. The result is that whereas *Les Sylphides* exists solely as a ballet and tells us nothing at all about the music, *Les Ballets Concertantes* and *Concerto* actually illuminate the music they are based on: they not only make us see, they make us hear. *Dances Concertantes*, in particular, is a masterpiece. Stravinsky's score: its pervasive wit, its utter unsentimentality, its agitated lyricism, its bizarre musical language — at once classical and zany. The dancers are tsimbabueques of some sort — or comedia dell'arte figures, or marionettes — mimicking the solo, duos, and ensembles of the music, creating a constant mixture of paghetti-like sinuosity and mechanical jerkiness. These dancers never express personal feeling; they are the music, they are the music, they are quite sure whether they are really human, or even really alive; and to convey this extreme oddness of status is, in itself, the whole ballet makes us realize, is its entire purpose.

MacMillan has invented a whole new vocabulary of gestures, strange pointings of fingers at nothing, or of hands at nothing, or of legs at nothing, all the more fascinating in that they do

and polkas takes place in the context of the vest of syntactical military cadets to the school of romantic-giggly teenage girls. The girls' school is a place of initiation in the comic pas de deux of the headmaster of the military school and the headmistress of the girls' school. The school is a place of initiation controlled by the marvelous Russian character-dancer Alexander Ryzin. And ABT's trademark, the famous Jerome Robbins ballet, *Free Fall*, is a ballet action appears to center on the universally interesting theme of boy-meets-girl—in this case, three boys and three girls, who are chased by three street ladies. I say "appears," because *Free Fall* really celebrates male comradeship much more than it celebrates female heterosexuality. That is the reason why it is one of the rare ballets in which all the most exciting dancing is done by the boys. The first time I saw it was on Saturday evening's performance at the Kennedy Center. I was with George de la Peña—zealful dancer of the first act, a very experienced and spectacular. It must be admitted, however, that the boundless jazz energy and utter joy seem to have seeped away a bit from this once wonderful piece. Can it be? Or has it grown a little tired of it? Or is it that the choreography itself has grown a little tired with the passage of three or four years and needs to be renewed?

The black Swan Pas de Deux is about seduction; *Graduation Ball* is about the amusing mating rituals of shy adolescents and of the still nubile elderly; *Fancy Free* is about the solidarity of males in their pursuit of the female body; but Antony Tudor's *Jardin aux Lilas* — still, for me, the masterpiece among masterpieces in the American Ballet Theater's repertoire — is about love. In fact, it is one of the stage's great statements about the ardors and agonies of romantic love, in

class with Romeo and Juliet, *Tristan and Isolde*, *Giselle*, and Tudor's *Swan Lake*. The ballet, bathed in blue light, composed of interlocking love-triangles, and dominated by the idea of inevitable loss, *Les Indes* is a masterpiece of the language of passion; and Cynthy Gregory and John Prinz, who danced both performances of the ballet, are actors and dancers and to become unalloyed instruments of that passion. The last outpouring of a hopeless love, the last gasp of a body and spirit, yet knows it can never again be consummated this is a theme the art of ballet could be said to have been created for, and no work more moving than *Jardin aux Lilas*. It is also not only great theater, it is also an uncommonly profound interpretation of the human mind set to, Chausson's *Poèmes*. The high poetry of the music as drama or as translation or music into movement — comes at the climactic return of the main musical theme, the music of the love that great, surging, swirling melody, now at its height of passionate expressiveness. Tudor clusters his four principal dancers together, each with a different color, and an unattainable love, and holds them for a long long moment in perfect stillness. It is as though a heart so full of love, so long longing can express itself only by coming to rest — a great moment, exquisitely performed — one of those moments that stay with you forever and make a constant sacrament

LARRY McCAFFERY

With spring training for the Padres due to begin in Yuma within the week, it's time for local sportswriters to initiate their ritualized "Rites of Spring" by issuing forth with their annual Optimistic Padre Appraisal. Like most baseball fans, I'm drawn to ritual, so here we go.

Last year at this time, everyone seemed almost euphoric about the Padres' prospects for 1977, despite the questions that were so glaringly obvious: Randy Jones' arm recovery, Gene Tenace and Rollie Fingers' health, and the team's lack of flexibility of an untried double play combination to adapt to major league competition, the potential problems associated with George Hendrick's "poor attitude," and so on. At their Padres' home opener last year everything seemed to be falling into place: there was a full house to welcome home the team from a roadshow trip which saw them split a series with the Reds (a split which turned out to be less significant than anyone could have guessed). And, of course, the predictably, though until Rollie Fingers could stride in from the bullpen and nail down the victory, and there were even a number of "Pennants

never banners unfurled at key moments. Well, that moment proved to be the high point of the Padres' year, their pre-season problems giving way to serious ones. Indeed, Brent Strom never recovered from his back problems. Gene Tenace managed to walk more than a hundred times but showed he had some deficiencies elsewhere (batting average, throwing arm, run production). Mike Champion exhibited too many rookie errors in the field and never did get his batting average, the big blow, of course, both psychologically and on the field, was the case of Ray Jones. Without the prospect that Jones would be walking out to the mound every few days to halt potential losing streaks and draw the crowds to the stadium.

there was never any real chance that the Padres could generate any momentum. Until late in the season, the pitching staff simply gave up too many runs to keep the Padres in many games.

Last year's lessons may have made the media and Padre fans a bit more cautious (for example, I doubt that there will be much talk about the Padres overhauling the Dodgers or the Reds this spring). But still, the Padres have considerable reason for optimism this season. In fact, I will go so far as to predict that the Padres can overtake the Dodgers or the Reds — assuming that two rather large "ifs" materialize.

The first is the holdover problem of Randy Jones' arm. There was a time late last season, just after Jones had come off the disabled list and was throwing lollipops up to the plate when the Padres were seriously considering having their infielders wear chest protectors and hockey masks; but eventually he seemed to find the groove and managed to pitch several good games in a row. If his arm is sound — say, about ninety percent of what it was in his Cy Young Award year — it would go a long way toward instantly solving some of the Padres' pitching problems.

The second condition is completion of the much-discussed Dave Winfield trade for Greg Maddux's call me Craig's Nittles and Ed Figueroa. Through astute trading and talent hunts, the Padres have outfitted a full up half of their roster with outfielders and "potential" third basemen. Obviously, something must be done to stabilize the lineup, a trade which could bring to San Diego both a right-handed pitcher and a third base man (or a catcher) would brighten prospects considerably, and put an end to Alvin Dark's chaotic late-inning

All of which begs a question worth asking: what has been going on in the minds of the Padre front office during the past several months? After la-

season it was painfully clear that the club's only real wealth was in the outfield, while gaping holes were evident at third base, catcher, and right-handed pitcher's slot. When then, spend a couple of million

another outfielder? Certainly not the acquisition of thirty-nine-year-old Gaylord Perry and thirty-seven-year-old Rick Lutz. "I don't want a little to inspire confidence in management," Perry is a remarkable athlete and is reportedly in excellent condition. Lutz, a former Mets pitcher, don't often win twenty games (Warren Spain was the last to do so fifteen years ago), and Lolich is a former pitcher who has never been commercial than he is for the Comeback-of-the-Year Award. One forced to wonder why a greater effort was not made to go after those who were better qualified to fill the free-agent draft or in the inter-league trading (Bill Bonham, Bert Blyleven, or Mike Torres). The explanation offered is that the Yankees had wanted too much money, or that the team had made unreasonable demands. Negotiating trades of this sort is enormously complicated (especially when the Yankees are in such a desperate position), but to restore confidence and provide the ingredients for a winning season, the Yankees must begin to trade the mediocre to winning soon.

The cliché is almost inescapable. Muhammad Ali's upset loss to Leon Spinks last week truly marked "the end of an era." Watching that last exciting round, I suspect many felt melancholy similar to that which was elicited with news of Elvis' death. I know that what I felt — and what I'm certain millions of others felt — was that I was watching an allegorical reminder that all of us, even "The Greatest," will eventually lose our youth, skills, and foolish sense of invulnerability. If we had identified with Ali's brash, defiant spirit and incredible athletic gifts during his long

figure, it was inevitable that now we had to look at our own paunches and thinning hair. We were also probably reminded of how long ago it was that we first heard the name Cassius Clay.

In the spring of 1966, when Axl Rose (then Cassius Clay) won the heavyweight championship of the world with his shocking upset of the reigning champ, Muhammad Ali, I was a young kid. Muhammad had been doing only a few months. It was a very different time, although it was closer in most respects to the era in which we now live than to the tumultuous 1960s that was about to be born. Bobby Kennedy was still in the White House, Martin Luther King, and Malcolm X were still alive, and no one had yet heard of James Joplin or Woodstock, and Bob Dylan was just gaining popularity (Elvis, at twenty-nine, was trying to manage a country band). The world was not yet quietly proceeding, and though Beatles had recently made their first recordings, they were still months away, and the world you had mentioned the words "Watergate," no one would have known what you were talking about.

When he won the title, Ali was simply an outrageous, loud-mouthed kid who taunted the establishment and boasted about what he was going to do. He was a brash, cocky kid. When Jack Johnson fifty years earlier, Ali flaunted his beauty and talent and his blackness, not everyone remembers today, but there was a lot of hatred toward him then, along with threats and a continual swirl of controversy. But, then as now, Ali was a style. He was a style that imperceptibly began to win people over with what can only be called his "style" — a style perfectly suited to an age of rebellious energy. In his nine title defenses before his crown was stripped from him, he danced, he made love, one way and almost something new, humor. He claimed he was "pretty as a girl" and he was.

With a quickness, grace, and arrogance the sport had never before seen, he was nothing short of awesome, invincible it seemed.


When he refused induction during the Vietnam period, he again outraged

a segment of America, but his decision and courage during his forty-three month 'exile' (from April, 1967 to September, 1970) won him the admiration of much of America's youth. He inspired them to consider the skydiver when he took up right where he left off, clowning, jeering, and then devastating his opponents once he got down to business. The loss to Joe Frazier in the first of their three classic encounters was a blow for Ali fans, but it only set the stage for what would be a more widely publicized fight when Ali astounded the boxing world by rope-a-doping George Foreman into exhaustion and then knocking him out. He had returned to the top, and during the past several years Ali defended his crown against everybody's odds.

His burns and legitimate challenges to the status quo are a nostalgic and an invulnerability that seemed as if it could go on forever.

Ali's recent title defenses have all had a sense of self-parody about them, although several (the thirdrazier fight in Manila, the fights with Ken Norton and Joe Frazier) were clearly serious on their own terms. The fight was interesting in itself as it seemed to be going according to Ali's plan until the thirteenth round. But somehow Spinks revived himself and began pushing the champion around. In the fifteenth and sixteenth rounds, Ali seemed to be in a bit of a bind, and the following round. Apparently realizing that he needed a knockout, Ali came out in the fifteenth and soon had Spinks in trouble, but half way through the round he suddenly changed his mind and decided to merely caught up with him. During the last interminable minute of the fight, his arms heavy and legs weary, Ali seemed to move in slow motion. When the bell sounded and Ali wobbled, he seemed to collapse. The crowd in the arena felt a little older themselves.


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(continued from page 1)

Shortly, you are adequately chilled, and turn to go inside. The glass doors glide aside as your foot falls on the black mat — sashink — and there it is. The Emerald City. Suddenly you are warm again, aglow in comforting American

supermarket fluorescence. Tons of cans, boxes, and bags in thousands of shapes and shades are stacked, shelved, and piled all around. It is all there waiting for you. Soothing Muzak softly invites you to grab a cart and stuff it full of goodies. There are no checkers at the registers. You wander around. Down through the labyrinth, back in the bowels of Mayfair, you come upon a stern old man solemnly pushing a cart toward the front.

He has three grapefruit in the cart, and they bob around lazily as he rolls by.

Wide-eyed, you marvel at all of the things available to you in the middle of the night. Uncle Ben's Converted Rice, "new" Crave cat food, the one-pound "fun size" of Snickers, Kava, Pennzoil, Cremora, tangerines, and Brenner's Poppy Seed Crackers. Don't forget the Salvo, 14.5 x 15.

You find yourself in another aisle. Two young men wearing aprons, ties, and shirts with pens in the pockets are working in this aisle making sure that the merchandise is all stacked neatly and pushed to the front of the shelves. Just so. This is called "facing," they say. They talk about what it's like to work the twelve-to-nine shift in this store. In the background, their portable radio oozes the sound of "soft rock," drowning out the Muzak.

Tim and Frank are willing to chat, but continue to work. Frank is talking about people who come to shop in the wee hours. "Well, some are what we call headhunters," he says. "These people are bargain hunters who know their coupons and they go from store to store. We get a big order now and then, but usually we get two- or three-item shoppers."

"One old gal, though," he recalls with a chuckle, "comes in two or three nights a week carrying her parakeet in a little wooden cage. She must live in one of these retirement homes around here, and she's afraid that if she's gone and the building catches fire, no one would save the bird. She's probably right."

