

City Lights

Lovely Rita

Few, if any, San Diego drivers have never experienced rage at finding parking tickets under the windshield wipers of their cars. Indeed, the city's twelve meter maids (seven of whom are men) write out 25,000 parking tickets a month. But as Judy Best discovered last month, expressing anger and indignation at receiving a parking ticket isn't always satisfying, or even safe.

Best's version of what happened goes like this: She rushed out of Adams Office Supply, on University and Ohio in North Park, just as a meter maid was writing a ticket for Best's car, a white Audi, which was parked in a yellow zone in front of the store. Best, 36, walked by the meter maid, Sallie Padilla, who was sitting in her yellow Cushman at the rear of the Audi. "I don't want that ticket," Best said to Padilla. "I'm leaving right now."

Then I'll mail it to you," said Padilla. Best then got in her car and after starting it noticed the



JUDY BEST

meter maid walking up to her window, which she rolled down. Padilla threw the ticket into the back seat of the Audi, which prompted Best to exclaim, "You asshole!" She then gunned her car, leaving the meter maid standing in the street.

Padilla's story differs at several key points in the scenario. She told police that she was sitting in her car writing a ticket when Best walked up to her and said, "I

don't want your damn ticket..." and stormed off to her car. The meter maid then walked to the front of the Audi to put the ticket under the windshield wiper. Best yelled, "Asshole!" and tried to back her car into the yellow cart, and failing that tried to run Padilla over as she sped off.

The next day, when Best got home from work, she found a note tacked to her door from homicide Detective David Ayers, instructing her to call

him. He informed her that there was a warrant out for her arrest on charges of assault with a deadly weapon (her car). Best says she was flabbergasted when she heard the meter maid's story from the detective, and had a hard time taking him seriously. "The whole thing is a pack of lies," says Best. "I couldn't believe that the woman could make up this story and have me arrested."

The following day Best says she went to the police station

with her lawyer to see Detective Ayers, who had told her he would decide whether or not to arrest her after he heard her story. When they got there they dealt with Sergeant Ken Mohler (Ayers was out). Mohler told them the case had already been changed to a misdemeanor and he was recommending that it be dropped. "But when Ayers got back he called me and said he was going to press for the misdemeanor charges, he wasn't going to drop it," says Best. "And now the meter maid has changed her story. Now she claims all I did was try to run her over, not ram her car. Hah!"

The case is now being processed by the city attorney as a vehicle code violation — violating the rights of a pedestrian — the equivalent of a traffic ticket. Officials in the traffic division say "misunderstandings" of this type happen about once a month.

"But I'm not guilty of anything," says Best. "I admit to calling her an asshole. I was annoyed; I was rude. But I didn't try to run her over. None of those people have any sense of humor. I'd like to know how much this is costing the taxpayers, and I'd also like Padilla to tell that ridiculous story to me in person."

Padilla could not be reached for comment.

— N.M.

Origin Of Specious?

A running controversy at San Diego State over

"sociobiology," a new academic discipline which critics charge is a modern variant of Nazi eugenics, hasn't lessened as the college's students have dispersed for the summer. On the contrary, an SDSU summer lecture series which began yesterday focuses on the provocative topic.

Thomas Weston, the philosophy professor who led the attack on a sociobiology course taught this past semester, says he and other critics have been preparing protest literature to pass out at the summer lectures, plus they're contemplating more dramatic action during the next few weeks. "Unfortunately, sociobiology is becoming academically respectable," Weston says. "Our position is that it's false and it's harmful."

Although the fireworks over sociobiology at San Diego State began last winter (when the course in it was first publicized), debate has surrounded the subject since its emergence as a separate study ten to fifteen years ago. Developed by a group of

evolutionists and animal behaviorists, sociobiology looks at the social behavior of all organisms and tries to analyze the biological and genetic components shaping that behavior. Proponents of sociobiology themselves, however, disagree over just how much of the discipline applies to humans. The most extreme come to such conclusions as the statement that human biology justifies sexist behavior and war, while moderates merely urge cautious continued inquiry into the topic.

Criticism of sociobiology has ranged from sophisticated

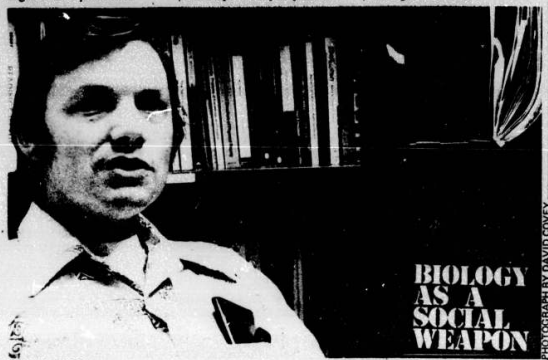
critiques of the scientific basis of the new discipline to emotional outcries over its potential political implications. Most of the discussion on the San Diego campus gravitated toward the latter. Literature distributed by the Committee Against Racism (for which Weston is the SDSU faculty adviser) concludes that "sociobiologists seek to revive the old racist, sexist, and elitist movements that led to Fascism... (and) killed millions the last time it was let loose on society." Weston and the half dozen other CAR members who led the protest say they decided

to try to stop the course last semester after interviewing Neil Krekorian, the zoology professor who taught it, and hearing him attribute a significant degree of genetic influence to the disproportionate success of Jews in business and academics and of blacks in athletics. (Krekorian denies that he really said that.) The protesters' subsequent strategy involved everything from an interminable debate in the campus newspaper's "letters" section to picketing the course to an old-style confrontation at the registration line.

Gerald Collier, the zoologist who has organized the summer lecture series, says he selected the topic, ironically, before the debate over the course even began. "It was an interesting topic that had not been covered before in a lecture series," he says. Taking a moderate stance in the controversy, Collier's six-week program includes everything from a discussion of the philosophy of science to a presentation by a fervent sociobiologist on "kin selection," a theory which some sociobiologists use to explain homosexuality. Collier says he'll give plenty of equal time to the local and rational critics (a group in which he doesn't include Weston), and he hopes the protesters do show up for the series "because I got these people for everybody to hear." His voice grows menacing, however, when he contemplates the threats. "I'm likely not to tolerate any disruption," he promises.

"They can get their own goddamned lecture series," Collier also points out that the subject has been taught peacefully at UCSD for some time, a fact which Weston says he and other CAR members had simply overlooked. But the philosophy professor says a Science for the People chapter (the other major organized critic of sociobiology nationwide) now is being formed at UCSD and "I wouldn't be surprised if they give the sociobiologists a hard time there."

— J.D.



THOMAS WESTON

All We Want Is A John Hancock

Though none of the four major city-wide initiative efforts collected enough signatures to qualify their measures for the November ballot before the city's June 21 deadline, leaders for all four drives vow to continue collecting signatures until what they say is the "real" deadline, August 2, as mandated by the state election code. The last initiative to qualify for the city election was the 1972 building height limitation in the coastal strip, and the only one before that was in 1954, when San Diegans decided not to fluoridate their water. If the current rent control, growth management, paramedic, and nude beach initiatives fail to make it on the ballot, it will be no surprise.

"I'm no radical," says Charles Eminhizer, legal coordinator for the nude beach petition, "but I'm beginning to realize how many barriers exist. By the time you get through the whole morass you're ready to give up on the thing, and then they've got you where they want you: disillusioned."

Leaders from all the petition drives expressed frustration in being prohibited from collecting signatures in almost every place where people congregate in large numbers. Shopping centers like Mission and Fashion Valley allow a group one day every six months on their property to solicit

signatures. University Towne Centre will not allow anyone on their property for that purpose, and petitioners say Grossmont Center restrict them to an out-of-the-way place.

Permission is needed to get signatures at grocery stores, too, and the petitioners have found that getting permission is a very arbitrary process. For instance, the people circulating the growth management petition secured the okay of Safeway to solicit signatures from certain of its stores, while the rent control people were denied access to Safeway where they tried. Safeway spokesmen claim they don't pick and choose on political grounds who will gain access, but the growth management people were persistent and that's why they were given permission. Carl Ludlow, leader of the growth management drive, says the rent control people gave up too easily on Safeway.

Charles Eminhizer, of the nude beach drive, found a simple way to circumvent the permission quagmire: "We've told our people to collect wherever they can get away with it," he says. For that reason the nude beach people probably hold the record for the most number of places kicked out of. They've been ejected from the lines at the Sports Arena, from lines at most movie theaters, from the main Post Office, and from several shopping centers.

Petitioners from all the groups have to get permits to circulate in Balboa Park, and then they're supposed to stay in the area of Sixth and Laurel. They cannot circulate in Mission Bay Park without a permit, either.

To compound the frustrations of just getting access to large numbers of people, the initiative leaders say the

requirements in the City Charter are archaic, and they charge that the system is set up to prevent initiatives from actually reaching the ballot. Eminhizer claims that it's easier to get an initiative on the state ballot than it is to get one on the city ballot.

"The state only requires signatures from five percent of the voters who voted in the last gubernatorial election, but the city requires signatures from ten percent of the registered voters in the city." There are approximately 375,000 registered voters in San Diego, which means the petitioners need around 37,000 signatures. A state-wide initiative needs about half a million.

The petitioners also point to the requirement that they put the proper precinct number on every signature, which turns out to be an arduous task and an unnecessary one, they say. When the registrar of voters verifies the signatures, each name is checked against microfiche records, and the precinct number is listed with the name. Another task the petitioners say is unnecessary is the notarization of each circulator of a petition.

"They're eliminating the initiative process," says Eminhizer. "There are just too many needless hurdles in the way."

— N.M.

Greatest Storage Ever Told

The manager of the Xtra Storage mini-warehouse in El Cajon still remembers the guy who tried to live in a five-by-five-foot cubicle. "He had a little bed in there and I guess he'd try to sleep during the day. Then he'd set his alarm for before seven every night so he could get out before we locked up. Finally, we heard it going off one night and we found him and told him we just couldn't have him in there." Most users of the thousands of mini-storage spaces which dot the county are more conventional, but what they lack in adventurousness they make up for in sheer numbers. Although dozens of the mini-warehouses have sprung up here in the last three years, most still report long waiting lists.

Richard Peters, manager of Public Storage's Raleigh Avenue facility in El Cajon, says he's been told that his facility was the first in the nation. It was built six years ago, and he says "they had an awful time getting investors for it... but now Public Storage has forty or fifty different facilities all over the country and even internationally." No one seems to know how many total units now have been built locally, where the boom has led

the rest of the nation. They range from multi-acre developments which contain well over a thousand separate storage spaces, to five- and ten-unit facilities not even listed in the phone book. Prices range from five dollars a month for four-by-four-and-a-half-foot cubbyholes, to almost a hundred for ten-by-forty-foot "garages."

Although zoning laws restrict the mini-warehouses to commercial and industrial zones like Kearny Mesa Road, the managers say the majority of their customers are apartment dwellers with too little storage space, small businesses which need extra room for inventory, elderly couples who've moved to smaller quarters but don't want to sacrifice their life's possessions. Students who need to stash their belongings during summer breaks and sailors facing sea duty also turn to the facilities. A handful of the largest mini-warehouses allow renters to put their leased space to active use — for auto work, hobbies, small businesses, and other varied pursuits; but most places today prohibit such activities with stringent rules.

"A lot of 'em used to allow it, but now there's enough demand that you can reserve them for nice quiet, non-messy uses," one manager said. "The others are just not worth the hassle."

The managers also agree that the most common request that they turn down comes from fledgling musical bands desperate for a practice space. No mini-warehouses currently allow them, including Public Storage, which even made a special effort to accommodate bands at one time. "They bring in their friends and go into their spaces and smoke pot. Then they'd want to mingle all over the place, which would upset the regular customers. We told 'em to stay in their own stalls, but they just wouldn't do it, which is a shame because so many of these bands have no place else to go."

— J.D.

Jeannette DeWyze and
Neal Matthews



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Ticked Tax Told

Art for CETA's sake is a sham and I thank you for exposing it. Your "City Lights" article (June 15) on the Intercultural Council of the Arts (ICA) should make artists in this community aware that the creation of administrative jobs and the generation of public-spirited rhetoric does not forward the cause of art. It bogs things down.

I have worked in conjunction with ICA through several of San Diego's performing arts organizations. I have discovered that it is poorly managed, ineptly staffed, and bureaucratically convoluted. The only thing ICA appears to do well in is generate great stores of useless flyers, press releases, and posters.

ICA's track record—in my opinion—does not justify its existence. Realize that the \$310,000 ICA received represents tax dollars. Realize that tax dollars represent lost personal income, expendable income that could be used by the citizens who generated it in the way they see fit. Realize further that the federal government has usurped the public's right to choose which arts they will support and which will be allowed to fade. The net effect is that instead of furthering art, the federal jobs program achieves at best a proliferation of mediocre culture. Who needs it? Not artists. Not the public. The only answer I see is that the administrators who set up the program need it. This is not justifiable under the banner of any cause, especially not under the banner of art.

There seems to be an unfounded fear terrorizing those concerned with the art—namely, that if government does not step in and provide the financing, the arts will disappear. Historically, this proposition is groundless.

Government has never saved the arts from anything, unless it was from becoming a truly powerful force in our society. Government has been the cause of the arts' decline.

I have great faith in artists. I have not to no faith in administrators. What artists in San Diego need is not an organization for perpetuating the jobs of administrators, but the opportunity to work within the free enterprise system. This means freeing expendable income from the burden of overtaxation. And it means the elimination of federally funded organizations which purport to aid the artist.

Bennett E. McClellan
San Diego

Letters

Nauseoleum

Your story on funeral sales ("Sales of a Death Man," June 15) was dead on the money. Please forgive me if I seem a bit cryptic, but I have always had grave doubts.

Mike Knowles
Chula Vista

Pose A Problem

As women we are outraged, appalled, and disgusted by the photograph on your June 8 front cover ("Stuff It"). The gratuitous inclusion of such trivializing, traditional male trophies (hunted, slaughtered, and preserved animals) demonstrates an unassailable lack of social responsibility. Your dehumanized portrayal of a reclining woman among these fetishized objects (symbols of male power) perpetuates the myth that women are victims, naturally and happily masochistic.

We insist that you recognize that the content and techniques of media forms are political issues. By portraying women in this manner, the Reader contributes to an atmosphere which trivializes, condones, and encourages acts of violence against women. The Reader must acknowledge its position of power and influence in the San Diego community and recognize that this continued dehumanizing and degrading portrayal of women interferes with the rights and safety of all women.

Micki McGee
Mary-Linn Hughes
La Jolla

Tanning Room Only

Really, Eleanor Widmer's midlife crisis is showing. What's wrong with an executive woman-tanned back? ("Strangling Conversations," June 8).

We who cook don't go out for the food, but for the event. In defense of the Tavern, it's alive! The view alone is worth the price of the food, which, though microwave oven-prepared, is edible, and the "tanning-off" waitresses are pleasant and aim to please, although I, too, prefer the ambience of, shall we say, Le Bistro? She described only one dining area and the patio. Did she go look at the others? They're all quite different; there's a more quiet one, for lovers perhaps. Then there's the one furnished with antique oak furniture (not reproductions) which

is so popular now with young adults, and there's the garden room which seems to cater to the older crowd (that's older than us, Eleanor). Actually, it's the mix of the clientele and lack of overall pretension that makes The Tavern attractive; good food of "exquisite subtlety" and good conversation is more available at home.

Unless the falling-apart Tyrolean Village (which I loved) had been replaced with a grove of eucalyptus trees, we are fortunate to have the current architecture. How I wish all the buildings that I have watched disappear in La Jolla over the last twenty-five years had been replaced with such taste and functionality.

Peg Griffin
La Jolla

Can't Wait

Each week eagerly turn to Eleanor Widmer's reviews in the Reader because I enjoy good food and because I respect her opinions. That is, I respected her opinion until I read her review of The Tavern.

Now, I have never eaten at The Tavern so I have nothing to say about their food. What upset me greatly was Widmer's "review" of the waitresses. I haven't experienced the service at The Tavern, but her remarks reflect on all waitresses and I resent those remarks.

I have been waitressing for the past five years; I consider myself to be highly efficient, very responsible, and personable. I strive to know my duties as well as the food I serve. It's a shame that good waitresses like myself find it so difficult to be hired in San Diego's competitive restaurant market. I live in the beach area, which is literally deluged with persons seeking such employment. To complicate matters, there seems to be a new trend—preference for waiters. I refer to those restaurants (T.D. Hays, Krishna Mahaveen, Swan Song, World Famous, Halligan's, Chuck's, Chart House, etc.) which opt for appealing guys clad in t-shirts and shorts who pass as waiters. I've frequented some of these establishments and often (not always) I wonder why we good waitresses have been barred from such restaurants. It certainly isn't

because the service is so much better! Which leads me to think that perhaps the widespread belief, that waiters/men add more charm or elegance to a restaurant, has convinced restaurant owners to employ waiters despite ability and experience.

I, too, enjoy occasional "Old World service," as Widmer called it, but the sex of the server means less than his/her abilities and manner. At other times, I find supervisory oppressive.

My point is simply this: jobs for waitresses are difficult enough to find in the San Diego restaurant business without negative comments from a widely read restaurant reviewer. Widmer may just have convinced some new waitress to opt for waiters in place of waitresses. So for myself and all the wonderful waitresses like me, I must thank you for making our work (and search for it) that much more difficult.

Christine A. Danielski
Pacific Beach

Quizzing

When these sore eyes found the Reader puzzle ("Mental Blocks," June 1), my first reaction was, "Ah, another simple quiz by the makers of Mensa tests."

