

1984 VOLVO 544 classic new radio, front end brakes, upholstery and paint. No dents, strong engine, sacrifice at \$1400. must sell 755-9575 Jet

1980 MACHINER MACHINER 1000 two door sedan, being restored, original paint, runs well, new tires and great body. \$550 222-3716

64 EL CAMINO, rebuilt 327 and carburetor, Hurst 4 speed, high buckets, new tires and exhaust system. Runs great, needs front end body work. Call Wade 272-1556 evenings and weekends. Asking \$450

1976 HONDA CIVIC wagon, yellow, 32,000, AMFM, new tires, highway 30-35, town 27-30, toll on side molding, superb condition. Call Jayne between 9-5, 270-7620

69 RENAULT 69 R-16 4 door, 4 speed, AMFM, good radials, just tuned, 52,000 miles (original), strong running economy car, everything works. \$895, 292-9919, 286-5584, BH

4 TIRES, E-78 14, fits 240Z or 500 miles on each. \$18 each or \$70 for all. 282-9918, 286-5584, BH

65 MUSTANG, 3 speed, 6 cylinder, new paint, best offer over \$1200. Call 264-3687 after 6 p.m. weekdays

DATSUN 510, locked out of garage by BMW. Needs a new home. 464-0030

1969 VOLKSWAGEN BUG, rebuilt engine, engine in excellent condition, \$1050 or best offer. Call evenings, 222-1990 or 443-4068

1966 MERCURY COMET, automatic, new tires, transmission and tune-up. Great condition, \$550. 483-2481 or 5, 7303 Saratoga St. No. 67, La Mesa

VW BUG, 1967, "watermelon window," \$325 or best offer. Oil leak, but good compression and mileage (28-32). Must sell. Steve 223-1730

FIAT 1975 X19 sports model, red with accent striping, air, mag, AMFM stereo 8 track, 27,000 miles. Well maintained, \$4000 or offer. 270-4024

AIR FILTERS for car, new, size 73-2173, best offer. 475-2090

TWO USED, but good treaded tires, tubeless, 6.00 x 5.15, best offer. 475-0900

PICKUP TRUCK, Chevy 59, 1 ton with camper, has propane stove and light and ice box. Runs good, \$1000. 263-6732 after 5

1972 9 1/2 foot Kaiser slide-in camper, Steps four, stove, ice box, porta-potty, two jacks, excellent condition, \$785. 262-4141

1977 HONDA WAGON live door, four speed, 6,500 miles, practically new, must sell, need larger car. \$4100. 292-8141

1968 PONTIAC GRAN PRIZ SX beautiful, all extras, new paint, rebuilt engine, worth \$1350, make offer. 292-0444

1968 DATSUN PICKUP, 1300 recently rebuilt engine, good body, new tires, \$950 or best offer. 281-6380

1964 FACTORY VW camper, great body, new paint, good tires and upholstery, size tent, mechanically excellent, interior is Phantom motorcycle. 744-0048, \$1375

73 DOODGE VAN, very sharp in and out, mechanically sound, surfar package, orange with design, 318 automatic, air conditioning, excellent chasis, \$3400. 755-3003

1974 HONDA CIVIC, automatic, cute, white, convenient hatch-back, economic, safe, reliable, excellent condition, needs nothing, a great buy. \$2100. 278-2508

1973 HONDA CIVIC, AMFM cassette, sunroof, radials, excellent mechanical condition, 35 miles per gallon, 62,000 miles, fast. \$1195. 755-3003

69 DATSUN PICKUP, 1300 cc, runs good, all new tires, \$1100 or best offer. Please call 274-1056

1970 MG MIDGET, good condition, new tires, \$1800. 281-9080

1965 OLDSMOBILE JETSTAR 88, large interior, heater and air conditioning, good transmission car. \$350 or offer. 279-7674

64 VOLKSWAGEN BUS, rebuilt engine and transmission, also new brakes and radials. All 4 needs a part, the body is good. \$950. 222-1347

KONI ADJUSTABLE shocks, save up to 40 per cent off the street shock available for your Alfa Romeo, Dodge, Fiat, Jensen, MG, Porsche, or Triumph. Call Jim at 449-9056 to order

1971 FORD TORINO wagon, perfect running condition, recent valves, brakes, transmission service. 726-1908 or 281-5213

ABSOLUTELY NIFTY 1977 260Z the new burgundy/black, AMFM cassette, 4 speed, low miles, immaculate. \$7300 or best. Tom 286-5023 (even) or 283-4827

1974 TOYOTA CORONA wagon, 57,000 miles, excellent shape, \$2600. Call 294-9960 in the evening

1969 PONTIAC Gran Prix SJ, all extras, superb body, rebuilt engine, very clean, make offer. 292-0444

71 CAPRI, low mileage, AMFM 8-track tape deck, new tires, brown and black vinyl top, 24 miles per gallon, excellent condition, \$1600. 287-2136

1969 PONTIAC Gran Prix SJ, all extras, superb body, rebuilt engine, very clean, make offer. 292-0444

71 CAPRI, low mileage, AMFM 8-track tape deck, new tires, brown and black vinyl top, 24 miles per gallon, excellent condition, \$1600. 287-2136

CARDS, JEWELRY, GIFTS



Paper Doll

1111 PROSPECT
LA JOLLA 459-0110
DAILY 10-6
FRI 10-9
SUN 12-5
1010 1ST ST.
IN THE OLD MARKET
ENCINITAS 436-3144
DAILY 10-6
SUN 11-5

WINE, LIQUOR, BEER,
BASKETS, GLASS, GROCERIES

Spirits of St. Germain

321 HOLIDAY CT.
1-5 AT LA JOLLA VILLAGE DR.
MON-WED 8-11
THURS-SAT 8-12
SUN 9-11
455-1414

FROM FEBRUARY 23-28

1967 PONTIAC TEMPEST - Excellent transportation. One owner car, excellent transmission, power steering, \$550 or best offer. Hurry! Must sell. Call 755-4931

HONDA CIVIC 1975 with every extra, radial tires, mag, luggage rack, air conditioning, AMFM radio, front wheel drive, 35 miles a gallon, \$2900. Call Lori 755-8858 or 755-0141 work

1964 BUICK, dependable, good running condition, \$200. Glen 468-3338 anytime, keep trying, my work schedule changes.

CHEVY VEGA hatchback 1974 in good condition with low mileage. Automatic transmission, 4 cylinder, air conditioning and radial tires. Tan with sporty race stripe. Call B. Kirby 222-6013 at night or 235-1800 day

1974 VW BUS, 34,000 miles, AMFM 8 track, new shocks, new radials, very good running bus, asking \$3900 or best. 436-4808

DRUCKER: Must sell 1970 Cadillac, excellent condition, vinyl top, air conditioning, good tires, \$1950 or \$1350 and 264-8600 left in payments. 264-9950 or 291-5992 Dave

1960 PLYMOUTH SPECIAL Deed restored to showroom condition with many extras. \$2500 or trade. 281-8086

1965 MERCURY Park Lane, 4 door, engine strong, good brakes, transmission, steering and electrical. Great for local-to-foreign transportation. Call 454-8961, must see

1974 FORD VAN, automatic, air conditioning, AMFM tape deck, beautifully customized, 4 wheel drives, table, sink, refrigerator, double bed, 29,000 miles! Excellent condition. \$4,500. Call 298-0294

SLIDING SIDE window for Chevy Blazer, 1972 or earlier, left side brand new, \$45. 291-6329

62 MERCURY Meador for sale, \$125, runs, needs radiator, good deal. Kevin, 275-0875

1968 OLDS DELTA 88, runs good, 4 radial tires. Some body scrapes, dents. Front seat cover lattared, driver's side. Overall good value at \$450. 565-2818

66 DOODGE DART, 4 door sedan, may need some work. See and make offer. Gray 468-4512

MUST SELL! 1974 Chevrolet truck 1/2 ton (C-10), 6 foot wood bed, dock bumper, regular gas, 55,000 miles, \$2000 or best. 565-5471 (S to 4:30)

VW BUS 1971, rebuilt engine and transmission, new tires, 8 track stereo, built-in slapper, \$2,000 or best offer. Dave at 279-0741, keep trying

1969 VOLKSWAGEN, automatic stick, \$750. 561-3791 or 443-5210

1975 MAZDA Rotary pickup, chrome spokes, new paint, 24,000 miles, with cabover and electrical. Great for local-to-foreign transportation. Call 454-8961, must see

RAJIE MUSTANG GT "California Special," soon to be a classic. Very good condition but needs front and work. Fixed worth \$2500, as is \$700. AM 468-0362

LOOKING for a car with class, economy, dependability and easy handling all in one? Then come have a look at this ride - 1989 Chrysler, excellent condition inside and out. 270-3540

10 FOOT SESTA cabover camper, \$1000. 463-3074 or 461-8284

KARMAH GHIA, rebuilt engine, good tires, good brakes, needs minor body work. Excellent gas mileage, \$1200 or best offer. Call evenings, 270-8912, Jeff

1963 VALIANT, perfect interior, no dents, needs paint job, tires are good. Unable to finish replacing the motor. Motor is partially in. Make offer. Phone 440-4300

HONDA 73 with 8 track, manual pop-up camper, top, 2nd, good condition. Daily 481-1082, \$2195 firm

67 MUSTANG, 1 owner, 289 engine, automatic, power steering, copper brown, very clean, \$1100. 560-8170 evenings and weekends

SAPPHIRE VW radio, \$10. 753-3738

FOUR MICHELIN 7.50 x 16 (KCA) eight ply steel belted radials and wheels, good condition, best offer. 481-0498

71 850 FIAT Sport Coupe, blue, low miles, radials, runs well, 8 track, \$1275. Ask for Don after 5 p.m. 278-3108

1968 OPEL New tires, battery and clutch, top running order, quiet motor, good gas mileage, no oil addition between changes, \$650 cash. 264-1422, 440-5599

1962 OLDSMOBILE Dynamic 88, automatic, power steering, power brakes, good transportation, \$150 cash, firm. 447-4336

1975 FIAT 128, 4 door sedan, dark blue, 35,000 miles, clean, good condition, \$2000. 488-9508, keep trying

1972 VOLKSWAGEN van back seat, looks new. Also, four Volkswagen hubcaps. 292-0943 or 295-2836, keep trying

1973 TOYOTA Corolla, 2 door sedan, automatic, 68,900 miles, light blue, one owner, excellent condition. Professor leaving country, must sell. \$1350. 566-0973

MUSTANG, 1967, automatic V-8, good condition, excellent vinyl top. Call 272-1518

MUST SELL 2 Chevy 6 lug, 8" wide steel wheels, limited factory edition. With tires, \$45

1978 PINTO Runabout, clean, good mechanical condition, \$2700. 270-9860 after 6 p.m.

69 TRIUMPH GT6, racing orange with black stripes, 4 speed, 6 cylinder, hardtop, hatchback, \$1950. Call 461-7982 or 440-5468

1973 FORD WINDOW van, air conditioning, automatic, 111 ton V-8, new tires, battery and shocks, only 34,000 miles, excellent, \$2995. 487-3000 ext. 4256 or 274-4885 evenings

62 FORD GALAXY with 380 T-8rd engine, runs good, needs minor work, good transportation, \$350. Call 442-9881

VW PARTS - Moving, must sell all 63 sunroof body-ready to Beal Synro Transmission, needs work, 36 horsepower engine, many body parts. 263-5769

67 TRIUMPH TR-4A IRS, needs body work, \$800. 485-1844

ORDERED NEW CAR, must sell 1972 Mazda RX-3 wagon, air conditioning, stereo, Michelins, mechanically superior, aesthetically excellent, \$1,100. 483-2809

DATSUN HEAD, rebuilt 1300, 875 or trade for cassette looks at Doors with tanks, 30" and 32", cheap. Dave 291-8989 or 478-4835

TOW BAR for Super Beetle, frame hitch, \$70. 270-9895

CHEVY VAN, 1965, new V-8 and battery, carpeted and installed four mac hobs, very clean, excellent condition, \$1825. Call 440-2977 after 8:30 p.m.

BARGAIN 4 wheel drive Scout, 89, needs front axle, steering, some body work, but engine, transmission etc. good. Fix or use parts. \$600 or offer. 481-7042, evenings and weekends

GREAT BUY! 75 Dodge van, carpeting and paneling, excellent condition! 35,000 miles, 6 cylinder, stick. See to appreciate. \$3700 or best offer. 483-6484, call for Jean. 449-5345

65 RAMBLER 2 door, 6 cylinder stick, great transportation car, excellent gas mileage, white, blue interior, \$298. radio, air conditioning, for Jean. 449-5345

1972 CHEVY transfer case. Mags for Chrysler 1 ton vans and Blazers. Doing 15 ton truck front leaf springs, 565-8011 days or 483-5789 nights, ask for Rick

MOBILE TRAVELER, 18 foot, motor home, private party leaving country, 1977 top like new condition. Dodge chassis, loaded with extras, plus air and stereo. Goldstein 223-4787, \$11,000

1973 WHITE MG Midget, excellent running condition, Radio, new tires, new clutch. \$2400 firm. 273-1106 after 4 p.m.

1974 1/2 MGB, new body style, no catalytic converter, new carburetor, immaculate, one miles. All service records. \$3495. Call 297-9529 weekdays and weekends after 6

AL'S TR6 for sale, 1978 Triumph carmine body with beige interior, 20,000 miles, condition excellent. \$6000 or call with offer. Alan 224-0516, work 272-7534

1973 MERCURY COMET, 6 cylinder, tan, \$1500 or best offer. 276-2870

1977 DATSUN 260Z with 5 year warranty, \$7400 or best offer, 4 speed, good. 276-2970

CLASSIC CAR needs tender loving care, 1956 Plymouth Savoy, excellent restoration prospect, runs good. 270-3639 evenings

1973 MUSTANG Grande, power steering, 3 speed, good gas mileage, 41,000 miles, 734 cassette stereo, excellent condition. \$2000 or best offer. 741-6537 (Econodine)

IF YOU'RE LOOKING for a cheap home and transportation, why not try my VW camper. Must see to appreciate. \$1300 or make me an offer. Sue 273-6312

1977 TOYOTA Land Cruiser, 10,700 miles, mid and snow tires, radio, Wam hubs, like new, yellow, needs four wheelie owner. \$5500 or offer. 287-1378

FIAT 124 SPYDER, 1976, AMFM stereo cassette, mint, uses regular gas. \$5300. 292-8959

1973 MUSTANG Grande, power steering, 3 speed, good gas mileage, 41,000 miles, 734 cassette stereo, excellent condition. \$2000 or best offer. 741-6537 (Econodine)

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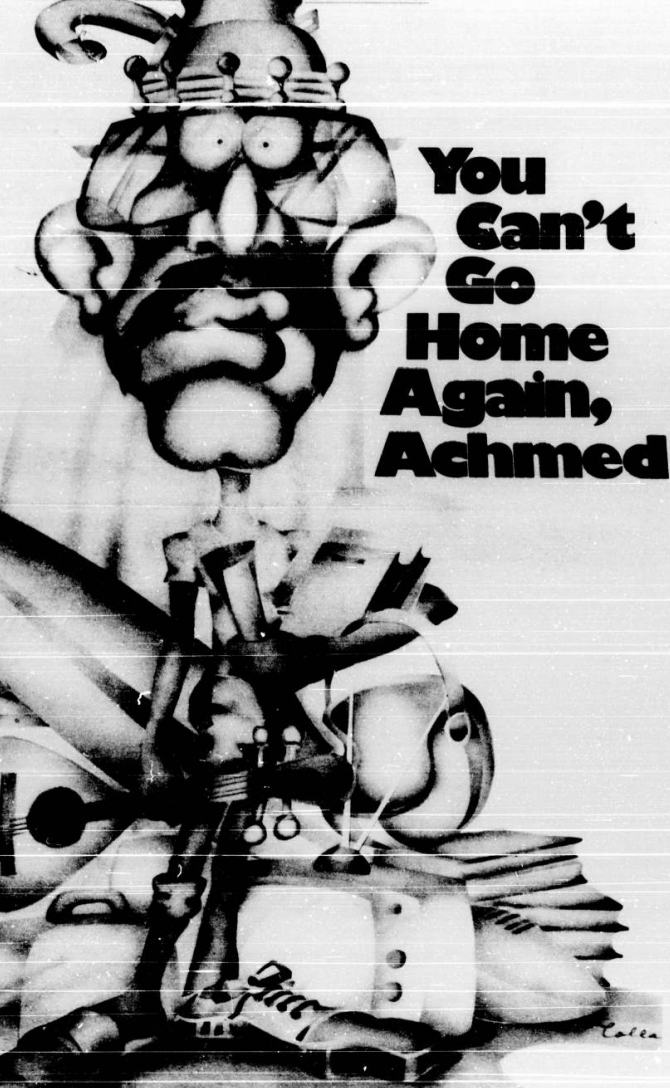
FEBRUARY 23 - MARCH 1, 1978

THIS ISSUE IN TWO SECTIONS

READER

VOL. 7, NO. 8 MARCH 2 - MARCH 8, 1978

READER'S WEEKLY



You Can't Go Home Again, Achmed

JEANNETTE DE WYZE

Achmed Nabidi is a psychology student at United States International University, but his face could belong to a professional mime. When he talks, his dark visage melts into one rubbery mask after another. Now he is talking about whether he will ever go home to Iran. First he nods sagely and shyly squints his dark brown eyes, then those eyes pop open wide to mirror astonishment. He broadly mugs, relaxing into a joyful grin. He needs a multitude of expressions to convey the chaotic experience of being a foreign student in San Diego — and of facing the trauma of returning to the country which spawned him.

These days, Achmed announces dramatically, he is thinking he probably will return to Iran. Yet he already is thirty-seven years old, and it's clear he hasn't made a final decision. The Iranian has postponed deciding, for nine years now, ever since his first set foot on American soil at the age of twenty-eight, when he never dreamt he'd stay as long as he has. Back then, he figured he'd polish off his master's degree and leave, but somehow the years slipped by.

The master's degree slipped inevitably to the doctorate; he never even could scrape together enough money for a visit home; and now his

continued on page 14

ILLUSTRATION BY ROB COLLA

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THE DEADLINE for receipt of ads is 9 a.m. Friday, 6 days before the Thursday issue. Limit—two ads per week.

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City Lights

Complex Issue

Jack Spangler and Alan Nevin agree on one thing: people who want to rent an apartment in San Diego are having an increasingly difficult time finding something they can afford. Spangler, San Diego's first self-appointed guardian for renters, argues that rentals are becoming costlier because 1) there's not enough new land available to builders is scarce and expensive, thus increasing the cost of the final product, and 2) many of the county's large (100-plus unit) apartment complexes are being converted into condominiums, cutting the number of apartments available to would-be renters.

Spangler thinks the apartment-to-condominium trend is going to hurt the renter the most. He was forced out of his \$375-a-month two-bedroom in La Mesa's Lakepark development earlier this year when the owner decided to sell the units. Spangler, who moved to another section of La Mesa, claims the cost of buying the apartment he had once rented would be \$371 a month — a sixty-one percent increase. He couldn't afford the hike, and he claims many of his fellow renters who live on a fixed income are in a similar position — they can't afford to buy and they can't find anything else to rent.

Spangler's experience prompted him to keep tabs on the condo conversion phenomenon as it is occurring throughout the state, and he recently appeared before the city council to push for an ordinance that would limit the number of apartment houses which can be converted to individual ownership. "It's not just a San Diego problem," he argues. "Firms from throughout the county are buying up apartments, selling them off as condominiums, and making \$5,000 profit per unit in less than ninety days." Los Angeles city planners, he claims, processed almost 200 such conversion requests in the month of December alone. As a result, L.A. planners are considering some kind of ordinance which would slow down the process. (Palo Alto, California has a rule that prevents conversions when the

percentage of unoccupied apartment units dips below three percent.)

Spangler didn't have much luck with the San Diego city council, which voted this week ago to defer any action on the issue and asked the city manager instead to figure out a way to stimulate more apartment construction. Spangler's arguments have also had little effect on Alan Nevin, a housing analyst who feels the conversions have little to do with rising rents and the shortage of units. Nevin, who agrees that the number of conversions will increase during the coming years, says that every time the apartments are put up for sale, buyers free up space in other apartments. "There's an equal trade-off," he explains. Nevin says the conversions are limited to luxury complexes such as the Seashores development in Pacific Beach, The Bluffs on Friars Road in Fashion Valley, and the Seville, a 164-unit high-rise in La Jolla. Fixed-income renters aren't hurt by the conversions, Nevin argues, because they live in complexes which are economically unfeasible for such a change. "The only reason this issue is receiving any publicity," he points out, "is because the affluent scream the loudest and hire the most attorneys. The middle-level apartment dweller is essentially unaffected by it."

Housing prices have soared so drastically here that buying a condo is one of the few remaining methods by which a single person or young couple can work their way up to a house of their own, Nevin argues. He says the condominiums can often be resold within a matter of months for a sizable profit which can then be re-invested in a townhouse or a tract home. (Recently, two-bedroom units at The Bluffs were purchased for \$44,000 and sold two months later for \$61,000; those in the Casa de Alvarado complex sold for \$26,000-\$30,000 six months ago and now bring \$32,000.)

Nevin says the surge in conversions will slow after the fifty-odd luxury complexes, all of which are located in Pacific Beach, La Mesa, or Mission Valley, are turned into condominiums. But Spangler says Nevin's cheery optimism avoids the reality confronting renters today. "I'm sure Mr. Nevin lives in his own private home," ventures Spangler. "He's not out looking for an apartment."

—P.K.

Who Needs Those Flakes?

It is twilight, and the lights of Old Town have begun to pierce the gloom below

Presidio Park. The last streaks of sunset are fading on the horizon, and chill breezes blow up the hill. Suddenly, the mechanical clack of moving plastic comes into earshot; it sounds like some child's toy propelled at manic speed. A figure streaks into sight, then slices down the hillside in a blur: it is a young man skiing down to Taylor Street.

At the end of his run, Brian O'Connor laughs. "Every time I go down something like this on these things I feel like I'm in a movie or a cartoon," he says. "I think, 'I can't really be doing this.'"

Although O'Connor's most recent ski runs in Presidio Park in fact were prompted by a film (a Canadian beer commercial), the tanned, blond Santa Cruz resident has skied on snow for five years, on



grass for a year and a half. Now he's making it his business to introduce grass skiing to California, which he says has been slow to pick up this newest diversion.

O'Connor says a visionary sewing machine tinkerer from Stuttgart, Germany produced the first grass skis in 1967, and the sport has rapidly gained European admirers; now European Cup competitions are held in several countries. A few grass skis made it over to the United States by 1971, but it took a member of the German National Grass Ski Team to popularize the sport on the East Coast.

About two and a half feet long, the grass skis work on a slightly more complicated principle than snow skis. They look like brightly colored bulldozer tracks, thus instead of sliding downhill, the skier is rolled along on the tracks. Bindings are incorporated into the skis, and the entire ensemble clamps onto regular ski boots. Although the skis look fragile, O'Connor swears only concrete and asphalt

surfaces are too hard for them. He even boasts that he's grass skied through an orchard, not to mention over rocks and gravel. "They're like little tiny tanks and they can go over almost anything."

Since the grass skier moves over rougher surfaces than his wintry counterpart, the skis don't have any side slip, but turns that are tougher to develop, O'Connor says. On the other hand, unlike the snow skier, the grass skier begins with his skis in parallel position, so learning times are closely comparable. O'Connor protests that each sport offers advantages. "Each has its own attributes, just like you could spin off skateboarding from surfing and have each develop its own thing." Grass skiers have whizzed along at up to



fifty-five miles per hour, and can handle slopes of up to about fifty percent, but they can't approach the speed, steepness, and jumps attainable on snow.

O'Connor's major effort now is to convince snow resorts to open their facilities to grass skiing during the summer (about ten East Coast resorts currently do so successfully, he says). In the meantime, O'Connor claims the grass skis won't hurt virgin hillsides; the mini-tank action even aerates the grass, he propagandizes. "I only urge people to stay away from golf courses and other obvious hassles."

—J.D.

A Touch of Spanish Class

When she fails to describe exactly how San Ysidro University will operate, Bertha Alicia Gonzalez throws up her

slim brown hands. The sign of frustration is a rare concession to reality. Gonzalez is president of the newly incorporated institution, one at which the English and Spanish languages, she hopes, will someday exist as equals.

A tax consultant, real estate and life insurance agent, Gonzalez never completed her own degree, and she speaks about education with the zeal of one who was thwarted in its pursuit. She says the concept for the university first surfaced in a community plan several years ago, but it didn't unfold until last year, when state officials fought for a prison on Otay Mesa. The head of the San Ysidroans opposing the correctional facility, Gonzalez seized upon the educational proposal as an alternative, and even took the idea to the governor. When the prison suffered a setback, she continued talking to other individuals interested in taking bilingualism to a new height, and now about a dozen activists are working with her.

Their next goal is to find a professional fund raiser for seed money. The founders would like to see doors open by next February. While details of the new school may be vague, Gonzalez and her fellow academic visionaries say the basic outline is clear — at least to them. The school would eventually serve four-year students, and the founders hope to see primarily private funds support it. Classes would be offered in both English and Spanish. The liberal arts program would stress areas in which demand for skilled Chicano technicians is high, particularly in the areas of public health, social work, and agriculture, according to the new vice president, Gabriel Arce.

University promoters like Mrs. Gonzalez and Arce (also head of the San Ysidro Community Health Care Center) ardently talk of the need for a totally bilingual campus. First, the school could entice foreign students from all over the Spanish-speaking world. And, they hope, the school's close ties with the community also would induce Chicanos to remain in the barrio after they're educated.

"In ordinary universities, by the time the student finishes he is no longer thinking the same way, his thinking has been changed," Arce says. Finally, Gonzalez says the school will encourage students who, because of language, have been shut out elsewhere. She gives example after example of jobs in the community for which no skilled bilinguals can be found.

"We sit down and say, 'Why in the world can't we find people who speak the language that is spoken in this community?' No reason," she concludes triumphantly. "So you see, nothing can stop us."

—J.D.

They All Got Out of a Cab

On October 9, 1970, thousands of San Diegans opened their afternoon



newspapers and sat before the evening newscasts to watch the culmination of a two-year investigation by the Department of the Treasury, the state Attorney General, and the county District Attorney. The viewers saw paraded before them eight present and former city council members, all of whom were being booked at the county jail. The eight, along with a ninth defendant, businessman Robert Covell, were charged with bribery and conspiracy to pervert and obstruct justice. The district attorney claimed the council members had taken contributions to their 1967 election campaigns from the Yellow Cab Company and its president, Charles Pratt. In return for the \$1,000 to \$5,000 gifts, the council members granted the company a 22.8 percent fare increase, or so went the scenario painted by William Kennedy, the deputy district attorney in charge of the case.