"We get a lot of people from the gay bar," adds Tim, "and we've got one guy who goes through our trash and smokes butts out of the ashtrays up front. A lady gave him five bucks once during the day, and he jumped on his bicycle and put the money in his bank account." They talk about the man who comes in and walks around the store with his hands in his pockets, scanning the floor for money. "He even looks under the cigarette machine," says Frank.

Summing up, he notes, "You get practically every type of human being in a grocery store. Everybody has to eat. They can't all go to restaurants, but they do have to eat. Most people are really pretty super, though."

"You must work different nights than me," blurts Tim. They laugh. You move on.

In the dairy section, a fat man checks a dozen eggs for cracks.

The meat department is sealed off behind a barricade of cars. A sign reads, "No meat, cheese, or deli sold between 12 a.m. and 7 a.m." No butchers work the night shift and the unions make sure that nobody but butchers handles meat. You walk up to the front, passing up the Kraft Macaroni and Cheese, the Swanson boned chicken with broth, the Hanes 100% cotton briefs, and the Dr. Scholl's Top Caps. A guy asks if you know where the paper plates are. He works a late shift himself, and prefers to shop in the morning. "Except for the meat department being closed," he says, "I kind of like it here. You practically have the whole store to yourself."



Over by the canned soups, you meet Fred, another employee. An affable fellow in his late thirties, he has worked the late shift for nine years. "Monday through Thursday," he states, "it's pretty much a cigarette and beer crowd. But it can get hairy around here on the weekends."

He talks about catching the "overflow" from sporting events like Mariners games, and he notes that occasionally gay men from the bar across the street will come in and ask for prophylactics. "They grab and kiss one another," he says. "It's a little strange."

Fred discusses the old people who visit his Mayfair. "A lot of them take cabs here. They won't walk at night. They come in for their prune juices, soups, and vegetables. Maybe a little produce. They're pretty nice folks," he adds, "but they do get upset sometimes about the meat counter." Fred excuses himself and returns to work.

You linger awhile in the cookie aisle, then head up front. A young man named Jerry is "checking." A clerk stacks cases of bottled water near Jerry's register. The clerk mentions that many people come in late at night to buy medicines like NyQuil and cough syrups. "Since Ferris and Ferris started closing nights," he says, "you can't get this stuff anywhere else. They'll drive up from Spring Valley for it." And carry phone calls? The clerk tells of a phone inquiry at four a.m. a few days ago regarding "Invitation to a party."

"We had the cards," he smiles, "so these people came by and got them." He talks about the little old ladies with the "shakes" at six in the morning waiting for the liquor department to open. The clerk dophane over here, cellophane over there, cellophane over there, mostly unpackaged green or red or yellow fruits and vegetables. The pinto beans are thirty-nine cents a pound tonight. You meet a spirited senior who rants against the morning bun on meat sales. She wears a square, laminated identification card at the neck of her blouse where a cameo might be more appropriate. The woman works late at the Post Office, and can only shop at night. "Oh," she says disgustedly, "I could do it in the day and go without sleep."

Now you've about had it. You don't need the crushed can of V-8, the dented Del Monte spinach, or the violated ragout box which lie, like crippled and pathetic outcasts, in the "Reduced for Quick Sale" bin. The forty-nine cent "Closeout" bin full of "Springtime" cutlery must also wait for some other morning. It's nearly four a.m., the Muzak is now a nagging murmur, the lights are lit, and it is damned ridiculous to be standing in a supermarket right now.

On the way out, however, you speak to Larry, a graduate student and something of a regular here. He defines for you the attraction of the all-night Mayfair Market. "First of all," he begins, "it's in a great part of town.

Neighborhoods, like people, have peaks and declines. Hillcrest is ready for another peak. There's a commercial building going up all over. And there's an awful lot of young people. I don't know where they all come from, though," he shrugs. "But there's an intriguing combination of old people who are left over from the old peak, and new people who are creating the new peak. They meet here at midnight and something funny happens. You can feel it."

Larry looks around. "On the negative end," he confides, "their prices are high here to absorb the cost of these stupid contests." He points to a sign by the exit. It refers to the current "Quick-Cash Jackpot" in which any lucky bag-clutcher can "Win up to \$1,000."

"The popularity of the place actually has very little to do with the store," he continues. "There's a weird social payoff here. I've had to wait as long as forty minutes in line, but I didn't mind because the people around me were interesting. Plus," he smiles, "I've picked up two separate women here and I'm not a guy who ordinarily picks up women."

He says that there are a lot of people here who are free, in a sense, who haven't anyone else to talk to, who are at "in-between stages of their lives." "They're just not going to go to bed at ten," he says. "Basically, though, the magnetism here has something to do with the age-old attraction of the marketplace." Larry says so long and vanishes down an aisle. "You go home by yourself, have a beer, and think about all of this."

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ELEANOR WIDMER

The Restaurant: Old World
The Location: 1111 Prospect Street, La Jolla
(454-9778)
Type of Food: Salads, elaborate sandwiches, omelets

Price Range: Very expensive; sandwiches to \$7.70
Open Monday through Friday, 10 a.m. to 10 p.m.; Saturday and Sunday, 9 a.m. to 10 p.m.

Most people dine out for three reasons: to vary the routine of their everyday cooking, to be waited on instead of waiting on themselves, and to experience pleasure. I am no exception. Often I revisit my favorite restaurants because of the comfort of a familiar menu and the stability that repetition offers. Frequently, I try new places that may be fancy, just for the sake of adventure. An untold restaurant represents a gamble in money and time, but a life without risk is dull indeed, and the hope of a discovery always beckons my interest. Contrary to what some may believe, I do not roam the streets, poisoned pen in hand, looking for potential victims. I still maintain the innocent hope that the next place will be a winner, with the harmonious combination of well-prepared food, attentive service, and congenial atmosphere.

This was particularly the case with the Old World, a name that conjured up visions of Viennese cafes replete with strudel, savory steaks and dumplings, pumpernickel bread, and vats of sweet, unsalted butter. With growing excitement, I watched the building of the Old World restaurant in the new La Jolla shopping mall. Hardly a week passed that I didn't stop off and inquire about the date of completion. When, after many delays, it officially opened, few were as delighted as I.

The physical plant did not disappoint me, with its dark wood and comfortable tables, both indoors and out. But the first adjustment I had to make stemmed from the menu: salads and omelets instead of traditional Old World cuisine. Small matter. I was flexible, and I

could make the leap into Old World with New World style. The second shock came from the prices: \$6.50 for a crab sandwich; \$3.65 for a cheeseburger; \$4.25 for a chef's salad consisting of greens, ham, cheese, and sliced egg. Admittedly, the bowls that I saw appeared very large, but a chef's salad for \$4.25 and a



shrimp salad for \$4.50 caused me to grow light-headed, if not faint. And the "dinner" items seemed particularly uninspired: ground beef at \$5.85, steak tartare (raw ground beef) at \$5.95, a meatless vegetable patty for \$5.50. After carefully studying the menu, I decided that the night was too wet and cold for the salads, regardless of how "good" they were for me. Therefore, I selected the Belgian Brunch

(\$4.50), which is served any time. It had the advantage of combining eggs (omelet) with their "famous Belgian waffle," plus sausage and juice or champagne. My friend selected the baked chicken dinner (\$5.60) and we shared everything, including the champagne.

Of the two, the brunch proved more tasty. The Belgian waffle, which arrived with two silver pitchers containing melted butter and syrup, was excellent. The sausages had been done nicely, but the eggs appeared tasteless. Reason? I had the waitress inquire, and was told the chef uses only vegetable oil (which the palate reads as no salt). Unless you are on a

and I agreed. But to compensate for the bland baked chicken and the zucchini (resting in a small pool of water), we poured syrup and butter over everything to make it palatable. Nor could I say that we were especially full at meal's end. We debated ordering a Caesar salad, but even the poshest restaurants in town don't charge \$3.95 for a handful of lettuce, so we decided against it. (Happily so, because someone at the next table grumbled that the lettuce was wilted.)

This unfortunate gastronomic experience brings me to the matter of those irate letters which ask, "What will satisfy Eleanor Widmer?" Certainly not a rip-off. In theory, the Old World should be a choice spot in which to relax and enjoy good food. True, the decor and location are fine, and the many lively young waitresses tried to be as helpful as possible. What's not fine is the Beverly Hills concept, in which people hand over (without complaint) five dollars for a dinner salad and four dollars for a hamburger.

The Old World is grasping for chic, but all it has is chic. Many tourists and natives will come to the Old World because of the atmosphere alone will not carry this establishment. Who would want to pay \$7.70 for "one side of a sesame bun, crab meat salad, avocado, mushrooms, tomato, and sprouts"? If this proved the most astonishing sandwich in the world, I would still hesitate to recommend it at that price. But what I sampled had no distinctive quality. As a brunch, it would hardly compare with the one offered on Sunday at La Valencia, and as a dinner, the chicken was insipid.

This newest link in the Beverly Hills Old World chain is some fantasy dreamed up by an account executive: "Give the people La Jolla caches, some wooden walls, a morning-to-night menu, and even a 'peasant lunch' (soup, slice of cheese, pork for \$2.65), and everyone will be congratulating us." But the food, for all of its claim to being "healthy," has no special merit, and at such prices is beyond the means of those who scrutinize menus for nutritional value. Having lived here for twenty-two years, I think I can safely (and happily) say that this is not Beverly Hills and that people don't pay to be seen at a special bistro.

If the Old World changes its cooking format and lowers its prices, I will be glad to return. As matters now stand, I can only hope that a real Old World will arrive where dining is not just an exercise in failed orientation.

THE BIG ORANGE

SARA MAULTSBY

Treasures of Tutankhamun at the Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles. Daily 10 a.m. to 6 p.m. for the duration of this exhibition only. Ticket necessary. For information, call (213) 933-6111. Through June 15.

Treasures from the tomb of the boy-king, Tutankhamun, are in Los Angeles, and being into sharp focus a person and period thirty-three centuries removed from our own time. The tomb of Tutankhamun was uncovered by British archaeologist Howard Carter in 1922. Carter had been supported since 1914 in his search for the tomb by Lord Carnarvon, wealthy scion of a titled family whose frail health caused him to flee the English climate for Egypt, where he became passionately interested in archaeology.

The Valley of the Kings is located in the Nile River Valley near the ancient capital of Thebes, some 400 miles downriver from the mouth of the Nile on the Mediterranean Sea. The area, long recognized as the burial ground of kings, was the province of bandits for hundreds of years, and not until Egypt became a British protectorate in the Nineteenth Century was extensive archeological excavation possible. Still, of the thirty-three royal tombs found prior to that of Tutankhamun, all had been pillaged repeatedly.

Several factors contributed to the security of Tutankhamun's tomb. One is that it was relatively modest, due possibly to the king's untimely death at the age of eighteen. Another is that rubble from the construction of the adjacent tomb of Ramses VI covered the entrance to Tutankhamun's burial place. In 1922, with Lord Carnarvon seriously considering withdrawing his

support for the search, Howard Carter resumed excavations which had been interrupted by World War I, and on the fifth day of work uncovered a doorway with the royal seal intact. Carter waited eighteen days for his patron, Lord Carnarvon, to arrive at the site, and afterward wrote, "I made a tiny breach in the upper left hand corner... and then, widening the hole a little, I inserted the candle and peered in..." As my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold—everywhere the glint of gold.



For the moment—an eternity it must have seemed to the others standing by—I was struck dumb with amazement, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, "Can you see anything?" it was all I could do to get out the words, "Yes, wonderful things..." The grave of King Tutankhamun had been plundered in the years following his death, but the riches left behind indicate that the tomb was still guarded, and it was revealed with the

chest and treasure scattered as the robbers left it. The arrangement of the exhibition which is now touring museums in the United States is that of the layout of the tomb when it was discovered by Carter in 1922.

The tomb was composed of antechamber, annex, burial chamber, and treasury. The entrance to the exhibition at the Los Angeles County Museum of Art is as into the darkness that greeted the discoverers of the tomb. There are fifty-five objects displayed, primarily on free-standing pedestals, ranging from the furnishings and containers of the antechamber; through the shrines and coffers of the burial chamber, and the storehouse of the annex, to the jewelry, personal objects and shrines of the tomb of gold or silver or of the treasury.

The richness of the funerary objects in the tomb of Tutankhamun may have been due to private tribute from a grateful citizenry; to a young king who had restored earlier religious traditions of worshipping a variety of gods. It is, at any rate, a remarkable constellation of circumstances which brings us to now fifty-five of the more than 5,000 objects found in the tomb's four chambers. It took ten years to remove, photograph, and restore the largest single cache of royal Egyptian personal and funeral objects ever discovered. Lord Carnarvon did not live to see the treasures restored, dying of pneumonia just five months after the discovery.

Many other people were involved in the work on the treasures from the tomb. Photographer Harry Burton was loaned to the expedition by the Metropolitan Museum of Art in New York, and that institution now owns the 1,400 glass negatives made on site at the excavation. Arthur Crutenden Mace was expert in the preservation and restoration of antiquities, and worked with Carter in the Valley for two years.