Set number one was simple: the answer was A, unless, of course, the Reader writer didn't know the difference between directions of a design. In which case, the answer was A, B, and C. Then set number two: Behold! A six-sided cube came up with seven designs! Further analysis found nine designs, if you care to debate the issue that is, if you're not inclined to care about direction of the design.

The puzzle should have been called "mental anguish blocks." I can certainly understand your showing four to six designs, but when I found seven designs at set one, I was getting hungry. And, as Don Rubin suggested, "...not to be attempted on a full stomach." I had to quit for a while. When I finished set thirteen, my mind was boggling and, of course, if I don't win Reader's top prize of the book, I guess I'll survive.

The psychologists who suggested this type of thing is "therapeutic" never heard of any children's friend who failed his IQ test because he stated, "cup is to take as..." Could he help if his folks were too poor to afford answers?

Thanks for the puzzle. Friday was quite boring anyway.
Larry Walker
San Diego

Sore Throat

One of Page's greatest attributes is its ability to coax the listener into forming a mental picture of the person in the announcer's booth. The picture is usually indistinct, really more a set of expectations, which, true to the nature of expectations, crumbles away upon encountering the real thing. That's why it's disappointing to meet and see face-to-face with Rod Page, whose ubiquitous radio commercials coddle listeners into, well, listening; just waiting to hear that comforting signature, "old friend." Then, voice, so smooth, so pure and viscous you could pour it into a crankcase, comes spilling out of a thoroughly improbable baby face, with a pug nose and a neck which swallows the chin. It is a face whose features have not caught up with the forty-nine-year-old gray hair and paunchy body, a face whose eyes fix on you as directly as that voice, like two brown spotlight beams that won't let go until the magic words, "old friend."

Page lives in a condominium "on the downside side of 395." He's built himself a small recording studio downstairs off the garage, where he and his producer, Tony Sisti, record commercials and Page's commentaries, which air twice a day on KSDD. After sixteen years in San Diego, working at one time or another for a half dozen local radio stations (and being fired by most of them), Page calls himself a free-lance commercial maker.

"When I first started doing commercials in 1968 at KSDO, now KMJC, I had never taken anything about it," he says, leaning back in a big chair in his living room. "So when I started I said, 'Well, let's just tell the truth.' It drove people crazy."

PRESS PASSES



ROD PAGE

Driving people crazy has apparently been one of Page's specialties, and so has telling the truth about his feelings. In a business like broadcasting, which seems to thrive on firing people, Page's temperament is as out of place as his voice would be calling the races at Caliente. He was fired from KFMB in 1965.

"I'd seen everybody get fired, and take it. And I said, 'Jesus, it's like the damn Jews—don't anybody ever fight back? Why should they just take this shit? If a guy can just fire you and ruin your life and screw up your marriage, why can't you bust him in the mouth and let him know you're screwing with my life, my hurts and everything, and you just can't do that to me without me doing something back, you asshole. And that's how I really basically deep down feel.'"

Page's stormy Irish temper is legendary in broadcasting circles. He has gotten in fist fights while on the air, has threatened people (usually his bosses, with "squashing them like a grape"), and worse, has stormed into the general manager's office and turned over his desk. Despite the problems, he perseveres.

"His work borders on genius," says Scott Gregory of KSDD, who was once punched in the face by Page.

"His contribution to radio has been terrific, and he's got a great set of pipes," says Tom Sisti, who was general manager of KSDO when Page worked there.

"People go into stores and see Rod Page told them to come in," says Nancy Snider, co-owner of the advertising agency Page freelances through.

While Page is considered one of the best commercial writers in the business, his background is really as a disc jockey and sportscaster, jobs to which he feels he brought a lot of creativity.

"The biggest disappointment of my life," says Page, "was when I was at KSDD and Jim Lightfoot took over. The two of us had this

great plan: We were gonna get the phone numbers of the pay phones in every major league ball park in the country. We were gonna call during games and get some guy walking by and ask him what he thought, put him right on the air. We hoped to get a good guy, some kooky asshole in every park, and make him our correspondent. But Lightfoot died before we could do it."

After talking with Rod Page about his life, his five wives, the drinking he had to give up, the commentaries that have been put into the Kennedy library, the commercials being used by universities as examples of a classic use of radio, and then after seeing him make a commercial, using that voice like a paint brush, it becomes clear that he is a manager of opposites. When he sits down in his studio and pulls that microphone up to his mouth, he's like a fish dropped into the water—very much at home.

"My commercials are intimate. Let's face it, that's my style," says Page, pulling on a set of headphones and picking up his script for a tire commercial. "When I started doing commercials and using 'old friend,' all of a sudden I'd developed an identity. What's more anonymous than a commercial? A lot of guys in the business become envious."

Behind Page, on a table next to a wall covered with commercial scripts, each one ending in "old friend," sits a small neon sign, the white tubing bent into his audio logo, "old friend."

"Old friend was an accident," says Page. "The man who influenced me the most, Dave Garraway, used to open his show in Chicago by saying 'Hi, old friend,' but his signature was 'peace and courage.' Well I was making a commercial once and I didn't want to end it with a slogan like, 'It cleans your breath while it cleans your teeth.' Also, I didn't want to have to put three different commercials on three different carts (cassette-like tape holders

that disc jockeys use to play commercials over the air), but in order to put them on the same cart I needed a using device, something to separate the three commercials. So 'old friend' became a using device."

Page says he mortgaged everything he owns to buy the \$20,000 worth of equipment in his studio. But even though his production is of a high technical quality, the last step before he delivers a commercial to his client is to run it through a cheap and tiny car speaker. "I direct all my commercials to the automobile," he says. "There are too many distractions at home. So if there's a real subtle nuance of sound that can only be heard coming out of an expensive speaker, it'll be lost in the car with the trucks going by."

Page finally gets ready to record his tire commercial, a sixty-second spot. He reads through the script once, his voice booming around the small room. He scratches out a word here, adds one there; the script, a meandering soliloquy which moves from kitchen hassles to steel-belted radials, begins to take shape. Tony, the producer, pushes buttons, adjusts sound levels on the mixer, and they start. "Ever do any cooking—make a big meal? You know the cooking's not so hard, but getting everything to come out at the same time, now that's an art..." Page stops and Tony rewinds a dozen times before he gets all the way through the script and likes it. When he gets going good, the sound of his voice is almost melodious, the digital timer laying down the back beat. When he finishes and it's a take, Tony rewinds and plays it back to check the timing. "Old friend" glides out just as the electronic red numbers flick from 59 to 1:00.

Page sits back, smiling. "Do I ever listen to radio? Now, too many goddamn commercials."

Neal Matthews

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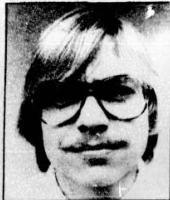
What would you do with an hour of prime-time television?

Marla Ross
Student
University City



I'd do my show on the trials and tribulations of getting into medical school. You know, a lot of people just don't know about all that crap. It would really open the eyes of a lot of high school students and college freshmen. I'd try to film some of the actual interviews people have to go through. For instance, women get all these questions about a family which is a double bind because if you say you don't want one they'll say there's something wrong with you like you're not a proper woman, and if you say you do they'll say you're dropping out of medicine and therefore aren't fit for medical school. Medical students' mental health might be better if they knew what they were getting into.

Jerry Roberts
Camera Store Clerk
Chula Vista



I'd turn it over to half arts with entertainment in a variety of forms which haven't been on much, perhaps sections of rock and roll, rock groups that don't play prime time like Springsteen and Jackson Browne, and the other half would be a drama and comedy on... a very good science fiction story with a meaning or theme like 2001 or Asimov. I'd do some of the work for it but I wouldn't want to drag it down if I wasn't good enough.

Suzi Stuart
Art Student
Clairemont



I'd use it to promote myself. I do watercolors and abstract drawings which I'd show and talk about how art history has affected me and my lifestyle and what art can do for others. I don't think people realize how valuable art is as a tool, like music and dance, just to make yourself feel good. A lot of people don't feel very good about themselves and they'd be more effective people if they did. I'd just plain be promoting art as a worthwhile thing, and it isn't all easy as some might think. A scientist might find it hard to draw a picture just as an artist might find microbiology difficult.

Alan Myrvik
Biological Researcher
Rancho Bernardo



Probably the most important thing to do with it is put forth what needs to be done for all humanity, and one thing I'd like to present is really cleaning up the environment. And it'd be necessary to show the fundamental processes, really show the problem and then show them how you're going to have to solve it. People need to see the cause-and-effect relationships; they need to see the areas that really need the work. And with the education and experience I've had, working basically with biological health hazards, lung diseases and stuff, ecology seems to be important.

Deede Cook
Administrative Assistant
South Clairemont



I'd have my program just for the kids, like that Shotgun Tom Kelly has a spelling quiz Saturdays, only I'd have the kids participating in all kinds of sports. I'd either divide it by age or have the boys against the girls. I think it'd be neat and I'd help them out.

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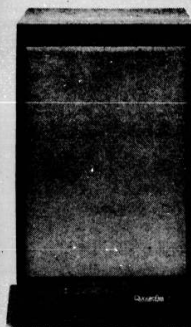


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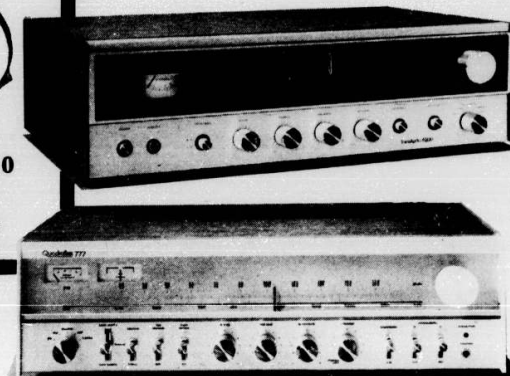
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Oh, Henry

JONATHAN SAVILLE

The San Diego Shakespeare Festival opened last week with a performance of *Henry V* on the newly erected outdoor stage. This theater, located in a canyon adjacent to the Carter and to the remnants of the destroyed Old Globe, is a temporary structure, eventually to be replaced by a permanent Festival Theater (if the money can be found). In its present state, it is a handsome amphitheater, beautifully integrated into its natural surroundings. Some of the area's original trees rise through the side aisles, and the stage opens onto a vista of dense eucalyptus foliage.

The majestic set Peggy Kellner has designed for *Henry V* takes full advantage of this intricate of nature into the artificial world of the theater. On either side, there are lofty fortified walls, broken by somewhat crude pointed arches to provide for entrances and exits and to set the rough medieval tone of the play's events. Between the walls, a staircase rises grandly, as though to the battlements, and behind it the illuminated greenery suggests an unlimited world of reality, the vast fields of France.

Other contributions of the outer world to the theatrical experience of this play are less uniformly pleasing. The lushness of the area, from the zoo beyond, like a cacophony of giant cats, sometimes are uncannily appropriate, as when King Henry II prowling the slumbering English camp during the night before the battle of Agincourt. The wild desolate sounds are more distracting when they invade a chamber in the French royal palace. Most disturbing of all is the roar of the 727s on their relentless flight into Lindbergh Field. The fight path lies a bit south of the theater, so that there is no need for anything as radical as the frozen tableaux of the Starlight cases, whenever a plane passes overhead. But in these circumstances, the actor's technique of voice projection becomes critical. Those who let their voices ring in the mask of the face, like good opera singers, triumph easily over the growl of low-flying planes, but those who simply rely on lung power shout themselves hoarse in order to be heard in the open space of the theater, and they do this even when they have no competition from the skies. Unfortunately, the category of shouters includes such a prominent character as Henry V himself, played in this production by DeVeren Bookwalter.

Aside from the acoustical

problems, Mr. Bookwalter has his work cut out for him in this in many ways unsatisfying play. *Henry V* is the most public of Shakespeare's histories. Its hero exists entirely as an embodiment of royal virtues. Political advantage is his only motive, but since Shakespeare saw Henry's policies as in the direct line leading to the splendor of the Elizabethan age, the king's cold, businesslike pursuit of political power—at home and abroad—is treated with patriotic admiration. No other major Shakespearean figure is as free of internal conflict. In fact, Henry seems to have no internal life whatever. In solitude, he is moved not by private experiences and emotions, but by formal ruminations on the role of ceremony in public life. When he courts his future bride, daughter of the French king, his chief concern is to get the land that comes with her, and he waxes her with efficient, impatient dispatch.

Not a lovable character, then, Henry is glittering and shallow, more a personification of the idea of kingship than a living, sympathetic human being. He is all drums and trumpets. DeVeren Bookwalter, therefore, can scarcely be blamed for portraying Henry as a series of rhetorical gestures and set speeches, or for failing to engage any of the audience's feelings other than a general satisfaction.

What Mr. Bookwalter lacks is splendor. If Henry is distant and impersonal, at least he ought to have the magnificence and authority that belong to the Elizabethan idea of a king. He ought to shine with the hardness and coldness of a diamond. Mr. Bookwalter's Henry seems in every way a smaller person than the one Shakespeare imagined. His voice has a tight, pinched quality, with a tendency to hysteria at the more intense moments of battle. He sounds like Maximilian Schell, ranting in his glass booth. A fantastical glint of the eyes reinforces the resemblance. Whether this is Mr. Bookwalter's stage character, or his real character, it is certainly not the character one associates with the judicious, eloquent, serene, noble, gracious monarch the playwright invented.

On opening night, the most revealing indication of what was wrong with Mr. Bookwalter's portrayal came—indeed, it was when he was taking his bows at the end of the last act. *Henry V* may not be much when it comes to character, but it is a treasure trove of pageantry, and co-directors Eric Christmas and Craig Noel have exploited these visual riches to the utmost. There is, for



DAVEREN BOOKWALTER, NEIL HUNT

example, a particularly effective staging of the first entrance of the French court, with the coddled, penitent Charles VI protected by an elegant umbrella and surrounded by noble fops. But this scene is outside by the elaborate staging of the bows at the end, with the large cast balletically surging this way and that between sinuous lines of supernumeraries carrying huge banners. It was at this moment that Mr. Bookwalter came a cropper. The timing of the complicated choreography was not quite in adjustment (the actors had had insufficient rehearsal on the new stage), and when Mr. Bookwalter stepped forward to accept the audience's rather tepid applause, two of the colorful banners swept in front of him, obscuring his rather mannered, prizefighter-like gesture of acknowledgment. The flags separated, and for an instant Mr. Bookwalter's face was revealed in a scowl so ferociously enraged that it could have won the battle of Agincourt simply by throwing the enemy into a rout of terror. This snarling expression was instantly replaced by a gleaming smile, but not soon enough to efface the impression

their meanings to an audience most of whom cannot understand it in words. Among the comic actors, one would also have to mention John McMantry, who plays the disgruntled French king with a nicely calculated sense of the ludicrous. The notion that the French nobles are foppish and absurd is conveyed equally in the gorgeous costumes Peggy Kellner has devised for them. But this idea might have worked better had it been extended to the characterization of other Frenchmen than the king. Kelsey Grammer's Dauphin, in particular, seems too attractive, manly, and heroic to make him a proper foil for Henry, whose own attractiveness in this production is not excessive.

What of the production as a whole? This is a solid, traditional *Henry V*, not notable for its imagination or inventiveness, but thorough, workmanlike, and intelligently conceived. It is, like the play itself, decent but not outstanding. Shakespeare. The only really outstanding element of *Henry V* is the fabulously rich language of the narrative passages spoken by the character called Chorus. When the Chorus cries, "O for a Muse of fire, that would ascend! The brightest heaven of invention," his prayer is answered only on the level of language, for the Muse was not otherwise prodigal with her gifts in the inspiration for this play. In fact, Christmas, who plays the role himself, has chosen to give it rhetoric, a more-or-less conversational tone, and to integrate himself into the stage action as though he were one of Henry's courtiers or officers. It is a choice consonant with the general tone of the production, which eschews any kind of extravagance and gives the script a plain, matter-of-fact realization throughout. Taken on their own, the words of the Chorus would be better served by a more rhetorical, almost operatic presentation. The comic actors in the current production do uniformly well—Sandy McCallum as Bardolph, John Napienski as Pistol, Neil Hunt as the Irish Macmorris, Jeffrey Combs as the sarcastic boy—but it must be admitted that the play does not give them much opportunity for truly comic performances. The best comic scenes in *Henry V* involve Katherine, the French princess, and their charm is well brought out by Sally Klein as Katherine and Deborah Taylor as her attendant. One of these scenes is almost entirely in French, and it is remarkable how effectively the two actresses manage to communicate

that Mr. Bookwalter's personality might fit him better for lago, Claudius, Richard III, or the Duke of Cornwall, than for the great English patriotic hero.

In *Henry V*, Shakespeare's comic invention was generally as soulless as his conception of Henry and the other "serious" characters. Falstaff is dead, Bardolph is blind, Pistol is a bore, there are some crude practical jokes, and far too much of the humor is predicated on the device of comic scene (Welsh, Irish, French). The comic actors in the current production do uniformly well—Sandy McCallum as Bardolph, John Napienski as Pistol, Neil Hunt as the Irish Macmorris, Jeffrey Combs as the sarcastic boy—but it must be admitted that the play does not give them much opportunity for truly comic performances. The best comic scenes in *Henry V* involve Katherine, the French princess, and their charm is well brought out by Sally Klein as Katherine and Deborah Taylor as her attendant. One of these scenes is almost entirely in French, and it is remarkable how effectively the two actresses manage to communicate

Staff.

