

60 JUNE 1, 1978

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BY DAVID CCVEY

City Lights

Bid Part

One of the most controversial issues to face the county board of supervisors this year was the awarding of a six-million-dollar contract for homemaker care services. The largest program of its kind in the nation, homemaker care provides San Diego's aged, disabled, and indigent with maids and personal attendants.

This year, as in 1977, the contract went to the Remedy Home & Health Care company. Again this year, a number of seniors protested that the Allied Company, one of Remedy's competitors for the county contract, had been unjustly passed over during the bidding process. In April, a majority of the supervisors announced their agreement with the dissident seniors and voted to split the contract between the two firms if the state Department of Health would agree. The department refused, and the contract went exclusively to Remedy.

Last week, those seniors who pushed for Allied were surprised to learn that Betty Kapiloff, who had voted for Remedy, had been hired to run the corporation's six-million-dollar program. Kapiloff has been a member of the county's Human Resources Agency Advisory Board (HRAAB) for two years. HRAAB (and Kapiloff) seconded the opinion of an independent bid review committee that Remedy be



BETTY KAPLOFF

given the contract. Kapiloff, former wife of Assemblyman Larry Kapiloff, points out that she had no choice but to vote for Remedy; the other firms were not judged financially solvent by the bid review committee. But that doesn't placate the seniors who felt she and the other advisors should have split the contract with Allied.

Ironically, Kapiloff and supervisor Roger Hedgecock, who appointed her to the HRAAB post, stood on opposite ends of the issue. The supervisor led the fight to have the contract divided, while Kapiloff stood firm in support of Remedy. Two weeks ago Kapiloff called Hedgecock to inform him that she planned to take the job with Remedy. Would he like her resignation from HRAAB? Hedgecock was asked. The supervisor agreed she should resign, a move

Kapiloff planned to make formal at an HRAAB meeting last night. Kapiloff, who has never held a paying job in the health field, insists that no job negotiations were held with Remedy until after the contract was awarded, and the expressed dismay that supporters of Allied would malign her motives for taking the job. "My goal is to see the contract, which was arrived at fairly and squarely, be

administered in the best possible way," she said. "Frankly, it hurts my feelings that people question my intentions. I just wish the critics were as concerned about seniors as they are about my taking this job." Kapiloff refused to say how much her new job paid, though Remedy's 1977 contract shows \$29,500 set aside for "administrative costs." —P.K.

Hoopla

This week John Y. Brown, owner of professional basketball's Buffalo Braves, will decide where to move his team. John Y., as those in the game call him, is said to be leaning toward Dallas or Birmingham, though Sports Arena boss Peter Graham is lobbying hard for San Diego.

Last week Phil Quinn, Graham's assistant, returned home on a trip to Brown's Louisville, Kentucky home, where the two talked about the possibility of moving the Braves to San Diego. Quinn later lamented to *Tribune* sports writer Steve Bisheff that San Diego's politicians just didn't seem to care enough about bringing basketball back here after a seven-year absence. The mayors of Birmingham and Dallas had personally solicited Brown's attention, while no such invitation was heard from our officials. But later in the week a small rally began. Quinn says county supervisor Lucille Moore will push a resolution in support of bringing the Braves here, and the Arena ran a series of advertisements aimed at gauging the interest in season ticket sales.

Those who know Brown's reputation, though, say San Diego's only ace is its location: Brown is a high-lifer who likes our proximity to Los Angeles and Las Vegas. And Graham's interest in the team may also be prompted by something less than civic duty. The Sports Arena recently lost both Mariners hockey and Breakers volleyball and is hurting for pro teams. If Brown chooses another city, which is possible, Graham can still argue that he tried his best to bring pro basketball back to San Diego.

But in the end, the decision belongs to neither Graham or Brown; it rests with the other NBA franchise holders who will approve or reject Brown's request for relocation when they meet here next Tuesday. —P.K.

Border to Boarder

In investment circles, real estate agents talk of the growing number of San Diego homes being purchased by rich Iranians and Arabs. Sales to the Middle Easterners have increased locally, especially since 1976. So, too, have residential purchases by Orientals, who along with the Iranians traditionally stay closer to the seacoast states. But much of the foreign buying in San Diego comes from countries much closer to the United States — Mexico and Canada.

Dick Maitland, sales manager of the Coronado Shores condominiums on the strand south of the Hotel Coronado, reports that fifteen percent of the units in his ten buildings have been sold to Mexicans. Purchase of the luxury condos by our southern neighbors began in 1974 and increased through 1976, when two-bedroom units were selling for about \$100,000 each.

Maitland says most of the purchasers made their first home in Mexico City and used the Coronado property for vacation stays during the year. The Shores never advertised in Mexico City publications, so much of the interest was spread by word of mouth.

The Shores wooed Mexican investors who were interested in vacationing in cities other than Houston (a favorite spot prior to 1974), and San Diego proved additionally attractive because Western Airlines has boosted the number of nonstop flights between here and Mexico.

Maitland notes that sales to Mexicans fell off in 1976 when the peso was devalued for the second time and says few of the remaining condos were purchased last year by Mexicans. The Shores has since sold out, and the two-bedroom unit that sold for \$100,000 in 1974 commands twice that when resold today. (The Iranians aren't fazed by the price hike; Maitland notes that they bought some fifteen condos offered for resale despite the increase.)

While few Canadians seem willing to invest that kind of money in a Coronado home, they are buying in La Jolla. Real estate analyst Alan Nevin claims that residential sales to older, affluent Canadians have increased lately, due in part to

tightening tax laws in their homeland. Nevin also credits some of the interest in San Diego to the fact that airlines have increased the number of nonstop flights departing from Montreal and Toronto (prior to this Miami was a favorite spot for the eastern Canadians). Nevin and several La Jolla realty agents say the Canadians, like their Mexican counterparts, tend to be "quiet investors," who may use their La Jolla home only several weekends during the year but will still keep two cars in the garage during their absence. —P.K.



CHARLES SIMS

Downstairs, Downstairs

Before Charles Sims took the job in the men's room of the Greyhound Bus depot downtown, back in 1953, he'd never shined a shoe in his life. Neither had he pressed or altered clothing, cleaned stalls and urinals, or sold liberty cuffs. He's been doing all this, and more, twelve hours a day, seven days a week, for the past twenty-five years. "I taught myself how to do everything," he says proudly, leaning against the juke box. "The only thing I could never do was learn to snap the button rag." But he still gives a shine that would put the boys down at the plaza in Tecate to shame.

Sims is a thick, heavy black man with a bulbous, Joe Frazier jaw and a high-pitched, Willy Mays voice. He is fifty years old. He claims to have learned the finer points of shining shoes from a guy who played in the movie *Chattanooga Shoe Shine Boy* and later worked with Sims downstairs at the bus station. "But he was a guy who couldn't stand success. He got all tore up one night and beat his wife, but he was so drunk he didn't know it when he drove him down to the police station and had him locked up." Before Chattanooga left, though, Sims had mastered the two-brush method of shining shoes, and today, wielding a stiff black brush in each hand, he can coax a glisten out of a gummy.

But the shoe shining business has fallen off tremendously in the last couple of years. Sims says, so now a lot of his income results from the selling

of patches — the kind you see on bell bottom cuffs and windbreaker backs — colorful ones, patriotic ones, and nasty ones. "See that rebel flag?" he says, pointing down through his glass display case at a patch the size of a match box. "Believe it or not, but this surnotch is selling like crazy right now." He says all the others sell pretty well, but a small detail makes you wonder whether he's aware of which patches are bought. Sims can't read or write, and most of those patches would look alike if they didn't have words on them.

Sims quit school in the third grade back in Tennessee. His father was a bootlegger, a vocation Sims took up on the side to augment his thirty-five-cents-an-hour wage in a bottling company. (That was after he'd been working there for ten years.) He had six kids by 1953, when he came out here. "I was at the end of the road. I was just selling bootleg whiskey, but it was time to start making it, too, which could land you in jail, and you can't raise a family from a jail cell." He happened upon the job down in the bathroom of the Greyhound Bus station and discovered he could make more there in a day shining shoes than he could in a whole week in Tennessee. He brought out his family, added two more kids in the ensuing years, and managed to buy a house in Kearny Mesa. The man he worked for in the small concession (it is owned by the bus station, which takes a

percentage of the proceeds) quit ten years ago. He couldn't make ends meet anymore. Sims is the boss now, and he splits the twenty-four-hour operation with one other employee, who works the night shift.

In the quarter century he's spent down there among the prophylactic machines and the pay toilets, Sims has seen parts of humanity that most people have managed to elude. "With all the stuff I've seen I could write a book, and it would sell better than Mr. Nixon's book," he says, standing between the steel footrests jutting out from the black Naugahyde shoe shine couch. "We have a terrible drug problem here. They try and sell it on the stairway there. But we recognize most of 'em and run 'em off. I been called everything 'cept a man. They tell me I'm just a no-good so-and-so, never gonna be nuthin' and gonna end up shinin' shoes for the rest of my life. And sixty percent of 'em are my own color. You can't let your temper get away from you."

People have attempted to commit suicide down there; he's been robbed three times, and he's caught innumerable men making sexual contact through holes cut in the stall walls. "Hell, just last Saturday, the first time this ever happened, this guy comes in, stands in front of the mirror here, and starts playing this tape of him and his wife fighting. They're hollerin' and cussin' and she's crying. The guy takes out this big ol' knife and puts it to his throat, and lookin' at

hissself in the mirror he says, 'I'm gonna cut your damn head off, you mistreated a good woman.' So I pick up the phone to call the police, and he hears me and runs off."

Despite the seditious element to which Sims is often exposed, he obviously enjoys his job. He has many friends who visit him daily, and repeat customers for his patches and shoe shines. "People come down here from all over the world. A lot of 'em don't speak English, but I can still converse with 'em." Sims and his cronies used to get together once in a while for craps games, but the last time he was caught he promised to never do it again during work hours. "And I haven't, since," he says smiling. —N.M.

Looking for Doctor Feelgood

A few years ago, sex therapy centers were springing up as fast as you could say "Masters and Johnson," and now another contender may be here. Pain treatment clinics are opening all over the country, but particularly in Southern California, and San Diego already boasts four of its own. That's fewer than Los Angeles now has, according to Joseph Kotarba, a doctoral candidate at UCSD who's studying pain. He says the LA-area centers are often called arthritis or acupuncture centers, however, even though true pain centers treat patients experiencing a variety of different forms of pain and use

many different types of treatment (including acupuncture). All the San Diego centers — which include clinics at Scripps, Veterans, and Sharpe hospitals, and an independent center which just opened in La Mesa — fit Kotarba's definition — all treat chronic pain as a disease in itself, rather than just a symptom.

Minor differences do differentiate them. The Scripps Pain Treatment Center, for example, leans heavily toward behavior modification, although doctors there also use drugs, electronic acupuncture, and biofeedback. Most Scripps patients are treated as outpatients, as are sufferers who turn to the new Pain Treatment Center of San Diego, the La Mesa facility opened about six months ago by two psychiatrists and a medical anthropologist. The East County "dolorologists" use an even broader range of techniques, including hypnosis and ordinary acupuncture. In contrast to the outpatient therapies, patients in both the VA Hospital's Pain Unit and Sharpe Hospital's Chronic Pain Program check into the hospital for intensive training and treatment that usually runs three to six weeks. Despite their differences, however, all the centers report seeing the same types of chronic pain commonly, people with lower back and neck pains.

Kotarba says pain centers nationwide burgeoned after Nixon's visit to China in 1972. "When acupuncture came over here, people with chronic pain really came out of the woodwork. Before that, chronic pain wasn't considered as a separate entity at all. Because the centers are so new, Kotarba says, no form of licensing yet covers them; as yet, anyone can open up a pain center. "Of course, the people who run them often are licensed according to their individual specialties," he says. "But licensing of the centers themselves may be developing as an issue."

In the meantime, Kotarba recommends that pain sufferers investigate centers carefully and check out the qualifications of their personnel. "Take biofeedback, for example. A technician can read a book on it, but right now there's little formal training. However, the patients can at least ask the technician probing questions to try and find out how much he knows." Questions about acupunctureists should be more specific, he says. He says medical doctors not uncommonly visit the Far East for a weekend or two of acupuncture training and then begin to practice it (compared to Oriental acupunctureists who might study the technique for years). "Of course a person can learn something from this kind of short course, and might well be doing it competently, but he may only know a dozen or two acupuncture points out of a possible 400 or so."

—J.D.
Paul Krueger, Jeannette DeWise, and Neal Matthews

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Plop, Plop

A couple of comments on
Jonathan Saville's review of *Stop
the World* ("No Stopping
Sammy," June 1): Since when
does a standing ovation in San
Diego mean anything other than a
comprehensive performance by
comedian performers? If
Sammy Davis can "eat six *Stop
the World*" before breakfast and
not get indigestion, why is he
doing those Alka Seltzer
commercials?
John F. Henahan
San Diego

Let's Bust A Few Books.

The article on cockfighting
("Peking Order," May 25) was
very interesting, but not too
accurate. Here in California, all
forms of cockfighting are illegal.
Even the mere possession of
fighting cocks is illegal. If Steve
Sorenson had done his research, he
would have found that Sections
310 through 397(b), (d), (i), and
(j) of the California Penal Code
declare most acts or attempted acts
of cockfighting illegal. However,
it is not to imply that
cockfighting activity is not present
in this country. This is probably due
to the lack of enforcement of these
laws. Since these violations rarely
command news media coverage,
our enforcing officials many times
ignore them.
Al Paez
San Diego

That's More Than We Can Chew

You should be reminded that
cockfighting is one of the most
offensive, barbaric, and savage
"pastimes" that homo sapiens can
sink to. I fully expect to read a
feature story in the *Reader* about a
family of geeks very soon.
Todd Shields
San Diego

Half-cooked

After I read Steve Sorenson's
article on cockfighting in the
Reader ("Peking Order," May
25), I made a bet with myself that
someone would write in, chiding
both Sorenson and the *Reader* for
not taking a "position" on
cockfighting. I was remembering
letters I'd read about the piece on
the American Nazi Party and,
more recently, the one on off-road
recreational vehicles (also written
by Sorenson). Apparently, a lot of
Reader readers confuse the
messenger with the message.
Of course I won my bet. A letter
in your June 1 issue complains

Letters

because Sorenson didn't quote
reactions to cockfighting from the
Humane Society or the Audubon
Society or somebody, thus
establishing that both he and this
paper had the "right" attitude
toward the subject.

My condolences to Sorenson.
It's enough to make a writer
conscientious writer weep and tear
his hair. His piece didn't need any
information from the SPCA or any
other society to establish his
position. It was implicit in the
whole article, from opening
paragraphs to final concluding
ones. But apparently some readers
have to have a house fall on them
before they get the point.
Verena Anderson
El Cajon

Dinner Mince

Paul Krueger's article,
"Welcome Back, Schnaubelt!"
("City Lights," May 25), contains
an error I would like to correct.
Mr. Krueger mentioned that I
organize monthly Libertarian Party
dinner meetings. The monthly
libertarian dinner meetings are run
by Libertarian Alternative, which is
not connected with the Party. The
dinner meetings are social and
educational events intended for
everyone interested in
libertarianism, whether or not they
choose to be politically active.
Sara Baase
San Diego

Switcher Rue

I was much interested to read in
your last issue of the problems
connected with public access
Cable Television ("Press Passes,"
May 25).

About one year ago I learned
that, as a retired senior, I could
avail myself of opportunities made
by Community Video Center
(CVC) to learn television
writing and production. Their
youthful instructors impressed me
as being so enormously competent,
and the whole CVC concept of
developing public access for the
benefit of seniors I found to be
inspiring. I have completed their
instruction. I have written scripts
that have been produced on tape. I
have interviewed other people on
tape, especially at the recent
Senior Congress at Balboa Park. I
have acted as cameraman at the
downtown studio and as switcher
and director of programs taped
there.

I feel that it would be
disastrous if "politics"
intervened and substituted

something other than the CVC
activity in cablecasting in this city.
Derek L. M. Castle
Pacific Beach

And Denn Some

It is unfortunate that a subject as
unique as public access cable
television should be argued simply
as a philosophical-political issue.
This focus neglects in positive
aspects access to public
information, community
education, cultural exchange, and
ultimate cost-effectiveness in
meeting information and
communications needs of our city.

While I fundamentally agree
with much of libertarian
philosophy, I usually find its
proponents lacking in ability to
relate to either the principles of
democracy or three of good-faith
conduct in business. In my
understanding, nonprofit
corporations are not incompatible
with free enterprise, but develop
areas which are unprofitable or
address an overwhelming public
need.

In response to the letter from
Mr. Leventz (June 1), I am
surprised (though mildly flattered)
at the sudden change in
nomenclature which the political
right is attaching to "these public
access TV people." For four
years, we have been branded as
"amateurish" and "ineffective,"
though "enthusiastic" and
"resourceful." Little assistance
was expected or forthcoming from
the private sector.

In 1974, CVC offered to operate
the public access channel for
Mission Cable, and we have done
so at far less cost to Mission than
they will encounter in doing it
themselves. We have provided a
great well of financial and human
resources — through our hundreds
of members and users — with
which public access services on the
Mission system have been
associated. Mission was always
complimentary of our efforts in
that period.

Suddenly, without question or
explanation, we are expected to
hand over the entire operation to
Mission — an entity which
inherently deals with the public as
swifly as possible for profit. The
nomenclature we now hear
includes terms such as "vested
interests," "slick administrators,"
and, according to Mr. Leventz,
"bully." What happens to the
rights and needs of the public in
this horrible discourse?

Paul Denn, Administrator
Community Video Center

Football Ward

I just read your article on
Football ("Forever Football,"
May 25) and was glad it was given a
full page. The only problem is that
it was a misrepresentation of a
growing sport and a perpetuation
of the notion that the game is just
another type of pinball machine to
waste time on. Football is one of
the greatest manual games, but
nowhere was it mentioned that it
is now a professional sport with one
million dollars on a national tour
and doubling in money every year.

Gordon Smith did a good job in
bringing out the general
atmosphere of the game. Too bad,
though, he had to go to a bar to get
insight on the game. It is widely
known to tournament players that
there are miles between the play at
tournament sites and sit bars. Don't
get me wrong on this; I don't care
who got their name in the paper. I
just wish he could have come to the
Aztec game room tournament on
Sunday night to see how the best in
town play the game. We are
definitely the most serious and
represent San Diego in all the big
tournaments across the country.

Who got their name in the paper, I
except of the "typical" fooser
"does 'nothin' else but drinkin'
'beer and playin' football." The
respectability of Football just took
a nosedive.
Mike Ward
San Diego

Furrier Sure

Your limerick contest was lovely.
And reading them just made me
drowsy.
The efforts at rhyme
Were no less than high crime.
And the winners were miles short
Of wowsy.
Pattie Furrer
University Heights

E-mo'

I had not written about the
mention of Alfred Einstein in the
article on Palomar ("Cast a Cold
Eye on Heaven," May 11) because
I assumed that it was an obvious
misprint. However, after seeing
the letter from Tams Kiacoruk,
superintendent of Palomar
Observatory, commending the
accuracy of the article, I am left
wondering. Did Albert really have
a brother who was also into
relativity?
I. Tinoco, Jr.
La Jolla

An obvious misprint it was.
Albert Einstein had no brothers.
His sister, Majie, had but a passing
interest in relativity.
—Ed

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A.C.C.E.S.S.

PRESS PASSES



FR. MICHAEL DIEHL

A Little Less Latin

Bill Kennedy may have once won a Pulitzer
Prize for his reporting, but several Catholic
priests have little good to say about his work at
the *Vista Press*. Kennedy joined the *Press* last
year after three decades of newspapering in
cities from Fort Smith, Arkansas, to Hilo,
Hawaii. One of his first changes as editor of the
small (9000 circulation) daily was to institute
regular editorials on local issues.

Last month Kennedy turned to the subject of
Mexican nationals. Prompted by blossoming
arrest figures (some 45,000 illegals were seized
in San Diego County in April, says Kennedy),
the editor used his opinion column to chastise
"social organizations" which he felt
encouraged the migrants to stay here. He
singled out local Catholic priests who celebrate
mass for the farmworkers and argued that
the problem could in part be solved if the
clergy "encourage these illegals to return
to their homeland."

Response to Kennedy's editorial was
immediate and damning. Michael Newman,
editor of the weekly *diocese of paper Southern
Cross*, came to the defense of the priests who
perform mass for the illegals, noting that
the Catholic Church has "not yet reached the
stage when you have to produce a passport to go
to mass."

Newman was joined in the protest by Father
Michael Diehl, of Vista's St. Francis Church.
Diehl has traveled to the farms in Vista for
several years to deliver mass to the
farmworkers, using a packing shed for shelter
and wooden crates for an altar. He agreed with
Newman's rebuttal and argued that Kennedy
should be more concerned about the injustices
the illegals are forced to live with. "There are
men bringing wine and beer to the farms and
selling them food and clothing at outrageous
prices," said Diehl. "That's what the
newspapers should be writing about."

Kennedy said he would be willing to give
space to Diehl's concerns when, and if, he

receives "firsthand" information on the
abuses. And he made a point of reassuring
Newman that he never intended to suggest that
the priests refrain from giving mass, simply that
they encourage the farmworkers to leave the
country and return to their families.

Kennedy received several other complaints
about the May 4 editorial. He spent forty-five
minutes debating the issue with a retired priest
who visited his office and received a letter
which he declined to publish from Father
Roger Lechner, who works with Father Diehl at
St. Francis. The editor said he considered the
letter a "private correspondence."

Sun Up And Away

What would Fred Silverman, the television
programming genius who developed *Charlie's
Angels* and *Three's Company*, do with
Channel 8's lagging morning talk show, *Sun
Up*? He'd probably do the same thing Neisha
Cohen is doing: redesign the set, speed up the
show's pacing, throw in a couple of regular
segments on plant care and health, and devote a
week's worth of programs to interviews with
beauty and health experts.