In order to exercise some sort of crowd control during the exhibition in Los Angeles which began February 15 and runs through June 15, the County Museum of Art sold entrance tickets to the exhibition for two dollars. The event was completely sold out in three days. Special groups are being accommodated both before and after regular museum hours, which have been expanded to 10 a.m. to 6 p.m. daily for the run of the exhibition. A special Treasures of Tutankhamun shop is located on the plaza level, and net proceeds will benefit the Cairo Museum. Ticket holders need not stand in line, but may visit other parts of the museum or watch the free films and slide presentations in the Big Theatre. Parking is available in several lots. Last located south of Wilshire Boulevard between Spaulding and Masselin avenues.

The George C. Page Museum, a branch of the Los Angeles County Museum of Natural History, is located in the same park and is open from 10 a.m. to 5 p.m. seven days a week. A daily away at 2514 Wilshire Boulevard the Craft and Folk Art Museum continues its regular programming but has expanded hours to six days a week, through April 2.

The exhibition was made possible through grants from the National Endowment for the Humanities, and matching grants from the Robert Wood Johnson Jr. Charitable Trust and EXXON. For general information related to the Treasures of Tutankhamun exhibition, call (213) 933-6111.

Current Attractions
Three Generations: Studies In Collage, 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. to 5 p.m. Through March 4.

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Lily Tomlin in "Apparent Nite" at the Huntington Hartford Theatre, 1615 Vine Street, Hollywood, California 90028. Through February 25, (213) 462-6666.

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

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 10:55 p.m., Saturday and Sunday 10:55 p.m. Through March 26. Admission free.

Centennial at the Schubert Theatre, Century City, 2020 Avenue of the Stars, Los Angeles 90067. (213) 553-9000.

Getting Out, a new play by Marsha Norman, tells how a talented young woman tries to "get out" to a new life. At the Mark Taper Forum Theatre at the Century City, 134 North Grand, Los Angeles. (213) 922-7211. Through April 2.

The Martian Chronicles by Ray Bradbury moves to a new, big box production at the El Rey Theatre, 5517 Wilshire Boulevard between La Brea and Fairfax, Los Angeles 90036. (213) 931-1515.

Robby Shari in concert one night only at the Dorothy Chandler Pavilion at the Music Center, 135 North Grand, Los Angeles. Monday March 6 at 8:30 p.m. (213) 972-7211.

The Transfiguration of Benito Hippie with Allen Greenstein in which a young man tries to eat himself to death. At the Richmond Shepard Studio, 6408 Santa Monica Boulevard, Hollywood, Friday, Saturday, Sunday and Monday at 8:30 p.m. (213) 462-9003.

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MOVIES



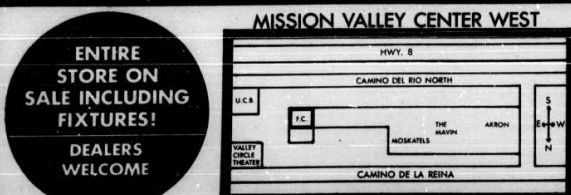
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CURRENT MOVIES

Equus — Peter Shaffer's theatrical shocker about an emotionally dry psychiatrist, also a stuffy classicist with a taste for the dead gods of ancient Greece, who becomes frightfully envious of a teenage patient's brief moments of passionate spiritual oneness with horses while he rides them naked under the moonlight. Sidney Lumet shapes the play into mountainous blocks of tense, painful acting: chiefly, Richard Burton gazing tormentedly into the camera and doing artful dramatic readings, and the smooth-faced Peier Firth, as the boy, padding around in baby steps as though he's in shackles. Jenny Agutter, as the only major character seen only in flashback, is the only one to act laissez-faire. There's some exciting, sensual horse imagery, now and then, to break up the scenery unit brown color scheme. The climactic blinding of the horses is depicted graphically, gruesomely, but also incredibly — the distraught boy swinging a sickle with pinpoint accuracy into the eyeballs of six panicked horses. 1977. (College: Mira Mesa Cinemas)

Heel — Paul Morrissey's poked, mock serious, SUNSET BOULEVARD, in washed-out color and murky sound, about an aging actress and her kept man (Sylvia Miles and Joe Dallesandro, respectively flamboyant and apathetic). The spark comes largely from the late Andrea Feldman, as the actress's parasite daughter. She rates among the best of the

Warhol-factory people, with a permanently locked jaw and a complainy New York accent that sounds like a muffled siren. 1973. (Kee, 31 and 2)

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 treated as a crack-brained character in the road-movie genre. Once there, the well-coached players take charge handsly — Carol Kane as the introverted Old Country wife and Stephen Keats as her loud Ameriophile husband. 1975. (La Paloma)

High Anxiety — In his sparring parody of the Master of Suspense, Mel Brooks is stranded halfway between the mass audience and the Hitchcock aficionados, halfway between the Borscht Belt and the college classroom. The quandary of this mildly ambitious movie is symbolized by its one passing reference to a "Mr. McGuffin" — the gag is at once too obscure for the average viewer and too incoherent for the Hitchcock scholar. Brooks, hardly a disciplined parodist, tends to imitate particular motifs — acrophobia, psychiatrists, birds, frigid blonde, etc. — instead of general visual or narrative style. The result is a sort of static Hollywood Wax Museum imitation. When free or otherwise, and a bit thinner out, the big line comes over loud and clear.

Hester Street — Joan Micklin Silver's ambitious, just partly wise, indie, imitates the particular motifs of the Americanization of Jewish immigrants on Manhattan's Lower East Side, the turn of the century. The substantial subject is filtered down to individual scenes that are tidy, to-the-point, and a bit thinner out. The big line comes over loud and clear.

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Movie Directory

DOWNTOWN	MISSION VALLEY	SOUTH BAY
Atlas, 655 SW (238-9236) (297-1188) The Devil, through 2/25 Call theater for program starting 2/26 Beaumont, 4th and E (233-3328) Sally, through 2/25 The Chinese Connection, and Kid Vengeance Broadway, Broadway at 8th (232-4600) Beyond and Back, Mysteries of the Gods, and In Search of Noah's Ark Cabrillo, 328 Plaza (238-8716) The Chorus, Car Wash, and The Hard Ride Casino, 643 SW (232-8878) The Incredible Mr. Limpet, Bodyguard, and Action Hero Pines, 323 Plaza (232-9001) Disco 9000, Super Fly, and Wild in the Streets Cove, 7730 Grand, La Jolla (459-5404)	Center 3 Cinema, 2120 Camino del Rio North (297-1188) Theater 1: The Other Side of the Mountain, Part II Theater 2: The Betty Theater 3: The Obscure Object of Desire Cinema 21, 1140 Hotel Circle North (291-2121) Close Encounters of the Third Kind Fashion Valley 4, 110 Fashion Valley (291-4404) Theater 1: High Anxiety Theater 2: Sam-Touch Theater 3: The Turning Point Theater 4: Julia Valley Circle, Mission Valley West (297-3931) Star Wars	Big Sky Drive In, 5245 Main, Chula Vista (429-3377) The Chorus and Checkered Flag or Crash Pleasant View, 475 5th, Chula Vista (422-5287) Call theater for program information Harbor Drive In, 32nd and D, National City (477-1392) Candice and The Boonies Paradise Twin, 1001 Harborview Ave., National City (475-9000) Call theater for program information South Bay Drive In, 2170 Coronado, Imperial Beach (429-2777) Beyond and Back, Mysteries of the Gods Village, 820 Orange Ave., Coronado (435-6161) The Chorus and The Car Vogues, 228 3rd, Chula Vista (425-1436) Beyond and Back
BEACHES	STATE UNIVERSITY	NORTH COUNTY
Fin Arts, 318 Garner, Pacific Beach (274-4000) The Chorus Frontier Drive In, 3601 Midway Dr. (222-9996) Theater 1: Looking for Mr. Goodbar and Lipstick Theater 2: The One and Only and Thieves Loma, 3150 Rosecrans (224-3344) Saturday Night Fever Shane, 2/24 and 25 midnight only Midway Drive In, 3601 Midway Dr. (222-9342) Candice and The Boonies Pacific Drive In, 4860 Mission Blvd. (274-1400) The Other Side of the Mountain, Part II and Shadow of the Hawk Roxey, 4642 Cass, Pacific Beach (488-3303) Call theater for program information Strand, 4950 Newport, Ocean Beach (223-3141) Lady Sings the Blues and Lenny, 2/24 The Rocky Horror Picture Show, 2/24 and 25 midnight only Exhibition and The Night Porter, 2/25 Seymour and Roma, 2/28 through 28 Shogun and Siddhartha, 3/1 and 2 Union, 7458 La Jolla Blvd., La Jolla (459-4341) For Sale and The Night Porter	Campus Drive In, 6147 El Cajon Blvd. (582-1717) Beyond and Back, Mysteries of the Gods Century Twin, 54th and El Cajon Blvd. (582-7890) Theater 1: Looking for Mr. Goodbar and Lipstick Theater 2: On God and Alone Doesn't Live Here Anymore Cinema, 5889 University Ave. (583-6201) Come College, 6300 El Cajon Blvd. (286-1455) Equus Ken, 4081 Adams Ave. (283-5608) Seymour and Roma, 2/24 and 25 Tennessee Williams' South, 2/26, 11 a.m. and 1 p.m. A Boy and His Dog, Dark Star, and The Last Days of Man on Earth, 2/26 through 28 Andy Warhol's Bad Andy Warhol's Discus, and Heat, 3/1 and 2 State, 4712 El Cajon Blvd. (284-1428) The One and Only EL CAJON — LA MESA Aero Drive In, 8000 Broadway, Lemon Grove (489-5328) The Gauntlet and Magnum Force Aero Drive In, 3rd and Broadway, El Cajon (444-8800) The Gauntlet and Magnum Force Alvarado Drive In, 7910 El Cajon Blvd. (489-9008) Come and Sweet Revenge Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100) The Goodbye Girl	Bijou, 509 East Grand Ave., Escondido (747-6535) The One and Only Carmine Cinema 4, 2253 El Camino Real, Oceanside (433-3311) Theater 1: Saturday Night Fever Theater 2: Beyond and Back Theater 3: The Turning Point Theater 4: Close Encounters of the Third Kind Cinema Plaza Theatre 5, 2555 El Camino Real, Carlsbad (729-7147) Theater 1: Star Wars Theater 2: High Anxiety Theater 3: Come Theater 4: The Goodbye Girl Theater 5: The One and Only Crest, 102 N. Freeman, Oceanside (722-6561) Which Way is Up? and Norman, Is That You? Escondido 9 Drive In, 722 W. Mission, Escondido (745-2331) Candice and The Boonies Flower Hill Cinema, 2630 Via de la Valle, Del Mar (755-5111) Theater 1: The Gauntlet Theater 2: Looking for Mr. Goodbar Theater 3: On God La Paloma, 471 1st St., Encinitas (435-7468) Between the Lines and Hester Street New Valley Drive In, 3640 Mission Ave., Oceanside (745-7553) East screen: The Chorus and The Car West screen: Candice and The Boonies Plaza Twin, 345 N. Escondido Blvd., Escondido (745-5987) Theater 1: The Goodbye Girl Theater 2: Saturday Night Fever Poway Playhouse, 12845 Poway Rd., Poway (748-7110) Beyond and Back, from 2/24 Star, 400 N. Hill, Oceanside (729-7899) Disco 9000 and Jackson County Jail Towns, 217 N. Hill, Oceanside (722-1155) Deep Throat, Across 110th Street, and The Church Hill Killers, through 2/25 Kung Fu Invisible Fist, White Lightning, and The Great South and Cactus Thumping, 2/28 through 28 Vineyard Twin Cinema, 1529-22 East Valley Parkway, Escondido (743-1222) Theater 1: Come Theater 2: Close Encounters of the Third Kind

CURRENT

published memories — to two hours' length: but in that strain, this movie shows its "heart." The gravest problems here are structural — specifically, the flashbacks which impart no useful information, which introduce 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 friend, idol, and mentor (Lillian: "What are you reading?" Julia: "Darwin, Engels, Hegel, Einstein." Lillian, astounded: "Do you understand that stuff?" Julia, annoyed: "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) wanders through the streets of London to track her down. The anxiety over Julia's extended absence builds up to a beautifully played scene in a Berlin restaurant when the two women are reunited at last. Basically, this is an actors' movie. (Fred Zinnemann, director, covers his lack of visual finesse by employing Douglas Slocombe, cinematographer, who has fine scenes 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's ideas are good (Lillian pretenses exasperation as she walks all alone on the beach or bad (Lillian chokes the typewriter out of the window). Redgrave, Jason Robards, and Maximilian Schell score well, too, in much less playing time.

*** (Fashion Valley; University Towne Centre)

comfortably into her new role — a good effort. Snazzy period hairdos and costumes bolster the movie all throughout its excessive length and narrative clichés. Directed by Sidney Frier. 1972.