Straight from the Hip

MATTHEW
ALICE

Dear Matthew Alice:

I have started a summer garden on my rooftop with zucchini and tomatoes, two vegetables that more resemble cardboard in their supermarket varieties. I'm bewildered, though, by the great number of hybrids available for home gardening. Different hybrid seeds for the same plant will produce vegetables that differ greatly. And all I want is to grow a tomato—the real thing—similar to what might have been grown four decades ago before hybrids became so prevalent. Is there a place where I may buy unadulterated seeds?

Gene Coster
Hillcrest

I don't blame you for wanting to get back to the real thing, but you should not expect your ideal tomato to be some kind of pure strain, for all tomatoes on the market are hybrids of one sort or another, each with its own strength and shape. Since you garden on a rooftop, you will probably want a "determinate" breed of tomato that grows in a small space. I suggest you try a number of breeds until you find one that produces a fruit you like. (And fruit is the right word for a tomato: like the pumpkin and pepper, the tomato contains seeds within it, and therefore fits in the same botanical category as the peach.) Try the Mission Hills Nursery near you at 1524 Fort Stockton Drive, and look over a seed catalogue with someone who can describe how the various fruits will turn out. All of them should be thin-skinned and succulent, since homegrown tomatoes are



DRAWING BY RICK GEARY

not specialized for the convenience of harvesting but for resistance to diseases and insects. Next to the names of various hybrids in the catalogue you will likely see letters: F means the plant resists fusarium wilt, a soil disease; V stands for resistance to verticillium wilt; and the letter N means the plant is resistant to insects called nematodes. Any one of these plants may be the one to match your conception of "the real thing." Indeed,

the public's conception has gone through about as many changes as the plant itself. Early in the last century, Americans generally considered the tomato to be poisonous, because it is a member of the family of plants that includes deadly nightshade and henbane (also tobacco). The tomato's scientific name in Latin—*Lycopersicon*—means "wolf peach." The French, however, being wonderfully attuned to life in many gardens,

considered the tomato an aphrodisiac and called it "the love apple."

Now consider the "MH-1," which is the hybrid name of the supermarket tomato. Bred to be harvested by machine and ripened in chambers of ethylene (gas), this tomato grows a skin that can take an impact of 13.4 miles an hour, which makes it two and a half times more crashworthy than the bumper of an automobile conforming to last year's federal safety requirements. For seventy-nine cents a pound, that's no lemon.

Dear Matthew Alice:
The Alaskan pipeline, though costly and fraught with problems, was eagerly awaited. Why, then, has it not relieved the oil situation?

V. Sawyer
East San Diego

We Americans import seven times more oil than the Alaska pipeline can deliver. According to the U.S. Department of Energy, the nation imported seven million barrels of crude oil a day in July last year when the pipeline opened. The pipeline's capacity is 1.2 million barrels a day. Since last July this nation's average consumption has increased to 8.7 million barrels a day—which means that the Alaska pipeline is playing a smaller, not larger, role in "the oil situation," as you call it.

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

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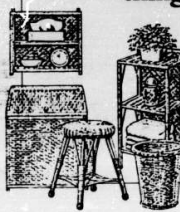
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TWO POETS

GORDON SMITH

Alurista is a little over five feet, two inches, has a thin black moustache, and a mane of black hair. A blue scarf is wrapped around his neck, its ends trailing off into the darkness of the Bratskeller bar in La Jolla. He grins mischievously when something strikes him funny, and he is grinning now about what term to use for Latin American immigrants to the United States.

Whatever you want to call it," he says, waving a cigarette in the air. "In Texas we might be known as the 'Mesa-cans.' In San Francisco it's the 'Lah-tins.' In New Mexico and Arizona it's the 'Hispanics.' If it's Southern California it's 'Chicano.' It all depends on the politics of the area." He laughs, and takes a drag on his cigarette.

Born in Mexico, Alurista moved to San Diego when he was thirteen, thereby joining the group of people still officially known as "Mexican-Americans." They are a people with ties to two cultures, Latin American and North American, and they live a constant dialectic of language and social life. To Alurista this has a special significance because he is an artist, a poet. He has published three volumes of poetry, and is known at universities from New York to San Diego. Together with his wife Xelina, he edits *Malice*, a locally printed journal of Chicano literature. He has been called one of the few Chicano poets who is well known throughout the Southwest, and a spokesman for the Chicano movement. Commonly, he is working on his doctorate in Spanish literature at UCSD.

"You see, the bellybutton of Hispanic culture in North America is the Southwest," he continues, tapping his cigarette out in an ashtray. "The place Mexicans call the heart of Mexico. Forget the border, we're not talking about that. This area is a natural belt." He grins. "It's a corridor, to use a military term. But we're not talking about war, are we? Wide grin. "And in this belt, the Hispanic people are already racialized. Racially speaking, we have no identity. Or you could say we have many identities. None or many. It's interesting."

Alurista changed his name in 1968, forming an acronym out of his given name, Alberto Urista. "When you write down the name Alurista as a signature, people get upset from the word go," he chuckles. "They say things like, 'Is that your first name or your last name?' 'My god, you're really messed up!' 'Let me see your papers, boy!'"

"But Alurista" gave me a lot of freedom, see. If you see it in print, you can't tell whether it's male or female, or old, or what the hell it is. Really, it comes down to private property, and the idea that your name is a good family name or not such a good family name. You know, son-of-a-bitch, who's who. To me this is absolutely irrelevant. This is your nombre de leche, your 'milk name.' Your mature name is what you make, what you contribute to society."

He remembers an early fascination with



ALURISTA

words, and discovered that his ability to use them could be employed as a defense mechanism in school. "The more words you knew, the more adults would leave you alone," he shrugs, adding, "It still works." He once was asked to write a love letter for an older friend of his who had a crush on a girl. His friend was in the seventh grade, Alurista only in the third, but he wrote the letter. For years after that he wrote on his own, showing his work occasionally to friends or family members, still not certain about his goals as a writer.

After graduating from San Diego High School in 1965, he attended Chapman College, a private school near Los Angeles that was known primarily for its traveling program, now discontinued, called "University of the Seven Seas." He was not comfortable there. At the end of the first quarter he and a few other students were suspended for allowing "obscene" material to appear in the school magazine. "A woman used the word 'lay' with sexual connotations in one of her poems," Alurista sighs, "and we printed it. There was something obscene about it." At the end of the second quarter he was suspended again for similar reasons. "I realized I was not going to make it at Chapman. I had been there six months and I hadn't even been allowed to take any final exams."

He returned to San Diego and enrolled at San Diego State at a time when the issue of farm workers, led by Cesar Chavez, was first gaining prominence. "I thought of Chavez," he remembers. "I decided that he knew what he was doing." Alurista began writing in earnest, using his poetry to explore Chicano heritage and to encourage other Chicanos to become active politically and socially. Having written mostly in Spanish until then, he began experimenting with English, ultimately mixing the two languages in a style that more accurately reflected Chicano experience. The time was the late 1960s, when Chicano art and

political consciousness began to blossom. For Alurista and Chicano poetry in general, the two concepts have been all but inseparable ever since.

"I don't divorce myself from a social context, ever," he says firmly. "Taking a position of art for art's sake is completely untenable in today's society. The real challenge to a writer is to not compromise aesthetics — I hear that side of art of art's sake. But on the other hand, aesthetics are a direct product of particular social, political, and economic conditions that are measurable."

"We live in a society driven towards security," he continues. He looks at the table, carefully phrasing the thoughts in his mind before speaking. "But maybe the ultimate aim of art is to overturn. To me, a poet and an insurance man are opposites."

In his second volume of poems, *Nationchild Plamarco*, he wrote:

la greda de aluminio fol
srot with corn and chichon
on top
presidio hill
where the honchos
on top
rule...
and the ones
on the bottom in Aztlan
struggle to breathe freedom
only to find
the bondage of the slave
in the skies covered
with clotting blood clouds
and dark chains of
factories smoking death
and coughing life in spasms.

"Alurista is the one who set a certain mode," Gustavo Segade observed in his soft Brooklyn accent. Segade is the chairman of the Spanish literature department at SDSU, and something of an expert on Chicano poetry. He sat at his desk one morning, books stacked neatly on shelves around him, file cabinets in

"We live in a society driven towards security. But maybe the ultimate aim of art is to overturn. To me, a poet and an insurance man are opposites."

the corners of the room, a professor's office. "He traced Chicano heritage back to Meso-American culture, the high civilizations. You have to understand that Chicano poetry reflects in part a search for history, a desire to be seen as historically unique beings, differing from the North Americans."

"Alurista helped to establish this historical connection to Latin America. But there are other connections to Latin American culture in Chicano poetry. The obvious thing is the language. But the reality of Latin American nations is that most are in the hands of military dictators. The poetry is unbelievable, and it's getting worse..."

These countries have never known stability, really. And Chicano face this kind of reality also — that with all the things that have been said and done, average Chicano people are not going up in income, and average situations are not really settling down. The political and economic realities are the main realities for them, and any artist is going to do something about the realities around."

He leans back in his chair. "To me Alurista's poetry fits in with the poetry of any border people, any minority within another nation. And border people have long been considered as weird, a little tainted by the gun across the border. Mexicans see Chicanos as other by all Yankee card, and the North Americans think of them as tainted by all that Mexican stuff."

"San Diego has always been on the map in the Chicano movement, but Alurista's presence helps to make it even more of a center. Alurista is... more than Alurista already."

Pedro Ortiz-Vasquez was born on September 9, 1947, in the state of Durango, Mexico. When he was one month old his parents moved to Escondido, California, where Pedro eventually attended St. Mary's Catholic School and Escondido High. He started writing at the age of twelve, later imitating the songs of artists like Bob Dylan and the Beatles. Today he is an editor of *Citizen*, a locally produced broadsheet that publishes poetry by writers from San Diego and elsewhere. Since turning to writing seriously in 1974, he has published works in magazines from New York, UCLA, and the University of Texas, Austin, as well as several local

PEDRO ORTIZ-VASQUEZ

publications. Gustavo Segade has called him one of the most promising writers in this area. Vasquez's dark hair is long enough to cover his ears, and there is gray in his beard. "I don't really know what got me started writing. I guess it was just the need to write things down," he recalls one evening at Community Arts headquarters in downtown San Diego. Vasquez works as a field coordinator for Community Arts, leading poetry workshops in El Cajon, Escondido, Oceanside, and East San Diego. His soft voice can barely be heard over the roar of traffic in the street below.

"After high school I went to Palomar Junior College for a couple of years, and from there into the Air Force. I was stationed in Blytheville, Arkansas, and that town's claim to fame is that it was once featured on the TV show *Poverty in America*. I didn't write much while I was in the Air Force. I think it was because of the uniform, the discipline, and the mindless work I was doing. I worked in the commissary, taking inventory and filling orders. I also played shortstop on the baseball team."

After being discharged in 1973, he enrolled at San Diego State University. One of the courses being offered was a creative writing workshop taught by Alurista, and Vasquez decided to take it.

"I guess I had always avoided creative writing workshops because I was unsure about my work," he explains. "So Alurista was my first poetry teacher. He encouraged me as a writer, and also to be aware of things — political, social, my own background and deliver roses. Earlworms gather stones. A black stallion gallops through the fields. It is the hour of the bull. No riders are approaching."

Pedro Ortiz-Vasquez. "Oh Sister."

"One of the things that fascinates me in the writing of people like Dylan, Borges, and Lorca is the use of images," Vasquez told me on another occasion at Community Arts. "By juxtapositioning certain images they reach into the unreal, bring it into the real, and still make the connection." In the traditions of Latin American literature, this technique is known as "magical realism." Combining it

otherwise it comes out to be propaganda. I became more interested in the craft of the poem itself, writing which is concerned with things other than just strictly being Chicano. In other words, writing which I guess you would call universal."

Vasquez is not alone in his feelings. Alurista, too, agrees that in recent years more and more Chicano writers have turned away from specifically political concerns in their work. It is not so much that the wind has gone out of La Raza's sails, but that the ship has found its way to an uncharted island now being explored. As Gustavo Segade commented recently, "For many Chicano writers, the situation is this: the political statements have been made; now what?"

"Wheat fields along the graveyard are almost empty. It is the hour of the bull. Near-sighted lizards blow trumpets. A cuckoo sings in the blue mist. Under the wings of the jasmine a newborn woman sleeps. Her breasts hang from the tips of the moon. Her thighs are rooted to the darkness."

Salamanca's burn on her hips and the cold silver of the bull's eye turn through her hands. Inside the graveyard headstones crumble. Messenger has deliver roses. Earlworms gather stones. A black stallion gallops through the fields. It is the hour of the bull. No riders are approaching."

Pedro Ortiz-Vasquez. "Oh Sister."

"One of the things that fascinates me in the writing of people like Dylan, Borges, and Lorca is the use of images," Vasquez told me on another occasion at Community Arts. "By juxtapositioning certain images they reach into the unreal, bring it into the real, and still make the connection." In the traditions of Latin American literature, this technique is known as "magical realism." Combining it

with images and occasionally settings drawn from his immediate environment, Vasquez, who lives in Kearny Mesa with his wife and two boys, has found a unique voice for his poetry.

"Sometimes you don't know what you have written until after you've written it," he mused. "I think my own style is Latin American-based, but I don't know why that is, because I grew up in Escondido. Maybe it goes back to heritage." Then again, "I've studied a lot of Spanish literature. I had been in the English department, maybe I'd be writing poems like T.S. Eliot."

"I don't want to be identified as a Chicano poet" because I don't like labels. I just figure I'm one of the whole group around. Still, it can be more obvious who I am and what I am, depending on which side of the street I'm on. Someone once asked me, 'Does anyone ever call you Pete?' I said, 'Well, it depends which side of the street I'm on.'"

Vasquez is currently a graduate student at SDSU, working toward a master's degree in Spanish literature. Through his work at *Citizen* and Community Arts, he hopes to promote literary activity here. "A lot of people are trying to make San Diego a literary center," he remarked. "There is more and more activity here — there are a lot of little magazines now, and readings sponsored by various groups."

He smiled at a journalist's question and added, "No, nobody's making any money at it. You have to do something on the side. There are grants and fellowships available, and if you can get one it really helps. Or you work like I do here at Community Arts: you do the workshops and get a monthly paycheck. Or you teach, or dig ditches."

In the lawn behind John Cole's Book Shop in La Jolla, Ernesto Padilla leans uncomfortably against a stool, leafing through a volume of his own poems. A crowd of twenty or so people is gathered around him in a loose semicircle. Some are lounging on the grass, others sit in chairs or on the low stone wall behind him. The occasion is a poetry reading, one in a series organized by poet Sara Austin, and featured this week are Padilla and his fellow editor at *Citizen*, Pedro Ortiz-Vasquez. The lot has fallen to Padilla to

read first. It is a sunny, bright Saturday afternoon.

Padilla is wearing boots and an embroidered shirt. His hair is shunning in front, and he peers at his booklet through tinted glasses. At length he selects a poem to read. It is a short piece about a Chicano boy in school in the United States, and when he finishes reading it, Padilla begins to discuss it. Perhaps because his audience — clerical matrons, other poets, and three or four passers by — is not the usual crowd at a Chicano poetry reading, he feels an explanation is in order. But the audience seems slightly impatient with Padilla's discourse, and when he asks, "Are there any questions?" there are none.

He reads several more poems, including two in Spanish which he subsequently translates. His work deals with aspects of Chicano life and experience, but Padilla is more inclined to talk about his poems than read them. He seems nervous and asks several times, "Are there any questions?"

When Padilla finishes, Vasquez takes his place on the stool. He is wearing a T-shirt and sandals, and after announcing the first poem was written for his wife in school in the United States, he begins to read. The unusual images that characterize his work flow quickly, catching the audience by surprise and making them lean forward to hear his delicate voice. He reads:

Yesterday, while eating berries on the rooftop of a stranger's house, we watched the sun go down, settle into the open legs of earth. It must be nice to feel the sun come in. Like the horse on the mountain when he finds a rider. Or the gatherer of old bones when a secret is revealed. See how red it gets. A wound struggling to breathe. A breaking twig where a caterpillar weaves a cradle. I wonder what it's like? A ship sailing without any sailors. A puzzle with too many pieces. Pete, I'm going to have a baby! Like eating berries on the rooftop of a stranger's house.

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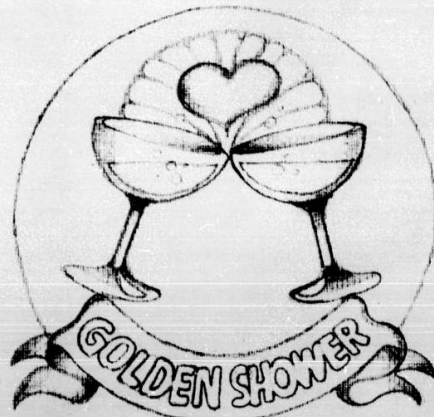
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A Pinch of Porn

(continued from page 1)



presumed that my personal thoughts on the subject were inappropriate, and instead I took to inserting commas between progressive steps of the doctor's examination.

"You do understand," Greg began when I finished, "the nature of our books?"

I nodded my head.

"And do you have any qualms about editing them?"

I shook my head.

"Good. Do you have any questions?"

I cleared my throat. "Only one. If I work here, what are my chances of being arrested?"

He leaned back in his chair, clasping his hands.

"You have nothing to worry about," he assured me. "We have a very, very good lawyer."

Monsoon-like rains hit San Diego my first day on the job. Were the heavens weeping for my fall from grace, or was this a ceremonial cleansing of the last vestiges of a conservative upbringing?

Walking through the rain from the bus stop, my thoughts turned to my very wet and cold feet. I arrived at the office and readied myself for whatever I might find beyond the glass door.

