

Did Somebody Call a Cab?



PHOTOGRAPHS BY DAVID COVEY

The city requires its seventy-one cab companies to provide fair and speedy service, but the cabbies in this divided industry do not — or cannot — make a living by following the city's rules.

JOE APPLEGATE

There is only one Easy Street in San Diego and Pierre Taheri, ace cab driver, doesn't know where it is. He knows the tourist bars and the Navy gates and the Traveler Hotel where the flight crews for National Airlines stay. Taheri knows what it's like to be thrown into his windshield at two in the morning, and once he had foreknowledge of when he was going to be robbed. But Taheri, 31, is too good a cabbie to know of a tidy residential byway in East San Diego where no tourists, no servicemen ever go. Simply, there is little money in serving the hometown people who live on Easy Street. The city requires its seventy-one cab companies to provide fair and speedy service, but the cabbies in this divided industry do not

— or cannot — make a living by following the city's rules.

The best cabbies earn \$15,000 a year in tips and wages, working six days a week and ignoring, as often as not, the sort of call that comes now on Taheri's shortwave radio.

"Got a bell at Palm and Kettner. Anybody for Palm and Kettner?"

The call means someone at that corner has telephoned for a cab. But Taheri, cruising nearby, considers the location of the call and the time of day. Then he translates the message to mean (roughly):

"Who wants to stop at a stucco apartment and take an old woman for a \$1.80 ride to the market or the doctor's office?"

Not Pierre Taheri, who worked for seven years at the Yellow Cab Company and now employs himself as an independent driver. He started late today (after driving his Capri from Las Vegas and entertaining his girlfriend until five a.m.), and therefore he is hurried to earn the \$22.50 that pays the daily lease on his Volvo cab.

Fetching up his microphone, he asks for the number of cabs waiting at Lindbergh Field. Forty-one, the dispatcher says. Taheri adjusts his ski sunglasses and approaches the first

decision of the day. Should he join the airport's gleaming swarm of taxis and wait for forty minutes in hopes his passenger is a \$10.00 ride to La Jolla and not a \$3.10 fare to Hillcrest? ("Still need somebody at Palm and Kettner?" the dispatcher calls. "... or should he follow his instinct?")

Hesitating no longer, handsome, crafty Pierre Taheri climbs onto the freeway and heads at sixty-five miles an hour for the hotels of West Mission Bay Drive. It is a gamble and he knows it — likes it, too. Taheri is one of those cabbies who develop an extra sense that guides them to the best fares. Some excellent drivers quit the business before they develop this sense, but for those who remain, there are quiet rewards. The afternoon is bright, and the view of the river channel, with its sea-colored water, draws Taheri's eyes from the freeway. Having rolled the window down, he smiles; he is certain.

Bingo. The radio calls for a cab at the Dana Inn on West Mission Bay Drive. Taheri is there to collect a businessman and his two pieces of luggage — a \$4.00 fare to the Town & Country. Chattering on the way, Taheri learns the man is from Chicago. He gives him

(continued on page 16)

City Lights

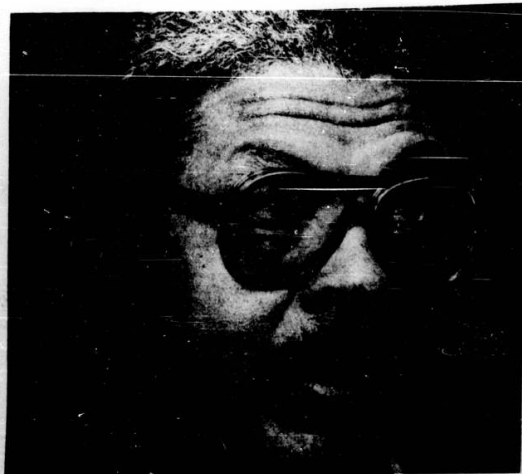
Doubted Thomas

The local chapter of the National Association for the Advancement of Colored People (NAACP) won't be the same without Charles Thomas. A professor of Urban and Rural Studies at UCSD's Third College, Thomas joined the local chapter in 1973. He was soon appointed membership chairman and led a recruitment drive which more than doubled the group's numbers.

But Thomas had loftier goals. He saw the San Diego branch as a "socially exclusive" group whose biggest event was an annual fashion show. Thomas wanted to propel the chapter (and himself, he'll readily admit) into the forefront of the national NAACP movement. To do that, San Diego would have to take the lead on an important issue. As Thomas says, "If I want the attention of (national director) Ben Hooks, I have to get it. He's not going to come to San Diego looking for us."

His fellow members trusted Thomas enough to elevate him to the chapter presidency in February, 1977. His credentials were impressive: Ph.D. in psychology, former faculty member of USC's school of medicine, director of the Watts Health Center. His imposing presence, coupled with an authoritative and forceful speaking style, guaranteed him the respect Thomas began his two-year term by speaking out against busing as a means of integrating local schools. Instead, he demanded more money and teachers for inner-city classrooms. This push for "quality education," as Thomas and his supporters called it, was opposed by only one member of the NAACP's local board. Ironically, it allied the chapter with the local PTA, a traditionally conservative group. But Thomas' stand on quality education gave him the tool he needed to catch Ben Hooks' attention, something he says he did at the NAACP's annual convention held in Chicago in May, 1977.

Flushed with success, Thomas returned here and readied a barrage of major changes. Instead of mimicking the goals and policies of the national organization, which he



CHARLES THOMAS

says most local chapters are content to do, Thomas planned to rebuild the local group from scratch.

"We had people dealing in complex issues without any background," he recalls. What the chapter needed most, he argued, was leaders, not the kind of members who would stand up at meetings and say, "I look good, I smell good, may I make a motion?" But by late 1977 it was clear Thomas had pushed his fellow directors too far, too fast. A move mounted to unseat him midway through his two-year term, and by January he agreed to resign. He took that formal step on April fourth. "Perhaps I did exceed the authority of the presidency," Thomas says in reviewing his year's work. "But at least I did it on behalf of the chapter."

Where the NAACP goes from here, whether it reverts to its pre-1977 goals or inches on toward Thomas' vision, is unknown. Sonja Reid, the newly appointed chapter president, won't comment on

Thomas' departure and says only that she sees "everyone working together from now on." No one has challenged Thomas' accounting of his fourteen months in office, preferring instead to talk, as Reid does, of the work ahead. In fact, when word got out that Thomas was scheduled to speak about the chapter's troubles on Channel 39's *Face The Issue*, the station received several calls from blacks who support the present NAACP leadership asking that the invitation be withdrawn. (The program appeared as scheduled.)

— P.K.

Bounty Hunters Eye Payment in Donuts

Although the Ocean Beach Town Council has posted a \$2500 reward for information about the Winchell's Donut shop bomber, some members of the community group last month were privately hoping that no one takes up the offer. If they do, it will force the

question of just where the reward money will come from. The question reportedly surfaced last month at the town council's meeting, where president Bob Miller drew criticism for posting the reward without consulting other members. The group finally decided to stand by Miller's public offer — but only after tempers had flared.

Part of the heated discussion centered on whether Miller had broken the council's rules by taking the unilateral action, particularly since the group's board of directors approved a new bylaw in December which prohibits town council members from spending money in the group's name without board approval. Other members grumbled that Miller's action seemed politically motivated. "He's run for city council twice before, and he's probably thinking about running again," one said. When another member asked Miller if he'd commit to writing his promise to back up the reward personally, Miller reportedly snapped that such reassurance wasn't necessary — and

promised to punch in the nose anyone else who suggested it was. However, Miller says if an informant surfaces, he will shell out the reward money, aided by fellow town council member Bob Hughes (who's pledged \$500) and one other (anonymous) backer.

Miller also argues that his move in posting the reward was quite legal, since the town council membership hasn't yet approved the new bylaw. Furthermore, he says when he has chided other members in the past for unilaterally spending money in the group's name, they've ignored him. "So I was just throwing back at them the same thing they did to me." He says he failed to discuss the reward with other members because speed in posting it was essential. "We were trying to offset these people who were utilizing and exploiting this feeling of terror," he says. "It was necessary to get off the dime, so timing was essential."

If Miller intended for the reward to squelch PAW (People Against Winchell's), the Ocean Beach group which has been protesting the advent of the donut chain, but which hasn't been linked to the bombings) he's in for some disappointment. PAW spokesman Tom Yamaguchi says the group has collected enough signatures to place a referendum about the proposed OB donut shop on the June ballot for elections to the Ocean Beach Planning Group (OB's other major community organization, whose activism has eclipsed the OB Town Council). Yamaguchi says the group plans to visit Winchell's executives in La Mirada tomorrow, and will ask them if they'll cancel plans for the OB franchise if the poll goes against it. "If they ignore us," he predicts, "we'll probably get enough interest to start the picketing and the boycotting again."

— J.D.

City Lights



STANLEY CROCKETT

A One And A Two And An IOU

After four years of struggle, the Sinfonia of San Diego has finally called it quits. The board of directors met last Thursday night and voted seven to one to dissolve the forty-piece chamber orchestra, which had showcased internationally known artists such as guitarist Julian Bream and flutist Jean-Pierre Rampal. The lone voice against the decision to start bankruptcy proceedings was that of board president Stanley Crockett. "I don't like losses," explained Crockett, "and I believe we have a responsibility to our creditors."

Indeed, those creditors have the most at stake in the decision. While Crockett would say only that the Sinfonia's debt is "a size which we felt was impossible to pay off," other directors hint it now hovers near the \$100,000 mark.

Nonetheless, several directors are already making plans to finish up with the Sinfonia's business and

re-organize under a different name. The new orchestra would be smaller (between eight and twenty-five players) and would perform throughout Southern California while keeping the downtown Spreckels Theatre as its home base. Crockett had expressed a similar plan for re-organization when he was aiding in the search for solutions to the Sinfonia's growing debt, but he says he'll have no part of any post-bankruptcy maneuverings. "You won't catch me anywhere near it," he said without hesitation.

— P.K.

Just A Trim, Please

When City Planning Director Jim Goff charts strategy for his battle to restore the heavy cuts made in his department last week by the city council, he'll find an ally in San Diego's building contractors. The two would seem to be the most unusual of partners. Goff's planners are the foot soldiers of Pete Wilson's managed growth effort, and during the mayor's first years in office contractors continually accused Goff of creating long delays in new construction.

But the city council's order that Goff cut thirty-one members of his 128-person staff will probably hit the Environmental Quality Division (EQD) hardest. That group spends much of its time preparing the environmental impact reports required before a builder can start work on a subdivision. EQD saves contractors time and money by filing the reports (a task that, with the cuts, would become the contractors' responsibility), and lately spokesmen for the industry have praised Goff for speeding up the process.

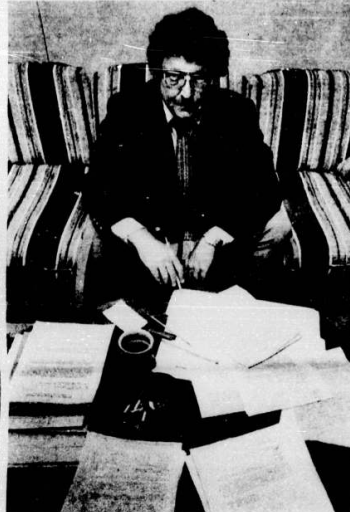
"Three years ago it used to take months and months to get a project through," says Jim Williams of the Building Contractors Association. "But the time has been reduced and we're very satisfied."

Williams says the builders haven't decided just how to help save the EQD staff, but he figures there will be some support forthcoming.

Meanwhile, the city's neighborhood planning groups, which have been generally supportive of Wilson's managed growth efforts, aren't rushing to Goff's aid. The community groups do oppose the cuts (the La Jolla Town Council blasted councilman Bill Mitchell for his vote in favor of trimming the planning

well-publicized fray with Goff last year over the boundaries of the coastal protection zone.

Goff should expect little help from the mayor. Lou Wolfheimer, chairman of the city planning commission and a long-time supporter of both Wilson and managed growth, said the mayor expressed "surprise" at the cuts when the two talked after the council vote (Wilson was absent for the session). Wolfheimer says he will talk with the mayor and each councilmember in hopes



JAMES GOFF

of convincing them to reinstate the positions when they take a final vote late next month. But Wilson, who should lead such an effort, will be tied up with the gubernatorial race until at least June 6, and will have a hard time trying to reverse the council's vote on such short notice. There's also a chance he may not even try. Noting the increase in taxpayer protests, Wilson's press secretary Otto Bos said the \$750,000 savings may "merit the reductions."

— P.K.

— Paul Krueger and Jeannette DeWeese

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The twelfth week

The twelfth week begins its three month journey and its students, based in all probability on behavioral patterns inherited from the parents. This is particularly evident in the facial expressions. The digestive glands are convulsed, the taste buds are numerous and the salivary glands are turned. The tooth buds for all of the baby teeth appear.

Right to Life Council, San Diego County, Box 9531, S.D. 92109
for information on pro-life legislation & candidates 287-0933
S.D. Pro-Life League, Box 5624, S.D. 92109
24 hour pregnancy hotline, speakers, study course—583-5433

MAY 18 1978 5

Straight from the Hip

MATTHEW
ALICE

Dear Matthew Alice:
My friend and I have made a bet. He says the light at La Jolla Shores and Torrey Pines is longer than the light at Rosecrans and Midway, going east. Can you help us settle the dispute?

A.T.

Pacific Beach
Your friend wins on a technicality. The light at La Jolla Shores and Torrey Pines is the longer of the two, but only when the intersection teems with traffic. A machine lengthens the waiting time of the signal when a great amount of traffic enters the intersection. (The traffic detectors are coils of wire arranged in six-foot squares and imbedded in the asphalt.)

On busy days, the signal runs its longest cycle — from red through green, yellow, and back to red — in two minutes, thirty-five seconds, nearly one minute longer than the cycle at Midway and Rosecrans (which is one minute, forty seconds). Controlled by a "fixed-time" signal, the Rosecrans light never varies with the amount of traffic, unhelpfully for you. If it did, the signal would give the Torrey Pines intersection a run for your money.

Dear Matthew Alice:
I hear Volkswagen is bringing out a diesel model of the Rabbit that gets tremendous fuel mileage. I know where to buy a Rabbit, but where do I buy diesel fuel? Can we expect more gas stations to offer diesel in the future? What is diesel fuel, anyway? Robbie Wilson
Clairemont



The twenty-one stations that sell diesel fuel are listed in a free pamphlet from Mercedes Benz of San Diego (7860 Balboa Avenue). Although it costs nearly sixty cents a gallon, diesel fuel is cheaper in the long run (literally) because of good fuel mileage — up to fifty-four miles a gallon in the diesel Rabbit. Naturally, more service stations will sell diesel fuel as it becomes more popular, but the station owners are in no rush to install more tanks for another line of fuel, since the federal government has forced them to add unleaded gasoline, whether their customers want it or not. Another reason

for a slow conversion to diesel is that many persons drive to Tijuana where the fuel costs only twenty cents a gallon — owing partly to the dollar's good monetary mileage.

Diesel is the name of the German engineer who invented a certain engine whose name you'd guess in a minute. The stuff that fuels that engine may be physically described as the layer of crude oil that boils at about 200 degrees Centigrade. Just as salad dressing, left to stand, separates into layers of oil, so does crude oil when it is boiled in a refinery. Diesel fuel is the layer that comes between

kerosene above, and lubricating oil below. Diesel, therefore, is never to be confused with Thousand Island.

Dear Matthew Alice:
Jane Eyste, the film, starring George C. Scott, has terrific music by the composer who did Star Wars, a Mr. John Williams. I'm told there is no American album but there may be a British one, as the film was produced by British Lion Films. Where can I find out about British albums?

K.L.
San Diego

Aiming for smaller audiences, foreign record companies produce more sound track albums than American companies do. You can probably find the Jane Eyre album through A-1 Record Finders of Los Angeles (P.O. Box 75071; Zip Code 90075; Phone 213-732-6737). I have never dealt with the company, but know of it through Mike Hakola, a record store manager with a giant collection of sound tracks. In fact, he happens to own an imitation copy of the very album you want. His telephone: 280-9137. And give my regards to Jane.

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

FREEDOM

The MORNINGLAND FREEDOM FUND COMMITTEE is sponsoring a Benefit Dinner Dance in support of MORNINGLAND's legal staff necessary for our stand on freedom through the First Amendment.

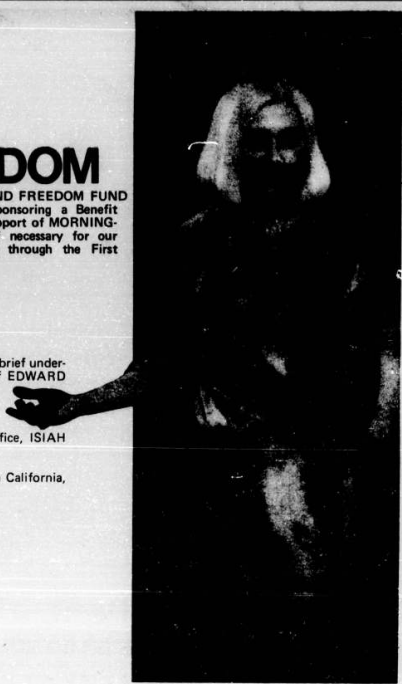
The 8-member band, SHIVA, will provide music for the evening.

The hostess, SRI PATRICIA, spiritual leader of MORNINGLAND, will offer a brief understanding of the philosophy of MORNINGLAND along with the legal staff of EDWARD MASRY, who will answer MORNINGLAND's stand on their rights to be free.

Also in attendance will be representatives from the Lieutenant Governor's office, ISIAH ROBERTSON, and many more.

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Local Events

"TV ON TRIAL," the result of the state of Florida's one-year pilot program allowing cameras in the courtroom, will premiere with a two-hour cinema-verse documentary focusing on the highlights of the actual murder trial of 15-year-old Ronney Zamora, whose defense was based on the fact that he was addicted to violent television programs. Tuesday, May 23, 9 p.m., Channel 15.

"BORDER CITY SOUNDS," today's featured artist is jazz performer Mose Allison. Friday, May 18, and Wednesday, May 24, 8 p.m., Mission Ubbie Channel 24.

Music

DUO-RECITAL, visiting artists Margaret Rose (piano), and Marcia Zevin (cello), will appear in concert Thursday, May 18, noon, Mandeville Recital Hall, UCSD 452-3229.

HARP ENSEMBLE, the music of Bach, Debussy, and Salzedo will be performed by the San Diego Harp Ensemble, which is comprised of six harpists and one lute. Sunday, May 21, 3 p.m., First United Methodist Church, 2111 Camino del Rio South, 297-4386.

IMPROVISATION is the stylistic direction of Anarchestra, a 30-piece group of musicians, dancers, and poets, led by alto-soprano saxophonist Jim French, who will be appearing Sunday, May 21, 3 p.m., Celliote's Coffeehouse, 2927 Meade Avenue, 284-9508.

ORCHESTRA AND VOICES, the La Jolla Choir/University Symphony and Chorus will conclude its season with performances of Brahms' "Requiem" and "Variations on a Theme of Haydn." Saturday, May 20, 8 p.m., and Sunday, May 21, 3 p.m., Mandeville Auditorium, UCSD, 452-3229.

A SPRING CHORAL CONCERT featuring the Southwestern College Concert Choir and Chamber Singers, in the performances of Mozart's "Requiem," Brahms' "Song of Destiny," and Alton Piersa's "No Commendation in My Soul" (from the text of Martin Luther King), will take place Sunday, May 21, 4 p.m., Mayan Hall, Southwestern College, 900 City Lakes Road, Chula Vista, 421-1891.

ORGAN AND VOICE, organist James Hansen and soprano Mary Boyd will perform various selections in "A Concert of Familiar and Favorite Melodies." Sunday, May 21, 7 p.m., North Chapel, Naval Training Center, Rossmore and Gate Three, Point Loma, 480-0508.

COLLEGE SYMPHONY, and soloists bassoonist Arnie Jarboe and clarinetist David Chamberlain will perform Beethoven's Duo in B Flat Major. Concomitantly Janet Gault will present the first movement of Mozart's "Requiem" in A Minor. Dick Tibbitts will play the flute. Concert of Mozart in D Major, and three orchestral suites will also be offered in this concert by the Great Lakes College Orchestra. Sunday, May 21, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 455-1700 x321.

ORGAN RECITAL, organist Joseph Schenk will perform music of Bach, Dupre, and Reubke. Sunday, May 21, 8 p.m., St. Andrews Church, 1000 Thomas Avenue, Pacific Beach, 273-3022.

MIME CONCERTS, the San Diego Mime-Concert Committee will offer music by Alan Hovhaness, Giovanni Gabrieli, and two pieces edited by Conrad

De Jong, performed by the Beardless Brass quartet, which features Jeffrey Peterson (trombone), Robert Burns (French horn), Alan Brewer and Jack Logan (trumpets). Monday, May 22, noon and 12:30 p.m., Iyer of Golden Hall, 202 C Street, 238-6510.

PIANO RECITAL, Athena Lam, UCSD graduate student from Hong Kong, will perform a program that represents the various musical styles of Bach, Mozart, Chopin, Weber, and her own compositions. Monday, May 22, 9 p.m., Mandeville Auditorium, UCSD, 452-3229.

ATOMIC CAFE will present contemporary music by Debussy, Powers, Dreaher, Woodrich, and Rosenbloom, performed by UCSD graduates pianists Mark Locant, Athena Lam, and Jan Kolan. Tuesday, May 23, 8 p.m., Mandeville Recital Hall, UCSD, 452-3230.

CONTEMPORARY MUSIC will be performed by Sonar, an ensemble from UCSD under the direction of Bernard Hands. Wednesday, May 24, 8 p.m., Mandeville Auditorium, UCSD, 452-3210.

NOON CONCERT, UCSD faculty member Jean-Charles Francois will offer a percussion recital. Thursday, May 25, noon, Mandeville Recital Hall, UCSD, 452-3229.

Sports

BOXING, Bobby Chacon, number-eight rated lightweight, will fight Heno Campos of Mexico. Friday, May 19, 8:15 p.m., San Diego Coliseum, 15th and E streets, 233-4664.

SOCCER, the San Diego Sockers will kick it around with Detroit, in first place in the Central Division of the American Conference. Saturday, May 20, 7 p.m., San Diego Stadium, 280-5041.

VOLLEYBALL, the Mission Beach Men's B League Volleyball Tournament will be held Saturday, May 20, and Sunday, May 21, South Mission Beach, 454-9838 or 459-2721.

GOLF, an invitational women's golf tournament, sponsored by the Explorer Society, will be played on Monday, May 22, 8:30 a.m., Lomas Santa Fe Country Club, Lomas Santa Fe Drive at Highland Drive, Solana Beach, 585-0440.

PADRE BASEBALL, returning from a four-game road trip to Cincinnati, the Padres will host the heavy favorite of the National League champion Los Angeles Dodgers for three night games, after which the Padres may be hoping for a last home and a slow sunrise. Monday, May 22, through Wednesday, May 24, 7 p.m., San Diego Stadium, 283-4484.

Film

"CRITIC'S CHOICE," with discussion led by Manny Farber, continues with Raoul Waller's "Me and My Gal," an anti-war treat, and Establishment film made during the height of the Depression, starring Spencer Tracy and Joan Bennett. Friday, May 19, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla, 454-9717.

FILMLECTURE, the six-part series "Critic's Choice: Art Forms Through the Ages," continues with "The Birth of Modern Art," a film which illustrates the revolutionary impact of technology on life and ideas in the 19th Century, and how artists responded to the challenge, followed by a discussion led by Steve Brazzo. Wednesday, May 24, 8 p.m., East County Performing Arts Center, 210 E Main Street, El Cajon, 454-2871.