A week later, on October 13, 1970, eight of the nine pleaded innocent to the charges; by year's end, trials had been held and eight of the defendants were declared innocent. The ninth, who pleaded no contest, was slapped with a small fine and released. Some of the defendants returned to politics, undaunted by the experience; others who faced re-election that same year found the voters less than sympathetic to their situation; several drifted from the public eye on their own. The others connected with the case — policemen, lawyers, investigators, judges, attorneys — took more varied routes. Many moved on to more money and better jobs, some retired, others opened new businesses or assumed new professions, several left San Diego, one died.

Tom Hom was a state assemblyman when the 1970 indictments were handed down. In 1967 he had been a member of the city council who, according to the grand jury, accepted \$5,000 in campaign contributions from Yellow Cab and Charles Pratt. Hom, then forty-three, felt the political repercussions first. He was accused just three weeks before he was to face re-election to the

assembly. The latest public opinion poll taken before the indictment showed him in control of the race, with seventy percent of the voters leaning in his favor. By November 3, election day, he had lost

remains to this date an inveterate politician. He ran for a third term as the city's top elected official in 1971, lost in the primary, took two months off, and returned as executive director of the Central City

the jury returned a "not guilty" verdict, his secretary informed him that President Richard Nixon was on the phone from San Clemente. "I'll never forget that call. It came about eight or eight-thirty, and I was sure it was a gag. But he had read about my acquittal in the *Union* and called to compliment me for being successful in the lawsuit."

Curran, who counts a seat on the Stadium Board among his present civic duties, still feels the whole incident was "very traumatic." He says it cost him time and money as mayor by provoking an ulcer that required hospitalization and took him off the campaign circuit for several weeks before the election. Today, he harbors ill feelings toward only one man: Yellow Cab President Charles Pratt. "I ran into him once over at Culepeppers. We both stopped in for drinks. He saw me and ran for cover."

fictionalized account of her decade in government. The manuscript, which she was never able to sell, is her only reminder of the indictment and trial. "People were so beautiful. Of all the mail I received, there was only one nasty letter. I have no bitterness towards anyone."

Harry Scheidle, who was a county supervisor when the indictments were handed down, lost a close race for re-election in 1972 to Lou Conde. He says, though, that questions of his guilt or innocence had nothing to do with his defeat. "I told the voters they should increase our salary if they wanted better officials," explains Scheidle. Conde opposed the increases and won the election. Today Scheidle runs a television repair shop and Mexican restaurant in North Park. "It was a miserable experience," he says of the proceedings. "You break your back for the public, build a

twenty-three percent of that margin and was handily defeated by Peter Chacon.

For Hom, a native of San Diego who grew up peddling newspapers and produce in the Chinatown district south of Market Street, it was a "good excuse to get back to the real estate business," something he had dabbled in since 1954. He never returned to politics, choosing instead to work on the rebuilding of downtown's Gaslamp District and getting closer to his family by learning to play piano, sail a boat, and hit a tennis ball. "That was just a fluke that I accept," the fifty-year-old Hom says of the 1967 scandal. "It hasn't made me bitter; in fact, I sometimes get a big laugh out of



CHARLES PRATT

The first woman ever elected to the city council was also involved in the scandal. Helen Cobb, who represented the La Jolla-Pacific Beach area for more than ten years, resigned November 1, 1971 to find a job that was more rewarding financially. "It was either that or declare bankruptcy," Cobb says of her decision to leave the \$5,000-a-year council position. She moved over to San Diego Gas and Electric's governmental affairs division where she works today. Cobb, who says she doesn't at all miss serving on the council, spent several years writing a

stadium, lay down new sewers — all for one lousy indictment. They put your family through hell, and even when you're proven right, you're still chopped up." Scheidle occasionally sees former cab company president Pratt, but unlike Curran, he expresses no bitterness toward him. He does, however, harbor resentment for the grand jury system that presented the indictments. "If we had a different system, though, I suppose they could have taken us out and shot us."

Ex-councilman Charlie Hitch retired from the council after the

(continued on page 21)



remembering it. I think the experience made me realize that something greater governs our lives."

Another public figure mortally wounded by the cab scandal was Mayor Frank Curran. Unlike Hom, Curran

Association, where he pushes programs favored by downtown businessmen, including the paving of Horton Plaza and an increase in police patrols. Curran, a Democrat who symbolized the "old boy" system that Mayor Pete Wilson campaigned against, was the first to face trial. The day after



FRANK CURRAN

SAN DIEGO'S WEEKLY

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Smokey Places

What a wonderful story about the Goopy Bird ("Lunar Grounded," February 23). The tiny type made it so hard to read that I find many people may have skipped over it. If so, they are poorer for having done so. Surely Smokey Rolland is one of California's certifiable one hundred percent nuts, but they help make life interesting for the rest of us. And the Bird is "something unique and truly beautiful."

Nancy Graves
Del Mar

Cotton Matters

It's really nice to see you folks highlight a folk music event for a change ("Local Events," February 23), but what's this bull about "folk music," being "a starting point for many of today's musicians — a single, rudimentary form well-suited to beginners' guitar books and the like." Come on. That line was written by someone who measures artistry in terms of how many eardrums are broken or how pretty one looks on stage. Elizabeth Cotten's music is extremely complex, and many forms of folk music employ even more complex musical patterns; many, much more complex than anything found in popular music or jazz. To say otherwise is just showing off your ignorance. I suggest you attend the twelfth annual San Diego State University Folk Festival workshops (April 19 through 23) and learn something about what I'm talking about.

Low Curtis
San Diego Friends of Old Time Music

Salt On Her Tale

Eleanor Widmer's reviews often are amusing, but they reveal a trait which I think is very insensitive to a large segment of your readers. I refer to her disdain for any concern over which foods are nutritional and beneficial to one's health, a shortsightedness most recently manifested in her review of the Old World restaurant. Out of This World, February 23.

Reacting to the eggs seasoned with vegetable salt, she sneers: "Unless you are on a low-sodium diet, food seasoned in this manner has as much charm as a stay at a

dieter's retreat." And although she grudgingly agrees with the waitress that the food is "heavily," she sets a fine example by then dumping syrup and butter over everything "to make it palatable." What she obviously fails to realize is that most Americans ought to be on a low-sodium diet. As a nation we consume far too much salt, and the excess takes its toll in our appalling heart disease and cardiovascular rates. Getting people to eat correctly and healthily is largely a matter of educating tastes — and Ms. Widmer ought to start with her own.

This attitude extends beyond this particular review, as she has contemptuously dismissed health and vegetarian restaurants in the past. Please, in the future, put things into perspective. What food does to one's body is just as important as how it tastes going in. Jane Stanley
Ocean Beach

A Good Pastry In The Mouth

Eleanor Widmer may not have realized it, but her recent column ("Child's Play," February 16) was about a person who was cooking and food in the proper perspective. As opposed to Eleanor herself, who is a pompous ass. If I ever read one, Julia Child is real, down-to-earth, and not playing the game that she is important because she knows about food, but rather that food is important and she just happens to be talking about it.

Elise Ann Marcus
Del Mar

Clog Watcher

In reference to the question concerning where to find clogs ("Straight from the Hip," February 16) as an employee of Bo-Dinca at 7509 Ginnel Avenue in La Jolla, I can inform your readers that we carry a large selection of clogs for men and women. I feel you should have done better research as to where to find clogs before you printed that we are out of business.

Marcy Kimmelman

Dead Wait

Matthew Alice's answer to a letter from C. Grisham (January 26) is not to be believed. You say, "The unpleasant fact of concert-going is that the audience can't tell the band what to do. The performers run the show — and they come and go as they please." Come now!

The purchase of a ticket to a concert or theatrical event is a contract between the buyer and the performer with starting time and program (in the event of a play or ballet or symphony) as a part of that contract. Rock concert fans are ripped off constantly by groups that (a) start late, (b) don't show up at all, and (c) "do their own thing" at the expense of the audience. And the incredible fact is that the fans put up with it. Your advice seems to encourage this non-professional behavior. The greatest art in the world of music and dance and drama is able to start on time and fulfill their ticket contracts. It would seem that the Grateful Dead must be placed in the category of aspiring amateurs.

Gene King
San Diego

Alan's Lad

I am dismayed to see that the name of Alan Pesin has been excised from the ranks of Reader writers. With the loss of his well-informed sports writer, the Reader relinquishes some of the uniqueness responsible for its popularity.

Pesin's column was the first article I turned to each week, or at least it was on those few occasions when the editor saw fit to print it. His column was always witty and succinct, whether it described a strange conversation with Howard Cosell, or the ups and downs of sports in San Diego. A study revealed that loss by the home sports team in a city not only has a depressing effect on local fans, it causes a temporary rise in the crime rate. The departure of

Alan Pesin is bound to depress discerning San Diego sports fans. It probably won't affect the crime rate, however.

Deird Woodard Jr.
North Park

No Question About It

I have seen the man in the street interview format for a column in so many publications that I can't keep track of them all, yet I've never seen a single one which compares to the quality of your "Off the Cuff." It seems that the quality of it has gotten better and better recently. The questions are always seem to come up with a wonderful assortment of people willing to pipe up with an answer. I used to think all such columns were stupid, but you've proven the exception. Now I look forward to reading it.

Marcia Schmidt
San Diego

Holy In Agreement

Cheers, applause, and exaltation to Bernard Grater, who wrote about the Reader's movie critic ("Letters," February 23) — whoever "she" (?) is. I've been wanting to say something similar for a long time. Bernard said it perfectly. Thanks, Bernard.

Debra Holy
San Diego

Brooks Brothers

Thank you, Duncan Shepherd, for a marvelous little piece on Mel Brooks' latest, *High Anxiety*. For a change, I was in complete agreement. My blood pressure was low enough, in fact, to notice that you seemed to know what you were talking about. Stick to reviewing comedies and avoid the high-blown stuff, and you and I will get along fine.

William
El Cajon

Long Live The Keen

After thirty years of sharing space in KFMB's cluttered news room, Harold Keen finally has a desk and office to himself. But the veteran broadcaster is less than euphoric with the change. Keen, whose wood-paneled door bears a plaque that reads "Editorial Director," is trying to make the best of his recent promotion. "I suppose I'll have more

in his news operation. Keen, who simultaneously held no fewer than ten jobs during his heyday as a reporter, then they ranged from a daily radio broadcast to two television shows to assembling the Ryan and San Harbor newsletters to stringing for Editor and Publisher, and *Evening* magazines, recently lost another foothold in the business. The decision of the Los Angeles *Times* to assemble a twenty-six-person local bureau has eliminated Keen's job as a correspondent for that daily paper, a job he held for thirty-eight years.

most knowledgeable and prolific writer in San Diego. He may not be physically capable of lunging just a vanguard of Secret Service to thrust a microphone into President Eisenhower's face, as he did when the chief executive visited here in the 1950s, but Keen still goes where the news takes him. He recently completed a story on a transvestite awaiting a sex change. "I didn't know whether to say he, she, or it," Keen pondered in all seriousness and last week he was out digging around in the rubble of Balboa Park's Aerospace Museum for one of his last stories for the *Times*.

recently to prod Democratic legislators throughout the county to join him in a visit to Union editor John Warren. Kapiloff had hoped to warn Warren that should the *Union* commit what the Democrats considered a serious blunder in news coverage, the legislators would quickly announce a thirty-day boycott of the paper. The plan was scrapped, however, when Kapiloff found that only two colleagues would join him.

Just Take A Little Off The Top, Please

The changes were slow in coming, but when Helen Copley decided something had to be done to improve her floundering afternoon paper, the *Tribune*, she took aim at the top. Two weeks ago she fired Larry Lustana, who had risen from copy boy to assistant managing editor during his twenty-three years with the paper. Last week, editor Fred Kinnel posted a terse memo on the news room bulletin board which made formal the promotion of Walt Miller to fill the void left by Lustana's dismissal. It was the fourth and final paragraph of Kinnel's announcement which stunned reporters. Leo Bowler, the *Tribune's* managing editor and the man who, with Lustana, oversaw the day-to-day news operation, had been bannished to the paper's Action Line department, a consumer-help column usually reserved for fledgling reporters and chronic malcontents. While Bowler, who qualifies soon for retirement and a company pension, will be spared the embarrassment of a summary discharge, the Action Line assignment may speed his voluntary departure.

Reporters unable to single out a reason for the turnover, and publisher Copley will say only that "in an organization of this size (3,200 employees) changes occur often." The list of contributing factors is long, however. Morale at the *Tribune* has dipped drastically in recent years, a situation made unavoidably clear by the large number of staffers, who recently sought jobs with the *Los Angeles Times*. The paper's news focus shifts almost daily between folksy, general interest features and seat-of-the-pants crime and violence stories introduced by blaring, sometimes misleading, three-inch headlines. Circulation, the bone of nearly all afternoon papers, is stagnant, despite a quarter-million dollar promotional campaign which included television spots, billboards, and a facelift of the front page. Editor Fred Kinnel and associate editor Neil Morgan discussed these problems, especially the lagging morale, with reporters, some of whom pointed an accusing finger at Lustana and Bowler. Morgan and Kinnel then met with Copley to formalize Lustana's ouster. The blow was softened by the company's reported willingness to assist him severance pay of about \$30,000.

Walt Miller, the newly appointed assistant managing editor, immediately took steps to pep up the troops. He announced an "open door" policy aimed at inducing staff writers to talk over their professional problems with him, something many reporters were hesitant to do under the old regime. "I want them to be enthusiastic," said the forty-seven-year-old Miller, who started at the *Tribune* twelve years ago as a copy editor. "To do that, they've got to be doing what they want." With the exception of adding one reporter to the paper's investigative reporting staff, Miller has yet to announce any major personnel shifts. Such changes are likely, though, given the incentive that will be produced by the coming of the *Los Angeles Times*.

— Paul Krueger



HAROLD KEEN

time to work on my creative writing," he says of his new chores, which include composing the station's editorials, arranging for rebuttal statements and choosing recipients of the KFMB "Good Guy" award.

With Keen, veteran Bob Dale, reporter Jonathan Dunn-Rankin, and anchorman Barney Morris all absent from the screen (Keen can still pursue the occasional story he chooses, but he is no longer a regular on the evening news), news director Jim Holtzman has only one mature face in the News Eight line-up: weatherman Doug Oliver. When and if Oliver goes, the station will truly have what Keen calls "a regular Kiddie Core" running

The humble reporter, whose fourteen-hour workdays ("I never had any hobbies; news has been my vocation and avocation") led to two heart attacks and circulatory problems which resulted in the amputation of his lower left leg two years ago, will still keep busy. In addition to his editorial duties, he continues to host, write, and give direction to *Telespace*, KFMB's weekly phone-in show, and will write monthly features for *San Diego Magazine*.

Forty years at the job has indicated a pattern that finds Keen sitting at his typewriter every night after dinner. He has no intention of breaking that habit or of curbing the curiosity

PHOTOGRAPH BY JIM COO

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Off the Cuff

Question: How do movie ratings affect your movie-going decisions?

Robert Binion
Building Inspector
National City



Ratings are a big farce because the earlier we get exposed to sex the better off we are. And violence is all around us on the streets everyday so who's protecting who from what. I'd like to know? If they're serious about ratings they'd rate cartoons "X" for violence the way those little people fall off cliffs, get up and walk away, and blast someone with a shotgun who pops right up. Kids get funny ideas about killing and death. I guess "X" tips off some old lady who'd get repulsed by you know what, that's it.

John Brooks
MacDowell School
Clairemont



Television is what they need to control. I saw *Close Encounters*. No violence but you tune in *Kojak* and five guys get it, but movie ratings are fair for kids. I don't get trouble from my parents because they know my mind won't get formed into evil over a "PG." it just means it's not exactly *Bambi*; it means a little violence and "R" means violence and sex both. My parents will take me to an "R" sometimes so I got to see *Network* and *Nashville* so I guess "R" means things get pretty rowdy, that's all.

Elaine Halleahan
Graduate Student
San Diego



I like the violence but not the sex so "X" clues me in to steer clear of the hard stuff. I went to see *The Oblong Box* and they stuck in *Puranaia* which was "X" for sadism and sex which was disgusting. "X" means no one is going to have clothes on. "R" I know I'll get violence, and "PG" means just a little bit of violence. I think an "R" just turns kids on who are waiting to grow up and get into an "X," and for the "X" people roaming around looking for sex, ratings are of some use.

Frank Erra
Retired Construction
Clairemont



I wouldn't go into these movies if you paid me to go into the door, because it's for the birds all this violence and sex nowadays. They should make pictures like they made years back when lovemaking was regular, there was no such thing as sex, and that Fred Astaire and Ginger they was a team doing the soft shoe. I went to Charlie Chaplin, Buster Keaton, Laurel and Hardy and that's good for the generation gap because teenagers are getting into trouble from seeing sex and a shootin' match.

Mark May
Whitman School
Clairemont



I think these ratings must have more to do with sex-e-x than violence. I just saw *The World's Greatest Lover* and the sex in there is like a comedy in the part where they jumped around on the bed doing it by numbers, and that can't be serious. Some movies have these dirty words but who cares? Everybody cusses in real life. I sure wish my folks would let me see *Semi-Tough* but they won't because it's an "R." Usually when I come home they ask me if I enjoyed it, that's all, because they trust me.

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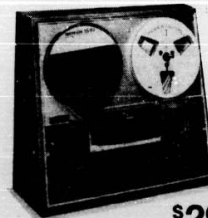
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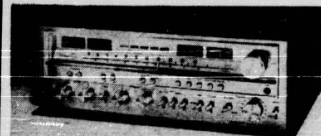
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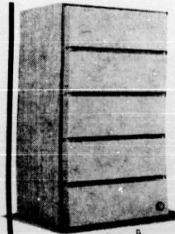
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Local Events

Radio-TV

"ANYONE FOR TENNYSON?" will focus on poet Percy Bysshe Shelley with "The Great Romantics" this last of three special programs dealing with the English romantic, followed by readings by San Diego poets. Sunday, March 2, 8:30 p.m., Channel 15.

"LIVE FROM THE GRAND OLE OPPY," performers such as Roy Acuff, Porter Wagoner, Minnie Pearl, Skeeter Davis, Archie Campbell, Bill Monroe, Justin Tubb, George Hamilton IV, and Wanda Lee Cooper perform the first-ever telecast from the nation's unofficial headquarters for country music in Nashville, Tennessee. March 4, 7 p.m., Channel 15.

"THE POEMS OF JOHN KEATS," John Linforth will host this live reading of works by the English romantic, followed by readings by San Diego poets. Sunday, March 5, 6 p.m., KPBS-TV (89.3).

"THEY'RE BACK," in the first of two episodes of the dramatic, suspenseful Leo Tolstoy classic, Anna defies her husband's orders and continues to receive her lover. Wednesday, March 5, 9:10 p.m., Channel 15.

"SYBIL," writer Stewart Stern and actress Sally Field won Emmys for this film adaptation of the story of a young woman who has created several drastically different personalities as escapes from a traumatic, tormented childhood, also starring Joanne Woodward as Sybil's analyst, with part one airing Monday, March 6, 9:30 p.m., and the conclusion on Tuesday, March 7, 9 p.m., Channel 36.

"SOUNDSTAGE," the featured group in this live video-taped concert is the Doobie Brothers, playing many of their best-known songs. Monday, March 6, 9:30 p.m., Channel 15.

"MONTY PYTHON'S FLYING CIRCUS," this episode of the BBC series featuring England's reigning gods is highlighted by the playing of Chaucer's "1312 Overton" to the accompaniment of church bells, cannon, and fireworks. Tuesday, March 7, 8 p.m., Channel 15.

"EVENING AT POPS," a telecast of the 1977 Fourth of July concert by Arthur Fiedler and the Boston Pops is highlighted by the playing of Chaucer's "1312 Overton" to the accompaniment of church bells, cannon, and fireworks. Tuesday, March 7, 8 p.m., Channel 15.

"ALMA TEA SPEAKS," jazz pianist Earl Hines discusses his music and performs with lead man Eric Schneider, bassist Wesley Brown, and drummer Eddie Graham. Wednesday, March 8, 7 p.m., Channel 15.

"NOVA," Erich von Däniken's theories about ancient astronauts visiting earth centuries ago are challenged in this program that features interviews with von Däniken as well as leading scientists who refute his claims. Wednesday, March 8, 8 p.m., Channel 15.

"COUNT DRACULA," Louis Jordan stars in this three-part dramatic adaptation of the Bram Stoker classic, as a continuation of the "Great Performances" series, with part one airing Sunday, March 5, noon, and part two to be telecast Wednesday, March 8, 8:30 p.m., Channel 15.

"SABOTEURS OF TELEMARK," historical footage and on-location dramatizations are combined in this documentary about the nine men who destroyed a Norwegian factory crucial to the Nazis' atomic research. Thursday, March 8, 7 p.m., Channel 36.

Sports

TENNIS, top intercollegiate, open, and independent men's doubles teams will compete in the 86th Annual Pacific Coast Sectional Men's Doubles Championships, a sanctioned tournament, Friday, March 3, through Sunday, March 5, 9 a.m. to 5 p.m., La Jolla Beach and Tennis Club, 2000 Sprengle Drive, La Jolla, 454-7126.

HOCKEY, the San Diego Mariners will play Phoenix, Friday, March 3, and Long Beach, Thursday, March 8, 8 p.m., Sports Arena, 224-1772 to 225-9533.

MATCH RACES, all breeds of horses will race in events ranging from 220 yards to one mile, Sunday, March 5, 2 p.m. to dusk, Equestrian Center, San Diego County Estates, Gunstage Road, Ramona, 789-3424.

Theater

"THE INNOCENTS," William Archibald's adaptation of Henry James' "Turn of the Screw," an eerie story about two orphaned possessed by the spirits of two evil former servants, will be performed Fridays and Saturdays, March 3 through March 25, 8:30 p.m., and Sunday, March 19, 7:30 p.m., Stratford Theatre, 1355 Stratford Court, Del Mar, 755-1702.

"SEVEN KEYS TO BALDPRATE," the San Diego Little Theatre will present this George M. Cohan mystery-farce about a novelist who tangles with murderers, thieves, ghosts, and general mayhem, starring Mark Brown, running Friday, March 3 through March 25, Thursdays through Sundays at 8:30 p.m., in the theater in Building C, Del Mar Fairgrounds, Via de la Villa off-ramp from 15, Del Mar, 755-5237.

In this simple, thought-provoking, and at times offbeat play, Greg Gregory successfully obliterated the boundaries that separate art from life, artist from work, in the spirit of that achievement, many artists of the last 100 years have contributed to what might be called the ultimate theatrical expression of the artist-as-art — performance art. Rooted in the "happenings" of Allan Kaprow and John Cage, performance art differs from legitimate theater in that the performer does not utilize traditional concepts of role, character, stage, and so on, but instead becomes the theater "piece" itself. One local performance artist, Gregory Michael Kahn, takes this concept of theater a step further in his pieces, all of which are performed only once. Kahn injects his work with surrealism in the form of actions, gestures, expressions, and statements that have been stripped of their everyday contexts, thus conveying ideas and images unrelated to their normal uses. Kahn leans on the use of traditional definitions of art and theater in analyzing his works, which he has been writing and performing in San Diego for eight years. Yet he shows strong influences of Jerry Tans, and most importantly, Jean Cocteau. Recently returned from Vermont, where he performed his "Master Interlocutor" as guest artist of the Middlebury College art department, Kahn will present the sole performance of his newest piece, "Confidence People," followed by Mary Lou Blankenburg's solo dance piece, "One Large Piece of Pie," on Friday, March 3, at 8 p.m., in the Educational Cultural Complex, at 4343 Ocean View Boulevard, in southeast San Diego. For additional information, call 255-7254.

"A STREETCAR NAMED DESIRE," the Tennessee Williams drama about the struggle between earthly realities and romantic imagination will be directed by William R. Bruce, Thursday, March 8 through April 15, Fridays and Saturdays at 8:30 p.m., Sundays at 7:30 p.m., Coronado Playhouse, 1775 Strand Way, Coronado, 435-4856.

"CALAMITY JANE," this musical comedy about a sharp-shooting, hard-drinking woman of the late West will be directed by Dick Englehart, Thursday, March 8, and Friday, March 9, and Wednesday, March 8, and Saturday, March 10, 8 p.m., Point Loma High School Performing Arts Center, 2335 Chatsworth Boulevard, Point Loma, 223-3121 x213.

CONTEMPORARY ONE ACTS, the Women's Theatre Ensemble will present "Cain Down, Mother," by Megan Terry, and "Breakfast Past Noon" by Ursula Mullen, two plays that deal with relationships between women, particularly those of mother and daughter, through March 11, Wednesdays through Saturdays, 8 p.m., gallery of the new Community Arts Building, Third and E Streets, 488-7054 or 299-2121.



GREGORY MICHAEL KAHN

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

"DAMES AT SEA," the musical comedy will be performed through March 4, 8 p.m., San Diego City College Theatre, 15th and C Streets, 259-7854.

"YOU'RE A GOOD MAN, CHARLIE BROWN," this theater presentation, based on the characters created by cartoonist Charles Schulz, will be offered Friday, March 3, through Sunday, March 5, 8 p.m., United States International University Theatre, 10450 Pomerado Road, 271-4300 x430.

"INDIANS," a play which is part wild west show, part vaudeville, and part circus, based loosely on the Buffalo Bill story, will be presented by the Southwestern College drama department, Tuesday, March 7, through Saturday, March 11, 3 p.m., Mayan Hall, Southwestern College, 900 Olney Lakes Road, Chula Vista, 421-1691.

"BI THE BY AND BYE," the Educational Cultural Complex and the California Arts Council will sponsor this performance by Los Angeles Actors Theatre, Wednesday, March 8, 8 p.m., Educational Cultural Complex Performing Arts Theatre, 4343 Ocean View Boulevard.

"THE BALCONY," Jean Genet's drama about the world of brothels, revolutions, and human struggles for dominance will be performed under the direction of Michael Addison, Thursday, March 9, 8 p.m., UCSD Theatre, Warren College, UCSD, 452-3120.

"MARY, MARY," this comedy by Jean Kerr will be presented Tuesdays through Saturdays, March 11, 8 p.m., Sunday at 5:30 p.m., and Wednesday at noon, through March 12, Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley, 987-9977.

"THE APPLE TREE," this drama will be presented Thursday, March 9, through Sunday, March 12, 8 p.m., Wheeler J. Bailey Center, Bishop's School, 7807 La Jolla Boulevard, La Jolla, 459-4021 x216.

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Straight from the Hip

MATTHEW ALICE

Dear Matthew Alice:

I have a very loud stomach. It often growls during church or school and attracts a lot of attention. What can I do to make my stomach shut up? Help!

Growing San Diego

You and your stomach have got to come to some agreement. It is not trying to tell you anything; so you should not try to tell it what to do. The gurgling you complain of are really signs of health: they say your digestive system is pushing food and gasses along as it should be doing. The medical term for that is rather nice: borborygms. Don't worry when a little borborygm comes your way. It's natural, healthy—it's everything you could want in a medical condition. Sometimes borborygm means you are hungry, as when the stomach empties itself and pushes food along in anticipation of more to come. If stomach noises really upset you, take a light snack before you are going to be with people who may notice borborygm. Your best bet, though, is to stop being so uptight about your body.