Greg was there to greet me. More animated now, with a perpetual smile and a hurried step, he led me from one small room to the next, introducing me to some ten employees. They surprised me, most in their twenties and thirties, casually dressed, some of them listening to rock music from a radio as they went about their work. I had half-expected an office full of buxom blondes being chased around their desks by sticky-fingered, bawling executives to the strains of Herb Alpert and the Tijuana Brass. Instead I found the same kind of people I trained mispaired socks with in my apartment building laundry room.

Greg and I sat at a table in a vacant office to begin work on my first manuscript. My hands were just

Horny housewives, insatiable secretaries, unprincipled teachers, impatient nurses — I corrected their syntax in their most intimate moments.

beginning to warm up when Greg began telling me that somehow I would have to fit a four-letter word into the first sentence, something to tickle the fancy (and other assorted parts) of the potential customer. Secondly, I would have to replace all the author's boring physiological terms and charming euphemisms with hardcore, right-to-the-point grabbers. It's called "flip strength," he explained, derived from the reader's flipping through a book from cover to cover in search of his three dollars' worth of erotica.

My hands now folded securely in my still-wet lap, I pondered my rapid heartbeat and heavy breathing. I'm not a total prude, I thought. I had seen *Last Tango in Paris* and still used butter on my muffins. In the *Playboy* issue with the Jimmy Carter interview, I had looked at the cartoons first. But here I was, fumbling and fidgeting while my new boss recited terms for the male sex organ in the same tone of voice he might use to discuss the weather.

"It seems strange to be discussing these things, doesn't it?" he asked, seeing my embarrassment.

I barely giggled out my agreement.

"Okay, let me know when you're finished with the first ten pages. I'll go over them with you."

Greg led me into the editorial office. A boisterous conversation among Bette, Paul, and Ronnie, the other three editors, stopped short as I sat at my desk and took to my task anxiously. Fantasies of psychosomatic paralysis floated through my mind as I forced my hand to write words I had never even scrawled in a public restroom stall. Very quickly I got a sense of the book's plot: a virginal high school teacher takes her first physiology lessons from a teenage stud obsessed with black lace panties and breaking down steel doors. I wondered where I'd been in high school.

Bette broke the silence. "What the hell is a 'golden shower'?" Paul looked up from his manuscript and shrugged his shoulders. Greg tossed Bette a paperback.

"Oh, how gross!" she exclaimed, edifying us with the true fact that some people take a perverse pleasure in sharing their liquified excrements with their loved ones.

"If you ever don't know what a word means," Greg explained to me, "you can look it up in that. It's a dictionary of sexual terms."

Attempting to express my commitment to pornographic proficiency, I asked, "Can I take it home with me tonight?"

Suddenly everyone broke into hysterical laughter.

"Do you want to sleep with it under your pillow?" Greg kidded me.

My face turned hot with shame, and everyone was laughing louder. I was sure I had failed the initiation rites just as a secretary walked into the room, looking for the other secretary.

"She's here," muttered Ronnie.

"Right under my desk."

The secretary scurried out the door in search of her co-worker while my fellow editors smiled at me conspiratorially. I stopped holding my knees together so tightly beneath my desk. I flung off my

wet shoes and unlaced my pen on *Teacher With The Hot*. If I had been paid a dime for every dirty word I got into those first ten pages, I could have treated the whole crew to a double feature at the Pussycat Theatre.

While I dirtied up our books' sex scenes, I cleaned up their grammar and spelling as well.

"Language is beautiful and should be used correctly," Greg would repeat to me during my training. He had been a member of summer stock theater in high school and had received his college degree in English. Before starting his career in porno here nine years ago, he had done some writing and edited children's books. His background illuminated our training sessions. In discussing the importance of a good "narrative hook" (that crass clincher in the book's first sentence), he would cite less lewd examples from modern American literature. And while I followed his orders to search the dictionary for the proper spelling of "fascivious," he searched his memory for an appropriate Shakespearean quote.

I learned the grammatical rules of dialogue, no matter what the characters' dialect. "Are Richard's eyes really glued to Linda's legs?" Greg would question me, conjuring up visions of Elmer's Glue seeping between Richard's lenses and Linda's loins. When a bawdy baby-sitter entertained her boyfriend on the job, I checked that the hand she used to rock the cradle was not the same hand she used to fondle his fulcrum. When an ambitious career woman bodded her way to the top, I made sure all of her positions were humanly possible.

"You anal opening!" Bette would complain about her author. "This guy changes his character's name on page fifty!"

"So? This character is proud to have a dong as big as a German sausage... and he's Jewish!" Paul would offer.

"You think those are bad," Ronnie would announce. "Listen to this: 'Sitting on the edge of the bed, his hand rose into the air and touched her heart, like a live wire let loose in a candy store.' What the hell is that supposed to mean?"

We would chuckle appreciatively, shake our heads in mutual disdain. Ronnie, the managing editor, had been doing this for nearly seven years now, following a short stint of unemployment and, before that, college and a couple of years writing newsletters in the Navy.

Bette and Paul had been here for some five months, having spent their two years since college discovering their journalism degrees qualified them for special introductory offers from countless book clubs.

And now we all read porno eight hours a day, working our fingers to the bone while our characters worked their boners to the finger. Sometimes I wondered, who cares? Did our readers truly appreciate the effort we made in smoothing out our characters' wrinkles, in simplifying

confounding sentences and paraphrasing paragraphs... or were our readers merely kneading between the lines?

One day, in the seventh hour, Bette came upon a chaotic swap meet in which everyone in a large roomful of characters was making it with somebody else's spouse. The only thing clear to Bette was the obvious inability of the author to keep straight the numerous names of his dabbling duos.

"AAAAEEEEEEEEEE!" she shouted, imitating the pre-organic outcries of every character who'd had to keep it up for ten straight pages. She flailed her arms and, when her breathing became regular, she turned to her list of who, exactly, was married to whom.

"I know it's not easy," Ronnie said in his measured tone of experience. "Orgies are hardest at the end of the day."

The final step in my training was learning to write a foreword. Three or four paragraphs long, these comments from the publisher assured our readers that no harm was meant in stories detailing the kidnapping of homesoming queens for eventual sale and service to men infatuated with size 42D pompons. These somber messages declared that behind the white lace curtains of many a staid Midwestern home, lonely wives were making clear connections with their telephone repairmen, while their husbands went door-to-door demonstrating battery-operated Fuller brushes. It happens every day, we wrote. Our readers may never have been aware of the truth about their preacher's wife or their mother and brother, but surely they had read about Charles Manson, Richard Nixon, and Son of Sam. And with psychopaths like that in our midst, what commendable standards of behavior were to be expected from people who had only the likes of Howard Jarvis and his counterparts as national heroes?

These forewords would probably never pass approval by the trained mind of a logician, but the trained mind of an attorney called for such disclaimers.

Pleading the socially redeeming nature of our books, we hoped to save our very sensitive necks in the event of a raid. (The same roundabout logic prevails in my decision here to not furnish the company's name. Those people have kids, you know.)

Despite the sudden lockjaw that would develop among employees whenever a stranger walked in, the company made little effort to keep its existence a secret from San Diegoans. I never made a check of downtown adult bookstores, but I could scan copies of our latest editions while waiting in line for a sandwich at the

I'm not a total prude, I thought. I had seen *Last Tango in Paris* and still used butter on my muffins. In the *Playboy* issue with the Jimmy Carter interview, I had looked at the cartoons first. But here I was, fumbling and fidgeting while my new boss recited terms for the male sex organ in the same tone of voice he might use to discuss the weather.

corner deli-liquor store in Ocean Beach.

Neither did I keep my association with porno publishing a secret, though I received mixed reviews on my admission. My parents were at first amused and then concerned for my future. Many people took it as a sign that they could confide in me the details of their own sex lives, an added benefit I neither expected nor rejected. And my own friendly cohabitant only hoped he would not read summaries of our private habits in the next month's selections.

His concern was a legitimate one. We editors spent forty hours together each week, reading books wherein the whole of humanity was stripped of position and prestige, pants and panties, reduced to the basics of survival and procreation. What information could we possibly divulge that would be shameful or shocking? We told each other what it had been like the first time. We compared bathroom fantasies.

Nothing was sacred, and consequently, nothing was sacrilegious, not gay rights or women's liberation or skin color or nationality. We played games with words and with principles. We played under the face we presented to the rest of the world, the liberal, thoughtful, empathetic people we defined ourselves as.

"Says here," Ronnie read from the newspaper during one lunch hour, "that women want to make it a felony for an employer to approach his female employees sexually."

"That's silly," Bette commented, taking a bite out of her apple. "I would never complain when you do that to me!"

My training period concluded, I joined

the ranks as a full-fledged editor, sharing with the others the dubious honor of getting thirty books edited and proofread and off to the printer each month. We were also responsible for choosing the books to be purchased for the price of \$400 each.

The evaluation process is called slushing, a term probably coined in some East Coast publishing house by editors barely managing to wade through the mountainous "slush" of unsolicited manuscripts. We received a fair share of hopeful submissions from big cities, small towns, and sometimes, federal prisons. Our standards were not stringent: 40,000 words, everyday people-type characters, writing the average sixth-grader could understand, and vivid sex scenes many a sixth-grader might understand as well.

Ronnie was always more than happy to send a letter detailing these standards to anyone requesting them by mail. Nonetheless, we received many a manuscript following no rules but the author's. These "amateurs," as we called them, sent books that were either too long or too short, or books with proud title pages replete with misspellings, or books typed single-spaced or written in longhand in green ink on notebook paper. One author even sent us a full-color illustrated version.

Many amateur manuscripts had little to do with sex and more to do with the premise that everyone has a story to tell, one which they should tell by all means. A week rarely passed without receiving the dog-eared sweat-stained autobiography of an alienated victim of misparenting, of boot camp, of wives who didn't understand, and of one too

many exposures to the *Gong Show*. Occasionally such a storyteller would wise up and sprinkle his tale with accounts of his sexual awakening in the arms of the local *mademoiselle*, and of the many ladies he left waiting in his cross-country search for his long-lost collic.

Most amateur manuscripts were immediately returned to their senders. Those authors who showed some promise of developing and improving their sexy style might receive a note of encouragement from Ronnie. For the most part, I believe it was all Ronnie could do to prevent himself from ripping out his hair from all the awful writing crossing his otherwise professional desk.

Most of the books we purchased were from "regulars," authors who had written for us perhaps once and maybe even hundreds of times before. On varying schedules, often once or twice a month, we received these authors' latest creations. Men and women alike, they had proven to Ronnie that, first, they could write, and second, they could write

(continued on page 19)



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Two refugees who had been forced to leave Europe because of politics met after a hiatus of twenty years. The first explained that he had made his way to New York and then to California. The second replied that he had spent a decade in Hong Kong.

"Hong Kong! That's so far away!" exclaimed his friend.

"Far from where?" came the philosophical reply.

When it comes to dining in San Diego, "far away" no longer exists. It is not merely that the megalopolis extends almost continuously from Los Angeles to Tijuana, but that even in San Diego whole new settlements made of concrete, glass, and wood have sprung up in the middle of vacant land. One of these new "settlements" is Mira Mesa. Several years ago there was nothing out there but the naval air station and a few industrial plants. But the pressure for housing in San Diego created the need for a suburb and a speculative land boom began that has not, as yet, tapered off.

At first, when people mentioned Mira Mesa, one of the inevitable replies was, "That's so far away." Now, it boasts at least one really good restaurant, and gastronomically speaking it can ask, "Far from where?"

The restaurant to which I am referring is Mandarin Garden Restaurant, located in the Mira Mesa shopping mall, whose landmark is Von's grocery. Yet when we arrived there on a Saturday night, we had a forty-minute wait, and though we left almost at closing time, the room remained packed.

Mandarin cooking is associated with



DRAWING BY RANDY NOWELL

A Slow Bite to China

When people mentioned Mira Mesa, one of the inevitable replies was, "That's so far away." Now, gastronomically speaking, it can ask, "Far from where?"

northern Chinese as opposed to Cantonese, or southern Chinese, food. When I was growing up in New York, I frequented China Town on Pell Street and Steepleway, Hunan, Peking, and Mandarin were unknown; it was all Cantonese. At present, Cantonese food has become equated with Americanization, and the more pungent cookery of the northern provinces has captivated our palates.

The marvelous advantage of Mandarin Gardens is that its menu is so extensive that you may have dishes from almost every northern province, from those listed as "hot and spicy" to those with bland Chinese vegetables. Mandarin cooking tends to use much more oil, so bear that in your expectations.

On the evening we dined there we had several recommendations provided by a Chinese acquaintance who had eaten there and who had written the names of the dishes in Chinese characters. Among them was "special soup," which is hardly the Chinese designation but which the manager understood. It had to be specially prepared for us, and thus it

arrived midway through our meal. It appeared quite gorgeous in its earthenware tureen, but I would not order it again. For one thing, the soup cost eight dollars. For another, the broth had virtually no taste, and the manager suggested that we add salt. Salt did not do the trick because the broth was watery, as if the thin glass noodles, vegetables, and chicken had simply been boiled in it, rather than simmered for hours. We also had a "special fish," which was quite tasty, but it arrived without vegetables. The fish came in a thin white sauce, and it therefore lacked eye appeal.

Among the best dishes that we had were the Mandarin Garden lobster, but its cost, at \$6.55 a plateful, may be prohibitive. The smoked duck in tea wood was almost as costly (\$5.95 for half a juet) and the smoking process reduced it to a taste similar to smoked turkey or ham. We also had Twice-Cooked Pork (\$3.45), one of the "hot" dishes that will appeal to those who delight in spicy Chinese. It appeared on the oily side, and thus I would hesitate before ordering it again.

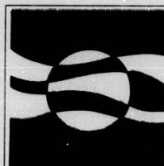
My favorite was the chicken and almonds (\$3.25). Actually, I wanted chicken with walnuts, but they had run out of walnuts, so we all settled for almonds. To lovers of the exotic, chicken with almonds may appear prosaic, but truthfully, after so many special dishes, after lobster, after smoked duck, the chicken proved not only tasty, but a welcome relief.

The most wondrous aspect about Mandarin Gardens is its unique offerings. For example, I would like to try Ants Climbing a Tree, a dish made from thin rice noodles and ground meat; and Lions Head, a Chinese meatball; and especially their Moo Shi dishes, served with thin pancakes, which appeared so inviting that during our long wait I was almost tempted to reach over to the next table and beg our neighbors for a taste.

Incidentally, I tend to forget that many people do not order from the à la carte side of the menu, and thus mention should be made of the special dinners, particularly for two or more. Of these, the Hong Kong Tour at \$4.95 offers a nice sampling of food, including fried won ton, egg roll, fried shrimp, war won ton soup, Mandarin Garden beef, and sweet and sour pork. This is quite a bit of food for five dollars, and for each additional person beyond two, an extra dish is added. Of course, if you are up in the \$7.95 bracket, the dinner would include Chinese chicken salad, assorted appetizers, sizzling rice soup, and two "gourmet dishes." If you have six in your party, for \$7.95 you also add to the above beef with pea pods, Mandarin duck, sweet and sour whole fish, and Mandarin lobster.

Lunch specials are either \$1.95 or \$2.25 per person, but those are limited to very standard fare, such as tomato beef or egg foo young. The Chinese omelet which was the staple of my college years. An à la carte menu is available at lunch.

You will find the decor somewhat reminiscent of the Chu Dynasty in Coronado (which means very pleasant), and the management helpful in arranging special dishes or translating the menu. The food is fresh, moderately priced, and as the crowds indicate, good to the taste. One bit of advice: go early and avoid the wait.



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All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unrated.