PREMIERE, in a benefit for the Old Globe Performing Arts Campaign, the Guild Theatre will screen the San Diego premiere of Francisco Truller's most recent film, "The Man Who Loved Women." 8 p.m., Tuesday, May 23, 3827 Fifth Avenue, 295-9000.

"SWISS FAMILY ROBINSON," a coconut classic will be shown Thursday, May 18, 10 a.m., 4 and 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5068.

"TO FLY," a film tribute to the history of flight in America, and "Skyline," a special effects planetarium show on such visual phenomena in the sky as lightning, rainbows, St. Elmo's Fire, and the aurora borealis, enjoy their West Coast premieres in an extended run. Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

TWO MEXICAN FOLK ARTISTS will be featured in "Sabina Sanchez and the Art of Embroidery" and "Manuel Jimenez - Wood Carver," presented by Judith Brownswell Grant and the Latin American Arts Committee of the Fine Arts Gallery. Friday, May 19, 5:30 p.m., James S. Copley Auditorium, Balboa Park, 233-7931.

"PYGMALION," starring Leslie Howard, is this week's film in the "Friday Flicks" series. Friday, May 19, 8:15 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5068.

"ESCAPE UNDER SAIL," a sailing film covering the two-year, 10,000-mile journey of the 44-foot ketch, Dulcinea, and her intrepid captain crew from Vancouver to Mexico and across the Pacific to the islands of French Polynesia and the coral atolls of Tahiti and Bora Bora, will be shown Friday, May 19, and Saturday, May 20, 7 and 9 p.m., Coronado High School auditorium, 650 D Avenue, Coronado, 435-5232 or 223-1991.

FROG FILMS, a documentary program featuring "Frog" and "The Frog," will be shown Saturday, May 20, and Sunday, May 21, 1:30 and 3 p.m., Natural History Museum, Balboa Park, 233-3821.

"YANOMAMA: A MULTI-DISCIPLINARY STUDY," is a biological and anthropological study of the people who live in southern Venezuela and northern Brazil. Sunday, May 21, 1 and 2:30 p.m., Action Room, Museum of Man, Balboa Park, 239-2001.

WHALE AND PORPOISE FILMS, The World Porpoise Society of San Diego will present "The Humpback Whale," "Singing Whales," and "The Sound of Dolphins." Sunday, May 21, 1 and 3 p.m., Unicorn Cinema, 7456 La Jolla Village, La Jolla, 459-4343.

FILM PROGRAM featuring the works of Charles Russell and Andrew Wyeth will be held on Thursday, May 25, 7:30 p.m., San Diego Art Institute Gallery, Balboa Park, 234-5946.

"LAST SUNRISE," a planetarium show on energy crisis by the sun, Wednesday, through May 31, 7:15 and 8:30 p.m., Planetarium, Palomar College, San Marcos, 744-1150.

Off the Cuff

If we are what we eat, what are you?

Vicki Swinell
Researcher
Encinitas



Whey (from milk), salt, gum arabic, cultured buttermilk, monosodium glutamate (flavor enhancer), sugar, lactic acid (for flavor), dextrin (from corn), artificial color, dried onion and garlic, citric acid (for tartness), spice, xanthan gum (a thickener), sodium benzoate and sorbic acid (preservatives), dried parsley, and BHA (a preservative). All this is just from my salad dressing alone. But neither one of us will spoil if we're used before February, 1979!

Raphael Medina
Cook
La Jolla



Sometimes a hamburger, sometimes a taco, but today it's one bottle of tequila and a pack of Marlboros.

Jackie Hellingson
Shop Owner
La Jolla



I'm not very cautious about food, chemicals, sugar or money. Everything's going up and has something-or-other, so unless you eat next to nothing, you buy what's there and you eat it. Tonight, salad, rolls and butter, spaghetti and milk, lots of milk. I don't worry about these food concerns because you'd have to consume such enormous amounts of these sugars and chemicals to hurt you I just limit it; I don't try to erase it.

Sandy Shapiro
Physician
San Diego



Tonight, ceviche, French onion soup, and chamber music. I don't eat dietary faddishness. I buy natural foods sometimes, but not because it's natural, which is overpublicized. But sometimes these stores have something you can't get anywhere else, like at Thanksgiving I wanted a certain turkey and they had it. I just eat what's good, things which taste good, and that's because they're fresh.

Gloria Decker
Housewife
La Jolla



Fish and fresh vegetables with brown bread. I had an operation for cancer and since then I've been on this diet where I eat no high cholesterol, no fats, no sweets, or foods with sugar at all and I'm feeling better. If you got a while eating no sweets you get to where you really don't care for them anymore. I know—I used to hang around Baskin-Robbins all the time!



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Kiss and Tell

JONATHAN SAVILLE

San Diego State ended its festival of comedy last week with Cole Porter's musical *Kiss Me, Kate!* This remains one of the four or five best shows in the history of the American musical theater, and in many ways the State production did it justice.

The basic dramatic device in *Kiss Me, Kate!* is the play-within-a-play — in this case, a performance of Shakespeare's *Taming of the Shrew* by an American theatrical troupe. It is an age-old device, and — like trial scenes, mistaken identities, lovers hidden in the closet, and ghosts — almost invariably a success. We are all fascinated with the way actors pretend to be people other than themselves — that is one of the reasons we enjoy the theater altogether — and here the fascination is redoubled: actors playing actors, who in turn play other parts. There is so much impersonation going on (SDSU's Stephen Montgomery impersonating Cole Porter's Fred Graham impersonating Shakespeare's Petruchio) that we can really begin to believe in the possibility of getting out of one's own character and freely turning oneself into anybody one wants.

A nice fantasy to have, especially during those moments — common to all of us — when we feel sick and tired of ourselves and would give anything to be someone else. The play-within-a-play also offers us the pleasures of an especially intriguing game: distinguishing among various levels of reality. We are real, we suppose; the actors are also real, insofar as they are people like us; but what goes on on the stage is not real; and what goes on in the play-within-a-play is even less real. Nevertheless, the *Shrew* scenes in *Kiss Me, Kate!* — which their Shakespearean English, archaic costumes, and general air of playfulness — make the scenes of the actors rehearsing, quarreling, flirting and amusing themselves seem much more real by comparison, almost as real as the audience is sitting in. Sometimes, of course, the different worlds blend in a uniquely interesting way, as when the lovers' quarrel between Lilli Vanessi and Fred Graham (actors in the fictional troupe) is reflected in the fight between Katherine and Petruchio, the *Shrew* characters they are playing. And then, since this is a musical comedy, the actors both within the play and within the play-within-a-play will sometimes burst into song, creating a whole new level of artistic unreality. The interplay of these levels of reality and unreality is complicated, it is in a deep sense liberating; it keeps our minds alert; it makes us aware of the artifice of art; and it is fun.

The State production took all this out with quite remarkable skill, convincingly in Shakespeare as in the play's more modern idioms. The interplay of levels of reality appeared with special vividness in the fine acts by Don W. Powell. For the "realistic" scenes, Mr. Powell devised sets representing the theater's backstage, and their bare, drab, undecorated, utilitarian minimums virtually rang with the unmistakable melody of reality. In fact, they were so bare and so real that they were beautiful, with the beauty of the art that conceals all art. They were also eminently practical. For example, taking advantage of State's well-equipped and versatile stage, Mr. Powell rolled back the side-curtains to reveal the stars' dressing rooms, with an empty backstage area between them. He thus had those dignified playing-spaces at hand, and Mr. Howard made good use of this variety to keep up an interesting and dramatically motivated movement from one playing-space to another. In contrast to sets of this sort (there was an especially good one of the back alley of the theater, where the cast hangs out during the *Shrew* intermissions), Mr. Powell gave the play-within-the-play an entirely different atmosphere: pure stylized artifice, as fluffy and empty as sugar candy, and with an exquisitely calculated air of chintziness. These were by no means the most distinguished sets ever devised for *The Taming of the Shrew* — not were they meant to be. Just the contrary: they served principally to reveal the enthusiastic and somewhat crude soul of the theatrical troupe and of its wealthy, rapid backer, Harrison Howell. Although they may have looked like mere decoration — and of a slightly trivial and vulgar sort — in fact they contributed richly to the form



STEVE MONTGOMERY, ROBIN LEFRON

There is so much impersonation going on that we can really begin to believe in the possibility of getting out of one's own character and freely turning oneself into anybody one wants.

Director Gordon Howard found himself an utterly wonderful cast of students, and taught them to act effectively and believably in three radically different theatrical styles: the modern-realistic, the romantic-opera, and the Shakespearean-comic. The scenes from *The Taming of the Shrew* were first-rate in their energy, in their inventiveness of stage business, and in the actors' mastery of Elizabethan language and style. Clearly, Mr. Howard could have created an exceptionally good full-length production of *Shrew*, if he had chosen to do so.

But the SDSU players were just as able when the show required them to act realistically in the modern American actors, or to bound away from realism into the airy regions of song. And throughout these changes, they somehow managed to maintain a continuity of personal character. We could see some of the characteristics of "Fred Graham" in Petruchio, while at the same time this Petruchio remained fully himself, an independent character in an independent Elizabethan stage world. Similarly, the furies of the shrewish Katherine belonged completely to the Shakespeare play, yet at the same time sprang realistically out of the character of "Lilli Vanessi." It is hard to carry something like this off. That student actors could do it — and do it so well — is a tribute to Gordon Howard's magical powers as a director. (Credit must also be given to Anne-Charlotte Harvey, the voice and acrobatic coach, who helped the cast acquire the necessary speech techniques to carry out Mr. Howard's instructions. As always in SDSU productions, the youthful actors spoke their lines with great force, precision, clarity, and intelligence — and as in fact they contributed richly to the form

remarkable songs. Much of this music requires voices that would not feel out of place in the works of Lehár, Roubert, or Victor Herbert — all of them quasi-operatic composers. No one in the State cast was really in this category. The most effective singer (he was also the most effective actor) was an older comedian named Perry Sites, who played a round, ironic New York gangster with such flawless professionalism that it was hard to believe he was appearing in a student production in San Diego, CA, rather than coveting with Alfred Drake and Patricia Morrison on Broadway. NYC. This was one of the few roles in which a trained, beautiful voice would have been inappropriate, and Mr. Sites' mastery of an idiomatically brazen Broadway vocal production, in the immensely funny "Brush Up Your Shakespeare" (ably seconded by Second Gunman Steve Morse) expertly brought down the house.

The orchestra was conducted by Harold Warman, who did a workmanlike job, but who evidently had little feeling for the Viennese aspects of the score. Everything was fast, driven, and metronomic. The Viennese lift in "Wunderbar" was absent, and even when rhythmic flexibility was virtually begged for by the music and words, as in the mock-romantic middle section of "Where Is the Life That Late I Led," Mr. Warman kept up a relentless, unvaried pace, as though he were dealing with nothing more than a superficial "snappy number" like "Tom, Dick or Harry." The singers, who often seemed more in tune with the nature of the music than was the conductor, had to scurry to keep up.

There is one weak moment in *Kiss Me, Kate!*, and it comes — alas — at the very end of the show. The Act Two finale falls down dramatically and musically; the tension of waiting for the heroine's return (will she come back or won't she?) is scarcely felt, the action is feeble and undirected, and Kate's song, when she does appear, is an extremely forgettable attempt to set Shakespeare's iambic pentameters to an astonishingly uninspired vocal line. Mr. Howard does his best with this scene, but only a total rewrite of it could give *Kiss Me, Kate!* an ending worthy of so good a show. Even LuAnn Preston's wonderfully exciting and imaginative choreography (well executed by a nifty bunch of dancers and particularly by the very talented Russell Lee Giesenschlag) seemed to lose its energy in this final scene.

But it would be ungracious to complain. We ought to be grateful to Cole Porter, to the Spewacks, and to Gordon Howard's exceptional company for all their grand virtues, and if there are any defects in such a production, a sensible theatergoer will simply shut his eyes and ears for a moment and immediately forget that they are there.

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Sports of All Sorts

LARRY McCaffery

The late Phil Wrigley was certainly right: God must have intended baseball to be played during the daytime. (Wrigley, of course, was the chewing gum magnate who owned the Chicago Cubs and who refused to have lights installed in his ballpark.) Night baseball may have its own charms, but there is something artificial about it that obscures the pastoral origins of the game. At a day game, the grass seems greener, the beers are colder, and everything proceeds so nice and... leisurely. Above all, at an afternoon game — especially a weekday game — there's the wonderful sense that you're playing hooky, escaping from the frantic, pressured demands of adult life in the city to involve yourself once again in childhood rituals which recall our nation's rural origins.

Last Thursday afternoon, as the troubled Padres prepared to face the Chicago Cubs, I found myself sitting in the left-field bleachers, and the wisdom of Wrigley was confirmed. If he were around today, he might also note that ballparks seem to have a certain way of functioning once the provisions of churches. Nowadays, it's in ballparks that crowds of worshippers assemble to have their spirits uplifted and to discover a sense of community with one another. It's here that we arrive hoping to see miracles performed, to possibly touch some sacred icons (how else to explain the struggles for foul balls and home runs?), and to renew our sense of awe. One of the appeals of religion has always been its ability to place the disjointed pieces of our lives into a coherent framework (even pain and death find meaning), and baseball provides the same promise of exquisite order and beauty. The work week may fill you with contradictions, mild terror, and confusion, but if you go to the ballpark that weekend, you'll find that three strikes still make an out and that baseball fans are still observing the thousand little rituals they did when you were a kid.

So it was with a sense of security that I arrived at the park early to think some private thoughts and break fast with symbolic foods appropriate to the occasion: hot dogs coated with the secret ball-park mustard, peanuts salted in the shell, ice cream, and beer. By the time Gaylord Perry (the scheduled Padres starter) was ready to warm up in the bullpen, the bleacher fans had removed most of their outer vestments, applied fragrant oils to the appropriate places, and with the assistance of generous portions of various liquid refreshments, they were ready to fully appreciate the pre-game activities.

The center of attention for us out in left field was watching Perry get ready for the game. Perry, of course, has been pitching in the big leagues for a long time now (he came up to the Giants before Muhammad Ali became heavyweight champ), and will be turning forty before the season ends. As he began throwing with his exaggerated but effortless windup, I wondered if he still practiced throwing his legendary spitter. The spitter is a favorite topic of conversation in the crowd; everyone enjoys joking about it whenever Perry goes to his cap or mouth before delivering a pitch. No one knows for sure if he is even still throwing his spitter (he claims he quit several years ago) and that he now throws a sharp-breaking "fork

ball"), but just having his salivary reputation must work to his advantage each time he takes the mound. After a few minutes of warm-up tosses, sweat broke out on Perry's brow as he began to throw harder, the ball making the familiar "plop" as it hit the catcher's mitt with more authority. Two dozen empathetic fans decided they needed to buy another beer when he was finished and headed for the Padre dugout.

While the National Anthem was playing I took another look around me and could see what a tight-knit group this left-field bleacher crowd really is (much like the good-natured but rowdy "Bleacher Bums" I used to join at Wrigley Field when I was a kid). Part of the enjoyment of going to baseball games involves being continually aware of the crowd around you. At football or basketball games the quick pace of the action means you have to intensely concentrate on the game itself; you don't usually have time to inspect the stands around you. But baseball's one thing-at-a-time procedure — which is the secret behind another of its appealing factors: statistics — allows fans to relax with one another, exchange opinions during crucial moments, and generally get a feel for one another. The crowd on this Thursday was a conglomeration of businessmen, scantily clad students, old people, and bearded sailors trying in vain to look and act like civilians. As the National Anthem was finishing, an elderly woman sitting in front of me, resplendent in a Miami Beach straw hat and a KGB Chicken T-shirt, vigorously rang a huge cow bell she had brought with her. "Play Ball!" was shouted, the Padres jogged out onto the field, and the left-field bleacher crowd, I could tell, was ready for action.

It didn't take long for the game to settle into the pitching duel most of us had expected between Perry and the Cubs' ace pitcher, Rick Reuschel. Perry began the game by falling behind most of the hitters, but he managed to work his way out of a first-inning jam by spearing a come-backer to the mound and starting a picture-book double-play. A fine fielding and (for a pitcher) a fair hitter, Perry is still a marvelous athlete, despite the development of a bit of a classical pitcher's paunch. The Padres immediately wasted a scoring opportunity in their half of the first when Gamble and Winfield left Ozzie Smith stranded on second — a bad omen that has become depressingly familiar for the Padres this year. Two weeks ago I watched the Padres begin a game against the Phillies by collecting three hits, three stolen bases, two walks, and one sacrifice fly — all of which added up to one run. Quick, how can a team get six hits in one inning and still fail to score? If you're unwilling to wait for the Padres' inglorious demonstration of this feat, perhaps later this year, the answer appears at the end of this column. I Padre fans are already growing restless with this frustrating inability to get hits which score runs, especially since most of the Padres' highly paid players (Hendrick, Tancos, Gamble) were signed specifically for their ability to drive in runs. The fans were particularly loud in voicing their disapproval when the Padres' "Silent Sam," George Hendrick, twice looked terrible while striking out.

The Padres were trailing 2-1 when a disappointed Perry was yanked for a pitch-hitter in the eighth after another sparkling performance. Certainly Padre fans

can't fault Perry — or the pitching staff in general — for the club's slow start. Perry, Randy Jones, and Bob Ojwinko have all been pitching quite well, but the fact that they have a combined record of just over .500 (7-6 as I write this), despite having an ERA of around 2.50, says a great deal about the team's poor showing thus far. Meanwhile, the other two starters on the staff — Bob Shively and Dave Friesleben — have been phenomenally bad. How long the Padres can afford to sit around with their eight starting outfielders (or something like that) without trying to make a deal for a right-handed pitcher seems like a reasonable question to ask. My guess is that Roger Craig will be forced to give some starting assignments to John D'Acquisto, who's looked very impressive in his relief appearance. (I'll add for the record that the fact the Padres currently have no left-handed relief pitchers is another indication their talent priorities are confused.)

When the Padres finally scored two runs in the bottom of the eighth off of the Cub's brilliant reliever, Bruce Sutter, the crowd came alive (up until this point the only sustained cheering had taken place early in the game when two stunning young women took twenty minutes to find their seats). Rookie Mark Lee was sent in to protect the 3-2 lead in the ninth but got into immediate trouble by giving up a walk and a single. When Craig signaled for Dave Friesleben to come in and relieve Lee, the Cubs began in earnest. Boos surely affect baseball players more than any other athletes, mostly because baseball's deliberate pace allows the fans a lot more time to let players hear them. In other slow-paced sports — golf, tennis, bowling — boos simply aren't expected from the fans; and in basketball or football the action is so swift and constant that the players don't have time to pay much attention to boos. But that sunny afternoon you could sense that as Friesleben strided the mound, he was well aware of the sounds being made all around him. His disposition was not improved a few minutes later after he walked Joe Wallis and went to a 3-0 count on pinch-hitter Larry Brown. At this point a disguised Roger Craig pulled him in favor of Dan Spillner, and as Friesleben dejectedly walked off the field he was greeted with a new cry from the stands: "Aloha!" (the Padres' farm club is in Hawaii). When Spillner was unable to stem the tide (the Cubs scored twice), and when the Padres were unable to score in their half of the ninth inning, San Diego left the field dead last in the Western Division. As for the fans, most of us left in good spirits — disappointed, perhaps, and a bit unbattered, but thermoses were a lot lighter, and besides, it takes more than losing a ball game to ruin an afternoon of playing hooky.

Quiz answer: Getting the first five hits without scoring is easy. For example, the first two hitters get singles and are subsequently picked off; then the next three hitters get infield hits, loading the bases and giving you five hits. The sixth hit can only be gotten by having the batter hit a ball which strikes a baserunner; the batter gets credit for a hit but the runner is automatically out and no run scores.



Gaylord Perry

As the National Anthem was finishing, an elderly woman sitting in front of me, resplendent in a Miami Beach straw hat and a KGB Chicken T-shirt, vigorously rang a huge cow bell. The left-field bleacher crowd was ready for action.

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Cab?

(continued from page 1)

excellent service, carrying the luggage and directing the man to his ultimate destination, a clothing convention. Taheri collects a tip of \$1.40. "Businessmen tip all right," he tells the reporter who rides with him, "unless they're from the South. This guy wasn't." Persons needing a taxi in San Diego will be well or poorly served, depending on where they live. If the customer at Palis and Kettner had long to wait for a cab, some drivers say the fault is with the City of San Diego, which has more power over the cab business than cab companies do. The city sets the standard for fares, equipment, and for driver qualifications (which are slight). More important, the city alone determines the industry's maximum number of cabs, presently 411.

Yellow Cab held eighty percent of the city's cab permits two years ago, when it went out of business for a month, unable to pay its insurance. By the time it resumed, the city had issued sixty-two permits to individual drivers who established, in effect, sixty-two new companies, each with one cab, competing head-on with Yellow Cab and other long-established firms.

Now some drivers want more of the so-called independent companies. They say the one-cab firms would increase competition, perhaps by trying to lower fares.

Independent driver Jerry Newport says the question really is whether a driver should be allowed to work for himself, or only for a large company. "Government has no right to shove the corporate approach down my throat," he says.

At the city, transportation analyst Jon Dunsbach prepares for a general meeting on the

cab issue July 12. "The industry is divided," he says. "On one hand you have the people who say deregulation, as it is called, would be an economic disaster. They predict it would ruin the industry (by sending more cars after the same amount of business). And then the other side is divided into two sub-camps: one wants free entry but wants the city to retain control in setting a fixed rate of fare, while the other sub-camp wants free entry and no regulation of rates, save for a ceiling on what you could charge for a ride." (The last suggestion would let taxi charge less than the going rate.)

Asked if any city allows free entry into the cab business, Dunsbach named Washington, D.C., Atlanta, and London, England.

"But it's not a fair comparison," he said. "In the case of D.C., you have a population and business climate totally unlike the one we have here. . . . Each city is unique; no comparison really fits."

Certainly, few cities can compute with Hotel Circle, where the pedestrian is made to feel like an ant on a bowling lane. At the Town & Country, as at Lindbergh Field, too many taxis wait in lines for walk-up customers. Taheri seldom waits. He cruises with one ear tuned to the radio, and today he answers questions about his auto accidents. Both were at Yellow Cab. In 1970 he was hit one morning by a drunk and thrown into his windshield, suffering a bruised face and a blackout. The second was a six-car accordion wreck on Interstate 5. His car was hit on either end, he says — jawting. Not much damage was done; his nose was broken and . . .

"Got a bell for Richmond and U," the radio interrupts.

Taheri plucks the microphone. "Six-five," he murmurs, calling his phone number. (All factors being equal, the first cab to answer the radio receives the business.)

"Okay, six-five," the dispatcher says.

"Richmond and University. Call me when you get there."

Taheri replaces the mike. "This is going to be a bar called The Alibi," he says, forgetting his car-wreck story. "Probably not a good fare, but it fills the time."

Indeed, the work in neighborhood bars seems suited for waiting time, and for this reason some cabbies hate it. They hate the time it takes to park and leave their cab and draw the attention of the bartender. Who points out the customer. Who pays his last drink. Then says goodnight. And sometimes, sadly, needs help to the cab.

The key to making money, says Taheri, is to save time, all the time. But the secret of making money is also knowing how to baby-sit — a way to compensate for spending much time in a bar.

Blinking, walking from The Alibi with her arms stretched out, followed by Taheri, a woman in her forties finds Taheri's cab and climbs in. She and Taheri appear to know each other.

"How you been?" says he, settling into the cab.

"Better than nothing," she replies, loud enough to drown a jukebox. "They finally got me on schedule. Going to put in a plastic kneecap Monday over at Mercy."

Pierre laughs.

They chat pleasantly as he drives her to another bar on University Avenue. The fare — \$1.40 — seems little for the time Taheri has spent, but a fare to any bar would be more welcome than the next piece of business that comes from the radio — a divided "Mayfair." Someone has called from the Mayfair Market, and Taheri, only yards away, is too close to refuse. "Now that's work," he says. "Picking up groceries."