Cohen, who trained under Silverman and
was recently hired by Channel 8 to remake *Sun
Up*, has other plans to boost the show's
fortunes. The biggest change is the pending
replacement of co-hosts Mel Knoepf and Reba
Merrill. In typical television fashion, neither
Knoepf nor Merrill has any idea when they'll
be dropped, but the signs are ominous. Cohen
ran ads for replacements in the *Hollywood
Reporter* and has since auditioned three
different groups. The twenty-five-year-old
producer has hinted that Knoepf and Merrill
should prepare for a "summer vacation" and
has scheduled no shows for them after June 30.

The careers of former *Sun Up* personnel have
been mixed. Sarah Parcell moved on to
KABC's *A.M. Los Angeles*, while Laurel Page
was last heard as the voice of Farrah
Fawcett-Majors on a Saturday morning cartoon
show. Bob Mills, who brought *Sun Up* here in

1960 from Tulsa, Oklahoma, quit in 1969 after
he was refused a new contract which would pay
him for his dual roles as producer and host.
Mills went over to Channel 10 where he became
a part-time weatherman. But one *Sun Up*
veteran did catapult to stardom. The show's
first "weather girl," was Raquel Tejada, better
known these days as Raquel Welch.

Present co-host Merrill could probably be
dropped without protest: she's young, fairly
new to the San Diego market, and will move on
to another city and another job. But Channel 8
may be courting trouble by firing Knoepf, who
has been with the show, and the station, for
eighteen years. The forty-four-year-old
Knoepf would not be welcomed on Channel 8's
nightly news show (which has been accented
youth), and he is probably too proud to accept a
job as an off-station announcer. But should
management relieve Knoepf of all his duties, it
risks the same sort of viewer backlash that
struck last year when veteran Bob Dale was cast
aside in favor of younger talent. Bob, and the
battalion of senior citizens who follow him,
were quickly scooped up by Channel 39.

—Paul Krueger

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Off the Cuff

QUESTION: How has the women's movement affected your life?



Chai Loi
Four-degree Black Belt
Karate Instructor
Mira Mesa

I'm not really concerned because I like to have a woman who wants to take care of her family. The woman should be in the home, you know. It's better than working outside. I'm from Vietnam where women are inside taking care of baby and the man is always outside working to support the family. I don't know how different American women are because I have no chance except to go out with girlfriends of my own people.



Mark Toland
Retired
Pacific Beach

I'd say it may have affected my personal life for the better. See, my first wife didn't want to work, so she never did. Now, I didn't think it was wrong, mind you; it just wasn't our style of living. Now I'm married to a lady who's worked all her life so she's kept working after she married me, and it doesn't bother me. In fact, that's how it just may have helped me some, kept me alert, you might say. I'd been getting to where I just didn't know what to do with myself, and now I've been doing things helping her. I got busy taking her to work and now we work together once a week!



Kevin Fitz
Gas Station Attendant
Charmont

I'm from New York and there you just don't see women doing half the things you see them doing out here — fire department, police department, sewer workers — you don't see any of it. I never saw a woman lineworker out there and I'm surprised to see it. But it doesn't bother me for women to get together because they can do anything and I'm not interested enough to take a stand on it. It'd probably be more fun if a woman came in here to work at the station, more fun than lookin' at these guys every day!



Bob Helfgott
Beauty Supply Manager
La Jolla

Now this bothers me: United Parcel comes into my place to pick up and I resent it when the women drivers come in. Not that they can't drive the truck, which they do, but we load it for them! I resent this because my guys do it. I could let the girl do it herself; I could sit there, but these boxes are fifty pounds and fairly bulky. Now she doesn't act as if she expects it, but my guys are preconditioned to do it automatically. I'm a member of the older generation and I've seen these changes. And another thing: I think California women are just more independent than they are back East.



Jay Zach
Student
Poway

It really hasn't affected me because I'm not even out in public yet; I'm still in high school. And I've never been around when it was the other way around, either. My mother is a Christian woman who has never tried to be in the movement, but it isn't like it used to be. You can't just find someone, marry her, and she stays home and cooks. Some men want that. I guess all in all it must be a good thing.

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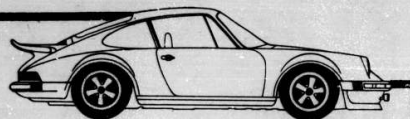
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Local

Events

Galleries

"PICTORIALISTS' PORTRAITS," jointly sponsored by the Jewish Community Center Gallery and the Center for Photographic Arts, will be exhibited through June 9, Jewish Community Center Gallery, 4079 54th Street, 583-3300.

"SELF-IMAGES," an exhibition of life-sized portraits by young people in the San Diego City and County School System, will be shown through June 10, County Administration Center, 1600 Pacific Highway, 236-2731.

"EXPERIMENTS," a show featuring works in the various media of paint, glass, and mosaic, all by El Centro artist Margie Spencer, will continue through June 10, Spectrum Gallery, 4011 Goldfinch Street, 296-2725.

"SATURDAY NIGHT AT THE USO," a series of documentary photographs of the women "Junior Volunteers" at the USO Club by R.B. Hansen, will be shown through June 14, East Room, Mandeville Center (Auditorium Entrance), USCO.

STUDENT ART, the Annual All-Media Student Art Exhibit of Palomar College will run through June 14, Boehm Gallery, Palomar College, San Marcos, 744-1150-5340.

REPRESENTATIONAL GOUACHE PAINTINGS by master's degree candidate Kathleen Marshall are featured in her show entitled "Interior Spaces: An Analysis in Miniature," and will include paintings which depict interior views of houses she has drawn and life-size will fill of dry objects such as safety pins and matches, opening Monday, June 12, and running through Friday, June 16, Masters' Gallery, Art Building, USCO, 266-2024.

PAINTINGS by Leslie Kienholz and Theresa Gore will be exhibited at their Master's show through June 16, Mandeville Gallery, USCO, 452-3120.

"FUN WITH FIVE MEN" is the title of a show featuring the whimsy and satire of John Brodeur (painting), Ron Carlson (ceramics), Ken Marney (mixed media), Bruce McRoberts (ink drawings), and Val Sander (drawings), through June 16, Designbeat gallery, 1282 Kettner Boulevard, 236-1916.

"TEXTILE TECHNIQUES IN METAL," an exhibit of jewelry and art made by SDSU artists under the direction of Arlene Fisch, will run through June 17, The Plebian, 824 Kline Street, La Jolla, 454-1588.

FIBERS, the sixth annual California Fibers Exhibit will be on display through June 17, The Women's Bank, 1400 Camino de la Reina, Plaza del Rio Center, Mission Valley, 236-4433.

PAINTINGS by master's degree candidate Kathleen Marshall will be exhibited through June 11, through Saturday, June 17, Masters' Gallery, USCO, 266-6111.

"CHILDREN IN THE ARTS," a multimedia exhibit showing works by children, preschool to 12th grade, from throughout San Diego County, will run through June 18, Community Arts Gallery, Third and E streets, downtown San Diego, 233-0141.

RETROSPECTIVE, a major comprehensive exhibition of 20 abstract paintings, 8 pieces of painted sculpture, and 30 realistic still life by painter and film critic Manny Farber will continue through June 25, La Jolla Museum of Contemporary Art, 700 Prospect Street, 454-6777.

SCULPTURE AND DRAWINGS by Joe Nyiri will be exhibited through June 26, San Diego Art Institute Gallery, Balboa Park, 234-4946.



JESUS ROBLES, GRADE 6

Art can often be a learning device for children, especially as they develop a sense of self. With this in mind, a group of art teachers from kindergarten through high school in San Diego city and county schools were asked to present the concept of self-image to their students. Students were encouraged to think about themselves and about how they are unique and special and then to draw life-sized images and details which they thought would best portray themselves. The result is an exhibition consisting of hundreds of life-sized portraits. Organized by the Public Arts Advisory Council, this exhibition is the first accomplishment of the newly established PAAC. The exhibition is entitled "Self-Images" and will continue a 1938 WPA mural painted by Jean Goodwin and Arthur Ames. "Self-Images" may be seen through June 10, on the first three floors of the County Administration Center, 1600 Pacific Highway. For additional information call 273-1332.

ACRYLIC ON CANVAS, paintings by Steve Rodeel, which deal with the relationship of color used in a typical manner, may be seen through June 26, Gallery 21, Spanish Village Art Center, Balboa Park, 236-8612.

"SIX FROM SAN DIEGO," a photography exhibit featuring the works of the six members of ICAW, will be displayed through June 30, Contor Gallery, San Diego Public Library, 820 E Street, 236-5860.

PICTORIAL ART of Valerie Webber will be on display through June 30, in the Lily Hall exhibition space, USCO.

ACRYLIC PAINTINGS by Monte DeGraw, president of the San Diego City and County Art Education Association, will be displayed through June 30, Glendale Federal Savings and Loan, 4011 Goldfinch Street, Pacific Beach, 270-8070.

PHOTOGRAPHS by Kelly Crawford will be exhibited through June, Central Federal Savings, Grand and Silverado streets, La Jolla.

BRONZE SCULPTURE, an exhibition of 35 bronzes busts created by Sir Jacob Epstein during the first half of this century, will continue through July 2, Fine Arts Gallery, Balboa Park, 232-7901.

TAPESTRIES, 21 tapestries woven throughout the last five centuries, from the collection of the Fine Arts Museum of San Francisco, will be on display through July 2, Fine Arts Gallery, Balboa Park, 232-7901.

MIXED MEDIA SHOW, featuring the artworks of Jean Corwell, will run through July 9, Villa Montezuma Gallery, 1825 K Street, 232-2211.

GRAPHIC PROOF, historical documents relating to early business history in San Diego, such as broadsides, notices, handbills, and newspaper clippings, and which also are distinguished by their creativity, will be presented by the San Diego Historical Society in an exhibition entitled "Graphic: 1800 to 1900 - Our Past in Print," through October 10, Tower Gallery, Serra Museum, Presidio Park, 297-3258.

"APACHE!" this exhibit, illustrating the material culture of this largely misrepresented American Indian people through artifacts and photographs, including contemporary photographs by Southwest photographer and author Jerry Jackson, will run through October, Museum of Man, Balboa Park, 236-2001.

HANDCRAFTS, a showing of traditional and contemporary handicrafts from the United States and abroad, including animal masks from Guernsey, Mexico, Korean chests from the Yi Dynasty, and works by California artists, will be on display for an indefinite run, new Gallery 8 location, 7464 Grand Avenue, La Jolla, 454-8781.

DANCE COMPANY, the Johanna Weiland Dance Company will be performing Saturday, June 10, 8 p.m., Educational Cultural Center, 4343 Ocean View Boulevard, 264-7254 x24 or 25.

"TAPESTRY," the fourth annual Tap and Jazz Dance Production of La Jolla High School, will be performed Sunday, June 11, 7 p.m., Mandeville Auditorium, USCO, 459-3522.

Special Events

OPEN HOUSE, the Community Arts Center will be celebrating a decade of service with an open house which will feature performances by the Casa Vici Ensemble and the California Ballet, Thursday, June 8, 1 to 6 p.m., Casa Center, 2754 Imperial Avenue, 239-0325.

"TRIBUTE TO MARIAN ANDERSON," the Southeast San Diego Youth Orchestra is sponsoring a tribute to Marian Anderson, with special guests Shakespearean actor William Marshall, civil rights leader Myrlie Evers, Lou Gossett Jr., Todd Bridges, Janet Dubois, and others, Friday, June 9, 7:30 p.m., Scottish Rite Masonic Temple, 1986 Camino del Rio, 264-7555 or 237-7487.

Film

"CHARLEY," starring Cliff Robertson and Glenn Close, concerns a retarded adult who undergoes an operation with amazing results, in a specially captioned film for the deaf, will be screened Thursday, June 8, 7 p.m., snack bar dining room, Grossmont College, El Cajon, 456-1700.

"MAN, THE INCREDIBLE MACHINE," a National Geographic film on the machinery of the human body, will be shown Saturday, June 10, and Sunday, June 11, 1:30 and 3 p.m., Natural History Museum, Balboa Park, 232-3621.

"HUNGARY," a travel film produced and narrated by Sherrylin and Matthew Menzies, is the final offering in San Diego City College's Spring Film Series, Sunday, June 11, 1 and 3:30 p.m., SDC Theatre, 15th and C streets, 238-1181 ext. 230.

"FUTURE SURVIVAL," a film which examines prophetic events in the Middle East situation, will be followed by speaker Mike Macintosh, Wednesday, June 14, 7:30 p.m., Golden Hall, 202 C Street, 260-6356.

FILMLECTURE, "Crisis Choice: An Forum Through the Ages" continues with "Summer Holiday," Rouben Mamoulian's musical depiction of turn-of-the-century small-town life, moderated by film critic Duncan Phillips, Sunday, June 11, 8 p.m., East County Performing Arts Center, 210 E Main Street, El Cajon, 454-2871.

CHILDREN'S FILMS, "The Grouches Gray Monster," "Anable and the Piano," "The Foolish Frog," "I Know an Old Lady Who Swallowed a Fly," "Loppyd the Sea-Through Crumbler," and "Walter the Lazy Mouse" will be screened Thursday, June 15, 3:30 p.m., National City Public Library, 200 E 12th Street, National City, 474-8211.

"SPACE SHIP EARTH," a planetarium show, will be presented Wednesday, through June 28, 7:15 and 8:30 p.m., Palomar College Planetarium, San Marcos, 744-1150.

"TO FLY," a film tribute to the history of flight in America, and "Skyline," a special effects planetarium show on such visual phenomena as the sky as lighting, rainbows, St. Elmo's Fire, and the aurora borealis, enjoy their West Coast premieres through November 1, Reuben H. Faser Space Theater, Balboa Park, 238-1233.

Sports

SWIM MEET, 1500 of the nation's top men and women swimmers will compete in the seventh annual Chula Vista "AA" and Senior Invitational Swim Meet, Friday, June 8, 5 p.m., Saturday, June 9, and Sunday, June 11, 9 a.m., Loma Verde Swimming Pool, 1420 Loma Lane, Chula Vista, 875-5881.

FRISBEE CONTEST, the preliminaries for the World Frisbee Championships at the Rose Bowl in August will feature Juniors (age 15 and under) and Seniors (age 16 and over) Frisbee Catch and Fetch (dogs and handlers), Saturday, June 10, 1 p.m., North River Road Park, North River Road and Vandegrift Street, Oceanside, 433-9000.

SOCCER, struggling Members of the Central Division comes to town to play San Diego Sockers, Saturday, June 10, 7 p.m., San Diego Stadium, 260-6044.

BIKE RACING, the Southern California District Track Championships will be held at the San Diego Velodrome, Saturday, June 10, and Sunday, June 11, 8 a.m. to sunset, Morley Field, Balboa Park, 236-1570.

JUDO, the 1978 El Toyon Invitational Junior Judo Tournament, held in conjunction with the Region 13 Junior Olympic Judo Championships, and open to contestants between 13 and 18 years of age, will be held Sunday, June 11, all day beginning at 9 a.m., Federal Building, Balboa Park, 479-7233.

DISTANCE RUNNING, San Run, sponsored by Any of Sport of Carlsbad, will feature several divisions of competition running on three and six-mile courses open to the public, Sunday, June 11, registration at 8 a.m., race at 9 a.m., Carlsbad, Call 434-1746 for locations.

PRO TENNIS, the first-place San Diego Friars will play host to the Seattle Cascades, Thursday, June 8, the Golden Eagles at Long Association, North, Saturday, June 10, and the New Orleans Nets, Wednesday, June 14, all matches at 7:30 p.m., San Diego Sports Arena, 234-4176.

PADRE BASEBALL, the Padres will play two teams from the Eastern Division of the National League, as they make their New York Mets, Friday, June 9, 7 p.m.; and Tuesday, June 13, 7 p.m.; and the Montreal Expos for a two-night doubleheader, Wednesday, June 14, 6 p.m., and a game, Thursday, June 15, 1 p.m., San Diego Stadium, 260-4404.



At the close of the 1977 season the San Diego Breakers, our professional volleyball team, found themselves minus winning fans, and media support. With the cause purported to be inexperienced management, this franchise had gone from being the premier team in the International Volleyball Association to one on the verge of extinction. However, new ownership and management, plus the inclusion of other aspects of local volleyball (besides professional level competition) in the season, is sparking revived enthusiasm. These other aspects include a weekly television show, the support of high school volleyball, and the sponsorship of a girls junior Olympic team, beach tournaments, recreational leagues, and clinics. The 1978 roster includes Hilly Johnson, Marco, Bob Stafford, Tim Kinsinger, player-coach Miles Pava, Fernando de Ariza, Dave Scholke, and Dan Brad.

The San Diego Breakers, playing in the Western Division of the I.V.A., will begin their 1978 home schedule against the Orange County Stars, Saturday, June 10, 8 p.m., at the El Paso Juarez, Soc. of the Eastern Division, on Tuesday, June 13, all matches begin at 7:30 p.m. and are played at the Junipero Serra High School arena, 5166 Santa Fe Road. For ticket information call 298-0774.

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92181.

Theater

"A CHORUS LINE," the Broadway musical about musicals, finally dances its way to San Diego after three years of winning such prestigious awards as the Pulitzer Prize, the New York Drama Critics Circle Award, and nine Tony Awards.

The play takes place at a dancers' audition for a Broadway musical. It begins with the director asking each of the dancers to tell something about himself. What follows is a series of confessions and stories about the life of a Broadway "gypsy," the name given to dancers who spend their lives trouping from show to show, audition to audition. By the end of the audition, each dancer has revealed something about his life and his love for dancing. The show, rooted in showbiz traditions, nonetheless has very stark action and no elaborate sets or costumes. Conceived, choreographed, and directed by Michael Bennett, "A Chorus Line" was originally produced under the banner of the New York Shakespeare Festival by Joseph Papp.

"A Chorus Line" will run through June 24, evenings at 8:30 p.m., except Sunday, June 18, at 7:30 p.m., and a dance Monday, June 12. There will also be Wednesday matinees on June 7, 14, and 21; Saturday matinees on June 10, 17, and 24; and a Sunday matinee on June 11, all beginning at 2:30 p.m. All performances will take place in the San Diego Civic Theatre, 202 C Street. For additional information call 236-8510.

"VERONICA'S ROOM," written by Ira Levin, the author of "Rosemary's Baby" and "Stepford Wives," is the story of a woman who is induced to pose as a long-dead invalid, and will be presented Friday and Saturday through June 24, 8 p.m.; with Sunday matinees June 11 and 18, 2 p.m., Pato Playhouse, 1511 East Valley Parkway, in the Vinyard Shopping Center, Escondido, 745-6689.

"I DO, I DO," a musical comedy starring Peter Palmer and Anika Peral, will play nightly, except Mondays, through July 16, 8:30 p.m., with added matinees, Wednesday and Saturday, 1:15 p.m., Fiesta Dinner Theatre, 9905 Campo Road, Spring Valley, 487-0977.

PERFORMANCE PIECES, a series of plays involving the alternate uses of theater, movement, chanting, nonsense, lyric, rhythm, and music, including "Dus Towards Cattle Oxyd Milk Sars" and "Teller Order's Love Murders," will be performed by Eric Schmidt, Head Tones, and Rod Mayberry, followed by John Stubbs' "Pharis," Friday, June 9, 9 p.m., Community Arts Gallery, 870 Third Avenue, and Sunday, June 11, 8 p.m., the Sidelot, Revelle Campus, USCO.

"THE GAZEBO," a humorous mystery which deals with a successful television writer's attempt to save his "soap opera" star wife from blackmail, will play through June 24, Friday and Saturday, 8:30 p.m., Actor's Quarter Theatre, FRH and Elm streets, 236-9009.

"AMERICAN BUFFALO," David Mamet's play concerning inner-city crime and friendship betrayal, will continue through June 24, Thursday through Sunday, 8 p.m.; with additional Sunday Matinees at 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, downtown, 231-3555.

FRUITS TENNIS, the match between the San Diego Friars and the Golden Eagles, taped the previous night at the San Diego Sports Arena, will be shown Sunday, June 11, 9 p.m., Channel 6.

"Z," this 1988 thriller starring Yves Montand, Irene Pappas, and Jean-Louis Trintignant, traces the events surrounding the assassination of a Greek politician and the emergence of a military junta, Thursday, June 9 and Tuesday, June 13, 8 p.m., Channel 6.

BOXING CHAMPIONSHIP, Larry Holmes will challenge Tim Horan for the WBC World Heavyweight Championship, Friday, June 9, 8 p.m., Channel 10.

"LOVE HAPPY," the Marx Brothers get mixed up with thieves and Marilyn Monroe in this 1950 movie, Friday, June 9, 10 p.m., Channel 6.

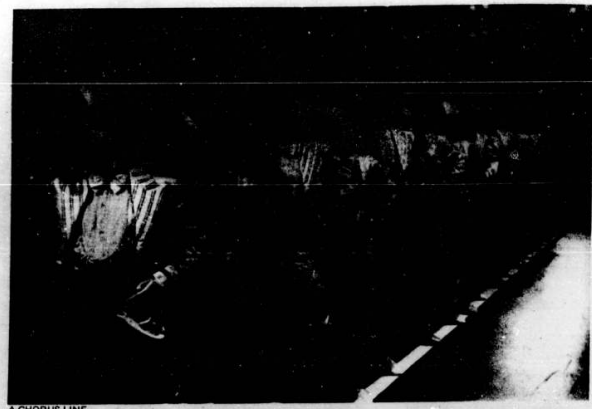
"OPEN SESAME," the annual KPBS Auction, featuring donated art and antiques which will be auctioned to benefit our local PBS television station, will air through Saturday, June 10, 8 p.m. to midnight, Channel 15.