American Graffiti - The peak adventures, climactic decisions and profound self-revelations of an inconceivable quartet of bosom buddies (four diverse types, from class pre- to post-rod hood, who would not utter two words to one another throughout four years of high school) are compressed into one long and lively night, placed vaguely

at the end of summer, 1962. Non-stop pop songs, Sunset Strip culture, and putdown slang (werp, dork, punk, etc.) are flung into the pot... knowingly, winkingly, nostalgically. The effusion, together with the confusion, produces an effect of lightness and abandon that is more like conflict than graffiti. With Ron Howard, Richard Dreyfuss, Candy Clark, and Cindy Williams, directed by George Lucas 1973. (Carmine Cinema 4)

American Hot Wax - An accordion-like compression of early rock-and-roll history, sociology, and mythology. This Memory Lane movie pushes a goodly number of nostalgia buttons, and it hopes that the subject

matter and the fond feeling for that subject matter are alone sufficient to carry an audience along. It hopes, also, to camouflage the sketchiness of the script by affecting a hectic pseudodocumentary style. With Tim McIntire as the legendary deity Alan Freed, Laraine Newman as a bobby-soxed Carol King-like songwriter called "Teenage Louise," and cameo appearances by Chuck Berry, Jerry Lee Lewis, and Screamin' Jay Hawkins as themselves. Directed by Floyd Mutrux 1976. (Poway Playhouse: Rancho Drive In)

And Now for Something Completely Different - The first movie of the Monty Python group is a

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MOVIES

scattering of scatter-shot comedy routines, and with fresh starts every few minutes, boasts a few stretches of unforgiving comic invention. There are also some sputtering routines - more of that kind. And the dreary animation sequences are mainly for viewers who have an urge to visit the lobby 1972. (Fine Arts, 6:24 midnight)

The Bad News Bears Go to Japan - The third at-bat for the bungling Little Leaguers, with Tony Curtis, directed by John Berry. (Alvarado Drive In, Center 3 Cinema 1, State University Towne Centre, Vineyard Twin 2; from 6:23)

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Barbarella - Chintzy-looking Italian reproduction of the French erotic comic strip, starring the doll-like Jane Fonda under her then-husband Roger Vadim's direction. There are colors and costumes galore in an attempt to lock space, but this movie, for all its frantic stabs at zinness, is just barely worthy to be the average American astronaut. 1968. (Ken, 6:23 and 24)

Big Wednesday - A portrait of the Southern California surfing scene, set in the 1960s, written and directed by John Milius, starring Jan-Michael Vincent, William Katt, Gary Busey, and Lee Purcell. (Carmine Drive In, College Parkway 3, Star Village, Vogue; from 6:23)

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Movie Directory

DOWNTOWN	MISSION VALLEY	SOUTH BAY
Antes, 605 5th (239-9239) Call theater for program information	Center 3 Cinema, 2120 Camino del Rio North (297-1888) Theater 1: <i>Bad News Bears Go to Japan</i> , from 6:23	Big Sky Drive In, 2245 Main, Chula Vista (425-3377) Theater 1: <i>The Man Who</i>
Balboa, 4th and E (253-3266) Saturday Night Fever, <i>Hot in the Streets</i> , and a Three Stooges short	Theater 2: <i>The Goodbye Girl</i>	Fiesta Twin, 475 5th, Chula Vista (422-5287) Call theater for program information
Broadway, Broadway at 8th (232-4600) Call theater for program information	Cinema 21, 1140 Hotel Circle North (291-2121) The Cheap Detective, from 6:23	Harbor Drive In, 32nd and E, National City (477-1390) Our Winning Season and Return to Macon County (475-9000)
Calvin, 329 Plaza (239-8719) The Taming of the Shrew, <i>House of Psychotic Women</i> , and <i>Chain Gang Women</i>	Fashion Valley 4, 110 Fashion Valley (291-4404) Theater 1: <i>Damien - The Omen II</i>	Paradise Twin, 1001 Harrison Avenue, National City (475-9000) Theater 1: <i>Thank God It's Friday</i> and <i>The Deep</i>
Center, 643 5th (232-0878) Thank God It's Friday, <i>The Deep</i> , and <i>Once Upon a Time</i>	Theater 2: <i>Damien - The Omen II</i>	South Bay Drive In, 2170 Coronado, Imperial Beach (425-2727) Theater 1: <i>Thank God It's Friday</i> and <i>The Deep</i>
Quail, 3827 5th, Hillcrest (236-2000) Overgrown Top	Valley Circle, Mission Valley Center West (297-3951) Star Wars	Village, 820 Orange Ave., Coronado (435-6161) Big Wednesday and <i>Lifeguard</i> , from 6:23
Plaza, 323 Plaza (232-0501) Pony Baby, <i>Emmanuelle</i> , and <i>Cinderella 2000</i>		Vogue, 228 3rd, Chula Vista (425-1436) Big Wednesday and <i>Rabbit Test</i> , from 6:23
BEACHES	STATE UNIVERSITY	NORTH COUNTY
Cove, 7720 Grand, La Jolla (459-5404) House Calls	Campus Drive In, 6147 El Capon Blvd. (582-1717) Big Wednesday and <i>The Gumball Rally</i> , from 6:23	Bijou, 509 East Grand Ave., Escondido (747-6635) Grease
Fine Arts, 1818 Garnet, Pacific Beach (274-4000) And Now for Something Completely Different and <i>Everything You Know Is Wrong</i> , 6:24 midnight	Century Twin, 54th and El Capon Blvd. (582-7899) Theater 1: <i>Unhatched Woman</i>	Carmine Cinema 4, 2259 El Camino Real, Oceanside (433-5144) Theater 1: <i>The Greek Tycoon</i>
Frontier Drive In, 3601 Midway Dr. (222-9996) Theater 1: <i>The End of Love and Death</i>	Cinema, 6303 El Capon Blvd. (286-1455) Big Wednesday and <i>The Gumball Rally</i> , from 6:23	Theater 2: <i>Damien - The Omen II</i>
Loma, 3150 Rosecrans (224-3344) Jaws 2	Ken, 4061 Adams Ave. (283-3909) City of Coming Attractions 6:22	Theater 3: <i>American Graffiti</i> , from 6:23
Midway Drive In, 3601 Midway Dr. (222-9996) Theater 1: <i>The End of Love and Death</i>	Barbarella and <i>Flesh Gordon</i> , 6:23 and 24	Cinema Plaza Theatre 4, 2565 El Camino Real, Carlsbad (725-7147) Theater 1: <i>Jaws 2</i>
Pacific Drive In, 4800 Mission Bay Dr. (274-1400) Capricorn One and <i>Logan's Run</i>	Cabaret and <i>The Ruling Class</i> , 6:23 through 27	Theater 2: <i>Thank God It's Friday</i>
Rexy, 4642 Cass, Pacific Beach (488-3303) Pony Baby and <i>Emmanuelle</i>	Ulysses and <i>Mara/Sade</i> , 6:28 and 29	Theater 3: <i>The Jungle Book</i> and <i>The Sign of Zorro</i>
Strand, 4950 Newport, Ocean Beach (223-3141) Putney Swope and <i>The Magic Charmant</i> , 6:25 through 27	State, 4712 El Capon Blvd. (284-1408) Bad News Bears Go to Japan, from 6:23	Theater 4: <i>Thank God It's Friday</i>
Union, 7486 La Jolla Blvd., La Jolla (459-4341) The 13th International Tourne of Animation		
CLAIREMONT-KEARNY MESA-UNIVERSITY CITY	EL CAJON/LA MESA	
Clairemont, 1140 Clairemont Mesa (274-9901) Theater 1: <i>The Jungle Book</i> and <i>The Sign of Zorro</i>	Aca Drive In, 8000 Broadway, Lemon Grove (469-5328) The Boys in Company C and <i>The Devil's Rain</i>	Crest, 102 N. Freeman, Oceanside (722-6561) Coming Home and <i>Rolling Thunder</i>
Mesa Mesa Cinema, 8114 Mesa Blvd. (595-1812) Theater 1: <i>High Anxiety</i> and <i>The Last Waltz</i>	Aero Drive In, 3rd and Broadway, El Cajon (444-8800) The Boys in Company C and <i>The Devil's Rain</i>	Escondido Drive In, 722 W. Mission, Escondido (745-2331) The Jungle Book and <i>The Sign of Zorro</i>
Univ. Jy Towne Centre, 6, 425 La Jolla Village Dr. (452-7766) Theater 1: <i>Unhatched Woman</i>	Alvarado Drive In, 7910 El Capon Blvd. (469-9008) Star Wars Bears Go to Japan and <i>Island of Dr. Moreau</i> , from 6:23	Flower Hill Cinema, 2630 Via de la Valle, Del Mar (755-5511) Theater 1: <i>Unhatched Woman</i>
	Grossmont, 5500 Grossmont Center Dr., La Mesa (665-7100) Capricorn One	La Paloma, 471 1st St., Encinitas (436-7469) The Goodbye Girl and <i>Minne and Moskowitz</i>
	Pathway Theatres, 1286 Fletcher Parkway (449-7800) Theater 1: <i>The Jungle Book</i> and <i>The Sign of Zorro</i>	New Valley Drive In, 3840 Mission Ave., Oceanside (757-5555) East screen: <i>Five and One</i> and <i>West screen: Close Encounters of the Third Kind</i> and <i>Logan's Run</i>
	Spring Valley, 1057 E. Elton Blvd., Spring Valley (465-6633) Thank God It's Friday and <i>The Deep</i>	Plaza Twin, 345 N. Escondido Blvd., Escondido (745-5871) Theater 1: <i>Jaws 2</i>
	UA Cinema, Interstate 8 at Magnolia, El Cajon (440-0006) Theater 1: <i>Close Encounters of the Third Kind</i>	Poway Playhouse, 12845 Poway Rd., Poway (748-1110) The Goodbye Girl and <i>American Hot Wax</i>
	Theater 2: <i>Thank God It's Friday</i> and <i>Our Winning Season</i>	Star, 402 N. Hill, Oceanside (722-2895) Big Wednesday and <i>The Eagle Has Landed</i>
	Theater 3: <i>Unhatched Woman</i>	Towne, 217 N. Hill, Oceanside (722-2155) Three Days of the Condor, <i>Death Wish</i> and <i>The Godfather</i> , through 6:24
	Theater 4: <i>Unhatched Woman</i>	Vineyard Twin Cinema, 1539-22 East Valley Parkway, Escondido (743-1222) Theater 1: <i>The End</i>
	Theater 5: <i>Unhatched Woman</i>	Theater 2: <i>Bad News Bears Go to Japan</i> , from 6:23

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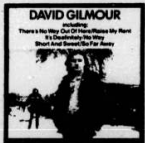
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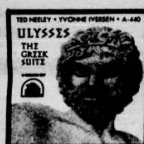
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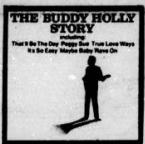
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CURRENT MOVIES

Simpson, written and directed by Peter Hyams.
(Cinema Plaza 5, Grossmont, Pacific Drive 1)

Car Wash — Michael Schultz's infectious, lowbrow, proletarian comedy, encompassing a single workday and the motley mass of laborers, customers, and hangers-on at the Dee-Luxe Car Wash, is full of bustle, empty of laughs. Its main appeal is the merry-go-round cast of characters: the lecherous Jewish proprietor, his Maoist son, a sulky hooker, an aspiring young actor, a Muslim convert, a Reverend like-type materialistic messiah, a reckless skateboarder, an indolent receptionist who passes the day primping for her imaginary Mr. Right (suddenly he walks through the door,

straight out of a Winston cigarette ad), and a feisty duo with a prodigious Afro who worships a comic-strip hero called "The Fly" (whenever he is tied, he begins to buzz). With Ivan Dixon, Richard Pryor, George Carlin 1976. ** (New Valley East Drive 1)

The Cheap Detective — A Neil Simon comedy starring Peter Falk, Ann-Margret, Stockard Channing, Madeline Kahn, Marsha Mason, and Nicol Williamson, directed by Robert Moore.
(Cinema Cinema 4, Cinema 21, from 6:23)

Close Encounters of the Third Kind — Steven Spielberg surpasses all of his sci-fi forerunners in the only way

he knows how — in material things. He has costlier, more spectacular special effects, including some really wonderful nighttime skies; he has bigger and brighter spaceships; he has louder sound effects and background music; and he has the largest number of world-renowned cinematographers ever assembled on one list of credits (six in all — Vilmos Zsigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John Alonzo, and Frank Stanley). But basically his movie is just a jerrybuilt 1950s-style invader-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

Dreyfus, Melinda Dillon, Teri Garr, and Francois Truffaut, 1977. ** (New Valley West Drive 1, UA Cinema 1)

Coming Home — The Marine captain's wife, thinking to make herself useful while her man is away in Vietnam, takes a nursing job in the veterans' hospital. There, she undergoes a radical character change (symbolized by her going from straight hair to frizzy) and falls in love with a bitter wheelchair case who, at first touch, produces the fireworks always missing from her unexciting, or at least unorgasmic, marriage. "It's never happened to me before," she breathes in post-coital heaven. (Which proves what? Paraplegics make better lovers? War protesters make better lovers?) The movie can spare no more time for the

veterans' hospital once love blooms, which makes the heroine's volunteer work seem less motivated by do-gooding or consciousness-raising than by man-hunting. And for that matter, the director, Hal Ashby, seems less interested in making a political movie than an old-fashioned triangle movie in which the characters' political convictions are simply cues as to whom the audience is supposed to side with. As in any old-fashioned triangle tale, the sticky emotional situation is eventually cleaned up with a convenient suicide. Hit songs of the 1960s are periodically played on the soundtrack, unbridled, and they almost drown out the action in this soft, pale-looking movie, photographed by Haskell Wexler with the Dust Bowl dust still on his camera lens from his stint on Ashby's BOUND

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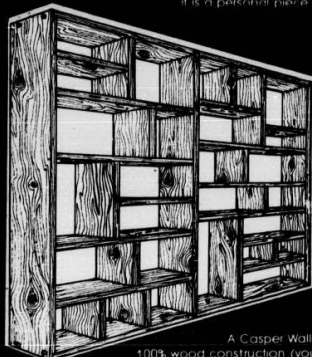
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CURRENT MOVIES

FOR GLORY: Jane Fonda, Jon Voight, and Bruce Dern. 1978. * (Cineplex from 6:23, Crest; University Towne Centre)

Damen — Omen II — The further adventures of the Antichrist, starring William Holden and Lee Grant, directed by Don Taylor. (Cahmo Cinema 4; Fashion Valley; Plaza Twin 2)

Death Wish 4 — A nightmare of New York City streets swarmed over by hooded-up hoodlums who fill and stir like rejects from a WEST SIDE STORY audition. In effect, this Michael Winner exercise picks up from the baleful curtain line of his previous movie, *STONE KILLER*. "You've got five more minutes, Christians!" Winner strives to keep the action within the limit, a defined area of justifiable homicide in order to congratulate Charles Bronson, waging war on the entire species that assaulted his wife and daughter, whenever he stomps out one of the insect-like menaces who pester him in conveniently empty streets, parks, and subways. It is a definite missed opportunity that the techniques of acting were not shown in more of their infinite variety. And the mechanisms used to manufacture emotional heat and latter often groan rather noisily. Still, it is fairly nifty going to watch a movie that approaches its editorial points — on urban-rural living conditions, on police politics, on gunmanship and the cowboy mentality in America — with whoppy, sloppy instruction. 1974. ** (Towne, through 6:24)

A Different Story — Comedy about a marriage of convenience between a homosexual man and woman, starring Perry King and Meg Foster, directed by Paul Aaron. (Flower Hill Cinema 1)

The Eagle Has Landed — A Royal War-ban war film turned topsy-turvy so that the Nazis take over the Erol Flynn-Ronald Reagan roles. The story has to do with a typically humble Nazi scheme to kidnap Winston Churchill, and the hopelessness of the task adds some firm evidence to action director John Sturges's preoccupation with the pathetic side of heroes. There is some good, boyishly romantic playing by Michael Caine, Donald Sutherland, and Robert Duvall as Hitler's duffily resigned, and foredoomed chessmen; and, on the opposing team, Treat Williams (the baby-faced detective with the falsetto voice in *THE RITZ*) is possibly the best-acted G.I. since the days of Freddie Steele. 1977. ** (Star)

The Deep — "I can't afford to pass this up. It's an experience!" enthuses the sun-bleached jock to his fainthearted girlfriend, who only wishes to return home safely from her Bermuda holiday. The so-called experience is a Tom Swiftian adventure involving sunken treasure, a giant molar seal, and voodoo villains. Its undeniable excitement is of the nude, low-brow type that make you keep your seat, and, if you're a fan of the genre, the extraneous (the unfortunate girlfriend has her abdomen smeared in blood

by masked tormentors using a chicken leg as a paring tool). Nothing in the movie sets your heart pounding quite as justifiably as the sight of Jacqueline Bisset in a wet T-shirt. With Robert Shaw, Nick Nolte, Louis Gossett, directed by Peter Yates. 1977. * (Casino; Paradise Twin; Spring Valley)

The Devils' Rain — Choral moans and fragments of Hieronymus Bosch paintings, behind the credits, lead to a springboard into a violent electrical storm, a melting man, and — in short — a very fast start for this madly paced horror movie about a Devil's missionary who has set up operations in a Western ghost town, with his congregation of lost souls imprisoned in eyesless bodies. Ernest Borgnine, William Shatner, Ida Lupino, Eddie Albert, directed by Robert Fuest. 1976. * (Ace Drive In; Aero Drive In; Tu Vu Drive In)

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savor-fare attitude about the ris and outs of carnal pleasure. Actually, the amorous adventures of the pixie wife of a French diplomat in Southeast Asia are mostly on obvious, frivolous amusements: masturbating in front of a Paul Newman phup, smoking a cigarette in the vagina, and such like. With Sylvia Kristel, directed by Just Jacklin. 1974. * (Plaza, Romy)

The End — But Reynolds cultivates a jockey-dapper and beard who serves as a mufie, or muzzie, his charm as a comic actor, and also serve to enhance his image as a serious film director — exactly like Jerry Lewis, with his mustache and beard, in *WHICH WAY TO THE FRONT?* Also like Lewis in that ill-forgotten movie, Reynolds further demonstrates his seriousness by handing a subject of doubtful, if not indefensible, comic possibilities — the subject of terminal illness and suicide. (A typical lame-brained line: "I thought I'd wake up dead," cracks Reynolds, regaining consciousness after swallowing an overdose of sleeping pills.) And also like Lewis, Reynolds seems to have become so fatigued or concerned that he is forced to delegate the most energetic comic business to an eager second banana, Don DeLuise. With Sally Field, Joanne Woodward, and Kristy McNichol. 1978. * (Center 3 Cinema 3; Cinema Plaza 5; Frontier Drive In; UA Cinema 3; Vineyard Twin 1)

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anti-smooth," although the disc jockies indulge themselves in constant on-the-air preening, and whose philosophical stance is anti-commercial — although it broadcasts nothing but the most mainstream rock-and-roll. The movie itself is an unabashedly commercial package, showcasing large dollops of "melow" music, concert footage of Linda Ronstadt and Jimmy Buffett, anti-military comedy, a street riot pitting highly principled jockey-boppers against slapstick cops, and various other sops to the youth audience. Michael Brandon, Martin Mull, Ellen Brennan, and Cassie Yates, directed by John Alton. 1978. * (New Valley East Drive In)