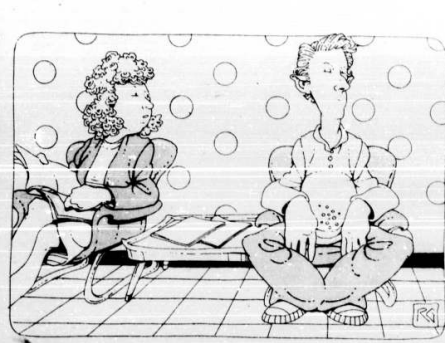
Dear Matthew Alice:

I need to find out what date Easter falls on next year. Can you find out for me? How can someone find the date for Easter before the calendar is available?

A Reader Reader

El Cajon

I have a peeve against questioners who don't have the minimal nerve it takes to sign their own letters — much less telephone their pal for guidance on religious holidays. Easter next year falls



curing Montezuma's Revenge (diarrhea). However, a recent study has shown that for unknown reasons Pepto-Bismol does help cure diarrhea. I am unable to recall the specific medical journal in which this study was reported, but a researcher in this field referred to the article in a recent lecture at Balboa Hospital.

Well, doctor — I'm sure you never expected to hear this from a newspaperman — but somehow I feel compelled to say it. I don't know how it happened. Impossible as it may seem. There ought to be a law against this.

I was wrong. Researchers working with American students at the Universidad de las Americas in Mexico reported last year that an active ingredient in Pepto-Bismol — a substance called bismuth subsalicylate — appears to be effective in alleviating the effects of diarrhea. About 150 students who were treated with the drug showed "significant" improvement within hours. Best of all, the drug seems to be particularly effective against *Escherichia coli*, the bacteria believed to be the most prevalent cause of diarrhea among Americans visiting Mexico. The results of the study were reported in the October, 1977 issue of *Gastroenterology*, available in the University Hospital Medical Library near the John.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 89863, San Diego, California 92138.

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DON'T STAR WITHOUT ME



DRAWING BY JEFF YEOMANS

Two weeks ago we finally had the opportunity to buy dinner for our holiday recipe contest winner, Josie Rodriguez. It was long delayed, of course, but, as it turned out, worth the wait.

Mrs. Rodriguez had a choice of selecting a restaurant I had reviewed before and to whose excellence I could attest, or opting for the unknown and adventurous. She chose the latter, and I decided on an Italian restaurant in Poway named Galileo.

My colleague from this paper evidently envisioned Poway as early explorers did the Northwest Territory. But as we traversed Poway Road, flanked on both sides by American landmarks such as Jack-in-the-Box

and Kentucky Fried Chicken, his romantic fantasy evaporated. However, there still remained some adventure.

Galileo, a converted residence, is situated "on the hill," and gaining access to it amidst the jumble of gas stations proved a minor problem in logistics. For one thing, "the hill" is not immediately visible in the dark. For another, the driveway, steeply inclined, is difficult to find even with the hill in sight.

House-restaurants tend to be charming because of their non-commercial air. The rooms are of different sizes, and often not merely shaped like a box, which Frank Lloyd Wright referred to as "a fascist form." From the elegant Christian in La Mesa, to the Little Fisherman in Old Town, to Cautin Valadier in Pacific Beach, all are enhanced by their location and floor plans. In its diversity of rooms, some with as few as three tables, Galileo is no exception. Its owner, who spent the first decade of his life in Italy and to whom Galileo was an idol, has attempted to do justice to his theme by recreating in the ceilings those very heavens which caused Galileo such astonishment and pain. (Twice, the astronomer

except that cioppino is made with tomato paste as well as tomatoes. Because of the high price of shell fish, it's expensive (\$7.95), but you get a huge crock of it, many warm rolls for lapping up the sauce, as well as a glass of white wine. Keep this in mind when ordering your beverages, as we found ourselves with an extra glass of white wine.

The house specialty, vitello galassia (\$7.95), proved disappointing to me, but not, I should add, to my friend who ordered it. The dish is made from veal, spinach, mushrooms, prosciutto (thinly sliced smoked ham), manna wine, and truffle. The flavor was delightful but the veal appeared *ad dente*, or firm to the bite. Veal should be so tender that it breaks at the touch of a fork. The veal at Galileo was consistently been first rate, but either the veal at Galileo's needed some pounding or it had been cooked over too high a flame. In any case, it was "chewy." This may have been a peculiarity of this veal, so I wouldn't want to scuttle the house specialty forever. With the dinner came a choice of fresh vegetable or spaghetti. The carrots were beautifully done and the spaghetti adequate. Our guest commented that the spaghetti did not seem as good as her own, but restaurant spaghetti rarely is. Incidentally, she ordered *aragosta cardinale*, or lobster in cream sauce. It proved a bit "saucy" for her. Cream sauces tend to become cloying, which is the reason a small serving of lobster Newburg will go a long way.

I would definitely return to Galileo for the cioppino. The scampi alla steffano (jumbo shrimp) was simmered in champagne that night, and proved excellent. It costs \$7.25, but includes a large serving of soup and a salad. The spinach soup had a fine flavor and came in a large mug, but the house dressing on the salad had too much vinegar. This is merely a bias of mine, but I do not like slices of red cabbage in my salad, nor do I like my greens soppy wet. Although the salad is plentiful, it could be improved upon with a variety of greens and less dressing, not to mention less vinegar.

All the members of our party shared a piece of pastry which looked more gorgeous than it tasted. I was too full to try the zabaglione (whipped eggs, marsala, sugar) but I mean to the next time.

The service was first-rate and the waiter quite delicate in removing the heavy stoneware plates. We also had a chat with the owner, who told us that he had been looking for the site for some time. Why Poway? After all, why not? Not too long ago, the hill on which this restaurant is located had the name "bone hill," and men who defied the law supposedly were hanged there. Now, the electric stars look down, and Renaissance music plays softly in the background, a far cry from the gallows.

Galileo is not in the same class as Nino's, or even the Old Trieste (which I boycott because of their condescending attitude about the dress regulation). But as a first-time dining experience, even though it is not the center of the culinary universe.

JONATHAN SAVILE

The San Diego Opera has begun the second part of its 1977-78 season with a nice if slightly flawed *Falstaff* and an exceptionally good production of *Madama Butterfly*.

What was especially striking about these two productions was the uniformly high quality of the singing. There were no international stars, but the performances of the principal singers were almost never less than fully competent, and often they were extremely fine. Let me run down the list of pleasant impressions: the warm, light, caressing tenor of David Hall's Fenton; the sweet, delicately floated soprano of Kathryn Bouley's Nannetta; the smooth, cool mezzo of Melanie Sonnenberg as Mistress Meg Page and in the small role of Kate Pinkerton; the powerful lyric soprano of Nancy Shade's Alice Ford, slightly impaired by a tendency to lose control at the top; the gloriously rich and expressive mezzo (with almost a contralto quality) of Muriel Costa-Greenson's Dame Quickly, skillfully deployed for the comic effects of this grateful role; the strong baritone of John Broecker's Ford and Sharpless, pleasing in quality in spite of a certain Germanic dryness and a distinct lack of legato (one might also criticize Mr. Broecker's noticeably unidiomatic accent in both English and Italian); the ringing, heart-felt tenor of Rico Serbo as an impassioned Benjamin Franklin Pinkerton; the tenderly expressive mezzo of Hilda Harris as Suzuki; John Del Carlo, with his round, imposing bass-baritone, an impressive singer in the minor role of the Imperial Commissioner; and the lovely, touching soprano of Atsuko Azuma's Cio Cio San — a voice whose smallness of size is well compensated for by its quality of innocence and femininity and its flowing smoothness of line. The only principal singer who did not seem quite up to his role was alas — Spiro Malas, who sang

Another Fine Mezzo

Falstaff himself with a relative lack of energy, and with his usually uppy vowel sounds. It is a tribute to the rest of the *Falstaff* cast that even without truly convincing singing by the central character the musical excellence of the performance as a whole was not significantly marred.

What about the staging of the two operas? In the case of *Falstaff*, I would have to say that what went on stage was sometimes considerably inferior in quality to the singing it accompanied. Director Tito Capobianco had a clear understanding of when comic business was called for, but many of the gestures were so grossly exaggerated that the effect was often to turn the Shakespeare-Verdi comedy of character into vulgar farce. Bardolph capering around the stage like an insane dervish; Dame Quickly surrounding each curtsy with an endless rousale of preparatory flourishes; a ridiculously distracting series of visual jokes involving a money bag, offered to Falstaff by Ford, endlessly danced, endlessly grabbed at, endlessly withdrawn; the usual New York City Opera factitious sage movement (up the stairs, across the balcony, down the stairs, across the stage) — all this seemed to be directed at an audience conceived of as exceedingly dimwitted, as well as unable to sit through Verdi's greatest opera without diversions resembling those of the Three Stooges. Mr. Malas, in contrast, was so restrained in his characterization that he rarely made any dramatic impact at all. Finally, all the singers had to work in a dreadfully dull, symmetrical, chintzy set, lacking any of that luxurious richness of detail and texture that would convey the poetic and social atmosphere of the Garter Inn, Ford's home, or Windsor Forest at midnight. The Windsor Forest set, indeed, was pure Mickey Mouse, and the spectacle of two stagehands removing Herce's Oak in the middle of the action in order to prepare the stage for the final ensemble was as absurd a piece of staging as any I have seen at the San Diego Opera.

In contrast, the *Madama Butterfly*



SPIRO MALAS



ATSUKO AZUMA

was perhaps the best staging of an opera we have been offered in San Diego. John Scheffer's pleasing set may have created a certain spatial monotony, confining most of the action to a fairly cramped corridor downstage, but when the doors to the garden were opened there was an effective sense of expansion into the greater world beyond, and the style of

simple elegance was appropriate and deftly handled. The acting, under the direction of Sarah Ventura, was astonishingly good. Even a small role like that of Goro the marriage broker came fully to life, in the vital and humorous interpretation of Howard Fried (who, however, ought to be ashamed of the way he pronounces Italian, an operatic language he surely should have learned by now). Mr. Serbo, as Pinkerton, acted with a youthful, sincere fervor, completely avoiding the overtones of manipulative cynicism that some singers and directors mistakenly think the role requires. Miss Azuma beautifully conveyed the charm, wit, innocence, and pathos of *Madama Butterfly* herself — and what is more difficult — she made us see, hear, and feel the growth of Cio Cio San from a naive girl of fifteen to the mature, suffering, tragic woman of the final Act. The death of *Butterfly* — with the shocking fall of the screen behind which she has killed herself — was staged with such shattering theatricality, and Miss Azuma's acting was so natural and affecting, that the audience utterly collapsed in tears at the end and had to struggle to pull themselves together before beginning to applaud. Of course, everybody always weeps at the end of *Butterfly*, even when it is less well staged than in the San Diego production. Puccini's musical and dramatic genius for evoking tears has never been surpassed. But the audience seemed almost as deeply moved at the end of the first Act — moved in this case not by the tragic pathos of the heroine but by the intensity of sexual desire embodied in Miss Azuma's and Mr. Serbo's singing and acting — of Puccini's most rhapsodically ardent love duet.

And, in this exceptionally loving and lovable production, surely an extra word of praise is due to little Joshua Abrams, whose beauty and sweetness in the role of Cio Cio San's and Pinkerton's three-year-old child made the opera's conclusion all the more poignant.

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You Can't Go Home Again

The local Immigration office blindly estimates maybe 200,000 former foreign students have

indeed disappeared into the woodwork, but since no one checks, no one really knows.

(continued from page 1)

mother's sense of betrayal over his extended absence has deepened to the point where it probably never will be erased, he confides sadly. So with the completion of his dissertation finally looming, family pressures are intense, and other cultural ties pull Abdul back toward Persia. He says he'd have no trouble finding work there, since the country's recent crises particularly need psychologists. Yet his mental debate over staying rages.

Abdul's dilemma is typical. San Diego's classrooms house more than 2,000 foreign students, a fraction of at least a half million scattered across U.S. campuses like some grassroots United Nations. None of those students is supposed to think about staying here, since when they pass through America's portals they're supposed to understand that they'll eventually have to pack up their degrees and go home. All receive warnings that their chances of winning permanent residence are almost nil. Yet the Immigration and Naturalization Service (INS) estimates more than half of them nonetheless contemplate staying at some point or other. If they can't make it legally, many embrace life as educated illegal aliens.

"So you have this great gray mass of former students out there somewhere. Who really has any idea of how many there are?" one local dean of foreign students asks despairingly. "Ten years ago, it was very easy for foreign students to get a green card, but now the INS has really tightened up." The local INS office blindly estimates maybe 200,000 former foreign students have indeed disappeared into the woodwork, but since no one checks, no one really knows. Universities refuse responsibility for ushering their graduates to the airport; the immigration service plea lack of manpower to police the campuses. Compounding the problem, the ranks of foreign students have ballooned in the last four to five years, up an estimated sixty percent nationally.

That wave of growth has washed over San Diego. Four years ago, UCSD's foreign enrollment hovered in the high 200s, now the school counts almost 400. That same year San Diego State had only 281 foreign students, whereas now it boasts about 600. Most dramatic has been United States International University's foreign student body growth: this year about 750 young people from all over the globe converged on the Miramar campus, compared to about 500 last year and a mere 250 the year before that. The latter school even has made a concerted effort to recruit foreign students, one of the phenomena responsible for the national foreign students boom.

Such recruitment particularly has emerged at smaller schools hard-pressed by declining enrollments, where administrators have targeted the newly rich oil-producing countries as a source of wealthy clients occasionally downplaying academic standards along the way. USIU administrators deny that they've specifically lured wealthy Arab students, but the San Diego campus has recruited a professional foreign recruiter for a while, and USIU officials freely admit "it's the policy and philosophy of this university to increase foreign enrollments. It's a policy that we're very intentional on this globe and that we want to foster that feeling." Whether or not they've actively sought foreign students, most schools acknowledge that petro-dollars now are opening the doors of many American schools to a host of previously untapped Third World residents.

Thus Iran boasts by far the greatest number of foreign students in the United States, followed by Taiwan, Nigeria, Canada, Hong Kong, India, Vietnam, Japan, Mexico, Thailand, Venezuela. A variety of motives

draws the young people to this country. Western Europeans primarily seek study in specific fields like computer programming or business, in which the United States has a reputation for pre-eminence. Students from developing countries often come because their homelands lack any schools to accommodate them, while for still others, "it's simply the thing to do," one counselor explains. "In many countries like Thailand an American degree is a very prestigious thing. For wealthy families, sending their kid over here can be a status symbol."

Regardless of why they come, most foreign students face drastic changes when they think about staying here, and Third World students in particular suffer the pangs of culture shock. Ironically, the experience of that culture shock eventually makes many students want to stay. "Once they've made the adjustment to this culture, the trauma is often worse going back to their own countries, and many students just don't want to go through it again."

Consider the case of Abdul at USIU. "I am one of them," the talkative Ph.D. candidate asserts. "But Western culture is different from Eastern culture, and somehow I can't completely adapt to it." Sitting in a quiet study room next to the psychology department, he is generous about sharing his experience. He says, "These traits here like efficiency, aggressiveness, all the compulsive desire to work... I do not really like all these things. Also I love Iranian poetry and music! I love Iran. I can relate to them very well. Here in America, you go into a bar and it is pathetic." He continues, "Maybe ten people sitting around in an alcoholic stupor. They are all terribly alone. In my country, it is totally different and that is one of the things I love most. You go in a cafe and people are drinking, they shout, they are hugging each other. Everyone is so happy! If I go back, I would spend more time in cafes!" He also would find a pleasant old age, he informs his listener. "You Americans do not treat your old people right. Here, age is just like a curse. In Iran, one thing that is much better than here is that they respect experience. Americans respect only efficiency." But countering the negatives, Abdul rhapsodizes over some aspects of America.

"You have one thing that is very precious," he pronounces emphatically. "In America, you respect human beings. You can be walking down a street and see someone, and whoever he is, if he is a general in the army or if he is a dishwasher, nobody gives a damn. The first thing I noticed here was there is a tremendous freedom. Also, if you are intelligent and have perseverance enough, you can make it."

These days, Abdul mixes that "the memory of my country is like a chronic pain. You get used to it, but the pain is there." Mustering a wistful smile, he draws an analogy. "You can take a fish from the sea and put it in a nice, clean pool. And the quality of life is going to be much better. But I'm sure that fish is going to miss that ocean. I know I'm like a fish in the sea. I know I will live here for five years as a resident alien, but when you go back you see it all at once. Even though you've lived there all your life, when you've seen a different culture, you're surprised. You're in your home but you say, 'How can people be like this?'"

Already, the change has affected her plans so that now she has begun to aim for a master's degree. "The most common marriage, according to Robert Milton, deputy district director at the San Diego INS office, Milton has kept an eye

on foreign students for more than twenty years, and he says marriage is "the standard thing you do to stay." He says when the general public volunteers information to the immigration service, it overwhelmingly falls into two categories: cases where the foreigner has taken an American job, and "affairs of the heart." Milton thus hears from the disappointed brides back home and from the jilted American suitors. He says marriage rings, for going through a wedding ceremony with an alien, are common, but so are cases in which the foreign student acts independently. "Many an American girl has found out the hard way about cultural differences in marriage obligations," Milton says. "For example, marriage in the United States to a non-Moslem is not viewed at home as a marriage. So, many Arab students feel no sense of commitment. Or if the girl returns home with them, she may find she only has the status of a concubine."

Of course, not all the students who marry while in the United States harbor ulterior motives. UCSD's foreign students dean, Joan Walsh, says flatly, "I don't see any convenience marriages at this institution. Our people are just so smart for that. I've gone to many of the weddings and you can obviously tell that they're young people who've genuinely fallen in love."

Walsh more commonly spends her time working on a second immigration loophole: trying to prove that a student who has been offered a job is uniquely qualified to fill it. Walsh grumbles that she spends half her time working on such labor certifications, exhaustive checks to ascertain that no American could fill the job in question. The USCIS dean's charges, many of whom sport graduate degrees in highly specialized scientific fields, not uncommonly meet this requirement. But at institutions like San Diego State, where most of the students pursue more general degrees, the uniqueness qualification can be much rarer, as Milton Chiu testifies with a trace

of frustration. Chiu is a Chinese citizen who was born and raised in Japan. He left the island country right after high school in an attempt to better his English, since then he's picked up a degree in economics from a Kansas university and he's almost completed a master's degree in sociology at San Diego State. While in the United States, he also married a Japanese woman and the two had a baby just about fifteen months ago. About the same time, Milton started thinking about staying here permanently.

The son of a wealthy businessman, he explains that he could have followed in his older brother's footsteps and returned to take over part of the family business. Yet the American business climate attracted him. "I knew if I went back, I would face a lot more competition. There are a lot of people on those islands, and everyone is competing fiercely," he says. "Here I feel what you put into your business comes back to you. Also, there's a relatively little amount of capital, you can do quite well."

After deciding to stay, his first task was to argue that he possessed a unique skill, tutoring Japanese. Twice a week, Milton teaches Japanese at the East San Diego Center, and last summer he sent out resumes and letters seeking a position to more than fifty universities, none of which responded positively. Immigration officials also warned him that the uniqueness of the skill itself would be questionable, so finally he turned to one of the only remaining loopholes open to would-be immigrants: investing money in the American economy (anyone who puts \$40,000 or more into some business project has a greater chance of winning legal residency). For weeks, he searched down in the Gaslamp District for an old hotel which he could buy and renovate, but finally he settled upon an alternative purchase: a duplex store on a busy North Park corner.

After consultation with three separate immigration lawyers, he says he feels assured, at long last, that he'll be able to stay, although it will take probably a year and a half for his papers to come through.

Few students can afford the excessive investment costs, however, and many don't qualify for any other loophole. Milton, at the immigration service, says a lot of them doggedly go through the application process anyway, "but the bigger experience is that they simply disappear into the woodwork." Unlike the Mexican native who first has to decide whether to plunge into illegality is already here. Granted, he must get a job in order to make the transition to life outside the university, "but if you go to an area where they don't have too many illegal aliens, they probably aren't going to ask many questions," one authority says.

Milton argues that all illegal aliens, even highly educated ones, tend to be forced into the bottom jobs in American industry. He compares the alien's situation with that of the average American worker. "Anyone who has to keep part of his activities and background hidden away is not going to be in as strong a position. He certainly is not going to be as aggressive in getting his rights." Furthermore, he says, the status immiserates the foreigner, since a student into a life of constant insecurity. Even after years of illegal residency, discovery still can bring deportation in just seven to ten days. Figures don't exist, but both the counselors and the immigration officers say some do indeed get caught: a traffic accident, for example, can reveal the lack of proper papers, or the need to travel can force the illegal foreigner into a corner.

But while the danger exists, the odds against it still are good, and Milton is the first to admit that he's a completely different world, and when you go back you see it all at once. You're in your home, but you say, 'How can people be like this?'



Violin Night

KARL KEATING

In the fourth grade I took up the cello. I took it up with both hands, straining muscles, and eventual disappointment. When we were signing up for instruments, I thought I was being clever. We could choose the violin or the cello, and all my classmates (except for one girl who, years later, would stick in my mind as cello-study herself) decided to study the violin. A lightning calculation assured me that my chances for making the high school orchestra would be greater if I studied an instrument in which few others took an interest. Hence the cello.

As it turned out, I never made the high school orchestra because I never made it through the year with the cello. My excuse at the time was not that I lacked talent, but that a fourth grader could get a hernia lugging around an oversized machine gun case. I concluded that I, too, should have turned to the violin because the violin is small enough to be handled by anyone with ease, if not with proficiency. There is no need to stretch, wheeze, or grimace in order to play the thing.

And even about that I have almost changed my mind, and happily so. Although Binh Zanh Luu does not wheeze or grimace when his violin rests on his extended arm, he does have to do a little stretching, even though the instrument he plays is three-quarter size. The reason is plain. Binh's nose comes up to a tall man's belt buckle, and this nine-year-old tips the scales at a mere forty-five pounds when he is in shape (closer to fifty when he lets himself attack the cookie jar with abandon).

But no matter. His featherweight status does not seem to have hindered his musical progress. He has taken violin lessons for only two years, and already he is being talked about as the Vietnamese Heifetz. That appellation is surely premature — the boy needs another five or ten years to illustrate his true timbre — but it is not farfetched. This child has talent, and Eugene Ormandy's scout should keep Binh's name in the back of his mind.

Binh recently gave a private recital, his sixteenth, at the home of his instructor, William Benner, who says a student like Binh comes into a music teacher's career once in a lifetime, if at all, and that most teachers never have the opportunity to work with such native talent. Benner and his wife befriended the large Luu family when they arrived here as refugees after taking the last plane out of Saigon; they have now settled in Lemon Grove. After some discussion it was decided that Binh would be the child on whom Benner would bestow his decades of musical learning. These two years have not been a disappointment to him, remarks Benner, who is as protective and proud of Binh as a society matron might be of her prize begonia.

The recital was given in the Benners' Mt. Helix studio, which is decorated with an eclectic assortment of oriental art, mainly Chinese.



PHOTOGRAPHS BY DAVID COVEY



BINH ZANH LUU



His featherweight status does not seem to have hindered his musical progress. He has taken violin lessons for only two years, and already he is being talked about as the Vietnamese Heifetz.

but with a few lonely Japanese and Southeast Asian items thrown in. Considering the violinist, the setting seemed well chosen. My wife and I arrived a few moments late and got the last seats, hard against one wall and right behind a woman whose hair kept getting in the way. Much of the time we could see nothing of Binh (I hadn't been in a chair so low since junior high school), and I finally let etiquette go and got up on my haunches. Even then I could see only his head and his instrument. Behind Binh, at the piano, was accompanist Gabriel Arcequi, an accomplished performer at only sixteen and a young man for whom I felt sorry because he was overshadowed by the little whip in front of him.

Binh's first selection was Paganini's Concerto in D. "This is his worst piece," whispered Gene LeFave, who

teaches Binh at the private Holy Innocents School on Winona Avenue. And LeFave was right. Binh had some trouble with the higher ranges — he tends to squeak — and some portions calling for particular vibrancy were too muted. Worse, his timing was minutely off, not so much as to be distinct to the ear, but just enough to leave a question in the mind. His trouble, I thought at the time, was in his tiny forearms and thin fingers. He just didn't have the strength to order those strings around as he should: a couple years and fifteen pounds will make the difference.

Throughout this opener Binh was a study in concentration, almost to the point of being stifled. His eyes remained firmly fixed on some unseen spot on the right-hand wall, as though trying to draw from the plaster the next few bars.

LeFave later noted that Binh works with a single-mindedness unusual in one so young, and that his excellence in school parallels his achievements in his musical avocation.

I confess I was a little disappointed as Binh walked into the side room to take a breather. Perfection is not to be expected in such situations, yet I had come expecting to hear a copy of an Angel recording. But my mood changed and my expression lightened when Binh returned for his second set, which included Fritz Kreisler's "Liebesleid," Kreisler's arrangement of C. W. von Gluck's "Melody," and Pablo de Sarasate's "Jota Aragonesa." A Spanish dance, Binh redeemed himself by being quite good on the second and third and verging on the superb on the first. The thirty others in the room cocked their

ears as "Liebesleid" began — it had all the proper zest and slyness and made up for the earlier squeaks.

After another break Binh returned for Bazzini's "Round (or Dance) of the Goblins," which may best be compared to "The Flight of the Bumblebee." The sheet music, which I later found in an anteroom, was subtitled: "a concert solo for players who have mastered every technical difficulty," and that is what is known as an understatement. "No one plays it," explained Benner. "It's simply too hard." But apparently not for Binh; it was his best piece of the evening.

This Vietnamese prodigy is convinced that his future lies at the end of his rosined bow, and he is probably right. Benner, LeFave, and other backers want him to have a public recital as soon as possible; they

plan to rent a hall at University of San Diego for an as yet undetermined date, perhaps in May. In the meantime, Binh rehearses. He knows that he must come reasonably close to the audience's exaggerated expectations if he is to make a mark for himself, and he is fine-tuning his repertoire to do just that. Some of his "regular" selections will go, new ones will take their place. Benner is looking for that happy combination of particular difficulty in the pieces and particular proficiency in Binh's playing of them. He is confident that his star pupil will be prepared for his public.

For my part, I just hope Binh some day realizes how lucky he was not to be sidetracked into that dead end of an instrument, the cello. He could have ended up like Pablo Casals or, worse, like me.

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FRED MORAMARCO

The enthusiastic reception which greeted *Slouching Toward Bethlehem*, and to a lesser extent *Plays & Acts/Lays*, has made Joan Didion a contemporary writer, and her recent novel *Sunderland* has, in turn, made her a classic. *Plays & Acts/Lays*, has been the most remarkable, "exquisite," "breath-taking," "marvelous," and "fantastically brilliant" decorate the back cover and first page of *Sunderland*, a collection of essays that recall the Joyce Carol Oates' version of the book in the *New York Times* about a year ago read like an annotated edition of a classic. Accompanying the review was an interview with Didion by Sara Davidson (author of *Loose Women*), a collection of essays that recall the experience during the 1960s in which Didion made three statements that surfaced in my consciousness as I read the new novel. First, "I was a very young woman," she said. "Hemingway was a teenager, but said 'you would never know it from reading me.' Second, she said this book which she described [I dug out the review before writing this] as 'surface like rainbow silt, sliding fast down a river away, away, away, away' to describe the way she

that appeared to be one thing and turned color as you looked through it." Finally, she described her writing method as "skipping around and writing odd things."