"PADRE BASEBALL," two San Diego Padres-Chicago Cubs games will be televised live from San Diego in Chicago, Saturday, June 10, and Sunday, June 11, 11:15 a.m., Channel 6.



The manipulation of history in order to produce popular movies for television is a much debated issue of late. Specifically, the television "documentary" has come under much criticism. Its portrayals of historical situations have been accused of being grossly fictionalized in order to generate sensationalism, which will bring high ratings. The balance between entertainment and nonfictional information must truly remain a major issue in television.

One recent documentary which has been hailed for its historical accuracy is "The Fight Against Slavery." Coproduced by NBC-TV and Time-Life Television, this six-hour series dramatizes the story of the struggle against black slave trade and slavery in the British Empire. It begins in 1750, when the shipping of black slaves to America was at its peak, and ends with the slave emancipation throughout the British Empire in 1834, 30 years before Abraham Lincoln's Emancipation Proclamation. Whereas "Roots" has been called a "Mandingo" for middlebrows, "The Fight Against Slavery" stands as a mature work in which all major incidents are based on documented records and filmed at their actual locations. "The Fight Against Slavery" will be shown in three two-hour segments, on consecutive Tuesdays of June 13, 20, and 27, from 9 to 11 p.m., Channel 8.



A CHORUS LINE

"POKO AND THE JIMBO BEANS," a children's play centering around a young and inexperienced elf, Poko, and his experiences in trying to please the King of the Poles, will be performed through June 25, Saturday and Sunday, 2 p.m., Actor's Quarter Children's Theatre, FRH and Elm streets, 236-9009.

"SHAW'S WOMEN," an evening with some of George Bernard Shaw's more illustrious characters, will be presented by the Women's Theatre Ensemble, Friday, June 8, through Sunday, June 11, 8 p.m., Marquis Public Theatre, 3717 Indio Street, 269-8111.

"NO SEX PLEASE, WE'RE BRITISH," a farce revolving around the traditional "Nurse's Concert," featuring Brink Carter and His Big Band, Monday, June 12, noon, Community Concerts Plaza, downtown.

SUMMER CONCERT, the first of three summer concerts by the ERA Trio, with Mary Gerard (voice), Mary Lindholm (cello), and Hans Myrland (piano), will be presented Saturday, June 10, 8 a.m. to 4 p.m., Room 230, Fine Arts Building, Grossmont College, El Cajon, 456-1700.

"JOYS OF MUSIC," Lee Ryan (guitar), and Catherine Sherwin (flute), will perform in indoor, Friday, June 8, 8 p.m., Room 220, Fine Arts Building, Grossmont College, El Cajon, 456-1700.

YOUTH ORCHESTRA, the CMC Youth Orchestra, in a joint concert with other youth organizations, will be featured in a program on Saturday, June 10, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-6777.

CHORAL CONCERTS, Esther Segal will be conducting the Salvation Army Seniors on Friday, June 9, 12:30 p.m., at the Salvation Army, 525 Seventh Avenue, and the Chorales and Semi-Seniors, Sunday, June 11, 2:30 p.m., Sprinkles Organ Pavilion, Balboa Park, 260-7610-1139.

MINI-CONCERT, the fifth season of Mini-Concerts will conclude with the traditional "Nurse's Concert," featuring Brink Carter and His Big Band, Monday, June 12, noon, Community Concerts Plaza, downtown.

"DARK SYMPHONY," a poetry performance and concert by Tom Gayton and Sarah Polio, will be presented Friday, June 8, 7:30 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-6777.

U.S./MEXICO BORDER, city councilman Jose Hernandez and Chicago artist Herman Bess will be guest lecturers on the last day of a course looking at border problems and possible solutions, entitled "The U.S./Mexico Border Challenge or Threat," Saturday, June 10, 8 a.m. to 4 p.m., Room 344, Social Sciences Building, SDSU, 266-5152.

"HOW TO GET PUBLISHED," a workshop on, you guessed it, how to get published, will be offered Saturday, June 10, 8 a.m. to 4 p.m., Room 230, Fine Arts Building, Grossmont College, El Cajon, 454-2875.

LABOR FORUM, the San Diego Labor Education Center will present speaker Henry Plevy of the Communist Labor Party, who will talk on "Ethiopian Scientific Socialist Comes to Africa," Saturday, June 10, 7 p.m., Casa del Pato, Balboa Park, 232-2918.

ARAB AMBASSADOR, Arafat A. Chorbal, Ambassador of the Arab Republic, will be speaking Tuesday, June 13, 7:30 p.m., Music Building, Room 144, SDSU, 266-5147.

Music

CHAMBER MUSIC, under the direction of Bertram Turitzky, a chamber music concert will be presented Thursday, June 8, Mandeville Recital Hall, USCO, 452-3120.

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Record Review

Hermit of Mink Hollow
Todd Rundgren
Bearsville Records



In the contemporary music community, Todd Rundgren must at times seem like the village idiot. With his gaunt, Gothic face, ectomorphic frame, and clothing that probably once belonged to

Maria Ouspenskaya, Rundgren would seem less conspicuous in a Depression-era bazaar than in a gathering of successful rock stars. Furthermore, his reputation for eccentric behavior (e.g., running nude through the town of Bearsville, New York—his public hair dyed a bright blue) has led some to dismiss him entirely as merely another thread on the lunatic fringe of rock.

However, judging from the amount and quality of music he has produced over the last decade, Rundgren's idiosyncrasies should be viewed not as signs of an aberrant nature but as outward manifestations of a truly creative personality. The evidence can be found on his latest solo album, which, like its predecessors, is not only a slightly distilled testament to his strongest musical

influences, but an aural reflection of his rather bizarre lifestyle and career.

The rock press has wasted little time in proclaiming *Hermit* the long-awaited sequel to the extraordinary *Something/Anything?*, the 1972 tour de force on which Rundgren wrote all the songs, played all the instruments and sang all the vocals, and produced and engineered the final product. And, in many respects, it is a fair and accurate analysis. Again Rundgren performs the multitude of tasks that would normally require the services of a score of skilled specialists. But any comparison of the two albums must begin and end with the similarity of texture which is the inescapable result of multi-tracked megalomania.

With the exception of the

current AM single "Can We Still Be Friends" (a piece of bittersweet pop candy that too closely resembles the inane "Hello, It's Me" from *Something/Anything?*), and an obligatory bit of lunacy called "Onomatopoeia," *Hermit* generally lacks the joyous, almost playful extroversion of the former. At times, the almost didactic lyrics of some of the songs tend to clash with the optimistic tonalities Rundgren's so fond of; and as if to underscore the dichotomy of harsh reality versus Pollyanna exuberance, Rundgren has literally divided *Hermit* into "The Easy Side," with its simpler themes and softer instrumentation, and "The Difficult Side," on which he tackles more challenging subject matter by punching up the guitars and rhythm section.

While the music itself may not be as consistently exciting as on previous Rundgren offerings, *Hermit* is nonetheless a very likeable album and displays the production wizardry almost automatically associated with his name. To some he might still seem an idiot, but to students of the modern recording studio, Rundgren is the town magician.

Everyday, Everynight
Flora Purim
Warner Brothers Records



As one of the world's leading jazz vocalists, Flora Purim has an

impressive discography. Her singing has been featured on albums by everyone from Ornette Coleman to Hermeto Pascoal and, along with her husband, drummer-percussionist Airto Moreira, Purim was a member of one of the earliest incarnations of Return To Forever. Leaving that group well before its conversion to fusion, Purim produced several fine albums, most notably the live recording *500 Miles High*, which featured a compelling blend of ethnic Brazilian airs and jazz sonorities. Unfortunately, her latest work has been aimed at the lucrative, if artistically

debilitating, crossover market, milked to successfully by the likes of George Benson and Bob James. With *Everyday, Everynight*, Flora Purim has reached her nadir.

Even if one could accept the notion that it's the singer and not the song, the material here is so weak that it renders such a concept invalid. Of course, most of the blame lies with Michel Colombier, the composer of all but two of the record's eleven tracks, but Purim is at least as culpable; her singing is dull, listless (though with songs like this it's understandably difficult to sound inspired), and she makes little effort to rise above

the blandness which is this record's only distinguishing characteristic.

Having a singer like Purim perform disco dirges is like making Woody Allen write scripts for *The Love Boat*, and even the ballads rock of a calculated, saccharine quality. Of the back-up musicians, only Herbie Hancock acquires himself, with a lyrical acoustic piano solo on "Las Olas." The other co-composers—Harvey Mason, George Duke, Lee Ritenour—like musical robots, are content to spew out mechanical funk-isms. Still, it is Purim herself who best sums up the record's failings when she sings the album's

closing track, "Why I'm Alone."
—George Varga

Air Time
Air
Nessa Records



This superb, audaciously brilliant record is Air's first American release. As with so many of this decade's jazz

musicians, it's far easier to read about Air than to get the chance to hear them. With the slightest luck, *Air Time* may catch on enough that this delightful, innovative trio will stick together long enough to acquire more than a footnote in the annals of unappreciated avant-gardists.

The most striking thing about *Air Time* is that it's so bold and well-formed. *Air* has been together, off and on, since 1971, and they've managed to build up a devoted following in Chicago and New York. But a celebrated reputation among subterranean jazz writers and musicians means next to nothing in terms of cold cash. All three members can be heard on various obscure records

(most notably on Wildflower's *New York Loft Session* series), but such moments are mere teasers. This album, like the masterful, lamented Revolutionary Ensemble's *The People's Republic*, is valuable in many ways: it presents three highly developed improvisers at the apex of their powers; it reaches a near-perfect balance between approachability and expression; and its production and packaging are so handsome, elegant, and complete that with the right push, the record could reach the audience it deserves.

Seeing as how their notoriety preceded their chance to flex their muscles, it's fairly amazing to hear just how commanding *Air*

really is. Bassist Fred Hopkins is alarmingly inventive, especially on the eerie, disconcerting "No. 2." Reedyist Henry Threadgill solos and vamps with the furive authority of tough-spirited Southwestern saxists such as Julius Hemphill and Dewey Redman. And drummer Steve McCall anchors, cajoles, and ignites his comrades throughout; like Jerome Cooper and Barry Altschul, he is both rhythmically demonic and textually angelic.

As driving and impressive as *Air*'s soloists are, their compositional skills should not be ignored. They follow a growing and welcome tradition of jazz musicians, such as Leroy Jenkins, Arthur Blythe, Julius Hemphill,

Oliver Lake, Stanley Cowell, and dozens more, who realize that the music's potentials are limitless, and virtually any influence can be applied to a jazz context. When you encounter a record that strives to marry Varese ("Subtraction") and Sonny Rollins ("I'll Be Right Here Waiting . . ."), it won't mean a thing if it ain't got keen intelligence, unlimited technical resources, and that all-important swing. *Air Time* has a more than ample supply.

—Steve Esmedina

My Radio Sure Sounds
Good To Me
Graham Central Station
Warner Brothers Records



Back when he was with Sly and the Family Stone, Larry Graham was generally considered to be

that group's prime creative force, even if most of the credit for the band's success went to Sly. Since forming his own group, Graham Central Station, Graham has been in full control, composing, producing, and leading what has evolved into an typically intelligent soul/funk unit.

Graham, who has long been regarded as the progenitor of the thumb-popping, hand-slapping funk bass line so much in vogue these days (everyone from the Crusaders to the Bad Guys has cashed in on Graham's innovation), is in fine fettle here. So strong is his playing that all the other instruments play around Graham's base — as opposed to

Graham following the others — and throughout, he leads the band as well as providing its foundation.

Still, Graham does not use the group solely as a vehicle for his own talents, and *My Radio Sure Sounds Good To Me* is Graham Central Station's best album for a variety of reasons. First, creativity: By nature, funk is a self-restrictive genre, yet Graham thinks nothing of incorporating classical keyboard breaks and yodeling into his songs, as in the album's opener, "Pow." Second, instrumental action: Where many instrumentalists involved in music of this nature often play beneath their abilities, Graham and his cohorts are skilled soloists, not at

all reticent about displaying their wares. Also, Gemi Taylor is one of the few guitarists in this idiom not relegated to playing chucks-chucks rhythm fills. Third, their lyrics are neither insubstantial nor so suggestive that they border on the obscene. Lastly, there is a sense of warmth and purpose that leads one to believe that Graham is at least as interested in making good music as he is in making big bucks.

All of this is substantiated by the fact that Graham Central's music serves as much more than the trite, monotonous dance muzak we've come to expect from groups of this type. Graham's ultimate appeal may very well lie on the dance floor, but as far as

funk groups go, Graham Central Station is definitely a cut above the others.

—George Varga

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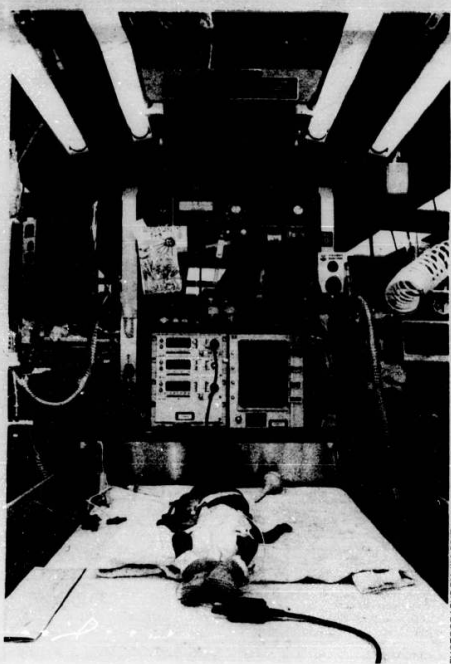
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The Earth Moves When a Baby Breathes

TINA B. KAFKA

A new mother and father gaze in awe at their tiny son, proud, overwhelmed, afraid to let their hopes rise too high. The baby is so small it is hard to believe he is real. He was due at the end of June, but here he is at the beginning of April struggling with life much too soon.



PHOTOGRAPHS BY JIM COIT

"When we arrived at the hospital the baby was about to be pronounced dead. He was blue, his heart rate was ten beats per minute, and he wasn't breathing. We gave him oxygen and administered a shot of adrenalin to the heart. Within seconds his heart rate was up to a hundred and his color was good. Five minutes more and he would have been in a basket."

The doctor speaking was a member of the Newborn Intensive Care Nursery transport team from University Hospital which had been called the night before to one of the smaller local hospitals to pick up a sick newborn. As the intern, he was presenting the case to the other nursery doctors for comment and questions. When the discussion turned into a general teaching session, the intern's eyes, bloodshot and puffy, drifted shut. It was eleven o'clock on a Tuesday morning and he had been in the hospital since seven o'clock the previous morning. He had not slept for twenty-seven hours and still had to work until five o'clock that evening before he could go home.

The long hours are spent attending to babies born too soon or too sick to survive signs as challenging as breathing or pumping enough blood to their systems. If that sick or premature infant is born anywhere in San Diego County, or as far east as Brawley, or even south of the border, he could end up in the Newborn Intensive Care Nursery at University Hospital in Hillcrest. The nursery is the brainchild of Dr. Louis Gluck, one of the originators of newborn intensive care in this country and now codirector of the unit at University Hospital. Dr. Gluck was at Yale in 1960, where the first such facility was set up. Before then, premature babies were isolated, but if one of them became seriously ill, the practice was to send it off to the ward with other sick children of all ages. Most sick premature infants died, commonly of respiratory distress syndrome (RDS), also known as hyaline membrane disease. RDS is still the major killer of premature babies.

Dr. Gluck has been instrumental in developing the highly sophisticated technology which now makes it possible for 800-gram babies (one pound, twelve ounces) to survive. It is Dr. Gluck's philosophy to "try like hell" with every baby, a philosophy that constantly challenges the pediatric interns and residents who keep unremitting vigilance over each baby's vital signs. Their work involves continuous manipulation of ventilators which breathe for the babies, intravenous fluids, and medicines. One minute everything may seem under control; the next minute a baby can crump — medical slang for acutely deteriorate.

I had arranged with Dr. Gluck and the doctors on call to spend one night in the intensive care nursery to experience firsthand the intensity of a situation in which lives hang in such fragile balance. I arrived at the hospital at 7:30 one night in a pouring rain, but the weather lost all significance. The people who had been in the nursery since the morning didn't even know I was raining.

I stood at the doorway watching nurses dressed in hospital greens moving purposefully around the large room which houses the acutely ill babies. The nursery was filled to capacity and the nurses were busy. It was noisy with an arrhythmic dissonance of monitors — heart monitors, respiration

monitors, blood gas monitors. The noise was entirely mechanical, for these babies do not cry. They are either too sick, too weak, or the ventilators which pass into their lungs through their mouths prevent all sound. As I watched, a heart monitor's regular beat changed suddenly to a shrill cry. A nurse glanced up and almost casually walked over and shook the offending baby's foot. The baby had forgotten to breathe, a common occurrence with premature infants, I was told. Nurses will shake that baby's foot hundreds of times for weeks before his brain matures enough to remember this vital activity.

The doctors on call that night were gathered in another room. The room which serves as on-call quarters is small, cramped, and stuffy, dominated by a bunk bed with hospital-yellow and hospital-green bedspread, a couple of chairs, and a bare bookcase. This is where the interns and residents bring their meals to eat and where they sleep if they're lucky. "We live here for thirty-six hours at a stretch," a resident explained. "We eat here and sleep here. But any of us could leave and become salesmen for a drug company and lead successful careers if we wanted. This is a very satisfying job. We choose it and our choice is to stay." No one in the room disagreed.

As we sat in the on-call quarters and talked, clerks walked in and out wordlessly handing yellow slips of paper to the nearest doctor. The yellow slips held laboratory test results, information the doctors need to assess each patient's chemical balance. The casual atmosphere in the room only lightly masked the doctors' preoccupation with the information on the yellow slips, and when one slip of paper disclosed that the oxygen content in a baby's blood had taken an alarming dip, they appeared almost relieved to go back into the nursery and proceed with their business.

Ghastly white, he lies almost completely still, his chin twitching occasionally, his chest rising and falling evenly. Too evenly. Baby Patrick is on a ventilator which breathes for him the correct number of times per minute, per hour, per day. No one knows why he is sick; his problem has defied medical detection. He looked like a normal newborn for a few days, but became progressively ill and lapsed into a coma. His bed sits in a corner out of the way of the main activity. His nurse feeds him, suction the excess milk from his mouth so he won't gag, turns him every so often, and changes his diaper. Every day his parents come in to the nursery and hold him. His mother is always sure she sees signs of improvement.

"This baby should have checked out weeks ago," the nurse tells me.
The doctors are frustrated by Baby Patrick's case because his illness is unknown and so untreatable. All they can do is support him on the ventilator and hope the course of action becomes clear sooner or later. They discuss the possibility of a brain biopsy as I stand nearby.

On the other side of the room a new mother and father gaze in awe at their tiny son, proud, overwhelmed, afraid to let their hopes rise too high. Their baby is so small it is hard to believe he is real. He was due at the end of June, but here he is at the beginning of April struggling with life much too soon.

He lies prostrate and nude on an open bed, a special table-like affair which provides easy access to the baby and is heat and temperature controlled. A small stuffed bear is nestled among the tubes and wires which surround him. This baby is also on a ventilator, a victim



of respiratory distress syndrome, but he is doing well and the doctors discuss taking him off the ventilator in the morning to see how he fares on his own. The parents have been told that his chances for survival are about fifty percent. His feet, barely an inch long, kick vigorously and as I stand with his parents and watch, a tiny stream of urine rises in an arc from his body.

"All right!" his father exclaims excitedly.
The baby on the next open bed is an eight-pound girl born the day before in Tijuana. She has already had her serious heart defect surgically corrected at University Hospital and seems to have the dubious honor on this particular evening of having more tubes protruding from her and more monitors recording her bodily functions than any of the other patients. She has her own personal nurse to tend to her. As the nurse gently turns her and checks the intravenous tubes, she sits and begins to cry in great distress. Her brow is wrinkled, her face is red, her whole body is wracked with her cries, but there is no sound since she, too, is on a ventilator.

Her nurse gently strokes her face and rests her palm on the baby's head, talking to her softly. The baby is calmed momentarily, but when the nurse moves, her distress is renewed. The monitors echo her upset in erratic patterns. Finally the nurse winds a small, battered music box and rests it among the paraphernalia near the baby's head. The sweet melody of "Lara's Theme" from Dr. Zhivago is barely audible above the beeping and gurgling of the technology which surrounds her, but the baby's tense body relaxes and she is lulled to sleep.

"This music box has been through many babies," the nurse says.

I am told it is time to feed one of the 800-gram babies. As I watch, a nurse deftly inserts a narrow plastic tube down the baby's nose into his stomach, fills a syringe with milk, and slowly injects it into the tube. Meal time is over for another three hours.

Whenever possible, all sick infants are fed a diet of mother's milk as long as the supply lasts. Breast milk is provided by the babies' mothers and volunteer donors to the University Hospital Mother's Milk Bank. Sometimes the babies' own mothers are unable to supply milk, so nursing mothers from the community are depended upon to provide sufficient supplies. The night I am there, the supply is running dangerously low and the nurses are instructed to "line them up from lightest to heaviest" and, when the breast milk is gone, begin them on formula.

Back in the on-call quarters, conversation is again casual, aimless. Though it is nearing eleven p.m., I seem to be the only person aware of the time. For my benefit, a resident describes the various styles nurses have developed to awaken doctors. "First there is the 'bed check at summer' only technique," he says, "when the nurse barges into the room, shines a flashlight in your face, and

marches out, leaving silver spots swimming before your eyes.