Fox and His Friends — R.W. Fassbinder's sob story about an ill-bred homosexual sideshow performer, "Fox, the Talking Head" (played by Fassbinder himself), who licks into a tottery jackpot and is bled dry by his deceitful, prissy, upper-middle-class lover (as Fox crams a piece of cologne into his mouth, his social superior sneers, "If you're looking for your fork, it's to the right of your plate"). Fassbinder reproduces some right-sounding catch, below-the-belt dialogue in the homosexual social code, but this is merely a sidelight of the movie, a bonus. Essentially, he uses homosexuality as a means of equalizing the characters, so as to move the focus away from the Sex War to the Class War. His facetiously schmaltzy treatment of the subject allows audience members to indulge their liberal sympathies without worrying that they have been manipulated by cheap emotionalism. 1978. ** (Center 3 Cinema 2; La Paloma; Poway Playhouse; University Towne Centre)

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CAPRICORN ONE

laughs to keep you from regretting that you abandoned your TV for an evening, but his successes in the field of parody are few. There's a funny reworking of the PSYCHO shower scene, which his Hitchcock in his soft spot, his huge appetite for virtuoso show-stoppers; there's a nicely detailed, if totally irrelevant mimicking of Sinatra; and, best, there's some didactic camera-consciousness that is distantly related to Jean-Luc Godard. With Madeline Kahn, Cloris Leachman, and Harvey Korman. 1977. ** (Mira Mesa Cinemas)

House Calls — Uncomplicated romantic comedy about a widowed doctor whose Second Youth is jeopardized by a forthright divorcee who plays only for keeps. Both of them are presented uncritically, and a bit too sweetly, as "good catches." The waggish dialogue by a foursome of scriptwriters and the deft playing

once in a while makes you guffaw with a brand of romanticism that belongs in greeting cards or in TV commercials for domestic appliances and the phone company. 1978. * (Mira Mesa Cinemas)

Island of Dr. Moreau — An H.G. Wells political parable, thoroughly disguised behind some imaginative half-human, half-animal Halloween makeup and some nice, bristling color (Jerry Fisher, photographer). Somebody behind this project apparently has a nose for a good story, but the filmmakers seem to be in pooding pursuit of the story rather than right on top of it. With Burt Lancaster, Michael York, Barbara Carrera, directed by Don Taylor. 1977. * (Alvarado Drive In, from 6:23)

Jail Bait — One of the latest, but not the very latest, of Rainer Werner Fassbinder's thirty odd movies. San Diego premiere 1977. (Strand, 6:28 and 29)

Jaws 2 — The vacation village of Amity is under siege once again, with Roy Scheider and Lorraine Gary, directed by Jeannot Szwarc. (Cinema Plaza 5, Loma, Plaza Twin 1)

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, as opposed to a movie movie. (A couple of bonus numbers, "The Weight" and "Evangeline," are staged in a studio and sweeping camera movements and swirling smoke, and these show off director Martin Scorsese's cinematic prowess at full tilt, and at the same time show up the limitations of the authentic concert stuff.) The lugubrious end-of-an-era sentimentality lavished upon The Band's all-star farewell concert, Thanksgiving Day, 1976, is nowhere justified in the post-mortem interview with the glamorously word-weary Robbie Robertson, conducted by the stuttering, spitting Scorsese. ("We-we-we-we, they weren't just friends," I mean, I mean — get that fly?) Featured performers include

Bob Dylan, Eric Clapton, Mudgy Waters, Emmylou Harris, Joni Mitchell, Neil Young, Neil Diamond, and Van Morrison. 1976. * (Mira Mesa Cinemas)

Life Guard — At 32, the lifelong life guard faces the question, indelicately phrased by his father, "When will you ever grow up?" The crisis comes in concert with his embarrassing 15-year high school reunion and a prosperous old pal's tantalizing offer of a job in a Porsche dealership. The movie arrives, by and by, at an existential conclusion, but it doesn't struggle and swirl in getting there. This slight, no-sweat movie provides a few select details of the life guard's workdays and considerable elaboration of his leisure hours and his feminine "fringe benefits." As the central figure — a good, easygoing, self-satisfied, and deeply tanned — Sam Elliott is, it's not an insult to say so, ideally cast. And on the whole, the movie is extremely easy to take, thanks to its careful avoidances: no heavy dramatics, no heavy dialects, and no moments of truth. With Anne Archer and Kathleen Quinlan, directed by Daniel Petrie. 1976. ** (Frontier Drive In, Village)

Logan's Run — A simple after-the-holocaust premise: a 23rd-century robot city where the passive citizens are uniformed in colors of either raspberry or lime sherbet, and where nobody is permitted to live past thirty. And a simple chase plotline: two lovers, fleeing their inevitable fate, induce the official executioners (called "coyls," "Gardmen"), outbait a shiny aluminum robot (called, straightforwardly, "The Box"), discover the great outdoors (a train crawls up the girl's dress and she shrieks, "I hate outside, I hate it!"), and finally stumble upon the vine-covered ruins of Washington, D.C., where, in the Senate chamber, they find an old man and a squadron of cats, and they resolve to bring these oddities back to their sheltered, domesticated city. Although the ideas are simple, the physical properties of this Future World are elaborate and unstinting (and glossily well

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photographed by the veteran Ernest Laszlo. The movie may not be very good science-fiction, but it affords a good setting for science-fiction. With Michael York, Jenny Agutter, Richard Jordan, and Peter Ustinov, directed by Michael Anderson. 1976. *** New Valley West Drive In, Pacific Drive In.

Love and Death — Woody Allen makes an unexpected retreat, taking along his eyeglasses and neuroses, to Russia of the Napoleonic era and to the social circles charmed by Tolstoy, Turgenev, others. He presides over more props, more extras, 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 spoils of his established presence — Eisenstein, Bergman, Dostoevsky — are just little bits of the time, hair-brained eclecticism. 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. 1975. *** (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 warning just slightly less gossamer than Oliver's Othello, and Burgess Meredith steals the show as a dotty, self-absorbed anthropologist. With Tony Curtis, Michael Ansara, directed by William Girdler. 1978. *** (Big Sky Drive In).

Minnie and Moskowitz — The patented John Cassavetes method (his very best friends get together and improvise a sketchy story line in front of a camera that holds them in tight headlocks) is at its all-time loosest and lightest in this rosy love story, with a prim Gene Rowlands and a lunatic Seymour Cassel making a most unlikely couple. The too-tight emotional rhythm of regular ups and downs, louds and softs, glads and sads, becomes fairly tedious, but this prettily colored cheer about it nevertheless. 1972. *** (La Paloma).

Nasty Habits — A mock version of the Watergate scandal, set in a Philadelphia nursery. There isn't sufficient detail or surprise to justify its going on at this length, and the joke doesn't work both ways (the nurse, aside from the easy tone of irreverence which they generate, might just as well be prop schoolers or penguins). But Sandy Dennis, as the unflattering with which she goes, the lackluster slant on John Glenn's role in the shady doings, with Glenda Jackson, Geraldine Page, Anne Jackson, and Melina Mercouri, directed by Michael Lindsay-Hogg. From a Muriel Spark story. 1977. *** (Strand 624).

Ores — This movie obviously owes its existence to JAWS, but shows only ingratitude by having Ores, the killer whale, gobble up a Great White shark in the very first scene. After that, the undisciplined rule of the seas — no mindless eating machine, he goes on to demonstrate a fine sense of personal honor, familial devotion, and blind justice. Richard Harris, happily rejuvenated, is the reckless

fisherman who offends the noble beast and who gradually loses his swagger as he tries to comprehend the magnitude of his sin against nature (this simple Irish Catholic has to absorb some pretty mind-boggling lessons from a pediatric female oceanographer). "Herman Melville believed if God comes back to earth, he'll come back as a whale." In general, a slick job by director Michael Anderson and cameraman Ted Moore. Emilio Morricone's romantic musical accompaniment to the whales' graceful aquatics is not bad, but a very interesting, spooky soundtrack could, and probably should, have been composed of nothing but natural whale noises. With Charlotte Rampling. 1977. *** (Casino).

Outragious — Sloppy but amiable movie about a schizophrenic girl is taught to accept her fractured self by a doubly fractured female impersonator. First there was Joan Crawford in POSSESSED, then Joanne Woodward in THE THREE FACES OF EVE, and now Liza Connors in SCHIZO FOREVER. Hollie McLaren, first seen running through the Toronto dawn in her nightgown, is a collection of clichés as the jittery girl (one nice touch: the plastic baggie of pills which she clutches in her hand wherever she goes), but Craig Russell is a priceless movie oddity in a role of almost superhuman cunning and resource. He appears at a hotel room door in a babyfaced whine, in a cart of complimentary food, and plants a magnetic mike inside a lampshade — God only knows how he conjured up any of these props. The various amusement parks are gaily colorful, and the front-seat rollercoaster rides, filmed from THIS IS CINERAMA, are effectively stomach-churning. The characterizations, though, are not the deepest — Timothy Bottoms' mad bomber has a taste for cotton candy, and George Segal's public safety inspector would like to quit smoking, and that's about it. With Richard

Rollercoaster — Chase thriller about a smug extortionist who bombs rollercoasters merely to show that he means business and who is credulously portrayed as a man of almost superhuman cunning and resource. He appears at a hotel room door in a babyfaced whine, in a cart of complimentary food, and plants a magnetic mike inside a lampshade — God only knows how he conjured up any of these props. The various amusement parks are gaily colorful, and the front-seat rollercoaster rides, filmed from THIS IS CINERAMA, are effectively stomach-churning. The characterizations, though, are not the deepest — Timothy Bottoms' mad bomber has a taste for cotton candy, and George Segal's public safety inspector would like to quit smoking, and that's about it. With Richard

Pretty Baby — A faded, laundered memory of the notorious Storyville, New Orleans red-light district and of the mysterious photographer, E.J. Balocco, who diligently captured the working girls of the district on film. The movie seems frozen in the same way that a still photo is frozen, and "develops" hardly more than a still photo "develops" — it never really gets moving, but is instead

embalmed in a cozy, tasteful color scheme, dominated by browns, and in rich, tasteful sets and costumes. Which is perhaps just what you ought to expect from a script written by an experienced production designer, namely Polly Platt. With Keith Carradine, Susan Sarandon, and Brooke Shields, photographed by Sven Nilander, directed by Louis Malle. 1978. *** (Plaza Row).

Rabbit Test — Joan Rivers' directorial debut, a situation comedy whose untenable 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-stir 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 Prather. 1978. *** (Vogue, from 623).

The Ruling Class — This British social satire is all fads and fluctuating interests in its eagerness to pamper the youth audience, which, according to director Peter Medak, must have an appetite for tidbits of everything: religion, sex, psychology, opera, monster murder, antiquities, etc. The only apparent accuracy this movie has about its Lincolnshire locale is the cheerful pink complexion of the people. With Peter O'Toole. 1972. *** (Kien, 625 through 627).

Saturday Night Fever — A softened, popularized version of the MEAN STREETS topic, the hell-raising of Italian Catholic buddies in the New York boroughs. You can also see traces of ROCKY in the awkward, inarticulate boy-girl romance, and in the Sylvester Stallone poster that hangs on the hero's wall alongside

Widmark, Henry Fonda, directed by James Goldstone. 1977. *** (Claremont).

Rolling Thunder — The initial half-hour develops a sharply observed contrast between the upright public posture and the crumpled private lives of POWs returning from Southeast Asia. Paul Schneider, the angry young scriptwriter, obviously has something to say about the lingering aftereffects of the Vietnam war, but he is not about to come right out and say it. Instead, he takes refuge in the teeth-gritting, muscle-flexing bravado of the conventional action movie. Director John Flynn does some good location shooting around the Tex-Mex border, although some of the scenery gets lost in the muddy color processing. And Linda Haynes beautifully natural as the self-declared "groupie" who attaches herself to William Devane's tortured war hero, is an unexpected bonus in this pigheaded masculine movie. With Tommy Lee Jones, Danny Coleman, Luke Askew, and James Best. 1977. *** (Crest).

Shadow of the Hawk — Supernatural thriller shot in a TV-Movie-of-the-Week style: frugal, hurried, and flustered. The duel of magic between a hoary Indian medicine man and the forces of evil is unconvincing simply because it is incomprehensible — hocus-pocus countered by more hocus-pocus. All that the viewer can do is shrug and agree with the free-lance reporter on the scene when she observes, "Something radical is going down." The reporter role is handled by Marilyn Hasselt, who is a sensible-seeming actress, but she's not going to get anywhere doing this sort of thing ("I went to a fancy girls school back East, but I found I was allergic to Ivy"). Jan-Michael Vincent, Chief Dan George, directed by Harold Prince. 1970. *** (Strand 624).

Something for Everyone — Smirkingly perverse fairy tale, about a smartly groomed young man who, like the rest, amends the disenfranchised castles and forests of Central Europe, modern-day. With Michael York, Angela Lansbury, directed by Harold Prince. 1970. *** (Strand 624).

MOVIES

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 comedy, the incongruous gang fight, and the hero's profound self-revelation at the end), the movie shows some real bravado. 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. *** (Babylon, Frontier Drive In, Parkway 2).



HOUSE CALLS

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

be recommended warmly to anyone with a mental age of under twelve. The miniatures and special effects are the best that money can buy: the wholesome heroes, Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court on the California coast; the 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 any 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 take-out scheme), set in the urban 1930s. Re-creation of the period is pretty thorough in terms of interior decor 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. *** (Mesa Mesas).

Thank God It's Friday — A comedy with a disco background, featuring the music of Donna Summer and The Commodores, directed by Robert Klane. (Cinema, Cinema Plaza 5, Flower Hill, Cinema 2, Plaza Mesas, Cinemas, 2).

Three Days of the Condor — Sidney Pollack's spy thriller caters to an intellectual's tender ego, as innocence, book-learning, and beginner's luck are called upon to fend off an army of cold-blooded CIA agents and freelance assassins. The solitary hounded hero appears to be comfortable with thriller literature, art photography, and the New York Times, while his bureaucratic adversaries prefer to mire themselves in top-secret dossiers, code names, and closed-door conferences. In the manner the story is developed, the most appealing element, (the mismatch of professional calculation against amateur unpredictability) is shunted aside to make way for standardized cat-and-mouse melodramatics. These at least provide some fairly enjoyable jabs. Richard Redford, Faye Dunaway, Clint Robertson, Max Von Sydow. 1975. *** (Towne, through 624).

An Unmarried Woman — More a dramatic than a dramatic account of a woman in the rebound, this movie is like a profusely illustrated version of one of those self-help, consciousness-raising manuals that traipse unendingly through the nonfiction best-seller charts. It's overly balanced, systematic, and universalized, but at the very least it makes a widely accessible lunch-hour or cocktail-hour discussion topic. Writer-director Paul Mazursky, possibly doing penance for his culturally ignorant 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. *** (Century 1, University Towne Centre).

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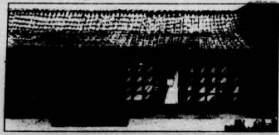
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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

If I had taken him more than ten years, but with the success of "Live Bulter" and "Night Moves," Bob Seger has finally become a marketable rock star. Seger can safely be labeled a seminal figure.

This isn't to suggest that Seger's records have been equally vital. For me, there are only a couple in his relatively large discography which are entirely satisfying (and that does not include his latest, "Stranger in Town"). Seger is a powerful R&B-influenced vocalist, but unlike Stewart and Frankie Miller, his closest contemporaries, there is too little in his work that can be hailed as compelling. Like the insufferable Bruce Springsteen, Seger's street-corner romanticism veers toward preciousness and self-pity. Detroit natives speak Seger's name in unbecomingly reverent tones, but I am still

awaiting proof. Seger and the Silver Bullet Band play Friday night at the Sports Arena with Tony Beau.

Jimmy Butler and the Coral Reefer Band appear Sunday at SDSU's amphitheater. My knowledge of Butler is limited to a few scattered, cursory listenings; all that I really know about him is that he is novelist Thomas McGuane's brother-in-law and that he is an eclectic folkie with a self-deprecating sense of humor. He live shows, however, come highly recommended.

Hollis Gentry's sharp, distinctive jazz-funk band, Kwanza, will cap this rather thin musical week Monday at Moonlight Gardens. The popular Gentry is a distinguished tenor and soprano saxophonist whose work reveals a strong Rollins-Bedman influence. Kwanza's recent performance at the Marquis Theater showed off Gentry, drummer Ronnie Stewart, and trumpeter Mitch Marker to good advantage.

—Steve Samdina



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Gallery: Together, contemporary, Tuesday through Sunday, 1250 Prospect 454-8231.

Haley's: Search, disco and rock, Tuesday through Saturday, 4258 West Point Loma Boulevard, Loma Point, 225-9559.

Halligan's 4 Fish: Horizon, pop and folk-rock, Wednesday through Saturday, 4325 Ocean Boulevard, Pacific Beach, 274-7434.

Harpoon Henry's: Homegrown, variety music, Friday and Saturday, 2725 Shelter Island Drive, 224-4242.

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

Holiday Inn: Ralph Carlson Revue, music and comedy, Wednesday through Sunday, Harbor Drive and Ash Street, 239-6171.

Hungry Hunter: Endless Flight, pop, Tuesday through Saturday, 1221 Vista Way, Oceanside 433-3633.

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

Joe Palace: Whizz Kids, rock, Friday and Saturday, Mission and Melcoct, Escondido, 741-9393.

Island Lounge: Travelers, Latin music, Wednesday through Sunday, 2270 Hotel Circle North, Mission Valley, 297-1101.

Ivanhoe: Dandelion, Thursday, Dick Brown's Big Band, Friday and Saturday, Brown Sugar, rock, Wednesday, 14240 Poway Road, 748-7531.