The customer, however, turns out to be a man who hefts his own brown sack. Taheri need not even turn his head to serve him; so he does not. And no sooner has the customer left, than Taheri snatches the microphone with greedy speed, accepting a call that takes him far from Hillcrest, and makes \$5.20 in a matter of minutes.

Two hours after starting work at noon, Taheri has seventeen dollars, a third of that in tips, stuffed into the pocket of his blue checkered shirt. He folds no bills into the locked cashbox because it is daytime, and he knows by experience that robberies occur at night. The first time he was robbed, he says he felt it coming. He had picked up two women, who began to use odd words, as in some code, to converse in the back seat. A pistol was produced, and Taheri gave up twenty-two dollars, temporarily. For one of the robbers passed behind the car, giving Taheri the chance to ram her, knock her down, and ultimately see her and her partner arrested.

At knifepoint next time, two robbers took fifteen dollars from Taheri and tried to beat him unconscious behind the Safeway in North Park. Yet Taheri, again, insisted on having his money back. The police found both robbers a

short time later, hiding in the bathroom of a house near the supermarket, chased there by a five-foot-seven-inch cabbie.

"That's an aggressive driver," says Yellow Cab vice-president Bill Hilton of his former employee. Hilton, 53, is a large, neat man who has never driven a cab and yet can appreciate the value of aggressiveness: his company takes sixty percent of the fares collected by its drivers. Of his 543 drivers, however, not many seem aggressive. Only four earn \$10,000 a year, not including tips. For the other drivers, the average gross income is \$5800 yearly — hardly enough, says Hilton, to attract drivers to Yellow Cab. So the company has 545 openings a year for cabbies; anyone with a driver's license, a clean police record, and fifteen dollars for a county identification card is welcome to apply, and likely to be hired.

Obviously, the company's management is bad, say critics, many of whom are independent drivers. Hilton makes no apology. He blames the high turnover on a poor marketplace, impoverished by the city's decision to allow sixty-two more cabs on the highway. The independent companies did not create more demand for taxis, as they were supposed to do, says Hilton; on the contrary, they chased after Yellow Cab's business to the point where everyone makes less money.

Some figures are available on the city's taxi business, but like a crazy street sign, they point no clear direction. Paid miles were down last year by nine percent, yet Yellow Cab made a profit. That profit probably came from the twenty-one percent fare increase in March, which, of course, is being offset by rises in the cost of gas, insurance, maintenance—all items of overhead.

"You can go round and round on figures," says Jerry Newport, 29, who holds a B.A. in statistics from the University of Michigan and drives a leased cab for a living. Disbelieving any figures, he says Yellow Cab could solve its problems if it trained the beginners to make more money. "They put people out on the street with no idea of where to go for fares," says the independent, who was trained himself at Yellow Cab.

This reporter was trained there, too: hired one day, licensed the next, then submersed into a map-lined room where the class of new drivers was introduced to the workings of a cab meter and a peanut light (the tiny bulb atop the cab's roof which lights when the fare meter is engaged). The class also learned the confidential words that cabbies can use on the radio to tell the dispatcher. "I'm being robbed."

But the emphasis in training was service; in particular, how to use the radio in serving neighborhoods where Yellow Cab, with its fleet of 300 cars, is well equipped to cover. Over and over the class was told to keep out of the airport when the line is too long, to listen to the shortwave radio, and drift to the part of town where most calls originate. Never ignore a radio call, the class was told, even when you know it's a Mayfair.

"The key is organization. If your business is good, you can pick up a lot of fast rides and make good money. We can do that if Yellow Cab takes the rest of the city. Yellow Cab is a kind of umbrella under which everyone else can work."



That training occurred two years ago, however, and much has happened since then. There was a strike. Yellow Cab drivers walked out in August, 1976, and by October they were crossing their own picket line. The strikers burned some Yellow Cabs, assaulted some drivers. Meanwhile, they organized their own taxi service and petitioned the city council to end Yellow Cab's monopoly of the business. The council then created the one-cab companies, each of which, in turn, created two jobs for drivers. The owners promised changes, some of which came true. They promised good equipment, and Pierre Taheri drives a safe, solid Volvo. They promised good service, and this reporter, who drove an independent cab, heard customers rave about the fast, attentive service they'd received from independent drivers.

On the other hand, the companies have continued the strike against Yellow Cab. The talk of creating more companies is, in part, a wish to run Yellow Cab out of business, to judge by independent drivers, whose remarks sometimes are vicious.

Newport, the independent cabbie, said "a lot of plain hatred" is in the air. More to the point, his name is on a list of 136 persons who want city licenses to operate their own company, in competition with Yellow Cab.

The independents and Yellow Cab are facing off in an attitude of Little Guy versus Big Business — a comparison that does not always hold. The Little Guy, in this case, is in a better position to exploit his drivers than Yellow Cab is, because he does not have to pay them for vacations or contribute to their health insurance, life insurance, or workmen's compensation. Pierre Taheri receives no benefits at all, leasing from the Monogram Cab Company, whose owner, Richard Thompson, worked for Yellow Cab.

Out of this confrontation, though, ideas begin to emerge. Says Newport: "Some

people look at me and they know I was involved in the strike, and they think I want Yellow Cab knocked out. But I don't. I think Yellow Cab serves a useful purpose. Yellow Cab is the only company that can cover the whole city. I think that the Co-Op (an association of thirty-seven independent companies) should concentrate on the Hillcrest-East San Diego area. The key is organization. If your business is good, you can pick up a lot of fast rides and make good money. We can do that if Yellow Cab takes the rest of the city. Yellow Cab is a kind of umbrella under which everyone else can work."

If the independents develop business in certain neighborhoods — as La Jolla Cab and Radio Cab have successfully done — and give the rest of the city's business to Yellow Cab, some balance might be reached. Cabs that work the three top areas — the airport, Mission Valley, and the Navy gates — might pay a special fee (the airport charges one already), and the revenue might even subsidize the neighborhood business.

Taheri's best fare of the afternoon — \$6.70 from Horton Plaza to Mission Beach — came from an elderly woman who marveled at his taxi and asked question after question about the Co-Op cabs.

This reporter's best fare began in a bar near Easy Street, in East San Diego. Two women, who appeared to be in their fifties, took places in the back seat. They seemed to be enjoying themselves.

"Do you know," one said to the driver, "that we have cars, each one of us, back there parked?"

"Then why aren't you driving?" the cabbie said.

"Because we've been drinking!" they said together.

"It's safe that way," the cabbie replied, feeling more sober than ever. □

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Give Me a Dozen Gothics

"It was the wind at Northriding I minded most, the fierce, incessant, horrible wind that gave events in the fall of 1867 such a diabolical twist. How I hated the shrieking, howling sound of it, the way the wind whipped at the dark firs in the garden . . . and seeped through the tightly closed shutters. The house, too, filled me with loathing, and the stone-flagged floors, the dark staircases, the ponderous, clawed furniture, and the clock that ticked softly, insidiously . . . like the wind."

— North Wind at Northriding

E.J. RACKOW

The recipe calls for remote and desolate settings, murder, jealousy, beautiful heroines caught in macabre or mysterious circumstances, heroes, villains, and plenty of romance. Mix them together and wrap it all in a cover embellished with a forlorn damsel, flowing robes, and a decrepit, forbidding mansion. Stack neatly in supermarkets and drugstores everywhere for the reading pleasure of millions, and you have it — the Gothic novel.

Made popular in England in the late Eighteenth and early Nineteenth centuries by such writers as Horace Walpole, "Monk" Lewis (so named for his novel *The Monk*) and Ann Radcliffe, Gothics have been in and out of fashion for nearly two hundred years. Having remained dormant in literary popularity for some decades, a sudden revival of Gothics in the mid-1960s, when this country was experiencing great economic and social upheaval, caused literary agents to scurry around for people who could write these chilling escapist novels set in some mythical and innocent past. Caught in short supply, agents were suddenly desperate for Gothic manuscripts.

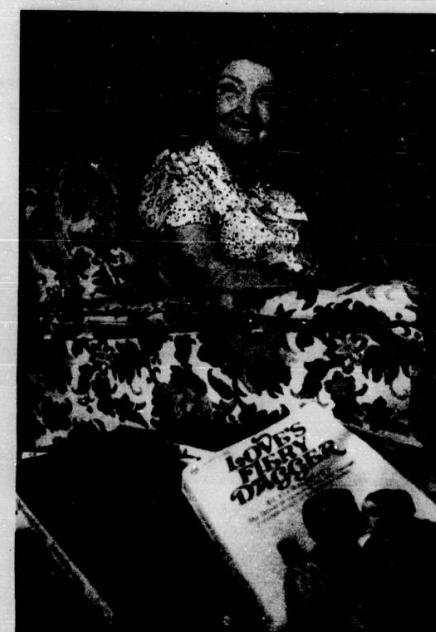
But if you imagine that the writers who answered the call lead glamorous lives, command a retinue of researchers and assistants, live in elegant houses, and drive rare, expensive cars, you had better revise your vision. Far from acquiring great wealth and fame, most of them never reach the best-seller list, and they ply their trade as if it were simply that — a modest craft which requires much discipline and an eight-hour working day.

Take Florence Hurd, for example. She's a fifty-nine-year-old woman who has written more than twenty novels (including *North Wind at Northriding*) since she started in 1965, publishing under the names of Florence Hurd, Fiona Harrowe, Flora Hiller, and Florence Howe. Until this last year, for her efforts she earned as little as a waitress and far less than a librarian or school teacher. Each short novel (about 60,000 words and three to six months' work) fetched a fee of \$2500. Royalties, dribbling in over the years, added a few hundred more. But after twelve years at the typewriter, Florence Hurd has at last moved beyond subsistence wages — she has just signed a two-book contract for \$25,000 a volume.

"Many people have talent and they want to write books," she observed. "They pick up a novel and they say to themselves, 'I can do better than that.' In some cases they can, but the most difficult part of writing is doing it day after day, alone. Kurt Vonnegut said that you have to be crazy to be a writer and I think he's right. But if I didn't write, I can't imagine what else I would do."

So explained Florence Hurd, glancing briefly at her watch. Modest in demeanor and shy about her work, she had consented to an hour's interview in between bouts with the typewriter. Seven days a week she rises at seven a.m., has a sparse breakfast of bran, banana, and skinned milk, and without allowing herself the luxury of studying the ocean from her small, rented house in Cardiff, she begins her working day. In the summer, when the weather is fine, she writes in her bedroom. But winters, when the bedroom does not benefit from the sun, she labors in the kitchen.

From eight a.m. to noon, she polishes the work of the day before and advances her novel (she likes to write between ten and twenty pages a day). Promptly at noon she stops writing. She then has lunch and leaves the house for a few hours. Occasionally, she takes a walk on the beach; more often, she does her errands or drives to USC to do some research necessary for her story. When she returns



FLORENCE HURD

home she takes a nap and begins again at four p.m., writing until eight p.m.

To turn off her mind, she often turns on the TV, at times eating her evening meal in front of it. Since she dislikes domestic chores, she does the dishes and then considers restoring order to the mass of books and papers surrounding her desk. But as in the old phrase about exercising, the simply lies down until the thought about cleaning goes away. And so to bed, but not necessarily to sleep. The characters in her stories consume her, and she worries about twists in the plot. Yet her writing is hardly the result of sheer inspiration or inventiveness. It is, in fact, written to formula.

Hard began writing in the 1950s; at the time she was married and raising two children. In those days, she wrote sporadically, taking courses at various night schools to motivate her. "Mostly I piddled around. I tried to publish something in Alfred Hitchcock's magazine and failed. I tried to write for *True Confessions* formula by reeling the stuff, but it was hard to write because I had to learn the formula and follow their ideas. They paid very well, but you didn't stand a chance if you didn't know exactly what they wanted and then stuck to the formula."

Ten years later, in 1965, she managed to win a *True Confessions* writing contest. The pay? One hundred dollars. Although she had been trying to break into that market for years, she felt too embarrassed by the accomplished deed to tell one about it. Nor did she have the motivation to look for the story in the magazine. To this day she has never seen the

True Confessions prize winner in print.

She may have gone on piddling if events had not pushed her in a new direction. Her marriage of more than two decades had come to an end and she was frantic about earning a living. For a brief period, while her husband had studied in Berkeley, she had been a social worker, but during her many years in San Diego (she arrived here in 1942) she had not been financially independent. In a writing class at Palomar College she met Adela Martiano, who had written for radio in the 1930s and was the author of many paperback novels.

"Adela urged me to write a paperback," she recalls, "and she told me to work up an outline and show it to her. She and her husband had looks of dismay on their faces when they saw this outline. But they told me to go ahead and start writing. I was most strongly influenced by Daphne du Maurier's *Rebecca* and did my best to imitate her."

During the writing of that first novel I was in a panic most of the time. I was in the middle of a divorce, I had very little money, and my decision to make my living as a writer was very frightening. Also, my health was poor. I seemed to have one ailment after another. I propped myself into a chair and kept a heating pad on one aching part of my body or another."

It took nine months to complete that first novel, *The Secret of Camfield House*, before she sent it off to Donald McCampbell, Adela Martiano's New York agent. Within a month he sold it to Fawcett publishing house and she received \$2500.

"To my amazement, this very first book

(published in 1966) became a minor classic. Over the years I've made about \$10,000 on it — small checks, but steady ones, that include the foreign rights. My daughter told me that some junior high classes in San Diego use it for required reading."

Hard never wavered after she sold her first novel. She worked steadily, turning out at least one novel every nine months and sometimes as many as two or three in a year. Today, she can't conceive of writing anything else — she would never try to write except for the market. She used the word "formula" repeatedly, and provided would-be authors who wish to write popular novels with the following advice:

"The first thing to do is to read as many of the novels that are already published in that field as possible. You must understand the ingredients and stick with them."

"For a Gothic novel, you have to have a beleaguered heroine who is young, not too bright, and more or less caught in a spooky house. You absolutely must have a house or a castle that is large, musty, and mysterious. There must be a strong reason why she can't leave the house or a situation to explain why she's trapped. Of course, if she were bright, she would figure out a way, but she never does until the end."

"Woven around the house is a mystery plot. You may have one or several murders and the hero may be a villain or a combined hero-villain. Often, suspicion falls on this man, as it did in the Hitchcock movie, *Suspicion*. The life of the heroine is always in peril, but in the surprise ending, the mysteries are solved and the hero is exonerated and united with the heroine."

"The long Gothic has at least 150,000 words, but these are usually romantic suspense books. The formula for this is different. You can have a generation plot with a touch of the supernatural. You have more sex, but not too much. With Gothics, you are writing for an audience that doesn't like too much explicit sex or too much violence. You have to keep the plot going by having some mysterious character appear again or again, or some event repeated until the mystery is unfolded. Since it's long, you may have to use several heroines, connected by circumstance through the generations. And of course, you can't keep the action confined to one house or castle, though the mystery of one particular house may stay constant. Right now, the market is pretty much saturated with long and short Gothics, and many writers have had to switch to what's new in the market. I've had to do that myself, and I'm now writing historical novels because that's what's selling." (Her work in progress is set in the Middle East, Twelfth Century.)

"The new historicals, some of which appear on the best-seller list, are exactly the opposite of the Gothics because there's so much sex. I call them historicals. The formula for a historical is to have a young woman who is very good looking and obedient or forced to undertake a journey. During the journey she's raped repeatedly and captured by other men, some of whom she loves, but all of whom make love to her."

"It's assumed that the reader can't go for a dozen pages without having an erotic scene, so there just has to be lots and lots of men and sex. At times, the woman is in love with the anti-hero. At others, she despises the anti-hero and waits for her true love to liberate her."

"In the meantime, some historical events are taking place, such as the Crusades, or some war or national disaster. These upheavals make it possible for the heroine to come in contact with men from different parts of society. The heroines have lots of sex, take lots of baths, but never get pregnant."

"I think the original formula was started by a man because I can't figure out why the heroine never gets pregnant. And only a man could have originated these cardboard feminine characters. Many of these historicals and sex female pen names."

"But the formulas for historicals are looser. You need to have good atmosphere and to make it very long. Some writers are careless with their research, but I try to do as accurate and careful a job as I can with the history and language of the period. When I write I have all of these books and dictionaries around me."

The strictest formula belongs to the province of Harlequin romances, advertised on TV and in magazines (there is even a Harlequin Romance Book Club). The writing is done by English and Canadian

(continued on page 20)

(continued from page 19)

authors: Hurd is one of the few American writers to have her work accepted. These are neither suspense nor mystery stories, but heart-throb romances or some variation of the Cinderella story. To write the book, Florence, known as Florence Howe for Harlequin, received the following instructions from her agent:

1. Length must be 58,000 to 68,000 words. No more or less.

2. Bear in mind lower-middle-class readership.

3. Book must be written in third person singular from woman's point of view.

4. Heroine must be a WASP, single or widowed, but never divorced.

5. The setting must be exotic, such as Malaysia, Africa, the jungle, or isolated mountains.

6. The heroines come from humble beginnings and want to move up in the world. But they are not greedy, they do not want money. Their primary search is for love. The basic questions asked by the heroine are "Do I love him?" and "Will I get him?"

7. The hero must be wealthy, powerful, handsome, and macho. He may be Italian, Spanish, French, or a bit of each. He must be rough at times, for he is both hero and villain. The villainess must rival the heroine. She must be a girl of easy wealth with little character, who is spoiled and selfish and tries her best to get the hero.

8. No gunplay allowed. No drugs or alcohol more than some wine. Sex from the neck up only.

To prepare for her Harlequin romance, Florence read Somerset Maugham, books on rubber plantations and Malaysia. Her book is called *The Dark Palm of Paradise* and she doubts that she will do another for Harlequin.

"It's just too hard to keep to such a strict formula, to deal with a Canadian publisher or the originators of this series in England. They made me rewrite because of some gunplay. They were supposed to pay about \$10,000, but all I've had thus far is \$3000. When the book is published, it may not even have the same title."

Of course, Florence Hurd no longer has the problems of a writer beginning in this field. "The first thing a new writer has to do is to get an agent. To get an agent, you have to submit

the completed manuscript. An agent doesn't want a one-book writer, so as soon as you finish one, you have to start another."

"Until this year, I wasn't self-supporting through my writing. In a good year, I would sell two books and make \$5000. That means that if you are doing this full time and just starting out, you have to have a small source of income or take another job."

"After I wrote three or four Gothics my agent was able to sell on the basis of the first five chapters plus an outline. When I had published half a dozen, I just sold on the basis of an outline. Now, I just submit a teeny-weeny outline and I don't even have to follow it."

"I should mention that ten years ago most of my agent's clients were men. Now, it's the reverse—most of his writers are women. The good thing about this sort of writing is that age is not a consideration. You can start at any age, young or old. I felt myself to be too old for other sorts of careers when I started writing, but now that I've done over twenty books I have more courage to tell people about my work. Also, for my \$25,000 book deal, I don't have to follow a formula, and that's very nice for a change."

Florence Hurd, Fiona Harrowe, Flora Hiller, Florence Howe, looks at her watch again. Although it's Sunday, it's a working day for her and the interview has run a half hour over the allotted time. She longs to be back in her house, cotton in her ears to drown out the noise of the sea and the freeway, composing at her electric typewriter.

She smooths the jacket of her pants suit, a woman of soft voice and gentle mien who, as Fiona Harrowe, author of *Love's Scarier* *Banner*, has written:

"The hot blood rushed to my head and I shouted, 'A ha! Is that what you take me for? A sultry—a whore spreading her legs for a few pennies?'"

"His eyes grew black. 'Nay, a fine lady,' he mocked. 'Do you have a memory of what we did—you and I? You—a serf, a runaway serf at that. Remember who you are, you wholesome burde. You ought to kneel and kiss my hand and bless me for being so kind when I might have returned you to Triboune to be branded and beaten.'"

As she descends the steps, the author turns her head and smiles sweetly. "You really should try writing one," she coaxes. "You'd just love it."

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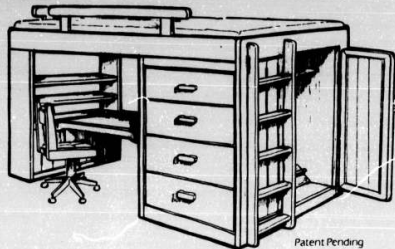
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CURRENT MOVIES

zero in on the cracked window, and then Croton issues the final order. "Okay, phone Genevieve, tell her to wave her blouse in the window so we know when she's ready, and tell her to peek around the curtain—when her head and her left breast—"

When Michael Douglas and Richard Widmark were in 1976, *Top Gun* (Ace Drive In; Ace Drive In; Tu Vu Drive In).