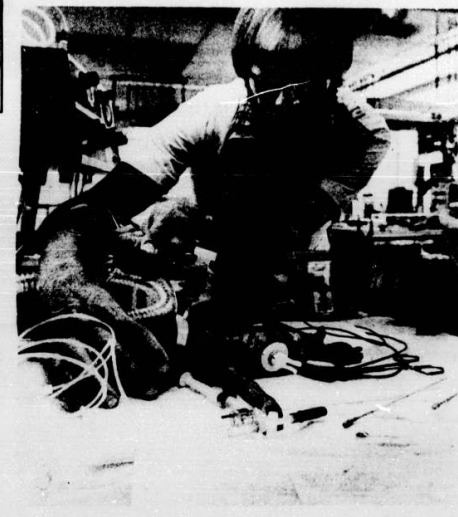
"Then," he continues, "we have the nurse who tiptoes in and in her most seductive voice whispers in your ear, 'Jean, Baby Jones is crumping.'"

"And similar to the first category is the staff sergeant nurse who stomps in, barks out her news, and stomps out, awakening you from a coma-like sleep so suddenly you aren't sure what's hit you."

I am beginning to wonder when bed time arrives in this place when Dr. Kurlinsky appears, shedding his wet rain gear as he strides into the room. Dr. Kurlinsky has completed residency training in pediatrics and is now subspecializing in neonatology, the study of newborns. He works directly with Dr. Gluck. Dr. Kurlinsky schedules a visit to the nursery once a night, in addition to his daytime hours, just to check up on the patients. He is genial, but all business, asks for a rundown on each patient, and even as an intern and resident speak, he is on his way into the nursery to examine the patients himself.

Mentioning that his wife was expecting him home fifteen minutes ago, Dr. Kurlinsky settles into a chair, lights a cigarette, and proceeds to question the other doctors about details of each baby's course of treatment and progress. "We've got to be more compulsive," he reminds the others as he lights another cigarette. He moves the discussion from patient to patient, serious, concerned, only vaguely registering a resident's attempts at humor. The wordless exchange of yellow slips of paper continues. Kurlinsky directs questions at the other doctors and listens thoughtfully to their answers. The resident's tendency to drone on and on makes it difficult for me to keep my eyes open, but I now gratefully note that I am not the only one who is wearing out. An intern's eyes drift shut while the others speak, and everyone seems to have difficulty completing a sentence without garbling words. Dr. Kurlinsky is in no hurry. He stands up in front of the small blackboard in the room and delivers a twenty-minute lecture on dangers to newborns of anesthetics administered to women in labor. Not until he is satisfied that the doctors on call will know what to do in the event a newborn baby exhibits symptoms of anesthetic overdose, does he finally don his rain gear and go home.

As soon as he leaves, the other doctors file back into the nursery. Activity there continues as nurses adjust machinery, suction babies' mouths, turn them, administer medicines and food. I watch a doctor and a nurse, two giants poised over a tiny bit of humanity. The doctor is about to insert an intravenous line into a vein of the baby's scalp, the baby's head dwarfed by the doctor's hand as he carefully shaves his hair. We hold our breaths and wince as the thread-like needle slips smoothly into the vein. The nurse then, with relief, Her tiny charge will be spared a repeat of the procedure. The



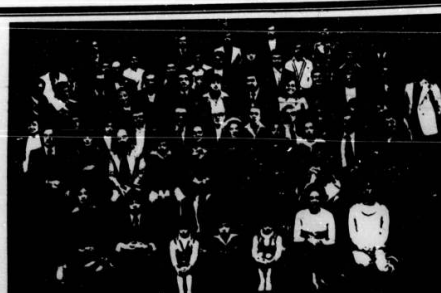
intern smiles too, proud of his prowess at wielding the needle. "I'm getting good at that," he says.

A nurse working over a particularly sick infant pauses to tell me that "sometimes the anxiety level is up to here," indicating a point above her head, "but after a while you kind of get into it."

At 3:30 a.m. the intern is on the phone to the blood bank, waiting to hear the results of some blood tests taken earlier in the evening. He tells me he is going to lie down as soon as he hangs up and offers me half of the bunk since the residents show no signs of using it. Residents are often too nervous to sleep, he tells me, since the responsibility for patient care rests mainly on their shoulders during the night.

When I finally do lie down, my body fights for sleep, but I cannot relax. After an hour of listening to the muffled but still audible beeping of monitors, I decide that I have spent enough of the night in the nursery. I step out of the hospital into the darkness and marvel that while I have been inside the rains have stopped and the violent winds of the early evening have subsided. I drive home through the empty streets and step softly inside, the key in the lock a grating intrusion into the hushed silence of the sleeping household. I am suddenly awestruck by the knowledge that five minutes away in a well-lit, busy corner of the hospital at Hillcrest I have just witnessed a monumental struggle for survival of the tiniest members of the human race. □

THE MEXICAN CHEKHOV



COMPANIA NACIONAL DE TEATRO

JONATHAN SAVILLE

The Mexican Compañía Nacional de Teatro visited Tijuana last week, performing four classic plays at the Casa de la Cultura. I had time for only one of these — Chekhov's *Three Sisters* (*Tres Hermanas*) — but I needed nothing more to convince me that I was in the presence of one of the great national theater companies of the world.

The repertoire of classics (Shaw, Valle Inclán, and Ruiz de Alarcón, aside from Chekhov) was perfectly appropriate to a company that is itself classical, in the best sense of the word. I mean by this that each of the actors is a master of his craft, that there is a perfection of ensemble and a flawless unity of style, and that the players speak their lines according to the highest standards of diction, accent, and purity of sound. This attention to language — the notion that all actors must speak correctly and beautifully and adhere to fixed rules of pronunciation — is characteristic of the chief European national theater companies: the Comédie Française, the Moscow Art Theater, the Burgtheater in Vienna. In the United States it is scarcely ever found, for in our democratic and populist country there is no national theater, there are no accepted standards of language, and there is no devotion to a classical ideal. The Compañía Nacional, in contrast, performed the Chekhov play in a uniformly limpid Mexican Spanish, without regional dialects or idiosyncratic accents — a language as exquisitely modulated as music, and in itself a work of art.

In our democratic and populist country there is no national theater, there are no accepted standards of language, and there is no devotion to a classical ideal.

I've mentioned the Moscow Art Theater, and — in the *Three Sisters* production, at least — there are other resemblances between the companies. The Stanislavsky method, developed in part as a response to Chekhov's plays, strives for a total realism of character, feeling, and social atmosphere. The sense of reality that the early Stanislavsky productions conveyed must have been stupendous. After a while, however, the method became a

mannerism, and in recent Chekhov productions by the Moscow Art Theater the detailed realism of action and gesture has often seemed more of a mechanical artifice than a means of reproducing the real world. The Mexican *Three Sisters* had none of this artificial quality. It achieved a naturalness so overwhelming that every inch of the stage, at every instant, radiated the sense of being alive. Even when actors were merely in the background, while the important action and dialogue went on elsewhere, they retained the fullness of life of the characters they were playing. There was no distracting busy-ness, but the pulse of feeling and perception in each individual actor never faltered. Nor did this seem a device, as it sometimes does in other companies. The unremitting naturalness had the air of springing spontaneously from the real activities of real persons in a real world. We were not in a Casa de la Cultura of provincial Mexico, but completely there with the Prozorovs in their house in provincial Russia.

This effect was the result of an accumulation of details, brilliant in inventiveness and always profoundly expressive of the inner and outer lives of the characters. Director Rafael Lopez Marmán and his superbly professional cast made every moment meaningful, turned every bit of dialogue and action into a revelation of psychological and social reality. The dull schoolteacher Kulygin starts to tell a story and immediately all the other characters start to busy themselves with their own affairs; but Kulygin is as thick-skinned as he is boring, and he cheerfully taps Doctor Chebutikin's knee to get the physician's attention away from the

suddenly absorbing newspaper. The newly arrived Colonel Vershinin starts to talk about the problems he has with his neurotic wife, and everyone makes a slight and personally characteristic gesture to express embarrassment. Vershinin, seated at the dining-room table, upstages, unobtrusively and repeatedly shifts his attention from the food and the table conversation to Masha, otherwise occupied in another part of the room; he has just met her, he is going to fall in love with her, and the silent, compulsive, penetrating look of actor German Robles reveals already what is happening to Vershinin's heart. One of the soldiers visiting the home of the three sisters sets up his camera to take a picture of the guests, and the flashy, self-displaying, over-the-shoulder pose of Natasha, who will marry into the family and help to destroy it, shows us more than all her dialogue does of this young lady's essential egotism and vulgarity. Later on, when Natasha's character is obvious to everyone, she lays her hand on the innocent and idealistic Irina's arm, in a gesture of hypocritical friendliness and only slightly concealed manipulativeness; and Irina's involuntary recoil tells us everything about her reaction to this unappealing person.

Or, at another moment where the touch of a hand becomes a window into the soul, Vershinin, philosophizing about the future of mankind, unconsciously puts his hand over Masha's, leaves it there while he talks, becomes aware of what he is doing (Masha is a married woman, wife of the dull schoolteacher), withdraws his hand, looks at it, at her hand, at her, and an instant later he has her in his arm. The brutal, explosive Solyov roughly pushes the baby carriage out of his way, shaking it up as though the baby had no existence except as an impediment to his will — and the man's character is summed up in a gesture. And a few moments afterwards, the weak, embittered Andrei, brother of the three noble-hearted sisters and husband of the mean-spirited Natasha, makes a speech full of rage and disgust about the utter vulgarity of the provincial town he is forced to live in, the lack of culture, the stupidity, the endless eating and drinking; and as he speaks, he is looking — one might say — into that selfsame baby carriage, where his and Natasha's latest child reposes.

There is no end to this sort of thing in Rafael Lopez Marmán's production: every word is interpreted by the actor's whole body, by the whole company of actors; every movement is revelatory; every feeling is realized. So that's really *The Tavern*. Most people who frequently go to the bar or sip a beer in the center of the room. The old cottages and stores that once clustered at the north end of what used to be called "The Green Dragon

ELEANOR WIDMER

The Restaurant: The Tavern
The Location: 1298 Prospect, La Jolla (454-0587)
Type of Food: American
Price Range: Lunch, approximately \$3; dinner, \$5.95 to \$9.95
Open daily, Lunch, 11:30 a.m. to 2:30 p.m.; dinner, 5:30 p.m. to 10:30 p.m.

The blonde at the crowded bar wore a white sundress that displayed her sun-kissed back to stunning advantage. To attract attention, she tossed her long tresses as one would a lariat. Then she adjusted the strap of her high-heeled white sandals and said to no one in particular, "Thank God it's Friday."

A dark-haired man, dressed in a suit the color of whipping cream to which a trace of vanilla has been added, casually moved over to the stool next to hers. His shirt was lemon, and his tie looked as if ripe watermelon had been squashed on it and then allowed to dry. "Doesn't this place remind you of *Pretty Baby*?" he asked.

The young woman took this as a compliment and lowered her eyes demurely. "Why, thank you, I'm sure."

"It's a movie," he offered. "You know, the one that takes place in a House."

"Does it have gorgeous scenery? Because that's what I love — gorgeous scenery!" he said.

"Nor you neither." And they lifted their glasses and drank to their mutual attractiveness.

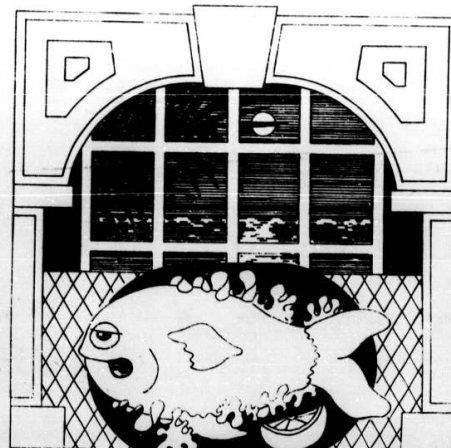
The young man had indeed hit upon a responsive nerve when he mentioned the film *Pretty Baby*. Although the scene was The Tavern, a "food and drink house," the interior was dominated by a "conversation pit" whose orange velvet couch bore a striking resemblance to the one that the Jelly Roll Morton character is evicted from when the House in *Pretty Baby* is shut down.

From this same "pit" a student in an Adidas T-shirt was proclaiming earnestly, "I'm writing this grant so I can take a year off and study."

"I hate to write," answered his female companion, shifting her motorcycle helmet from her lap to an empty chair. "It makes me constipated. I mean literally. I get so tense when I have to write, I just can't go."

"You're very up front."

"I'm also into aerobic dancing. So that's really *The Tavern*. Most people who frequently go to the bar or sip a beer in the center of the room. The old cottages and stores that once clustered at the north end of what used to be called "The Green Dragon



DRAWING BY RANDY KOWELL

Strangling Conversations

Colony" on Prospect Street in La Jolla have been demolished. In their place, a multilevel structure has been built to house modern stores that sell what Tom Wolfe, the journalist, calls "million-dollar chotchkis" — meaning small objects of small intrinsic worth.

To gain access to The Tavern, you have to descend two flights of steps and then you are quite startled by the astonishing view of the sea. The sea, as always, is beautiful, but The Tavern is not. Outside, there's a pleasant outdoor patio where you can dine al fresco. But inside, it's wood and decadent modern, with the tables for diners placed along the sides of the room and with the bar and the central drinking arrangement predominant.

Question: would a serious diner go there for dinner? Answer: No.

I went there during its first few weeks and the place hadn't ironed out its wrinkles. The service was poor; the food was a mess. I decided to wait several weeks. Now the wrinkles have settled into permanency.

In a most charitable mood, I would say that the food is adequate. One can eat it and not feel ill. Nor is it so bad that you feel it's a testing ground for some stuff you can place under your tongue in the event you decide on a suicide pact. What's wrong with The Tavern is that the chef takes fresh and good food — and then does nothing with it.

On my last visit I went with an

anthropologist of Italian origin who keeps his own wine cellar and prepares dishes of exquisite subtlety. He ordered shellfish sauce, consisting of scallops and shrimp allegedly sautéed in butter and wine and served over thin noodles (\$7.95). I had the fresh fish — in this case, yellowtail (\$6.95).

We began with a Caesar salad, which was tolerable, but by no means outstanding. After that, it was downhill. My fish was cooked until it was dry. With it came a handful of rice. Period. The dinner was so boring that I listened in on all the conversations. Most of all, I wanted to avoid my friend with his civilized palate, because he was wordlessly consuming his tasteless noodles and the lackluster scallops and shrimp. The accompanying spinach proved the tastiest item on the menu. He was clearly hungry, so he filled up on bread. I opened a doughy muffin, took one bite, and left it on my plate, hoping that the gods who look after the starving Bufrans wouldn't punish me for the waste. I asked for a bag to take home the rest of the fish, which my friend, despite his hunger pangs, couldn't finish either. It was just too overcooked, and not pleasantly afloat in butter sauce.

A word should be said about the waitresses. They are not there for serving, but rather for relay racing. Either you are ignored, or your plate is whisked away, and the waitress is tearing off across the room. What with the din of the piped-in music, the crowd, and the loud conversations, The Tavern is unrelentingly start with. But to compound matters, they have these pretty waitresses scurrying about, clattering plates, making lots of motions, but not giving service. At the risk of alarming my sister feminists, I must confess that I enjoy Old World service and delicate male waiters. When I go out to dine, I don't enjoy being part of the scenario of *Gidget at the Beach*. The Tavern is not alone in its helter skelter service. Recently, I had a similarly frustrating experience at Bonafant's (also on Prospect in La Jolla), where the young woman in her long flowing skirt proudest beautifully. But she was never around when I needed her. Then I had to guard my plate with both hands to prevent her from clearing it away while I was still chewing my next-to-last bite.

Be that as it may, I feel deeply sad that the architects and builders have ravaged the terrain to erect units for consumerism that so poorly meet our needs. The Tavern charges eight dollars for some badly tossed lettuce, a handful of rice, a few shrimps and scallops. Yet the place is always packed. People go there because it's lively, has a magnificent view, and is currently one of the "in" places. But as a food reviewer I must strongly advise you not to confuse sight and sound with what should be gastronomic pleasure.

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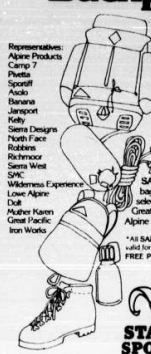
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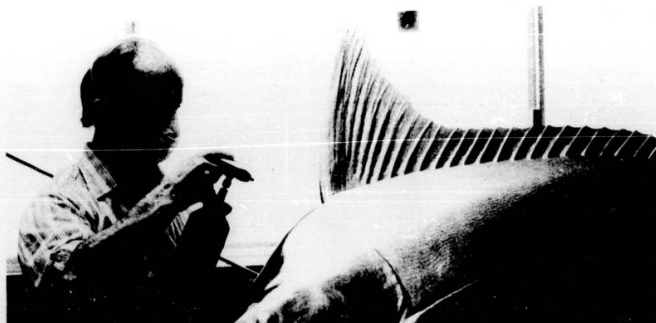


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STUFF IT

HUGHIE LYONS



PAUL EICHBERGER



(continued from page 1)

"The important thing in taxidermy is to have thumb nails, so you can dig out meat and stuff."

The important thing in taxidermy is to have thumb nails, so you can dig out meat and stuff," he says.

After the skin is as bare and clean as possible, it is washed with soap and water. The feathers remain intact and are not damaged. The skin then goes into a solvent tank and on into a drum, where it is tumbled slowly in a drying powder which also moistens it.

Eichberger grabs a handful of excelsior, long curling strips of shredded wood, and wraps it with string. He gradually builds up an armature with the exact dimensions of the lump of meat that used to be inside the bird. To this new body he attaches a neck of the same material and then inserts wires where the wings and legs will be. The lower bones of the wings and legs have been left in the duck and will receive the wires. The armature is placed inside the skin, which is pulled tight and then sewn up. Up to this point, almost anyone with a strong stomach could do a decent job. The taxidermist's art is in positioning.

McCoy is demonstrating the art with another bird, a hooded merganser, trying to make it look like it's flying. He's pinned cardboard to the bottom of the outstretched wings so they'll spread and bend just so. He has placed the feathers on the leading edge of the wing to flying position and covered them with gauze. "When a duck flies, the feathers puff up a little on top of the wing, and depending on what he's doing in the air, the feathers on the back of the wing spread out slightly," he says.

McCoy confronts the duck in a stable, ponderous stance, his feet spread, the knees bent, the head jerking laterally. His fingers clamped together, whispering over the feathers, he smooths the long

neck, puffs up the little breast. The feathers seem to respond to the arcing static electricity from his palms. The duck looks like it would glide if you dropped it from the roof.

Birds are not the only animals mounted here. Fish dangle from the rafters. Bears stand erect, mouths agape, claws extended. They also spread flat on the showroom floor with other rugs: lion, zebra, gazelle. Game heads protrude from the walls and antlers straddle the roof beams. African horns, hides, and heads mingle with their North American counterparts in a circus of silent, glassy-eyed, frozen motion.

Even though several animals are being worked on at the same time, the assembly line is as distant as the Serengeti Plain. This is a place of craftsmanship, ingenuity, and resourcefulness. In the early Sixties, when porpoise research was just blossoming, the Navy brought several of the animals here because they needed precise and minute detail in the mounted specimens. Engineers have been called in more than once to design the base and armature to hold leaping lions so only their hind feet are earthbound. Back when licenses were available to take hummingbirds, they were mounted here without ever being touched by human hands—it had to be done with tweezers, otherwise the feathers would have fallen out. Craftsmanship as well as the fauna of the planet are being preserved within these walls.

In the game head area there is a large tank called a deepsink. Soaking in it now are the heads of several Long Horn steers. They are from a herd of eighty-seven cattle used in Hollywood westerns. The owner of the herd, which became old and unused in recent years, is having all

"Once in a while someone will come in, look around, and ask, 'How can you do all these things?' Well I just tell 'em that McDonald's hamburger they're eating wasn't born in a bun."

eighty-seven heads mounted to give to his friends. Jamie Lyons, 24, son of one of the shop owners, is stitching a Long Horn hide down the back of the neck, pulling it tight as he goes. The horns, with about a four-foot spread, have already been bolted to the top of the polyurethane form which acts as the head. These hard foam forms, produced out behind the plant, come in standard sizes and shapes for each different species of animal. Steer, deer, moose, and most other common animals have their own forms. They are extremely accurate in musculature and anatomy, Lyons says. He goes on to explain how the horns are mounted. "First, we hammer them off the core, which runs out to within a foot of the tip. Then these cores are cut off, because they're alive and can attract pests. We leave about a foot of the core on the bottom, poison it, boil the horns, and then slip them back on."

It takes about a day to mount a game head, Lyons says. The hide is wet when stretched onto the form, which already has the glass eyes in place. Concave areas in the form are coated with glue, and after the hide is sewn, the skin is pinned to these places. The natural wrinkles in the animal's throat are made, and then the head is allowed to dry. The nose and portions of the eyelids are then painted, and the horns are polished.

Mike O'Haver, one of the owners, is working next to Lyons on a Long Horn steer head. Like most taxidermists, and indeed everyone in the forward end of the shop, O'Haver is a hunter and animal lover. He is forty-five, looks about thirty, with brown hair and eyes and a voice so soft you almost have to read his lips.

"We don't mount pets," he says, putting down a wet hide in order to talk. "We don't feel it's ethical. They can be mounted to look exactly like they were, but there's one thing you can't reproduce—the personality in a pet. People are expecting you to put the thing back alive so they can play with it."