John Bull: Lamp Post, contemporary, Wednesday through Saturday, Wayne Gire, psychelic, 2200 Highland Avenue, National City, 474-2201.

Jolly Roger: Dusty Litchford, folk, Friday and Saturday, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117.

Joe Murphy's: Thunderbolt the Wonderbolt, rock, Thursday through Sunday, Joe Murphy Quartet, jazz, Sunday afternoon, 1011 Cotton, country, Monday through Wednesday, 4302 Mission Boulevard, Pacific Beach, 270-3220.

Journey: George Miller, disco, Wednesday, Frank Sylvers, disco, Thursday, New Joy, disco and soul, Friday, Empire, soul and disco, Saturday, Seventh Wonder, disco, top 40, and soul, 5475 Keamy Villa Road, Kearny Mesa, 279-2040.

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

Last Frontier: Trower Snakes, blues, rock, and country, Tuesday through Saturday, 1429 East Main, El Cajon, 447-8847.

L'Chaim Vegetarian Cafe: Will, acoustic, Thursday through Saturday, 134 West Douglas, El Cajon, 442-1331.

Le Chateau: Barry Farrar Quartet, jazz, Thursday, Anita Robbins and Marvin Robinson, jazz, Friday and Saturday, Bruce Cameron Quartet, jazz, Sunday afternoon and Monday, jazz, 308 University Avenue, Hillcrest, 297-3017.

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

Long Branch: Moonshine, blues and country, Friday, 163 East Main Street, El Cajon, 440-9992.

Macho's: Oh! Ridge, blues, jazz, Tuesday through Saturday, Midway and Rosecrans, 224-2401.

Magnolia: Mulvaney's: Disco, Thursday through Saturday, The Getaway, top 40 and disco, Friday and Saturday, Magnolia and Mission Gorge, 448-8850.

Mandolin Wind: King Biscuit, blues, Thursday through Saturday, Ron Surry, guitar, Sunday, auditions, Monday, Sid Gowdy, guitar, Tuesday and Wednesday, 308 University Avenue, Hillcrest, 297-3017.

Mexican Village: Oscar Arias Quartet, dancing, Friday and Saturday, Doug Devane, guitar, Sunday through Thursday, 120 Orange Avenue, Coronado, 435-8822.

Miki Sam: Frankie, piano, Friday and Saturday, 2424 Fifth Avenue, 235-6144.

Misaki Room: Jack Constanza Quartet, contemporary, Wednesday through Saturday, Dave Torzillo Due, Sunday through Tuesday, 2228 El Cajon Boulevard, 298-8866.

Mom's Saloon: Sugarbalt, rock, Thursday through Sunday, Blue Wind, rock, Monday, Night Flight, rock, Tuesday and Wednesday, 943 Garnet Avenue, Pacific Beach, 488-3366.

Mom's: Magic, rock and disco, Tuesday through Sunday, 10475 San Diego Mission Road, 563-0060.

Monterey Whaling Company: East West Band, pop and country, Tuesday through Saturday, 887 Camino del Rio South, 291-1638.

Mother's Kitchen: Natural Foods, Mexican-Disco, Pambler, Saturday, Top of Palomar Mountain, 742-3496.

Mulvaney's: Richie Hunt, contemporary, Friday and Saturday, Paul Sigal, contemporary, Wednesday and Thursday, 340 East Grand, Escondido, 741-0935.

Nashville Country: Tall Cotton, country, Friday through Sunday, 5933 University Avenue, 563-6670.

Navele Inn: Kick, dancing music, Tuesday through Saturday, Lake Murray and Navajo Road.

Navele Inn: Kick, dancing music, Tuesday through Saturday, Lake Murray and Navajo Road.

Ocean Beach Inn: Just Friends, folk and country, 1921 Bacon Street, Ocean Beach, 222-6822.

Old No. 7 Distillery: Storm, disco, Sunday, 140 South Sierra Avenue, Solana Beach, 765-6733.

Over Easy Production Company: Tom Cat, blues, Thursday, Greg Long, country, Friday, Joe Byrnes, country and folk, and Esay, Saturday and Sunday, Alta Mai, pop, folk, Monday, Greg Long, Tuesday, Pasha, folk, Wednesday, 4461 University Avenue, 283-7448.

Palmer's: Boss Went Home, folk, Thursday through Sunday, La Jolla Boulevard at Turquoise, 488-0848.

Rainbow: Classi-fied, funk and disco, Monday through Saturday, 10450 Friars Road, 280-1541.

Ravenloft: rock, Friday, Passinger, rock, Saturday, auditions, Sunday, 303 North Santa Fe Drive, Vista, 724-9050.

Passion: Felix, disco, Thursday through Saturday, 1670 Coast Boulevard, Del Mar, 755-9345.

Pearly Mine Company: Songbird, pop, Thursday through Saturday, 12735 Poway Road, 748-7296.

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Thurs., June 28
9:00 - 1:00

Full Bar
Nicer dressed
#18 - up (must have I.D. to enter)
#Dance

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\$2.50 Advance at State, L.O. at 12:00 P.M. (Clairemont), Get it On Shoppe (M.B.), The Black (O.B.), Blue Meanie Records (El Cajon) Monte Rockers, and Strava Head Sound \$3.00 at door

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Thursday, June 22
Bratz
Special Guest Star
JOHNNY ALMOND
Member of Mark Almond Band
Wednesday, June 28, and Thursday, June 29, 1978
Carnel Valley Road
Del Mar
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disco sounds
Cover charge Friday through
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Bruce Cameron—horn, Carl Evans—piano
Gary Nieves—drums, James Hunt—bass
Plus frequent guest appearances by San Diego's top jazz stylists.

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A versatile duo featured in top
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8:30 p.m.
TUE. WED.
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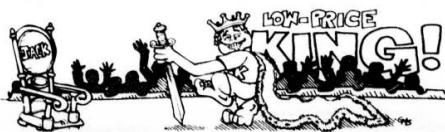
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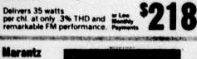
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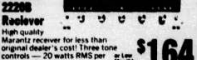
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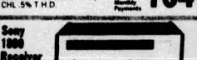
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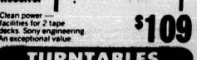
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\$199



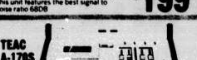
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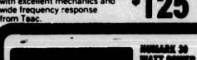
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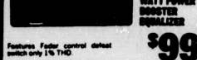
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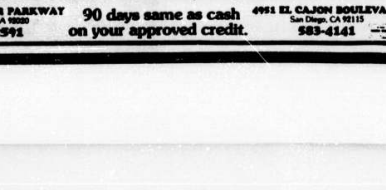
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CAR STEREO



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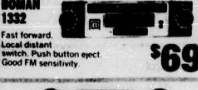
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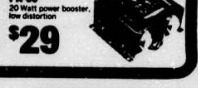
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\$29

Reader's Guide to the Music Scene

Sandy's Piano Room: Dave Compton, contemporary. Wednesday through Saturday, Century City Parkway at Mission, Encinitas, 743-0920.

Sea Dog Lounge: Elements, rock, Tuesday through Saturday, Holiday Inn, 595 Hotel Circle South, 291-5720.

Shelter Inn of the Airports: The Shepherds: Peter, dulcimer, Thursday; Doug, classical guitar, Friday; George, folk guitar, Saturday; Greg, folk guitar, Sunday, Charles, harpichord, Monday; Steve, piano, Tuesday, 1126 South Highway 101, Encinitas, 753-1124.

Shelter Harbor Island: Fred Thompson and the Guadalupe Philharmonic, dancing music, Tuesday.

Through Saturday, 2051 Shelter Island Drive, 222-0561.

Shelter Inn of the Airports: Tuesday through Saturday, 1500 Harbor Island Drive, 291-0400.

Spanky's Saloon: Disco, Thursday through Wednesday, 2855 Midway Drive, 223-3154.

Spirit: Nasty Habits, rock, Thursday; Joe Boro, Rock, Friday; Reggie Party, Saturday;

Songwriters' showcase: Monday and Tuesday, 1130 Buena Vista, Moreno Area 276-3993.

Springfield Wagon Works: Second Wind, pop-folk, Wednesday through Saturday, Mike Stone, guitar, Sunday through Tuesday, 690 North Second, El Cajon, 440-5757.

Springfield Wagon Works: Homefolk, folk, Wednesday through Saturday; Gary Sparks,

guitar, Sunday through Tuesday, 5255 Kearny Mesa Road, 545-2272.

Strata Head Sound: Spice, top 40, Thursday, 7578 El Cajon Boulevard.

Surfer Lounge: Paul Gregg, contemporary and top 40 organ, Tuesday through Sunday, Pacific Beach Drive, 488-9314.

Swan Song: David Cheney, flamenco guitar, Thursday, Ron

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Reader's Guide to the Music Scene

Beck and Chuck Berry. July 1, 1978. Mission Boulevard. Pasadena. 212-782-7822.

Tavern: Lighthouse soft rock, blues, and original funk. Friday and Saturday. 801 E. Colton Boulevard. 583-1340.

Ten Downing: John Penn. Friday and Saturday. 315 South Highway 101. Santa Monica Beach. 758-5101.

Triton Restaurant: Fantasy, light rock. Tuesday through Saturday. 6011 E. Colton Boulevard. 583-1340.

Trojan Horse: Touch of Country. Wednesday through Sunday. 5570 University Avenue. 582-1070.

VIP Lounge: Anne's Parade. Contemporary. Monday through Saturday. Town and Country Hotel. 500 Hotel Circle North. 291-7131.

Windsong: Rita Moss. Contemporary. Tuesday through Saturday. 2241 Shelter Island Drive. 224-3577.

LOS ANGELES CONCERTS

The Kinks and Charlie: Universal Amphitheatre. Friday, June 23 through Saturday, June 24. 8:15 p.m. Hollywood Boulevard. (213) 980-9421.

Angel and Quiet Riot: Santa Monica Civic. Tuesday, June 27. 8 p.m. (213) 393-9901.

Leo Sayer and Yvonne Elliman: Universal Amphitheatre. Tuesday, June 27 through Saturday, July 1. 8:15 p.m. Hollywood Freeway at Lankershim Boulevard. (213) 980-9421.

Bruce Springsteen: Inglewood Forum. Wednesday, July 5. 8 p.m. (213) 673-1300.

George Benson and Seawind: Universal Amphitheatre. Thursday, July 6 through Saturday, July 8. 8:15 p.m. (213) 980-9421.

Warren Zevon: Universal Amphitheatre. Tuesday, July 11. Hollywood Freeway at Lankershim Boulevard. (213) 980-9421.

Chuck Mangione Quartet and 70-Piece Orchestra: Hollywood Bowl. Sunday, July 16. 7 p.m. (213) 627-1248.

Golden Bear: Jimmy Rabbitt and Renegade. Thursday, Saturday, Friday and Saturday. 308 Coast Highway. Huntington Beach. (714) 536-9600.

Lighthouse: John Handy. Thursday through Sunday. Leon Thomas. Tuesday and Wednesday. 30 Pier Avenue. Hermosa Beach. (310) 372-6911.

Palomina: Caruth C. Byrd. Presents George Jones. Friday and Saturday. 4907 Lankershim Boulevard. North Hollywood. (213) 765-9256.

Concerts by The Sea: Hank Cochran and Mark Colby. Thursday through Sunday. 4250 Lankershim Boulevard. North Hollywood. (213) 765-9256.

Rox: Television. Thursday through Saturday. The Dirt Band. Monday and Tuesday. 9009 Sunset Boulevard. (213) 878-2222.

Starwood: Ruby Starr and the Grey Band with Wolfgang. Thursday through Saturday. 8151 Santa Monica Boulevard. (213) 656-2200.

Sweetwater: Albert Collins. Friday and Saturday. 204 North Harbor Drive. Redondo Beach. (213) 372-0455.

Whisky a Go Go: Gary Valentine and The Know. Thursday, David Johnson. Friday and Saturday. 8901 Sunset Boulevard. (213) 652-4202.

Clubs

Backlot Theatre: Linda Hopkins. Robertson at Santa Monica.


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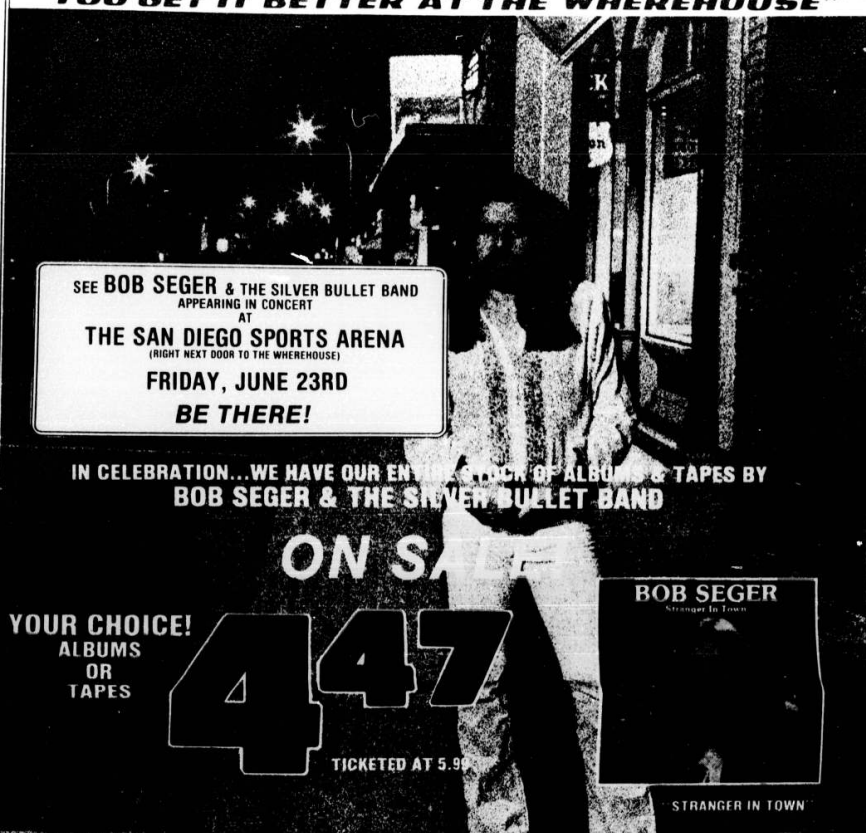
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Reader's Guide to the Music Scene

Bolton and Chuck Perrin, folk, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 272-7802.

Taverna: Lighthouse, soft rock, bluesgrass, and originals, Friday and Saturday, Ron Boulton, guitar, Wednesday and Thursday, 1298 Prospect Street, La Jolla, 454-9587.

Ten Downings: John Perrin, Friday and Saturday, 316 South Highway 101, Solana Beach, 755-5161.

Wren Restaurant: Fantasy, light rock, Tuesday through Saturday, 6011 El Cajon Boulevard, 583-3240.

Trejan Wren: Touch of Country, Wednesday through Sunday, 6179 University Avenue, 582-1070.

Vip Lounge: Anne's Parade, contemporary, Monday through Saturday, Town and Country Hotel, 560 Hotel Circle North, 291-7151.

Windsong: Rita Moss, contemporary, Tuesday through Saturday, 2241 Shelter Island Drive, 224-3577.

LOS ANGELES CONCERTS

The Inkas and Charlie: Universal Amphitheatre, Friday, June 23 through Sunday, June 25, 8:15 p.m., Hollywood Freeway at Lankershim Boulevard, (213) 980-9421.

Angel and Gabe: Blah Santa Monica Civic, Tuesday, June 27, 8 p.m. (213) 393-9961.

Lee Sayer and Yvonne Ellman: Universal Amphitheatre, Tuesday, June 27 through Saturday, July 1, 8:15 p.m., Hollywood Freeway at Lankershim Boulevard, (213) 980-9421.

Bruce Springsteen: Inglewood Forum, Wednesday, July 5, 8 p.m. (213) 673-1300.

George Benson and Seawind: Universal Amphitheatre, Thursday, July 6 through Monday, July 10, 8:15 p.m. (213) 980-9421.

Warren Zevon: Universal Amphitheatre, Tuesday, July 11, Hollywood Freeway at Lankershim Boulevard, (213) 980-9421.

Chuck Mangione Quartet and 78-Piece Orchestra: Hollywood Bowl, Sunday, July 10, 7 p.m. (213) 627-1248.

Golden Bear: Jimmy Rabbitt and Renegade, Thursday, Saturday, Friday and Saturday, 306 Coast Highway, Huntington Beach, (714) 536-9600.

Lighthouse: John Handy, Thursday through Sunday, Leon Thomas, Tuesday and Wednesday, 30 Pine Avenue, Hermosa Beach, (213) 372-4911.

Palomares: Caruth C. Byrd presents George Jones, Friday and Saturday, 6907 Lankershim Boulevard, North Hollywood, (213) 765-9256.

Concerts by The Sea: Hank Crawford and Mark Colby, Thursday through Sunday, Carmen McRae, Tuesday and Wednesday, 100 Fisherman's Wharf, Redondo Beach, (213) 371-4998.

Dent's: Movie Rivers and Ross Tompkins Trio, Thursday through Saturday, 4269 Lankershim Boulevard, North Hollywood, (213) 769-1565.

Shawnee: Ruby Starr and the Grey Band with Wolfgang, Thursday through Saturday, 8151 Santa Monica Boulevard, (213) 458-2200.

Sweetwater: Albert Collins, Friday and Saturday, 204 North Harbor Drive, Redondo Beach, (213) 372-0485.