Coming Home — With Jon Voight, Gene Hackman, and Bruce Dern, directed by Hal Ashby. (Carmio Cinema 4; Center 3 Cinema 1; University Towne Centre; Vineyard Twin 2)

Cross of Iron — Sam Peckinpah's WWII message movie, set in the Nazi trenches outside Stalingrad, is not exactly anti-war (under fire, the infantryman learn to cultivate profound, soul-searching eye contact), but it is explicitly anti-officers. In one of their unending bunker debates, the aloof, aristocratic commandant asserts that all men of quality come from the upper class, and the fraternal fighting man relates with two exceptions, Karl and Schubert; and so it goes in the bunker. Peckinpah has been over the ground before, notably in MAJOR DUNDEE and in his script for THE GLORY GUYS; but in his main argument, as well as in his protracted action scenes, he seems here like someone who's trying to recall a time,

and can't quite get it. His good moments are as occasional as James Coburn's German accent. With James Mason, Maximilian Schell, David Warner. 1977. (P) (P) (P)

The Deep — "I can't afford to pass this up. It's an experience!" enthuses the run-blacked jock to his fainthearted girlfriend, who only wishes to return home safely from her Bermuda holiday. The so-called experience is a Tom Swift—an adventure involving sunken treasure, a giant moray eel, and voodoo victims. Its undeniable excitement is of the rude, low-blow type that make you leap in your seat, and they are mostly gratuitous, not to mention extraneous (the unfortunate girlfriend has her abdomen torn in blood by masked tormentors using a chicken leg as a paintbrush). Nothing in the movie sets your heart pounding quite as justifiably as the sight of Jacqueline Bisset in a wet T-shirt. With Robert Shaw, Nick Nolte, Yves Montand; directed by Peter Yates. 1977. (Carnio Drive In; Pacific Drive In; from 5/19)

Dodds'ia-den — Kurosawa, working for the first time in color (not counting the single dash of pink in the otherwise black-and-white HIGH AND LOW), constructs an audaciously colored mosaic of a Japanese

shantytown—a basically muddy gray landscape brightened here and there by the gaudy hues of the slum dwellers' costumes, home decorations, dreams, moods, hallucinations. One of the last surviving classicists, Kurosawa keeps the large, dense work in very sharp focus—literally, in terms of the vivid surface detail of the images, and also in terms of the clarity of vision, the simplicity of expression. Nothing diverts or devalues Kurosawa's anguished humanist sentiments over the course of their initial conception into tangible objects, colors, faces, gestures, habits. A seamless language of the rude, low-blow type that make you leap in your seat, and they are mostly gratuitous, not to mention extraneous (the unfortunate girlfriend has her abdomen torn in blood by masked tormentors using a chicken leg as a paintbrush). Nothing in the movie sets your heart pounding quite as justifiably as the sight of Jacqueline Bisset in a wet T-shirt. With Robert Shaw, Nick Nolte, Yves Montand; directed by Peter Yates. 1977. (Carnio Drive In; Pacific Drive In; from 5/19)

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imaginary stretcher up and down the slum all day long, while the movie crescendos to an early emotional climax that it never quite equals thereafter, but which few other movies ever remotely approach. 1970. *** (Ken, 5/19 and 20)

F.I.S.T. — A cautiously equivocal view of a charismatic labor leader, a man of impeccable motives but occasionally peccable methods, whose unselfish humanism in life is to build a union, and whose unselfishness in death is to be a martyr. Michael Brandon, Martin Mull, Ellen Brennan, and Cassie Yates; directed by John Alonzo. 1978. (University Towne Centre)

The Four Musketeers — Richard Lester's appendage to his THREE MUSKETEERS, a year previous, dispenses more of the same: Alexandre Dumas's fanciful novel, retold, acted out by blundering clowns, exclaiming things like "oo!" and "coo!". In a frantic knockabout to this length, the never-ending escapes and recoveries of the musketeers go way beyond the point of humor. Only the munificence of the filmmakers and fingers seems to pull them through. Directed by Guy Hamilton. 1975. (Carnio, 5/24)

The Fury — Inhuman federal agents, who work for an unspecified government, hunt down a teenage boy, who possesses unspecified psychic powers, in order to channel his great potential toward unspecified ends. Clarity is not this movie's forte. It's especially confusing about the nature of the psychic phenomena and about the cinematic style appropriate to suggesting them. The bulk of the movie centers around the quest for the abducted boy by his vengeful father. The father's line when he finally finds the boy: "the kid is floating eight feet off the floor at the time — is a classic. 'What have they done to you?' The movie is very big on baroque camera movements; big on stunts that call for crashing through windows; and big on special effects in which blood flows like wine. The final zinger, which Pauline Kael has highbrowedly judged the greatest finish for a villain ever, has been done before (in LIVE AND LET DIE, for example), but probably not with the same degree of self-congratulation. Kirk Douglas, John Cassavetes, Came Snowgates, Amy Irving, and Andrew Stevens; directed by Brian DePalma. 1978. (Carnio 21)

The Goodbye Girl — Two Manhattan submissives meet, fight, and finally fall for one another—a supposedly heart-warming romance written in Neil Simon's gleeful, uncouth, hard-sell style. Simon certainly knows the rules of the Well-Made Play and the raucous rhythm of wisecracks and comebacks; he has a ready fund—

constant on-the-air preening, and who, as big as his bank account—of jokes about New York and the legit theater, and he possesses a true, individual feeling for people's sympathetic kinks. (Richard Dreyfuss plays an avant-garde actor, which somewhat excuses his habitual fusing and fuming; Marsha Mason, Simon's real-life wife, is an up-and-coming representative of middle-classness; and Quinn Cummings, an owl-like girl, is as precocious as any Henry James juvenile.) There seems to be a lot of knowingsness compressed into every line of dialogue, 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 ideally suited to the treadmill work conditions of a TV series; if only there were enough money in it. Directed by Herbert Ross. 1977. (Carnio Plaza 5; Grossmont)

Gray Lady Down — A huge freighter, manned by uneducated Norwegians who speak only in subtitles and know nothing of the maritime traffic laws, is sent into a U.S. submarine and sends it plummeting to the edge of an underwater cliff, where it teeters in a precarious position that the survivors, inside, are photographed with nothing but tilted camera angles for the remainder of the picture. The rescue comes in a cute miniature submarine which is named "Snark" and which looks exactly like the Woodstock character in PEANUTS. This is strictly mechanical stuff, but well-oiled and smooth-running. With Charlton Heston, Stacy Keach, David Gerardine; directed by David Greene. 1978. (Century Twin 2; Crest; Harbor Drive In; Mira Mesa Cinema; Plaza; Plaza Twin 1; South Bay Drive In; Village; Vogue)

The Greek Tycoon — A fictionally embellished treatment of the Jackie Kennedy-Aristotle Onassis marriage, starring Jacqueline Bisset and Anthony Quinn, directed by J. Lee Thompson. (Carnio Valley)

Harold & Maude — The fake-sad-lady jokes are predictable and the zany-old-lady jokes are typical, but this unimaginable romance between adolescent Bud Cort and septuagenarian Ruth Gordon has a kick-sweet tolerance for private perversity that is quite beguiling. And the many Cat Stevens songs at intervals give things a bit. Directed by Hal Ashby. 1971. *** (Strand, 5/21 through 23)

Heroes — It's nice, for a change, to see a Vietnam veteran treated as something besides a crack-brained character in the action-movie genre (BLACK SUNDAY, VIGILANTE FORCE, etc.). In this instance, he's

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treated as a crack-brained character in the road-movie genre. Jeremy Paul Kagan, the director, wants to have it two ways. He wants to cash in on the lunacy of its value as screwball comedy and also its value as political commentary. To make the switch from one mood into the other, he depends upon the charisma of the star, Henry Winkler, and Winkler's ability to lead the audience around by its collective nose. Sally Field, in the run from her own wedding, just as she is in SMOKEY AND THE BANDIT, gives a performance of spunky independence in what is basically a one-man showpiece. 1977. (Strand, 5/19)

High Anxiety — In his sparring parody of the Master of Suspense, Mel Brooks is stranded halfway between the mass audience and the Hitchcock aficionados, halfway between the Borscht Belt and the college classroom. The quantity of this mildly ambitious movie is symbolized by its one passing reference to a "Mr. McGuire"—the only one at all, and that, in the average viewer and too imprecise for the Hitchcock scholar. Brooks, hardly a disciplined parodist, merely duplicates particular motifs—

scrophobia, psychiatrists, beds, frigid blonde, etc.—in a rather haphazard way, and the result is a sort of static Hollywood Wax Museum imitation. When free or

forgetful of his obeisance to the Master, Brooks generates enough laughs to keep you from regretting that you abandoned your TV for an evening, but his success in the field of parody are few. There's a very reworking of the PSYCHO shower scene, which his Hitchcock hit never did, he has huge spells for weirdo show-stoppers; there's a nicely edited, if totally irrelevant mimicking of Sraight, and, best, there's some of the didactic camera-consciousness that is distantly related to Jean-Luc Godard. With Madeline Kahn, Gerts Leachman, and Harvey Korman. 1977. (Fashion Valley; Poway Playhouse; University Towne Centre)

The Hindenburg — Robert Wise's remedial history lesson on the air of zeppelins maintains an effortless, abrupt shuttle between the mundane (the pre-WWII plots, politics, banal personal anecdotes) and the fantastic (the overblown blimp, actually a 25-foot model, sailing smoothly past the lights, the diamonds-on-velvet night of Holland, cobwebs, rainbows, Manhattan's skyline, and in the interior, an Erector Set maze of girders, rigging, arshalls, catwalks, etc.). It is not nearly as unimaginative and unsymbolic characterization, is a pretty tough nut, possessed by a secret society of demons and men to serve as their protectress; and Bibi Andersson, who owns a pair of pale

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CURRENT

while his daughter is attacked in slow motion by a pair of skin-crawling reptilian rapists, but for the most part this hurried western shows no appreciation of the emotional meanings in the rubber match between two long-time enemies, a legendary lawman (retired) and a half-breed convict (escaped). It depends, for its impact, on the familiarity of its old material (musical scorer Jerry Goldsmith, in fact, depends on some of his old material note for note). Charlton Heston is fittingly stuffy as an Old West drooper, and Chris Mitchum is, on first sight, a scream as a Modern Man from Massachusetts. With James Coburn, Barbara Hershey, directed by Andrew V. McLaglen. 1977. (Towne, through 5/20)

Clapton, Emmylou Harris, and Van Morrison (Center 3 Cinema 3, Mira Mesa Cinemas)

The Man Who Fell to Earth — An interplanetary traveler with pale skin and orange hair touches down in spooky New Mexico. "The Land of Enchantment," and on the strength of several electronics patents, he skydives to the very heights of high finance ("I want you to begin negotiations with Eastman-Kodak immediately"). The elliptical narrative style tends to conceal the hokeyness in this Walter Tevis sci-fi story, adapted to the screen by Nicolas...

Roeg. The viewer, at every moment, is required to puzzle out what's happening, and in the process he becomes a sort of collaborator in the storytelling and hopefully becomes less inclined to quibble over the results. Roeg imbues the rather clichéd Americana with vague sinister undertones, but he expresses none of his ideas as clearly as his evident conviction that the world is quite an awful place. His images, unlike his narrative, are sharp, rich, alluring. David Bowie, in his movie debut, makes a sympathetic and even a believable extraterrestrial, with his wraithlike physique, his sunken cheeks, his lank hair, his chronic dizziness and nosebleeds, his unquenchable thirst, and his intense yearning. Candy Clark, Rip Torn, Buck Henry. 1976. (Kin, 5/21 through 23)

The Man Who Loved Women — Francois Truffaut's comedy about a compulsive skirt-chaser, starring...



PRETTY BABY

Charles Danner, Brigitte Fossey, and Leslie Caron. (Guld, from 5/23)

The One and Only — Gashy-looking movie (latterish skin tones, barren settings) about a starstruck egomaniac who acts as if the world is his oyster and who is supposed to be excused for his behavior because Henry Winkler plays the role. With Kim Darby and Gene Saks, directed by Carl Reiner. 1978. (UA Cinema 2)

Orca — This movie obviously owes its existence to JAWS, but shows only ingratitude by having Orca, the killer whale, gobble up a Great White shark in the very first scene. After that, the undisputed ruler of the seas — no mindless eating machine, he — goes on to demonstrate a fine sense of personal honor, familial devotion, and blind justice. Richard Harris, happily rejuvenated, is the reckless fisherman who offends the noble beast and who gradually loses his swagger as he tries to comprehend the magnitude of his sin against nature. (This simple Irish Catholic has to absorb some pretty mind-boggling lessons from a pedantic female oceanographer: Herman Melville believed if God comes back to earth, he'll come back as a whale). In general, a slick job by director Michael Anderson and cameraman Ted Moore. Emilio Morricone's romantic musical accompaniment to the whales' graceful aquatic is not bad, but a very interesting, spooky soundtrack could, and probably should, have been composed of nothing but natural whale noises. With Charlotte Rampling. 1977. (Arist, through 5/20)

The Other Side of the Mountain, Part II — More about ex-sister Jill Kinnmont (to avoid the boring repetition of the title which is symptomatic of 1970s sequels, couldn't they at least have called it

MOVIES

ANOTHER SIDE OF THE MOUNTAIN, or maybe TOP O' THE MOUNTAIN, or maybe ANOTHER DAY, ANOTHER MOUNTAIN? but the new information remains just as bashfully discreet about her physical discomforts. This wheedling romance concentrates on the tender emotional state, and, needless to say, nary 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 Pearce, again directing with a careful attention to the commonplace, nicely contrasts the aridness of pine trees, checkered shirts, and Coors beer in the ranching community of Bishop, Calif. With Marilyn Hassett, Timothy Bottoms, Nan Martin. 1978. (Bjou, Flower Hill Cinema 3)

Pretty Baby — A faded, lauded memory of the notorious Stillville, New Orleans red-light district and of the mysterious photographer, E.J. Bellocq, who diligently captured the working girls of the district on film. The movie seems frozen in the same way that a still photo is frozen, and it "develops" hardly more than a still photo "develops" — it never really gets moving, but is instead embalmied in a cozy, tasteless color scheme, dominated by browns, and in rich, fastidious sets and costumes. Which

is perhaps just what you ought to expect from a script written by an experienced production designer, namely Polly Platt. With Keith Carradine, Susan Sarandon, and Brooke Shields, photographed by Sven Nykvist, directed by Louis Malle. 1978. (Cottage, Cove, Vineyard Twin 1)

Rabbit Test — Joan Rivers' directorial debut, a situation comedy whose unbearable situation centers around the world's first pregnant man. Rivers, herself a mother, surrounds the two first scenes with unexpectedly reverent invocations of God and Country. Most of the time, though, her cinematic style closely copies the breathless, blurring delivery of her stand-up style. There is no shortage of jokes, especially of ethnic-slug jokes, but put into the hands of a rowdy TV. Movie-of-the-Week cast, her humor loses all the personal charm that emanates from her carefully nurtured Jewish angst. With Billy Crystal and Joan Platter. 1978. (Mira Mesa Cinema, New Valley East Drive in, UA Cinema 2)

Rancho Deluxe — Written by Thomas McGuane and directed by John Huston, an absurdist western about modern-day cattle rustlers who conduct their business with a pickup truck and a chainsaw. Some of its nicest irony comes out of William Frazer's evocative imagery of the majestic Montana territory, where the skies are sumptuously cloudy all day — a middle-aged frump pushes her

lawnmower underneath a ravishing cotton-y sky. The jokes tend to be so far-out or so out-of-the-blue that the viewer's laughs are almost guaranteed, sooner or later, to turn into shugs — "Well, why not?" Jeff Bridges, Sam Waterston. 1976. (Strand, 5/19)

Saturday Night Fever — A softened, popularized version of the MEAN STREETIS topic, the hell-raising of Italian Catholic buddies in the New York borough. 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, Al Pacino, 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. (Carnegie Cinema 4, Loma)

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CURRENT MOVIES

The Serpent's Egg — An Ingmar Bergman film, set in Berlin between World Wars, starring Liv Ullmann and David Carradine. (Ken, 5/24 and 25)

Shampoo — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a womanizing hairdresser who careers along a standardized course for phandlers, ending up in a heap of repentant whimpers. The beauty parlor itself is used merely as a pivot for making quick connections to various stations on the Beverly Hills social circuit. It's a putdown comedy, and the winking observation of manners and mores elicits very few laughs. Still, Robert Towne's dialogue shows a good ear for the discordances and disjunctions of polite conversation. And Jack Warden's impersonation of a business exec, always self-conscious, always sizing people up, is quite lovely. It is he, more than

Julie Christie or Goldie Hawn or Lee Grant, who best represents the hope and illusion of coiffure art — a plain fellow, rounded, balding, lipless, but spruced up with bleached red-orange hair and a with-it, well-tended mustache. Directed by Hal Ashby. 1975. (Center 3 Cinema 2)

Star Wars — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, swashbuckler, and aviator movies. The story is set in a remote galaxy in the remote past, so that it can't be mistaken as a reflection of anything in modern-day society except Hollywood hokum, and it can be recommended warmly to anyone with a mental age of under twelve. The miniatures and special effects are the best that money can buy; the wholesome heroes, Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court



THE MAN WHO LOVED WOMEN

on the California coast; the anthropomorphized robots, especially the crochety one who talks in the voice of a prissy British valet ("I've got such a bad case of dust contamination I can barely move"),

are as adorable as your household pets; and the narrative, despite a bewildering prologue three paragraphs in length, is not so complicated or imaginative as an average Captain America comic.

Should Lucas be thought primarily benevolent for giving the audience such blissful, innocent, simple-minded thrills, or primarily cynical for deciding the audience requires nothing more? With Alec

Guinness, Carrie Fisher, Peter Cushing, 1977. (Cinema Plaza 5; Valley Circle)

The Three Musketeers — In Richard Lester's semi-slapstick rendition of Dumas's durable tale, the musketeers carry out their appointed exploits apparently only because the book says they shall and not because they are able. It seems a bright idea to show swashbuckling as a loony, headless, head-over-heels activity; but the swashbuckling genre has always had a strong inclination towards humor, and few examples, from the Douglas Fairbanks-Errol Flynn-Burt Lancaster prototypes to the Bing Crosby-Bob Hope-Danny Kaye travesties to De Broca's wily CARTOUCHE, have shown a sense of humor as pinch-minded as Lester's. Still, its laughs are frequent enough, its pace is quick enough, and

its promised sequel is not unwelcome. A wealth of period curiosities were dug up, or dreamed up, but it is characteristic of Lester's that these things are never displayed in a fashion to enlighten, historically, but always to boggle, surreally. With Michael York, Oliver Reed, F. Lee Fimley, Richard Chamberlain, Raquel Welch, Faye Dunaway, Charlton Heston, 1974. (Strand, 5/24)

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 enough, its pace is quick enough, and

cruel twists of fate, for both women have succeeded wonderfully well in their chosen fields. And after a great deal of careful, explanatory dialogue, the movie comes to the diplomatic conclusion that they both did right by themselves. This is a wholesome, middlebrow movie, laced with numerous snapshots of excellent dancing to give it the edifying air of a television "special." The reverence shown for the art of dance unapologetically carry over to the art 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 sulky ballerina boozes it up with two rednecks and then goes onstage behaving like Barbra

Streisand. With Shirley MacLaine, Anne Bancroft, Tom Skerritt, Leslie Browne, and Mikhail Baryshnikov; written by Arthur Laurents, directed by Herbert Ross, 1977. (Century Twin 1; University Towne Centre)

An Unmarried Woman — More a diagrammatic than a dramatic account of a woman on the rebound, this movie is like a profusely illustrated version of one of those self-help, consciousness-raising manuals that traipse unendingly through the nonfiction best-seller charts. It's overly balanced, systematic, and universalized, but at the very least it makes a widely accessible lunch-hour or cocktail-hour discussion topic. Writer-director Paul Mazursky, possibly doing penance for his culturally ingrained male chauvinist

piggism, seems a little cowed. He for the most part has quelled his normal, and better, instincts toward fun-poking, and has made a concerted effort to be "positive and constructive." Jill Clayburgh, Alan Bates, Michael Murphy, 1978. (Camino Cinema 4; Fashion Valley)

Zandor — A classically styled heroic myth, set in a remote, thoroughly imagined future society, where there still exists a class division, of a sort, and a hairy, naked, white Sean Connery fights to restore death to the pale privileged class, cursed with immortality. Fugally made, but not obviously stretched too thin; cleverly conceived and executed, but not quite mind-boggling. Written, directed by John Boorman, 1974. (Ken, 5/21 through 23; La Paloma, 5/21 and 22)

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STEVE ESMEDIN

Although it often mistakes its juggling slapstick and tragedy too capriciously for comfort, and although it concludes on a fuzzy, ominous note, Paul Schrader's *Blue Collar* is a stand-out among current American films. This stern, taunting, unflinching movie posits the notion that racial divisions are steadfastly encouraged among this country's working men in order to keep them "in their place." It also depicts labor unions not as the mythic Big Brothers of the worker, but as the sulled and servile lackeys of big business. Such "unhealthy" conceptions are certainly rare in American movies, which tend to regard political stratifies as box office death.

In the early going, *Blue Collar* sends off signals that it will amount to little more than an episodic and imitating proletarian comedy. The locale—a Detroit car factory—is sketched in convincingly, but the initial events are played for a line and punchline effect. In rapid succession we encounter a pompous, bothersome foreman, an uncooperative vending machine, and a petulant welder who disrupts a union meeting with loud, petty, single-minded complaints about his broken locker. This is all funny enough, but it's also disorienting: the movie seems to be shaping up as a tossed-confetti contrivance on the order of *Car Wash* or *Handle With Care*.

Eventually, though, the nervous tenor of the movie takes on grimmer implications; the frivolity, like the omnipresent rust-colored haze which frames the skyline, is a kind of smoke screen. The inhabitants of this world are, as the foreboding promotional copy exclaims, "victims" of the American Dream.

Specifically, *Blue Collar* focuses on three workers, played by Richard Pryor, Harvey Keitel, and Vaghet Pancher, who are bound by a debilitating lifestyle that allows them few options and little hope for future success. They're flunked on all sides, they can't afford the bills they've accumulated, they are reviled by their foreman; their union blithely ignores their every need; and they haven't the intelligence or the fortitude to determine how they are going to "get over." Their post-work refuges—barroom interludes, drugs, and an occasional orgy—only postpone their malaise. The solution they finally stumble upon to relieve their problems is so simple that they atomize it: they're anyway, they decide to rob the union safe. But instead of a

This fatalistic viewpoint is underlined rather heavily at film's end when Pryor, the turncoat who "sells out" in order to be promoted to shop steward, and Kintell, the paranoid family man who testifies against the union, trade casual flak with each other before erupting into impromptu violence. The freeze frame image of the two, iron pipes in hand, is accompanied by fateful words from the deceased Kottor: "Everything they do, the way they pit the lifers against the new guys, the old against the young, the black against the white, is meant to keep us in our place."

This is a facile device, reminding us one last time of what we have been told all along. But in spite of its obviousness, it's still an effective caper, and it may just delineate why this movie is so disturbing: for all their incessant and justifiable bitching, their grandiose delusions, and their ostensibly "good" intentions, the three heroes are undermined not by a cloak-and-dagger "they," but by their own tunnel-vision and selfishness.

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company had. Ambivalence is a dirty word in this universe.

It's distressing but not surprising that this thinly disguised variation of the funny Hoffa legend has been accepted as an epic version of labor unions in the Twentieth Century. It has imposing credits: Sylvester Stallone, a script by prize-winning journalist for *Life* magazine, and a parallel to both of the *godfather* movies, "immigrant making his way" theme. But *FLINT* proves to be as ready-made and forged as any Harold Robbins treatment of a "provocative" subject.

It's 1937 and laborers coast to coast are being abused by management. Stationed, an angry young Hungarian (why should Italians and Jews get the good immigrant status?), which up the union representative. After the usual ranting and raving, he is told that the overwhelming beating he finds the latest gallantry he needs to face the company head on, only to have his followers pummeled by a battalion of silent company goons in immaculate pin stripe suits who walk in a military fashion and prepared to do whatever. From then on, he realizes he's going to have a little trouble. His next strategic move is to: what do you suppose? fight fire with fire. After a well organized skirmish that looks like a neighborhood rumble, Stationed is told that company representatives, and thus the most powerful union in America is born.

1151 is a predictably overfed, underplanned extravaganza that tries to win over its audience by sheer say-so. The costumes and sets are well researched; the swollen emotional climaxes arrive on steady schedule; and the unavoidable corruption of youthful zeal and commitment finally takes its toll of our hero, some twenty years later. Everything moves along

with the doggedness of a television mini-series. There is no real conflict, merely a continuing series of rote learned and foreseeable confrontations (union versus company, union versus government interference, long live the union!).

have the best as formulated a job. It's also hard to imagine what movie director Norman Jewison could have done to make this elephantine movie more lifeless. For a purported epic, *F.I.S.T.* has absolutely no sweep, no sense of passing time (to take us into the Fifties, Jewison simply cuts to a skyscraper while the soundtrack blares "Rockin' Robin"). Photographer Leslie Kovacs is permitted to set up

another of those too literal contrasts between eras (gold is the color of the bygone days, so the Thirties are bathed in it, white is the light of the sterile modern age, so the Fifties radiate blinding white), and musical composer Bill Conti fills the soundtrack at the right moments with ludicrous, Max Steiner-like symphonic blasts.

Finally, it was impossible to anticipate that Sylvester Stallone would turn in such a dull and dull performance. This always promising actor, so fine in future second-string roles, is hamstrung from the beginning by an inability to suggest any quality other than befuddlement. He has no dynamic or suggestive powers; he's merely stolid, like an oak. But that's characteristic of this whole movie. *Blue Collar*, for all its pat cynicism, is an ambitious, authentic-smelling work with a lot of zest and fire. *F.I.S.T.* is just dead weight, an expensive trifle trying to pass itself off as a comprehensive masterpiece.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

At Green is one of the most eratic soul artists of all time. His albums display little of the emotional volatility of Otis Redding, the suave grace of Sam Cooke, or the consistently sublime songwriting of the better Motown artists. And yet there is much in his pain-wracked delivery, punchy, pared-down arrangements, and bizarre, slightly spastic stage mannerisms that I find perversely mesmerizing. Green, as a singer and performer, always seems to be on the verge of breaking down completely. He's certainly an anomaly in the disco Seventies, and probably the most influential remaining champion of the fabulous and long gone Star/Volt style. Green's latest record, "The Belle Album," has been lavished with such effusive kudos that even if he degenerates into off-kilter babbling and screaming, as he has often done in the past, Green's Wednesday night concert at the California Theatre should still arouse a lot of excitement.

In a number of languages, performs at Shatto Head Sound. This band has done much to popularize, in this country, the repertoire of many Latin American popular composers.

both a guitarist and a songwriter ten years ago, mostly on account of his burlesque excesses in the movie, "Woodstock." At best, his organic solos are entertaining

concert. Another flashy guitarist whose self-advertisements are more alluring than the services rendered is Ritchie Blackmore, second-billed to rank-and-file rock band R.E.O. Speedwagon, Monday at the Sports Arena.