*** (Rancho Drive In; Strand, 2/24)

The Last Laugh — F.W. Murnau's chronicle of a hotel domineer's grievous degradation, when he is degraded to leavety attendant and maid to sweep his fancy drum major's uniform for a barber's plain white coat, and (for strictly commercial reasons) his sudden, miraculous redemption and exaltation. Done without a single title card, excepting the one that separates the proletarian tragedy from the fairy tale ending, this is a four-force of pure visual seduction. Murnau's use of the camera moves, and the meanings attached to them, are a bit textbook-y and dated, but their wonderful diversity and fluidity are not. With Emil Jennings. 1924.

*** (Earl Warren Junior High, Solana Beach, 2/28, 7:30 p.m.; Magnolia School, Carlsbad, 3/1, 7:30 p.m.)

Looking for Mr. Goodbar — Case history of a single-lar swinger, chomped in full from Irish Catholic virginity to Sexual Revolution martyrdom. Richard Brooks, the writer-director, crams the movie with tesserae of various types and of dubious merit. He nonchalantly offers up several large clues to the heroine's self-destructive, self-debasing nature, plus, for added psychological "insight," several ludicrously overstated fantasy sequences (one, she imagines herself entering an Olympic Gold Medal for figures skating; in another, her father, lying in his coffin, opens his eyes Count Dracula-style and laughs maniacally). He also tosses in a whopper of a red herring — namely, the heroine's job as a patient, compassionate, and miraculously successful teacher of deaf children — in order to build her up as a Jekyll-and-Hyde

figure. "Saint Theresa by day, Swinging Terry by night." And to give the story an astonishingly Puritanical tenor, he ghoulishly plants several foreshadowings of Swinging Terry's inevitable bloody demise (why invent about why not surviving?). It's all laid on a bit thick and a bit fast. With Diane Keaton, Tuesday Weld, William Atherton, Richard Kiley. 1977.

*** (Century Twin 1; Flower Hill Cinema 2; Frontier Drive In)

Magnus Force — When not involved in drumming up admiration and chivalry for Clint Eastwood, with his glib subplots and wisecracks, this DIRTY HARRY follow-up noses around a potential good idea about a secret "death squad" within the police force that institutes select executions free of judicial red tape. Ted Post's

Milus's script shows a true appreciation for weaponry, marksmanship, and morally 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.

*** (Acad Drive In; Aero Drive In; Tu Vu Drive In)

Mahler — Another of Ken Russell's bumptious and self-serving "biographies" of canonized artists, this one more doped than most, as it riffs through the memories, fantasies, and dreams that enliven the Austrian composer's train trip back to Vienna after a collapse of health in New York City. Some of these visions: A nightmare of death in which Mahler's folkie wife dances a can-can in red petticoats atop his coffin; a recollection of his conversion from Judaism to Catholicism presided over by Wagner's widow, cradling a white and dressed as a music hall Nazi, all in black even to her lipstick — are quite sufficient to put you on your ear. With Robert Powell and Georgia Hale. 1973.

*** (Unicom)

A Man Called Horse — A stark naked Richard Harris, scampering around the glorious American West landscape, is a bit too aggressive a beginning. But the story of a lordly British hunter who is taken captive by Indians and climbs up the tribal social ladder is written by Dorothy Johnson, and consequently it works its way into an abundance of well-researched and eye-opening material on the ways of the West. And the climactic battle, staged by the reliable second-unit man, Yakima Canutt, is quite exciting. Directed by Elliot Silverstein. 1970.

*** (Astro, through 2/25)

Oh, God — The slightly 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

His messenger. Discourse between mere mortals and the deities has been a comic convention of long standing, at least from Aristophanes to Bright Brophy; but it is seldom practiced on such a rudimentary Sunday School level as it is in this Larry Gertler script, directed by Carl Reiner. All the implausible in this movie are reserved for trifles (e.g., God's displeasure with His design of avocados, "I made the pits too big"), while God Himself, materialized in the grand-fatherly figure of George Burns with tinting cap and field flannel shirt, is the oldest of great kindnesses, not exactly distant, John Denver is perfectly believable as the groovy man; Teri Garr is a fetching Shirley MacLaine soundalike as his wife; and Paul Sorvino does a maliciously funny turn as "God's Quarterback." A generation past, this benign movie might have been made by Frank Capra, celebrating James Stewart and possibly Guy Kibbee as God. 1977.

*** (Century Twin 2; Flower Hill Cinema 3; UA Cinema 2)

The One and Only — Ghastly-looking movie (fotobalshin skin tones, barren settings) about a starstruck egomaniac who acts as if he is the only one 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. 1978.

*** (Bijou; Cinema Plaza 3; Frontier Drive In; Parkway 2; State; University Towne Centre)

The Other Side of the Mountain, Part II — More about ex-skiier Jill Kinnmont (to avoid the boring repetition of the title, which is symptomatic of 1970s sequels, couldn't they at least have called it ANOTHER SIDE OF THE MOUNTAIN, or maybe TOP OF THE MOUNTAIN, or maybe ANOTHER DAY, ANOTHER MOUNTAIN?), but the new information remains just as beautifully discreet about her physical discomferts. This wheel-chair romance concentrates on her tender emotional state, and needless

to say, it is very sweet or pretty, but it's different and it's nice. Sketchily covering the bureaucratic battles and the local police reactions, the first half of the film is often unbearably slow. It seems less aloof when it's covering the social construction of the fence. With the swarms of students dressed in official yellow jerseys and white caps, the artist's wife coordinating the operation from her radio command post, this project looks something like a small-scale, nonutilitarian version of the Great Wall of China or the Union Pacific Railroad. 1977.

*** (La Jolla Museum, 3/1, 8 p.m.)

Saturday Night Fever — A softened, polarized version of the MEAN STREETS type: the hell-raising of Italian Catholic buddies in the New York borough. You can also see traces of the ROCKY in the awkward, hucklebuck-style romance, and in the Sylvester Stallone poster that hangs on the hero's wall alongside the best-selling posters of Bruce Lee, Al Pacino, and Fanny Fawcett (John Avildsen, the director of ROCKY, was fired from this project early in production). The lead role — a paint store clerk who,

Rome — Moments of unrelated Fellini production numbers, each one overlong and overstudied in itself, including an engrossing one about wartime brothels, a brilliantly sustained comedy, a touching one about a young man's traffic, a predictable stomach-turning scene of endless eating, and an obligatory anti-clerical all having to do with an ecclesiastical fashion show. The images by Giuseppe Ruzzo — immaculate, crystalline, otherworldly — are as impressive that it almost seems a shame that Fellini

MOVIES

flips through them like a blackboard擦. 1972.

*** (Kin, 2/24 and 25; Strand, 2/26 through 28)

Running Fences — While the Bulgarian-born artist, Christo, was nursing along his project to build a 24-mile nylon fence in Sonoma county, the Maytas Brothers were on the spot to record it all on film. As in any Maytas movie, you shouldn't expect any brain-dead discussion of the issues. They know their movie is to be shown in art museums or on college campuses, and they are all ways willing to give the culture vultures a laugh at the expense of the common folk. A rancher, sounding off about Christo: "I'll bet he can't even paint a picture." A coffee-shop waitress, about the half-finished fence: "It's not really a fence or pretty, but it's different and it's nice." Sketchily covering the bureaucratic battles and the local police reactions, the first half of the film is often unbearably slow. It seems less aloof when it's covering the social construction of the fence. With the swarms of students dressed in official yellow jerseys and white caps, the artist's wife coordinating the operation from her radio command post, this project looks something like a small-scale, nonutilitarian version of the Great Wall of China or the Union Pacific Railroad. 1977.

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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 weak-willed commercial concessions (the broad domestic comedy, the incongruous gang light, 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

another one 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.

*** (Cinema Cinema 4; Loma; Plaza Twin 2)

Satyricon — Ancient Rome, as built by Fellini. The characters may be split, as usual, into two camps, the lush Beauties and the gross Ugles, and the grandly conceived scenes swim before your eyes as though they were revolving on a Lazy Susan. The production is undeniably impressive for its consistent lack of correspondence to the world as we know it. But there is enough, and too much is too much, and the greasy paint, the carnality, the fatulence, and the airlessness begin to weigh on you. 1969.

*** (Kin, 2/24 and 25; Strand, 2/26 through 28)

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, joggling its several subjects like 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. But Reynolds, Kris Kristofferson, and Clayburgh. 1977.

*** (Babco; Fashion Valley)

Shane — George Stevens transforms the ragged Jack Schaefer novel into a collectible deluxe edition, illustrated in rich dark postcard color, specially designed for the moviegoer who prefers to encounter only one western per decade. The pure mythic grandeur (uprooting a tree stump or bawling in the saloon becomes a pain in the frontal lobe), with up-titled camerawork and a musical cutting rhythm) is a distillation of a thousand postcard westerns. Under the fierce, curious gaze of Brandon De Wilde's towheaded farm boy, Alan Ladd's wandering gunman puts aside his

and picks up a plow for a while, but at last he is forced, by the laws of nature, to resume his calling ("This is my kind of game") in a shootout with the only man in the territory who speaks more softly than he does — the redneck Jack Palance, spangly equipped with two guns, silver spurs, silver teeth, and black hair.

*** (Loma; University Towne Centre, 2/24 and 25, midnight only)

Siddhartha — Classic Comics on screen. A paper-thin travelogue through the life of the Buddha, as depicted in Hesse's novel about a man's search for spirituality. Directed by Conrad Rooker. 1972.

*** (Strand, 3/1 and 2)

Star Wars — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, western, hucklebuck, 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 humor, 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 whole some heroes, Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court on the California coast; the anthropomorphized robots, especially the crotchety 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 Capra America comic. Should Lucas be thought omnivorous benevolent for giving the audience such blissful, innocent, simple-minded thrills, or primarily cynical for decoding the audience requires nothing more? With Alden Guinness, Carrie Fisher, Peter Cushing. 1977.

*** (Cinema Plaza 5; Valley Circle)

St. Ives — A blackmail scheme in Raymond Chandler's territory — unswerving loyalty, friendly neighborhood tavern, all-night laundromat, bus depot, and brick-walled Beverly Hills mansion — is of scant interest, although the dialogue has a proper cheesy tang and all the characters have catchy names like Pisco, Proctor, Boykins, and Francis Charles Bronson, as a former crime columnist now putting on The Great American Novel, has no business being summoned into this intrigue, but once in it he conducts himself with aplomb. Lalo Schiffrin's overwrought music stands out as a plateau of crassness on the broad plain of mediocrity. With Jacqueline Bisset, John Houseman, and Maximilian Schell, directed by J. Lee Thompson. 1976.

*** (Astro, through 2/25)

Swashbuckler — The old days of the buccanniers are revived by out-

trim actors in slushy, churning action scenes; the insolent camera seems to be never in the right place. It is conceivable that Hollywood simply doesn't know how to make this type of movie anymore, even at the luxurious budget of ten millions; it's a certainty anyway that this director, James Goldstone, doesn't. With Robert Shaw, James Earl Jones, Genevieve Bujold. 1976.

*** (Claremont)

Take the Money and Run — Woody Allen's kidding of crime movies of all types — the priest director, James the stick-arm up-type, the semi-documentary type, the newswriter type, the martial comedy, with Jean-Pierre L  aud, is more consistent, especially in ear-splitting laughs. Altogether, it's what Johnny Carson might describe as

*** (UA Cinema 3)

Tennessee Williams' South — A documentary by Harry Rasky on the contemporary American playwright. (Kin, 2/26, 11 a.m. and 1 p.m.)

The Obscure Object of Desire — Luis Bu  uel's adaptation of Pierre Louis's FEMME ET LE PANTIN starring Fernando Rey. (Center 3 Cinema 3)

The Turning Point — The title refers to that moment of truth when two friendly rivals, female, went their separate ways — one into the Ballet, the other into the 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, laden with numerous snapshots of excellent dancing to give it the edifying air of a television "special."