Let me take these observations in order. First, you would know from reading her that Didion was influenced by Hemingway. Open any page at random, quote a snatch of her prose, and you will find Hemingway, her laconic, ominous dialogue, and you almost hear Ernest whispering over her shoulder. In fact, it strikes me that the Hemingway influence—hard to quantify—dominates writing "serious" prose in this century—is the book's most irritating quality. It produces prose that seems a tough hip version of a Dick and Jane reader.

She is a superb writer. Her prose is beautiful, and she and the could also see Warren standing in front of her bed in New York the Easter morning after he got out of the "Palm."

"Look at the slut on Easter morning."

She had screamed.

Warren hit her across the face.

Warren hit her again his hand glanced off Marj's temple.

She had picked up the kitchen knife.

The same passage, if I take it back a few penstrokes, will serve to illustrate the second

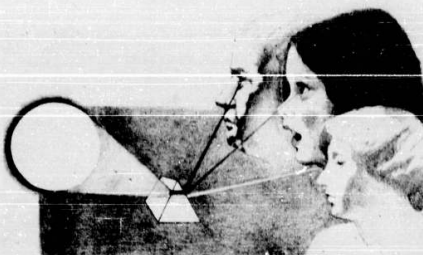
quality of the book Didion talks about — that "shifting fall, throw away, iridescent" surface. Watch how many shifts in focus the prose goes through before we see her observing Warren on the bed in her mind's eye:

Charlotte stayed that night in a motel off 101.

She tried to think about the biscuits but they kept fading out. She tried to think about the gold pin with the broken clasp but she kept seeing it on the bomb.

She tried to think about Pete Wright in her bed that night but could not. She tried to think about Leonard in the bed of the house on California Street but she could see that bed only as it had been the day she picked up the scissors against Warren. She could see Warren sitting on that bed.

I won't quote any more, but I think you have the flavor of the prose. Charlotte's perceptions buzz from biscuits to bombs to grandmothers and daughters (Marin is her daughter), to



DRAWING BY TOM VONSE

Marin was gone. She had never gone shopping with her mother, she had never seen her father on Demerol, the ranch had eight telephones on three lines and Marin was gone.

It was Pete Wright who had told her that her father needed Demerol before he died.

The night she got drunk at the Palm

mothers and fathers and Demerol and phones to booze and men in bed, to an attempted murder (in self-defense) on Easter morning. There are a lot of frenetic voices vying for attention inside her head, and it makes you wonder how the narrator, who is not Charlotte but a sixty-year-old woman named Grace, knows so damned much about each fleeting conscious perception inside someone else's skull. But Didion's prose drives past such

niceties like a pneumatic drill smashing through the placid and orderly surface activity of her characters to unearth the rubble and frightening

Finally, before I tell you what this book is about, let me say a word about Didion's "skipping around." The reader struggles with what appears to be a purposeful vague disjointedness. Many modern writers — since Joyce, Faulkner, and Virginia Woolf — have of course played havoc with our traditional chronological sense of things and told us stories that reflect the haphazard associative qualities

conditioned by *Time* and *Newweek* prose than we are by the elaborate observations of Charles Dickens or William Makepeace Thackeray, so the technique is appropriate, but it teases as well. You keep losing track of where the book has been and where it's going. Nothing gets developed except retrospectively. That is, you look back over the book after you've read it and only then can you think clearly about where you've been. This "skipping around and writing odd things" has a cumulative point, but I suspect it will lose Didion a number of readers along the way.

when I hear the word "intellectual" I reach for my gun, but only to say that I do not think in abstracts." She went on to say her central interest is in "what is going on in these pictures."

interest in "What is going on in these pictures in my mind." And so on. The book is a sequence of these pictures which, as you read, you progressively learn more and more about.

Nonetheless, my own focus of attention was on the three women and their differing views of the world around them. The narrator of *A Book of Common Prayer* is a woman of sixty named Grace Strasser-Mendana. She plays Horatio to the Hamlet of Charlotte, who is the novel's central character. Charlotte is a woman of forty who spends a lot of time sitting around in airports sipping tea. The third generation of women is represented by Marin Douglas, Charlotte's daughter, who is nineteen (a nicely appropriate nearly twenty year span separates each of the women), an incipient revolutionary who is involved in the bombing of a San Francisco office building and a plane hijacking in Utah. You learn this much about her very slowly and very discreetly.

But Charlotte Douglas, Marin's mother and the book's central character, is not so easily founded in a paragraph or two as her daughter Grace. The narrator uses the phrase "a woman like Charlotte" and immediately qualifies with the sentence, "I have no idea what I mean by that." Charlotte is a woman of the world, by the natives of Boca Grande as well as *la norteamericana*, and apparently appears to be, in itself, a contemporary American woman. She is a woman of the past, however, emanated, already from the dark and the future, and thus to forget about the past. She is not good at "relationships" — those with her men (and she has had many) — and she is not good at Douglas and Warren Bogart) have failed, and she does not understand her daughter. Her passport defines all of the roles she has played in her life: *AMERICAN*, *TYPE OF VISA TURISTA*, *OCCUPATION MADRE*. She is a woman in passage, symbolically living in the middle of her life, in the middle of her world, in the middle of a country called Boca Grande, where she is, being almost incidentally "decimated" (one of the book's operative words) by the events of her life. She is a woman in passage, in the middle of her life, for that is the story Grace is witness to, the book begins with the words, "I will be her witness" and ends with, "I have not been the witness to her life."

I think Joan Didion wrote the book she wanted to write in a *Book of Common Prayer*. I'm not sure that I, the book that all of her readers will be glad to read. Charlotte remains a vague, somehow unsettling character in my mind, but one has the sense that the vagueness of her depiction is purposeful. It's as if this *Book of Common Prayer* has led this typical *northerner* to the edge of things — to think about unraveling all the rituals that lead her to the place in history she finds herself in. She's not sure where she's been, and she clearly doesn't know where she's going, though unlike her daughter Marin, she does know where she is — which is in the middle of things, being tugged and tilted in a hundred different directions.

The image of her which stays with me is one which recurs repeatedly in the book: she is sitting by a window in the Boca Grande airport, sipping a drink, and reading a magazine in an unfamiliar language, never looking up, as the loudspeaker reverberates with the announcements of planes — coming and going.


of our inner selves rather than the ordered, sequential aspects of the self in all of us that communicates with others. Didion operates in this tradition, but she provides the added wrinkle of telling the story in brief, fragmented bursts, few more than three or four pages long, some as short as a single paragraph. This technique seems appropriate to the attention span of contemporary readers, which is surely nothing like it was when people had world enough and time to read long, complex, rambling novels. Now we're much more

Having said all of this, let me turn to the book's subject, which I see as the comparative consciousness of three generations of American women. Such an intellectually abstract conception of the book's subject would probably strike Didion as missing the mark, since she has consistently emphasized the impressionistic and imagistic quality of her work, as opposed to the rational or thematic. In a very interesting lecture delivered at Berkeley in 1976, she emphasized the point: "I am not in the least an intellectual, which is not to say that

Marin, the "youngest generation" representative in the novel, seems appropriately named after the affluent, suburban northern California county, the national seat of radical chic politics and frenzied eccentricity. Marin, the young woman, is a "young person" in the novel, characterized by the sentence Joyce Carol Oates identified in her review as typifying a "mindless circularity": "In a tape that surfaces from the revolutionary underground after her participation in a riot, Marin is a young woman, a Transamerica Building in San Francisco, Marin solemnly defines the nature of the organization she is involved with: *"The fact that our organization is revolutionary in character is due above all to the fact that our activity is defined as revolutionary."* Say something is so, and it's so." *Appl. it.*

The image of her which stays with me is one which recurs repeatedly in the book: she is sitting by a window in the Boca Grande airport, sipping a drink, and reading a magazine in an unfamiliar language, never looking up, as the loudspeaker reverberates with the announcements of planes — coming and going.

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DUNCAN SHEPHERD

While I have permitted myself, the last week or two, to become hopelessly tangled up in writing about, or trying to, Wim Wenders' *The American Friend*, a near traffic jam of other, blaringly important movies has materialized behind it. The pileup — Luis Buñuel's *That Obscure Object of Desire*, Barbara Kopple's *Harlan County, U.S.A.*, Werner Herzog's *The Great Escape of the Silesian* and, coming next week, his *Sirocco* — has reached such a point, in fact, that I've given up any silly notion of dealing with each according to its just desert, at the same time. I can't reconcile myself to waving them by without a word. So, for the time being, I have tashed *The American Friend* in a corner beneath my undone laundry. I will of course exume it when my next deadline is staring me in the face or when I run out of clean shirts, whichever comes first.

That *Obscure Object of Desire* alone among the above-mentioned movies is still available in town, and so becomes the most pressing. (One wonders when and if it would have arrived here had it not been assured of an Academy Award nomination, and accordingly timed its release to coincide with the final outbreak of Oscar fever last week.) The story, in its fifth incarnation on screen, tells how an urbane, aristocratic Frenchman becomes pathetically and inextricably hooked on a Spanish flirt named Conchita, and how she keeps the old foot in a constant dither with her coarsely hot-and-cold affections and her stubborn withholding of her most highly prized possession, her maidenhead. (Because the tale is told from the utterly flummoxed and possibly distorted viewpoint of the man, it is impossible to discern anything of the girl's motives, not even enough to be sure she isn't

simply an artful Helen Gurley Brown strategist in affairs of the heart and a devout believer in the Victorian credo that men only marry virgins.) By about the halfway mark, you ought to realize that the goal is going to remain forever unattainable; and after that, the movie turns into something of a monotonous sexual cliffhanger in which every episode, in effect, poses the question about the Pearl White heroine, "How is she going to get out of it this time?"

The big gimmick of the movie, a great stroke of luck, if not genius, which came about when Maria Schneider withdrew from the project, is to have two actresses, Carole Bouquet and Angela Molina, alternate in the role of Conchita. Although each of them projects her own individual air (the thin, sharp-featured one seemingly more sly, constantly smirking as if at some private joke, and the full-lipped, wide-eyed one seemingly more transparent and ingenuous), the two are not treated as dramatically opposing aspects of one personality. Jekyll and Hyde, but

rather are arbitrarily interchangeable. The effect of this casting stratagem, as I take it, is a richly funny joke on the self-deception and whimsicality of the hero's, and all men's, grand romantic passion — the apple of one's eye could just as well be a tomato. With all the publicity surrounding it, Buñuel's casting coup has lost almost all element of surprise, and arguably does not even need to be seen to be appreciated. (Or so I believed, in my innocence. If I can trust my ears, though, the buzzing audience at the Center 3 Cinema was actually caught flat-footed by the most widely and body discussed bit of casting since Cheryl Ladd joined *Charlie's Angels*.) Buñuel's movies have by now lost all of their cutting edge and are good chiefly for butting up the arthouse audience. The Buñuelian imitates can too easily turn to him, as others turn to Johnny Carson, for a guaranteed quota of grins and giggles. *Obscure Object* actually indulges in fewer outright gags than either of his last two movies, *The Phantom of Liberty* and *The Discreet Charm of the*

seen you in court?" "Didn't I see you yesterday at the bullfight?"), the feeling is immediately one of coyness and familiarity, and the movie progresses as if through a checklist of Buñuelian staples: the dwarf, the fly in the water glass, the kissing of the foot, etc. For a grandfatherly, seventy-eight-year-old anarchist like Buñuel, wit is the only weapon left. The terrorists who run throughout the movie representing the "Revolutionary Army of the Infant Jesus" seem to be regarded with a mingling of amused detachment, puzzlement, and nostalgia, like a foggy memory of youthful vigor. Buñuel's movies have by now lost all of their cutting edge and are good chiefly for butting up the arthouse audience. The Buñuelian imitates can too easily turn to him, as others turn to Johnny Carson, for a guaranteed quota of grins and giggles. *Obscure Object* actually indulges in fewer outright gags than either of his last two movies, *The Phantom of Liberty* and *The Discreet Charm of the*



Sex and the Double Girl

The movie is something of a sexual cliffhanger in which every episode poses the question about the Pearl White heroine, "How is she going to get out of it this time?"

Bourgeoisie (the latter the most tiresomely overquoted, over-paraphrased, and overinterpreted title in the history of movies). The Soup Siles slapstick joke with the water bucket is a striking exception, and all the funnier for its off-key quality. That Buñuel looks a steadier course this time is due primarily to his respectful adaptation of the Pierre Louys novel, *La Femme et le Pantin*, and I like it better for that steadiness, better than anything he has done since *Tristana*, which was a respectful adaptation of a Galdos novel.

At this stage, Buñuel probably needs borrowing from wherever he can get it, and the durable Pierre Louys novel serves him nicely. Indeed, Buñuel's artistic personality in the 1970s has become virtually inseparable from that of his prolific scriptwriter, Jean-Claude Carrière, and that of his slick cameraman, Edmond Richard. One might also include his favorite actor, Fernando Rey, who has often been identified as Buñuel's on-screen surrogate, although it seems to me nearly an insult to suggest too close an affinity between Buñuel and the frivolous *bon vivant* that Fernando Rey invariably plays. The looming importance of Buñuel's recent collaborators is a reminder of how much his movies have always borne the prevailing fashions of the time and place in which he happened to find himself working. He has managed to accept both the stiff, raw, melodramatic surface of his middle-period Mexican movies and the nonchalant, polished, elegant surface of his late-period French ones. He is an inveterate subversive, but not quite the free spirit that he started out to be or that many people still make him out to be. He has acquired to the internationally recognized role of The Great Spanish Surrealist. A bit enervated, somnolent, and repetitious, his new movie evinces a profound serenity that could come only with resignation. □

Record Review

Rocket to Russia
The Ramones
Sire Records



Running on Empty
Jackson Browne
Asylum Records



City Lights

(continued from page 3)

scandal and never returned to politics. For the past six years he's done public relations and community affairs work for the Butcher Shop, Robert DePhilippi's Mission Valley steak house.

Jack Walsh, who says of the experience, "You don't spend most of your life being proud of being a politician to find yourself at the county jail," went on to two terms as a county supervisor before losing to Tom Hamilton in 1976. Today he is an investigative news reporter for Channel 39. Walsh, who says the episode left him "more sensitive to people who have trouble with the law," shared a Chinese dinner with Hitch, Horn, and several other former councilmen after a Charger game two years ago. The indictments and trials "came up and were passed over," he recalls.

Floyd Morrow went on to serve another term on the city council after being vindicated by the jury. He was defeated last year by Fred Schnaubeil and now occupies himself by practicing law and teaching classes on the philosophy of Henry George, a land-use economist who greatly influenced Morrow's political views.

Former councilman Mike Schaefer moved to Las Vegas soon after the scandal and there ran unsuccessfully for secretary of state in 1974 and for justice of the peace in 1976. Schaefer, who says the experience of being arrested, indicted, and

placed on trial left him feeling as if he had been "kicked in the pants by the city I loved," returned here last year with plans to run for county supervisor. He hoped to oppose incumbent supervisor Jim Bates, but changed his mind when fellow Republican Lee Hubbard announced for the contest late last month. Schaefer is now mounting a campaign for a seat on the state board of equalization.

The more minor figures in the Yellow Cab case have also gone different directions. Walter Hahn, then the city manager who pushed the cab scandal into the public arena, formed SEED, a lobbying group used by building contractors to counter the managed growth philosophies of the newly elected mayor, Pete Wilson. Hahn now lives in Stockton, California where he owns several rental properties. Former city attorney Ed Butler, who joined Hahn in exposing the cab company gifts, ran for mayor in 1971 against Wilson, Curran, and a handful of others. Butler made it to the general election but lost to Wilson. Though Butler was unconnected with the indictments, he still feels he was "tainted" by the case and blames it for his defeat. In 1975 Butler was appointed to the superior court bench by Governor Jerry Brown as a reward for having worked on the Brown campaign. Attorneys who practice before him say Butler spends much of his time quelling Irish prose to the defendants he is about to convict. Public interest in the Yellow

Cab case was originally prompted by a small article published in the *Union* six months before the October 1970 indictments. That article noted that then-deputy police chief Robert Jauregui had been demoted for accepting free trips to Las Vegas, Cabo San Lucas, and Los Angeles during the years 1966-68. Jauregui would have been punished regardless of who had provided him with the travel tickets, but

investigators were doubly intrigued when they found out the Yellow Cab company had hosted Jauregui's vacations. Jauregui is today a loan administrator for the Mission Hills branch of San Diego Trust and Savings, a job he took after retiring from the police department.

While the events surrounding the indictments caused heartbreak, disillusionment, and bitterness for many of the defendants, the episode provided David Stutz with "the most exciting years of my life." Stutz, now an attorney in private practice, was an agent for the United States Department of the Treasury, the bureau which started the investigations that led to the cab indictments. Stutz spent two years on the case, starting in 1968 when he learned that a high-ranking police officer was driving a car registered to the Yellow Cab company. When the nine cases finally came to trial, the San Diego District Attorney was counting on Stutz's testimony to seal the convictions but he was never allowed to present the damning evidence. As an agent of the Treasury, Stutz had to gain the

approval of the White House to testify. Deputy district attorney William Kennedy, who prepared the case against Mayor Curran and the council, personally contacted Nixon assistant Herb Klein to gain permission for Stutz to present the evidence he had gathered, but Nixon and his aides turned down the request. On the wall of Stutz's law office hangs the letter which formally denied him the permission. It is signed by John Dean, then Nixon's legal advisor. Stutz, who went on to investigate the financial shenanigans of C. Arnhold Smith, conjectures that had he been allowed to address the jury, Horn and Curran would have been found guilty. Their convictions, he reasons, would have brought in guilty findings on several of the other council members. But Curran and Horn were tried first, and since the defendants' attorneys had amassed the most evidence against them two only to see them freed, the other defendants were also let off.

Deputy district attorneys Kennedy and John Hewicker, who prosecuted Horn, are still with the department. Kennedy is now District Attorney Ed Miller's chief assistant and recently announced his intention to run for a superior court judgeship this year. He and Hewicker both suspect that had the case been tried after Watergate they might have come away with convictions. "We were four years ahead of our time," reflects Hewicker. "People just couldn't believe that their beloved, duly elected officials could stoop to such a thing."

— P. K.

Paul Krueger and Jeannette DeWitt

Oddly enough, Charles Pratt, the former president of Yellow Cab who had presented the council members with the campaign gifts which led to their indictment, agrees with Hewicker's post mortem conclusions. Forced to resign the day after the indictments were announced, Pratt took off for Alaska, where he toyed with the idea of buying an interest in the Fairbanks Yellow Cab concession. When that plan fell through, Pratt returned to San Diego in 1972 and purchased the Safari Lounge on Fifth Avenue. Aided by his two grown sons, Pratt does the bookkeeping and tends bar on weekends. He is presently involved in negotiations for several other restaurant properties. Pratt testified before the grand jury and in each of the trials the escaped indictment by becoming a witness for the prosecution, a move that infuriated Mayor Curran. From the vantage point of seven years, he has no bad feelings about the incident, and believes, Curran's statements to the contrary, that none of the council members harbors misgivings towards him. "You have to remember," Pratt says in explaining his compulsive gift-giving, "there was a way of doing business during the years between World War I and Watergate. We lived in a lobbyist form of government which carried favors. I don't think we were dishonest at all."

— P. K.

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CURRENT

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

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

Airport 77 — This movie begins in the realm of the imaginary (the airborne pleasure palace borrows several ideas in first-class travel accommodations from THE BIG BUS, and the audience is expected to go on a roller coaster), and it follows a course even sillier than the forerunners in the AIRPORT series (the attempted heist of a cargo of Old Master oil paintings precipitates a

splashdown in the dreaded Bermuda Triangle). However, director Jerry Jameson and photographer Philip Lathrop seem exceptionally attuned to the opportunities for visual oddities (the arship skipping like a speedboat across the Atlantic surface, the sunken plane hoisted from the ocean floor by yellow balloons, etc.), and the swift, sure rescue operation is a doubtless well-deserved clap on the back of the U.S. Navy (a postscript affirms, in essence, that the events of the movie are preposterous, but if they ever were to come true the Navy could handle the problem just the same). Jack Lemmon, Lee Grant, Darren McGavin, Brenda Vaccaro, and James Stewart. 1977. *** (Economic Drive In)

Alice Doesn't Live Here Anymore — A newly widowed housewife, advancing toward middle age, hits the road, with her vocal twelve-year-old

son in tow, in search of a future of some kind, hoping to make a go of it as the Alice Faye-style singer she dreamed of becoming in her childhood. (The passion, for golden-oldie songs and for the dreams dispensed in Golden Age Hollywood movies is a trait director Martin Scorsese shares with a few others in

the New Hollywood.) The movie is quite good at excavating the sudden energies, childishnesses, and surprises that lie buried in people, although these revelations too regularly appear in the form of heinous rages. Generally, Scorsese cannot resist scrounging for laughs (precocious kids, wisecracking

waitresses), and he at least gets hold of the laughs he goes after. It is less clear what he hopes to accomplish with the fidelity, nerve-racking camera movements, which match Barbetko in exuberance and excess. Ellen Burstyn, Kris Kristofferson. VHS Keltel. 1974. *** (Century Twin 2)

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Directed by Victor Fleming
With Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley and Bill Burke

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MOVIES

McGee, this movie transpires in one weekend, but it could be a whole summer for all the sense of time and connection that emerges from the liquid, messy transitions between story fragments. Muttus has a trustworthy attraction to contemporary cultural data — cars, fast-food restaurants, pop songs (too much stress here on Elton John), the bitboards along Sunset Boulevard, etc. — but he is disengaged away from his documentary dabbles by the problematical duties of a Hollywood commercial moviemaker in 1975. *** (Towns, through 3/4)

And Now for Something Completely Different — The first movie of the Monty Python group is a scuttling, scurrying, scurrying routine, and with fresh starts every few minutes, it boasts a few stretches of unflagging comic invention. There are also some scurrying routines — more of that kind. And the dreary animation sequences are mainly for viewers who have an urge to visit the lobby. 1972. *** (Strand, 3/5 through 7)

The Betsy — Laurence Olivier must have been drawn to this by the same force that impelled him to do CAT ON A HOT TIN ROOF for television. Again, he's Big Daddy, or actually Big Great-grand-daddy, the tyrant of a Detroit automobile empire. Speaking in an undentifiable accent that sometimes, perhaps, in the neighborhood of a drunken Swede, he's simply abominable. This elephantine saga probably seemed a bad job to director Daniel Petrie, but he couldn't have made any worse of it than in the heroine's twenty-first birthday dawning scene, set in the romantic summerhouse, with the camera starting on her discarded gown (as a jumbo housewife crawls across it) then circling furiously around the naked couple and peering at them discreetly through plants and flowers, and then the girl contentedly murmuring, "I knew it would be like this." From the novel by Harold

Robbins; with Tommy Lee Jones, Robert Duval, Lesley-Ann Down, and Kathleen Beller. 1975. *** (Center 3 Cinema 2, UA Cinema 3, University Towne Centre)

The Black Bird — The overexposed version of THE MALTSEV FALCON by John Huston and Company, 1941, is so near to parody itself that no charges of irrelevance can be laid upon "David" Gilt's take-off. Irrelevance, maybe. The ideas in this resumption of the bird hunt, though, are frequently amusing. Sam Spade, Jr. has inherited his father's job, debts, secretary, and office ("God, I hate my life"), although the area has gone decidedly downhill ("Hey, man, ain't we got enough spades in the neighborhood?"). Time passing, on the other hand, is often faulty, and the ending is a pratfall. George Segal, Stephanie Audran, Lionel Stander, Lee Patrick. 1975. *** (State)

Breakheart Pass — The familiar Alastair MacLean strategy (lie, cheat, and conceal as far as possible, and finally deliver the revelation in a staggering flourish) is put to work in a Wild West setting. The sense of exasperated mystification — what the hell's happening here? — is nicely set up in the briskly edited beginning, as various suspicious characters converge from every which way and thicken the plot straightaway. Thereafter, the pace is set by a troop train speeding through the middle of nowhere on a top-secret mission, and it hardly ever pauses, even when half the train and all the soldiers are wiped out in a dusty slow-motion wreck, a slight setback. MacLean ought to have been advised to let somebody else do the dialogue for his story, but Charles Bronson's poker face in the principal role could not be topped. With Ed Lauter, Ben Johnson, Richard Crenna, and Jill Ireland; directed by Tom Gries. 1976. *** (Towns, through 3/4)

A Bridge Too Far — The re-staging of Operation Market Garden, the strategic

Allies' ill-conceived attempt to capture a string of Nazi-occupied Dutch bridges, takes three hours on screen, and the complex logistics of the attack seem sufficient in themselves to hold your interest for that long. But the chief reason for the film's largeness is its desire to embrace as many as possible of the known truths about war. The one truth that eludes its grasp, though, is that of a country actually immersed in a war effort, and for that truth it would be better to return to movies closer to the issue. This is a tak-tak war movie of and for the '70s, a movie of lamentable waste and unwieldy heroism. It is most interested in the human side of battle, and even its use of big money stars in small roles should be understood as a simple short-cut to making you care for the people. Among the more memorable character sketches:

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NOW THROUGH MONDAY

WORLD'S GREATEST LOVER

CAROL KANE, DOMMONIE

WEEKENDS: 10:

CURIOUS MOVIES

The Choirboys — Where Joseph Wambaugh, the policeman's friend and mouthpiece, wants faithfully to represent his former partners on the force, Robert Altman wants to employ those same characters meta-phorically to represent something bigger. Which is, the average cop. He uses the policemen's daily debasement in the L.A. neighborhood to strip them of any delusions of grandeur (there's a difference between a melodramatic confrontation between law breakers and enforcers, as though courage, cunning, and a sense of duty might be construed as signs of esteem), and he equates their masculine camaraderie with an eternal high-school kid's fondness for beer parties, locker-room horseplay, and sexual innuendo. He undoubtedly doesn't expect the audience to condone the scum-bag behavior of his characters, but simply to acknowledge the truth that boys will be boys (or rather, that men will be boys). It's a genuinely scary movie. All of the other stuff, the slobbiness, though, is held in its proper place — clearly within the contours of character — not milieu. Altman's treatment of the material, on the other hand, is always brisk and bullish and at times, in its rush, almost uncomprehending. With Charles Durning, Perry King, Don Stroud, and Burt Young. 1977. *** (Escondido Drive In)

A Clockwork Orange — Anthony Burgess' vision of the ultra-violent future (the novelist's linguistic inventions are carefully preserved and provide the movie with its strongest prop) becomes, in film form, what a ponder to the youth market. Stanley Kubrick's frost-bitten, arm-waving, glimmering direction seems very nearly distraught, coming to by almost anything, just so long as it's leaving or leaving behind. As it's certain not to go over anybody's head. With Malcolm McDowell. 1971. * (Strand, 3rd and 9)