Blackmore is an accomplished player with a sharp, glittering tone, but like Lee, his songwriting skills are mostly remedial. Blackmore's appeal, for what it's worth, rests on his fragrant, embarrassing chest-thumping. At different times he's claimed he "could wipe the floor with any guitarist" and "show McLaughlin, Coryell, and their ilk how to play the guitar." Such hot-air pronouncements tend to obfuscate both his abilities and severe limitations. Blackmore, an egotistical sham whose roar makes the innocuousness of his bite that much more fun to snicker at.



AL GREEN particularly the venerable Victor Jara. The speed freak of blues-rock guitarists, Alvin Lee, plays at the California on Saturday. Lee was incomprehensibly oriented as

on a very low level. But Lee, a wretched singer, mediocre composer, and amorphous showman, can rarely be counted on for more than a few blistering blues lines per

—Steve Samadina

San Diego Concerts

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Alvin Lee: California Theatre, Saturday, May 20, 8 p.m., Fourth and C Street, 233-6373.
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Mad Jack's Price Only

\$550

SYSTEM #3

Sanyo's STR 4800 receiver has 35 watts RMS per ch. at only 1% THD and innovative Dolby FM reception. Panasonic's RD 9200 precision belt drive turntable with great specs. From the makers of Technics, Technics 5000 speakers with spacious live performance and with revolutionary linear phase design. Check out the professional styling.

List was \$909.90
Mad Jack's price only

\$666

SYSTEM #4

Features JVC 300 Mk II receiver with 50 watts RMS per ch. at 1% THD and a 5 band graphic equalizer. JVC's A-A 20 turn drive turntable with low noise time arm. Reas. 1010 turntable with 1000 rpm and 1000 rpm. Sanyo's 3 way amp with amazing accuracy. Sanyo's 3 way amp with amazing accuracy. Sanyo's 3 way amp with amazing accuracy.

List was \$1,238.90
Mad Jack's price only

\$988

JVC KD 95
Top rated new front load cassette deck with 30 watts RMS per ch. at only 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$329
Mad Jack's Price

\$388

TEAC A-103
Front load Dolby cassette deck features great specs, and amazing recording capability for the price. Check out the elegant black styling.

\$195

TEAC A-170S
Front load cassette deck with excellent mechanics and wide frequency response and built-in FM tuner.

\$141

SHARP RT 820
Front load 8 track recorder that features fast forward, time counter, and 100 meters.

A real value

\$99

JVC 600 MK II AM/FM STEREO RECEIVER
Top rated new front load receiver with 30 watts RMS per ch. at only 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$449
Mad Jack's Price

\$444

SONY 6000 SD AM/FM STEREO RECEIVER
Top rated new front load receiver with 30 watts RMS per ch. at only 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$399
Mad Jack's Price

\$344

TECHNICS 5270 AM/FM STEREO RECEIVER
Top rated new front load receiver with 35 watts RMS per ch. at only 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$219
Mad Jack's Price Only

\$218

TECHNICS 5070 AM/FM STEREO RECEIVER
Top rated new front load receiver with 35 watts RMS per ch. at only 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$129
Mad Jack's Price

\$129

JVC QLA 2
An outstanding 300 watt power amplifier with automatic tone arm rearm, quartz speed control, and precision time arm. This is a real value at only 1% THD and superior sound reproduction system.

List was \$299
Mad Jack's Price

\$299

GARRARD SP25 MK V TURNTABLE
Fully automatic turntable with belt drive, low noise time arm, and 1000 rpm. Sanyo's 3 way amp with amazing accuracy. Sanyo's 3 way amp with amazing accuracy. Sanyo's 3 way amp with amazing accuracy.

List was \$119.95
Mad Jack's price only

\$59

PIONEER 500S
Super turntable AM/FM stereo receiver. Top rated new front load receiver with 30 watts RMS per ch. at only 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$169
Mad Jack's Price

\$169

SANYO 480
With Big Boy 6" speakers, Sanyo's 3 way amp with amazing accuracy. Sanyo's 3 way amp with amazing accuracy. Sanyo's 3 way amp with amazing accuracy.

List was \$99
Mad Jack's Price

\$99

CLARION EQB-2 EQUALIZER BOOSTER
15 Watts RMS per ch. at 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$79
Mad Jack's Price Only

\$79

MUNTZ 110
15 Watts RMS per ch. at 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$49
Mad Jack's Price Only

\$49

HUMARK 30 WATT POWER BOOSTER
Features: Fader, control, rearm, switch, 1% THD.

\$99

CLARION 450
8 TRACK 10 Watts. Program indicator. 1 year parts & labor.

\$29

CLARION 618 AM/FM STEREO
In dash 8 TK dial in door styling. Front rear door Local distance switch.

Mad Jack's Price Only

\$89

AUDIOVOX 979 AM/FM 8 TR.
Super FM reception. Dial in door with local distance switch and high power.

Mad Jack's Price Only

\$88

BOMAN 1332
Fast forward. Local distance switch. Push button eject. Good FM sensitivity.

Mad Jack's Price Only

\$69

BOMAN 1800
AM/FM/STEREO. High power — Compact — Push Button.

Mad Jack's Price Only

\$59

AUDIOVOX 988
Cassette featuring Fast forward and fast rewind. Front loading mechanism.

Mad Jack's Price Only

\$49

CLARION 450
8 TRACK 10 Watts. Program indicator. 1 year parts & labor.

Mad Jack's Price Only

\$29

JVC JA-II STEREO INTEGRATED AMPLIFIER
This amplifier features tape, double, 30 watts RMS per ch. at only 1% THD and superior sound reproduction system.

List was \$149
Mad Jack's Price

\$149

HUMARK 30 WATT POWER BOOSTER
Features: Fader, control, rearm, switch, 1% THD.

\$99

CLARION 450
8 TRACK 10 Watts. Program indicator. 1 year parts & labor.

\$29

MUNTZ 110
15 Watts RMS per ch. at 1% THD. Superior sound reproduction system. Superior sound reproduction system. Superior sound reproduction system.

List was \$49
Mad Jack's Price Only

\$49

HUMARK 30 WATT POWER BOOSTER
Features: Fader, control, rearm, switch, 1% THD.

\$99

CLARION 450
8 TRACK 10 Watts. Program indicator. 1 year parts & labor.


\$29

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READER'S GUIDE TO

KPR 10.5 AND WOLF & RISSMILLER CONCERTS PRESENT



Renaissance
SPECIAL GUEST STAR
Al Di Meola
SATURDAY MAY 27
SAN DIEGO CIVIC THEATRE

All seats reserved, \$6.50, \$5.50
Tickets available at Center Box Office, 202 "C" St., all Select-A-Seat outlets and San Diego County Bill Gamble's Stores.
Information: (714) 236-6510

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HAS RE-OPENED, OFFERING SUN ROOFS, POOL TOPS, CUSTOM GRILLS FOR VANS AND TRUCKS, LARGE VAN WINDOWS, AND MORE.

1875 Grand Ave.
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FREE! 2 for 1
Buy 1 4oz Sundae get one free after 5/27/78
Our ice cream is made from 100% natural ingredients. We have many exotic flavors to choose from & make our own fudge base from fruits & nuts.

NIEDERFRANK'S Ice Cream
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Open 7 days 10-9

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Seafood Specialties presents



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KEVIN HACKROCK, SHARON KOHL, KEVIN KOHL, MICK BLILE
Appearing Tues.-Sat. 9-1:30
Navajo Inn
Lake Murray and Navajo Rd.
Where you can dance to great music all night long!

RON BOLTON & CHUCK FERRIN

Friday & Saturday nights
4287 Mission Blvd., Pacific Beach
272-7802

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Mario's Country's Finest Soup & Salad Restaurant
Coming soon
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LIVE JAZZ
Jazz, Soul, Funk, R&B
926 Turquoise (between Gas & Bayard)
466-1408
11 a.m.-10 p.m. Sun-Thurs.
11 p.m.-Midnight Fri. & Sat.
Tickets available at Center Box Office, 202 "C" St., all Select-A-Seat outlets and San Diego County Bill Gamble's Stores.
Information: (714) 236-6510

LIVE IN CONCERT

Alvin Lee
Ten Years Later
Tilman Thomas

Al Green

Stanley Clarke
School Days

The One Truth Band

John McLaughlin

Journey

Ronnie Montrose

Donna Summer

California Concerts & Moonlight Productions.

R.E.O. Speedwagon with **Rhonda Blackmore's Rainbow** and **No Dice**: Sports Arena, Monday, May 22, 8 p.m., Sports Arena Boulevard, 224-2176.

Butch Lacy Quartet: Moonlight Gardens, Monday, May 22, 7:30 and 11 p.m., 465 First Street, Encinitas, 436-1447.

The Wehrs: La Paloma Theatre, Tuesday, May 23, 8 and 10:30 p.m., First and D Streets, Encinitas, 753-3955.

Al Green: California Theatre, Wednesday, May 24, 7:30 p.m., Fourth and C Streets, 239-1335.

Stanley Clarke and The One Truth Band featuring **John McLaughlin**: California Theatre, Thursday, May 25, 8 p.m., Fourth and C Streets, 239-1335.

Benmonte and Al Di Meola: Civic Theatre, Saturday, May 27, 7:30 p.m., Convention and Performing Arts Center, 236-6510.

Journey and Montrose: California Theatre, Monday, May 29, 8 p.m., Fourth and C Streets, 233-9373.

Eric Clapton with Miko De Ville and Mick Lowe: Civic Theatre, Wednesday, May 31, 7:30 p.m., Convention and Performing Arts Center, 236-6510.

Clubs

Ames: Gary Puckett, Tuesday through Saturday, 1862 Palm Avenue, 429-1161.

Ashley Lounge: Stagecoach, country, Friday and Saturday, 641 Telegraph Canyon Road, Chula Vista, 421-9009.

Atollia: Beethoven SRO, contemporary, Tuesday through Saturday, 2595

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11 a.m.-10 p.m. Sun-Thurs.
11 p.m.-Midnight Fri. & Sat.
Tickets available at Center Box Office, 202 "C" St., all Select-A-Seat outlets and San Diego County Bill Gamble's Stores.
Information: (714) 236-6510

THE MUSIC SCENE

Ingram, Pacific Beach, 224-2434.

Beachfront: Balance, top 40 and disco, Tuesday through Sunday, Songwriters' Showcase, Monday, 8:02z, Chelmsford Mesa Boulevard, Chelmsford, 560-8222.

Bandwagon: Stagecoach, country, Wednesday through Saturday, 9453 Mission Gorge Road, San Jose, 448-0910.

Sam X Ranchhouse: Nashville Ensemble, country swing, Thursday through Saturday, Broadway and Santa Fe, 724-0510.

Barley's: Laura Zamba, singer-songwriter, Wednesday and Thursday, Steven Voss, Friday and Saturday, 4471 Gresham Street, 274-9090.

Bay View Lounge: Shine It On, top 40 and disco, Monday through Saturday, Vacation Village Hotel, Mission Bay, 274-6430.

Belly Up Tavern: Tall Cotton, country, Thursday, Passenger, rock, Friday and Saturday, 143 South Cedros Avenue, Solana Beach, 481-9222.

Benmonte of Taylor: Ralph Vacco, soft-rock, folk, and oldies, Tuesday through Saturday, 477 Camino Del Rio South, 298-4566.

Black Angus: Summer Wine, pop, Tuesday through Saturday, 711 E Street, Chula Vista, 426-9200.

Black Angus: Lighter Than Air, pop, Tuesday through Saturday, 1000 Graves Avenue, El Cajon, 440-5055.


Black Angus: Old Friends, contemporary, Tuesday through Saturday, 5427 Keamy Villa Road, Kearny Mesa, 279-3100.

Boathouse: Larry Page, Wednesday through Saturday, Hummingbird, Sunday through Tuesday, 2040 Harbor Island Drive, 295-9010.

KPR 10.5 AND WOLF & RISSMILLER CONCERTS PRESENT



ELVIS COSTELLO AND THE ATTRACTORS



NICK LOWE WITH ROCKFILL

WEDNESDAY, MAY 31
San Diego Civic Theatre

All seats reserved, \$6.50, \$5.50
Tickets available at Center Box Office, 202 "C" St., all Select-A-Seat outlets and San Diego County Bill Gamble's Stores.
Information: (714) 236-6510

Boon's Jobe and John, Wednesday through Sunday, 2888 Pacific Highway, 299-5855.

Boon's Old Place: Fabian, pop, Wednesday through Saturday, Brian Reney, guitar, Sunday, Lewis and Lee, melow, Monday and Tuesday, 1205 Prospect La Jolla, 459-8262.

Brothers Express Cafe: Ron Sney, folk, Thursday and Saturday, Bill Zapp and Mike Green, jazz, Friday, 1030 Garnet, Pacific Beach, 272-1461.

Butterfield Stage Saloon: Gary Namore and Valerie Forman, pop and originals, Tuesday through Saturday, 1340 Harbor Island Drive, 299-0000.

Cafe Del Rey: Maro, Carousal, pop, Thursday through Saturday, Gary Sherwood, Wednesday and Sunday, 1549 El Prado, Balboa Park, 234-8511.

Captain's Anchorage: Lighthouse, bluesgrass, light rock and originals, Sunday and Monday, 5440 La Jolla Boulevard, 450-5834.

Carriage House: Rex Paris, suave styling, Thursday through Saturday, 7495 Balboa Avenue, 278-2597.



OH! RIDGE MACHOS
now appearing at
Midway & Rosecrans 224-2401
Tuesday thru Saturday 9 p.m. - 1 a.m.

KPR 10.5 AND WOLF & RISSMILLER CONCERTS PRESENT



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FEATURING RITCHIE BLACKMORE INTRODUCING
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SAN DIEGO SPORTS ARENA
Intimate Amphitheatre Style
Tickets available at Sports Arena Box Office, all Bill Gamble's Stores and Arena Ticket Agencies. Information: (714) 224-4176
FREE PARKING AND MILITARY DISCOUNT
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KPR 10.5 AND WOLF & RISSMILLER CONCERTS PRESENT



WEIR
LIVE IN CONCERT
LA PALOMA THEATRE—436 SHOW, Encinitas
TUES. MAY 23—Showtimes: 8:00 & 10:30 p.m.
COLLEGE THEATRE—63rd & E. Coast, San Diego
THURS. MAY 25—Showtime: 8:00 p.m.
\$3.50 Advance \$4.50 at the door
Advance tickets now available at theatre box office or at Lynne Records, Encinitas & Solana Beach, Village Records, Escondido, Arctic Ticket Center, San Diego

1250 Prospect Street, La Jolla, 454-5325.

Chuck's Steak House: Sass, country-folk, Wednesday through Saturday, 1403 East Valley Parkway, Escondido, 744-5100.

Charles Horse Lounge: Tim Cash and the Messengers, contemporary dance music, Monday through Saturday, Winners Circle Lodge, 580 Via de la Valle, Del Mar, 755-6666.

Colony House: Shirley Allen, piano and vocals, Monday through Friday, Art Hall, piano and vocals, Saturday and Sunday, 773 Third Avenue, Chula Vista, 420-7656.

Colony Kitchen: Bandana, pop, Tuesday through Saturday, 2691 Navajo, La Mesa, 460-6420.

Community Arts Gallery: Cota VI, jazz, Wednesday through Saturday, Third and E Streets, 233-0141.

Crossroads: Bruce Cameron Quartet, jazz, Thursday through Sunday, 345 Market Street, Downtown, 233-7850.

Daley's: Paul Johnson, contemporary, Friday and Saturday, 1316 Third Street, Chula Vista, 427-8683.

Bruce Cameron Quartet

CROSSROADS

Jazz 78
AT THE
Catamaran
HOTEL & RESTAURANT

Eddie Harris

Now appearing in the Polynesian Room May 16-21, 9 & 11 p.m.
Tickets on sale now
Special engagement—The Ramsey Lewis Trio, June 6, 8:30 & 10:30
Coming attraction Gabor Szabo May 23-28
3999 Mission Blvd. 468-1081

LIVE IN CONCERT



WEIR

LA PALOMA THEATRE—436 SHOW, Encinitas
TUES. MAY 23—Showtimes: 8:00 & 10:30 p.m.
COLLEGE THEATRE—63rd & E. Coast, San Diego
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READER'S GUIDE TO

THE MUSIC SCENE

Daily's Lounge: Brian Reney, folk rock, Friday and Saturday, 4196 Clairemont Mesa Boulevard, 272-5661.

Diamond: Bill Brown and Country Expression, Friday and Saturday, 1523 East Main Street, El Cajon, 442-7288.

Die's at the Beach: Private Shock, rock, Wednesday and Thursday, 3701 North Highway 101, Solana Beach 755-7672.

Disco 4000: Zodi, jazz, Friday through Sunday, Shake Your Body to Rudy, disco, Thursday, 6323 Imperial Avenue, 263-1266.

Dustbowl: Sweet Seasons, contemporary and disco, Tuesday through Saturday, 9522 Miramar Road, Mira Mesa, 271-8780.

Barb's: Joel Nash, piano, Tuesday through Saturday, Torrey Pines Road at La Jolla Village Drive, 459-0541.

El Cajas Bay Room: Gabe Lapana Band, dancing, Tuesday through Saturday, 4291 West Felicita Avenue, Escondido, 747-4531.

Elite Lounge: Starfire, contemporary, Wednesday through Saturday, 4198 Convey Street, Kearny Mesa, 277-9865.

El Cajas Bay Room: rock, Thursday, Favorite Son, rock, Friday through Sunday, Sour Mash, bluesgrass, Monday, Excess Energy, rock, Tuesday, Sierra, country, Wednesday, 656 First Street, Encinitas, 753-2378.

President's Disco Ken: Friday, Kent, Saturday, The Belair Boys, golden oldies, Monday, Washington at Centre City Parkway, Escondido, 745-1931.

Fogoutlet: 8 Newman (featuring Lynn), pop, Wednesday through Saturday, Express, rock, Monday and Tuesday, 2658 Cortland Boulevard, Carlsbad, 729-3889.

Frenchman's Creek: Flyte, rock, Tuesday through Saturday, 421 West Felicita Avenue, Escondido, 747-4531.

Galaxy: EPS Unlimited, rock, Tuesday through Saturday, 1250 Prospect Street, 454-9821.

Haley's: Splash, top 40 and disco, Tuesday through Saturday, 4256 West Point Loma Boulevard, Loma Point, 225-9559.

Halligan's 4: Fish, Horizon, pop and folk-rock, Wednesday through Saturday, Steven Vaux, guitar and vocals, Sunday through Tuesday, 4325 Ocean Boulevard, Pacific Beach, 433-5633.

Harper's Henry's: Look, Stock and Barrel, folk rock, Friday and Saturday, 2725 Shelter Island Drive, 224-5242.

Hilton Cargo Bar: People Movers, contemporary and top 40, Tuesday through Saturday, 1775 East Mission Bay Drive, 276-4010.

Holiday Inn: Ralph Carlson Revue, music and comedy, Wednesday through Sunday, Harbor Drive and Ash Street, 239-0171.

Holiday Inn: Affirmation, jazz into disco, Tuesday through Saturday, 595 Hotel Circle, 291-5220.

Hungry Hunter: Ron and John, folk, Tuesday through Saturday, 1221 Vista Way, OceanSide, 433-5633.

Hutch's Country and Western: White Lightning Express, Wednesday through Saturday, 1463 Point Avenue, Imperial Beach, 432-3479.

Joe Palace: Whizz Kids, rock, Friday and Saturday, 775 Melcoff, Escondido, 741-9393.

Lehoboda's: Rosie and the Screamin', Friday and Saturday, just mile east of Highway 805 on Clairemont Mesa Boulevard, 565-1361.

Islands Lounge: Travels, Latin music, Wednesday through Saturday, John Hartman, folk, Monday, 2270 Hotel Circle North, Mission Valley, 297-1101.

Ivy Barn: Tom Ingertick, folk, Tuesday through Thursday, Lewis and Lee, mellow, Friday and Saturday, 911 Camino del Rio, 296-9164.

Jeery's: Feelin', disco and jazz, Wednesday, 4322 Mission Boulevard, Pacific Beach, 270-3220.

Journey: George Miller, disco, Wednesday, Frank Sylva, disco, Thursday, Seventh Wonder, soul and disco, Friday, juice, disco and top 40, Saturday, Central City, top 40 and disco, Sunday, 5475 Kearny Villa Road, Kearny Mesa, 276-2400.

Key Largo: Great Band, Saturday and Sunday, 8320 Parkway Drive, La Mesa, 465-3660.

King's Circle: Linda La Vere, Jack O'Leary, Chris Herpelt, and Don Loper, old English ballads and Renaissance music, Tuesday through Saturday, 1333 Hotel Circle, 297-2231.

Lost Frontier: Travers, Snakes, blues, rock, and country, Tuesday through Saturday, 1429 East Main, El Cajon, 447-5847.

L'Chain Vegetarian Cafe: Preston Coleman, jazz, Wednesday, Dennis, acoustic, 134 West Douglas, El Cajon, 442-1331.

Le Chateau: Ken Wilkins and John Best, jazz, Thursday through Saturday, Bruce Cameron Quartet, jazz, Sunday afternoon, Monday through Wednesday, 2254 Newport, Ocean Beach, 222-5300.

Little Savanna: Bratz, rock, Wednesday and Thursday, Big Band Swing, Friday, Polka, Saturday, Bratz, rock, Sunday, Carmel Valley Drive, Del Mar, 755-1383.

London Opera House: Conrad and Dalton, contemporary, Tuesday through Saturday, 5404 Balboa Avenue, Clairemont, 279-2390, 270-3220.

Magnolia Mulvaney's: Gelaway, pop, Friday and Saturday, Magnolia and Mission Gorge, 448-8550.

Mandala Wind: King Biscuit, blues, Thursday through Saturday, 340 East Grand, Escondido, 741-0935.

Nashville Country: Lanny Powell and Chetman Ridge, country, Friday through Sunday, 5933 University Avenue, 583-4670.

Ocean View Room: Annette Stephens Trio, dancing, Tuesday through Saturday, Jim Donahue Trio, dancing, Sunday and Monday, Hotel del Coronado, 435-6611.

Over Easy Production Company: Joe Burns, pop, Thursday, Pasha, pop and folk, Friday; Free Space, originals and pop, Saturday; Open stage (call), Sunday, Allia Mai, pop, Monday; Free Space, Tuesday; Greg Long, pop, Wednesday, 4970 Voltaire, Ocean Beach, 222-2146.

Panorama Club: Ray Rich and Whiskey Fever, country, Stages, country, Monday and Tuesday, 12237 Panorama Road, Poway, 748-1135.

Passion: Disco Fever with Felix, Friday and Saturday, 1670 Coast Boulevard, Del Mar, 755-9345.

Phuket Vegetarian Cafe: Orion, guitar duo, Tuesday and Thursday; Bill Coleman and Fred Roth, jazz, Wednesday; Lori Bell and Pam Soper, classical and jazz, Friday and Saturday, 4461 University Avenue, 833-7444.

Quinn's Pub: The John Hartman Show, folk, Thursday through Saturday, 5157 La Jolla Village Drive, 448-0848.

Rainbow: Classified, funk and disco, Monday through Saturday, 10450 Friars Road, 280-1141.

Red Candle Lounge: Harvest, pop, Monday through Saturday, Mission Valley Inn, 875 Hotel Circle South, 297-8281.

Reuben's L: Blue blues, contemporary disco, Tuesday through Saturday, 880 Harbor Island Drive, 291-1880.

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

Rib Cage: Steve Aldrich and the Holidays, dancing music, Wednesday through Saturday, 5550 Kearny Mesa Road, 277-7037.