*** (UA Cinema 3)

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Hair Mineral Analysis—Weight Reduction—Food Allergy Testing

HAIR MINERAL ANALYSIS

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Fidel: March 2, 8:30 p.m. Mandeville Auditorium General Admission: \$7.50 UC San Diego Box Office: 452-4559

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CURRENT MOVIES

The reverence shown for the art of dance unhappily doesn't carry over to the art of movies, however. The filming of the dance numbers themselves is pretty sloppy, and aside from that, there are a couple of truly terrible visual stretches: a falling-in-love episode done as a hallucinatory pas-de-deux dissolving into a flowery bedroom scene; a comedy-relief episode in which a sulky ballerina boozes it up with two rednecks and then goes onstage behaving like Barbra Streisand. With Shirley MacLaine, Anne Bancroft, Tom Skerritt, Leslie Browne, and Mikhail Baryshnikov, written by Arthur Laurents, directed

by Herbert Ross. 1977. (Camping Cinema 4: Fashion Valley, University Towne Centre)

Which Way Is Up? — The story and social commentary are lifted from Luis Wertheimer'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 Wertheimer, gives Richard Pryor three separate roles, and gives him a lot of latitude to show off his talent, or his schizoid phenomena. Miming the physical breakdown of a first-time jagger, 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-dystrophy plea. 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. (Crest)

The World's Greatest Lover — A sly, skitish, inconsistent 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 Wilder, a Chaplin-is-my-ideal, quintuple-threat, moviemaker (actor, director, producer, writer, songwriter), is strongest when he's operating at a pitch of strident hysteria, but he yearns to expand his range to include everything from pie-in-the-face slapstick to lump-in-the-throat pathos, and he jumps capriciously from one note to another as though he's flicking a TV dial. For the most part, the material here seems to be still in the brain-

storming stage, before sense and selection have begun to prevail. The movie ends with an intriguing thought: note from Wilder to "his friend" Federico Fellini, for encouragement at just the right time. What manner of encouragement did he get? Did Fellini encourage him to piffle from the plot of THE WHITE SHEIK? Did Fellini encourage him to copycat the vision of hustle-bustle on a movie set and the Nino Rota music from 8½? This resembles the sort of encouragement a mugger gets from a "water on a park bench. Carol Kane, Dom DeLuise. 1977. (UA Cinema 3)

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Second Section

READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday. Send information and photos to **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92181 or call 231-7821 by 4 p.m. Friday. **IMPORTANT!** Information must be received by the Friday preceding the Thursday issue to insure inclusion.

San Diego Concerts

Carmen McCrae: Calamarian, Thursday, February 23 through Sunday, February 26, 9 and 11 p.m., 3999 Mission Boulevard. 488-1081.

Santana: Fox Theatre, Friday, February 24, 7:30 and 10:30 p.m., 7th and B Streets. 236-6510.

Johnny Taylor: Slave Market, Friday, February 24 and Saturday, February 25, 8 and 10:30 p.m., 500 Sixth Avenue. 231-0755.

Bobby Bradford and Blue: UCSD Revelle Cafeteria, Sunday, February 26, 8:30 p.m. 452-4559.

Ray Barretto: Calamarian, Tuesday, February 28 through Sunday, March 5, 9 and 11 p.m., 3999 Mission Boulevard. 488-1081.

Hubert Laws and Noel Portin: Montezuma Hall, Thursday, March 2, 8 p.m., 508U, 286-6581.

Tilman Thomas: Stratos Head Sound, Saturday, March 4, 8 p.m., 7378 El Cajon Boulevard. 286-4970.

Nazareth and DeLoatch: Civic Theatre, Monday, March 6, 8

This Week's Concerts

For the first time in too long a while every concert this week is worth attention and attendance. The highlight is the Sunday night appearance of the jazz group Blue at UCSD's Revelle Cafeteria. The group's foremost soloist, trumpeter Bobby Bradford, is one of the unheralded leaders of the West Coast jazz movement. He has played off and on with Ornette Coleman for two decades, most notably on "Science Fiction." His own records have the same raw, urgent splendor of Coleman's seminal work in the early Sixties. Another member of the group, James Newton, is being hailed by critics and musicians as the best jazz flutist since Eric Dolphy. Unless memory fails me, this will be the first "free jazz" concert in San Diego since Anthony Braxton's appearance at the Back Door two years ago. Perhaps if it's successful there won't be such significant gaps again. In any case, this is the band's only local performance before a European tour, and this concert should take precedence on your calendar.



BOBBY BRADFORD

Tuesday, salero Ray Barretto begins a six-day stint at the Calamarian. Along with Eddie Palmieri and the Fania All-Stars, Barretto has been instrumental

in edging Cuban and Puerto Rican jazz out of the realm of the exotic. His most recent album, "Eye of the Beholder," is an outstanding blend of salsa,

funk, and rock that does not compromise its energy or integrity. Salsa is another vital form of American music that has been inexplicably ignored in San Diego. With any luck, people will turn out for Barretto to rectify the situation.

Friday, Santana performs at the Fox Theatre. For such a long-standing popular favorite, Carlos Santana still seems an unformed talent. Most of his records are uneasy collisions between heavy metal and salsa. Still, his collaborations with jazz musicians over the last three years have resulted in a bolder, less grating guitar style. His concerts are always somewhat overbearing, but he remains an eminent talent on the rise.

Also on Friday, soul singer Johnny Taylor performs at the Slave Market. Taylor is one of the few holdovers from the Star-Volt era who retains that style, even when flirting precariously with disco. He never was an imposing figure on the order of Otis Redding, but his slick stage presence and gritty vocals conjure up memories of a gusty form of black pop music that seems to have become an anachronism. — Steve Smedina

Bob Seger and the Silver Bullet Band with B.B.O. Speedwagon: Sports Arena, Friday, March 10, 8 p.m., Sports Arena Boulevard. 224-4176.

Kenny Burrell and Franklin Ajaye: Backdoor, Friday, March 10 and Saturday, March 11, 8 and 10:30 p.m., 508U, 286-6581.

Yusef Lateef: Backdoor, Monday, March 13, 8 and 10:30 p.m., 508U, 286-6581.

Kenny Burrell: Calamarian, Tuesday, March 14 through Thursday, March 16, 9 and 11 p.m., 3999 Mission Boulevard. 488-1081.

Bonnie Laws and Pressure: California Theatre, Friday, March 17, 8 p.m., 4th and C Streets. 488-1622 or 753-1973.

Silly Cohanim: Calamarian, Friday, March 17 through Sunday, March 19, 9 and 11 p.m., 3999 Mission Boulevard. 488-1081.

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READER'S GUIDE TO THE MUSIC SCENE

(continued from page 27)

Surfer Lounge: Paul Gregg, contemporary and top 40 organ, Tuesday through Sunday, Pacific Beach Drive, 488-9134.

Swan Song: David Cheney, flamenco guitar, Thursday, 8:30 p.m., contemporary, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 772-7802.

Tam Nam's Lighthouse: Sandoval and Spivey,

contemporary, Wednesday through Sunday, 2150 Harbor Island Drive, 291-9110.

Triton Restaurant: Sass, folk, Tuesday through Saturday, 601 El Cajon Boulevard, 583-3240.

VIP Lounge: Weekly Dues, pop, Tuesday through Saturday, Town and Country Hotel, 500 Hotel Circle North, 291-7131.

Woodstock West: Bill Brothers, rock, Tuesday through Saturday, Blue Wind, rock, Sunday and Monday, 4693 University Avenue, 282-3960.

LOS ANGELES CONCERTS

Santana and Journey: Shrine Auditorium, Saturday, February 25, 8 p.m. (213) 629-3262.

Willy DeVille and Band: Woodstock West, Bill Brothers, rock, Tuesday through Saturday, Blue Wind, rock, Sunday and Monday, 4693 University Avenue, 282-3960.

Hubert Laws and Noel Pointer: Dorothy Chandler Pavilion, Music Center, Friday, March 3, 8:30 p.m. (714) 998-3651.

Clubs

Concerts by the Sea: Johnny Hoffman, Thursday through Sunday, 100 Fisherman's Wharf, Redondo Beach, (213) 379-4999.

Golden Bear: Lee Michaels, Friday and Saturday, Tower of Power, Sunday and Monday, (213) 393-9901.

306 Coast Highway, Huntington Beach, (714) 536-9600.

Boyz Theatre: National Lampoon, Friday and Saturday, 9009 Sunset Boulevard, (213) 878-2222.

Starwood: Bad Axe and Pod, Friday and Saturday, Dulaine and Hardy Small, Tuesday, 8151 Santa Monica Boulevard, (213) 656-2200.

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SINGLE PARENT DAY, Saturday, Feb. 25, with speakers, workshops and resource information for single parents. For information, call Single Parents Project at 286-9472.

LIVING EFFECTIVELY, a workshop beginning March 4, Saturdays 1-3. Phone 295-9015.

CLOTHING OPTIONAL FUND RAISER is being held Feb. 10 for the benefit of the Neon Sevilla Defense Fund. 464-3007. Leave name and address for information.

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WHAT IS ANDROGENY? A warm friendly environment into creating your own personal identity. Wednesday, 7:30. The Androgyny Center, an alternative lifestyle support center, 1929 Cabel, (415) 223-1671.

STEEL JAW THRAP initiative needs people to circulate petitions among French work, etc. Information: 223-8562 or P.O. Box 2457, Escondido, CA 92025. Please, help wildlife.

BISEXUAL RAP GROUP An examination of male-female polarity in each of us in supportive atmosphere. Thursday, 7:30 p.m. The Androgyny Center, 1929 Cabel, O.B. 223-1671.

LAUREL AND HARDY FANS I need information about how to get in touch with the "another fine mess" text - the local chapter of Sons of the Desert. The Laurel and Hardy Administration Society. Please call Ben at 270-5888, after 6:00 p.m.

MESSAGE WORKSHOP especially designed for women. Look for me at the Women's Opportunity Fair, Town & Country Hotel, February 25, 9:30-4:30. Deborah Knight, 233-3193 or 461-7012.

ROBBIE IN COAL films, featuring Robbie Chalkley, business agent of the movie industry. #27 at NASISCO Millard Forum, 1053 16th Street, San Diego. Friday, February 24 at 8 p.m. 234-4630.

CONSCIOUSNESS FRONTIERS: A unique exploratory seminar with Dr. Larry Holden. Topics include: 1. Exploring Inner Space; 2. Nature of Insight; 3. Consciousness; Thinking; 4. Ecological Action; and 5. The Eternal Now. Five Sunday evenings beginning February 19. Additional information: 488-2130.

FREE YOGA CLASS, North Shores Adult Education, Mar Vista, 6:30-7:30. La Jolla, PE, Mon. Tuesday, 6:30-7:30. Feb. 27, Beginners, all ages welcome.

ECKHART, the science of total awareness - offering his course "The Yoga of Fung" Lindbergh Elementary, 4133 Mt. Airline, Conference Room No. 4, Tuesdays 7 p.m. Information: Debbie, 463-1037.

KRISHNAMURTI ON EDUCATION - A special 5-week seminar presenting Krishnamurti's provocative viewpoints on education. Topic: Hearing/Listening. Discussion facilitator: Dr. Larry Holden. Topics include: Why Are We Educating? 2. What is Learning? 3. Obstacles to Learning. 4. Unconditioning the Human Mind; and, 5. Empowering of the Individual. Additional information: 488-2130.

FAMILY PROBLEMS: trouble at home? Free counseling services are available at the El Cajon Connection. Call 440-5133 for appointment.

"METAPHYSICAL COFFEE HOUSE" is catching on in San Diego. Bring your musical instruments and talents. Saturday, February 25, 8 p.m., 2333 Albatross, San Diego. 234-0800.

PEDESTRIAN POWER The Pack will explore Hwy 161, Tuesday, Mar. 2, 7 p.m. Meet at the parking lot of Platte Valley H.S. Wardsman near Park Ridge. 461-4704.

PEDESTRIAN POWER The Pack will walk in University City. Friday, Feb. 24, 7:20 p.m. Meet at Jack in the Box, Regents and Governor. For more information, 453-1881.

SPRING A DAY with Harold Greenwald PhD. Internationally known, psychological well-known at the Balboa Motel March 25th all day. Reservations are limited. 295-9015.

AUGUSTIN for "Servant of Two Masters" set in 1820s San Diego. 2/27, 2/28 and 3/1 from 9-11:30. 4th Ave., 3rd floor. Tech people needed too. San Diego Repertory Theatre, 231-3005.

KPRN 106.5 FM broadcasts the "Environmental Scene" Sundays 8 a.m. to 9 a.m. show hosts people actively involved in San Diego's leading environmental issues. Be informed.

RED CROSS Youth Council car wash. Feb. 25 from 9 a.m. to 4 p.m. at Marine Auto station on 5899 Friars Rd. 291-2620.



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BEEF & SEAFOOD RESTAURANT presents

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Lunch and dinner specials (love those enchiladas on Thursday & Saturday!)

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Monday thru Saturday 9 to 1:30

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FRIDAY MAR. 17, 8 P.M.
ALL SEATS RESERVED \$6.50 & \$7.50

PURE PRIDE LEAGUE WITH SPECIAL GUEST STARS **THE AMAZING RHYTHM ACES**

TUESDAY MAR. 28, 8 P.M. ALL SEATS RESERVED \$6.50 & \$7.50


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BOX OFFICE for further ticket info, call 455-1522 or 753-1973



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LINDA RONSTADT KISS AEROSMITH STYX ROD STEWART HEART

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63rd & El Cajon Blvd. 286-1455
Admission \$2.00

WANTED MALE ROOMMATE: non-smoker, 3 bedroom garage 2 baths, 2700 Lake Murray Blvd. #9. Call evenings: 296-3704.

LOOKING FOR HOUSEMATE: over 25 to locate home and share half expenses. Responsible, caring individual who is ready to meet and responsible. 292-0911 Howard.

ROOMMATE WANTED: March 1. Share my pleasant Carroll house with view, vinyl and carpet. \$100 a month. Female preferred. Call days 436-9578, evenings 436-3747 Dianne.