Close Encounters of the Third Kind — Steven Spielberg surpasses all of the other filmmakers in one way: he knows how — in material terms. He has costlier, more spectacular effects, including some really wonderful nighttime skies; he has bigger and brighter spaceships; he has louder sound effects and background music; and he has the largest number of world-renowned cinematographers ever assembled on one list of credits (all of them, including Zaigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John Alton, and Frank Stanley). But basically his movie is just a superb 1950's-style invader-from-space story, a RED PLANET MARS swollen up almost beyond recognition by 1970's inflation. It's also a somewhat

two-faced movie, which, all along the way to its uplifting messianic ending, tries to menace you into a nervous wreck with noisy, superficial, and usually superfluous thrills. Richard Dreyfuss, Melinda Dillon, Tom Gar, and Francois Truffaut. 1977. ** (Carmine Cinema 4; Cinema 21)

Coma — A slightly suspenseful but cloyingly plotted medical mystery, with a Daney formula animal story as its Gothic corollary as the foreshadowing of a series of bizarre events. It appears to be building up to a sweeping indictment of modern medical science but ultimately settles for a familiar, if extravagant, example of doctor's greed. Michael Crichton, who himself spent a year in a psychiatric hospital, throws himself more than ever into the rigors of directing. Consider, for instance, the amount of effort that must have gone into one worthless shot of Genevieve Bujold showing herself naked in the window of a Holiday Inn. First, Genevieve is checked into a room, then the camera is installed on a table building two shots away, then Genevieve is in signal, perhaps blinking the lights three times, so that the zoom lens can zero in on the correct window, and then Crichton leaves the final order, "Okay, phone up Genevieve, tell her to wear her blouse in the window so we know when she's ready, and tell her to peek around the curtain,

priest and six nuns. Perhaps the quietest of the movies ever, full of stiff, underdirected actors and awkward pauses. The pacing seems to be dictated by the need to stretch a sequel hasn't much to add to the other, and yet — because of the subtextual, actually — it is a better movie. Strassman's celebrated "tunnies" has been curtailed a bit and is regarded not so much as an unusual gift as a refined castration. She is also not allowed complete dominion, as James Caan, playing just Rose, holds her at the end of the sear with a performance — as maneuvered as Strassman's — of Peter's own gesture and Dead End Kid dialect. Directed by Herbert Ross. 1975. ** (South Bay Drive In; Village)

The Goodbye Girl — Two Manhattan submissives meet, fight, and finally fall for one another — a supposedly heart-warming romance written in Simon's glo, undisciplined, hard-boiled style. Simon certainly knows the rules of the Well-Made Play and the classic rhythm of farces and comedians; he has a ready fund — as big as his bank account — of jokes about New York and the legal thicket and he possesses a true sympathetic feeling for people's individual kinds. (Richard Dreyfuss plays an angry-gardener actor, which somewhat excuses his habitual fustling and fuming; Marsha Mason, Simon's real-life wife, is an outstanding representative of middle-classness; and Quinn Cummings, an owlish little girl, is as precocious as any Henry James juvenile.) There seems to be a lot of know-nothing compressed into every Simon one-liner, and yet there is always a kind of hurry to change the subject which acts as a disclaimer, a disclaimer. Simon likes to hit and run, he would be clearly suited to the frenetic working conditions of a TV series, if only there were enough money in it. Directed by Herbert Ross. 1977. ** (Cinema Plaza 5; Grossmont; Plaza Twin 2)

The Gumball Rally — A surreptitious lobby for the repeal of the 55 mph speed limit on U.S. highways. Its argument is that speed, or even a smash-up, is a lot of fun. Michael Sarrazin, Tim McIntire, Paul Julia, directed by Chuck Bial. 1976. * (Urbana 2)

High Anxiety — In his sparing parody of the Master of Suspense, Mel Brooks is stranded halfway between the Borscht Belt and the college classroom. The quantity 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 imprecise for the Hitchcock scholar. Brooks, hardly a disciplined parodist, tends to duplicate particular motifs — archbishops, psychiatrists, birds, birdhouse, etc. — instead of generalizing or narrative style. The result is a sort of static Hollywood Wax Museum imitation. When free or forgetful of his obsessions to the Master, Brooks generates enough laughs to keep you from regretting that you abandoned your TV for an evening, but his successes in the field of parody are few. There is a funny spoofing of the PSYCHO shower scene, which his Hitchcock in his soft spot, hit huge appetite for virtuous show-stoppers. There is a distant parody related to Jean-Luc Godard. With Madeline Kahn, Gloria Leshman, and Harvey Korman. 1977. ** (Cinema Plaza 5; Harvey Valley; University Towne Centre; Vineyard Twin 2)

In the Realm of the Senses — It has, coincidentally, a few things in common with porn pornography: the unrelenting and/or sadistic of the first installment. There is, for guaranteed guffaws, a stage production that disintegrates in a few minutes and malfunctions, the same as when our Broadway luminary was starting out in

cheesy chorelines; there is a big musical parade, a la "Don't Rain on My Parade," done over a whirlwind montage of cross-country travel, and there is even Omar Sharif, dropping in a couple of times to smile prettily at Barbara Streisand's eyes. The movie's equal hasn't much to add to the other, and yet — because of the subtextual, actually — it is a better movie. Strassman's celebrated "tunnies" has been curtailed a bit and is regarded not so much as an unusual gift as a refined castration. She is also not allowed complete dominion, as James Caan, playing just Rose, holds her at the end of the sear with a performance — as maneuvered as Strassman's — of Peter's own gesture and Dead End Kid dialect. Directed by Herbert Ross. 1975. ** (South Bay Drive In; Village)

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DOWNTOWN
Asian, 665 5th (239-9239)
The Farmer, Drive In, and Kibara Press, through 3/4
Call theater for program information
Belmont, 4th and E (239-3338)
Sant-Tough, Mykita Force, and Killer Force
Broadway, Broadway at 6th (238-4802)
Broadway, Goodbye Bruce Lee and Tomorrow
Columbia, 322 Plaza (239-8718)
Laser Blast, End of the World, and Killing Machine
Cinema, 643 5th (232-8878)
The Gumball Rally, The Gumball Rally, and Shit
Plein, 322 Plaza (232-0501)
Ory Rap, Rape Kicks, and The Abductors
Owens, 7730 Grand, La Jolla (458-5404)
You Light Up My Life
Pine Arts, 1818 Garnet, Pacific Beach (274-4000)
Kentucky Fried Movie, 3/4 midnight only
Premier Drive In, 3801 Midway Dr. (232-8986)
Theater 1: Laser Blast and End of the World
Theater 2: The One and Only and Thelma
Luna, 3150 Rosecrans (224-3344)
Saturday Night Fever
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CURRENT

previous victim's 13-year-old sister through a maze of unoccupied offices and halls while her sister, one floor below, swirls in a frock of fashion photographers in a scented spangled dress. The men in the movie are deceitful, cowardly, or depraved but the women are characterized with considerable care and sympathy. Marjoux and Mariel Hemingway, real-life sisters, have a warm, appealing relationship, and as a screen personality, Marjoux has a slightly anachronistic voice that humanizes her cover-girl looks. With Chris Sarandon, directed by Lianist Johnson, 1976. (Aero Drive In; Aero Drive In; Tu Vu Drive In)

Keaton, Tuesday Weld, William Atherton, Richard Kiley, 1977. (Aero Drive In; Aero Drive In; Flower Hill Cinema 2; Tu Vu Drive In)

Oh, God — The Almighty decides to reaffirm His presence in the universe (the last time He intervened in earthly

the impies 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 fishing cap and plaid flannel shirt, is the object of great fondness, if not

3. Mira Mesa Cinemas: Pacific Drive In, UA Cinema 2)

The One and Only — Ghoulish-looking movie (obnoxious skin tones, barren settings) about a starstruck egomaniac who acts as if the world is his oyster and who is supposed to be

tion 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 carefully discreet about her physical discomforts. This wheel chair romance concentrates on her tender emotional state, and needless to say, many a squeamish not a kinky thought intrudes upon its sentimental mood. Actually, despite all its mush, it sets a very high standard for screen romances: the heroine's neck-down paralysis serves as an excuse to bring out the self-consciousness, secrecy, shame, doubt, and vacillation that ought to be, but are not, perfectly normal ingredients in any love story.

Larry Pierce, again directing with a careful attention to the comports, nicely captures the ambience of pine trees, checked shirts, and Coors beer in the ranching community of Bishop, Calif. With Marilyn Hassett, Timothy Bottoms, Nien Martin, 1978. (Center 3 Cinema 1; Pacific Drive In)

The Return of a Man Called Horse — The resumption of the Dorothy Johnson tale, without her continued cooperation, is not as well structured as the original. It has an interesting take-up point: the English nobleman, John Morgan, yields to his hot-blooded romanticism, allied too long within his gilded palace, and returns to America to find the Sioux Indian tribe that once adopted him, but he finds them demoralized, decimated, and driven by far trappers from their homeland. About midway through the story stops developing, shies away from the grim facts of history, and settles for a replay of the original's gory rituals, rousing battles, happy ending. Owen Roizen's slick camerawork fluctuates from the

excused for his behavior because Henry Winter plays the role. With Kim Darby and Gene Saks; directed by Carl Reiner, 1976. (Bijou; Cinema Plaza 5; Frontier Drive In; Parkway 2; State; University Towne Centre)

The Other Side of the Mountain, Part II — More about ex-sister Jill Kimball — to avoid the boring repetition



CANDLESHOE

affairs was to assist the Meis in the (1969 World Series), and selects an agnostic grocery-store manager to be his messenger. Discourse between mere mortals and the deities has been a comic convention of long standing, at least from Aristophanes to Bridgette Fonda. In this Sunday School level as it is in this Lianist Gelsert script, directed by Carl Reiner, 1976. (Century Twin 2; Power Hill Cinema

exactly adoration. John Denver is perfectly believable as the grocer man; Tim Gair is a fetching Shirley MacLaine soundalike as his wife; and Paul Simon does a maddeningly funny turn as "God's Quarterback." A generation past, this benign movie might have been made by Frank Capra, starring James Stewart and possibly Guy Kibbee as God, 1977. (Century Twin 2; Power Hill Cinema

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MOVIES

stately to the slushy, and Laurence Rosenthal contributes a musical background in the 1940s style — in, essentially busy, supportive, and quite effective. With Richard Harris, written by Jack DeWitt, directed by Irvin Kershner, 1976. (Claremont)

Saturday Night Fever — A softened, popularized version of the MEAN STREETS logic: the hell-raising of Italian Catholic buddies in the New York boroughs. You can also see traces of ROCKY in the awkward, inarticulate boy-girl romance, and in the Sylvester Stallone poster that hangs on the hero's wall alongside the best-selling posters of Bruce Lee, Rocky, and Farrah Fawcett. John Avildsen, the director of ROCKY, was fired from this project early in production. The lead role — a paint store clerk who Cinderella-like, blossoms into a disco king every weekend — fits John Travolta as snugly as his pants. It's hard to imagine this actor ever bettering himself hereafter. Despite the weak-willed commercial concessions (the broad domestic comedy, the incongruous gang fight, and the hero's profound self-revelation at the end), the movie shows some small braveries. One is that the central boy-girl relationship is defined without their once going to bed together. Another is that the moviegoer is asked to acknowledge the humanity of people who speak in Brooklyn dialect. The really big success of the movie, though, is the dancing, which is quite exciting enough to have done without the camera acrobatics that accompany it. With Karen Lynn Gorney, directed by John Badham, 1977. (Cinema Cinema 4; Loma; Plaza Twin 1)

Scarlet Empress — Josef Von Sternberg's starry-eyed historical hallucination — a montage of virgins, a royal wedding set amid garqoyles and two-million soft-focus candles — on the subject of Catherine the Great (Marilyn Dietrich) and Peter the Lion (Sam Jaffe), the latter a Harpo Marx miscalculation who roams through his palace with flesh-and-blood too soldiers in tow, 1934. (Earl Warren Junior High, Solana Beach, 3:37, 7:30 p.m.; Magnolia School, Carlsbad, 3:38, 7:30 p.m.)

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 deceived, 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 comi-



COMA

cal 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, confetti color. With Burt Reynolds, Kris Kristofferson, Jill Clayburgh, 1977. (Balboa; Crest; Fashion Valley)

Singin' in the Rain — The growing pains, the lead-footedness, and the outright gaffes of early sound moviemaking are bullishly mocked in a movie that is itself a faultless display of cinematic and choreographic dazzle-dazzle. One of the most thoroughly satisfying of all during the dance number where Donald O'Connor dances straight up the walls. With Gene Kelly and Debbie Reynolds; co-directed by Kelly and Stanley Donen, 1952. (Unicom)

Sleeper — The 200-years-in-the-

future formal admits some fond reprises of science-fiction nonsense (battling a giant blob of chocolate pudding with a broom) and the usual round of gags about computers, robots, utopias. Typically, in this sterner and stark white-black-and-flesh colored movie, Woody Allen is so negligent about establishing comic ambience or momentum that each joke stands singly, fighting for its individual laugh. There is some pleasant stuff, but most of it, despite the expensive sets and props, seems basically ad lib, and no more ludicrous in the thinking-over than in the thinking-up. With Diane Keaton, 1973. (Century Twin 1)

Smokey and the Bandit — With characters called The Bandit, Mr. Big, and Sheriff Buford T. Justice, you might anticipate allegory, but you get

nothing more than Southern-fried Keystone Kops. Sally Field, as a chipper chorus girl fleeing from a shotgun wedding, has a natural sense of humor that gives her role an air of improvisation (her doing tap-steps on the inside of the car windshield is a lovely touch), and she also generates some honest sentiment, in between tire squeals and tender bendings, as she reaches out across cultural barriers to a redneck outlaw who speaks of fun and Wagon Jennings while she speaks of "genius" and Stephen Sondheim. With Burt Reynolds, Jerry Reed, and Jackie Gleason; directed by Hal Needham, 1977. (Mira Mesa Cinemas)

Southern Fried — On the heights of his craggy mountain body, Charlton Heston gazes disgustedly upon what the world has come to (pea-soup smog, people living on stairways, etc.) in this future-time detective story, and as in the first APES movie he is left at the fustian believing the terrible truth about human destiny. The narrative moves so fast, allowing no slavery over gimmicks or special effects or ecology philosophy, that it leaves almost no lasting impression; but there are bits here and there to clutch at. With Edward G. Robinson and Chuck Connors; directed by Richard Fleischer, 1973. (Strand, 3/8 and 9)

Star Wars — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, spacebuckler, 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 tokum, and it can be recommended warmly to anyone with a mental age of under twelve. The miniatures and special effects

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- WD-40 used as a rust preventative
- Clean oil on the chain
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- TIGHTEN SPOKES & TRUE WHEELS

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are the best that money can buy; the wholesome heroes. Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court on the California coast: the anthropomorphic robots, especially the cocky one who talks in the voice of a prissy British valet (I've got such a bad case of dust contamination I can barely move), are as adorable as your household pets; and the narrative, despite a bewildering prologue (three paragraphs in length, is not so complicated or imaginative as an average Captain America comic. Should Lucas be thought primarily benevolent for giving the audience such blissful, innocent, cynical for deciding the audience requires nothing more? With Alec Guinness, Carrie Fisher, Peter Cushing, 1977.



THE WIZARD OF OZ

Stroszek — A Werner Herzog film, shot largely in Wisconsin, starring Bruno S. of KASPAR HAUSER, San Diego premiere, 1977. (Kan, 3/8 and 9)

Swing Time — The one entry in the Fred Astaire-Ginger Rogers cycle that gives the audience something to grab at — namely, George Stevens. Just the same, this one to put together in the prescribed doses of breezy patter, elegant dance steps, and rowdy burlesque; and these ingredients, when mixed, continue to jar one another rather than blend smoothly together, 1936. (Loma; University Towne Centre; 3/3 and 4 midnight)

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

CHARLIE'S ANGELS she brings her sun. Directed by Corey Allen, 1977. (Crest)

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

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." The reverence shown for the art of dance unhappily doesn't carry over to the sit of movies, however. The filming of the dance numbers themselves is pretty erratic, 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 sultry 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. (Cinema Cinema 4; Fashion Valley; UA Cinema 1; University Towne Centre)

Thunder and Lightning — Another numbing action picture for the redneck market, with an inextinguishable interest in cars ("That same ultramarine blue Caprice Classic is on our tail again") and an inextinguishable supply of down-home colloquialisms ("Sweet kidneys of Christ"). David Carradine and Kate Jackson, a personable pair, both carry on in the style of their recent triumphs — he brings his soft-shoe folksiness from **SAUND FOR GLORY**, and from

brains that this movie has been allowed year after year on TV, and not because, because, because, because, because of the wonderful things it does. The trip from Kansas to Oz, from Dust Bowl to Dreamland, from black-and-white to somewhere over the rainbow, doesn't really get off the ground on imaginative wings, but is held down on the MGM budget, beneath tons of costumes and cosmetics and paint. Judy Garland, Bert Lahr, Ray Bolger, Frank Morgan; directed by Victor Fleming, 1939. (Unicom)

The World's Greatest Lover — A sketch, inconsistent comedy about a man 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 Maltese idol. Gene Wilder, a Chaplin-is-my-idol, quintuple-threat moviemaker (actor, director, producer, writer, songwriter), is strongest when he's operating at a pitch of strident hysteria; but he seems to expand his range to include everything from pie-in-the-face slapstick to jump-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 silt in the transforming stage, before sense and selection have begun to prevail. The movie ends with an intriguing thank-you 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 pitter 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 **8 1/2**? This resembles the sort of encouragement a mugger gets from a snooter on a park bench. Carol Kane, Dom DeLuise, 1977. (Century Twin 1; Claremont; Flower Hill Cinema 1; La Paloma)

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

For Latin jazz aficionados, the next two weeks should prove heavenly. Through Sunday, Ray Barretto continues at the Catamaran. Barretto is the most blatant "fusion" specialist among renowned Latin musicians. Surprisingly, his work with rock, soul, and jazz has actually enhanced his development. On Tuesday,



RAY BARRETTO

Santamaría begins a six-day engagement at the Catamaran. Best known for his 1963 hit version of Herbie Hancock's "Watermelon Man," Santamaría is as important a figure in salsa's progression as Miles Davis is to Salsa's mainstream jazz. Aside from being the most distinguished conga player in salsa, he has provided breeding grounds for famous musicians such as Chick Corea, Nat Adderley, Pat Patrick and Hubert Laws.

Speaking of Laws, he performs tonight with violinist Noel Pointer at Montezuma Hall. Laws is a

through technician, but that doesn't explain his reputation as the "greatest living jazz flutist." For me, his work has always lacked the daring and intensity of a true jazz great, he epitomizes the superior session

player. Pointer has received equally laudatory notices and has enjoyed a comfortable string of recording session credits. On his debut album he shows that a narrowly defined instrument like the violin, when

applied diligently to jazz, can do more than add "class" to the "crossover" cliché.

Sunday afternoon, a bevy of local jazz groups, including Kwanza, Dance of the Universe, Joe Marillo, Jazz Connection, and various college bands are featured at UCSD's Mandeville Center.

Monday, the hard-rock band Nazareth headlines a show at the Civic. Their heavy metal soundings are typical, neither better nor worse than the run of similar bands. However, their abominable lead singer Dan McCafferty screams like a cross between Robert Plant and Lucy Ricardo. The show has slight potential in the form of second-billed, jazz Ferguson with Split and Jo Jo Gunne. Ferguson maintained the image of the forever grasping, never entirely successful rock journeyman. Now that he's on his own, it remains to be seen if he's gotten any closer to rock's brass ring.

—Steve Isamedia

Kenny Rankin and Franklyn Ajaye: Backdoor, Friday, March 10 and Saturday, March 11, 8 and 10:30 p.m. SDSU, 286-6551.

Yusef Lateef: Backdoor, Monday, March 13, 8 and 10:30 p.m. SDSU, 286-6551.

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

Franklin Ajaye: Backdoor, Friday, March 17, 8 p.m., 4th and C Streets, 455-1522 or 753-1973.

Bill Evans and Philly Joe Jones: Catamaran, Tuesday, March 21 through Sunday, March 24, 9 and 11 p.m. 3999 Mission Boulevard, 488-1081.

Low Reed: Fox Theatre, Thursday, March 23, 8 p.m., 7th and 8 Streets, 236-6510.

Keith Carradine: Backdoor, Tuesday, March 28, 8 and 10:30 p.m. SDSU, 286-6551.

Pure Prairie League and Amazing Rhythm Aces: California Theatre, Tuesday, March 28, 8 p.m., 4th and C Streets, 455-1522 or 753-1973.

David Bowie: Sports Arena, Wednesday, March 29, 8 p.m. Sports Arena Boulevard, 224-4176.

Warren Zevon: Backdoor, Saturday, April 1, 8 and 10:30 p.m. SDSU, 286-6551.

Foghat and Eddie Money: Sports Arena, Wednesday, April 5, 8 p.m. Sports Arena Boulevard, 224-4176.

San Diego Concerts

Hubert Laws and Noel Pointer: Montezuma Hall, Thursday, March 2, 8 p.m., SDSU, 286-647.

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

Timon Thomas and Thin Eyes: Strala Head Sounds, Saturday, March 4, 8 p.m., 7578 El Cajon Boulevard, 286-4970.

Jazz Festival featuring various bands: Monteville Center, Sunday, March 5, 12 p.m. UCSD, 452-4559.

Nazareth with Jay Ferguson and Thunder Island: Civic Theatre, Monday, March 6, 8 p.m., Convention and

Performing Arts Center, 236-6510.

Mongo Santamaría: Catamaran, Tuesday, March 7 through Sunday, March 12, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

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

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The Best of the Past and the Present Hits from the 20s
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If you're free this evening, so are the hors d'oeuvres in our lounge... anything from BBQ chicken wings to poor boy sandwiches. That's between 10 p.m. and midnight Sunday thru Thursday and 10:30 p.m. to midnight Friday and Saturday. You'll love our giant Cocktails too! So meet, drink and be merry...
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READER'S GUIDE TO

THE MUSIC SCENE

SAN DIEGO'S INTERNATIONAL JAZZ CLUB

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FRIDAY, MARCH 7, 1978
8:00 P.M.
JAZZ CONCERT
TICKETS: \$5.00
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Columbia/Tower Records and
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WET WILLIE WET T-SHIRT contest & party

1st Prize: 10 Albums & \$50
2nd Prize: 10 Albums & \$25
3rd Prize: 5 albums & \$15

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Wet Willie's new album is "Mannerisms"

Clubs

Alamo: Hinds and Woods and
Blazing Saddles, country,
Tuesday through Saturday,
3093 Clairemont Drive,
Clairemont, 276-2240.
Albatross: Nova, jazz-rock,
Tuesday through Saturday, 1309
Camino del Mar, Del Mar,
755-0745.
Anthony's Harborfront: Danny
Solinas, pop, Tuesday through
Saturday, 1155 North Harbor
Drive, 233-0356.
Antonio's Cocktail Lounge:
Thursday, top 40, Wednesday
through Saturday, Chardes,
top 40, Sunday, 822 National

Avenue, National City,
477-2208.

African Restaurant: Tom
Franz's High Tide, Tuesday
through Saturday, 2695
Ingraham, Pacific Beach,
224-2434.
Aztec Bowl: St. Louis Express,
country rock and top 40,
Tuesday through Saturday,
4356 30th Street, 283-3135.

Beachfront: Higher Ground, top
40 and disco, Tuesday through
Saturday, Logan's Run, top 40
and disco, Monday, 8022
Clairemont Mesa Boulevard,
Clairemont, 560-8022.
Bella Ball: Tom Shea Duo, easy
listening, Friday through
Monday, 998 West Mission Bay
Drive, 488-0581.
Bella Mercedes Room: Kirk
Bates, contemporary, Tuesday
through Saturday, 998 West
Mission Bay Drive, 488-0581.
Bella Piano Bar: Rita Moss,
contemporary, Thursday
through Saturday, 998 West
Mission Bay Drive, 488-0581.
Bandwagon: Island, rock and
country rock, Friday and
Saturday, 9443 Mission Gorge
Road, 488-0910.
Barclay Bar: Mike Spencer,
pop, Wednesday through
Saturday, Vacation Village
Hotel, Mission Bay, 274-4630.
Bay View Lounge: The Special
K, pop, Monday through
Saturday, Vacation Village
Hotel, Mission Bay, 274-4630.
Belly Up Tavern: Glory, rock,
Friday and Saturday, Tall
Cotton, country, Thursday and
Sunday, 143 South Cedros
Avenue, Solana Beach,
481-9022.

Bethania of Tokyo: Ralph
Vacco, soft-rock, folk, and
oldies, Tuesday through
Saturday, 477 Camino Del Rio
South, 276-4666.
Black Angus: Pressure Point,
pop, Tuesday through
Saturday, 711 E Street, Chula
Vista, 426-7200.
Black Angus: Summer Wine,
pop, Tuesday through
Saturday, 1030 Graves Avenue,
El Cajon, 440-5055.
Black Angus: Old Friends,
contemporary, Tuesday
through Saturday, 5427 Kearny
Village Road, Kearny Mesa,
279-3110.
Boathouse: Larry Page,
Wednesday through Saturday,
Hummingbird, Sunday through
Tuesday, 2040 Harbor Island
Drive, 291-8010.
Boon's: Bill Brackett, comedy
music, Wednesday through

Thursday through Saturday,
King Bull Blues Band, Sunday
and Monday, Tall Cotton,
country, Tuesday and
Wednesday, 327 North
Highway 101, Solana Beach,
768-7672.
Bony Bear's: Image, disco and
top 40, Monday through
Saturday, 4000 Kearny Mesa
Road, 278-2230.
Boon's: John Small,
Wednesday through Saturday,
Canisius, Tuesday through
Saturday, Torrey Pines Road at
La Jolla Shores Drive, 459-0541.

Cafe Dal Ray: Carrousel,
pop, Wednesday through
Saturday, 1540 El Prado, Balboa
Park, 234-4511.
Carriage House: Jo Teacorn,
piano, Thursday through
Saturday, 7495 Balboa Avenue,
278-2597.
Catmen: The Magic II,
novelty music, Tuesday through
Sunday, 3999 Mission
Boulevard, 488-0881.
Chuck's Steak House:
Kwanza, jazz, Thursday
through Sunday, Joe Mantillo
Quartet, jazz, Monday through
Wednesday, 1250 Prospect
Street, La Jolla, 454-5328.
Chuck's Steak House: Silver
Dollar Band, Thursday through
Saturday, Kinyawaka,
Wednesday, 1403 East Valley
Parkway, Escondido, 746-5100.
Circle II Resort: Taste, featuring
Frank Foster and John Fule,
musical variety, Friday through
Sunday, North Highway 395,
Escondido, 749-2177.
Colony House: Shirley Allen,
piano and vocals, Monday
through Friday, Art Hall, piano
and vocals, Saturday and
Sunday, 773 Third Avenue,
Chula Vista, 420-7686.
Colony House: Terry Flack and
Tim English, soft pop duo,
Tuesday through Saturday,
Crescent, 749-2177.
Country Bumpkin: Backwoods,
country, Wednesday through
Sunday, Bramble, country,
Monday and Tuesday, 7562
Palm Avenue, Imperial Beach,
429-2101.