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

Shelter Island Inn: John Campbell and Crystal, dancing Music, Tuesday through Saturday, 2101 Shelter Island Drive, 292-0561.

Sherron Harbor Island: Fred Thompson and the Guadalajara Philharmonic, 1380 Harbor Island Road, 291-2900.

Sherron Inn at the Airport: Portland Makai, contemporary Tuesday through Saturday, 1590 Harbor Island Drive, 291-6400.

Spunky's Saloon: Breeze, top 40 and disco, Tuesday through Sunday, disco decadence, Monday, 2855 Midway Drive, 223-3154.

Springfield Wagon Works: Heartland Connection, contemporary, Wednesday through Saturday, Mike Scilla, guitar, Sunday through Tuesday, 690 North Second, El Cajon, 440-5757.

Springfield Wagon Works: Homelink, folk rock, Wednesday through Saturday, Michael Stone, guitar, Sunday through Tuesday, 5255 Kearny Mesa Road, 565-2272.

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

Salvador: 2725 Shelter Island Drive, 224-5242.

Sherron Harbor Island: Fred Thompson and the Guadalajara Philharmonic, 1380 Harbor Island Road, 291-2900.

Sherron Inn at the Airport: Portland Makai, contemporary Tuesday through Saturday, 1590 Harbor Island Drive, 291-6400.

Spunky's Saloon: Breeze, top 40 and disco, Tuesday through Sunday, disco decadence, Monday, 2855 Midway Drive, 223-3154.

Springfield Wagon Works: Heartland Connection, contemporary, Wednesday through Saturday, Mike Scilla, guitar, Sunday through Tuesday, 690 North Second, El Cajon, 440-5757.

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

Thursdays: 15 FREE-Each person who attends will receive free 15 min of outdoor roller skating from Sea-Scapes, Mission Beach.

starring SPICE DRESS: casually dressed up please, no levis etc. CAPACITY 1,500. 8:30 - 1:00. 18 & up (must have I.D.) to enter.

To insure more parties, absolutely no in and out parties. \$2.50 Advance at State, Superior Pizza (P.B., Champagne), Get It On (Singer, M.B.), The Black (O.B.), Blue (Merrill Records (El Cajon), Monte Rockers and Strata Head Sound, \$5.00 at the door, at the newly renovated STRATA HEAD SOUND 7578 El Cajon Blvd. Acquiring next week - SPICE.

THURSDAY MAY 18 1978. **PARTY** at La Jolla Blvd. (At Turquoise) featuring the John Hartman show. Thurs - Fri - Sat. Sunday Nite Jazz. **barry farrar group**.

Quinn's PUB and RESTAURANT 488-0848. La Jolla Blvd. (At Turquoise) featuring the John Hartman show. Thurs - Fri - Sat. Sunday Nite Jazz. **barry farrar group**.

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HEAD OF THE SUFFI ORDER, Pir Vilayat will explore various approaches to meditation, based on the techniques of several esoteric traditions, with more intensive experiential levels progressively introduced. There will also be a Children's Camp. DATE: JUNE 19 - 25. LOCATION: CEDAR LAKE CAMP, SAN BERNARDINO MTS. FEES: ADULTS \$100.00. CHILDREN \$45.00. Children under 3 admitted free. Parents responsible for their care.) TRANSPORTATION: Contact WINGS Travel Service (213) 464-4196. ADDRESS ADVANCE REGISTRATION AND/OR INQUIRIES TO: NEW AGE MEDITATION CAMP P.O. BOX 27580 LOS ANGELES CA 90027. Phone: (213) 487-0572.

JERRY HERRERA'S **SOPI IT** **ALL YOU CAN EAT** **DANCING - CASUAL DRESS - NO COVER**

Hour 1, Sun 12-2pm **Hour 2, Sun 2-4pm** **Hour 3, Sun 4-6pm** **Hour 4, Sun 6-8pm** **Hour 5, Sun 8-10pm** **Hour 6, Sun 10-12pm** **Hour 7, Sun 12-2pm** **Hour 8, Sun 2-4pm** **Hour 9, Sun 4-6pm** **Hour 10, Sun 6-8pm** **Hour 11, Sun 8-10pm** **Hour 12, Sun 10-12pm** **Hour 13, Sun 12-2pm** **Hour 14, Sun 2-4pm** **Hour 15, Sun 4-6pm** **Hour 16, Sun 6-8pm** **Hour 17, Sun 8-10pm** **Hour 18, Sun 10-12pm** **Hour 19, Sun 12-2pm** **Hour 20, Sun 2-4pm** **Hour 21, Sun 4-6pm** **Hour 22, Sun 6-8pm** **Hour 23, Sun 8-10pm** **Hour 24, Sun 10-12pm** **Hour 25, Sun 12-2pm** **Hour 26, Sun 2-4pm** **Hour 27, Sun 4-6pm** **Hour 28, Sun 6-8pm** **Hour 29, Sun 8-10pm** **Hour 30, Sun 10-12pm** **Hour 31, Sun 12-2pm** **Hour 32, Sun 2-4pm** **Hour 33, Sun 4-6pm** **Hour 34, Sun 6-8pm** **Hour 35, Sun 8-10pm** **Hour 36, Sun 10-12pm** **Hour 37, Sun 12-2pm** **Hour 38, Sun 2-4pm** **Hour 39, Sun 4-6pm** **Hour 40, Sun 6-8pm** **Hour 41, Sun 8-10pm** **Hour 42, Sun 10-12pm** **Hour 43, Sun 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COMPULSIVE GAMBLING is an illness. There is medication to treat it. Call Gamblers Anonymous, 239-2911.

IF YOUR HUSBAND is a compulsive gambler, don't shoot him, send him to Gamblers Anonymous for free help. 239-2911.

LADIES DEPARTMENT store garments at 112 to 112 department store prices. New garments daily. Up Your Alley, 7717 Fay Avenue, La Jolla Open 7 days.

Trade

WOMEN'S SKILLS EXCHANGE: Now there's a way to trade your knowledge and skills with other women. 239-8984 weekdays.

TIERED OF YOUR HOBBY CAT? I'm tired of my feline. Trade 1976 Honda T100 for like value Volvo 16, 729-6968 or 729-9957.

16 FIBERGLASS CUSTOM CANOE, 50 lbs. Warm small sailboat in trade. 291-3122.

HAVE 1957 CHEVY in easy restorable condition. Would like to trade for 1980 through 1985 Volvo in same condition. 233-9750 or 429-8294.

SECOND ROW CENTER at Diamond Renaissance stores. I will trade for primo Journey/Menendez tickets or 7-45-144.

WILL TRADE carpeting, painting and home improvement skills for items of value. 444-8747 or 447-1065.

PROFESSIONAL writer, photographer, internationally published, will trade lessons or services for skills or products of equal value. Robert Outlier, 235-3486, 7 days, 462-5829 weekdays.

LOOKING FOR talented, athletic jazz/dance instructors to trade lessons or services for skills or products of equal value. Also need body parts. 299-1172.

INNEED OF SOME green in my life. Will trade my used and new books and records for plants. Also need body parts. 299-1172.

FLYING INSTRUCTION, private through commercial, instrument, CFI/CFII available for what have you? Well experienced single, multipt. P.O. Box 2325, Leucadia, California 92024.

TRADE COMPLETE Fiat 800 parts and service for your newer phone, juicer, bicycle, automotive shop equipment, car hauling trailer, 800 parts, etc. Org. 274-6071.

PLEASE HELP: Have 2 Dylan tickets for Wednesday June 7. Need to trade for 2 June 1 tickets. Call Rynd, 223-9158.

TRADE 1971 TOYOTA pickup in excellent condition, dock bumper, recent valve job for your VW bus. 231-5894, after 4.

WILL TRADE Rambler wagon (see car ads) for pick-up truck in comparable condition. Michael.

RED CROSS is seeking young, age 14-18, for summer volunteer work in EconoStore and East County. 745-3221 or 40-7813.

FLY ARIZONA, Texas, Oklahoma, Arkansas by light plane, commercial pilot. One or two trade. Please call. 239-8341.

RIDERS wanted for "straight through" drive to Chicago. Preferably female. Share gas, driving. Leaving June 1st. Call and leave message. Chid, 462-9829.

RIDER to DENVER wanted, leaving around May 20th. Have car. Please contact Leslie at 299-0648.

EUREKAH! If you want to catch a ride, I've got a grabber! If you've got a male. George, 225-8530.

I WOULD LIKE to drive someone's car to either Denver, Colorado, or Rapid City, South Dakota, or anywhere thereabouts in early June. Bud, 299-8765.

FEMALE RIDER wanted to help drive and share expenses to Iowa. Leaving June 9 or 10. Ann, 299-8489.

RIDERS wanted for Renaissance Fair. Any weekend, leave Friday and return on Sunday. For details call 468-5489 after 5 p.m.

NEED MELLOW ride to New York after May 15, non-smokers, share expenses, driving. Write Michael, 322 Mission Road, San Marcos, California 92068. Leave name and phone.

DRIVE MY CAR to New York. Leave between June 18 and June 25. I will pay. Reliable person desired. Bob, 279-1143 weekdays.

SHARE-A-RIDE referrals for riders and drivers. All U.S. cities. Call Travelboard 235-7981. Free Community Service of Transient Auto of San Diego.

DOES ANYONE need a car/van transported to the Minnesota area the last part of May? Will drive for you and pay usuals. Call, 276-5165.

Jobs

BILLING CLERK: Light bookkeeping experience preferred. Good with figures, fast learner. 10-key by touch. Buy office. Full-time Monday-Friday, 9-5. Begin June 1. 231-7821.

RED CROSS is seeking young, age 14-18, for summer volunteer work in EconoStore and East County. 745-3221 or 40-7813.

EXPERIENCED DOORKEEPER/doorholder for North County. Beach Area. Please call 753-4523.

NEEDED: MEN to go out interviewing for survey on sex discrimination. Interview training and resume help provided. Interested, please call 697-1055.

MOVIE THEATRE: Concessions attendants, ticket sellers. Call 295-2000 Friday and Saturday only, 3-4 p.m.

SCHOOL TEACHERS who wish a secure second income that joins (a) with an effect: management positions available. Operate during spare hours. David Northcutt, 942-0683 or 275-1020, ext. 113.

TIME FOR A New experience? Large selling job has position for 2 females as crew to help house the sales. Serious only. P.O. Box 2573, San Diego 92112.

BUSINESS OPPORTUNITY: Like a business of your own? Begin at home, full or part time. Ideal for husband and wife teams. Call M. Perry, 744-9138.

EXCELLENT part to full-time money making opportunity available. Set your own hours and salary. Be your own boss! For more information call Tom at 286-9984.

EXPERIENCED door greeter wanted for part time work on Saturday, Sunday and Monday. 468-5489 after 5 p.m. For grooming department. 287-7482.

HOUSEKEEPER/Companion for a semi-invalid woman. Must drive, like pets. P.O. Box 297, Del Mar, CA 92014.

CERAMIC APPRENTICE wanted for assistance around studio in exchange for studio time and fringe. No lessons. Must be able to learn by observation. 435-5273.

PET ASSISTANCE needs volunteers. Answer phone calls about low cost puppies. Prefer unwanted kittens and pups. Also other important activities. June Perry, 222-1580.

MUSIC THERAPIST WANTED: Special education student wishes to assist as training experience, hours flexible. 224-4961.

PARTNER needed to put together a comedy and dance gig with 20 year old male. I have a private place to practice. Alan, 284-0505.

90% of jobs are never advertised. An effective resume and job campaign can lead to a better paying, more satisfying career. We're resume and job hunt specialists. Reasonably priced. New Directions. 571-0255, 286-3370 x 1116.

WANT SOMEONE with an eye for truck to help me move. Reasonable. 455-5580.

MALE, 27, looking for crewing job. Where do you go, John? I'm all ready to go. Brian, 287-7329.

SALES CLERK, experienced, part time for junior computer store at \$2.85 per hour. Mornings, nights and weekend hours. Apply The Flying Room, 5887 University Road, 287-9160.

WANTED: Electrician/engineering student. Prefer knowledge of thermodynamics/electronics. Work at home. Phone number.

COOK WANTED: Part time to start. Must have restaurant cooking experience and knowledge of natural foods. 299-4174 before noon or after 2 p.m., Monday thru Saturday. 272-7655.

LIVE-IN BABYSITTER for ages 18, 14, 9. Your own private room, bath and entrance. Use of house, pool, etc. Daytime fees, for school or work. 463-0887, 755-9555.

WEEKEND BABYSITTER for ages 18, 14, 9. Your own private room, bath and entrance. Use of house, pool, etc. Daytime fees, for school or work. 463-0887, 755-9555.

HELP! My car needs working on and I'm short of cash. Will exchange for weekly housekeeping. Can buy parts. 442-7129, keep trying.

HELP WANTED: Experienced, reliable babysitter for my 4 year old son. In Encinitas. 436-9270.

IF YOU FIND your quality of life depreciated by inadequate cash flow in the limitations of a work-day existence, take the time to investigate a legitimate alternative for economic mobility. No type, no games. Barry 233-6519.

DYNAMIC, YOUNG COMPANY needs outgoing, outdoor people, full or part time. Fun, freedom and future. \$200-\$500 weekly. Res. 560-1268.

HELP WANTED: Housekeeper/cook. Part time, weekends, small board and care home. Possibility of full time in future. I demand. \$2.85 per hour. 232-5782.

HELP WANTED: Handyman. Part time, painting, minor plumbing, and electrical repairs. \$3.50 per hour. 232-5782.

COCKTAIL WAITRESS: Great summer job opportunity. Learn the exciting, high paid profession in 40 hours (or less). Day or evening classes. Placement assistance. 571-0255, 286-3370 x 1116.

90% of jobs are never advertised. An effective resume and job campaign can lead to a better paying, more satisfying career. We're resume and job hunt specialists. Reasonably priced. New Directions. 571-0255, 286-3370 x 1116.

GETTING OUT of the military in a year or less? We'd like to show you a novice business opportunity. 224-7452, keep trying.

GOOD LOOKING MALE, 28, 5'11", 155 lbs. desires any type of modeling. Single, good built, tanned, athletic, ambitious. Please speak to Valerie 755-8029.

AWNING INSTALLER, part time, driver truck, know city, mechanically inclined, must be 21, experience preferred. \$3 per hour start. Michael or Pam, 295-2644, 295-2654.

21, experience preferred. \$3 per hour start. Michael or Pam, 295-2644, 295-2654.

DEPENDABLE - live in or out. Take care of him. La. Jolla, 8 day shift (4 p.m.-12 or 12-8 a.m.) phone 272-2969. Terms open.

YOUNG AND OUT OF WORK? No skills or experience? No problem. MAAC. Project Employment and Training Services, call 462-9829 weekdays.

EXCELLENT part to full-time money making opportunity available. Set your own hours and salary. Be your own boss! For more information call Tom at 286-9984.

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INTRODUCTORY **v.w. tune**
Includes: New Ignition Control Points, Plug & Valve, New Valve Cover Gasket, Set Distributor, Timing, Compression Test, Adjust Choke & Carb - Also: Brake, Clutch and Shifting Aid, Check Suspension, Tire Exhaust System (Guar. 6 mos/5,000 Mi.)
Call now for appointment
281-0053

MUSIC POWER (HARD ROCK & URBAN)
We are looking for a complete rock band to perform at our club. We will provide the venue, sound system, and all the necessary equipment. If you are interested, please call us at 239-1172. We are looking for a complete rock band to perform at our club. We will provide the venue, sound system, and all the necessary equipment. If you are interested, please call us at 239-1172.

What's The Best Thing Happening To Hair?
Curly... Soft, Sexy, and VERY FEMINE
Haircuts Designed to Complement You
Buy one of our reconstructive perms at our regular price and your friend will receive hers at half price. (Appointments must be made at the time.)
Summer Mood Hair Designs
3999 Mission Blvd. (in the Catamaran Hotel)
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Earn state certification as a Massage Technician, M.T., as you become a trained professional in the prosperous field of holistic health. The 120 hour training focuses on:
1. Posture correction and energy balancing techniques
2. Psychology of the body ("body language")
3. Energy generation/transmission (Tai Chi)
The trainings offered this summer are:
- Maui Residential Intensive June 18 - July 8
- Local 13 Week Extended June 11 - Sept. 5
For information or registration:
The Institute of Psycho-Structural Balancing
1809 Adams Ave., S.D., Ca. 92116 (714)294-9070

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DESPERATION TIME! Must sell European racing sailboat, six Ulman sails, two spinnakers, Harken hardware, trailer, cover, etc. High performance fun. All offers considered. 481-1545.

INTERNATIONAL 470 sailboat. 2 sails Ulman sails, Elvstrom spars, Harken hardware, compass, trapeze, cover, trailer, proven performer in excellent condition. Best offer over \$1700. 481-1545.

ICE SKATES. White women's leather figure skates. Size 10. \$10. 280-9740.

DIVING EQUIPMENT. Fanny BC \$50. USO Jaguar pneumatic speargun \$30. Farallon DTV with spares \$300. Call 278-9747.

BONZER LONGBOARD. 9'10" x 23", shaped last by Mike Eaton. Concave nose, also deck, kick tail, beveled rails. The high performance nose-ride. \$195 new. Sell for \$115. Mark, 488-8439.

24 CABIN CRUISER, all wood, 264 inboard, sleeps 3, head, bath tank, pump, new canvas, trailer, excellent condition, sacrifice at \$2700. 270-0056 before 7:30 a.m.

BOAT TRAILER, Seem, small sailboat trailer. \$120 or offer for quick sale. 435-5240.

20 KONA mini-day cruiser. Ford - Berkeley power custom trailer and cover, many extras, mini condition. Over \$8000 invested. Must see. 746-8562, Escondido.

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1965 RAMBLER. 660 classic four door, 6 cylinder, automatic, radio and heater, new radials. \$250. 275-1136.

1968 BUICK RIVIERA. full power, good tires and paint. \$750 or best offer. 275-1136.

1976 AUDI FOX wagon, automatic, AMFM stereo cassette, brown/gold interior, excellent condition. Take over payments. 274-1297, 274-2430 after 5:00 p.m. 462-3624, Frank. 280. Paul. 459-7792.

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1970 VW SQUAREBACK. 50,000 original miles, excellent running condition. Good condition inside and out. It's a good car for \$1300. 488-7080, keep trying.

VOLVO PARTS. Priced to sell. Buckle seats, air conditioning, rear bumper, 145 tires, wing windows, odds and ends. \$475-7818 evenings.

8-TRACK car stereo with loud mount. Excellent condition. \$15. 224-9124.

1949 CLASSIC WILLYS Jeepster. with a late model Jeep 4-cylinder engine. Maroon with white convertible top. \$3500. 454-7831.

1967 FORD pickup with camper. Engine newly rebuilt. \$800. 223-4884 after 5 p.m.

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1968 BUICK. needs body and light electrical work. Bush original engine, clutch, muffler, etc. Great Baja prospect. \$3500. 562-0999.

MUSTANG FASTBACK 2 + 2. 289 3 speed, pony interior - new, new brakes and clutch. New tires. \$1490 or best offer. 264-4225 or 454-8898.

1971 VW SUPER BEETLE. Clean inside, runs good, 28 mpg. \$1750. Battery. \$17-2437 days. 443-0783 evenings.

1977 TOYOTA COROLLA LB. 20,300 condition, AMFM cassette, \$400. 30,300 miles. 295-6235 after 6 p.m.

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1964 CHEVROLET Bel Air two door sedan, V-8, 4 speed, Copper wheels, cherry body. Make offer 291-3777 ext. 2.

MAVE YOU CAN use my 1200cc VW engine. It runs great but doesn't suit my needs. It's yours for \$175. Krs 750-1974

CAR ELECTRICITY adapter - 110v. DC delivers up to 3000 watts of power. Operates power tools, electric signs, saws, coffee pots, etc. \$250-0336

1969 VW bug, new tires, must sell. Asking \$1000. Call 460-0260

1967 MERCEDES 230, 4 door, \$3750. 453-1463

1977 TOYOTA Corolla Black RS, Excellent condition. AM/FM, blue-white interior, peeling, 15,000 miles. \$4200/best offer. 274-0344 or 464-2000. Leave.

1977 TOYOTA Corolla Black RS, excellent condition, yellow-black interior, 8,500 miles, AM/FM, stereo 8-track. 274-0544 or 294-6860. Sun

1973 CAPRI, 4 cylinder automatic. Good condition. 480-8011

WANTED: A transportation car. Will pay cash. Call 704-7024.

1976 MG MIDGET, great running condition, 5000 miles and over payments. 270-8625 after 5:00 p.m.

1974 CHEVY Vega GT hatchback, 4 speed, AM/FM, 43,000 miles, radials and mag. All records, \$1700. Hwise, 452-2107 days. 270-5772 evenings and weekends.

THREE WANTED: H-7615 or smaller size. 260-1191

1985 PORSCHE 912 3 speed, Becker AM/FM, Michelin, second owner. \$3500 for fast sale. 436-1558

TIME SALE, One unused Bridgestone tire, 5-80-15 for Delton, Toyota, etc., \$14. Number 452-4333, 275-0788.

1961 VW VAN and 1965 Mustang 280. No reasonable offer refused - must go Saturday only. 2376 Newcastle Avenue, Cardiff. Also excellent set golf clubs.

1971 CHEVROLET Vega hatchback. Excellent running condition, 4-speed, after. \$700. 469-7438

1967 AMC, excellent, 4-door sedan, V-8, automatic, power brakes, power steering, racing seats, all new accessories. Like new, less than 2000 mi. 18 mpg. 600-230-0531

MUST SELL: Toyota Corolla, 1974, excellent condition, 42,000 miles, original owner, leaving country. \$2,200 or best offer. Call Gary 563-0200 days, 282-3111 evenings and weekends.

1977 DODGE Van B-300, recently spent \$1300 rebuilding engine and transmission. Good tires, captain chairs, gauched stereo, excellent mechanically, needs body work. \$2000. 465-7707 or 270-9151

VOLKSWAGEN SQUAREBACK, 1969 automatic, 62,000 miles, runs very well. Must sell. \$1100. 454-3653

1969 VW camper van, 2.0 engine, excellent for parts. \$500 or make offer. 466-7278

FOUR speed transmission for early Dodge pickup, good shape. \$75. 296-5830 evenings

1965 VOLKSWAGEN bug, rebuilt engine, all new transmission, clutch, muffler, battery, four tires. Light blue, good body. \$1000. Call Traps after 3 p.m. 270-9657

VW MOTOR, 36 horsepower rebuilt. Rebuilt block, no sheet metal. \$75. 296-5294

1975 FIAT 126 four door, only 26,000 miles. This car is in great shape. Runs like new. Excellent gas mileage. Recent brake job. \$1175. 365-5198

1967 CITROEN DS 21, Paris, one of the world's finest cars in immaculate condition. 322 miles. 25 city. \$1850. \$55-5196. Please serious only.

1968 MERCURY MONTECAL, excellent condition. Must sell, make offer. Call anytime. \$1815

BUICK GRAND-SPORT, 1970, engine very reliable, 3800. Call 452-9135, 481-0085 day or 225-8133 evenings.

1968 INTERNATIONAL Travelall luxury cooler, power steering, brakes, front bar suspension, runs excellent, good tires and body, bucket seats, with complete towing package. \$665. 458-0566 evenings.

1978 VW CAMPER, runs excellent, rebuilt engine and transmission, automatic of cooler, many new parts, with towing bed, table and sink. \$1875. 458-0566 evenings.