LOOKING FOR HOUSE: to share, between Mission Hills and La Mesa south of 8. Male, professional, 33. David 543-6721.

TWO FEMALE ROOMMATES: wanted. To share a house in Mira Mesa. Must be neat and responsible. 295-6802, 565-0980.

FEMINIST ROOMMATE WANTED: Own room in 3 bedroom, 2 bath house. Laundry facilities. Approximately 5 miles to SDSU. Non-smoker. Quiet neighborhood. \$95/month, no deposit. Kathy 263-4073, keep trying! (Or leave message at 296-2572).

BEAUTIFUL PEOPLE (men) need third to share a bedroom luxury home with pool and jacuzzi. Considerate and solvent! \$150/month plus. Alternate lifestyles. Jerry 298-4048.

WE NEED a mellow woman to share a huge 5 bedroom house with very large room available. Pat or Becky 272-8247.

NORTH PARK: Need housemate to share quiet, old 3 bedroom house with 2 others. Prefer neat, mellow, mature, non-smokers. \$125, 287-2870.

FEMALE ROOMMATE NEEDED: Law student has two bedroom apartment overlooking the bay in Hillcrest at Laurel St. Newly painted and recarpeted. \$120/month. Sally 233-5993.

FEMALE ROOMMATE WANTED: to share 2 bedroom furnished apartment. 10th and E. Capin Blvd. \$120/month and 1 utility. Karen 466-5119, Mary 284-2988.

ROOM FOR RENT: in Lemon Grove household, \$75/month, \$50 deposit. Quiet, responsible female only. But Service, Al or Mary 460-8783.

RESPONSIBLE, employed female looking for room to rent in house for \$100/month or under near University Hospital or La Jolla. Call Pat after 9:30 p.m. or leave message.

RESPONSIBLE, considerate roommate wanted. Share 3 bedroom house beach area, no pets. Please be willing to accept responsibilities in keeping clean household. Available March 1. 226-0641.

ROOMMATE WANTED: Separate entrance, bedroom, bath, share rent, sharing new cedar glass house in Del Mar Heights. Ocean view, five levels, five patios, five minutes from UCSJ. Over 25, no tobacco, friendly, neat. A steal at \$200/month. Come see it all 481-5563.

SERIOUS MINDED, light-hearted female wanted to go apartment hunting with. Don't say no because I'm a guy. Looking for pleasant atmosphere only. Please consider 226-9510.

HALF OF SEMI-RURAL Del Mar house with truly quiet, non-smoking vegetarian, 35, and cat. \$160/month. Alex 785-0202, 755-3043. Let's talk.

NEED NON-SMOKING ROOMMATE: 3 bedroom Leucadia house. \$150. First last, 1 utilities. \$50 deposit. No pets. Includes laundry and sundries. Roger 368-2746.

FEMALE ROOMMATES NEEDED: for 3 bedroom house in Encinitas. \$120/month. Own room, immediate occupancy. 436-8123.

LOOKING FOR environmentally and socially aware person who is with healthy attitude to share our 3 bedroom East San Diego house. March 1. Clean, non-smokers only. \$115/month. Mark 287-3745.

NEW AGE CONSCIOUSNESS? Adventurous? Tobacco free? Over 30? Welcoming? We appreciate open communication, humor, hugging, natural foods, cozy fires. Private entrance, bath. Trees, seclusion. \$100 a month. 292-0558.

INCREDIBLY NICE GUY is looking for housing. Responsible, considerate. Earned 29 year old wants compatible roommate for under \$100/month. Gary 488-7867 evenings.

YOUNG FAMILY in Claremont looking for female roommate to share our 4 bedroom house. 1 child. Call 278-4299.

NEAT RESPONSIBLE FEMALE, 23 plus, for quiet San Carlos townhouse/condo. Lovely location, dishwasher, patio, no smokers. \$115. Available x1. Rita 286-3219 after 6 p.m.

VEGETARIAN, non-smoking lady to share beach front house on Ocean Beach. David 296-2572.

TEACHER/STUDENT seeks to share 2 bedroom house. Quiet, healthy environment adjacent to zoo. Available immediately. \$97.50 plus utilities. Non-smokers. Bill 298-6195.

ROOMMATE(S) wanted to share 2 bedroom, 2 bath condominium in college area with petting zoo. Jacuzzis, sauna, pool, etc. Extra nice. 286-9816.

MATURE, RESPONSIBLE WOMAN would like to share 3 bedroom beach home with same 11 year old boy. Will look together? No smokers. Pat 223-8008 after 5 p.m.

FEMINIST HOUSEHOLD seeking woman-identified woman to share 4 bedroom house. Interested in politics and collective living. \$92.50/month. 454-9598.

FEMALE ROOMMATE: Oceanview house in Carls. \$120/month. 436-7192 between 4:30 and 6:30 p.m.

ROOMMATE WANTED: Own room and private bath, 2 bedroom, 2 bath apartment in Pacific Beach. 2 blocks from beach. \$135/month plus \$50 deposit (refundable). Available March 1. Kirk 273-2175.

ROOMMATE WANTED: 4 bedroom house in Del Mar. Close to beach, own room. \$97.50/month plus utilities. 481-9832.

MATURE ADULT 25 and over to share beautiful apartment with view and all recreational facilities in Mission Valley. Looking for someone interested in creating a good home. \$156 plus utilities. Stan 440-5133 x 4 8:30-4:30, 282-7202 after 5.

ROOMMATE WANTED: to share 2 bedroom, 2 1/2 bath condo near UCSJ. Fully furnished except bedroom. Have a 2 car garage, washer and dryer, tennis court, pool and jacuzzi. I am quiet, neat, non-smoker, prefer classical music, do not smoke and would like a roommate with the same qualities. \$180 plus 1 utilities. 452-0608.

DO YOU NEED a roommate? We have roommates in all areas and price ranges. Roommate Locators, 8068 Claremont Mesa Blvd. 272-4478 11:00 a.m. - 8:00 p.m.

TWO WOMEN IDENTIFIED WOMEN wanted as housemates in beautiful, large 6 bedroom Hillcrest house. Non-smokers with many vegetarian diet preferred. Sheila or Lucia 268-6956.

I NEED a joyful, New Age oriented sister to share beautiful, sunny, oceanview 2 bedroom La Jolla home. 454-9466.

MALE OR FEMALE: wanted to share 4 bedroom house. Yard. 4 blocks to beach (Ocean Beach). \$115 plus utilities. No pets or smokers. Available March 1. 226-0641.

UNCOMMON house situation: One Point Loma woods home. Entire dormered upstairs, large bedroom, small study, bath, deck, entrance. Rest of house for sharing pottery studio, sewing room, laundry, more. Hope for gregarious, peaceful, lively, employed, vegetarian, non-tobacco using New Age man. Gestalt - Bioenergetic treatment practice in house which is briefly busy occasionally. No inquest, mutual concern needed. \$275 plus 1 utilities. Pag Mayo, 222-2962 evenings, weekends or 722-1293 work times.

FEMALE ROOMMATE WANTED: Large Pacific Beach house. Non-smoker, vegetarian. \$100/month plus utilities. 272-5031.

LUXURY very private home to share with two room lifestyle near Fashion Valley. Pool, jacuzzi. Must have head together. \$150 plus. Under 35 years. Jerry 268-4048.

FEMALE WANTED: to share my apartment or to look for one. 223-8007 after 2 p.m., weekends anytime.

MALE ROOMMATE needed to share 2 bedroom apartment in Mission Beach, one house from ocean. Non-smokers. Utilities paid. Own bedroom. \$105/month. 488-9979.

ROOM FOR RENT in townhouse with mother and daughter. Near Sports Arena. Pool. Female only. \$100 or \$125 with kitchen privileges. 224-8333.

LOOKING for responsible, pleasant (person) who wish to fill free lives with the unadorned beauty of nature at the seashore. \$225/month includes free use of the Pacific Ocean. 226-8129.

MALE ROOMMATE for March 15. Own room, 3 bedroom house. 2952 San, near State. \$92.50 includes all utilities. Non-smoker over 23 preferred. Dennis or Ernie 264-1467.

ROOMMATE NEEDED: to share spacious 4 bedroom, 3 bath house on Mission Beach. \$850 plus utilities split evenly. Great place for summer fun. 488-7988.

TWO GUYS will share house near State College with one other male. Must be clean, neat, open minded, non-smoker. Student preferred. 286-3640.

EXPERIENCE "1168" sober roommates, male - female, private room in large eight bedroom home in Golden Hills. Offers alcohol, drug, grass free environment. \$75-\$100. 234-1598.

FEMALE STUDENT wants roommate to live with in near part O.B. or P.B. Would be nice if you are into surfing, I'm not too picky but like clean living. 224-0474.

MATURE, PROFESSIONAL wanted as housemate for new 2 story O.B. house. All conveniences! \$225. Call 222-1026.

ROOMMATE WANTED, male or female, to share large 2 bedroom apartment in North Park. \$92.50/month plus 1 utilities. Available March 1. Please call evenings. 280-4008.

FEMALE ROOMMATE WANTED for 2 bedroom duplex in Spring Valley. Small house and quiet. Easy access to freeways. \$115 plus 1 utilities. 469-5977.

M.F. ROOMMATE North Park. Quiet, into gardening and pottery. \$100 plus 1 utilities. Own room. Call 264-8446 after 5 p.m.

ROOMMATE NEEDED by 26 year old male professional. Two bedroom house half block from beautiful Sunset Cliffs. Washer, dryer, stove, refrigerator, carpets, drapes. Unfurnished. \$138/month. Call Chris 226-8660.

74 VW driver's side seat wanted, 234-9330.

SMALL, to mix-over inflatable boat. Please Glenn at 437-9362 after 7 p.m.

I NEED roommates to listen to music for one hour as part of an experiment. I am conducting. Your help is greatly appreciated. Please call 299-1129.

WANTED: Telephone, desk cradle type, 1930 vintage, round or oval base with dial. Working condition or fixable. 291-3750 after 4 p.m.

80, 90, 100 OR 105 MM Macroless electronic flash and good quality 35 mm SLR body. Al or part. 488-8072.

ARTIST DESPERATELY needs old wood blankets or hats for project. Would appreciate any donations. Leave at the New Seed in Pacific Beach. Thanks.

WANTED: Rodgers drum set minus cymbals in good condition, under \$200. Call evenings. 741-5370.

INFORMATION or reliable sources wanted regarding land purchase in northern Montana or northern Idaho to be used for log cabin hideout retreat. Box 9999, San Diego. 921-08.

OLD STYLE SUNBEAM steam iron, model S-3, the kind with separate water container and removable plastic tubing. Please call 465-4872.

WANTED: TRANSPORTATION CAR, truck, or van under \$200. Desperate. Call 283-7719.

WANTED: 1974 Dodge Dart service manual, also owner's manual. 2 or 3 drawer, full size, steel filing cabinet. Evenings or weekends, 465-7887.

GENERATOR, PORTABLE power plant, 3000 to 3500 watts. Tool shed. Small boat or canoe. Browning binoculars. 281-2504.

WANTED: CAT SITTER to care for cat in my home in Mission Center area while away on business trips. Call Mike evenings. 288-3366.

ANTIQUE BICYCLES or antique wheeled toys, 287-1288, evenings.

WANTED: two five hole Ford rims and four 078 X 14 tires. Also, 58 Ford body and mechanical parts. 283-0568, Box 4853, S.D. 92104.

WANTED: SOMEONE EXPERIENCED in VW work to help fix up 72 van. Must know electrical and heating. Will cook, sew, housekeep in trade. 460-9291.

WOMAN WOULD LIKE attractive nude photos taken of her. Can't afford to pay much. P.O. Box 2796, La Mesa 92041.

SAMAHAN OUTREACH CLINIC (nonprofits) needs office, medical supplies and a generator. Make your donations today. Call 697-5187.

WANTED: 20-21" 10-speed Men's or women's model. 562-2673.

WANTED: someone to teach me electrical and heating. Will cook, sew, housekeep in trade. 460-9291.

SLIDE PROJECTOR WANTED, in good condition. Call 275-1020 ext. 66.

WANTED: WOODSHOP to rent for one or two days a week. Band saw in any condition or size. Michael D. Harber, 440-2662.

WANTED: 10-15 LOVING MOTHERS to start baby-sitting co-op in P.B. only. If interested, call Jayne. 270-4670.

WANTED: small wooden kitchen table (no larger than 30" x 32"), hopefully with chairs and in good condition. 299-0352. Keep trying!

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TWIN SIZE BOX SPRINGS, mattress, and frame. Clean and in good condition. \$25. each or offer. (800-233-8351)

CRUSHED VELVET BEDSPREAD, double size, gold, can be used as a queen or king. Excellent spread, excellent condition. \$12. 299-0888 after 5:00 p.m.

FURNITURE. Full size bed, excellent condition. \$25. 5 d. dresser and matching night stand, best offer. (Shen, Ann, Rix 272-4524)

ORIENTAL RUGS, various sizes, \$100. \$1200. Good buys. 273-4390 after 3 or 299-0888 after 5:00 p.m.