Crescent: Zjoli, jazz,
Thursday through Sunday, Jim
West and the Keepers of the
Flame, jazz, Sunday afternoon:
Ted Picou Quartet, Monday
through Wednesday, 345
Market Street, Downtown,
233-7856.
Diemen: Western Hemisphere,
country rock, Friday and
Saturday, 1523 East Main Street,
El Cajon, 442-7288.
Dick's at the Beach: Bratz, rock,
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King Bull Blues Band, Sunday
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John, melow, Tuesday through
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melow, Sunday through
Tuesday, 1205 Prospect La Jolla,
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Saturday, 1540 El Prado, Balboa
Park, 234-4511.
Carriage House: Jo Teacorn,
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Saturday, 7495 Balboa Avenue,
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through Sunday, Joe Mantillo
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El Cortes Sky Room: Gabe
Lapana Band, dancing,
Tuesday through Saturday,
Seventh and Ash Street,
232-0161.

Elite Lounge: Sweet Morning,
contemporary, Wednesday
through Saturday, 4198 Conway
Street, Kearny Mesa, 277-9869.
Fat Cats: Sonny Creek, rock,
Thursday; Fanny Peaches,
country swing, Friday through
Sunday; Euphoria, Monday;
Focal Point, jazz, Tuesday;
Stagecoach, country,
Wednesday, 656 First Street,
Encinitas, 753-2578.

Gallery Restaurant: Fanny,
rock and country, Wednesday
through Saturday, 1250
Prospect Street, 454-9821.
Gavel: Steve O'Connor, guitar,
and Mike Wofford, piano, jazz,
Monday through Wednesday,
1148 Union Street, 239-1444.

Haley's: Listen, rock, Thursday
through Saturday; Splash, top
40 and disco, Tuesday and
Wednesday, 4253 West Palm
Loma Boulevard, Loma Portal,
225-9559.
Harpoon Henry's: Tres Equis,
Friday and Saturday, 2725
Shelter Island Drive, 224-9242.

Hilton Cargo Bar: People
Movers, contemporary and top
40, Tuesday through Saturday;
Mark of Toro, contemporary,
Sunday and Monday, 1775 East
Mission Bay Drive, 276-4010.
Holiday Inn: Ralph Constan
Revue, music and comedy,
Wednesday through Sunday,
Harbor Drive and Ash Street,
239-4171.
Holiday Inn: Affirmation, jazz
into disco, Tuesday through
Saturday, 595 Hotel Circle,
291-5220.
Hungry Hunter: The Music Oves
is a Living, 1 heavy metal.

Isle Palms: Se, rock, Friday
and Saturday, Mission and
Metzall, Escondido, 741-9393.

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and Saturday, Mission and
Metzall, Escondido, 741-9393.

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and Saturday, Mission and
Metzall, Escondido, 741-9393.

Isle Palms: Se, rock, Friday
and Saturday, Mission and
Metzall, Escondido, 741-9393.

Tuesday through Saturday, 1221
Vista Way, Oceanide,
433-2633.

Hula's Country and Western:
White Lightning Express,
Tuesday through Saturday, 1463
Palm Avenue, Imperial Beach,
423-3479.

Isle Palms: Se, rock, Friday
and Saturday, Mission and
Metzall, Escondido, 741-9393.

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Isle Palms: Se, rock, Friday
and Saturday, Mission and
Metzall, Escondido, 741-9393.

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

Joey Rogers: Dusty Utchford,
folk, Friday and Saturday, 937
Lomas Santa Fe Drive, Solana
Beach, 755-0117.
Joey Rogers: John Washburn,
rock, Thursday through
Saturday, Joe Mantillo, jazz.

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Saturday, Joe Mantillo, jazz.

Jazz Great HUBERT LAW'S

with Special Guest

Noel Pointer

TONIGHT
Montezuma Hall, SDSU
8 p.m.
SDSU Students \$4.00
Other Students \$4.50
General Public \$5.00
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Sponsored by the AS/Cultural Arts Board

BRACKETT'S BACK AT BOOM'S

Boom's proudly presents the Bill Brackett Show
featuring, not surprisingly, Bill Brackett...
San Diego's number one funniest person.
Brackett's guitar and banjo are all you can be sure
of... what he sings and says is usually a sur-
prise (often to Brackett himself). And all you have
to do is sit back and enjoy the sound of your own
laughter.

Come see and hear Brackett. Now appearing
Wednesday through Sunday, 9:00PM 'til 1:30AM.

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TICKETS

COORDINATED BY DON E BRANKER

READER'S GUIDE TO

Key Largo: Frank and Johnny, easy listening, Thursday through Saturday, 8320 Parkway Drive, La Mesa 465-3650.

King's Grill: Linda La Vere, Jack Cloyd, Chris Herposheimer, and Don Loper, nice English ballads and Renaissance music, Tuesday through Saturday, 1333 Hotel Circle, 297-2231.

Last Frontier: Trower Snakes, blues, rock, and country, Thursday through Saturday, 1333 Hotel Circle, 297-2231.

L'Cholim Vegetarian Cafe: Dennis, acoustic, Thursday; Preston Coleman, jazz, Friday;

Ron, Saturday, 134 West Douglas, El Cajon 442-1331.

Le Chalet: Tom Crawley, piano, Sunday through Wednesday; Ken Wilkins, piano, Thursday through Saturday; Bruce Cameron, guitar, jazz, Sunday afternoon, 6046 Newport, Ocean Beach 222-5300.

London Opera House: Chakra, contemporary, Tuesday through Saturday, 5404 Balboa Avenue, Clairemont 279-2390.

Magnolia Inn: International, country and top 40, Friday and Saturday, North Magnolia Avenue, El Cajon.

Magnolia Mulaney's: Country, pop, Friday and

Saturday, Magnolia and Mission Gorge, 448-8550.

Mandolin Wind: Acrobatic, pop, Tuesday through Saturday; Ron Surrey, guitar, Sunday; auditions, Monday, 308 University Avenue, Hillcrest, 297-3017.

Mexican Village: Oscar Arla Quartet, dancing, Friday and Saturday; Doug Devane, guitar, Sunday through Thursday, 120 Orange Avenue, Coronado, 435-1822.

Mississippi Room: Jack Constanza Quartet, contemporary, Wednesday through Saturday; Dave Tostillo, jazz, Sunday through Tuesday,

2223 El Cajon Boulevard, 298-8686.

Mom's Saloon: Sugarbowl rock, Thursday through Saturday, 943 Garnet Avenue, Pacific Beach, 488-3366.

Monk's: Movin' On featuring Linda Parra, top 40 and disco, Tuesday through Saturday; Suniel, top 40, Sunday and Monday, 10475 San Diego Mission Road, 536-0060.

Monterey Whaling Company: Mountain Fresh, Tuesday through Saturday; Lynn Summers, vocals, Sunday through Tuesday, 887 Camino

Mother's Kitchen Natural Foods Restaurant: Smith Mountain Band, country and bluegrass, Top of Palomar Mountain, 742-3496.

Mountain Mabel's: East/West band, pop, Tuesday through Saturday, Midway and Rosecrans, 224-2401.

Mulaney's: Richie Hunt, contemporary, Thursday through Saturday, 340 East Grand, Escondido, 741-0935.

Nashville Country: Lanny Prewitt and Chinnaman Ridge, country, Friday through Sunday, 5933 University Avenue,

THE MUSIC SCENE

Quinn's Pub: Lighthouse, light rock and bluegrass, Wednesday through Saturday; San Diego Songwriters/Musicians Alliance showcase, Monday and Tuesday, 5157 La Jolla Boulevard, 488-0848.

Rainbow: Class-filled, funk and disco, Monday through Saturday; Sunshine Company, pop, Sunday, 10450 Friars Road, 280-1141.

Red Candle Lounge: Harvest, pop, Monday through Saturday; Mission Valley Inn, 875 Hotel Circle South, 228-2146.

Ocean View Room: Annette Stephens Trio, dancing, Tuesday through Saturday; Jim Donahue Trio, dancing, Sunday and Monday, Hotel del Coronado, 435-4611.

Old Santa Fe Depot: Rand Hamund, Monday, Tuesday, and Friday; Brian Roney,

Wednesday and Thursday; Scott Davis, Saturday and Sunday, 900 West 24th Street, National City, 474-7501.

Over Easy Production Company: Tomcat Blues Band, Thursday; Coyote Larson, country folk, Friday; Bread and Roses, folk, Saturday; Copenhagen, rock, Monday; Focal Point, jazz, Tuesday; Reverend Ken and the Lost Followers, Wednesday, 4970 Voltaire, Ocean Beach, 222-2146.

Pavilion Lounge: Merrill Moore Trio, dancing, music, Tuesday through Saturday, Town and Coast, Hotel del Coronado, North, 297-7131.

Pizza International Hotel: Doris Valentine, organ, Sunday, 1545 Hotel Circle South, 433-8322.

Pomeroade Club: Ray Rich and Whiskey Fever, country, Stagecoach, country, Monday

and Tuesday, 12237 Pomerado Road, Poway, 748-1135.

Reuben E. Lee's: Blue Skies, disco and contemporary, Tuesday through Saturday, 880 Harbor Island Drive, 291-1880.

Reuben's: Stone's Throw, pop, Tuesday through Saturday, 880 Harbor Drive, 291-5030.

Reuben's Placehouse: Don Livingstone, Tuesday through Saturday, 805 at Balboa Avenue, 278-7373.

Royal Palms: Tim Cash and The Messengers, contemporary, Thursday through Sunday; Society, contemporary, Thursday through Saturday, 3003 Carlsbad Boulevard, Carlsbad, 729-2339.

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

Sea Dog Lounge: Affirmation, pop, Tuesday through Saturday; Cricket, Sunday and Monday, Holiday Inn, 595 Hotel Circle South, 291-5720.

Shelter Island Inn: Paige Powers, pop, Tuesday through Saturday, 2051 Shelter Island Drive, 222-0561.

Sherraton Harbor Island: Fred Thompson and the Guadalajara Philharmonic, Tuesday through Saturday, 1380 Harbor Island Road, 291-2900.

Spanky's Saloon: Search, disco and top 40, Tuesday through Saturday, 223-3154.

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

Springfield Wagon Works: Barry Hampton, folk rock, Wednesday through Saturday, 690 North Second, El Cajon, 440-5757.

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

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

Swan Song: David Cheney, flamenco guitar, Thursday; Boss Went Home, contemporary, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 272-7882.

(continued on next page)

Gnade's

5589 Clairemont Mesa Blvd. (fourth corner of freeway 805 and Clairemont Mesa Blvd. Enter at Mission Square, Food-to-Go—571-0224. Master Charge & Bank Americard accepted.)

SEAFOOD CAFE **FRESH FISH MARKET** **WINE & SPIRITS**

Charbroiled seafood, homemade clam chowder, fresh green salads, seafood sandwiches & beer & wine and more.

Complete line of local and imported fresh fish—whole fish & fillets. Also lobster, clams, shrimp, scallops, northern crabs & abalone.

Come in and watch our abalone processors at work, then enjoy one of our abalone specialties from our menu.

Food-to-Go—571-0224

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Dancing Thursday through Sunday
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Country Music

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GLORY

Rock & Roll

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ALL SEATS RESERVED \$6.50 & \$7.50

FULL THUNDER LEAGUE
WITH SPECIAL GUEST STARS
THE AMAZING RED TUNA ACES
TUESDAY MAR. 28, 8 P.M. ALL SEATS RESERVED \$6.50 & \$7.50

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ticket info. call 455-1522 or 753-1973

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670 international

Come in and meet our European Chef, **Robert**

Fabulous Sandwiches
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Gift of the Sea, Veg. Marco Polo
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Downtown at 2nd & Ash
Lunch 10:30 to 2:30
Breakfast served from 7:00 to 10:30 AM

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The Best Vegetarian Mexican Food in Town.

Tacos, quesadillas, chili, enchiladas, super tostadas...
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Sign up for Backgammon Tournament to be held March 4 & 11

Hours: Monday - Thursday, 9am to 8pm
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Sunday, 9am to 2pm

BREAKFAST SERVED ALL DAY FROM 9am

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An excellent place to dine... featuring Shish-kebab, Gyros, Moussaka, Roast Lamb, Dolmades, Steaks and much more. Also, delicious Greek pastries.

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FREE JAZZ

BRUCE CAMERON QUARTET

featuring
Bruce Cameron—horn, Carl Evans—piano
Gary Nieves—drums, Nathan East—bass

2 PM SUNDAYS, 8 PM MONDAYS

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KEN WILKINS—
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Plus frequent guest appearances by San Diego's top jazz stylists.

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MUSIC SCENE

a series of "bashes" with the "hottest" bands in town

DANCE

8:00-12:00

MARCH 4th
TACOMA & MICKEY RATT

the next bash will be April 1st

BING CROSBY HALL
DEL MAR FAIRGROUNDS

Admission 3.00
door prizes - tickets on sale at 7:30

Tom Ham's Lighthouse:
Sandoval and Spive,
contemporary. Wednesday
through Sunday, 2150 Harbor
Island Drive, 291-9100

Top of the Ark: Time,
contemporary. Tuesday
through Saturday, Travelodge,
1600 Harbor Island Drive,
291-6700

Travelodge: Sandy Stewart
and Company, contemporary,
Dances from Saturday, 1600
Harbor Island Drive, 291-6700.

Trifon Restaurant: Sasa, folk,
Tuesday through Saturday, 501
E. Cajon Boulevard, 583-3340

VIP Lounge: Sky's the Limit,
contemporary, Monday
through Saturday, Town and
Country Hotel, 100 Hotel Circle
North, 291-7131.

LOS ANGELES CONCERTS

Hubert Lewis and Noel Pontier:
Dorothy Chandler Pavilion,
Music Center, Friday, March 3,
8:30 p.m. (213) 872-7271

Nazareth and Delirious: San
Bernardino Jewish Auditorium,
Sunday, March 5, 8 p.m. (714)
884-0176

Nazareth and Jay Ferguson:
Santa Monica Civic, Tuesday,
March 7, 7:30 p.m. (213)
393-9901

War and Tower of Power: San
Bernardino Jewish Auditorium,
Monday, March 13, 7:30 p.m.
(714) 884-0176

California Jam Two featuring
Aerosmith, Foreigner, Ted
Nelson, and others:
Ontario Motor Speedway,
Saturday, March 18, 10 a.m. (714)
944-2255

**Little Richard with the Charlie
Daniels Band and Jerry Jeff
Walker:** Inglewood Forum,
Wednesday, March 29, 7:30
p.m. (213) 629-3262

Clubs
Concerts by the Sea: Yusuf
Khalid, Thursday through
Sunday, 100 Fisherman's Wharf,
Redondo Beach, (213)
379-4998

Dante's Arauc: Thursday,
Irene Kral, Friday and Saturday,
4269 Lankershim Boulevard,
North Hollywood, (213)
769-1566

Golden Bear: Cecilia and
Kapono, Friday through
Monday, 306 Coast Highway,
Huntington Beach, (714)
636-9000

Lighthouse: Gap Mangione,
Thursday through Sunday, 30
Pier Avenue, Hermosa Beach,
(213) 372-0991

Palomares: John Stewart, Friday
and Saturday, Captain Crunch
and the Deep Cross Cowboys,
Monday and Tuesday, Kenny
Dale, Wednesday, 9001
Lankershim Boulevard, North
Hollywood, (213) 765-9256

Parlman Room: Eddie Harris,
Thursday through Sunday, La
Brea and Washington, (213)
930-8704

Rocky Theatre: Seawind, Friday
and Saturday, 9009 Sunset
Boulevard, (213) 878-2222

Stamwood: Trouble and Sunset
Bombers, Thursday and Friday,
Buddy Rich, Saturday, 8151
Santa Monica Boulevard, (213)
656-2200

Whiskey: Weasels and
Control, Thursday through
Saturday, Black Randy with the
Metro Squad, Art J. and the
Solid Cops, and Spot Attack,
Sunday, 8901
Sunset Boulevard, (213)
422-4222

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First 200 hours \$35 per hour (4 hr./min.)

Equipment:
Tangent 16-channel mixer; Stephens 16-track
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Room Sizes
Recording Studio—20'x25' Mixing Room—17'x20'
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2, 4, & 8-track—\$30.00 per hour
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1402 Descanso Avenue, San Marcos, Suite H
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Free Admission Sun. - Thurs.

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7 p.m. to 1:30 a.m. Every day
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- No one under 21 admitted
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This Friday and Saturday,
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POOL TOURNAMENT
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ALL YOU CAN EAT
His 5-9 Sun 12-9pm
Charbroiled Steak \$3.25
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Every Sunday Afternoon, 2 to 6:30pm
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Jim West and the Keepers of the Flame

presenting the HOT, the BEAUTIFUL and the
MAGICAL in CONTEMPORARY JAZZ

THE KEEPERS:
JIM WEST - Vibes
PETER SPRAGUE - Guitar
JEFF REW - Bass
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THIN ICE

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POETIC CRUSADE Apocalyptic. Beating target sheep shapes into the void. Let us in. Maybe soon then.

FOLK DANCE means some around in blazer and better circles. Try Monday Beginners at 10:00 a.m. or Tuesday Intermediates at 9:30 a.m. Pacific Beach Rec. Center.

MONDAY NIGHT FEVER Folk dance at La Jolla Rec. Center, 7:30 p.m. A fun fast-turner. Dances from the Balkans and Midwest. No partners needed.

WORKING AND SINGLE PARENTS: The Davis Family YMCA in La Mesa offers constructive after-school day care for your children (grades 1-6). Call Operation P.M. at 464-1323.

JEDEN DINGSTAG um acht Uhr morgens haben wir ein deutsches Frühstück bei Bob's Restaurant, Encinitas Boulevard, Encinitas. Wir sprechen nur Deutsch. Auskünfte: 753-0702.

FOOD STAMPS can make the difference between tightening your belt and loosening it. Find out if you are eligible for food stamps. Call Neighborhood House Food Stamp Outreach, 233-7761, ext. 29. Free, confidential pre-screening.

FREE TRAVEL POSTERS at Student Travel Center, 4066 Santa Monica in OB. We also have cheap flights! Hawaii-\$179. New York-\$189. Europe-\$345. (714) 449-9999.

SIERRA CLUB members not only hike but are actively involved in protecting America's and San Diego County's environmental quality. If you, too, feel our natural heritage is worth saving, please give us a call at 233-7144. We need more friends like you.

UNITED NATIONS Association Gift Shop at Babcock Park has inexpensive imports from over the world. Open weekdays 10 to 3, weekends 12 to 4.

IT'S FUN TO BE HAPPY! Meet new friends in a unique way. Play meaningful games and avoid playing "the same old games." Meeting night March 7 at 8 p.m. Phone St. Roman Institute 272-7010 for reservations. Cost per person \$5.00.

NATURE'S LAWS violated cause karma reaction. The waste of humanity must flow with the natural. Then harmony will result. United Lodge of Theosophists, Sundays, 11 a.m., 30th and E Street.

VO PROBLEMS? Visit a public health VD clinic. No charge. No appointment. Confidential. Seven locations to serve you including: North San Diego Health Center, 583-3300, Howard 453-1073, Phil 296-3917.

MORE SD JEWISH Singles Group activities: 3:15 - Dinner and show dancing, 3:15 - Bike ride/picnic. Further info: Jewish Center, 583-3300, Howard 453-1073, Sandy 463-5086.

MEDITATION CENTER of UCSD provides setting for silent sitting meditation. Instruction provided for those desiring it. Free. Daily 6-7 a.m. - Del Mar, 1-2 p.m. - UCSD. 755-5995 (9 pm-10 pm).

SING! E NON-SMOKERS ages 21 to 54 call 287-4843 for March Newsletter of clean air activists for the healthy set. Houseparties, group discussions, dancing.

SINGLE??? 770's and early 80's A Late Way-to-meet sincere, sharp, professional people. Home parties and special interest activities. 291-4450.

A NEWATION operating illegally is now being gathered totally separately from the authority of this world which will end shortly in a nuclear war. More info: 282-8318.

ATTENTION North County! Find the new old radio? Want an alternative? Palomar College's own radio station, KSM-FM, is 283-5989.

HUMANISTS pioneer in developing a down-to-earth approach to life. We advocate human dignity and humanity's ability to control its destiny. 233-1863.

IF THERE IS a gambling problem in your family, for FREE help! Call Gamblers Anonymous, 236-2911.

PARENTS OF ADULT schizophrenics (PAS) meet in cafeteria of Florence Community School, 1st and University Avenues, tonight 7:00 p.m. Mike Franklin, a recovered schizophrenic, is guest speaker.

FREE OBSERVATION of new age childbirth classes in session. The Institute of Perinatal Birthing and Mothering. Call Vikram at 299-4186.

CONTACT DANCE IMPROVISATION is "learning to enjoy our and others' creative energy flowing through our bodies. Thursday 10 a.m. and Saturdays 1 p.m. Free. Heid, 452-8006.

THE COMMUNITY for single people seeking personal growth meets every Friday night 7:45-10:00, College Lutheran Church, 6650 Montezuma Road, groups, monthly workshops, socializing parties.

NEED INFORMATION on job opportunities for women driving construction trucks locally. Please give me out! Write Mr. Allen, 6736 Murray Dr., San Diego, or call 462-2887 evenings.

TORREY PINES District Scouters: Scout "Roundtable" Thursday March 2, 7:15 p.m., Claremont Lutheran Church. Features Mormon Battalion Trail information, Scout jockeys, cooking, costumes.

TORREY PINES District Scouters: "Pow-wow" Saturday, April 15, Claremont Lutheran Church, 8 a.m. to 4 p.m., has Jale Scouters' news, crafts, training, fellowship. 453-2225.

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Have lunch or dinner at Jay's. Your stomach
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Featuring: Home-baked bread and desserts (caramel chocolate cake - yum!)
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Unique sandwiches (the vegetarian sandwich of the 1980s).
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Open Monday Saturday 7:30-4:00

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Man in hat

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SKYTRAIN	ROUNDTRIP	\$499.00
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PAGE 37

MALE ROOMMATE wanted for South Mission Beach Condo. Professional. \$200. 444-8867 after 4 p.m.

WORKING LADY to share her quiet home. Own laundry, furnished room, includes utilities, washer/dryer, refrigerator, phone. Near Harbor. \$110/month. 392-9342.

RESPONSIBLE FEMALE to couple to share country home in mountainous south of Agate. Call evenings. 468-3704.

\$100 PER MONTH plus utilities. Female over 25 preferred to share three bedroom. 11/2 bath townhome near Mesa, USD and Fashion Valley. Tropical patio, quiet neighborhood, pool parking. \$700-5584.

ROOMMATE WANTED to share nice apartment in North Park. \$200 per month plus 1/3 utilities. Bill or Tom. 8 p.m. 330-9300 or 239-0111. Leave name and number.

NEEDED. Female roommates for 2 bedroom apartment. unfurnished. \$130. Own room, new building. 464-8209.

WOMAN share of a bedroom, charming, warm, creative home environment in Golden Hills. Sorry, no pets. Call 224-0020 or 291-0020. \$100 per month plus utilities.

HOT YOUNG MALE into a liberal minded lifestyle seeks roommates 20 to 28 years for beach living. Call until you get an answer. Travel for a living. Usually home after 10 p.m. 489-5673.

MALE STUDENT preferred to share 3 bedroom condo with couple. Room from \$100 plus 1/3 utilities. 277-8747.

WHEELCHAIR MAN and wife with no young kids or pets will share rent, expenses in your home or apartment. 244-4792.

DELUXE OCEAN VIEW, Cardiff - by the Sea. Need financially secure adult (20-30) for beautiful furnished house. \$150 per month and utilities. Tom or Dave 755-5852.

NEAT, RESPONSIBLE, solvent female about 30 wanted to share 3 bedroom house in University City with male. 30. No smokers, drugs or large pets. 443-3398.

SDSU STUDENT seeks room with other SDSUers in Mission, Ocean or Pacific Beach. \$125 maximum. Call Dave 422-3949.

FREE ROOM and board for female who will cook and clean house for me and my puppy. Near SDSU. Tom. 563-614.

FEMALE in 20's would like to share 2 bedroom apartment with same in Escondido area. Call 741-7876.

FEMALE ROOMMATE wanted. Share 3 bedroom house in North Park. Non-smoker, no pets. Includes utilities. \$110 per month plus 1/3 utilities. 444-8407. Keep trying.

ANOTHER FANTASTIC person to share fantastic home. South Mission. receptive, responsible, solvent and growing! Partner female, professional, integrated right and well trained person. \$185 per month includes utilities. 276-9941.

MALE WANTS to share brand new house with female. \$140-55-0883 or 455-4008.

FEMALE ROOMMATE needed to share two bedroom apartment in Point Loma. \$130 rent and larger. Available March 1. 223-4756.

ROOMMATE to share 3 bedroom house with fireplace and large fenced yard, 5 minutes from State. Available now. \$145. Phone 460-8865 after 5 p.m.

QUIET, CONSIDERATE female roommate to share Pacific Beach townhouse, large living room, patio, laundry facilities, near beach. No pets. Available 3/28. 272-6188.

NON-SMOKING mature person or couple to share beautiful La Jolla Shores home March 1st through May 31. \$250 per month. 458-4885, 6-9 p.m.

FEMALE ROOMMATE to share large house near State with one guy, one girl and dog. For 2 months only, own room and bath. \$120 per month. Must be clean and dependable. 288-3400.

NON-SMOKER, female, to share house in North Park. Microwave, laundry, kitchen facilities. No pets or children. I have 2 dogs. \$150 per month includes utilities. Babs 462-4610.

FEMALE ROOMMATE needed by March 5 to share large 2 bedroom furnished house with couple. Phone in room. \$140 per month plus 1/3 utilities. Call Joe or Colleen. 222-8208.

FEMALE OR COUPLE needed immediately to rent private bedroom and bathroom in guesthouse furnished 2 bedroom, 2 bath. Bonita apartment. Call Susan at 422-5004 after 4 p.m.

3 BEDROOM home in Claremont. For \$125 you will be able to share home with male. 29. 2nd and 3rd bedrooms. Call 577-2222.

FEMALE, 25, desired female roommate, non-smoker, non-drinker, to share two bedroom luxury apartment with pool and hot tub. \$120 plus utilities. Lake Murray, Nevada area. 460-9129.

VEGETARIAN roommate to share large two bedroom house in North Park. Non-smoker, no pets. Includes utilities. \$110 per month plus 1/3 utilities. \$55 deposit. 290-4172 or 290-7004.

ROOM PLUS BATH for rent. \$95 per month. Includes laundry facilities, no smoker. Call 264-7623.