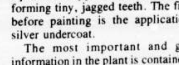
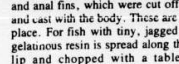
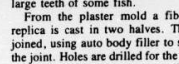
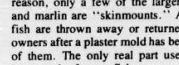
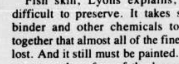
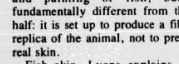
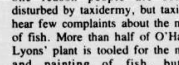
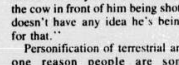
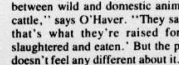
"We also don't work on endangered animals," he adds. "You know, of course, the animals' biggest problem is encroachment, not hunting. The countries in Africa with the best animal populations are the ones that cull the herds, thin them out."

O'Haver's partner, Hughie Lyons, walks in from the back of the plant, the fish section. He is short, ruddy, full of verve and know-how. "We used to have coyotes, quail, fox—all kinds of animals right here," he says, motioning to the area surrounding the building. "That was fifteen, twenty years ago. People have just pushed them out of the way."

The conversation turns back to hunting and the taking of animals' lives.

"Once in a while someone will come in, look around, and ask, 'How can you kill all these things?'" says Lyons, shaking his head. "Well I just tell 'em that McDonald's hamburger they're eating wasn't born in a bun. They're just letting somebody else do their killing. Now, a true vegetarian has something to talk about. It's his way of life, he's got his privileges and I can respect that."

"It's funny that people differentiate



between wild and domestic animals, like cattle," says O'Haver. "They say, 'Well that's what they're raised for, to be slaughtered and eaten.' But the poor cow doesn't feel any different about it. He sees the cow in front of him being shot, and he doesn't have any idea he's being raised for that."

Personification of terrestrial animals is one reason people are sometimes disturbed by taxidermy, but taxidermists hear few complaints about the mounting of fish. More than half of O'Haver and Lyons' plant is tooled for the mounting and painting of fish, but it is fundamentally different from the other half: it is set up to produce a fiber glass replica of the animal, not to preserve its real skin.

Fish skin, Lyons explains, is very difficult to preserve. It takes so much binder and other chemicals to hold it together that almost all of the fine detail is lost. And it still must be painted. For that reason, only a few of the larger sailfish and marlin are "skinned." All other fish are thrown away or returned to the owners after a plaster mold has been made of them. The only real part used is the large teeth of some fish.

From the plaster mold a fiber glass replica is cast in two halves. These are joined, using auto body filler to shore up the joint. Holes are drilled for the pectoral and anal fins, which were cut off the fish and cast with the body. These are glued in place. For fish with tiny, jagged teeth, a gelatinous resin is spread along the lower lip and chopped with a table knife, forming tiny, jagged teeth. The final step before painting is the application of a silver undercoat.

The most important and guarded information in the plant is contained in the

files on the painting of fish. This is even more of an art than positioning. The files are kept locked up in a cement vault which is everything proof. Almost every file of game fish in the world has its own file with photos, detailed diagrams, color-mixing information, and step-by-step instructions. Hughie Lyons says thirty years of catching fish, studying, and photographing them are locked in that vault. He is the chief fish painter. It is all done with airbrushes.

"We have air guns you could paint the tip of a pin with," he says, standing before a rack lined with a dozen airbrushes. They have to mix their own colors, which glow with the luminosity close to that produced by sunlight meeting the skin of a just-caught fish. The paint is pearlescent, which utilizes a by-product from fish scales. It was popular with hot rodders in the Sixties.

Lyons picks up an airbrush and adds a few finishing touches to an eight-foot marlin painted by his eighteen-year-old son, Lance. The colors of the fish melt into one another like the rainbows in an oil slick. They are too vibrant for just one sense; you smell and taste them as well as see them. Hemingway would have had trouble knocking their accuracy.

But there's something about a mounted fish, no matter how well done, that just doesn't look right. They still give you a kind of out-of-kilter feeling. And therein lies taxidermy's one drawback as well as its main purpose: At best a reproduction of a living thing is only a representation, a symbol, a mummified trophy with the one thing of value, the thing that really counts, jettisoned like an empty fuel tank. You can stuff the daylight out of it, but you can't stuff the life back into it.

One to Savor, One to Suffer

DUNCAN SHEPHERD

Because it comes from a director whose movies have long ranked among the most vile and athletic in world cinema, Akira Kurosawa's *Dersu Uzala* is apt to be seen all the more clearly as an old man's movie, a movie made with a reduced pulse rate and a tenacious, almost desperate attempt to savor every passing moment. It is slow, for certain; but in the intensity of its feelings and its perceptions it is anything but dull. At bottom, it is a *My Most Memorable Character* tale, set around the turn of the century, having to do with a Russian army captain who, while ineptly leading a geological expedition through the uncharted forests of Eastern Russia, meets a stoop-backed, shaggy-coated hunter and trapper (he is at first mistaken for a bear) and persuades him to join the expedition as a guide. In the relationship between this reclusive, pantheistic woodsman and the city-bred, soldier-minded Russian soldiers, the movie frequently recalls the sort of banter and bypay between trailwise Indian scouts and greenhorn West Point graduates which is a fixture in the Hollywood westerns with which



DERSU UZALA

Kurosawa's movies are so often compared. This time, though, Kurosawa is operating primarily in the contemplative mood instead of the action mood. With that shift in emphasis, he is able to impart a new magic and a new moral ("Why break bottles?") to even the most hackneyed Howard Hawaian target-practice scene. Filmed in Russia with Russian financing, *Dersu Uzala* marks Kurosawa's return to moviemaking after a five-year break following his woefully underappreciated *Dodes'ka-den* and his subsequent attempted

suicide; and what this return has yielded is, to be lavish about it, the most sublimely lyrical vision of Man in Nature that I can think of anywhere in movies, outside of, perhaps, Robert Flaherty's movies, one or two of Satyajit Ray's, and no doubt a number of others which my eyes have not yet encountered or which my memory at this moment refuses to cough up. From *Hidden Fortress*, which, twenty years ago, was his first use of the widescreen picture frame (instant mastery) and which, incidentally, played for three days

at the La Paloma this past week, to *Dersu Uzala*, Kurosawa has again and again demonstrated himself to be one of the most supple and imaginative users of the ribbon-like widescreen image. And above all its considerable qualities (I can't neglect to mention, in passing, the sly, surreptitious, and practically undetectable acting wiles of Maxim Munzuk in the role of the noble woodsman), *Dersu* gets, onto the widescreen, an almost magical sense of landscape. Kurosawa stoutly resists the compositional rules of Romantic

landscape painting which have governed outdoor location shooting since the beginning of movies (just as Romantic music has held permanent dominion over movie musical scores). I mean simply that he never, here, tries to create a tidily boxed-in or bowl-shaped space by way of artificial devices of framing or perspective; he never, that is, guides your eye into a setting in easy-to-follow compositional steps. Rather, he lets the terrain run perfectly, flatly parallel to the screen plane, and, in effect, lets it run wild, unbounded, forever. So, the viewer is faced head-on with a texture rather than a structure for each separate setting — a vivid and particularized texture that's like a wall or a tapestry examined from the microscopic vantage point of a spider. And there is really a great topographical and seasonal diversity in the settings, each one of which is scrutinized for its distinguishing tactile properties, as if each possesses its own personality with its own unique and sacred individuality. The pantheism of this movie is not something worn only on the outside, like an ecology bumper sticker, but it is inscribed into the movie's every shot. *Dersu* is at the Unicorn through next Tuesday.



1900

Bernardo Bertolucci's 1900 had its initial San Diego showing last week in a four-day engagement at the Ken. Four days at the Ken is tantamount to about four months at the Cinema 21 or the Grossmont and is unprecedented in my memory of the Ken's movie schedule. Still, this short run, or rather sprint, scarcely qualifies as a hero's send-off for this movie. In fact — or anyway in hearsay — when the Ken managers requested that the distributor, Paramount Pictures, send a print of the film efficiently ahead of the playdate in order to arrange an advance press screening, they were advised in essence, that it wasn't worth the bother. *1900*, like *The Shogun*'s Egg, which is also handled by Paramount, is a classic case of a movie company washing

its hands of its offspring. Is the movie really so irredeemably rancid that it is suitable only for a hasty burial? I myself wouldn't say so. No. Then again, neither would I make a big scene trying to wrest the shovel from the gravedigger's hands. *1900* combines a propagandist's rather sprint, party-line ideology with a best-selling novelist's flair for lurid, pungent sensations — lots of flesh, blood, and excrement (of both the literal and the figurative kind). In its breadth, if not in its detail, it could loosely be called "novel-like." But just whose novel is it like? My guess, based on a willfully limited acquaintance with paperback blockbusters, is something like a left-wing version of Taylor Caldwell. Or maybe even less

reputable than that — Jack Hoffenberg, Frank Yerby, or Kyle Onstott. The opening episode, set on Armistice Day at the close of World War II, is pretty exciting, I think. The jaggedly edited bursts of violence and revelry scattered haphazardly around a gloriously sunny, green Italian farming valley start the movie off with a rabbit-like skittishness and alertness. But after the movie close competition for a time, retreats into a flashback "a very long time ago," the action proceeds fairly steadily downhill for the next four hours. My own favorite moment, though, doesn't come until somewhere in the movie's last twenty minutes — a pie-eyed, bent-neck vision of a picturesque peasant girl standing atop a haystack as the wind and Ennio Morricone's music swell

simultaneously. This is like a 1920 Bolshevik propaganda poster come magically to life, and its delicious exultation got a good laugh out of me despite my worn-down condition after sitting through four hours of screen time and forty years of story time. All the actors are asked to play rigidly representative types, and any conscientious actor in such circumstances is faced only with the choice of doing his duty or exceeding his duty. Taking the latter route, Donald Sutherland, with his comic-book leer and his feminine makeup and his Raymond Massey hairdo, delivers one of the worst performances of his or anyone else's career, playing one of Mussolini's minions, who, as in Bertolucci's *The Conformist*, are presumed to gravitate toward outrageous sexual degeneracy. Dominique Sanda, as a 1920s Italian flapper ("she smokes, she drives, she like *The Bad Girl*," says a very modern"), gives Sutherland some stiff-jawed, flared-nostril stoicism after the begins to assert some anti-fascist political scruples. Gerard Depardieu and Robert De Niro, who is supposed to play a feckless Italian aristocrat but is given free rein to improvise his incongruous street-punk Americanisms, do no more than their duty in a scene involving an

epileptic prostitute. This scene calls for them both to display more macho courage — in other words, to display their, shall we say, maleness — than Brando dared to display in Bertolucci's *Last Tango*. But this scene has caused much more critical stir than it warrants, considering that Depardieu is an old hand at this sort of exhibitionism (*Going Places*, *The Last Woman*) while De Niro, in his first go as a flasher, remains quite coy. *1900* is no worse than a lot of movies around now and a more intriguing failure than most, and its hot-potato or rotten-apple handling by its distributor is regrettable on at least two counts. First, it nullifies the opportunity to observe how Bertolucci's blatant communist propaganda would have affected the mass audience's digestion of a movie which, in most other ways, seems ideally suited to the fans of a TV movie like *The Bastard*. Second, the cavalier discarding of this movie leaves considerable room for misinterpretation of the distributor's motives. One can only brace oneself and pray that we be spared any accusations from the Paranoid Left of a purely political suppression. The biggest bag of the movie year would be for this lush, florid, fulsome, eight-million-dollar spectacle to become an "underground" cause celebre. □

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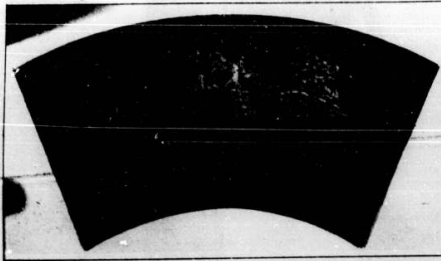
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Object Lessons



UNTITLED, 1973

ELIZABETH GUEHEN

American realist painters like Homer and Eakins painted self-conscious, world-at-large landscapes that drew their inspiration from their posture as craftsmen with clean-cut but spatially voluptuous visions. Like these painters, Manny Farber's interests are in the area of what can be observed — in nature, in a movie, in his studio — and while not a landscapist in the strictest sense of the word, he is an observer and participant in a nature that he perceives as never one way and never of one spirit. His color has everything to do with time — a time that he has internalized so that a painting never stands still, is never simply rendered. Painting is also about revealing the painter, however, in terms of a spirit that lives inside the work. Farber's current retrospective at the La Jolla Museum of Contemporary Art (through June 25) is about this spirit, the spirit of a modernist who makes no attempt to conceal the art history in his paintings, nor to conceal what he is for and against in painting today.

The exhibit ostensibly separates into three parts. (1) From the early Sixties, erect, geometrically designed sculpture, constructed out of hard wood and masonite, then marked and colored with acrylic and crayons; and from this same period, a cardboard mural made of fourteen panels set into a corner, seven sections to each wall. (2) From the late Sixties and early Seventies, large, endlessly colored and surfaced shapes of collaged Kraft paper soaked in paint on both sides (a long rectangular mural, vertical rectangles joined to the wall then draped over slings, ovals, jointed circles, fan shapes, rounded caps). (3) And from recent years, three representational series: one of stationary, one of candy, and a film series made up of objects which Farber, who has written film criticism for more than thirty years, has gotten from the movies of directors he likes. (German filmmaker R.W. Fassbinder is represented by a toy fox, a bottle of beer, two miniature toilets, a porn magazine cover, and a television set; Howard Hawks by a toy railroad track, cow, and camel; a model airplane, the drawing of an elephant.)

The sculptures from the early Sixties are all untitled constructions that have an upright and peculiar posture as well as uniformly frozen personalities. Those shown free-standing on stands seem awkward, ill-at-ease. They are like

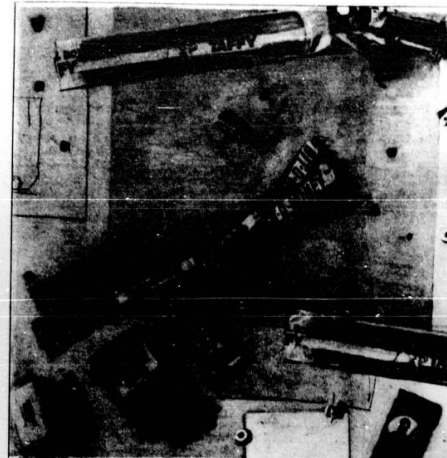
cardboard boxes that have been pulled and distorted but remain essentially parallel, vertical compositions sliced into by horizontal wedges that counter this verticality by arresting its upward motion. Colors on top of colors have been rubbed in and roughed up — grayish, powdery blues and whites and sooty yellows. Circular marks push out of their rectangular containers; rigid scratch lines whip across short surface distances and around corners.

The "look" of these earlier works — the sculpture and mural — is a lot alike, but the most interesting thing about them is revealed by the addition of a series of slides that offer for the viewer's inspection the original installation of these works in the Kornblau Gallery in New York City in 1957. These slides offer information that is immediately crucial. They tell the viewer that Farber installed them in a gallery space that was painted and collaged with materials all over — the walls, between works, across work, across doors (a neglected telephone rests on its stand, a clue for the viewer that this is in fact a room "used" beyond or in spite of the event that has taken it over). This redecorating process resulted in the gallery's owner never speaking to Farber again. He painted the walls and ceiling and floors, creating a complete environment for his sculpture and cardboard murals, a landscape for them to inhabit. What is

interesting, too, is that this same, though not as literally chaotic, sense of an environment is the exact experience of this current retrospective. It is an experience built into the work, which is in turn made with an awareness of the spaces around it, so that positioned in the La Jolla Museum, it energizes the surrounding space, digging in, taking over.

The abstract paintings present themselves simultaneously as colors and shapes — as objects. Doe-brown, robin's-egg blue, emerald green, rose, maroon, khaki, a Swedish forest green — these are the hues that hit you at first sight. But this first impression — that these shapes are basically only one or two colors — soon starts to stretch, to give way, to dissipate. Like all of Farber's moves, the color is timed, and you are guided into other color areas which are partially hidden at first. The paintings are never one color, in terms of either their conception or making. First, there is a lot of drawing and underpainting that landscapes each piece, maps out its topography, and is the first layer of scans that Farber then proceeds to build up, with additional layers, into a patina of beaten, stretched, and tautened color that gets its muscle from these fungus-like tattoos and whippings. Each side is painted with paint that has been rolled and poured on, then moved around and diluted with water. The pattern of seams where the individual sheets of Kraft paper have been taped together remains visible, an affirmation of the paintings' handmade origins. Soaking with paint, one side is laid onto sheets of plastic, the other covered with mastic strips. These materials leave the tracks of their writhed traces when they are stripped off the paper before it dries. The underpainting and drawing are pushed back and forth during this soaking and drying process, some of it receding, some of it receding, all of it creating the luminosity and rigor in the leather-like texture and color. The surfaces look superficially like maps, but the reference is more importantly organic and formal rather than so specifically directed. All of the works in the exhibit are about these same kinds of multiple moves and all-over-the-surface activity.

The representational paintings, oil on paper, some with pastel and ink, are serial groups of domesticated slalom courses where the idea of



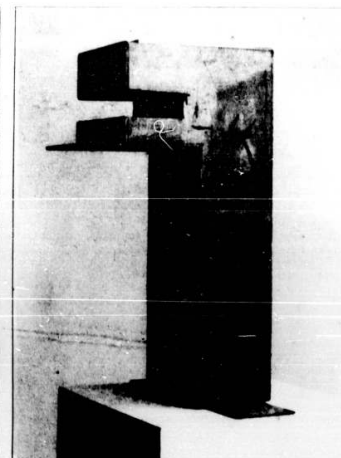
BIT-O-HONEY, 1976

timing and duration, or intervals, becomes law. Objects, painted and drawn from an overhead view, include pens, pencils, erasers, ink bottles and boxes, and a scissors in the American Stationery Series; Milk Duds, Hershey bars, suckers, and Good and Plenty in the American Candy Series; and, in the Auteur Series, those iconoclastic remembrances from favorite movies.

The layered surface these objects lie on is mostly legend construction paper painted of those same bleached grays and browns. In the most recent work, the surface is the marbled grain of the wooden table in the painter's studio; the colors are burnt orange, ochre, and black-brown. Farber's color in these works is at once economical and lush. It gets its lushness from the undercoats and rubbed stretches; it

gets its economy from the narrow range of colors that actually show up on the surface of any painting. In other words, while Farber uses many different colors to construct a painting, the overall effect is never sugary, and their only indulgence is in the area of dryness — a dryness of wit as well as of visual quality.

The main idea about the compositions is that Farber has choreographed the event of perceiving objects, and the spaces between them, in a very funny, crafty way: there is never a settled-in, complacent look about them. Each of the paintings has a tense personality, nervous and chameleon-like, on the verge of changing its color. The objects, for example, are timed at intervals, but might appear at first as though they have been randomly scattered over the page. They are placed with a special



UNTITLED, 1960-62

awareness of the paintings' edges, and the center area is often emptied out totally. These works are executed as though all the internal activity were happening on a ball field a lot of rules and positions, stealing bases, foul balls, and simultaneous movements. What these paintings are most like is sports events: baseball, handball, and basketball — the sound of rubber all over a court.

Farber makes incessantly duplicated moves in all of the work in this exhibit, but it is a repeating that never gets sluggish or stale. I think this is because his moves are never "art moves." They are moves that neither try nor seem to have a want of trying to be any one thing. And, except in that very athletic sense, they cannot fairly be termed "moves" at all.