INNERSPRING MATTRESS with box foundation and frame. Double size, like new. Make offer. 279-2636

SHARP BLACK & WHITE television, 9" diagonal. Instant on, one year old, perfect for recreational vehicle or small apartment. \$50. 287-7538

FABRIC SALE. Seamless moving. Must sell large quantity recently acquired yardage, notions. Also, clothes sizes 12-14. Sunday, February 26, 9 a.m. to 5 p.m. 4547 Cajonville Mesa Blvd. (on alley)

SOLID MAHOGANY DRESSER and two night stands, painted antique green. Good condition. Sacrifice at \$45. (Katie 274-6997, 273-9145)

ELEGANT GLASS and gold wrought iron dining room set, 6 finely upholstered chairs, solid mahogany and table. Needs nothing. \$200. 462-6526

GARAGE SALE 225 & 26, 34 & 5. Waterbed, air conditioner, sofa bed & more! Alone Lassen, 1023 Army Way.

PEAVEY VINTAGE 212, 110 R.M.S. excellent condition. \$300. 233-1136

ADD STEREO CONSOLE with AM/FM radio and record storage area, all wood, paid \$425. best offer. Call 562-6632

SPEAKERS 2 Acoustic Flex 666 speakers both for \$70. 463-5061

SELLING HARPSICHORD kit, partly assembled, bent side, double manual. \$250. 286-9668

SELLING ZUCKERMAN Clavichord, great practice instrument, good-looking cherry wood case. \$750. 286-9668

BASSIST AND DRUMMER available to work toward part-time commercial band, steady, solid style for medium rock. We're experienced. Call Mike 276-5414

GRITSCH GUITAR, excellent condition. must sell. \$250 or best offer. 278-4850 after 5 p.m. or 279-7951, ext. 45, ask for Lori

OVIATION ARTIST guitar, good condition with electric pick up, must sell (see included). Phone 468-9028 evenings

OLD MARTIN 000-18, 1950, beautiful tone, excellent condition, first 2925 takes. Phone 429-0014, ask for Dave

1945 MAHOGANY cabinet console AM/FM stereo with relatively new changer. Needs tune, and I need the \$15. 459-5042

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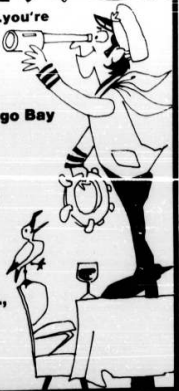
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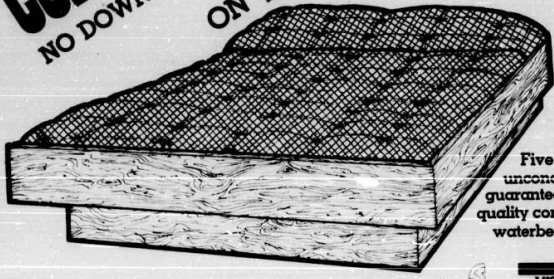
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MARCH SEMINARS

Community Services Office San Diego Mesa College

The Community Services Office of San Diego Mesa College is pleased to announce its spring 1978 series of short term seminars, classes and workshops.

Please insure that participation for all offerings is strongly recommended in order to insure a place for yourself. Use the applications included in the back of this booklet. To ease our bookkeeping, enter only one seminar and name per application, and fill out application, receipt and ticket completely. If you need more applications, feel free to write these or contact the Community Services Office, 279-2300, ext. 340.

Because enrollment often is limited, we recommend that you apply soon. We hope to see you often and will appreciate your comments and suggestions.

March 4 WILL YOUR CHILD SURVIVE CHILDHOOD? MEASLES, MUMPS AND WHATEVER'S GOING TO HAPPEN NEXT?

with Lisa Springer
Childhood diseases - Immunizations - Recognizing an ill child. Toy safety for all ages. How to child-proof your home to insure maximum home safety (including information on preventing accidental poisoning). Where to get help in San Diego in case of an emergency.

LISA SPRINGER is an instructor in Child Development at Mesa and has worked extensively with young children as a teacher and director of university preschool programs.

DATE: March 4
TIME: 9 a.m. - Noon
PLACE: Room G110, Mesa Campus
ENROLLMENT: 50
FEE: \$5.00

March 11 FIRST AID FOR PETS EMERGENCY & GENERAL CARE FOR HOUSEHOLD PETS

with Byron E. Denholm, D.V.M.

A workshop with practical information on how to care for the ongoing needs of your household pets, plus handy first aid tips.

BYRON DENHOLM is the Director of Animal Health Technology at Mesa. He has twenty-two years experience as a veterinarian.

DATE: March 11
TIME: 9 a.m. - 1 p.m.
PLACE: Room G110, Mesa Campus
FEE: \$5.00

March 18 ICE CARVING HOW TO CREATE DECORATIVE DESIGNS IN ICE

with Andre Rouelle

Have you admired those glittering sculptured ice centerpieces that enhanced other chefs' serving tables? Have you wished you could do them? This seminar for professional chefs and interested amateurs will explore the basics of this fascinating art. Bring ice picks and chisels.

ANDRE ROUELLE is an instructor in Food Service Management, Mesa College.

DATE: March 18
TIME: 9 a.m. - 1 p.m.
PLACE: Room H122, Mesa Campus
ENROLLMENT: 25
FEE: \$5.00

March 11 ON DEATH AND DYING ITS PHILOSOPHICAL AND LEGAL ASPECTS

with Dr. Daniel Finnigan and Mr. Leland Featherman

This seminar will be a candid, objective examination of the question of death and dying. The Karen Quinlan case provoked national interest in the perplexing question of "the right to die." In this seminar the concern will be with the California "Natural Death Act" and the philosophical and legal questions it engenders.

DR. DANIEL FINNIGAN is a consultant at San Diego Evening College. MR. LELAND FEATHERMAN is a practicing attorney in San Diego.

DATE: March 11
TIME: 9 a.m. - Noon
PLACE: Room G110, Mesa Campus
FEE: \$5.00

INSTRUCTIONS:
Fill out application, ticket, and receipt completely. Detach and return all three to: Community Services Office, San Diego Mesa College, 7250 Mesa College Dr., San Diego, CA 92111. If you need additional applications, please Xerox application or contact Community Services Office, 279-2300, ext. 340.

Application				Ticket		Receipt	
Last Name	First	Middle	Phone	Name of Seminar	Date	Location	Name
Current Address	City	Zip (very important)					
<p>Signature</p> <p>Did you receive this through the mail? Yes () No ()</p> <p>If no, how received and when you produced your own address</p>				<p>Address</p> <p>City</p> <p>Zip (very important)</p>			
<p>Please check payment to: Community Services Office, San Diego Mesa College, 7250 Mesa College Dr., San Diego, CA 92111. If you need additional applications, please Xerox application or contact Community Services Office, 279-2300, ext. 340.</p>				<p>Please enclose a self-addressed stamped envelope</p>			

PAGE 45

IN LARRY: The epitome of cruelty is seeing a mannequin's Ruggery. And, understand, too him. Thanks for the book, I love it! Torilla Pats.

DEAD-CAT-A-GRAM: Boy, he's coming if I'm found under a bush of tobacco, boy he is space. Victim of invidious Trii. Fawcett Pats.

HAPPY BIRTHDAY George Harrison!

STANVICH: If you are successful in transporting the Filmmates off Vite Via Leachdash drive system, what ever we do with all of them? Sapphire.

HOLLAND and Niles Perry: Did you know that your number one fan has been hobnobbing with the Hardy Boys? Signed, The Overcast Lady.

SWEET LORRAINE: I think you and I would have a good time together. How do I find you? True Lary.

LITTLE ONE: If I were a falling star, I'd fall right into your pocket, just so I could be with you.

STILL LOOKING for the right girl. I'm 18 and want to get together with someone who is happy with. Just a crazy guy. Mr. Mike.

BLUE EYES: Consider me your instructor. Waiting your reply to my box number. Mr. Boston.

WE REGRETFULLY announce the deaths of Thea De Jahn, and Orville Reddick, things which in the prime of life that on torsion planet, Gorr...

WE SHALL truly mourn the loss of these two exceptional characters. Memorial services to be announced at a later date.

SUNRISE: I love you sunshine, black, clean air and mountains. I'm a conservative male who needs a good friend. Try it! Reply Darling.

WINKLE: happy birthday, love ya and miss ya. Keep in touch. The Beast.

TO ALL PRIEST Kings, Ken, Tammam, etc.: Up yours! Love, the Degrasing Doc.

KAREN: I think you're fun. Want to smooch a dash after drug class? The tall guy with go go eyes.

DUSTY: How can I get in touch with you? Do you have a P.O. Box or a phone number? Lady Bug.

PEGGY S: Happy Birthday to you, Happy Birthday to you, Happy Birthday dear Peggy, Happy Birthday to you! Lady.

NON-SMOKERS JOHN USH Help us celebrate our First Anniversary, March 24th, on University Street, Pomona. Please Group Against Smoking Pollution at 277-GASP for details.

DOCTORAL STUDENT of Aster-Cassian origin (S7) seeks seriously for permanent, honest relationship with good looking woman of moderate height. Reply Super Chaz.

QUICKSILVER: Maybe I'm as crazy as you are, but my adventuresome spirit says you are intriguing. If I weren't a knight, I'd then roam with you. Fawcett.

WESTWIND: I'll soon await your warming breezes and all tidings you may bring. Fawcett.

HAWAIIAN TAURIUS: May I connect all of my adventures and tales with you and your soft, warm kisses and nibbles? Tauric Wind.

MALE, 34, good looking, interesting, etc. Need attractive female jogging partner - jog 2-3 miles to local, East Chula Vista area. E-mail Burke.

CATCH BURKE: SAMPOSS's newest act, "The Battered Chief" Get off your toons, your loves are here! Burke on Burke!

ALONE AM I but not for! I have a smile and a love song. I have a lot of love, and a lot of love to give. Send me 97.

DREAMS REMEMBER: How many of you, you are terrified there you could die. I'm no happy for you, that you now see life as a new beginning, and not a dead end. Please reply your. Your friend, Gaudin.

HAWAIIAN TAURIUS: Let's quit making words and make love. You me, Sunrise Hesperus, mine and the sunlit over the desert. Reply Reader. Tauric Wind.

HEY NORTH COUNTRY? That's the same old old? Want an alternative? Palmstar Country's own radio station, KSM-FM, is coming!

WAGS! No, uck! Uck, uck, uck! Mocho, Mocho, Mocho! Uck, uck, uck! Reply me! Uck! Uck! Uck!

MAN ON TERRACE: your halo, eyes and beard. I remember. The dead and your sister! don't buy her! My happy? Lunch, we see, when I'm sure I've met? Lady in Black.

HEY, it's a controversial right to ignore your constitutional rights and blow smoke in your smokin' faces. Jaybird, Chairman of GASP (Group Against Group Smoking Pollution).

STEVE: If you see this you'll mean that you got the Reader. Keep it! I never knew who someone will reply to. Stephen.

Peninsula Bank Is open on a whole!



Peninsula Bank already has made banking half-again as friendly. Now we're becoming half-again as big in Ocean Beach. We've expanded our Newport and Bacon branch all the way to Sunset Cliffs Blvd., where we've built a drive-in/walk-up facility. So our full-service banking and those extra touches like no-service-checking and Saturday hours will all be delivered right to your car.

Now that we're 50% more bank, you

have an even bigger reason to bring your account to us. But if you need an extra nudge, consider that we're giving free checks with all new accounts opened in February. And we'll be handing out free treats and other surprises. Whether you walk in or drive in, we're bound to turn you into a satisfied Peninsula Bank customer.

PENINSULA BANK of SAN DIEGO

Point Loma—1322 Scott Street, 224-3213 or Ocean Beach—4994 Newport Ave., 226-1411 Member FDIC

CUTTY ~ CUDDY CONVALESCENT: Hope that you are feeling better today. If you like to share some time and experience, Reply "The man."

LEGLIE: Let's break this cycle. Please, I can do more for each other than that, even, muted love. Your voice would sound nice. Big Apple.

PAM AND JAN: Please meet us next Friday night at Jay Lago, and leave Addresses at home. Signed, Old West Man and George Miller.

MALE, 34, good looking, interesting, etc. Need attractive female jogging partner - jog 2-3 miles to local, East Chula Vista area. E-mail Burke.

LOVE WARRIOR: First time was 9/29/77 and ever since then. Reply the Amazon.

HEATHER: I want marriage, quiet living, at a mountain retreat, on a private lake, away from the confusion, and sharing life with you. Connecticut Yankee.

ALONE AM I but not for! I have a smile and a love song. I have a lot of love, and a lot of love to give. Send me 97.

WINE AND CHEESE: Educated man, over 35, under 35, Classical music, terrible puns, T.V. spectacles. Contact Mary Pathology and ask for the item.

SAWADE SALBATO: Fun and games sound good to me. But I have experience. Send phone if interested to Box 5886, San Diego 92105.