THE TRIUMPH Sports Car Club of San Diego meets the second Wednesday of each month at 8 p.m. at the Bonanza Steak House. 468-8068

The Datsun Competition Club is putting on a slalom/touring at the Sports Arena on a Tuesday, Aug. 21. This is a challenging course. Call Dennis 279-6200 or Mike 279-2167

1966 SIMCA 1000, runs very well, 36 mpg. \$375. 436-0595

1969 VW BUG. Must sell, leaving area. Best offer. 436-8554

1966 MUSTANG, 289 engine, power steering, new paint, tires, vinyl top, brakes and valve job. Runs excellent. \$1450. Rick. 470-6860

1973 JENSEN HEALY, white, excellent condition, low miles, new radials, new top. \$4800. Steve. 448-1298 evenings

DUNE BUGGY with trailer. Custom frame, blue paint, V-8 engine, top and sand tires. \$1500 or make offer. \$1500 or best offer. 260-0000 or 460-5401

1966 CHEVY IMPALA, power steering, power brakes, air conditioning, runs great. \$5500 or best offer. 454-3095 after 5 p.m.

HAVE FINE FORD for sale. 1967 AMC. Take it away for \$600. Mike. Mechanically A+. 225-0531

1965 PONTIAC LE MANIS 326. Excellent condition with radio and air conditioning. \$500. 270-0531

COME AND GET IT. 1967 AMC. Excellent mechanically. I have spent much time. \$5 on car. \$600. Mike. 270-0531

1970 CHEVLE, custom paint, interior, new wheels, new built 327. Rebuilt fuel tank, new radiator and rear end. \$1001.

1965 EL CAMINO, 1972 6-cylinder with less than 35,000 miles. New front end. \$1000. 452-9819

1972 VW POP-TOP camper, 5,000 miles on rebuilt engine. Clean throughout. 436-0051. \$2800.

1970 VOLKSWAGEN bug, good 1600 engine, new tires and brakes, chrome mag. 1 year old transmission. \$1000. 562-5158

WANTED: Triumph Herald convertible in good condition. Call Jane, 296-8302 days. 456-4948 evenings.

1975 TRIUMPH SPITFIRE, 14,000 miles. \$3400. Diane. 582-9863 or 463-2501

1968 DODGE CAMPER, factory top, steel top, runs well, stove, sink, battery. \$1500. 436-3143

1970 FIAT 124 Spider convertible, 10,000 miles. Must sell, going to Maui. 270-4111

GREAT CAR - 1973 Malibu, 4 door, good tires, new paint. V-8, extra, original owner. \$2250. 296-3260 or Mike 279-2167

1969 ROVER 2000 TC sedan, \$1700 or best offer. 222-1277, best trying.

1967 VOLKSWAGEN 117 4-door sedan. Excellent condition, 63,000 miles. Second owner, radio, heater, radials, new brakes. \$1395. 436-1427. Leola.

1967 CHRYSLER NEWPORT, power steering, power brakes, air conditioning, excellent condition, air adjustable shocks. \$500 or offer. Andy. 458-8303

1968 GTO Immaculate, new engine, front suspension, tires, etc., many many extras. Same owner 5 years. Truly beautiful car. \$2500. 450-4381

1975 MERCURY MONARCH GHIA. AM/FM radio, air-conditioning. Excellent condition, recent tuning. 50,000 miles. 453-9171. Excellent through Sunday

1977 FORD RANCHERO 350 - 351 V8, power steering, power brakes, automatic transmission, low miles, white with blue interior. \$4500. Elmo. 485-9470

1967 BIRD, good 1960, 272-3000 or best offer. \$500. 442, 285 or 272-3000

1965 1/2 TON CHEVROLET chrome cap (4) and eight lug rims (4). \$12. \$260-280 between 5 and 6 p.m. weekdays.

STEEL METAL tool box for behind cab of pickup. \$40. 280-2800 weekdays 9-5 p.m.

1970 MAV GRANBER, blue, new brakes, four new tires, new radiator, excellent gas mileage. \$1800 or best offer. 452-8559 evenings, 458-581 days

1977 DODGE MAXIMA V-8, power steering, power brakes, air conditioning, 2600 cc. 4-cylinder, 64,000 miles, lots of storage, excellent condition. \$4100. 458-7271

1976 DATSUN 8210 hatchback, 4-speed, 1600 cc. 4-cylinder, new tires, lolly green. \$2700. 272-0558

1976 CHEVLE, 360 cubic inch engine, air conditioning, power brakes, power steering, 2600 cc. 4-cylinder, 64,000 miles, needs rebuilding. \$700. Jim. 697-4790

1968 FORD camper special pickup, 392 engine, automatic and shell. Take a look. \$3000. Custer Street, San Diego. \$1250

1967 BUG LESABRE, 70,000 miles, runs well, calls, needs some body work and seat covers. \$475. 458-9857

CAR CASSETTE, top line Sony, 1 year. My new car has built in deck, also just want to sell this mounted one in \$225. 450-1001

1972 OPEL 1900 sedan, Good transportation car. Good mpg. \$1000. 724-9243

1972 CAPRI, V-8, 4-speed, AM/FM cassette, radials, many new parts, excellent condition, copper color, make offer. 282-8603

1968 CAMARO, excellent condition, original owner. V-8, AM/FM, automatic, mag. \$4500 or offer. Marc. 238-5437 days or 436-3302 evenings and weekends.

1973 PORSCHE 911T, yellow-black sunroof color, Blaupunkt cassette, original paint, \$8000 or offer. 454-3021

Immense 8-track player, superb condition. Includes buttons, lights, clocks, housing and floor plates. UL listed, it has never needed me. A bargain at... 452-5440

1972 CAMARO, V-8, automatic, AM/FM stereo cassette, air conditioning, steel radials, excellent condition. 582-3771 between 5-9:30 a.m. or before 8 a.m. Keep trying.

1967 CHEVY 1/2 ton pickup, balanced 263.3 ducos, headers, Corvete heads, only 15,000 miles, new paint, 4-speed. \$900 or offer. 274-1151, 458-8222

1967 CHEVY BELAIR, 307 engine, automatic transmission, runs great, excellent investment, always a classic. Wily says \$450 or offer. 191-6111 or 458-8222

NEW PRICE: Lafayette 8-track auto stereo, 2 hang-on tape speakers with magnets, set for 1200 watts. \$35.95 value, set for \$35. 729-1426

1969 ROVER 2000 TC sedan, \$1700 or best offer. 222-1277, best trying.

1967 VOLKSWAGEN 117 4-door sedan. Excellent condition, 63,000 miles. Second owner, radio, heater, radials, new brakes. \$1395. 436-1427. Leola.

1967 CHRYSLER NEWPORT, power steering, power brakes, air conditioning, excellent condition, air adjustable shocks. \$500 or offer. Andy. 458-8303

1968 GTO Immaculate, new engine, front suspension, tires, etc., many many extras. Same owner 5 years. Truly beautiful car. \$2500. 450-4381

1975 MERCURY MONARCH GHIA. AM/FM radio, air-conditioning. Excellent condition, recent tuning. 50,000 miles. 453-9171. Excellent through Sunday

1977 FORD RANCHERO 350 - 351 V8, power steering, power brakes, automatic transmission, low miles, white with blue interior. \$4500. Elmo. 485-9470

1967 BIRD, good 1960, 272-3000 or best offer. \$500. 442, 285 or 272-3000

1965 1/2 TON CHEVROLET chrome cap (4) and eight lug rims (4). \$12. \$260-280 between 5 and 6 p.m. weekdays.

STEEL METAL tool box for behind cab of pickup. \$40. 280-2800 weekdays 9-5 p.m.

1970 MAV GRANBER, blue, new brakes, four new tires, new radiator, excellent gas mileage. \$1800 or best offer. 452-8559 evenings, 458-581 days

1977 DODGE MAXIMA V-8, power steering, power brakes, air conditioning, 2600 cc. 4-cylinder, 64,000 miles, lots of storage, excellent condition. \$4100. 458-7271

1976 DATSUN 8210 hatchback, 4-speed, 1600 cc. 4-cylinder, new tires, lolly green. \$2700. 272-0558

1976 CHEVLE, 360 cubic inch engine, air conditioning, power brakes, power steering, 2600 cc. 4-cylinder, 64,000 miles, needs rebuilding. \$700. Jim. 697-4790

1968 FORD camper special pickup, 392 engine, automatic and shell. Take a look. \$3000. Custer Street, San Diego. \$1250

1967 BUG LESABRE, 70,000 miles, runs well, calls, needs some body work and seat covers. \$475. 458-9857

CAR CASSETTE, top line Sony, 1 year. My new car has built in deck, also just want to sell this mounted one in \$225. 450-1001

1972 OPEL 1900 sedan, Good transportation car. Good mpg. \$1000. 724-9243

1972 CAPRI, V-8, 4-speed, AM/FM cassette, radials, many new parts, excellent condition, copper color, make offer. 282-8603

1968 CAMARO, excellent condition, original owner. V-8, AM/FM, automatic, mag. \$4500 or offer. Marc. 238-5437 days or 436-3302 evenings and weekends.

1973 PORSCHE 911T, yellow-black sunroof color, Blaupunkt cassette, original paint, \$8000 or offer. 454-3021

Immense 8-track player, superb condition. Includes buttons, lights, clocks, housing and floor plates. UL listed, it has never needed me. A bargain at... 452-5440

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MAY 18, 1978 55

FURNISHED STUDIO, Pacific Beach, \$190. Includes utilities, 2 books from Tournai Park, view, complete privacy, person over 35 years old. 770-9105.

FOUR BEDROOM HOUSE in Point Loma area. References required. \$550 a month. Available June 15. 224-2605 after 5 p.m.

FOR RENT storage space in any basement. North Pacific Beach area. \$15 to \$204.

OLDER 2-BEDROOM house, carpeted, large kitchen, ample storage, large tile bath, formal dining with oak built-ins, fireplace, available, move, aged couple. 562-2527.

LA JOLLA (East Side) new furnished, 2 bedroom, 2 1/2 bath, near UCSD, pool, jacuzzi, 2 car garage, carpets, drapes, \$550. Call 453-4793.

ROOM FOR RENT, small room in large house, La Jolla \$120 a month. Call Jim at 454-9392 or Rosemary at 274-6417.

\$550 4-BEDROOM, 2 1/2 BATH, fireplace, family room, new patio, 2 car garage, walking distance to school. University City. 453-8951 evenings/weekends.

\$274 MONTH, 2 bedroom apartment, unfurnished, Pacific Beach. 2152 Reed Avenue. Has refrigerator, stove, carpets and drapes. Quiet location. Adults, no pets. Available June 8 or earlier. Bud Byers, 272-1015.

LARGE 3 BEDROOM, 2 bath and unit condominium. Carpeted, draped throughout. Patio, garage, covered parking, pool, sauna, jacuzzi. Adult section. Lake Mary. 5370. 464-7665 or 465-6026.

GOLDEN HILL (near downtown San Diego) 2 bedroom, one bath duplex. Fully carpeted with drapes. Enclosed patio and large unfenced yard. Occupancy June 1. \$275. 291-9875 or 291-0215.

DEL MAR 2, two beds, like new furnished/unfurnished twohouse condominium. Nice layout, privacy, quiet building. Several minutes to Torrey Pines State Beach. \$415. 755-3343.

FOR RENT, two rooms and bath in luxurious residence. Panoramic view and 2 acres privacy. Need stable, amiable couple or single. June 1 for 6 months. \$250. 282-1270.

DESCANSO, beautiful large 3-bedroom, 2 bath house. Especially for horse lovers. Fenced pastures, view, open beam ceilings, large garage. \$450 a month. A taste of the good life. 445-2424.

LA JOLLA, 1 bedroom duplex, separate garage, yard, new carpets etc. 2 miles to beach. \$550 a month. No pets. George Calles, 278-6140, evenings 454-5458.

HILLCREST 3 bedroom, 2 bath apartment for rent. Big and sunny, no kids or pets. Available mid. May. 296-2810.

PENASQUITOS, 2 bedroom, 1 bath condominium. Carpets, drapes, built-in, central air, laundry facilities. \$275. 224-0020 evenings and weekends.

CLAREMONT, New 3 bedroom 2 bath house. Built-ins, upgraded carpet, drapes, fenced yard, 2 car garage. One year lease required. Ed. 453-1742.

SPANISH 2 bedroom furnished home near ocean in La Jolla to adult. Charming, quiet, private. No smoking. \$550. 454-8576 evenings. 235-6850 days.

POINT LOMA Views condominium. Large one bedroom fireplace, carpet, drapes, self-cleaning oven, dishwasher, pool, jacuzzi, laundry facilities, carpet, available June 5. \$300. Barbie. 222-4603.

Real Estate

MOBILE Home for sale in El Cajon on busline, near shopping. Adults only. One bedroom, 12 wide with air conditioning. Satisfy. Park. Owner \$65,400. \$10,800.

2-BEDROOM, 1 1/2 BATH condo. Desirable Highlands, many upgrades, canyon view. \$455-8536.

20 ACRES OVERLOOKING Hinkley Valley and mountains. Flat 10 miles west of downtown. Near school. \$17,000 low down. 272-2260 evenings.

1/4 ACRE HOMESITES Florida, sale or trade. Aron collection, 80 pieces, 30 collectibles, 10 years old. \$25. Title for movie camera, new. \$3. 438-3474.

INTERESTED IN Mt. Laguna cabin, advertised May 4, 1978. Phone number was incorrect. Interested in any other dwelling near Mt. Laguna or Pine Valley. 562-2873.

I WOULD LIKE TO BUY a 2-bedroom, 1 plus bath condominium in San Diego or surrounding area for a reasonable price. All terms. Jennie. 292-3188 Monday-Friday 8 a.m.-4 p.m.

MOBILE HOME, located in adult park, 24x40, 2-bedroom, 2 bath. Excellent condition. Quiet, pest-free. \$15,500. Alastair Realtors. 577-3200.

ACREAGE, 1.56 acres, view, utilities, to be paved road, ready to build. \$35,000 or best. 445-5472, 445-0288.

CHOICE LOT on Washington Coast for sale. Only thing between the lot and the Pacific is sand dunes. \$16,000. Must sell. 295-9565.

WANT TO BUY house or condominium. Must have at least 3 bedrooms. Private party. 562-4451.

LEAVING SAN DIEGO. Very nice 2 bedroom, 1 1/4 remodeled bedrooms in Claremont area. Near all air conditioning. Covered patio. \$64,400. 277-6224.

I NEED A 10 unit apartment building with a large owner's unit. I have \$50-\$70,000 to put down. Principals or brokers. If you've got the property call number 286-7999 after 5 p.m.

MAKE YOUR MONEY earn 10-20% for you. Need local residents or officers to invest in apartment building with Private Individuals only. \$1,000 or up required. P.O. Box 2322, Leucadia, California 92024.

HOT IN ESCONCADO 3 bedroom, 2 bath, huge sunset pool, some appliances included, garage, and view. \$67,000. 748-4107.

NEW AGE/HOLISTIC real estate counseling. "Personal Growth Through Acquisition" Attention: first home buyers. Budgeting and financing programs explained. Daniel A. Judis, Realtor Associate, Red Carpet Realty. 271-5670 appointment. Fee.

DETACHED TERRACOTA townhouse, 3 bedroom, 1 1/2 bath. Principle only. Available August 1. \$74,000. 277-4948.

PARTNER WANTED: I've got 5 acres in booming Bantow. You supply a house or G-dome, we'll split profits. 226-8309.

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FEMALE ROOMMATE wanted, own room in house. Quiet room, no kids or pets. Call Claire or George. 277-7871.

2 FEMALE ROOMMATES needed. Own furnished room, pool, 3 miles from UCSD. No smoking. Available June 22. \$120 plus 1/3 utilities. Peggy. 455-1478.

CHEERFUL VEGETARIAN roommate wanted, to share two bedroom Pacific Beach apartment. Walk to beach. \$100. Prefer someone who practices the Transcendental Meditation program. Bruce. 488-4317.

FEMALE ROOMMATE needed for Pacific Beach home. Over 21, clean, responsible. Own room. \$110 deposit, rent \$122 per month. 274-6087.

NEED ROOMMATE, male, twenty one to twenty five, to share two bedroom, two bath apartment in Kensington as soon as possible. Call 282-4624. \$75 a month.

MALE, under 30, to share new, furnished, super nice 2 bedroom, 2 bath apartment in quiet Hillcrest canyon. \$150. After 5:30. 295-5840.

FEMALE NEEDED to share beautiful large, modern, secluded two acres of hillside, avocados. Includes washer, dryer, water, fireplace, organic garden. Sherman. 464-7259 or 565-5385.

FEMALE ROOMMATE wanted, State College area. Non-smoker. I am looking now for 2 bedroom house, corner of college, near Purely domestic. Mike. 755-3441.

SUMMER HOUSEMATE needed. \$100 a month plus 1/3 utilities. Big rooms, patio, pets welcome, walk to SDSU. No air conditioners or pyromaniacs please. Call Tom. 515-1522.

FEMALE WANTED, to share spacious 2 bedroom apartment with clean, lovable, affectionate, clean male, or if privacy you need respected. Off Friers Road. \$90. Call 282-7700 evenings.

ROOMMATE WANTED. Large room, large couch, some furniture, 2 bedrooms, could share organic garden. In Vista. Prefer vegetarian. No smoking, drugs, alcohol. \$115. 724-2666.

ROOMMATE TO SHARE 2 1/2 bedroom house, large fenced yard, pet okay. Call 460-8865. (145).

HOUSEMATE. Mellow nonsmoking vegetarian. Two bedroom in Lemon Grove, four miles to State, Garden, fireplace, trees. \$112.50. Richard. 463-1830.

WANTED 1 roommate in big Mission Beach house at end of May? \$150 includes all utilities. Night on beach. 565-4432 after 2.

FEMALE WANTED, to share furnished La Jolla home. Beautiful ocean view, 1 block from ocean. Available May and June only. \$25 deposit. \$40 a week. 458-3545.

RESPONSIBLE, EASY-GOING female with well-mannered canine companion seeks room in 2 or 3 bedroom house in North Park. E.S.D area by June 1. Ingrid. 277-7871 evenings and weekends.

ROOMMATE WANTED. 3 bedroom house north of Mission Valley. No tobacco. Male/female, tidy person, prefer student. Will be studying for bar. Total 3 people. 2 baths. \$105. 235-9919.

25-YEAR-OLD graduate student seeks roommate (male or female) for \$100 a month, near and in the freeways. 276-2970.

GOOD LOOKING FEMALE roommate wanted to share 1-bedroom Ocean Beach apartment with male. \$85 a month. Larry. 222-0773.

FEMALE ROOMMATE wanted to share terrific 4 bedroom house with large shady yard, near city. Must like music. \$125 per month. Call Tim at 224-9112.

ROOMMATE NEEDED to share 2-bedroom, 2-bath condo with mellow couple. Pool, jacuzzi, etc. \$150 a month. Available June 1st. College area. Judy and Terry. 287-8783.

POWAY. Share my house with two beds, large fenced yard, fireplace, kitchen, your own bedroom. No smokers or pets. James. 748-3244.

NEED FEMALE ROOMMATE for large four bedroom house one mile to State. Fireplace, pool, fruit trees and more. \$115 and 1/3 utilities. 562-7113.

TWO FEMALE HOUSEMATES wanted for own rooms in large four bedroom house near State. Fireplace, pool, fruit trees and more. \$115 and 1/3 utilities. 562-7113.

RESPONSIBLE ROOMMATE to share house in Kensington with woman and child. Rent \$150 plus 1/3 utilities. Deposit required. 287-6723, interested only.

FEMALE, SMOKE-SUCKER, mellow, fresh, over 25, wanted to share 2 bedroom house with male, similar qualities, that works organic garden. In Vista. Prefer vegetarian. No smoking, drugs, alcohol. \$115. 724-2666.

ROOMMATE WANTED. Large room, large couch, some furniture, 2 bedrooms, could share organic garden. In Vista. Prefer vegetarian. No smoking, drugs, alcohol. \$115. 724-2666.

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FEMALE ROOMMATE wanted, to share apartment. Jacuzzi, pool, racket ball and tennis courts. \$150 a month plus 1/3 utilities. Available June 1st. Call Rachael. 292-7171.

RESPONSIBLE COUPLE, thirties, 2 kids, seek like-minded family to rent 4 bedroom house together. \$400-\$500 a month. No tobacco, indoor pets. 283-9546.

FREE ROOM in large Leucadia home in exchange for 10 hours a week of light housekeeping. No work required. See. 453-1040 ext. 265 or 436-6681.

CANYON FAMILIES share and grow in same house? Meet and discuss same prior to renting together. \$400-\$500 a month. 1-2 kids. 283-9546.

ROOMMATE WANTED 2 bedroom apartment in south Ocean Beach. Swimming pool, near city. Must like music. \$125 per month. Call Tim at 224-9112.

FEMALE ROOMMATE needed by June 1 to share nice 2 bedroom house in North Park. Close to park. \$125. 291-5559.

ROOMMATE WANTED 2 females looking for a 3rd to share for summer. House. 2 1/2 miles from State. Completely remodeled, fireplace, own room. \$125. 265-1444.

SUBLET ROOM in big Leucadia house June 1 - July 4th. Two miles from beach. Clean, conscious person. \$140 a month plus utilities. Call 436-2748.

RESPONSIBLE FEMALE roommate wanted to share beautiful home in Mission Hill. \$100 plus utilities. Call Doreen or Carol. 291-8421. Own room.

QUIET, RESPONSIBLE woman wanted, to share house with two women. Prefer student, non-smoker, over 28, into natural foods. Near State College. \$110 plus utilities. 562-5234.

ROOMMATE AVAILABLE. Suburbany unpretentious, exuberantly cheerful, considerate, employed artist seeks own room in mellow, lighthearted, drug-free house. Household. Under \$110. 488-5889 homes.

OUTGOING, clean, responsible, loving woman needed in 3 bedroom house. Meditation, jogging, music. \$110 deposit. No smoking, pets, children. Peter. 222-5565.

WOMAN TO SHARE space in beautiful student University City home. Eve, George or Roger evenings. 452-7609.

3 BEDROOM house in quiet private area in East San Diego. Own room and bath. Non-smoker, no drugs. Responsible. References. 282-7742.

HOUSE TO SHARE. College area, \$135 a month plus 1/3 utilities. 464-4487, room to 6 p.m.

FEMALE ROOMMATE wanted, to share apartment. Jacuzzi, pool, racket ball and tennis courts. \$150 a month plus 1/3 utilities. Available June 1st. Call Rachael. 292-7171.

RESPONSIBLE COUPLE, thirties, 2 kids, seek like-minded family to rent 4 bedroom house together. \$400-\$500 a month. No tobacco, indoor pets. 283-9546.

FREE ROOM in large Leucadia home in exchange for 10 hours a week of light housekeeping. No work required. See. 453-1040 ext. 265 or 436-6681.

CANYON FAMILIES share and grow in same house? Meet and discuss same prior to renting together. \$400-\$500 a month. 1-2 kids. 283-9546.

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ROOMMATE WANTED 2 females looking for a 3rd to share for summer. House. 2 1/2 miles from State. Completely remodeled, fireplace, own room. \$125. 265-1444.

SUBLET ROOM in big Leucadia house June 1 - July 4th. Two miles from beach. Clean, conscious person. \$140 a month plus utilities. Call 436-2748.

RESPONSIBLE FEMALE roommate wanted to share beautiful home in Mission Hill. \$100 plus utilities. Call Doreen or Carol. 291-8421. Own room.

QUIET, RESPONSIBLE woman wanted, to share house with two women. Prefer student, non-smoker, over 28, into natural foods. Near State College. \$110 plus utilities. 562-5234.

ROOMMATE AVAILABLE. Suburbany unpretentious, exuberantly cheerful, considerate, employed artist seeks own room in mellow, lighthearted, drug-free house. Household. Under \$110. 488-5889 homes.

OUTGOING, clean, responsible, loving woman needed in 3 bedroom house. Meditation, jogging, music. \$110 deposit. No smoking, pets, children. Peter. 222-5565.