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CURRENT

direction by Curtis Hanson is surprisingly downbeat and under control; the suspense-building is managed quite skillfully, and there is at times an authentically oppressive sense of everyday lawlessness about the characters and their cravings. 1974. (Piazza)

Big Wednesday — A portrait of the Southern California surfing scene, set in the 1960s, written and directed by John Milus, starring Jan-Michael Vincent, William Katt, Gary Busey, and Lee Purcell. (Cinema 21)

Black and White in Color — When news of the outbreak of WWI belatedly

reaches a tiny West African nation, the French colonists there feel it their patriotic duty to carry the light to their German neighbors in the lawless wilderness. And so, they set off with conscripted native foot soldiers, stage a Renoir-ish picnic on the grassy slopes overlooking the battlefield, and watch in horror as the Germans, equipped with machine guns, hand their troops a well-deserved beating. This gentle War Follies comedy, bathed in golden light and heavily punctuated by Pierre Bachevalier's mirthful music, seems most comfortable when it's dealing with the fey, goofy, Little Rascals-style performances of the French actors. The more large-scale concerns — the changing tides of combat after a

young, flaxen-haired geologist takes command of the discomfited French militia — are to a great degree invisible, if not altogether incomprehensible. The African natives, while they are flatteringly credited with a sort of Noble Savage condensation toward the bumptious Europeans, are hardly at all individualized by the moviemakers, but are instead relegated to the background as an exotic dash of local color. Filmed in the Ivory Coast; with Jacques Spiesser, Catherine Rouvel, and Jean Carmel, directed by Jean-Jacques Annaud. 1976. (Strand, 6/9)

Black Orpheus — A sophisticated French filmmaker relocates an ancient

Greek myth in Rio de Janeiro during the fever pitch of that city's annual carnival convulsions. Not a one hundred percent true image of urban slum culture in Brazil. The conflicts color, the voluptuous motion, and the incessant music (Luis Bonfatti and Antonio Carlos Jobim) are stimulating, nonetheless. Directed by Marcel Camus. 1959. (La Paloma, through 6/10)

Capricorn One — A space-race thriller starring Elliott Gould, Karen Black, Telly Savalas, and O. J. Simpson, written and directed by Peter Hyams. (Cinema 4; Cinema Plaza 5; Grossmont; Pacific Drive In; University Towne Center)

The Chosen — Here's the supernaturalism with a social conscience — a piously hand-folded

epic tale that says that the Antichrist has already arrived on earth to lobby on behalf of nuclear power plants. This movie doesn't truly believe in anything, however, other than the box-office potential of the Devil. Kirk Douglas's bare ass, Agostina Belli's bosom, and bone-crunching, sick-making violence. Directed by Alberto De Martino. 1978. (Ace Drive In; Aero Drive In; Tu Vu Drive In)

Close Encounters of the Third Kind — Steven Spielberg surpasses all of his sci-fi forerunners in the way he knows how — in material things. He has costlier, more spectacular special effects, including some really wonderful nighttime skies; he has bigger and brighter spaceships; he has louder sound effects and background music; and he has the largest number of world-renowned

MOVIES



STAR WARS

cinematographers ever assembled on a lot of credits (six in all — Vilmos Zsigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John

Alonso, and Frank Stanley). But basically his movie is just a jerrilybop 1950s-style invaders-from-space story, a RED PLANET MARS swollen

up almost beyond recognition by 1970s inflation. It's also a somewhat two-faced movie, which, all along the way to its uplifting messianic ending,

tries to menace you into a nervous wreck with noisy, superficial, and usually superfluous thrills. Richard Dreyfuss, Melinda Dillon, Terry Garr, and Frances Truffaut. 1977. (Cinema 1)

Come — A slightly suspenseful but appallingly plotted medical mystery, with a lot of hide-and-seek played around hospital corridors as the foohardy Gothic heroine tries unassisted to solve a series of bizarre coma cases. It appears to be building up to a sweeping indictment of modern medical science but ultimately settles for a familiar, if extravagant, example of doctor's greed. Michael Crichton, who doesn't seem bothered by the loose ends, throws himself more than ever into the rigors of directing. Consider, for instance, the amount of effort that must have gone into one worthless shot of Genevieve Bujold showing herself naked in the window of a Holiday Inn. First, Genevieve is checked into a room, then the camera is installed on a taller building two blocks away, then Genevieve gives a signal, perhaps blinking the lights three times, so that the zoom lens can zero in on the correct window, and then Crichton issues the final order: "Okay, phone up Genevieve, tell her we have her blouse in the window so we know when she's ready, and tell her then to peek around the curtain, just

her head and her left breast." With Michael Douglas and Richard Widmark. 1978. (Mira Mesa Cinema)

Coming Home — With Jon Voight, Jane Fonda, and Bruce Dern, directed by Hal Ashby. (Cinema 4; Center 3 Cinema 1; University Towne Center)

Damien — Omen II — The further adventures of the Antichrist, starring William Holden and Lee Grant, directed by Don Taylor. (Cinema 4; Fashion Valley; Plaza Two 2; from 6/9)

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Movie Directory

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CURRENT

waggish dialogue by a foursome of scriptwriters and the deft playing by Walter Matthau and Glenda Jackson are like a rich embroidery atop the threadbare storyline. With Richard Benjamin and Art Carney, directed by Howard Zieff. 1978.
*** (Plaza Twin 1, from 6/9; Vineyard Twin 2)

Island of the Damned — Made-in-Spain shocker with a sorely underdeveloped and underexplained idea about the children on a remote, hot, all-white island waking up in unison one night and banding together pigpiling in a game of aduldicide. With Lewis Flander, Prunella Ransome; directed by Narciso Ibanez Serrador. 1977.
* (Casino)

Julia — There's a sense of strain about elongating this wispy tale — one of Lillian Hellman's many published memories — to two hours' length; but in that strain, this movie shows its "heart." The gravest problems here are structural — specifically, the flashback which impart no useful information, which introduce two adolescent actresses who are poor matches to their adult counterparts, and which serve primarily to give a little extra screen time to Vanessa Redgrave in the role of Julia, Lillian's childhood chum, idol, and mentor. (Lillian: "What are you reading?" Julia: "Darwin, Engels, Hegel, Einstein." Lillian, astounded: "Do you understand that stuff?" Julia, shrugging: "Sure.") The real interest of the Julia role lies in its hiddenness. She spends most of the movie out of sight and out of reach in the anti-Fascist underground in pre-WWII Europe, while Lillian (Jane Fonda) attempts sporadically and futilely to track her down. The anxiety over Julia's extended absence builds up well to a beautifully played scene in a Berlin restaurant when the two women are reunited at last. Basically, this is an actors' movie. (Fred Zinnemann, director, covers his lack of visual finesse by employing Douglas Slocombe, cinematographer, who has finesse enough for two). More basically, this is Jane Fonda's movie. Her impression of a struggling young playwright is very engaging, no matter whether the script's ideas are good (Lillian gestures exasperatedly as she waits all alone on the beach) or bad (Lillian chucks the typewriter out of the

window). Redgrave, Jason Roberts, and Maximilian Schell score well, too, in much less playing time. 1977.
*** (Cove)

The Last Waltz — Yes, yes, it's better photographed than the average concert movie, and it's better recorded, and the music itself is on the whole better. And so what? It's still a concert movie. A couple of bonus numbers, "The Weight" and "Evangeline," are staged in a studio amid sweeping camera movements and swirling smoke, and these show off director Martin Scorsese's cinematic prowess as full flex, and at the same time show up the limitations of the authentic concert stuff. The lugubrious end-of-erses sentimentally lavished onto The Band's all-star farewell concert, Thanksgiving Day, 1976, is nowhere justified in the post-nuclear interview with the glam-rocky world-weary Robbie Robertson, conducted by the stuttering, stuttering Scorsese ("We-we-we, they weren't just friends, I mean, I mean — get that bit?"). Featured performers include Bob Dylan, Eric Clapton, Muddy Waters, Emmylou Harris, Joni Mitchell, Neil Young, Neil Diamond, and Van Morrison. 1978.
* (College; Mira Mesa Cinemas)

Looking for Mr. Goodbar — Case history of a singles-bar swinger. Choked in full from Irish Catholic virginity to Sexual Revolution martyrdom. Richard Brooks, the writer-director, crams the movie with teasers of various types and of dubious merit. He noncommittally offers up several large clues to the heroine's self-destructive, self-debasing nature, plus, for added psychological "insight," several ludicrously overstated fantasy sequences (in one, she imagines herself winning an Olympic Gold Medal for figure skating; in another, her father, lying in his coffin, opens his eyes Count Dracula-style and laughs maniacally). He also throws in a whopper of a red herring — namely, the heroine's job as a patient, compassionate, and miraculously successful teacher of deaf children — in order to build her up as a Jekyll-and-Hyde figure. "Saint Theresa by night." And to give the story an administering Puritanical tenor, he ghoulishly plants several foreshadowings of Swinging Terry's

inevitable bloody demise (why inevitable? why not surprising?). It's all laid on a bit thick and a bit fast. With Diane Keaton, Tuesday Weld, William Atherton, Richard Kiley. 1977.
* (Strand, 6/14 and 15)

Love and Death — Woody Allen makes an unexpected retreat, taking along his eyeglasses and neuritis, to Russia of the Napoleonic era and to the social circles chartered by Tolstoy, Turgenev, others. He provides over more pros, more anti, more budget than ever before (the movie was shot, furthermore, in Paris and Budapest); but all this seems not to have swollen his head. Where classic Russian films often advance no strong individual characters and classic Russian novels advance a dozen or so, Allen limits himself, as before, to just one — himself. (He charitably gives a fair share of good lines to Diane Keaton, and she has acquired considerable knowledge of how to handle them.) Allen's spoofs of his established superiors — Eisenstein, Bergman, Dostoevsky — are just taste root of the time, here-brained school-boy impertinence. But they lend the movie a High Art ambience, unlike Allen's usual Pop Culture stuff, and this serves to better set off the chronic facetiousness which he maintains out of self-defense, self-deprecation, and general self-centeredness, while he wages his unending search for a great lay. Photographed by Ghislain Cloquet. 1978.
*** (Frontier Drive In)

The Manitou — Imitative horror movie, offering a haphazard diversity of special effects, and having to do with a 400-year-old Indian medicine man whose latest reincarnation manifests itself as a fetus on Susan Strasberg's neck which grows day by day from a walnut-sized lump to a Quasimodo-sized hump. On the outskirts of the action, Stella Stevens appears briefly as a gypsy spiritualist wearing just slightly less greasepaint than Oliver's Onelio, and Burgess Meredith shows the show as a dotty, self-absorbed anthropologist. With Tony Curtis, Michael Ansara; directed by William Friedkin. 1978.
* (Mira Mesa Cinemas)

The One and Only — Gashlytting movie (obscure skin tones, barren settings) about a starstruck

MOVIES



DAMEN - OMEN II

agonizant 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.
(Rox)

One on One — A runty basketball phenom from Colorado, all smiles and yearns, stumbles starry-eyed into the ruthless world of big-time college athletics (UCLA, thinly disguised). In reality, hayseed like this fellow do not come from Colorado, but come only from Frank Capra movies. His lemming-like ten-one-one pill during practices and he instantaneously behaves like a cheerleader on the sidelines and like a Harlem Globetrotter on the court. Robby Benson, who co-wrote the script, plays the part as if he is recruiting middle-aged mothers and teenage girls for his fan club. He is very sweet, but also very peculiar. Only when he is thrown together briefly with Melanie Griffith does he encounter anyone who is as peculiar as he. The movie has an urgent sense of purpose — to scandalize us with facts, figures, and fact stories about college athletics — but it tends to overstate its case. The harried, compressed, and simplified fashion of a TV hour. Directed by Lamont Johnson. 1977.
** (Cinema Plaza 5; Pacific Drive In)

Outrageous — Richard Benner's film about the relationship between a female impersonator and his

schizophrenic girl friend, starring Craig Russell and Hollis McLaren. (Guild, from 6/9)

Rabbit Test — Joan Rivers' directorial debut, a situation comedy whose unenlivened situation centers around the world's first pregnant man. Rivers, herself a mother, surrounds the two birth 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-joke 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.
* (Pawley Playhouse)

Raid! — David Cronenberg follows THEY CAME FROM WITHIN with more of the same: the same venereal-disease plot development, the same nauseating special effects by Joe Bisco, the same plasticity color that makes an actor's skin look like that of a rubber doll, and the same scattered satirical touches. The incomprehensible premise has to do with a stock mad scientist who dreams of becoming "the Colonel Sanders of plastic surgery" and who tries out his wild ideas on a motorcycle accident victim (Marilyn Chambers). The operation, for some reason, leaves her with a craving for human blood, as well as with an open sore in her left armpit. This unsightly

still resembles a vulva at first glance, but is also a sheath for a phallic stinger that simultaneously extracts blood and injects a bizarre strain of rabies. The movie is angled toward making you ill at ease whenever Marilyn Chambers puts her arm around anybody, and it conveys an urgent message about what you get if you mess around with dirty girls. 1978.
* (Cabrillo)

Return from Witch Mountain — Its plotting and pacing are reminiscent of primitive 1930s serials, but this overcute movie otherwise lacks their Spartan charms (Christopher Lee, as the resident mad scientist, was better off in his Fu Manchu movies). On the plus side: Kim Richards is a paragon of juvenile virtues (that is, of adult virtues in a juvenile body); a billy goat provides a couple of lively minutes when called upon to perform some Rin Tin Tin heroics; and director John Hough throws in a few bizarre deep-focus shots to reassure you that he is still alive and well in Disneyland. All else is fluff. With Bette Davis. 1978.
* (Flower Hill Cinema 1)

Saturday Night Fever — A softened, popularized version of the MEAN STREETS type: the hell-raising Italian Catholic buddies in the New York boroughs. You can also see traces of ROCKY in the awkward, inarticulate boy-girl romance and in the Sylvester Stallone poster that hangs on the hero's wall alongside the best-selling posters of Bruce Lee, 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 — is 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.
*** (Loma; New Valley East Drive In)

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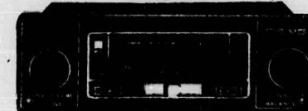
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concert (the distinct bulge in lead singer Robert Plant's pants, on stage keeps this from being a family show) is reproduced with a high-quality image and high-quality sound. The probability of how to shoot so stationary an event is solved with kaleidoscopic and psychedelic visual tricks with cinema-verite glimpses backstage, and with fantasy sequences spotlighting each band member by turn (Plant, for instance, sees himself as a knight errant, swordfighting his way up castle stairs to rescue a smug blonde diabolical wastrel in golden candlelight). These solutions, though, have problems of their own. 1976.

(Ken, 6/14 and 15)

Star Wars — George Lucas's homage to Flash Gordon embraces, too, some of the beloved cliches of cowboy, swashbuckler, and aviator movies. The story is set in a remote galaxy in the remote past, so that it can't be mistaken as a reflection of anything in modern-day society except Hollywood hokum, and it can be recommended warmly to anyone with a mental age of under twelve. The miniatures and special effects are the best that money can buy; the wholesome heroes, Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court on the California coast; the anthropomorphized robots, especially the crotchety one who talks in the voice of a prissy British valet (I've got such a bad case of dust contamination I can barely move"), are as adorable as your household pets; and the narrative, despite a bewildering prologue three paragraphs in length, is not so complicated or imaginative as an average 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.

(Valley Circle)

The Sting — The BUTCH CASSIDY gang, Redford and Newman and director George Roy Hill, regroup for a MISSION IMPOSSIBLE-like caper (you can never be sure that even the snafus aren't part of the fake-out scheme), set in the urban 1930s. Re-creation of the period is pretty thorough in terms of interior decoration and clothing styles, but in terms of cinematic style it is done absent-mindedly, a dash here, a pinch there. The movie's main concern, though, is that you like the stars and pray for them to come through unscathed. Newman, by now presumes you like him or no longer cares, while Redford keeps on pushing, pushing. With Robert Shaw. 1973.

(Alvarado Drive In)

The Story of O — The philosophical stance of the heroine ("O" stands for obedience? object? office?) is undoubtedly a little "revere and off-putting" for the average let's-have-a-bal skintalk audience; but if the movie version of the notorious Pauline Reage novel sends titers through that audience, the blame goes mainly to the moviemaker's timidity. Just Jackson, a former fashion photographer, is able to maintain, even in moving pictures, a still photo's frozen perfection, and the result is something like a pornographic Revlon ad. That quality accounts for the movie's languid, nearly lethal pace. If the music by Pierre Bachez were ever to subside, there would be no other force to push you through the ordeal. Corinne Clery, Udo Kier. 1975.

(Ken, 6/9 and 10)

Stroozak — Werner Herzog pretends to believe in the American Dream in order that he may later pretend to be disillusioned. The early part of the movie appears to be directed in R.W. Fassbinder's shadow, as three hoodlums, who act as if they have escaped from a TV cop show, mercilessly persecute a stotthol prostitute and a sunken-chested ex-convict. This pair of society's orphans are joined by a third, an unwanted Senior Citizen, and together they set off on a journey that takes them to the agrarian promised land of Wisconsin, musically accompanied by

Chet Atkins and soprano chorus ("Are you going away with no word of farewell? Will there be no trace left behind?"). There has always been an air of the tourist about Herzog — he has a voraciously roving eye for the piquant, and practically no eye at all for normalcy — but none of his movies has ever depended quite so much for its interest on the quality of his "finds." At that level, the movie breaks down into an unpredictable parade of hits and misses. With Bruno S. of KASPAR HAUSER. 1977.

(Strand, 6/10)

Suspiria — A mesmerizing start — a magical nightmare journey through a gleaming modern airport, through a torrential downpour, and through some inexplicable colored lights. And along the way, some teasing, ominous episodes that do not actually come to anything — one in an underlit, indoor swimming pool is fraught with voyeuristic menace, and another in an eerily red-lit makeshift dormitory has a breathy, gossipy excitement. However, a couple of the big fight scenes are pretty piddling (one about a horde of maggots, another about a pesky bat), the pacing is often inert, and the vogueish supernatural element results in some terribly incoherent



SUSPIRIA

plotting. Through thick and thin, director Dario Argento maintains a fanatical devotion to image-making (every shot packs a wallop), and a surrealist's love of gratuitous sensation. Jessica Harper, Stefania Casini, Joan Bennett, Alicia Vain, and Udo Kier. 1977.

(Casino, Crest, Escondido Drive In, Village)

Tentacles — One acceptable scare scene takes place in the nocturnal ocean, with an overly masacared Italian actress lifted bodily out of the water by an emotionally disturbed octopus. Those tenacious grippers on the octopus's arms are identified, in this otherwise uneducational sea movie, as "suckers," a flexible term which also takes in the big-name actors who accepted the project and the little-guy consumers who attend it. John Huston, Shelley Winters, Bob Hopkins, Henry Fonda; directed by Oliver Helman. 1977.

(Mira Mesa Cinemas)

Thank God It's Friday — A comedy with a disco background, featuring the music of Donna Summer and The Commodores, directed by Robert Klane. (Big guy Drive In; Campus Drive In; Century Twin 2; Cinema Plaza 5; Flower Hill Cinema 3; Midway Drive In; Parkway 3)

That Obscure Object of Desire — Adapted from the Pierre Louys novel, LA FEMME ET LE PANTIN. The story, in its cinematic incarnation, takes how — naive, sixtish Frenchman beco — pathetically and ineffectually hooks — on a Spanish girl named Conchita, and how she keeps the old buzzard in a constant dither with her teasingly hot-and-cold affections and

CURRENT MOVIES

her stubborn withholding of her most highly prized possession, her maidenhead. (Because the story is told from the utterly flummoxed and possibly jaundiced viewpoint of the man, it is impossible to discern anything of the girl's motive, not even enough to be certain she isn't simply an artful Helen Gurley Brown strategist in affairs of the heart and a devout believer in the Victorian creed that men only marry vergins.) By about

the halfway point, you ought to realize that the goal is going to remain forever unattainable, and after that the movie turns into something of a monotonous sexual cliffhanger in which every episode poses the question about the Pearl White heroine. "How is she going to get out of it this time?" The big gimmick of this serene, enervated, and repetitious movie is Luis Bunuel's casting coup of having two actresses, Carole Bouquet and Angela Molina,

alternate in the role of Conchita. The two are not treated as dramatically opposing aspects of one personality — Jekyll and Hyde — but rather as arbitrarily interchangeable, and the effect of this device is a richly sardonic joke on the self-deception and whimsicality of the hero's, and all men's, grand romantic passion — the apple of one's eye could just as well be a tomato. With Fernando Rey. 1977.

(La Paloma, 6/11 through 13)

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 unvarnished, 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 pigism, 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.

(Fashion Valley)

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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

At Green's current status seems to inspire reams of sentimental copy from even the toughest critics. After years of chalking up hit singles, his career is at a lull. It's hard to say whether that is because of his recent "bam-oogie" revelations or because his unique, headstrong Ska/Vo! style simply doesn't fit into disco programming. Whatever the reason, it's ironic that now that Green has produced his finest record — "The Belle Album" — he no longer packs houses as frequently. The concert at the California Theatre tonight was originally scheduled a month ago, but had to be postponed because of slow ticket sales. Green is probably the strongest link remaining to the days when soul music meant more than slick suits, strobe lights, a thousand-and-one strings, and dancing the night away. As a performer he's erratic and convulsive, but that doesn't negate the power and twang of his music in the slightest. Saturday, trumpeter Freddie



FREDDIE HUBBARD

Hubbard performs at the Mesa College Gymnasium with vibranist Carl Linder and "sticker" Emmett Chapman. Hubbard is a brash, defiant, trend-setting musician, but his best work is always in mixed company. He's a superb sideman and a confused leader. The success of the recent V.S.O.P. tour and albums, where Hubbard magnificently played in place of Miles Davis, apparently showed him that there is a place for strong, tight mainstream jazz. His declaration that his last few albums have been "junk" is promising. Linder did much to popularize Latin jazz in America, and as such deserves a niche alongside Mongo Santamaria, Eddie Palmieri, Johnny Pacheco, and Ray Barreto. For me, though, his work hasn't changed in two decades. It's tight, confident and ever so "mellow." It often seems that Linder would prefer playing cocktail lounge muzak to what he had the choice of. Chapman, at this point, is known more as an inventor than a musician. And his "stick" is certainly a marvel of technology — a guitar synthesizer, basically. As he

proved in fit-and-spurt appearances here lately, his prowess as a player is worthy of contention.

Charles McPherson kicks off the first in a series of jazz concerts at City College on Monday. McPherson is an admirable alto saxophonist who has played with a number of jazz legends, the most imposing being Charles Mingus. His group for this appearance includes several fine local musicians: Jeff Riew, Peter Sprague, Jim Pank, and Rob Schneiderman. This concert is of special importance because its success could generate similar showcases around the city.

Finally, the week's most curious musical event — "Beatle Fever" — will be held at Straits Head Sound Friday through Sunday. Like the popular "Beatlemania," this is a simulation of the Beatles' career with film sequences and lighting effects. According to the show's promoters, it is an "improvement" on "Beatlemania." One thing for sure, given the nature of the ex-Beatles' music these days, it has to be an improvement on Beatle reality.

— Steve Emswold

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READER'S GUIDE TO THE MUSIC SCENE

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

Crossroads: Bruce Cameron Quartet, jazz, Thursday through Sunday, 345 Market Street, Downtown, 243-7856.

Daley's: Fred Fox, good-time music, Thursday through Saturday, 1396 Third Street, Chula Vista, 427-8563.

Daley's Lounge: Brian Beney, folk rock, Friday and Saturday, 4196 Clairemont Mesa Boulevard, 272-5651.

Disco: Bill Brown and Country Expression, Friday and Saturday, 1523 East Main Street, El Cajon, 442-7289.

Dick's of the Beach: Bratz, rock, Thursday through Saturday, in the Mood, rock, Sunday, Monday and Wednesday, 327

North Highway 101, Solana Beach, 755-7472.

Dilly: Sweet Seasons, contemporary and disco, Tuesday through Saturday, 421 West Felicita Avenue, Escondido, 747-4531.

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

El Cortes Sky Room: Gabe Lapana Band, dancing, Tuesday through Saturday, Seventh and Ash Street, 232-0161.