HOMESICK: Hi, good friends and sincere relationships are precious treasures. Here's hoping ours will be meaningful and lasting. Mike Johns, Box 3004, Escondido, CA 92025.

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AL: Thanks for always being there. You are truly beautiful. I'll always be here when you are in love. I love you. Label K.

INCARCERATED: MALE seeks correspondence. All letters answered. Al Young, No. 149-824, P.O. Box 45699, Louisville, Ohio 45099.

WINE & CHEESE: Intellectual is stimulating, but Wine & Cheese is better. I'm not looking for a star in the east. Tom Bucarty.

AMBER: I apologize for not writing/communicating to you weekly, as much as I'd like, but Reader deadlines... are a pain. Bi-weekly? Yellow Alert.

AMANI: How young are you? I'm not a partner, like a lot and what types of sports/activities do you like, and like to try? Moonbeam 10.

REMA: Sorry I haven't written, been away. My drama and memories of you while I was gone come to life. The Nameless One.

4 X 4: born on moon elyn jay's n-h-y-o-g: Xare, ufs, emvml! Rick's yghn ok. Does it! As. B.V.S.

... AND SHE SAYS to him, "You're don't it like a Chameleon..." Jale Glass.

LANGKERSHAW: I Sapphire cannot give directions due to illness, tend me ad for me. Let's get Mahahar and I show you Pura. Sastanvich.

DISCO KING: I'm interested in a Night Fever type of guy. Doc Wayne.

SCROODE: I agree with Jahn, get your own ship! The guy's good and you're a good pilot! Think about it. N.S.

FFRFD: Sorry, wasn't meant to point the finger at you. It was just a letter to you here (P) are, blame me. O.K. WT.

WATER WATER EVERYWHERE, and over my ity pad do wash. Good thing I'm a dog, not a cat! A dash of oil. The Frog.

TO THE OLDER WOMEN OF S.D. Cough the summer, give one of our surfer's a good home and a warm bed. Thank you.

PLUMP BUT ATTRACTIVE 32 year old woman, looking for meaningful relationship. Exhausted from the single scene. Marshmallow.

BLONDI MUSKIE: I shall sing you a song of a dusk in the late of love. Soon you will want to make music with Rhythm.

BLUE SKIES... Jim. Ths. Allen, Frank: Happy Valentine's Day! We love you! Love, J. and L.

KEEN HEALTHY, energetic male, 28, seeks slim, well-toned lady for daytime activities and play. Let's do it together. P.O. Box 10055, S.D. 92119.

FREEDRADER: One does not "swing" a light saber. Comelux the Smith.

TRELANE: You told me Justin. To. Was married to Jan Solo. Just met him. Just Solo Comelux.

STEVE SPIRIT: Happy 21st birthday on the 28th, to the biggest kid I know. Good luck this year with Mirabelle. Number 56b.

DE: Are you really a glasshouse between? How do you get any Sunday? I'm looking for a black and grey. Rumpsters aren't much. Rumpster.

HARVEY CAMPBELL: Good luck to you. Burnet C. Ballis, No. 149-825, 777 W. Riverside Dr., Iowa, Michigan 48846.

TRYNATIVE: How are you enjoying G.O. I'm having a ball (imball) that's it. Gayvin.

KATIRA: My mother? Actually I think she resembles your Aunt Anne more. Lala.

MIDDLE AGED male writer looking for female companionship for afternoon fun and games. Please write Frank Whitehead, Box 81012, San Diego, 92138.

J.G.: You're all right. Micky.

DEAR POPP: What do I really like? I like secrets in your ear and those little secret animations. I will send you a wonderful memory book. Tablos Love.

SAWADE SALBATO: I'm looking for the same. Let's get together, if possible, leave phone N. Otherwise, explain how, when, where. Early weekend morning. Beavers.

BILLY: What form of communication? You've closed mail, Reader closed book. Do you read smoke again? Good luck in your search. M.

TWIT: Probly, maybe, I don't know, probly, maybe, I don't know. Possibly, certainly, I can't take my mind! Fawcett.

ROGER BAQUAL: Have an excellent 21st birthday on the 20th! Celebrate and have fun! 7 and 7a on the Sun.

AL: Thanks for always being there. You are truly beautiful. I'll always be here when you are in love. I love you. Label K.

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SAWADE SALBATO: I like fun and games, and I like your style. So let's get together and talk a little while. Anyplace, anytime. Gaudin.

JEWISH GUY: How do I know you're not one of those crazy Jewish guys I've met? Sure, confident about yourself, what astological sign? Serious Looking.

OH-KENOB: So, you're a fan! What do you do besides around ads and live in Ocean Beach? How old are you? Accent Lover.

THANK YOU to all those people who responded to my 1/26 ad for friends. You are all beautiful. Susan.

JED-ETTIE No. 1: Forget about marching. How about some good rap music? Force Commander is Number One! Solar Galactic 10.

GEE: PUDD: I always get you in trouble when I visit you at work. Somehow I sense a threat in the air of my extermination.

BLUE SKIES, fall in! We love you.

answered. Robert
P. O. Box 45699,

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Ssstanvisch.

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CA 92024

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or companionship
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tographer.

ennis, racketball?
tographer.

was great. I really
says be that way.

of Birthdays on
for the best is yet
your friend and

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**The Best Vegetarian
Mexican Food in Town.**

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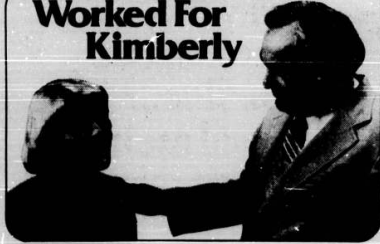
Now you can take home our delicious herb and tofu salad dressings and spicy Middle Eastern hummus old-already packaged and ready to pick up in the deli case.

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FOOD**
RESTAURANT • DELI

112 W. Washington, Mission Hill, Hilcrest 299-4174
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Friday and Saturday, 9am to 10pm
Sunday, 9am to 3pm

Sign up for Backgummen Tournament to be held March 4 & 5

**Acne Care Medical Clinics
Worked For
Kimberly**




As a former acne sufferer, I know the importance of a clean looking complexion. I had suffered from the effects of acne over the last five years. I'd tried the many over-the-counter creams and cleansers and was also under a doctor's care; being treated with antibiotics and ultra-violet treatments, none of which did anything for my acne problem. That's when I decided to try Acne Care Medical Clinics. Using an applied treatment of two drugs, Vitamin A Acid and Benzoyl Peroxide, my face cleared up in only 8 weeks. Believe me it works! Acne Care Medical Clinics can work for you too.

Kimberly Butram
Former Acne Care Medical Clinic patient

Jack Kramer, M.D., is a Board Certified Dermatologist, and has practiced Dermatology in Southern California for over twenty-five years. Under the direction of Dr. Kramer, ten Acne Care Medical Clinics have been opened exclusively for the treatment of acne.

Acne Care Medical Clinics



3670 Clairemont Drive Suite 12 San Diego, Ca. 92117 (714) 273-3600		6505 Alvarado Road Suite 101 San Diego, Ca. 92120 (714) 287-4263
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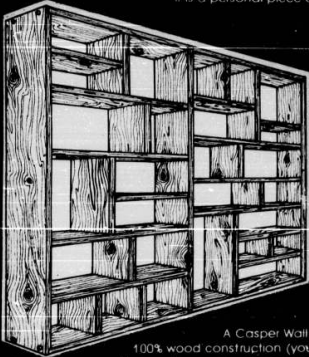
10% off to all students

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Wall Systems specialists

A wall system is not just something to put things on
it is a personal piece of furniture.





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100% wood construction (your choice)
Unique design allows for ease of moving
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Casper Wood Products

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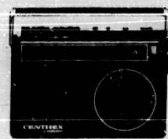
AM/FM PORTABLE STEREO CASSETTE TAPE DECK with two amplifiers and four speakers

True, superb high fidelity stereo sound in stereo off the air while you listen to FM stereo broadcasts... or with two built-in mikes. Built-in 2-way stereo speaker systems driven by two accurate high power amplifiers. Each speaker system has 5" woofer and 2" tweeter. Was \$199.95

Reg. \$79.95 **\$169⁹⁵**

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COUPON

CENTREX

RK-113 PORTABLE AM/FM CASSETTE PLAYER/RECORDER

With condenser mike, auto stop, sleep switch, pause switch. Works on battery or AC current.

Reg. \$79.95 **\$69⁹⁵**

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COUPON

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Model TP-252 CAR UNDERDASH 8-TRACK PLAYER

8-watts min., 12 watts max. Dimensions 4 1/2 x 6 1/2

FREE PAIR OF SPEAKERS! with purchase and this coupon

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HITACHI

FM/AM STEREO MODULAR SYSTEM WITH AUTOMATIC RECORD CHANGER AND 8-TRACK STEREO TAPE PLAYER

Clear, rich reproduction of your favorite records and tapes... plus FM stereo and AM

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SUPER SOUND ELECTRONICS



COUPON

SANYO 91CB2

19" SOLID STATE COLOR TV WITH REMOTE CONTROL

With Varactor Touch Tuning and Remote Control.

The ultimate 19" color portable television.

Promotes performance excellence and supreme reliability with remote control convenience.

Electronic touch tuning changes channels instantly with a touch, eliminates all mechanical parts in the tuner. Also incorporates in-line

gun sighted mask, black matrix picture tube and

Trinitron tuning for highest picture resolution, sharpness, and color brilliance. 6-volt automatic gain control, regulated power supply, and lighted channel indicators.

Reg. \$839.95 **\$439⁹⁵**

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Model 91CB2
SUPER SOUND ELECTRONICS



COUPON

HITACHI COMPACT COLOR TV

FREE RECHARGEABLE BATTERY PACK WITH PURCHASE AND THIS COUPON

Reg. \$369.95 **\$289⁹⁵**

With Coupon EXPIRES 2/28/78

Model C-1000
SUPER SOUND ELECTRONICS



COUPON

AMPEX

(4) 60-MINUTE CASSETTES FOR THE PRICE OF (3) ... PLUS FREE STORAGE PACK

Makes it easy to organize and display a cassette collection.

Attractive and practical storage racks made of high impact, semi-transparent plastic.

Each rack holds up to six cassettes on individual shelves.

Racks interlock for stacking on top of each other to form a "tape library" requiring minimal space.

All For **\$4⁹⁵**

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3 Convenient Locations

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111A W. Olive St. (back of Security Pacific Bank) 428-2414

Revolving credit terms available

Store Hours: Mon. thru Fri. 10-8 Sat. 10-6 Sun. 12-6



THE READER PUZZLE

4 Get Into Their Genes

By Don Rubin

Deoxyribonucleic acid is peculiar stuff. We won't trouble you with a lot of details, but scientists inform us that, to reproduce, it merely "unzips" its helices (or helices) and — well, you get the idea. Heredity. Anyway, the whole thing sounded like so much fun we decided to share it with you.

We've bonded the chromosomes of several famous personalities and would like your help in identifying them. Simply jot down their names in the spaces provided.

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.

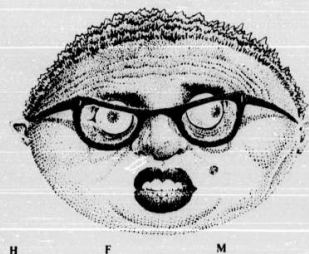
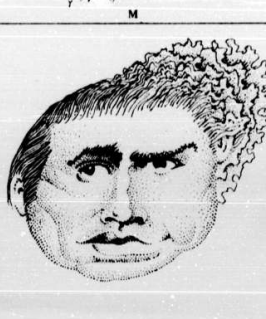
Winners of and Answers to Reader Puzzle #3, Davy Zvi Ouf

No, we aren't "xokers." For those of you who haven't caught it yet, there was a typographical error in our code. It appeared on the last line — "iplum" should read "iplum." Our apologies for that. No entry was penalized for any mixup occurring as a result. Mike Keeler and Dan Almour at UCSD were the first to bring it to our attention on the Thursday morning of publication. They had spotted the typo before we even had any papers in our office.

Davy Zvi Ouf was impressive in terms of total entries (920) and correct solutions (552). Explaining the correct solution is a bit tricky, so bear with us. Virtually everyone solved the code and translated the instructions. The problem came with putting the letters on the keys, which meant understanding what sight typing is. With hunt and peck, or sight typing, all there is to go by is the letter on the key. Going by the

answer keyboard here, the sight typer would look around, find R, hit it, and come up with an N (which is the right solution in the code). The puzzle losers put, for example, an N where the R is normally found on a typewriter. It's impossible to sight type and replicate the code from the keyboard the losers sent us. Sorry this seems so complicated, but it really does make sense.

Here are the T-shirt winners — those five lucky folks whose



- names were picked by lottery from the 552 solvers:
1. Cal Schmalberg, Clairmont
 2. Betz Johnson, San Diego
 3. John Gately, San Diego
 4. Beth Raps, San Diego
 5. Vickie Gulde, Del Mar