FEMALE seeks female roommate, non-smoker under 40 for apartment close to La Jolla. Looking for apartment complex with pool and tennis. July 231-9674, 290-3096.

TIERED OF GOING through these ads? Let's find a place. Pacific Beach. Rent up to \$150. Simon 272-5647 after 6 p.m.

ROOMMATE WANTED for nice 3 bedroom house in East San Diego near State. Someone sensitive and responsible. \$85 rent and 1/3 utilities. 287-7816.

YOUNG SINGLE father with 7 year old seeks a roommate to share upper three bedroom apartment in Pacific Beach. \$100 monthly including utilities. 272-5182.

FEMALE ROOMMATE wanted for secluded canyon view condo in Linda Vista. \$110 total. 223-4756.

WANT RESPONSIBLE roommate to share 2 bedroom, unfurnished North Park apartment. Credit check, no pets. Available March 15. \$105 and 1/3 utilities. Jim 863-8047.

VERY CLEAN, healthy, beautiful living 3 bedroom Ocean Beach housewife desires same. Plants, music, household. Babs 229-9605. \$100 security, no pets or smokers.

SHARE 2 BEDROOM house with 1 other. Centrally located in Pt. Loma. There is a pool, jacuzzi, sauna, sand volleyball and lighted tennis courts. I'm out of town a lot so keep trying. 224-5238 or 244-8101.

ATTENTION self-realization members, Sai Baba devotees, room for rent in clean, quiet, congenial attractive home in Claremont. \$125 per month includes utilities. \$50 deposit. 279-5622.

ROOMMATE WANTED to share 2 bedroom, 2 bathroom apartment in Oceanview Complex in Pacific Beach. All facilities. Quiet, nice location. Deposits paid. Call Ancho. 273-2186.

PRIVATE ROOM in exchange for light housekeeping. Female student over 25 preferred. Quiet townhome near Fashion Valley. Canyon view, private patio, no kids or pets. Jeff 560-5584.

ROOMMATE WANTED 2 bedroom house located at Lakeside, 10 acres, pet OK. \$150 and 1/3 utilities. 12383 Miramar Ave., Lakeside. Call David 561-7290.

MALE ROOMMATE wanted to share 2 bedroom, 2 bath apartment in Hillcrest. Pool, kitchen, laundry, fully furnished. \$135 per month. Call 296-0276 or 291-4405 ext. 1135. 461-1508. Leave message for Steve.

YOUNG MALE ROOMMATE wanted to share two bedroom North Park home. Requested, please, your own room in Spanish House 4 blocks from Windward. Non-smoker. You share \$187.50 plus 1/3 utilities. Call Syd. 454-7022, early evenings, keep trying.

ATTORNEY, 34, to share three bedroom Spanish home, top of Ocean Beach. Significant ocean view, many amenities. \$200.00. 222-4862.

ROOMMATE NEEDED 2 bedroom house. \$125.00 rent plus 1/3 utilities, non-smoker. 298-8595.

ROOMMATE NEEDED for 4 person household. Quiet, own room M.F. Student preferred or full-time worker. Outside patio. Spring Valley. Rent \$90 plus 1/3 electric. Call 461-1344.

ROOMMATE WANTED to share 2 bedroom, 2 bath, P.B. apartment, \$137.50 plus utilities. Call 273-8094 evenings. Keep trying! Available 3-1-78.

SHARP SPACIOUS 3 bedroom Point Loma house with two fireplaces, fruit trees, \$133/month, first and last. No dogs. 224-1220 after 4 p.m.

WANTED: FEMALE ROOMMATE to share very nice 2 bedroom, 1 bath duplex in Pacific Beach. Rent \$110 per month plus utilities, large house with garden space. Call Dick or Kathy 460-7487.

INDEPENDENT FEMALE roommate wanted. Nice house, Claremont. Congenial atmosphere, own room, washer, dryer, dishwasher. Must like cats. \$140.00 per month plus share utilities. 287-7571.

FEMALE ROOMMATE, Cardiff condo. Own room in furnished house, pool, fireplace, nice area. 1 1/2 miles to beach. \$130.00. 287-7571. Call Lorraine, a.m. and evenings 456-7349.

FEMALE ROOMMATE wanted to share house with 1 girl and 1 guy and 1 dog. Own room and bath. Only for 2nd month. \$110.00 for a month, includes all. Must be clean, honest and dependable. 286-3400 or 285-4534.

DEL MAR BEACH AREA house. Own room, entrance. 1/2 block from beach, bus, shopping. Quiet, beautiful, view, yard. \$130-5955. Best 6 p.m. - 10 p.m.

NEW-AGE CONSCIOUSNESS? Tobacco free? Over 30? Welcoming! We appreciate open communication, humor, hugging, natural foods, cozy fires. Private entrance, bath. Trees, seclusion. \$150. 292-0059.

MISSION HILLS: Professional person desired to share beautiful, sunny, oceanview 2 bedroom. La Jolla home. 454-8646.

FEMALE ROOMMATE wanted to share 2 bedroom house in North Park area. Central location. Non-cigarrette smoking please. \$125.00 plus 1/3 utilities. Kathy. 294-1958 after 6 p.m.

ROOMMATE WANTED 2 bedroom, 2 bath apartment in Del Mar. Oceanfront. \$175 per month. 481-9923.

ROOMMATE NEEDED male or female. Rent master bedroom in delusio condo. Loma area. Private bath, new carpets and drapes. All carpool privileges. \$150.00 month. Call Ann or Steve at 222-8446, or Sam or Pam at 222-2791.

DO YOU NEED a roommate? We have roommates in all areas and price ranges. Roommate Locator, 808 Claremont Mesa Blvd. 727-4478. 11:00 a.m. - 8:00 p.m.

OPENING FOR FEMALE nonsmoker in nice North Claremont Square 4 bedroom mixed house, near all \$100, no kids or pets. 463-1508. Leave message for Steve.

YOUNG MALE ROOMMATE wanted to share two bedroom North Park home. Requested, please, your own room in Spanish House 4 blocks from Windward. Non-smoker. You share \$187.50 plus 1/3 utilities. Call Syd. 454-7022, early evenings, keep trying.

ATTORNEY, 34, to share three bedroom Spanish home, top of Ocean Beach. Significant ocean view, many amenities. \$200.00. 222-4862.

ROOMMATE NEEDED 2 bedroom house. \$125.00 rent plus 1/3 utilities, non-smoker. 298-8595.

ROOMMATE NEEDED for 4 person household. Quiet, own room M.F. Student preferred or full-time worker. Outside patio. Spring Valley. Rent \$90 plus 1/3 electric. Call 461-1344.

ROOMMATE WANTED to share 2 bedroom, 2 bath, P.B. apartment, \$137.50 plus utilities. Call 273-8094 evenings. Keep trying! Available 3-1-78.

SHARP SPACIOUS 3 bedroom Point Loma house with two fireplaces, fruit trees, \$133/month, first and last. No dogs. 224-1220 after 4 p.m.

WANTED: FEMALE ROOMMATE to share very nice 2 bedroom, 1 bath duplex in Pacific Beach. Rent \$110 per month plus utilities, large house with garden space. Call Dick or Kathy 460-7487.

INDEPENDENT FEMALE roommate wanted. Nice house, Claremont. Congenial atmosphere, own room, washer, dryer, dishwasher. Must like cats. \$140.00 per month plus share utilities. 287-7571.

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FEMALE ROOMMATE wanted to share 2 bedroom house in North Park area. Central location. Non-cigarrette smoking please. \$125.00 plus 1/3 utilities. Kathy. 294-1958 after 6 p.m.

ROOMMATE WANTED 2 bedroom, 2 bath apartment in Del Mar. Oceanfront. \$175 per month. 481-9923.

ROOMMATE NEEDED male or female. Rent master bedroom in delusio condo. Loma area. Private bath, new carpets and drapes. All carpool privileges. \$150.00 month. Call Ann or Steve at 222-8446, or Sam or Pam at 222-2791.

DO YOU NEED a roommate? We have roommates in all areas and price ranges. Roommate Locator, 808 Claremont Mesa Blvd. 727-4478. 11:00 a.m. - 8:00 p.m.

ROOMMATE WANTED for LOVELY La Jolla home. Large yard, private street, fireplace, your own room in Spanish House 4 blocks from Windward. Non-smoker. You share \$187.50 plus 1/3 utilities. Call Syd. 454-7022, early evenings, keep trying.

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FEMALE ROOMMATE needed to share large 1 1/2 mile home on Mt. Carmel. Ocean view. Own room. \$100/month plus utilities. Available immediately. 459-0743 evenings.

TWO ROOMMATES wanted to share 3 bedroom, 2 bath house near 54 and University. \$150 plus deposit and 1/3 utilities. 464-2918. Ask for Doug or 464-0962.

DEL MAR third wanted for funky but practical three bedroom new beach summer cottage, \$120. P.S. the cat doesn't like tobacco. 7-2-78-2090.

MALE ROOMMATE wanted to share 3 bedroom condo. Prefer non-smoker. 8703 Claremont. \$110 per month plus utilities. 464-1487 in the evening.

NEED 3 NON-SMOKING, athletic, music loving roommates, male or female, to move into La Jolla house on April 1. \$125, own room. Rick. 459-2018.

HOUSEMATE WANTED, male or female, to share stunning new condog house in Del Mar. High ceilings with progressive 29 year old doctor/musician. Separate entrance, bedroom/bath, share rest. Ocean view, fireplace, five patios, five minutes from UCSD. Prefer over 25. No tobacco. Friendly. 800-2000. Home at 481-0563.

COSTA VIVA Straight roommate to share 1250 square foot 2 bedroom, 2 bath condominium. Amenities include washer, dryer, new drinking water, heated pool and jacuzzi. Access from Mission Bay. Friendly. \$200 plus 1/3 utilities. 273-3728. No smokers or pets.

RADICAL ARTIST seeks critical and responsible roommate, regardless of age or sex. No drugs, no TV, no parties. Near SDSU. Rent \$200/month. 481-0563.

RENT SUNNY ROOM and share large house. Big yard with space for organic garden. Quiet and convenient location in north National City. No smokers. \$115. 477-5096.

FEMALE wanted to share cottage with solitary-type male interested in metaphysics. P.O. Box 96375, San Diego, CA. 92106.

1/2 MELLOW ROOMMATE, Linda Vista. Vegetarian, smokeless, clean house. Freshfruit, Shag carpeted, minutes from Mesa. \$110, 1/3 utilities. 444-9092.

ROOMMATE WANTED to share beautiful, furnished apartment in E. Canon. Wall to wall carpeting, cable TV, phone, all utilities. \$65 month. Call 444-9623 after 10 p.m.

FEMINIST ROOMMATE NEEDED. Own room in 3 bedroom, 2 bath house. Share with 2 other females. Quiet area, approximately 5 miles s.w. of E.O. 12514. Laundry facilities. Non-smoker. \$95 a month. Kathy 353-4073 or leave message at 299-2572. Need a S.A.P.

CREATIVE WOODWORKER would like to share 2 bedroom house in Ocean Beach with a non-smoking, creative lady. 24-30. \$105/month plus 1/3 utilities or negotiable. 222-4798. Please leave message.

STUDENT looking for same to share Claremont duplex. \$115 plus half utilities. 272-7108.

WOMAN (POSSIBLY 20) to share space in beautifully situated 4 bedroom home in University City. Roger, Jan, Geoff, evenings. 452-7009.

CREATIVE WOODWORKER would like to share 2 bedroom house in Ocean Beach with a non-smoking, creative lady. 24-30. \$105/month plus 1/3 utilities or negotiable. 222-4798. Please leave message.

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FOR SALE - 1/2 Acre Malibu. Female. Two room. All ready, new home. Top condition. Adults only. 424-9544 evenings.

FREE CANAMEL COLORED female roommates. Male available for breeding purposes. 224-8572.

CANARIES, 3 SINGERS, \$45 each. 2 females, 3 chicks. Cages and stands included. 724-7387.

SMALL TERRIER MIX needs good home. Housekeeping. Spayed female. 424-9544 evenings.

BASIN PUPS AKC male/female, excellent markings. \$75-\$100. Barkless, clean self-lau. call, short hair, 17-25 lbs. Good, hearty dog. 287-1094.

MALE AFGHAN HOUND AKC pure bred with papers. Apoc with black mask. 15 year old, asking \$45. Call 291-2965.

BEAUTIFUL 1 male, 1 female AKC Retriever pups. 11 weeks. Champion line. OFA, show. Prices greatly reduced. \$125 & \$150. 460-3281, 278-2287.

PUREBRED ROOSTERS, healthy, not for slaughter, all new, never mated. Woodcock, Cuckoo, Light Brahma, Sussex. 453-1911.

HELP SAVE our dwindling wildlife. Volunteer for Project Wildlife. Care for animals, build cages, transport from San Diego. Team baby birds. Call enough. 481-4029, 445-2386.

DOG SKY KENNEL, large size. Never used. 25' high, 22' wide, 37' long. Cost \$35, sell \$30. 223-8754.

FREE PUPPIES for loving home. 2 months old. (1) male, (1) female, both black. Mother pure bred shepherd. Father Collier. 274-4395.

FOR SALE, black, purebred Arabian cat. Polish and Egyptian bloodlines. Very refined. For information call 466-9980, after 6 p.m. 274-4395.

ORANGE TIGER CAT, Mom's sister, spayed and huge. She needs a home without dog! Very loveable and loyal. 741-9747.

LARGE DOGHOUSE 4 x 3 x 3, \$30.00 delivered. Call 454-3136.

SIBERIAN HUSKY, Norwegian Elkhound puppies. Beautiful markings. Six weeks old. Five males, two females. No papers. Make choice now for eight weeks old. \$25.00. 442-9831.

PARROT, NANDY CONURE, very tame, green with black and blue markings. Trained to sing. Cages included, \$35. Call Steve at 260-8656.

GATS AND DOGS occasionally spayed and neutered. Free or for profit. Call Pat. 460-8865. 222-1580, 323-6414 or 745-7889. Leave message.

AQUARIUM 30 GAL. metal frame with 55 head. Diffusion power filter, UG filters, heater. Both pump. \$20. 465-8194.

15 GAL. OR AQUARIUM includes cover with light. 550 watt. gravel, heater, UG filter, filter w/airator. \$20.00. Lakes at. Call Mike. morning only. at 292-4510.

AKC ATGHAN HOUND PUPPIES, Excellent pedigree and conformation. Beautiful temperament. To good loving homes only. Show homes preferred. \$23-2096.

ADORABLE BROWN BUNNY rabbit, very tame and sweet. \$5. 488-5514.

TWO PAR

Spend a day at Cabrillo Athletic Club Free.

(With this ad)



Aerobic Exercise

for Men and Women
new class forming.
Shape up and be fit
the fun way.

Get back in shape today—or just have fun!
Men's and Women's Facilities

Tennis, platform tennis, jogging track, large pool,
basketball, sauna and jazz, guaranteed weight loss
programs, massage, supervised exercise programs, aerobic
exercise classes

Cabrillo Athletic Club
Balboa Park area 1399 9th Ave.
234-444/234-4945
Pro Shop located on 1st floor
For Men and Women

PLANNING A MEETING? Professional
interpretive reader has variety of programs
ready for you. Some solo, some duo, some
medium/heavy. Fee. Call 444-3020.

PREGNANT? TROUBLED? Make a decision
both you and your baby can live with
Confidential counseling, referrals to prenatal,
medical, housing, and legal aid at 255-1772.

PILLS TO GO TO SLEEP: Pills to stay awake
Pills to relieve pain. Pills for everything.
CRASH has a few alternatives to today's pill
society. Call us at 275-2460. No-chill and
confidential.

UNWANTED HAIR? Permanent hair removal
from face and body. Caray Electrolysis, 6240
Parkway Drive, La Mesa. Call now for free
introductory consultation. 464-1551.

MATURE, FRIENDLY, single American
gentleman, recently retired, cultured,
talented, experienced international traveler
available as travel escort. References
exchanged. Apartment Pictorial 1-201,
Quadrangle, Jolito, Mexico.

HEALTH MESSAGE FOR WOMEN:
Professional care in a relaxing environment.
Lumina exams, skin & cancer, pap smears, etc.
Back & neck problems. Gift certificates.
Appointments call: Susan Ebogen, S.A., M.T.
461-4301 or 464-2881.

FREE LEGAL COUNSELING: Non-profit
Mid-City Lawyers Cooperative offers legal
advice by volunteer attorneys Tuesdays 5-9
p.m., 565-0550 for appointment.

COMPUTER SERVICES: We specialize in
creating record files, book files, etc. from your
collections of records and books. Also,
computerized mailing lists, with generator
labels sorted by name or zip code. Birthday
charts, budget planning and other services
available. For information, write to Computer
Services, P.O. Box 15643, San Diego, CA
92115 or call 299-4269.

GO BEYOND JOGGING, gain physical
fitness and self-confidence through a creative
running program that includes: relaxation, diet
and co-ordinated exercise. Health is a living
investment. Kevin, 468-1713.

PAINTERS, INTERIOR: Reasonable, free
estimates, excellent references. Call Joanne
and Elise at 275-5075.

MEDITATION CENTER OF UCSD: provides
setting for silent sitting, meditation, instruction
provided for those seeking it. Free. Daily: 6-7
p.m., Sat: 1-2 p.m., Sun: 10-12 p.m. (10-12 p.m.)

HOUSEKEEPING: No fee. Loving care of
plants, yard, pets. References. Call John,
464-0368.

DESIGNING & DECORATING: Logos;
graphics; murals; decorating with cork, wood
mirrors, custom painting; wallpapering;
"Design Wallpapering" — inexpensive
alternative to wallpaper. Surface Designs
Unlimited, 266-8777.

PAINTING SERVICES: Interior/exterior. Very
reasonable, with references and free
estimates. Call Jeff: 267-0521, or George,
222-4670.

JOB WANTED: Two responsible teenage
boys looking for odd jobs: gardening, painting,
moving, etc. We have a car. 279-8673.

PROFESSIONAL TYPING: by former
executive secretary. Connecting IBM Selectric
II, Cassette transcription. All materials,
manuscripts, reports, editing, etc. Accurate,
fast service. Doris, 275-6726.

PHYSIO-KINETIC INTEGRATION: teaches you
how to release stress, and keep your
body and mind relaxed, yet alert. Each 1½
hour private session is designed according to
your individual needs. A ½ hr available include
relaxation and therapeutic deep muscle
massage, posture and nerve reconnection,
relaxation techniques, and energy balancing.
Call Linda for information. 299-7058.

HOME REPAIR and remodeling: Room
additions, framing, plumbing. Quality,
reasonable work. Free estimates. Larry,
299-5291, 267-0527. Keep trying.

APPLIED KINESIOLOGY: locates energy
blocks with a system of muscle testing. The
energy flow is restored by using acupressure
and massage to attain better postural balance
while reducing stress and maintaining health.
Man-woman, licensed. Larry Masterman,
Mt. T., 225-8556, 275-1200 ext. 286.

MASSAGE CLASSES FOR WELLNESS: March
26, 27, 28th (7:30-10:30 p.m.) \$30. Send \$10
preparation to: Michael Harrison, M.T.,
2600 Frost Street, S.D. 92103. Individual
stress reduction sessions with Michael (1½
hours at \$30). Knowledge \$10, deep tissue
massage \$15. Call: Monday-Friday for
appointment! If no answer, please try again!

LOWEST PRICES ANYWHERE! Pacific Auto
Detailing offers expert compounding and
polishing, complete interior shampooing and
waxing, cleaning at the lowest prices! We
pick-up and deliver. Located in P.B.
270-8842. Call: Monday-Friday for
appointment! If no answer, please try again!

HANDWRITING ANALYSIS: Certified
Graphologist. Alan Willy, 474-4711.

MOVING, DELIVERY, PAINTING, and odd
jobs handled by team of professionals. Reasonable
young men with large van. Always available.
Mark or Bob, 464-5338. References.

WITH COUPON Dinner For Two Pay For One

BABY BROOK TROUT "MENNIERE"
Carefully Seared & Basted

BABY CALVES LIVER
Delicately Seasoned, Pan Fried in Butter
and Sauteed in Onions

SIRLOIN OF BEEF
Thin Slices of Lean Beef
Laced With Bordelaise Sauce

VILLAGE KETTLE ROAST CHICKEN
Our Chef's Specialty
Roasted in a Deep Golden Brown

The Above Extras Served With Choice of
Soup or Salad, Baked Potato, Cream Sauce &
Sour Cream or White Green Rice. Fresh
Vegetables, Fresh Cuts Muffins and Specialty
Breads and Butters.

2 for 1 Dinner
OFFER VALID THRU MARCH '78

"SOMETHING'S ALWAYS COOKIN' AT
THE KETTLE"

THE VILLAGE KETTLE

In Shingle Lane
7610 FAY AVE.
LA JOLLA, CA

NOTICE

Are you a working girl?
Is money important to you?
Do you believe in saving?
Do you like quality
at a huge discount?

Any answer to the above means that you owe yourself a looksee
at our cute clothes.

Funky skirts **3.95**

Quality T-shirts **3.95**

Satin Cocktail outfits
were \$89.50, now **39.95**

SAVE SAVE SAVE

LOMA FASHIONS
4920 Newport

In the heart of downtown Ocean Beach
224-4683



Dinner for \$2.95!

At the Riviera Bistro, we will serve you a delicious dinner
for only \$2.95—or up to \$1 off the regular price.

Choose from Chicken Mediterranean, Beef Stroganoff,
Ground Sirloin Steak, or the Catch of the Day. Plus baked
potato or rice, soup or salad, and fresh rolls.

Just bring in this ad. It's good each evening from 5 to 10
p.m.—for you and everyone in your party.

Tonight through March 31.

Riviera Bistro

4110 West Point Loma Blvd. 222-1113
(next to Midway drive-in)

Rocco's VEGETARIAN ITALIAN CUISINE

We offer a wide variety of traditional
Italian foods that will satisfy your
nutritional needs as well as delight your
taste. The pizza and entrees traditionally
prepared with meats are especially
prepared to look and taste like their
meat counterparts by using high protein, low
cholesterol vegetable proteins. We use
the finest quality ingredients
available including hard endive, wheat
flour, soy flour, raw wheat germ,
fresh whole milk cheese, pure and virgin
oils and the freshest herbs and spices.
Buon Appetito!

**3445 INGRAHAM ST.
PACIFIC BEACH
272-1661**

THE BEST NEWS

ON THE RADIO

IS AT 6:45 P.M.

CHRISTIAN SCIENCE BIBLE LESSONS

Mar. 2-3 Man
Mar. 6-10 Substance

TURN TO XEMO

860 ON THE AM DIAL

6:45 TO 7:15 P.M.

MON.-FRI.

Hi, I'm Great! I'm the magnificent
creations at the Riviera use Doli.

AND BOY, AM I TIGHT WITH THIS AD. PICK
ME UP FOR 50 CENTS OFF THE REGULAR
PRICE THROUGH MARCH 31.

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

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

4114 West Point Loma Blvd.
(next to the Midway drive-in)

**RIVIERA
LIQUOR
HOUSE**

NEED GIRL FRIDAY to gather data in
libraries. Pay could be based on hourly rate or
by the job. Paula, 286-9501.

I HAVE HAD EXPERIENCE repairing
business machines, such as typewriters,
refrigerators, and photocopiers. I would
appreciate a chance for a job. Call 295-4577.

NEED COMPASSIONATE ex-smokers and
non-smokers to volunteer for the
Smoker's Outline. Call 235-6445 or The
American Cancer Society at 255-6555.

NEED GIRL FRIDAY to gather data in
libraries. Pay could be based on hourly rate or
by the job. Paula, 286-9501.

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JOBS WANTED. Two responsible teenage
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THE BEST WAY to stay young is to hang out
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MODELS, FEMALE NUDER. Tasteful work at
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1972 DATSUN 4 door sedan, 4 speed manual. Radial tires, AM/FM stereo cassette. New body, 30 mpg, \$1600 or best offer. Call 585-0225 after 5:30

PORSCHE 95, 356A, 4-cylinder hardtop. Steel belted tires, bra, and luggage rack included. Nice car. \$3200/offer. 753-2774. Enchanted

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1969 FORD FAIRLANE wagon, 71,000 original miles, 1 owner, 302, automatic. New waterpump, ball joints, battery. Tires all good. \$925. 271-0581

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FOR SALE: 1980 Radios, new, \$45 each or \$160 for all four. 466-6960. Ask for John or leave message

1967 MUSTANG, 289, AC, PB, PS. Excellent condition, clean, dependable. \$1600. 443-9756

FOR SALE: 1991 Nova, 1 owner, 3 speed, 8 cylinder, 72,000 miles, \$500. Call evenings. 281-6580

1970 FORD MAVERICK 8 cylinder, stick, good transportation. Must sell, \$650 or offer. 488-6051 or 272-5748

1988 OLDS DELTA 88. Excellent mechanical condition, 4 radial tires, recent warranted brake job, radio, heater, AC, very smooth ride, solid transportation. \$700.00. 585-2816

1970 GRAND PRIX, 400 automatic, all power, electric windows, rebuilt upper half, excellent condition. Great interior, must sell. \$1700.00 or 7 Cal 279-2548 after 6:00 p.m.

'81 CADILLAC FLEETWOOD 2-door sedan. Body appearance flawless, mechanical condition: rebuilt, stripped-down, clean-out. 276-7742

AMERICAN RAMBLER STATIONWAGON. 1967 4-cylinder hardtop, excellent manual, interior-exterior decorated Ocean Beach style. Runs well. \$380.00. Call Margaret, Friday only, 279-7484

VW CAR COVER, water repellent bug style. Only \$35 (comparable to \$70) new. Call 586-1967 evenings and weekends or 286-5845 days. Jim

1960 VW CREW-CAB pickup truck, 1600 cc, 4 speed, 27000 miles. Trades for running VW bug or street motorcycle. 276-9914

71 CHEVY WAGON, no dents, runs good, AM/FM cassette, Rally wheels, \$650. 299-2324. Hatch back

'72 FORD PINTO STATION WAGON, 4 speed, luggage rack and plenty of living space from owner. Call for all information. Asking \$1495. 560-4543

'72 CHEVY 1/2 ton 350 V8, automatic, PS, PB, air conditioned. Trailer hook-up good bumper. \$5,500 or assume lease, \$119 month. 753-7792. Enchanted

1968 THUNDERBOLT! White with black leather top, excellent condition, new black leather top, and side, crank windows. Best offer. 571-1617 evenings. Bob

'75 FORD 250 RANGER XLT pickup: 11 foot cabover camper, both fully loaded, in excellent condition. 571-1617 evenings. Bob

64 VISTA CRUISER, Oldsmobile, stationwagon, good rubber, spacious, luggage rack with sunroof. Great rear-view. Call 282-0942

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1980 VOLKSWAGON VW, 1984 engine, 4 speed, 27000 miles. Call 585-0225 after 5:30

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76 CHEVY VAN, B-W-B, 330 V-6 P.B., P.B. super low miles, AM/FM 8 track stereo, mag, sunroof, excellent condition. \$4,000. 561-5905

1973 VOLKSWAGON SQUAREBACK wagon. Excellent condition. 1965. \$2200. Ask for Mark or leave message. 466-4848

FOR SALE: 1960 Morris Minor 1000 convertible. Not running. \$150. 481-0336, evenings

1976 MG-BT, blue, stempel radials, 4 speed, mechanically excellent. \$1300 firm, priced to sell this weekend, no holding, first to come with cash gets it. David, 452-0423, 281-9460

1975 VOLVO 2420L, Leather interior, sunroof, four new tires, great condition. Returning to school, must sacrifice. \$4,995, or best offer. Evenings. 274-5653

1965 RAMBLER STATIONWAGON, standard overdrive, rebuilt engine. Good condition. \$600.00. 224-0336

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COLLECTORS 1948 Dodge pickup, new paint, good shape, great running condition. \$1500 or best offer. 284-3595. Keep trying

1973 DATSUN 1200 HATCHBACK, 4 speed with low mileage. Economical, safe, reliable and in excellent running condition. \$1,900. 272-0106 or 283-0271

'82 DODGE WINDOW PANEL TRUCK. Rebuilt engine plus spare engine. \$1200 or best offer. 488-7380 after 5

1967 INTERNATIONAL SCOUT, 4-wheel, 3 speed, 4 cylinder, 11,500. 270-7295, 270-1016 or 283-0271

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1974 HONDA 750. Registered as a 77 6000. New engine, inner oil transmission. Mostly stock. \$1100 or best offer. Mark 287-6708 evenings.