Elle Lounge: Skarfe, contemporary, Wednesday through Saturday, 4198 Convey Street, Kearny Mesa, 277-9869.

Fel Delta: Rosie and The Sorecorns, Thursday through Saturday, Joe Boz Band, rock of the 80s, Monday, Boo Gee Woo Gee, Tuesday, Dodge City

Peace Commission, country, Wednesday, 656 First Street, Encinitas, 753-2578.

Frenchman's Creek: Palfit, top 40, Tuesday through Saturday, 9522 Miramar Avenue, Escondido, 747-4531.

Gallery: Together, contemporary, Tuesday through Sunday, 1250 Prospect

Journey: Disco, soul, and top 40 bands, Thursday through Sunday, 5475 Kearny Villa Road, Kearny Mesa, 379-2045.

Key Largo: Greek Band, Saturday and Sunday, 8320 Parkway Drive, La Mesa, 445-3650.

King's @Vibe: Linda La Vere, Jack Gloyd, Chris Herpoldhamer, and Don Lopez, oldie English ballads and Renaissance music, Tuesday through Sunday, 1333 Hotel Circle, 297-2231.

Last Frontier: Trower Snakes, blues, rock, and country, Thursday through Saturday, 1429 East Main, El Cajon, 447-8447.

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

La Chale: Ken Wilkins and John Best, jazz, Thursday through Sunday, Bruce Cameron Quartet, jazz, Sunday afternoon, Monday through Wednesday, 6046 Newport, Ocean Beach, 222-8300.

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

Landon Opera House: Connor and Dalton, contemporary, Tuesday through Saturday, 5404 Balboa Avenue, Clairemont, 279-2390.

Long Branch: Moonshine, bluegrass and country, Friday, 163 East Main Street, El Cajon, 440-9912.

Maccho's: Oh Ridge, bluegrass, Tuesday through Saturday, Midway and Rosecrans, 224-2401.

Magnolia: Mervyn's, Getaway, pop, Friday and Saturday, Magnolia and Mission Gorge, 448-8550.

Mandolin Wind: King Biscuit, blues, Thursday through Saturday, Ron Surrey, guitar, Sunday, audition, Monday, Sherry, folk, Tuesday and Wednesday, 308 University Avenue, Hillcrest, 297-3017.

Mexican Village: Oscar Arias Quartet, dancing, Friday and Saturday, Doug Devans, guitar,

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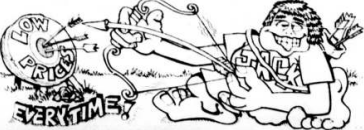
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Lomas Santa Fe Drive, Solana
Beach. 755-0117.

Pomerado Club: Ray Rich and
Whiskey Fever, country.
Stagecoach, country, Monday
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Road, Poway. 748-4155.
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Felix, Friday and Saturday, 1670
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A natural source of Iodine & other trace elements

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Notices

ATTENTION Game-players! Monthly games group (board games, cards, etc.) has next meeting June 17. Meet new! Friends (mostly single 21-35) while enjoying relaxed, free evening. Km 469-5656.

DON'T DESTROY yourself as well as your family because you are a compulsive gambler. Get free help from Gamblers Anonymous. 239-2911.

YOUR SUCCESS is Now Seminar. June 17, 8-4. Torrey Pines Inn, La Jolla. Science of Mind leaders tell how to accept success. Tom Johnson, Leo Fishback, Earlene Castellan, Tom Costa, Leslie Harold, Nancy Anderson. Reservations \$25. (donation includes lunch). Church of Religious Science, 230 Birmingham Dr., Cardiff 83007 436-0235.

SCIENCE OF MIND teaches how to think for successful living. Sundays 11 a.m., Masonic Temple, 1401 Windsor. Card. Classes available. 436-0235.

NONSMOKERS. Do you know your rights? Find out tonight at Group Against Smoking Politics monthly meeting. 7:30 p.m. at the Lung Association. 277-GASP for more information.

OUR TRUE NATURE is spiritual in essence. We are inherently perfect, identify with that. United Lodge of Theosophists, Sundays, 11 a.m., Thursdays, 7:30 p.m., 30th and E.

THE MISSIONARIES OF St. Thomas. A working Order of Priests & Brothers (Catholic Apostolic Church of the East) are looking for generous men to serve God. If you are single or married and are sincerely interested in serving God in your current profession with your own unique talents, please write for information. Ex-religious are welcome. Missionaries of St. Thomas, P.O. Box 62128, San Diego 92136.

SHARE a very special event. Thursday, June 16, 7:30. Introduction to Sandra Ray's Living Relationships Training, the possibility of effortless relationships with awareness. Party following. The Andromeda Center, 1929 Cable, 255-8222.

FREE INTRODUCTORY class in stress release education. Tuesday, June 13th. Expand ability to take care of your health. Increase vitality through a variety of stretching movements, breathing, relaxation and energy-balancing techniques. Call Lynda Mather, 299-7898 for information.

A PLEA—prisoner needs your help by writing letters in his behalf to the parole board for his freedom. If you are willing to give a little of your free time, call 299-9026.

SIERRA CLUB new members meeting 7 p.m. Friday, June 9. Free public welcome. House of Hospitality in Balboa Park. Information, 233-7144.

BACHELOR, MASTER & PhD DEGREE PROGRAMS IN:

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REWARD for pair of pink eyeglasses lost in cave south of La Jolla Cave. (Where the old ship.) Please call 239-7446.

CONSUMERS—Do you have a difficult consumer problem you don't know exactly how to handle? Don't be cheated of your hard earned money. 387-1448.

PSYCHIC CENTERS are awakened from spiritual growth. Huna Fellowship provides direction and tangible progress in this path of action. 466-6816 evenings before 10 p.m.

ACTORS AND ACTRESS needed for an SDSU Student Film Workshop Project. Age range should appear 20 to 32. Call Howard at 225-6148 for auditions.

COUNSELING of personal life style problems, couples, families, individuals, substance abuse, sexuality, adjustment & communications by licensed professionals. For information and appointments please call 231-3555.

RELAXATION AND WELL-BEING through movement and touch. A weekend workshop for expanding your ability to take care of your health and well-being. Saturday, June 17, 10-4, emphasis will be on creative movement, exercise and relaxation. Sunday, June 18, focus will be on therapeutic massage techniques from East and West and Oriental energy-balancing methods. Class fee \$15 each day. Linda Mather, 299-7898 for information.

PACIFIC BEACH Community Planning Group elections are June 20th. Candidates in the Crown Point district call candidate, Ellen Quinn, 270-2298.

COMPLETE SET OF B.A.R. outlines. 1977 edition, excellent condition. Call Murray at 235-6285 or 233-6104.

CAMP STOVE. propane, 3-burner, excellent condition. 510, 270-2905.

OCEAN BEACH PLANNING BOARDS Candidates Night and Spaghetti Dinner, June 14. Ocean Beach School, 4741 Sarita Avenue, San Diego 92037. 8 p.m. to 10 p.m. 436-8078.

\$100 CHALLENGE 10,000 Meter Family Stress Center Run. Saturday, June 24th. Ocean Park, Balboa Park, 8 a.m. \$2.50 fee. deductible entry fee. For information 435-5322. A.A.U. sanctioned.

TRAVELERS and newcomers' meeting help call or visit Travelers Aid Society, 1122 Fourth Avenue, San Diego, 232-7591. A United Way service agency.

Barry can cry.

Right to Life Council. San Diego County, Box 9531, S.D. 92109 for information on pro-life legislation & candidate. 267-6973.

Pro-Life League. Box 5624, S.D. 92111. 24 hour pregnancy hotline, speakers, study rooms. 583-5453.

The 18th week

The 18th week of pregnancy. Baby's vocal cords work. 18th can cry.

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MEN'S GROUP forming to discuss issues dealing with competition, sexuality, finances, marriage, divorce, anger. Termination 223-0036, 449-9810, 225-1559.

EDUCATIONAL HEALTH clinic. Monday evenings at 7:00. Non-force spinal alignment, color breathing, energy flows and sound energy. Rhythmic House, 3629 Third Avenue. \$5.00 donation.

BISexual RAP GROUP. Share your life/love in supportive discussion with others. Thursdays, 7:30. All welcome. The Andromeda Center, 1929 Cable, Ocean Beach, 225-8222.

ONE-MAN EROTIC photo show. Sensative, sensuous studies of human form by Dave Lampel. Join for opening reception Monday, June 12, 7:30. The Andromeda Center, 1929 Cable, Ocean Beach, 225-8222.

SUPPORT GROUP. Wednesday, June 14, 7:30. "Charging and Recharging." Unload emotional charges with co-counseling techniques, exchange with supportive energy, using chants from all religions. The Andromeda Center, 1929 Cable, Ocean Beach, 225-8222.

THE DATSUN CLUB of San Diego is looking for more men, women, and couples interested in sports cars, stations, and pickup trucks. 778-0157 evenings.

WANT SECOND person for 19-day trip to Jamaica, Ha, Acapulco, Bermuda etc. in late June/early July. Airfare (Eastern) \$300-\$320. Susan, 455-5569.

"WORLD BASED on groups examining life as it's happening." Continuous introductory video series this week. 4-2. Center for Psychological Revolution, Sundays, 1 p.m. 1529 Holliston, 273-4873.

ROLLING Demonstration. Technique of Connective Tissue Manipulation by Certified Rolfer Russ Ramsey. Tuesday, June 11, 7:30 p.m., 4603 Bernadette Avenue, 225-7277. Please call—limited space. No charge.

TALL SINGLES are open to men 6'2" plus and women 5'10" plus. Any age. Join us for dinner at Ponca Plaza, 51 Cielo, Friday, June 16, 7:30. 226-0008 for newsletter.

ASSOCIATION for Children at Home offers classes to parents, mothers, grandmothers, birth. Next 6-week series in San Diego begins June 4 and June 6. Call 552-4497 for details. 2214 Sunset Street, 265-1617, free.

DEMOCRACY is the most difficult form of government, but it is the best kind in the current struggle for the secular use. Humanists, 233-1141.

HUMANISTS pioneer in developing a human dignity, democracy, reason, science and humanity's ability to control its destiny. 233-1141.

GAMBLERS ANONYMOUS has over 300 meeting places in United States as well as 70 in foreign countries. For information call 239-2911.

YOU'RE FACING prison because of gambling, cocaine, bad checks, etc. For help call Gamblers Anonymous, 239-2911.

PEP ASSISTANCE needs volunteers. Answer phone calls about low cost speakers. Prevent unwanted letters and couples. Other activities also. Jerry Perry, 222-1590.

DISCUSSION GROUP on contemporary living for open aware couples: meets 2nd weekly. No membership fees. For meeting details, call 578-1865. Best 7-9 p.m.

JAPAN ON FOOT. Walk behind the scenes on a non-touristy tour. Three weeks in Washington, D.C. and San Francisco. 7/24-8/10. Wakabayashi International. All ages welcome. 256-2433. WALK.

LOST—MAN 5'6" old, wearing tan in the surf at Ocean Beach 940 reward possibly more. I just want it back. 298-7644 evenings.

LOST—gold and cameo necklace, in Pacific Beach. Reward \$500. Call Friday May 26. Little 5 value, much sentimental value. Reward 458-9959.

LUAU! DANCE! pit roasted Kalua pig, chicken, long rice, sweet potatoes, pineapple, coconut, Tanihan, Maori dances. Fire knife dancers. Music. June 24th. Tuesday, 440-6078.

DANCE! LUAI! Maori knife and fire dancers, Tanihan, Maori dances, coconut, pineapple, sweet potatoes, long rice, chicken, pit roasted Kalua pig. June 24th. tickets 440-6078.

JAPAN ON FOOT. Walk behind the scenes on a non-touristy tour. Three weeks in Washington, D.C. and San Francisco. 7/24-8/10. Wakabayashi International. All ages welcome. 256-2433. WALK.

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RAISING CHILDREN intelligently—An all-day workshop for concerned parents who wish to explore what is wise and intelligent action in the raising of their children. Meets Sunday, June 11, 10:30 a.m. – 5 p.m. Call immediately to register. 488-1330

EXPLORING SPIRITUALITY—A 3-hour seminar to inquire into what spiritual is (apart from organized religious dogma) and to explore what is human spirituality. Tuesday, June 13, 7:30 p.m. Additional information: 488-2130. Donation fee \$3—weekends 12 to 4

UNICEF NIGHT—July 29th 7:00 p.m. Padres vs. St. Louis Cardinals. Contact United Nations, Balboa Park for tickets or call 233-4857. Tickets only \$3.75. All proceeds will go to aid needy children in developing countries.

GIFT SHOP—United Nations Association is open for the World Weekdays 10 to 3—weekends 12 to 4

UNICEF NIGHT—July 29th 7:00 p.m. Padres vs. St. Louis Cardinals. Contact United Nations, Balboa Park for tickets or call 233-4857. Tickets only \$3.75. All proceeds will go to aid needy children in developing countries.

TALL! Never been able to dance cheek-to-cheek? Here's your chance! Tall Singles Meet 6'2" & over: Women 5'10" & over! Dancing Party, Saturday, June 10, 225-0908 for info.

SACRED HEART Festival June 10, 4895 Saratoga at Cable, Games, Bingo, Fast food, barbeque dinner, dance, outdoor bazaar, white elephant, beer garden, fun for all.

HELP CENTER is volunteer counselors and advisers who can help you understand your problems. Call 582-HELP or drop in 2-10 p.m. weekdays. 5059 College. Legal by appointment.

FREE Physical Fitness, Linda Vaisa are free Tuesday and Thursday 5:15–6:15 p.m. At Fischer School, 7666 Bobolink. Everyone Welcome. 277-7568

SAH DGOE Lesbian Organization is alive and growing. Weekly Lesbian Ray Group in a comfortable and safe environment. Women interested in more information call 291-6165

LIVING TOGETHER you may be giving up rights or incurring obligations. Protect yourself. Send \$2.98 for sample publication agreement to: D. Publications, P.O. Box 90855, San Diego, CA 92109.

LAST PHILOSOPHY FORUM meeting this August. Meetings to discontinue in August. Enjoy the summer. 233-1141. 292-7914. Last topic for Spring, "Why does anything exist?"

BEEN TO EUROPE? Then chances are you're stayed at a hotel. Support the American Youth Hostels 1978 Fund Drive on June 17. Contact AYH, 1001 India St. 239-3330.

TENANTS: Deposits confiscated? Everything California Tenants Need to Know. 10,000-word tactic book. \$2. Consumer Services Center, Box 855, Stanford, 94306.

SINGLE Parents Project now has meetings in La Mesa, El Cajon, South Bay, Southeast San Diego, Linda Vista, Beach Area, Mid-City and La Jolla. 286-8472.

SOSI YIMCA-YIMCA Single Parents Project, a family-oriented group where events are scheduled to provide positive single parent family interaction. For information 266-9272.

RESIST SOBEA rate increase of \$12 million. SOBEA 17 percent raise. Gas 17 percent raise. Public hearings June 13 & 14. See notice in local bill. Community Energy Action: 265-2084.

TEE-SHIRTS for the North County Wildlife Rescue and Treatment Center available for \$6.95. See backgrounds with black lettering. Three different animal designs. Call 487-7604.

MEN IN TRANSITION: At a crossroad? Need help in sorting out problems or choices in your personal life, work, relationships, or lifestyle? Professional counseling to meet your needs is available. Call 263-0001 for appointment.

WANT TO quit smoking or help someone else to quit? Call 235-6446 from 1:40 p.m. Monday-Friday. Get help from an ex-smoker.

SOBAGE WILL RAISE rates \$112 million. Gas and electric rates will increase 17%. Gas. Resist Public hearings June 13 & 14. Community Energy Action Network: 459-4650. 265-2084.

LIVING LOVER? Meet others who use the "Handbook to Higher Consciousness" at the Post-Intensive gathering Sunday, June 11th. No charge. Adventures in Living: 291-4842.

FREE TONIGHT! (Thursday) slide show on the "Handbook to Higher Consciousness" at the Post-Intensive gathering Sunday, June 11th. No charge. Adventures in Living: 291-4842.

OUT OF THE CLOSETS and into the streets! Gay Pride Day Sunday, June 25, 1978. Join the march. Call 233-7528. Everyone is invited to welcome home!

WE ARE IMMORTAL beings of Spirit evolving towards the Self-fulfillment. Abusing or resisting natural laws impeded progress. United Lodge of Theosophists, Sunday, 11 a.m. Thursdays. 7:30 p.m. 30th & E.

THEOSOPHY is the interrelated art, evolving towards Self-Consciousness. United Lodge of Theosophists, Sunday, 11 a.m. Thursdays. 7:30 p.m. 30th & E.

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SOLID OAK bookcase desk credenza combination with beveled mirror. One of a kind worth \$1000. sell for \$600. 438-6892.

FINGER TIP large beige nutria make up shoe, 10, worth \$800 sell for \$395. 438-6892.

FANTASTIC saving on 14k gold chains and bracelets. We have all the big stones best by far. Call Holly House 565-7165.

DOUBLE BED, \$125 with canopy frame and headboard. 1 year old from Sears, firm. Mattress cover, sheets and bedspread included. 565-9185 after 5 p.m.

DESK, EXECUTIVE office modern style, 8 feet long of imported hardwood, handmade, a real collectors item. See it to believe. 275-3559

FLUORESCENT LIGHT tubes, 4 foot, used, 5 for \$1 or 100 for \$17.50. 292-9919.

ELECTRIC HOSPITAL bed \$1000 new, make offer. Two years old. Huge metal desk, 75. Eight drawer dresser, \$50. Suede coat, like new \$50. 489-1802 keep trying.

SLIDE MAGAZINES, Argus, 35mm, 60 slide camera, thirties at \$1.75 each. 270-4210.

HUGE GARAGE SALE, Most items like new—rubber canoes, mattresses, housewares, clothing, sport goods, artwork, posters, antiques and more. June 10 and 11, 10 a.m. to 5 p.m. 6713 Vista Del Mar. La Jolla (Windsor) 464-6033.

GARAGE SALE, 1000's of items, clothing, furniture, housewares, sporting goods, tools, 10-speed bikes, antiques, posters, rubber canoes, most items like new. Saturday and Sunday 9-5 June 10, 11. La Jolla. Wind Sea Beach. 6713 Vista Del Mar.

BEER TAPPER, two kegs, with compressor, \$180 or offer. See at 852-18th Street, San Diego, CA.

YARD SALE, Wicker, large dog house, silver serving pieces, records, books, unhealthy 1964 VW, much more. Sunday, June 11, 9 a.m. to 2 p.m. 1541 Reed. Pacific Beach.

COOLER, Three compartments for beverages or whatever. Good condition, \$400 or trade for IBM Selectric. See at 852-18th Street, San Diego, CA.

MAGNIFICENT ANTIQUE built walnut bedstead set including double door armoire, vanity with mirror, four drawer chest, \$1200. 291-8508.

IBM ELECTRIC executive, \$250 454-0973.

AQUA COLORED sofa and matching chair with coffee table. All in good condition. Must sell, moving. \$45. Call 463-3042.

EVENING GOWN, lovely medium green, full length gown with white French lace overlay. Customizable. Size 7-9. worn once. \$25. Call 465-7347.

GARAGE SALE, Household furniture and miscellaneous materials yours for the bedding Sunday, 14, 10 a. to 4 p.m. 6012 Marchant 92116.

HAM RADIO rotor plus wire. Brand new - cost \$120. sell for \$120. Don. 481-7075.

VENETIAN BLINDS, 3 pair 27" wide. Standard white, good quality, time line. Replaced with minipet \$27. 447-6538.

DECORATOR LAMPS, one massive 52" tall. Good ceramic base & 27" gold shade. One other green/gold hanging ceramic chandelier. Modern w/chan 527. 447-6538.

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CATALYTIC HEATER \$22. Ave \$4. Folding stove \$4. Large pot. Ave \$10. Two folding metal & canvas captain's chairs both for \$25. Mornings 295-8259.

BEIGE, 2 drawer filing cabinet, \$15. lat. open bookcase \$20. old stereo, \$25. double bed, \$20. lamps, \$10. call evenings 292-7622.

19' SEARS B/W portable TV VHF-UHF. Good condition. \$35. 579-6501 (El Cajon). 291-8508.

KING TUT Exhibit. Two tickets at \$12.50 each for June 13th. Call 279-2736.

MODERN-LOOKING table lamp. As new, beautiful designed base with light. Cost \$55 now sell \$25. 455-1914.

MIKASA STONEWARE Complete 45 piece set for 8. Never been used. Dark brown background with pattern. \$65 or best offer. 232-2806. Keep trying.

MOVING—Danish walnut expandable round table, three leaves, credenza-hutch, four chairs, upholstered beds and sets. \$300. Two chests with hutch, \$25 each. More 481-9512.

SOFA, Avocado green velvet, 8 feet long. \$45. 455-9922 evenings.

LITE-UP BEER signs, posters, prints, toys, tobacco etc. Come try. Red Cross memorabilia, gasoline gages, barber pole, lawn mowers, Bacon Strips Antiques. 1833 Bacon Ocean Beach, Tuesday-Sunday, 1-5 p.m. 225-8210, 276-8114.

BROWN COUCH, folds into a bed. Very comfortable. Please call after 5 p.m. 270-6180 or 276-8558. 300 or best offer.

HICKOK Voltmeter model 470A. Uni-scale measures AC or DC from 10 millivolts to 1,500 volts. Cost \$52. Asking \$75. 276-2826.

LEVIS, Women's, men's, and children's. 40 pairs. \$50. 454-2347.

SOFA and matching chair, plus three other living room stuffed chairs. All excellent condition. Moving sale. Phone anytime 582-3002.

MICROFILM READER, giant 24" screen. Information Design model 201-1, cost \$1300 in 1974, asking \$350. 276-8226.