WOMAN TO SHARE space in beautiful student University City home. Eve, George or Roger evenings. 452-7609.

3 BEDROOM house in quiet private area in East San Diego. Own room and bath. Non-smoker, no drugs. Responsible. References. 282-7742.

HOUSE TO SHARE. College area, \$135 a month plus 1/3 utilities. 464-4487, room to 6 p.m.

FEMALE ROOMMATE wanted, to share apartment. Jacuzzi, pool, racket ball and tennis courts. \$150 a month plus 1/3 utilities. Available June 1st. Call Rachael. 292-7171.

RESPONSIBLE COUPLE, thirties, 2 kids, seek like-minded family to rent 4 bedroom house together. \$400-\$500 a month. No tobacco, indoor pets. 283-9546.

FREE ROOM in large Leucadia home in exchange for 10 hours a week of light housekeeping. No work required. See. 453-1040 ext. 265 or 436-6681.

CANYON FAMILIES share and grow in same house? Meet and discuss same prior to renting together. \$400-\$500 a month. 1-2 kids. 283-9546.

ROOMMATE WANTED 2 bedroom apartment in south Ocean Beach. Swimming pool, near city. Must like music. \$125 per month. Call Tim at 224-9112.

FEMALE ROOMMATE needed by June 1 to share nice 2 bedroom house in North Park. Close to park. \$125. 291-5559.

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HOUSE TO SHARE. College area, \$

LOOKING FOR A HOME?

te-ave roommates, 25-30, 6-12 and 2nd floor 2 bedroom apartment in Pacific Beach. Approximately \$300. 225-8742.

WANTED: Roommate, male or female, to share 4 bedroom, 2 bath house near Mesa College 1133 plus 13 utilities. Ken 277-6534.

WORKING FEMALE wanted to share Triestante house with two others. Own room, pool, jacuzzi, tennis, \$140 plus utilities. Text 22-29, non-smoker. 276-1097.

ONE ROOMMATE needed for Sunset Cliffs home. Male or female, \$175. 222-9852.

NEED 2 ROOMMATES to share 2 bedroom, 2 bath house. Own room, bath, large living area, enclosed patio. \$100 plus 13 utilities. Jeff 264-1822.

FEMALE ROOMMATE WANTED: 3 bedroom, 3 bath house in University City. Fireplace and amenities. We are quiet, serious students looking for same. \$100. 452-5568.

NEED FEMALE ROOMMATE for 3 bedroom apartment. Pool, laundry facilities, etc. Close to SDSU. \$119 plus 13 utilities. Gene or Lisa 458-2234.

ROOMMATE NEEDED for great two bedroom house with private yard in nice area of Pt. Loma. Ocean, close to shopping, clean, mature, active individual. David 226-0700.

ROOMMATE(S) NEEDED, male/female or couple. Large house with 3 bedrooms, 2 bathrooms, 2 cars, pool, tennis, etc. \$180 non-smoker, no dogs. \$125 single, preferred. 226-0700.

FURNISHED HOME Bay Park, near Mission Bay. Kitchen privileges, share telephone and utilities (approximately \$15 per month). Rent: \$100/month. 276-1504.

ROOMMATE WANTED to share 2 bedroom townhouse. Pl. Loma Tenets Club, furnished, \$182. Available June 1. Paula 238-2045, 9 a.m. to 5:30 p.m.

ROOMMATE NEEDED approximately \$150 plus great place for State students. 2 bedroom, 2 bath, near art. Pl. Monterey 266-3838, message 266-7326, Check 1 out.

FEMALE VEGETARIAN wishes same to share 3 bedroom house with large yard. Claremont area. 277-4528.

2 FEMALE ROOMMATES NEEDED. One in La Mesa. Close to shopping and shopping. Laundry facilities. Only \$87 or \$81 monthly. Laura 463-7935.

ROOMMATE wanted, independent, male, vegetarian, non-smoker, apartment near City College. \$40 deposit. \$90 month includes utilities, phone, kitchen, dishes, linen, Anna. 239-0605.

SUMMER SUBLET June 15-August 15. Male or female. Furnished home in a 4 bedroom townhouse. \$100/month. Adjacent UCSD. Pool, sauna, tennis. 452-4760, 452-9668.

NORTH COUNTY. Hard working, congenial female looking for roommate to share furnished house in South Escondido. Non-smoker preferred. 758-3750 mornings. 261-4933 after 4 p.m.

WOMAN IDENTIFIED woman to share lovely 4 bedroom house with 3 others. \$100 plus utilities. Pet OK. Close to beach. Findoc in place. 454-9007.

FEMALE PROFESSIONAL, 26, seeks same to share 3 bedroom luxury apartment. Responsible, neat, preferably full time day worker over 21. \$125+13 utilities. No dogs. Richard. 463-5017.

ROOMMATE NEEDED by July 15th. 2 bedroom, 2 bath, unfurnished. Want responsible, neat, preferably full time day worker over 21. \$125+13 utilities. No dogs. Richard. 463-5017.

LEUCADIA ROOMMATE wanted for 3 bedroom house with 3 others. \$100 plus utilities. Large yard, ocean view, garden, to share with two males. Female preferred, mellow, working, non-smoking. 458-0908.

MALE CHRISTIAN ROOMMATE wanted to share large townhouse in Escondido. Call Dean at 741-7755, or 747-3328 after 5 p.m. Temporarily living.

HOUSEMATE WANTED at incredible location. Scorpions and La Jolla Shores. Considerate, friendly, neat, interesting, non-smoker, mid-20s, seek same or older. May 20, \$180. 454-8469.

I AM LOOKING for a female roommate to share my fantastic 2 bedroom, 2 bath house. Clean, mature, active individual. In Crest, El Cajon. No tobacco. \$150. 444-2636.

ROOMMATE wanted. Share a beautiful 2 bedroom, 2 bath condominium, mostly furnished, with ocean and city views. Only \$175 per month. 282-8907 or 224-3236. Keep trying.

WOMAN ROOMMATE for house in Solana Beach, on beach, own room, good job. Pleasant. Karim or Carol 481-8053.

HOUSE TO SHARE. Del Mar. Couple (student and working professional) seeking friendly responsible female or couple. \$135 (single) and \$165 (couple). Danielle or Wayne 452-7788, 758-7578.

ROOMMATE TO SHARE house, furnished room with patio door to pool, bath, other amenities such as kitchen, fireplace, and a mellow house. \$200/month including utilities. 279-9358.

WANT TO ENJOY July and August one block from beach in Newport? Share my house for two summer months. \$150/month. Tim 461-1882.

NEED ROOMMATE to share newly decorated four bedroom condo with 2.5 bathrooms, pool, tennis, and 30. Available immediately. University City. Dave 452-2695, 960-8664.

NEED ONE PERSON to share home in North Park area. Prefer vegetarian female. \$110 plus share of utilities. \$50 deposit. Ray 264-2918.

FEMALE HOUSEMATE WANTED to share comfortable and quiet 3 bedroom house in East San Diego. Large garden, workshop, fireplace, cable TV. \$100/month plus 13 utilities. 283-2942.

WE NEED A professional female to share our nice Pacific Beach home two blocks from beach. Own room, bath, \$140. 458-5053. Keep trying.

FEMALE ROOMMATE to share apartment with same, two bedroom, one bath. \$95/month plus 13 electricity. Near SDSU. 452-4275, keep trying.

ROOMMATE WANTED to share Christian home in Pajero, 4 bedroom, 2 bath, large pool, fireplace, on an acre of land. \$125/month plus 13 utilities. JoAnna 586-3708, 748-1301.

TYPED OF SLEAZY living situations? Share my cozy, Pool, jacuzzi, tennis, sauna, refrigerator, etc. I'm a grad student, musician, and writer. 575. 600-5938.

RESPONSIBLE COUPLE would like to share your home. We need two rooms, bath, and minimal garage space. 299-3019 before June 1st. Call Bill. 458-0539.

FEMALE ROOMMATE WANTED, 28-36, to share two bedroom apartment with utilities for the summer months. Pool, jacuzzi, laundry. \$110. El Cajon. Diane 462-1875.

TWO RESPONSIBLE roommates needed. \$110 or more monthly, utilities included. Call 298-9792.

ROOMMATE wanted, male or female. House 2 bedroom apartment. You have your own full bathroom. Any furniture you have will be welcome. Starting from scratch. Call 744-9403, ask for Elliot.

HOUSEMATE WANTED. Very large private room, with separate entrance. Newly carpeted, quiet, end of street near canyon. Non-smoking, drug, alcohol atmosphere. Beautiful garden, plants, smells, really private. Craige. 283-5688.

FEMALE ROOMMATE (21-35) wanted to share house/condo apartment 1 with male professional. "No strings." Call between 8 and 5. 281-4840, ext. 4306.

ROOMMATE WANTED for July 1 to share 3 bedroom house with two others. Big house. Big lot overlooking bay. Quiet atmosphere. \$125 per month. Call 278-6544.

MALE OR FEMALE, 28-40 for luxury 3 bedroom, 2 bath house with new UCSD. Pool, jacuzzi, fireplace, washer/dryer. Non-smoker, clean, no pets, straight. \$170. 452-9327.

ROOMMATE WANTED to share 4 bedroom, 2 bath house with 3 males. Liberal atmosphere, sunny bedroom, fireplace, indoor pool, 21-30 years old. Central location. Golden Hills. 239-9947, after 5 on weekdays.

SERRA MESA: Female roommate wanted by same. Fireplace. 2 beds, \$136 per month. Phone 469-0789 after 5:00 p.m.

LOOKING FOR responsible female roommate to share 2 bedroom, 2 bath Mission Valley apartment with same, immediate. Pool, jacuzzi, 25-30ish student or professional. Non-smoker, no children, pets. \$162-500 utilities. Kira, 228-1221, ext. 295.

ROOMMATE WANTED to share La Jolla home with two male SFR devotees. Partially furnished house with ocean and city views, including laundry, 2nd floor. 228-1221, ext. 295.

VEGETARIAN FEMALE invited to share home with two male SFR devotees. Partially furnished house with ocean and city views, including laundry, 2nd floor. 228-1221, ext. 295.

ROOMMATE NEEDED to share huge 2 bedroom apartment with ocean and city views. Individual. You have your own full bathroom. \$150/month. Call 462-9403, ask for Elliot.

MALE ROOMMATE wanted to share spacious 2 bedroom apartment in La Mesa. Pool, jacuzzi, game room, nice grounds. \$142 plus 13 utilities. 463-7257.

FEMALE, mid 50s, needs house and large yard. Would like to share house and expenses with someone who also likes animals. Call 714-444-3689.

RETIRED Male Caucasian, 63, non-smoker, no pets, owns furniture; wishes to share lady's home. Age 55-62, non-smoker, no pets. References. 268-7765.

MALE TEACHER wants neat, clean female, non-smoker to share condo. Own large bedroom and bathroom. Fireplace, tennis, pool, jacuzzi. \$150 includes rent. Larry. 462-8399.

TWO ROOMMATES needed for University City house. Prefer neat, responsible, non-smokers. Large kitchen with dishwasher. Garage and backyard garden. \$130 plus utilities. 458-4328.

SOLANA BEACH room available after May 17 to non-smoker, 4-bedroom, 3-bath with fireplace, garden, full tennis, volleyball court, pool, jacuzzi. \$137.50. Call the people evenings. 758-5991.

QUIET, low student wants similar roommate to share two bedroom Pacific Beach apartment. 21599 Pacific Ave. \$125 per month. John. 270-1417 until May 18, then 273-3125.

FEMALE ROOMMATE wanted. Share townhouse with two other girls, own room, swimming pool, near University Torrey Center. Rent \$124, utilities not included. Call 453-0533.

FEMALE ROOMMATE to share house or apartment or look for one together beginning June 1st. Prefer Mission Beach or Pacific Beach area. Up to \$115. Dennis. 468-5498.

WE PAY CASH for close-outs, job lots, good quality irregulars, bankruptcies, factory over-runs. Call (714) 279-7913.

WANTED: TRENCHER. 421-9977.

WANTED: GLASS, any type, in frame or not. (For mobile home use.) 421-9977.

WANTED TO RENT: 3 bedroom home in Hillcrest or Mission Hills area, starting June 1st. Adults, no pets, references. Tom. 452-1898.

WANTED: MEDIUM to large brass door knocker in decent shape. 229-9398.

BOOK WANTED: I will pay \$25 for a copy of "Dignity: Sherif of Cambrone County" by Edgar Rice Burroughs. Call Bill. 860-0289 evenings or weekends.

HOUSE WANTED, June 1, 3-4 bedrooms, by professional couple. Seclusion, canyon, trees, sunlit, fireplace, yard, etc. and reliable. San Diego. Write bookend. P.O. Box 967, San Diego 92112.

OUR FAMILY has need of a good second transportation car. Call us if it is priced low. 274-0832. Call early or late.

WANTED: SECRETARY'S DESK: must be in good condition and for a reasonable price. Would like desk with typing area. Call 744-3362.

ASPIRING BLACKSMITH needs exhaust fan and old vacuum. Anybody part with a serviceable 100 lb. air? Call Guy at 259-3965.

WANTED: Entertainment for the Black's Beach Birthday party on May 28. 223-1269.

WANTED: 2 bedroom cottage or apartment, backcountry or Mission Hills to La Mesa, under \$200 by responsible woman, 28, no pets. I need space! 291-0711.

HOUSE WANTED to rent June 1st. Three responsible males need large 2 or 3 bedroom house in East San Diego, North Park, Kensington or Hillcrest. 260-7374.

WANT TO BUY 30' gas stove, white, reasonable price. 583-0590.

WANT LATEEN sail rig off sailboard or Kool/Seamaster. 298-2395, 7-10 p.m.

PET'S STAINLESS STEEL drinking bowl, small, with ring and clamp, for cage use, as in kennels, or suggest source of supply. 262-1006.

NEED PARKING SPACE for schoolbus home near San Diego with waterfalls. Would like electricity. Ruth. 298-2395, 7-10 p.m.

NEED BUILDING FOR woodworking near San Diego. Minimum 500 sq. ft. with equal space outside. 299-2395, 7-10 p.m.

PLACE TO PARK my attractive motor home. Will share in rent, yardwork, etc. Less than 24, self-contained, kitchen, bathroom, etc. Craige. 283-5588.

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HOUSE WANTED, June 1, 3-4 bedrooms, by professional couple. Seclusion, canyon, trees, sunlit, fireplace, yard, etc. and reliable. San Diego. Write bookend. P.O. Box 967, San Diego 92112.

NEED 3 BEDROOM within one mile of beach with western view by June 1. Good location with references. Will pay \$425-500. Doug Warren. 299-2501.

SMALL CHINESE SAW wanted. Bernard. 292-4196.

REPAIR MANUAL for 1968 Mercedes 2000 diesel, or paytopaytopay. 274-7871.

LOCAL, professional needs to lease rural house or studio in north county. Resident of area for 30 years. References. Call Richard. 295-0942 or 461-8794.

BAR STools "T" high. Two or more. 455-2330 days, 262-7177 evenings and weekends. Please keep trying!

2 CHRISTIAN GALS want to rent 2 bedroom house with yard, garage. Prefer Kensington, Hillcrest, or Mission Hills. 281-9848 days.

WANTED: Car scratching pool, large, good condition. Maureen. 231-0256 days, 231-7891 evenings.

BOWLING SHIRTS WANTED: For a good cause. 222-7953 after 6. Yank's is the name.

STUDIO APARTMENT. Need a studio in Encinitas or La Jolla immediately. Would prefer unfurnished and \$150 or below. Peter. 468-0488 after 6 p.m.

WANTED: Older food-kitchen in good condition. The money is waiting for you so don't delay. Sell me yours today. 222-7754 anytime.

ONE BEDROOM house with garage beginning mid-June. Beach location or North County area preferred. Around \$250. Please call 458-8715. Leave message.

CERAMIC APPRENTICE wanted for assistance around studio in exchange for studio time and living. No lessons. Must be able to learn by observation. 458-3272.

WANTED: 2 bedroom unfurnished house in North Pacific Beach, Hillcrest or Golden Hills area by June 1st. Working woman, 16 year old son, small older dog. Can pay to \$275. 233-0044 days: 277-8877 Thursdays, weekends, evenings.

WANTED: A tandem bicycle, rust and work needed. OK. No higher than \$50. 463-3791.

MELLOW, vegetarian, graduate student with mellow cat would like to experience the ocean area. Want 1 bedroom house/cottage in Ocean Beach up to \$160/month. 299-9838.

HOUSING WANTED: one bedroom house, duplex near Babco Park to rent before June 1st. Adults, no pets. References. Tom. 452-1898.

RENTAL WANTED: individual desires over garage apartment or caretaker cottage on private "estate" lot, secluded and reliable. San Diego. Write bookend. P.O. Box 967, San Diego 92112.

AW, COME ON! You don't really want those bowling shirts! We'll take them away and out of your attic. Javis or Kevin. 222-7953. Doug Warren. 299-2501.

WANT to experience living in beach area? Ocean Beach, Pacific Beach, La Jolla. 1 bedroom house/cottage, up to \$175/month. Quiet regular with cat. 238-8636.

FAMILY with kids, grandpa, pets need 3-4 bedroom, 2 bath house with yard by July 1, under \$300. Very reliable, will make improvements. 488-1525 after 5 p.m.

TOP DOLLAR for your old washer, dryer or refrigerator, working or not. 489-0253.

GARAGE for small car, near Ormond Court in Mission Beach. Vicki. 234-8821 days. 488-6483 evenings.

WORKING MOM, grandmother, child wish to rent 3 bedroom house/apartment with parking by June 1st. In or near North Park. 290-8827 8-10 p.m.

CLEANING out the garage or an extra room? Call John. 270-0202. He may want those record albums you are donating to the Goodwill. Pay cash.

ONE BEDROOM house with garage beginning mid-June. Beach location or North County area preferred. Around \$250. Please call 458-8715. Leave message.

TOP DOLLAR for war souvenirs. Especially German and Japanese. Swords, daggers, medals, badges, uniforms, citations, certificates, helmets, etc. 423-1094.

WANTED: 2 bedroom house or 7 in North County. Del Mar to La Jolla, up to \$300. Working professional landlady with one child. 440-7259 evenings.

ARTIST SEEKING STUDIO SPACE in North County. Willing to renovate space in exchange for rent adjustment. 755-9851 day or night.

WANTED: GARAGE to store my car June 1st. Call 224-0455. Keep trying.

WANTED: World War II German and Japanese souvenirs. Private collector. 282-7018.

EARN \$60,000 a year, full or part time. I've got the business. I'm looking for people who want it. David Northcutt. 942-0532 or 275-1020, ext. 113.

FLATBED OR DUMP TRUCK, 1 to 2 ton, preferably Dodge, International, Chevy. No newer than 1968. 747-3747.

USED FIRE CABINET, three drawer, large size. Drawers slide easy but not necessarily beautiful. 458-1541.

WANTED TO BUY: Electric lift for my 1964 V.W. bus. I have "r" ulcer dystrophy and little money. If you have one and would like to sell it for an affordable price, please call 225-8021 and ask for Douglas.

I NEED these items: inexpensive stereo turntable, 21" 10 speed bicycle, camping lanterns and stove, 4 person tent, 2 zip-together down bags, king size waterbed sleep. 562-2973.

WANTED: O.B. or Del Mar — duplex, house/household or the like by grad student. Will pay up to \$220 per month. 452-7157. Be persistent.

WANTED 3 bedroom house or condo in ocean. Beach area, convenient to good junior high bus. Under \$60,000. 295-9015.

MILITARY MEDALS, uniforms, and military papers wanted. Highest prices paid. Call Tom. 262-5654.

OLD DOLLS, teddy bears, and Shirley Temple pictures wanted. Call Carole. 270-3654.

RESPONSIBLE graduate student needs studio or room in quiet house in Del Mar, beginning June 1st or June 15th. Please call Bruce. 481-0882.

LIVE-ABOARD situation wanted by reliable couple for 6-9 months. Must be minimum of 35 feet and berthed at marina. Will pay slip fees and keep shipshape. No at sea intended. Call David. 452-0593.

MALE VOLUNTEERS NEEDED (intermediate) for market research. 1 1/2 hours of your time, taking standard psychological questionnaire (MMPI), exchanging a computer score.

DO YOU HAVE ten hours per month to donate and lots of energy? Our House needs volunteers to work with teenagers. Barbara. 420-3820.

WANTED: Part 1, KCB's of History of Rock n Roll. Wein. maple desk and dresser, maple twin bed, rocker furniture, baby's cradle, bed, trailer swing, lawn swing, wheat grass seed. 444-7120.

TWEEDS: Women and junior sizes. Almost new and used. Shirts, skirts and blouses. Prefer older style in good condition. Also, no peddle in good condition. Lisa 454-3628 evenings after 7.

LOCAL LABORATORY EQUIPMENT wanted. I need everything for C & B and ceramics. Private party, starting June 1st. All replies appreciated. Occident, P.O. Box 3032, La Jolla, CA 92037.

WANTED: Donations of usable household items to assist needy families. Bad a garage sale that don't over weigh 250-991 for a pick up.

HOME SEWN, crocheted, woven, knit, macrame, headpiece, bath, jewelry, dolls, hairnets, blouses, aprons, lace, featherwork, stuffed toys, fabric and fiber, needed by new exclusive development and custom shop. For appointment: 298-2645 9 a.m. to 1 p.m. only.

Personals

SIR BONNIE and Madame William: what a dream, what a dreamer, you are quiet, provocative, soothing with a passionate splendor, so I like it. Through the Teeth.

JIM: "or" any other southwestern sagebrush, let's educate the world. Best look in 1978. Chip.

BIG BROWN EYES: You sound like the woman I've been thinking for all time. I must meet you somewhere. Standalone.

'CAPTAIN ANTILLES': Have it on least authority. Yader used you for "Finger Exercises." L.S.

WE MUST AGAIN apologize for the Reader's Digest. However, we will not repeat the questions unless asked to do so. See and Usnow.

FITBO AND USNOW: (33) A V-cord (variable cassette). (34) Gaylen Delaney-Barham. (35) The Black Robot One A.k.a. The Wimp. Usnow.

READER is still ignoring my messages. I said, Ramon, you did porn on me. I've never had a need to feel a queen before.

WHY SHOULD I start now? Why don't you crawl back to wherever you crawled from and stop polluting the galaxy? Justin.

WHAT KIND of sicko would boast about being a Jew?

CINNAMON GIRL: Yes, there is a Wife P.O. Box 17824, San Diego, 92117.

WHO DARES to soil my father's memory by not being back to where you crawled from and stop polluting the galaxy? Justin.

RUTHIE: Dinner at State was great, but dancing in the sand was grand. Let's see another sunset. Tim.

SHAUTAU: We are waiting. The fog swirls. The dark descends. Hurry! Hurry! It is too late. We have gone. The house is empty.

JEFF SHIRI: the drummer, are you still in town? Please call Jo Guerrero at 466-6304. Those are cool.

NICKIE BEAN: Welcome home to California! Love the Glomers.

I HOPE TO PLEASE and satisfy your hopes, at least in my thoughts; for in my thoughts and desires I hope only to please you, Peter.

DR. WJ: Throw out your gold teeth and see how fast. The answer they reveal, it is now. Ape.

MIDWINTER CRUISER: I heard it was you, sailor! Your word was after free. It just couldn't be. Only a fool would say that. Aja.

George Brown's Racquetball
1/2 price for women & men
with this ad
Valid for students with I.D. except 4 day except 4 to 5pm Monday thru Friday. Open 9am to 12pm-call for reservations.
George Brown's Gym, Spa & Racquetball
5255 Kearny Villa Way, Kearny Mesa 778-7232
7171 Alvarado Rd., La Mesa 461-8880
3686 Midway/Sparks Area 223-9857
7620 Balboa Ave. (Balboa at 905) 292-5539