HONDA CB 750. 1976. Priced for immediate sale. \$1395 firm. 226-0421.

MOPED CIAD. Good running condition. \$296. Jeffrey 277-0861.

1971 HONDA 450. Good condition, like new. Includes helmet. Must sell, moving back East. \$500-24-959.

1974 VESPA 150cc motor bike in excellent condition. Gets 80-100 miles a gallon. I am desperate to sell so I can pay off my taxes. Asking \$500 or best offer. I interested, call 422-1066.

PEUGEOT MOPED. Low miles, blue paint, extra good reasonable offer. Call Skip at 459-8805.

BIKES AND BKE PARTS. Ten speed and stringray. Mono-shock. \$45. 276-2308.

HONDA CB360. 1974, mint condition. Has 443-5738.

74 HONDA 550. four cylinder, K model, low miles, good condition, fairs and helmet included. \$990. 272-5356.

10 SPEED BICYCLE for sale, 28 inch Italian male for boy. \$40.00. Telephone (711) 287-1514.

22V RALEIGH. Reynolds C31 double-bent throughout. All Campagnolo except brakes. Very good condition, less than 1000 miles. \$250. Call 450-0500. Ask for Paul.

HONDA 400CB. A great looking bike, come with extra. \$445. 254-2022.

SUZUKI 750 PM. New motor, perfect shocks, 161 mgps plastic tank, very low hours. Ride and make offer. 476-2020. 468-3718 after 4.

GT800 BIZUKI ENGINE for parts. Complete but has bad crank seal. Steve or Scott 270-2513 after 5 p.m.

HONDA TRAIL 80. Want to buy a late model in good condition. 249-7794.

1978 YAMAHA 800-DT-1. 6800 miles. \$425. Ron 287-0712.

1978 3 SPEED RALEIGH. New, like new. Excellent condition. 876. 274-8154 after 7 p.m.

1974 YAMAHA YZ125. Perfect condition. decent ready, many extras. Pat 982-8637.

1971 HONDA 350. Refurbish engine, clean but worn. 1000 miles. \$400 or best offer. 291-0292 after 4 p.m.

FIRE BREATHING. dirt bike screws forth smoke, nitro, dirt and goes much faster than any same person should want. Must sell. \$525. 753-6141.

KAWASAKI 75 KZ 400. Electric start, overhead cam, front disc brakes, looks good. runs good. Must sell. Call 563-2019.

72 BULTACO 250 SHERPA T. and front engine. Custom paint, new cables and front tire. Must sell. \$425.00 firm. Evenings. 755-2754.

"SCHWINN UL-CHICK" girl's bicycle, purple, 20" wheels, excellent condition. \$30.00. 453-1940.

1978 YAMAHA 425 Enduro. Brand new, 6 speed, warranty. Only 500 miles, full size. Only \$500. Call Jim. 452-9602.

HONDA 125 Elitestar. retail \$800 or best offer. Call Linda at 232-3611 all day or 295-1676.

1975 YAMAHA "400" Enduro. Mostly street rider. good condition. 6200 miles. \$800 or best offer. Call Linda at 232-3611 all day or 295-3995 after 5 p.m.

MOTORCROSS BICYCLES (3): Huffy 20", Schwinn 20", unbranded Japanese 20". \$30 each. Will trade. Call Johnny at 232-3401.

FOR SALE: bike rack, 15. Used once, perfect condition. 274-4836.

BMW 75 90's fairs, rock, cream, grays, finished ignition. 5200 miles. Mint — as new. \$2075. Phone 468-1112 after 4 p.m.

1978 YAMAHA RD400. Excellent condition, low mileage, handles, extras. John. 270-4084.

75 SUZUKI 550. Calfia frame mounted fairs. Excellent condition. \$650. Arne. 291-0287.

3 SPEED YELLOW AMERICAN EAGLE. man's bike, very good condition, new leather seat. \$25. Dan at 222-2702, 9 to 9 p.m.

YAMAHA 850. 1977, asking \$1300. 5000 miles. Call 277-5454.

1978 HONDA NC80 with helmet and other extras. Must sell, leaving state. \$335 or best offer. Call 270-6180.

75 SUZUKI TS 400. Bike in great condition for street or trail. 2800 miles, with 2 helmets and top insured. Asking \$850. 438-0405.

1972 HONDA 750 cc. stock with Whom fairs, clean. \$800. 449-9766.

RJA BLA 77. like new, only \$325. Mike. 280-1047.

1978 YAMAHA 350cc. Fast, speed, auto-brake, handle parts only. \$1190.00. 437-4514. Ormond.

UNICYCLE. Schwinn, like new, hardly used. \$35 or offer. Keith. 436-9660.

VESPA MOPED. good condition. \$280. Schwinn. Variety. 10 speed. Excellent condition. \$40. Challenger surfboard. good condition. 69. \$60.00 276-5364.

HONDA CB400F. Purchased new, late 1976 for production racing, but I've canceled the project. 920 meticulous track-in miles. \$1100.00. Vinyl-laminated Torinmetal-clips, never exhaust. all new. Price negotiable. Contact Mr. Hoffer. 488-6745.

76 HONDA 750. ref. excellent condition. \$1395. 271-0171. Bob.

HONDA XL 400. built by experienced Honda mechanic. Reliable. 2 sets tires, Honda. Power pipe, Puffy fender, manual. Runs, looks excellent. \$400. 463-3870.

HARVEY DAVIDSON SPRINT 250 cc. 1966. Engine needs main bearing. Selling bike for best offer or looking for sprint engine to purchase. 436-3710.

PEUGEOT 10 SPEED. Includes: padded seat, pedal straps, brake pads, and all reflectors. Excellent condition. \$125. 290-3485.

MAJULI 1976 AMERICA. space seat, one, all parts, steel, oil, stands, all riding equipment, everything must go. Make offer. Call Mark. 291-5051. Call Jim. 452-9602.

YAMAHA 74 TX500 road machine, like new. 7000 miles, with extras. \$895. Rick. 460-7332.

VINTAGE MOTORCYCLE for sale to a collector. 1962 Triumph Tiger Cub 200cc. fully restored with four pieces of parts. \$300. Bob. 275-3981.

ELECTRIC MISTRESS. the fanger phase rider, just about new. cost \$200.00, but will make you such a deal at \$98.00. 453-5007.

1971 BMW R50S. New tires, runs strong, smooth. Pleasant for commuting, riding. Must sell \$1100, as I have a car. Key-tryng. Tim. 455-0685. 453-8555.

1975 MOPED PUCH MAXI. looks very good, runs excellent. Asking \$300. Call evenings. 755-9471.

RALEIGH COMPETITION 23" 12 speed. Reynolds 531 frame with new-ups. \$258. like condition. Also Baja motorcycle helmet. \$30. Rusty at 459-4400 around dinner time.

Music

GUITARIST, will play with anyone between Carlsbad and Del Mar. Call 744-0714 after 5 p.m.

SUPREME'S VINTAGE amplifier and electric guitar. Original 1950 Martin D-18. \$395. 1968 Fender Fender acoustic. \$295. 1968 Fender Fender acoustic. \$295. 1968 Fender Fender acoustic. \$295.

BOARDS BY REVELLE. like new, \$35. sell for \$15. After 6 p.m. evenings. 468-7782.

TRANSCRIPTION TURNABLE GERBIX. Wood tone and out over. Shure M59E cartridge. \$75. 453-4605.

SONY TO-25F FM-cassette car stereo: excellent, original packaging. Two new locking mechanisms. New 20 or 2000 speakers, sealed kit. Cost \$250. sell \$125. 455-1708.

UPRIGHT PIANO for sale. Harris trademark, has full tone and is in good condition. \$400. Call evenings. 291-0265.

LEAD GUITARIST - Looking for band into jazz-rock, blues-rock, country rock, most of all, whatever. Am serious and good. Call Robert. 436-8692.

COUNTRY guitar, excellent tone and quality condition. \$375. Call Delane. 232-3336. or after 7 p.m. 299-3462.

12-STRING BARGAIN! Super 20-year-old American-made Fender, solid aged spruce top, unattached, like new. Yamaha F3200, like new. \$155. (Gibson) \$95. Perfect condition. 458-9005.

DRUMMER looking for working group or duo. 4-5 p.m. 468-7332.

PEAVEY MUSICIAN AMP. 200 rms & band amplifier. Excellent, must sell. \$250 or 447-3495.

KEYBOARDIST/VOCALIST AUDITIONS being held by established North County rock band. 755-1570. 753-6189.

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BOARDS BY REVELLE. like new, \$35. sell for \$15. After 6 p.m. evenings. 468-7782.

280 WATT QUADROPHONIC RECEIVER. Good condition. Call Cecilia. 755-6286.

SACCHIFFE! Ovalation custom sunburst solid-body guitar, fiberglass case, only \$500. Perfect. only \$235. 164 Gibson acoustic. excellent tone. \$155. Gold acoustic. \$395. 452-8233.

BASS BARGAIN! — Gorgeous Gibson EB3. 2-pickup phase, 4 sound, \$255. Suburban Fender Bass. \$155. excellent. Fender 15" bass cabinet, new speaker. \$85. 15" EVRO. \$75. New Ales 15" 55. 462-8323.

HIGH QUALITY STEREO in magnificent condition. Black ebony wood with brass trim. Unique, must be seen to appreciate. \$200. 271-1426.

CLEAR AMP/DAN ARMSTRONG in great shape. Just the faith Richards' used. Sell for best offer over \$250.00. 447-1164.

OCEAN SOUND RECORDING offers 4, 4 & 2 track professional recording services. 100 watts each with state of the art specs. Two and one-half years left on warranty. 458-9005.

FLUTE. Solid sterling silver head joint. With Haines style case, and vinyl carrying case. Asking \$175.00. Great deal! 458-1981.

UNPLAYED TOYS. Oberheim voltage controlled filter, excellent tube machine for any instrument. \$45. MCR for best equalizer. \$40. Michael Rice. 563-3116.

PIONEER 1100. \$899 new, asking \$389 or best. A large Audio Microcassette tuner system, new 700, asking \$389. Philips turntable. V150. \$100. 458-2875.

AKAI STEREO SPEAKERS. Model SH-100. Best ones ever made. Ask. Too large for home. \$250. \$150. 458-2875.

ABSOLUTELY MUST SELL: Early Gibson L-6-B and case. Best offer over \$200.00. The CBS Fender Bandmaster head and bottom. Best offer over \$200.00. 457-1164.

BEAUTIFUL DICK D-40 "Bluegrass Jockey" guitar. Hard case, holds, about eight years old. \$400. Jeff. 438-7500 or 757-7877.

ROCK MUSICIANS! Excellent deal — Sam Ash amplifier. (extra included). Two 12 inch Jermans, asking \$250 but negotiable, must sell. \$150. 458-2875. 6 p.m. 436-3070.

GREAT MUSICAL INSTRUMENT BARGAIN. selling private family collection, violins, cello, trombones, trumpet, accordion. Call 458-3285, evenings. 6 p.m. 436-3070.

PEAVEY MUSICIAN AMPLIFIER. 210 watt, 4-12 inch speaker cabinet. Must sell, make offer. J. Pence. 12508 Redwood, Poway, CA 92064.

VINTAGE FENDER AMPS — guaranteed! Bargain: early 60's blackface Bandmaster with speakers. \$295. mid-60's Telecaster. \$135. early 60's absolutely immaculate Super-reverb blackface. \$255. early 60's Princeton blackface. Irresistible tone. \$145. New Pro-reverb. Model. 212. \$225. All in super shape and guaranteed! 458-3040.

VOICE OF THEATERS. Crown mixer. Tapes. Use. Equalizer. Carvin 12 channel mixing board. Also home, Fender bass head, Music Man speaker box, Amv. trunks, etc. 436-0618.

BASS PLAYER with high vocals to complete working rock trio. Into Simon, Lightfoot, Beatles and originals. Please call Maria. 235-9788 or BLA. 296-1072.

STEREO SPEAKERS for sale. \$200.00 for pair. Good condition. Call Cecilia. 755-6286.

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GIANNINI CLASSICAL GUITAR, Gibson ES 335, Fender Tele. neck, Beach guitar with good action. Call Mark, 741-2894 after 3:00 p.m.

ROLAND SPACE ECHO, Electro Harmonix, Electric Maestro flanger, active multiplexer, small stereo phase shifter, Switch Blade channel selector, MXR Dyna Comp, Morley volume pedal. Mark 741-2894 after 3:00 p.m.

TENOR SAX for sale, Yamaha TS-21. Excellent condition. \$300. Call Alex, 296-5674.

GRAND PIANO, Ludwig 5', beautifully refinished in walnut, excellent condition. \$1850.

FINANCIAL BACKER wanted for hot local band aiming at concerts and recording of original music. 464-6362.

BEGINNING electric guitar with small practice amplifier. Good condition. Comes with pick and cord. \$80. Keith, 277-0457, any time.

BASS PLAYER wanted to play in new group. Studio in Serra Mesa/Mission Village. Call Keith, 277-0457, any time.

72 GUILD D-25 acoustic guitar with hard shell case. \$250. 296-1824.

UNIVOX electric piano, electric harpsichord, top pedal, stand, carrying bag. \$300. 444-9776.

GARY MUSIC CO. Used instruments and equipment wanted. Instant \$\$\$ 4429 Cases. Pacific Beach. 272-0221.

FOR SALE: Four channel Hitachi system, 8-track, BSR turntable, tapes and four Hitachi speakers. \$775. Jim, 565-9351.

1963 FENDER electric guitar and case. Jazzmaster model, 2 pickups. Neck is identical to Stratocaster. \$200. 296-1824.

BSR TURNTABLE with Grado magnetic cartridge. Must sell \$25. 280-3493.

STEREO: Matched Realistic AMFM receiver (18 watts per channel), turntable (outboard), speakers (teak case, 8" woofers, 4 1/2" tweeters), headphones. Good condition. \$98. 225-8639.

WANTED: Portable stereo, large, good sound, good condition. Will pay cash. 225-8639.

STEREO FOR SALE: Sylvania receiver, BSR turntable, two 12" speakers and headphones are all in excellent condition. Asking only \$250 or best offer. Call Donna at 452-2830 or 297-2241.

PEAVEY P.A. 6A board with power amp, 225 watts, low and high impedance inputs, monitor, main, echo (effects) reverb out, feedback filters. Hard shell case. \$375 or offer. 278-8218.

ATTENTION ALL DRUMMERS: I have an old wooden snare drum (Ludwig) in excellent shape and would like to sell it. Make offer. 426-8582.

IBANEZ GUITAR, brand acoustic, excellent condition, with hardshell case. Crystal clear body. \$250 or best offer. Call Jim, 753-8975.

REEL TO REEL, Sony stereo tape recorder. Model TC-2012. Price includes 2 speakers and 9 blank reels. \$120. Call after 5 p.m. 296-2918.

PIANO FOR SALE: Lovely antique for special home. Rebuilt to modern standards. Reasonable. 454-2057, late evenings, early morning. Kat.

LES PAUL Signature bass guitar, hollow body, great old guitar, perfect condition. 5715, had lots of tender loving care. 262-7175, offer.

ROLAND SPACE Echo, 19" rack, mountable, good condition, \$175, no phone, come to 47125 Voltaire St., Ocean Beach.

LUDWIG 5-piece set with Zildjian and Paiste cymbals. Excellent condition, all accessories, new heads. Has been played little since bought (1973). \$500 or best offer. Chris 448-7278.

1960 GIBSON LES PAUL Recorder with rare three case and amp, some, some, some. \$100. Princeton amp with blown speaker. \$100. ED 464-5088.

EDISON PHOTOGRAPH. Dated 1916. Floor model measuring 45 inches high. Needs some work. \$90. 282-0354.

EXCELLENT Les Paul copy. Greg, 453-4999, night.

PEAVEY ROADMASTER amplifier with one 12" x 18" speaker enclosure and automatic foot control, less than a year old. Must sacrifice. \$550. 444-1534.

100W MY TEAC A-1200 tape to the recorder. Model 1200. \$90. Unfinished. Now 18 and 9 blank reels. \$120. Call after 5 p.m. 296-2918.

SUNN 4 channel P.A., 200 watt head and two Model 3 enclosures with two 15" woofers and 7" tweeter per enclosure. One year old. \$1,250. 748-9677. Joe.

PEAVEY 400 Series Bass amp, 200 watts. Two channel, six band equalization. 215 total instantaneous condition. \$375 or offer. 445-0628. Ask for Kevin.

CASSETTE, Auto, Sony TC-20, walking F.F. and R.W. with speakers. \$30.00, 446-0137.

DOWN TO EARTH STEREO for fully guaranteed and selected Midland 2105, Yamaha 430, Akai 4000B, B & O speakers, Teac A-400, Pioneer SA9100, auto CTS, Philips, Peerless, ESS, Audax, all auto stereo and repairs. Open 10-9. 288-8430.

C MELODY SAX, offer. 459-0137.

MOM'S GUITAR has many used guitars, volms, banjos and mandolins. Also has a work hard, hard, hard, hard. Please pay her a visit at 6718 El Cajon Blvd. 282-6533.

DUAL 701 direct drive turntable with deluxe base and dust cover and Shure V-15 III. \$225. \$200 or best offer. AR-3A's, \$150. 446-0373.

WANTED: FEMALE VOCALIST for rock band to play parties/dances. Heart, Fleetwood Mac, etc. Experience not necessary, but some stage presence is important. 444-7897, Larry.

MARANTZ 2385 receiver, 185 rms per channel, \$750. Crown IC-150 preamp with wood case, \$800. wood case for Crown DC-300A, \$45. 446-0737.

FENDER STRATOCASTER: Sunburst, 3 months old, hard shell case, \$275.00. 436-3096.

HOT ROCK TRIO needs hot lead vocalist, front person, male or female. Call Mike, 444-5626.

GIBSON HUMBUCKERS, \$50. Multon Phasar I, \$50. 461-7755.

TEAC A-401a tape deck, walnut case, touch control, auto reverse, built in echo and auto. Good stereo mixes with preamp. \$300. Paul, 446-0311.

DANIELLECTRO ELECTRIC guitar. Best and most versatile guitar I've ever played. Same guitar played by Jimmie Page. \$100 is a real steal. Call 298-9226.

BACK-UP BAND: Still looking for top quality band. You must be hot, full of energy, and able to work hard, hard, hard, hard. Great opportunity. 436-1859. Must call for appointment. Chris Amman.

GUITAR — never been strung — Rio Guita Company. Los Angeles. Made by Yamaha. \$50.00 or best offer. 488-4601, after 5:00 clock.

HARD WORKING BAND, mature musicians 10 to 18 years experience, disco, funk, jazz, Latin, and top 40. Wants to audition for agent, manager. Call 284-4135. Ask for Babalon.

55 WATT AMPEG bass head, tube type, 15" speaker, 2x12" in each, in excellent condition with covers. Must sell, \$325, or best offer. 582-4628, Jeff.

P.A. 4 CHANNEL: Excellent condition; 2 channels; asking \$400. Call Kevin at 228-9752 or 282-6770.

ARIA GUITAR, model AC 8, with case. Excellent condition. \$80. Call 770-1543, 5:30 p.m.-9:30 p.m. weekdays.

ROLAND 2000 synthesizer, 37 pre sets. Touch sensitive keyboard. Simple to operate. List \$1200.00. Must sell, \$625.00. 436-9797.

CLARINET YAMAHA YCL-201. Like new with case and beginner's music book. \$100.00. 278-7834.

FEMALE VOCALIST wanted to accompany talented 29 year old male singer/songwriter/guitarist for fun, friendship, and possibly profit. Joe, 461-0563.

DRUMMER AVAILABLE! Have great gear, no commitments and excel in funk, rock, top 40 mediums. Best serious band with professional goals. Brian Todd, 278-7822, 278-1840.

STEREO — SANSUI AMP AU-888, tuner TU-888, Samuel turntable SR-9000, Akai X-2000 real, 2-15" woofer, 2-10" speakers. Excellent condition. 274-2864. Must see.

AKAI STEREO RECEIVER, AKKUR, 40 watts rms per channel, \$125. Pioneer tuner, TX800 and amplifier SA800, both perfect 45 watts, machined, \$200. Call 453-1568, Friday, or 571-1391 weekends. \$100.00 or best offer.

KUSTOM P.A., four channel with reverb, 2 columns with four 12's in each, in excellent condition with covers. Must sell, \$325, or best offer. 582-4628, Jeff.

UTAH 12" 3-way, 50-watt stereo speakers with tweeter control in 15" cube enclosures. Includes 48" pedestal with storage compartment. Only \$55 dollars each. 297-3466.

INFINITY 2000 II speakers, 4-way, Walsh tweeter, walnut cabinets, 5-year warranty. Excellent condition. \$300 for pair. 229-9322, 224-0175 after 6 p.m.

PANASONIC CAR CASSETTE deck, 10 months use, still runs great. \$40. Comes with mount bracket. Keith, 436-8692.

LEARNER'S SAXOPHONE, \$90. Fender Twin, JBL speaker with reverb/amplifier footswitch, \$375. Gregg, 454-8929.

ALVAREZ 5-STRING BANJO, professional model. For sale or trade for Ovation electric-acoustic, steel or nylon string, or 7 488-2716.

SOUNDSEEN STEREO, with 8-track turntable speakers, etc. \$45.00. Telefunken push button tuner radio, multi-band, 21X13X9". Decapo, \$50.00. 426-2363.

TAPE RECORDER, Dekator 7050, 6 head, 3 motor, excellent condition. \$75. 468-3887.

FOR SALE: Upright console stereo with AM/FM receiver, turntable 8 track tape player. Call 560-5544, extension 265, between 6 a.m. and 5 p.m. Monday through Friday, or 571-1391 weekends. \$100.00 or best offer.

ALLIED 395 RECEIVER, SCT-7 auto reverse cassette, Ross 8-track, 2 Shure mics, 2 Fisher 11-C loudspeakers, 2 AR-7 loudspeakers. 100 albums. \$1700 value for \$600. 274-8124.

VOCALIST/GUITARIST looking to form duo or trio with serious experienced musicians. Must be willing to give maximum effort. Quality folk rock and originals. 473-8548.

BAND LOOKING for talented female singer to join with serious experienced musicians. Must be willing to give maximum effort. Quality folk rock and originals. 473-8548.

GUITAR FOR SALE: Aria six string (nylon) acoustic, classical, with hard shell case. Excellent condition. \$85. 697-0738. (La Mesa). Ask for Steve.

5-STRING BANJO, Alvarez professional model. For sale or trade for Ovation electric-acoustic, steel or nylon string, or 7 488-2716.

CONGO PLAYER, very professional, experienced and hot looking for working band. Weekend in New York clubs for five years. Call if serious. Fred, 295-1901.

UTAH 12" 3-way 50 watt stereo speakers, with tweeter control, in 15" cube enclosures. Includes 48" pedestal with storage compartment. Only \$55 each. Call 297-3466.

SOUND TECH WEST: Now open Saturdays 9-5. Monday-Friday, 12-6. Fender and Rhodes factory service. Amplifiers, guitars, speakers. 4580 Alvarado Canyon Road, Suite H, S.D. 281-4006.

SUNSET is now holding auditions for female vocalists. Call Carl, 299-0539. Time is short.

WANTED: Professional bass player and drummer. Bass player must sing and drummer must have plenty of experience to adapt to progressive changes. 223-5174.

GUILD ACOUSTIC & LES PAUL copy, excellent condition. Also Epiphone amp with tremolo and reverb. Peter, 571-0664.

FENDER PREC. PASS, \$550.00 with case. Ampex V-4 bottom, \$175.00. Gretsch Tennessee with case, \$200.00. Shure Audio Master, \$75.00. Maestro Furman, \$60.00. Call Denney or Donn, 282-4011.

GRETCH COUNTRY GENTLEMAN with hardshell case. \$275.00 or best offer. 278-8778.

CROWN VFX-2 crossover, \$275.00 or offer. Sun P.A. bottom, \$175.00 each. Dynaco PAT-5, \$125.00 or offer. 583-0165 or 221-5172.

TEAC 2300S real to real deck, solenoid control, auto shuttle, metal tape up, tape drive, blank tapes, used little, under warranty. \$275. 464-6750.

AMPEX 750 real to real tape recorder with complete manuals, excellent condition. \$100. Scott, 223-6752 after 4:30 p.m.

PICKUPS: Mighty Mite Strat replacement, more power and a thicker, better tone. \$30. Stock Fender Strat pickups. \$25. Gibson humbucker, from a Les Paul. \$40. Lin, 277-5241.

WANTED: Singer and/or keyboardist to join melodic-hard pop-rock band, playing good, catchy songs (not necessarily top 40). Lobs harmonies, light instrumental sections. Booms welcome. Lin, 277-5241.

BASS AMP: Peavey 400 series, with 200 big watts and 2-15" cabinet to put it out. Perfect condition, with covers. \$550. Larry, 444-7897.

11 YEAR OLD RICKENBACKER 4001 checker binding, cherry sunburst pick ups. \$400. Koss Pro 4AA stereo headphones. Used twice. List \$65.00, set \$30.00. 461-0965.

BALDWIN SPINET PIANO, Honduras mahogany case, good condition. \$850.00. 222-7283.

STAX HEADPHONES, \$90. Superex headphones, \$60. Both electronic, original cost \$125 each. BSR mini-charger with Shure magnetic pickup, \$35. Doug, 461-0522.

AKAI CASSETTE DECK — uses chromium tape. Great regular low noise tapes. \$75. 223-4414.

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PAGE 59