ROUND OAK table \$295. Large ornate oak dresser \$195. Hall tree \$95. Oak gateleg table \$125. Pressboard carved chair \$65. 454-5278.

MAHOODANT Table, seats ten, 5 side chairs, floor chair \$125. twin bed \$15. Antique buffet bedstead mirror \$225. Oak carved chair \$55. 454-5278.

ORTHOMATRESS, firm, king size, used less than one year. 222-1985 evenings and weekend.

GREEN VINYL, couch, good condition, no tears or damage. \$75. Also, two table lamps, \$15 for the pair. 278-9736.

TICKETS for Festival of Arts in Laguna Beach, Thursday, July 13th. \$10. Call 273-2486 or 287-2007.

IBM EXECUTIVE typewriter. Very good condition. Recently reconditioned. Best offer over \$200. 488-0446.

LAWNMAOWER for sale, 3.5 horsepower, self-powered slightly used \$80. Phone 743-7302. Ask for Danny.

MOVING SALE—many household items including brass fireplace fixtures & 3 bedroom sets. Call 296-0983 or 282-3993.

CHINA HUTCH, \$35. bedroom set \$150. 2-cushion, sleeper sofa \$50. Telefunken table radio \$50. 4-passenger van \$65. 15. china set, \$5. roasting-iron platform \$40. 226-2353.

ANTIQUE BATHTUB, good condition asking \$90. Has fixtures and feet. Call 222-5721.

OLD JAPANESE sword and rifle. Original good condition. Both for \$135. 276-6223.

SOFA, brown, white & black tin stripes. Harborton. Like new \$100. Call 453-5719 after 6.

SINGER SEWING machine, just checked out and turned up. Walnut cabinet; sells for \$300 plus tax. Zip Zags etc. Yours for \$170. 225-9617.

DESK SOLID wood large office type. Beautiful finish. Any offer over \$125 acceptable. Call 453-5719 after 6.

TELEMATCH Computer TV game with remote controls. \$75. 357-1570.

PORTABLE STEREO record player. Detachable speakers. As new. Only \$40. Stereo pair 6.5". Perfect, white stain \$3. 10 for \$25. Early am. 266-8529.

DESK, 42 x 18 inches, seven drawers, fairly good condition. \$15 cash only. 481-8629 or offer. 278-6238.

BEAUTICIANS, steel & professional hair dryers \$45 each, 2 hydraulic chairs \$50 each, or all together for \$240. 381-3598.

5 PIECE mahogany bedroom set, mahogany credenza buffet, small pine-framed desk, folding cot with ironing mattress, men's suitcase. 448-1466.

DESK, Childrens but o.k. for adults. Sturdy painted wood. Some scratches. Very functional. \$40. Call evenings. 454-0990. Pacific Beach.

MODERN-LOOKING table lamp. As new, beautiful designed base with light. Cost \$55 now sell \$25. 455-1914.

MIKASA STONEWARE Complete 45 piece set for 8. Never been used. Dark brown background with pattern. \$65 or best offer. 232-2806. Keep trying.

MOVING—Danish walnut expandable round table, three leaves, credenza-hutch, four chairs, upholstered beds and sets. \$300. Two chests with hutch, \$25 each. More 481-9512.

SOFA, Avocado green velvet, 8 feet long. \$45. 455-9922 evenings.

LITE-UP BEER signs, posters, prints, toys, tobacco etc. Come try. Red Cross memorabilia, gasoline gages, barber pole, lawn mowers, Bacon Strips Antiques. 1833 Bacon Ocean Beach, Tuesday-Sunday, 1-5 p.m. 225-8210, 276-8114.

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It's summertime! And it's
"OUTRAGEOUS!"
And says it all
A fashion look that says it all.

4 button shirts
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(619) 574-7878

Open daily 10-6
Sun 12-6

RIDERS wanted to Milwaukee, Chicago, or elsewhere. Leaving early or late. Must call. John at (713) 941-4150.

EVERYTHING about carpentry? Computer, a free public service, can help you find answers to the riddle. 237-POOL.

SAILORS DESTINED for the South Pacific in need of crew? I am ready to sail. Scott 582-8414.

COUPLE wants to be in Rochester, New York, June 24th till July 15th, looking for least expensive travel method, will fly, drive or ride. 297-7559.

FAMILY MOVING East (Conn.) 1st week July looking for responsible couple (must chat) want to share good times, driving and expenses. Limited space available in truck. Mar/Unde 454-9476.

RIDER needed to share driving and expenses to Missouri or Mid-West area. Leaving at end of June, non-smoker preferred. Call Steve at 287-1237.

SHARE-A-RIDE referrals for riders and drivers. All U.S. cities. Call Travelbros 232-7991. Free community service of Travelers Ad of San Diego.

RIDER wanted to Cleveland. Share gas. Leaving June 12. Contact John at 459-6537.

RIDE DESIRED several times weekly roundtrip between Laudea and La Jolla. Willing to share fuel expenses. 753-9595.

NEED RIDE or travel partner to San Francisco around June 14. Call Valerie 280-9841.

NEEDED ride to New Jersey or vicinity, after June 15th, will share gas and driving. 454-8829.

NIVE TO FIVE gets you social security/gold watch at 65. Theresa's "different drummer" calls. Brown travel/travelers. 800-707-7077.

DRIVER NEEDED as soon as possible to take a 1972 Toyota to the North Virginia, Washington D.C. area. Will answer all inquiries. P.O. Box 7172, San Diego, CA 92107.

P.L.T. Anyone flying to Michigan or vicinity between the 7th and 18th of July? I'd like to go. 397-8009, keep trying.

NEED VEGETARIAN camping companion to share driving and expenses for summer tour of West, Canada and East Coast. Single parent and child age 2. 276-1854.

Trade

NOTICE TO ALL CLASSIFIED USERS: Due to the high volume of classified advertising we now handle, and in order to keep the service free and efficient as possible, a new deadline will become effective for all issues beginning June 15. All ads for that issue and all subsequent issues must be received by Thursday, 9 a.m., exactly one week before publication. Thank you. The Reader Staff.

WANT TO TRADE 1959-1962 baseball caps. Sam. 273-2120 after 6 p.m.

HARLEY DAVIDSON SPORTS 1975, owner looking to trade to V.W. bus of similar value. Run great. Power equipment. \$2495, \$79-5950. Nove message.

AIR GUN, German make, reasonable \$83-6584.

BEACH UNIMILLES wanted. Or umbrellas left claim to take. 224-4959 if no answer call 224-7003.

TABLE WANTED for built-in "domestic" brand sewing machine. Will accept adressed. \$5-10 or trade. Minam. 562-7687.

WOMEN TO SHARE observations of men in today's society. A single 2 to 3 hour evening, loosely structured meeting. Object None. Please call 451-9565.

WANTED: A crazy or stupid who wishes to become a professional comedian. I work in good condition. 442-0095.

SECURE GARAGE for storage of household items and car beginning mid-July for approximately one year. 447-7264 evenings or weekends.

SOMEONE WHO has traveled in Africa, particularly from Morocco south across the Sahara Desert, to share experiences with prospective travelers. 441-8551 evenings and weekends.

TRAVEL TRAILER, completely self-contained, 20 foot, real line condition plus big 1980 Ford station wagon. Both in real line shape. Both for \$3600/offer. 267-5777.

MUST SELL 1973 VW bus. \$3000 or best offer. Ray. 234-5219.

THE TRIUMPH Club of San Diego needs more Triumph drivers interested in stunts, racing and parties. 449-0064 Am.

FIVE BREATHING CAMARO, professionally built. All fresh and ready to pound the pavement. A sacrifice at \$5600. For details call 454-8457 at unusual hours.

CASSETTE car stereo, radio AM/FM with auto reverse and looking fast forward and rewind. Units for over \$139, asking \$85. 292-9919.

BUICK SKYLARK, 1965, metallic beauty, 95 per cent restored, new engine with only 6,000 miles. Trip abroad forces urgent sacrifice. Offer. 275-3559 or 423-9003.

1972 DATSUN pickup, steel camper, 1600, 4-speed, AM/FM 8-track stereo, new rear tires, runs great, 29 mpg, moving must sell. \$1,895 or best offer. 560-9506.

1970 FORD SUPERVAN 200, less than 500 miles on complete engine rebuild. Very clean, V8, automatic, stock interior, 1 owner, complete paperwork. \$2495, \$79-5950. Nove message.

1965 OLDSMOBILE 88, not a beauty, but excellent, dependable basic transportation. Runs great. Power equipment. Turn to drive. Must sell. \$375. 291-6697.

73 MAZDA RX3 Wagon, Air, low mileage engine, good tires. Small dent left front fender. Below low book. \$1,000. 231-1704. 299-4931.

WANT TO BUY a Plymouth or Dodge station wagon, should have good start six engine and decent body, no junkers please. Call 231-1258.

1967 KARMEN GHIA. New engine, new tires, excellent condition. 1975 270-2486.

FIBERGLASS SHELL for Datsun with standard length bed. 226-0421. Keep trying like to discuss material. Douglas, 272-1794.

1969 OPEL GT, good condition, \$1500 or best. Green with tan interior. Call 833-3185 after 5 p.m.

1974 VW BUG, new brakes, clutch, good tires, very good condition, must sell immediately. \$2450 or best offer. After 6:30 p.m., 748-4920.

1970 VW BUS, AM/FM cassette, steel belted radials, extra, good condition throughout. \$2000 or best. 755-0899.

TRAVEL TRAILER, completely self-contained, 20 foot, real line condition plus big 1980 Ford station wagon. Both in real line shape. Both for \$3600/offer. 267-5777.

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1975 VOLVO 164E, metallic blue, leather interior, air power windows, steering, brakes, AM/FM stereo 8-track, must condition \$5000. Dewey, 279-0741. Keep trying.

1973 BUICK LTD, 4-door, new vinyl top, engine, power steering, power brakes, post-brake, custom interior. Asking \$3500 or trade in late Ford pickup. 291-1447.

1971 TOYOTA CORONA MARK II, Automatic, 2-door, 66,000 miles, rebuilt engine and transmission, excellent transportation. A steal at only \$1000. 579-4332 evenings.

1971 BMW Z02, brand new, rebuilt engine, new clutch, tires, brakes, clutch slave, extra clean inside and out. Gotta see. 53873 Am, 223-5205.

1974 MAZDA RX4, automatic, air, very low mileage. One owner. \$1500. 451-9355.

1966 MUSTANG. Good tires, good brakes, new beautifully. Very nice condition. \$500. 459-3545, 277-6201.

MG PARTS, carburetors, points, plugs, valves. Are you rebuilding? \$45 or best offer for all. 282-3312 evenings.

1974 FIAT 128, excellent AM/FM cassette, four door, 1969 spares and 40 watt power. New brakes and radials. Clean and light. \$1800. 224-4082.

1969 PLYMOUTH ROAD RUNNER, mechanically sound, needs paint, \$650. 282-2614 after 5 p.m.

1969 VOLKSWAGEN SQUAREBACK. Has 1972 engine, radials, AM/FM cassette. Body bent pretty, but interior is clean, and it runs beautifully. \$1000. 449-4513.

1970 DATSUN 2000, roll over. Only \$1400 for this classic sports car. \$452-0742.

1970 TOYOTA CORONA decade, automatic, rebuilt engine, \$495. 454-2013.

1976 DATSUN PICKUP, radio, heater, automatic, clutch bumper and mirrors. Beautiful red. Only 6000 miles. Just the new. \$999. 229-4042.

1966 JAGUAR CLASSIC, 3.8, original leather, apollo, overdrive. AM/FM cassette, mechanically perfect. Must sell. More details, call evenings. 281-4915, days, 563-7076.

1962 CADILLAC. Excellent body. Seats like new. Transmission recently rebuilt. Will sell as is or part out. 729-4514.

TRES, two 770-14 whiteheads, blue ply. Must sell, need cash. Call anytime at 291-7876.

1969 INTERNATIONAL 3100, 14-foot flatbed dump truck, 2-speed engine, needs minor body repair. \$2,400. 436-5177. 436-0447, 436-0728.

1969 FORD pickup, yellow, wheels, tires. Excellent. \$1,500. 460-1868.

1966 MUSTANG FASTBACK 2 plus 2, 269, 3-speed, pony interior, new raw brakes and clutch, new tires. \$1400 or best offer. 264-4225 or 454-6966.

1969 DATSUN 1600 Roadster, 86,000 miles. Hot top and soft top. Rebuilt 33 miles to the gallon. Runs great. All 1970s overings.

1972 2-DOOR DATSUN, automatic, Good shape. \$1200 or make offer. 299-3756.

1966 DODGE POLARA station wagon. Good mechanical condition, good body. \$475. 295-8668.

1961 COMET green machine, named Gladys. Far running condition, needs some work. \$150 to a good home. Call Tenley. 279-5674.

1968 INTERNATIONAL TRAVELALL. Excellent for camping or touring. Heater. Everything in good condition. New radials, tires, turn up, battery, automatic. 5995. 435-3678, 284-4046. Keep trying.

1971 FIAT 850 Spider convertible, AM/FM, 4-speed, new brakes, dependable. 38 mpg. \$650. 459-9345.

1974 FIAT 128. Good condition, new brakes. \$1500. Steve, 563-4549.

DATSUN 240Z/260Z. Excellent. New. Factory option. I have no use for them now. Four hubcaps for \$15 each or offer. These are special! 282-3407.

1971 NISSAN PATROL DATSUN 4-wheel drive. Excellent condition. \$2500 or best offer. 429-7183 evenings and weekends.

1966 VOLKSWAGEN BUS. Brand new engine, new tires, new AM/FM radio, custom black rack, windows all around. A beautiful condition. 295-9838 or (daytime) 232-2900.

4-WIDE RIM MAGS (white). With E 70 x 14 tires (mounted). Will fit Datsun, Toyota, and other small trucks. \$120. 465-7432.

1970 FORD 4 F250 truck with 10 cabover camper, self-contained, new tires, tape deck, sleeps 4, all excellent condition. \$3500. Yamaha trail bike, \$125. 475-0945. Spring Valley.

1972 FORD F100 pickup truck. Rebuilt 6 cylinder engine. 3-speed on floor, new paint, muffler and cap. Heavy duty suspension. Excellent condition. 2500. 266-2448.

FIAT 124 sports car. Mechanic certified, just tuned by Fiat shop. Excellent mechanical condition. Must sell. \$1299 or \$1299. 436-0728.

1973 VOLKSWAGEN BUS, 12,000 on rebuilt engine, bad converter, excellent condition. \$2000. 252-8678.

1971 FIAT 850 Spider convertible, AM/FM, 4-speed, new brakes, dependable. 38 mpg. \$650. 459-9345.

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1966 VOLKSWAGEN BUS. Brand new engine, new tires, new AM/FM radio, custom black rack, windows all around. A beautiful condition. 295-9838 or (daytime) 232-2900.

4-WIDE RIM MAGS (white). With E 70 x 14 tires (mounted). Will fit Datsun, Toyota, and other small trucks. \$120. 465-7432.

1970 FORD 4 F250 truck with 10 cabover camper, self-contained, new tires, tape deck, sleeps 4, all excellent condition. \$3500. Yamaha trail bike, \$125. 475-0945. Spring Valley.

1972 FORD F100 pickup truck. Rebuilt 6 cylinder engine. 3-speed on floor, new paint, muffler and cap. Heavy duty suspension. Excellent condition. 2500. 266-2448.

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1973 VOLKSWAGEN BUS, 12,000 on rebuilt engine, bad converter, excellent condition. \$2000. 252-8678.

WRECKED 1963 VW engine and trans. good 13,000 miles. \$500 or best offer. Also parts seats, tires, rims, bumpers, fenders. 295-2018 (afternoon, evening). Keep trying.

1966 CHEVY 270A WAGON, super condition, automatic, radio power steering, new steel radials, well maintained. \$775 or trade for similar wagon (Datsun, Col. Fiat). Greg 274-6701.

1941 BUICK SPECIAL, straight 8 engine, 95,000 miles, all original except paint, tires, wiring. New clutch, water pump, rebuilt dual Stromberg carbs. Runs well. \$1700. 296-8000.

SUPER 1971 Vega GT, four speed, mag wheels, new paint, \$1300. 270-9407. 452-2100.

1968 VW CAMPER, good body and interior, runs good. New AM/FM tape deck. \$1600. Call 224-9188.

1941 PLYMOUTH, 5675, running condition. Call Bob. 454-3337 or 755-3623.

CARBURETOR for 1975 BMW 2002, already overhauled and ready to install. \$100 or trade for a good pair of 7 x 50 binoculars. 226-8532.

1965 DODGE DART, start 6, automatic transmission, excellent running condition, original paint, good condition. \$271-1800. ext. 28, Irmgard.

1968 VW BUG, good condition, \$700. 565-1000.

1973 FORD PINTO Runabout, excellent condition, many extras including sunroof, mag wheels, radials, etc. Service record available. \$1700. Telephone 277-8866.

1968 VW BUG, 66,000 miles, one owner, going to Europe, must sell \$900 or best offer. Nick 452-2570.

1966 PLYMOUTH BELVEDERE, white, 4 door, radio and heater, rebuilt V8 engine, needs radiator work, dependable transportation. \$600 firm. 297-7078 evenings.

MBG 1973, immaculate inside and out! AM/FM stereo cassette, radials, Torrance, \$2370. Call 459-7632 before 8:30 a.m. or 471-1020, ext. 89 after.

1971 VEGA, runs good, slick 3 speed, 2 door, new tires, battery, a buy at \$995. Mike 298-4587.

1970 DATSUN WAGON recent major engine work, in excellent condition, automatic, radio and heater. \$1150. 292-9919.

AUTOMATIC radio 8-track car stereo with side-in looking mirror. \$25. Mike, 582-8356.

1971 FIAT 850 Spider convertible, AM/FM, 4-speed, new brakes, dependable. 38 mpg. \$650. 459-9345.

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4-WIDE RIM MAGS (white). With E 70 x 14 tires (mounted). Will fit Datsun, Toyota, and other small trucks. \$120. 465-7432.

1970 FORD 4 F250 truck with 10 cabover camper, self-contained, new tires, tape deck, sleeps 4, all excellent condition. \$3500. Yamaha trail bike, \$125. 475-0945. Spring Valley.

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FIAT 124 sports car. Mechanic certified, just tuned by Fiat shop. Excellent mechanical condition. Must sell. \$1299 or \$1299. 436-0728.

1973 VOLKSWAGEN BUS, 12,000 on rebuilt engine, bad converter, excellent condition. \$2000. 252-8678.

MERCEDES BENZ 250SE, Silver grey, black interior, low miles, electric sunroof. AM/FM stereo cassette, four speed. exceptional car. \$4300 or best offer. 488-3259.

TOYOTA 1974 COROLLA 4 speed, 4 door sedan, radio and heater radials, spacious interior, immaculate condition, 23,298 miles per gallon, new cable job and timing chain, asking \$1750. 270-7287 after 6 p.m.

1971 VW FACTORY pop-top camper, under 2000 on new engine, steel radials, excellent condition inside and out, stereo speakers, 21 miles per gallon, must sell. \$3250 or best offer. 500-5806.

TOP NOTCH cabover camper, sleeps 4, fits any small truck, has all the extras, must see. \$650 or offer. Includes jacks. 287-3995. Ray. Call 452-8639.

WANTED: Good used car, will consider any vehicle. Call 270-7024.

1974 TOYOTA COROLLA 4 door sedan, red with white top, 30 miles per gallon, good radial tires. \$1750. 459-8006.

1972 VEGA station wagon, automatic, air conditioning, new disc brakes, new radials, roof rack, excellent condition. \$950. 274-9429.

1970 MERCEDES 280S, white, sunroof, only 50,000 miles, good condition. \$5500. Call Ann 279-0741, keep trying.

1967 Citroen DS21, drives with comfort of Lincoln, economical as a VW, 1500, terms or trade. 453-9987 or 755-9555.

MUST SELL 1970 VW Jetta, AM, excellent condition, asking \$1500. Mary 225-1241 before 5.

1969 228 look-alike, only 9000 miles on engine, 3-speed on floor, must sell. \$225-6054.

1976 CHEVETTE MALIBU Classic, metallic blue, white vinyl lambo top. AM/FM, 28,000 miles. Runs beautifully and looks the same. \$3200. 297-1440 days.

1970 TOYOTA New tires and battery, runs well. \$500. 436-0720 after 7 p.m.

1971 PINTO, 1973 engine, new brakes and battery, four speed, runs and looks good, only 35,000 miles, must sell. 469-9500 before noon or after 3.

1960 DODGE SEDAN, runs fine, body good, needs paint and interior restoration, good investment. \$600 firm. 459-1809, keep trying.

1967 FASTBACK VW, excellent running condition, 29 miles per gallon, looks good, orange. Call Sue 463-0728 after 5 p.m.

1972 PORSCHE 914, new tires and brakes, runs and looks great. \$3400 or best offer, must sell, please call 276-1385.

1973 VOLKSWAGEN BUG, 1000cc engine, good condition. 55,000 miles, needs no work. P.O. 477-2819. \$1700.

THE DATSUN Club of San Diego has moved its meeting to La Paloma Restaurant. Closed on Monday, 12 June, 8 p.m. All Datsun users welcome! P.O. 578-0167.

1966 TRIUMPH TR4, everything new. Engine overhauled, clutch, brakes, exhaust system, battery, oil bar - have new, new. \$1700. 452-3322 or 404-4156.

SELLING Silver 1971 Vega hatchback, blue interior, rebuilt engine, good condition, \$700. Call 452-8639.

MARON 1972 BMW Z02 Sportsman, very good condition. \$2700. Call 452-9951.

CAR CASSETTE STEREO, AM/FM MPXK radio in dash type with locking fast forward and rewind. All automatic reverse, as new in box. \$85. 292-9919.

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