Whiskey @ 60 @: Gary Valentine and The Know, Thursday, David Johnston, Friday and Saturday, 8701 Sunset Boulevard, (213) 652-4202.

Partisan Room: Ahmad Jamal, Thursday through Sunday, La Brea and Washington, (213) 935-6704.

Rexy: Television, Thursday through Saturday, The Dill Band, Monday and Tuesday, 9009 Sunset Boulevard, (213) 878-2222.

Shawnee: Ruby Starr and the Grey Band with Wolfgang, Thursday through Saturday, 8151 Santa Monica Boulevard, (213) 458-2200.

Sweetwater: Albert Collins, Friday and Saturday, 204 North Harbor Drive, Redondo Beach, (213) 372-0485.

Whiskey @ 60 @: Gary Valentine and The Know, Thursday, David Johnston, Friday and Saturday, 8701 Sunset Boulevard, (213) 652-4202.

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(RIGHT NEXT DOOR TO THE WHEREHOUSE)
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BE THERE!

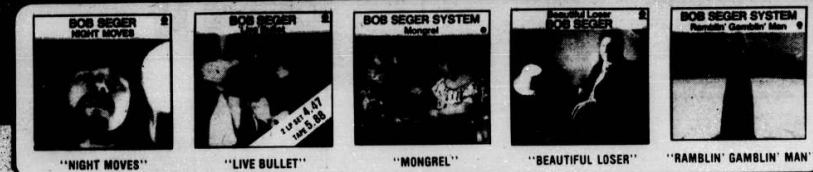
IN CELEBRATION...WE HAVE OUR ENTIRE STOCK OF ALBUMS & TAPES BY
BOB SEGER & THE SILVER BULLET BAND

ON SALE!

YOUR CHOICE!
ALBUMS
OR
TAPES

447

TICKETED AT 5.99



HURRY!...THIS SALE ENDS WEDNESDAY, JUNE 28, 1978

THE WHEREHOUSE

a division of INTEGRITY ENTERTAINMENT CORP.

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OUR NEW STORE: 3750 SPORTS ARENA BLVD.—SAN DIEGO
OPEN EVERY NIGHT TIL MIDNIGHT! (RIGHT NEXT DOOR TO THE S.D. SPORTS ARENA)

EL CAJON	Parkway Plaza East	KEARNY MESA	4344 Convey Street	PACIFIC BEACH	1414 Garnet Street
CARLSBAD	Plaza El Camino Real	LA JOLLA	University Towne Center	SAN DIEGO	6335 El Cajon Blvd
CHULA VISTA	455 Fifth Ave.	LA MESA	Grossmont Center	SAN DIEGO	39th & University
ESCONDIDO	1702 E Valley Parkway	MISSION VALLEY	Mission Valley Center	SAN DIEGO	Fashion Valley Mall

Coupon
**2 Dinners for
 The Price of 1**
 (one dinner free with purchase
 of another of equal value)

Soups - Salads - Sandwiches
 Dinners

Offer good Monday through Friday, 5 to 9 p.m. only

Remember Too—
 If you're having an affair
 let us provide the food!
 We're the party tray experts.
 Inquire about our catering.

Clyde's Deli Restaurant

Patio Dining
 5375 Kearny Villa Road
 SE Corner of 163 & Clairemont Mesa Blvd.
560-5662

Coupon

READER FREE CLASSIFIED ADS

Notices

ADAMS AVENUE Aerie Row Show and
 Sale, June 24-25th, 11am-5pm. Revue the
 Show Old Days. Many door prizes, live
 music, clowns, square dancers. Browsers
 advised.

WHAT'S YOUR PRICE? Fishery, O.B.
 Planning Board, District 2.

SAN DIEGO JEWELRY SHOW Group
 21-35: Sunday, June 18, Padre baseball
 with a party to follow; Tuesday, June 20,
 dinner and disco. Howard 453-1073, Alan
 566-0831.

TIERED OF OCEAN BEACH being written
 off? Vote Fishery for O.B. Planning Board,
 District 2.

WOMEN: FEMINIST Free University's
 summer session is beginning. Spanish,
 photography, labor organizing and problem
 solving are among classes offered.
 Registration deadline, June 17. Call
 235-8864 for information.

A NEW NATION is now being gathered: will
 be righteously and be totally separate from
 the authority of this world, which will be
 destroyed shortly. More info. 282-4318.

ENJOY BOOKS? Support Improvement of
 San Diego Public Library System. Attend
 at 8 o'clock, 2pm, Friday, June 23, 3rd
 floor Lecture Room. Program, refreshments.
 Information 235-5819.

THE MARQUE PUBLIC THEATER, a
 non-profit, charitable organization, is in
 desperate need of a washing machine and
 men's clothing. All donations are tax
 deductible. Call 296-2111.

WANT TO FEEL NEEDED, appreciated?
 Join new Friends of the San Diego Public
 Library. Browse Special Collections. Meet
 officers. 2pm Friday, June 23, 8th at E Street,
 3rd floor lecture room.

"PARENT AND CHILD: Improving the
 relationship" is a workshop sponsored by
 Grossmont College. Phone 464-2873 for
 more information. Free.

CONSUMERS—Do you have a difficult
 consumer problem you don't really know
 how to handle? Don't be cheated of your
 hard-earned money. Call 267-1448.

SPY YOUR MONEY how far the dollar has
 traveled in the past. Watch for prizes
 around town. Proceeds benefit Les
 Hermanas Women's Coffeehouse and
 Feminist Communications.

DRIVE A LITTLE HELP to your friend! Call
 Beach Area Alcohol Information and Service
 Center. 272-2234. Monday-Saturday,
 10am-7pm. Sunday 1-4pm.

JAPAN ON FOOT. 3-week walking tour in
 October. Walk behind the scenes. All ages.
 Call American Youth Hostels. 236-2644, or
 Walkabout International. 235-5416.

SRI PATRICIA SPEAKS...on Animals, a
 non-violent approach to standing up for
 what you believe in. Sunday, June 18, 8pm, All
 Star Temple. Highway 393 and Clairemont
 Mesa Blvd. Call Morningland 743-8281.

SIERRA CLUB is committed to preserving
 our nation's and San Diego's environmental
 quality. We need volunteers, why not put
 your concern into positive action? 252-5138.

LIFE FORCE, or mana flow is enhanced with
 spiritual growth. Latent psychic abilities are
 awakened. Home Fellowship offers free help.
 466-0818 evenings before 10.

FREE FILM, Friday, June 16-Saturday, June
 17. In Alcohol Really Liquid Ether? Beach
 Area Alcohol Information and Service Center,
 111 Hornblum, Pacific Beach.
 272-2234.

PROFESSIONAL PHYSIOTHERAPIST
 would like to join forces with doctor, work with
 or for, and share rent and expenses. Lynne
 239-0207.

YOUR TOP SCORE—SAT 1300, GRE 1250,
 LSAT 162, ACT 128, Navy OCT 86, other
 tests, qualifies for Mensa, high IQ social
 club. 560-1488 or 433-7773.

TALK! BRIGHT? Active? Tall Singles is for
 you. Women 5'10" and 6'2" and up, all
 ages and professions. House party this
 weekend, volleyball every Sunday. 226-0908
 for newsletter.

BATTERED WOMEN (physically). Help us
 try to understand the battering husband.
 Confidential. Research for doctoral
 dissertation. 563-1816.

LOST! 1968 GRADUATES of Morio Vista
 High School. Help us find you. If you are still
 a missing person, contact Chuck Downing at
 MHS. 465-1300.

HOMEOPATHY STUDY GROUP. Every
 Wednesday in Bay Park. Call 275-2834 or
 294-9699.

SURBITO KOLQ. Come dance no-partner
 Saturdays with us at Florence School,
 181 Avenue and University. First and third
 Saturdays, 7pm.

SKINNY HAVEN RESTAURANT

"WELCOME"

Since our inception in 1970, we've made our world a haven for
 health, nutrition and weight-conscious people.

We've introduced our frozen dairy desserts, sugar-free bakery
 items, Skinny Munchies (the snack sensation), and now our ex-
 panding line of original low-calorie frozen dinners.

We're dedicated to serving you. We work very hard to say—
 "Our main ingredient is... we care."

Valid between 6:30 & 9:00 PM

1/2 PRICE HUNGRY TUMMY Special
 BUY 1 DINNER
 RECEIVE ANOTHER
 OF EQUAL OR LESS VALUE

Please Present Coupon Upon Ordering expires 6/29/78

*Complete low calorie menu
 *Sugar-free bakery
 *Complete take-out action
 *All foods prepared especially for the weight conscious community

Now in San Diego!
 4344 Convey
 560-8151

MON.-FRI.
 11 AM-10 PM
 SAT.-SUN.
 11:30 AM-9 PM

only at
 SKINNY HAVEN
 RESTAURANT

Live Music
 every Tuesday
 evening at the Book Works
 in Escondido
 next Tuesday featuring...
 Alan Merian
 classical guitarist
 June 27, 7-9 p.m.

The Bookworks
 Vineyard Center
 1523 E. Valley Parkway,
 Escondido
 741-9079

JERRY HERRERA'S
SPINIT
 Friday
JOE BOZO BAND
 Good time Rock & Roll
 Mon.: NASTY HABBIT
 Sat.: RAGGAE PARTY
 Mon & Tues. SAN DIEGO
 MUSICIANS & SONG-
 WRITERS SHOWCASE OF
 STARS 9 acts nightly
 1130 Buenos Ave. 4
 Morena Blvd. 276-3993

Hours: 5-9: Sun 12-5pm
 Charbroiled Steaks \$3.50
 Mon & Tues. Mexican
 Combo Plate \$2.25
 Wed: BBQ Beef Ribs \$3.25
 Thurs: Steakhouse with
 homemade Meatsauce
 \$2.25

ALL YOU CAN EAT
 DANCING-CASUAL DRESS-ROCK TAILS

The Age of Asparagus.
 Fish and fowl and meats and vegetables and fruits
 and wines and bread. You're going to like the Spice
 Rack, a gourmet restaurant!

SPICE RACK
 A GOURMET RESTAURANT
 Mission Blvd. Near Grand, Pacific Beach 8 am-2:30 pm and 5 pm-10 pm

SAVE MONEY on good food. Join the
 Golden Hills Food Co-op now. Save on
 produce, cheeses, dry goods and dairy
 products. For more information call
 235-4434.

ACQUIRE: a new gift and Collector's Gallery
 in La Jolla is accepting on consignment crafts
 in jewelry, glass, porcelain and pottery. Call
 459-5525 for appointment between 11-4pm.

MUSICIAN ENTREPRENEURS needed for
 kickstarting semi-professional co-op
 orchestra (owned and managed by member
 musicians) for profit and pleasure. Standard
 symphonies, chamber literature or whatever.
 233-1663 or 291-4605.

"SHARING SHAKESPEARE" starts tonight
 6:22 at 7:30, Cardin Center, 2422 Congress,
 Old Town. Read and attend 3 plays, meet
 actors. Pay only for tickets. 224-3531.

IF YOU LOVE rock, you'll love us. A rock and
 roll "Attitude" is coming. San Diego. Watch
 for us.

VITAMINS an essential part of life. Free
 brochure, send large stamped envelope. Bart
 Borello 341 Solana Hills Drive, Solana
 Beach, CA 92075.

SAFETYWAY game players: Let's split the
 difference 50-50. Need a 39 column's 31 & 1
 and 2 280-3493.

FREE: BRONZE baby shoe gift certificate.
 Thomas 264-4757.

WORKING WOMEN: In nontraditional or
 traditional jobs. If interested in being available
 to young women who would like to explore your
 field of work, 233-3068.

ROLLING DEMONSTRATION: Technique of
 connective tissue manipulation by certified
 Rolfer Plus Planning, Tuesday June 27, 7:30
 p.m. 4603 Bermuda Ave., 224-7877. Please
 call, no charge.

WOMEN—Jas. the Women's Skills Exchange.
 the city's first and what you can trade for
 what you need. Call CWSS Storefront,
 233-3068.

TENANTS UNITE: Volunteers needed in East
 San Diego to work on housing and tenant
 organizing. Will train. Call 563-0252 or
 236-6674.

RUMBA SALE: St. Bridget's auditorium at
 Cass and Mission Street, June 24 and 25
 from 8am to 6:30pm. Saturday and Sunday.
 Food served.

NATURAL FAMILY PLANNING Control your
 fertility nature's way, no drugs, plugs, or
 dangerous side-effects. Latest scientific
 method. Billings and sympto-thermal.
 236-1895.

SHY PASSIVE: frustrated? Don't know what
 direction to turn? Content. Bioenergetic
 exercises for personal growth. Free
 fashionable non-psychotherapeutic
 approaches. P.O. Box 6597, San Diego,
 92106 or 254-4444.

"HERBS, THE MAGIC HEALERS" by Paul
 Tuttleman discussed in Herbs class, offered at
 the Escholar Center, Monday, June 25,
 8pm. Open to the public.

JOIN A SPACE TECHNOLOGY
 organization. Membership is free. Write to
 UFA, P.O. Box 17099, San Diego, 92117.
 Include your phone number, if any.

JOIN US. Guru Gita, ancient Sanskrit
 chanting. 7-8am daily with Mukundananda's
 disciples, 1214 Sully Street, 295-1617, free

HELP NEEDED with yard work, house
 maintenance or business task? Ocean
 Beach Community Services has hundreds of
 ambitious young adults able to do quality
 work. 225-1243.

ENERGY CANNOT be destroyed. Your mind
 and body is nothing but energy. Is your next
 dimension of life awaiting in the universe?
 Andromeda Society. 563-6545.

NEXT HOME BIRTH series for expectant
 couples in greater San Diego will start July 3,
 6-7pm. Call ACH 462-7856 for details.

SPIRITUAL TEACHINGS of Eckhart are to
 be discussed on Thursday evening, June 22,
 7:30pm, at Piner Hall, corner of La Mesa Blvd.
 and Memorial Avenue in La Mesa. Free
 to public.

LAST YEAR IT WAS Star Wars—This year
 it's the Superman movie! Sneak preview at
 the San Diego Comic-Con, July 26-30. For
 information, call 276-6262.

ALIGNMENT OF INTENTION in our
 conscious, subconscious, and super-
 conscious selves permits greater use of the
 life force pervading all. Home Fellowship
 466-0818 evenings before 10.

ANANDA ESCONCIDO Joy Center. Weekly
 meetings, meditation, chanting. Our
 objectives: God-Realization and forming a
 spiritual community. Joy to you. Charlotte
 746-4606 or Barbara 459-5364 evenings.

CARING, COMMITTED, community now
 forming in Clairemont. Ideals: Meditative,
 nurturing, growth producing environment.
 Must be responsible, able. Garden and fruit
 trees. 463-1259.

CONSUMERS—Each year we lose
 thousands of dollars on faulty products and
 services. Don't let them cheat you of your
 hard earned money. Call 297-1448.

BACKPACKERS, if you favor off-trail
 adventures through the more rugged,
 remote, trout-infested areas of the Sierras,
 give me a call. We will plan a trip. 235-5021

THE MAD GREEK
 Continental Cuisine
DINNER
 5 PM to 11 PM
DISCO
 9 PM to 2 AM

Featuring
 Belly Dancing in the
 classic tradition

These are just a few of our superb entrees:
 Pan Pish
 Filet of Red Snapper, shatoki, garlic, chopped parsley, dried
 celery, broccoli and mushrooms, simmered in fresh lemon
 juice and dry white wine.

Rack of Lamb Ala Mad Greek
 Thus meat to a Greek means Lamb, and nowhere could lamb
 be prepared as well as the Mad Greek way.

Tournedos Rossini
 Medallions of filet of beef, sautéed with butter, topped with heart
 of Artichoke, fresh mushrooms and Sauce Bernaise.

Goldest
 Grape leaves stuffed with ground sirloin, Pheasant spices, garlic,
 fresh mint, and simmered in fresh lemon juice.

Dinner 5:30 to 8:30
 Scandia Plaza 3191 Sports Arena Blvd. 226-0287

Old No. 7 DISTILLERY
 PRESENTS
STORM
 \$2.00 Cover
 Appropriate Dress
 21 years...

1470 So. Sierra Ave. Solana Beach
 Live entertainment Sunday Night
 Dance on Monday thru Saturday
 Open from 7 p.m. to 2 a.m.
 Phone 756-6733

Reese's Music
 4181 and Grand Avenue Escondido, CA (714) 745-7321
 North County's largest selection of musical instruments, accessories,
 guitars, amplifiers & keyboards.

Annual Piano Sale
 Save \$200 on all Story & Clark
 pianos, in stock
 thru
 July 31, 1978

Organ Closeout

1 each Thomas 2001	Reg. \$5100.00	Sale \$3600.00
1 each Thomas Trianon	Reg. \$5600.00	Sale \$3080.00

Special Sale on Arp Avatar
 Guitar Synthesizer (1 only)
 Reg. \$225.00 Special Price \$1550.00 save \$975.00!!

Bohmer "String Vox" Electric Piano
 Reg. \$1295.00 Special Price \$888.00 save \$400.00

Woodwind and brass accessories now 20% off
 All Electro-Harmonix Effects, 40% off
 Electric Guitar "Tune Up Special" \$3.00
 action adjusted each, \$5.00 now \$3.50

RIO
 Dancing Nightly
 7 PM to 1 AM
 A night of fun and
 laughter

Music & Buffoonery
OH! RIDGE
 Tuesday-Saturday in the Cantina Room

macho's
 MEXICAN RESTAURANT
 MIDWAY & ROSECRANS

Happy Hour Daily 4-7 p.m.
 Entertainment by Guitarist
Chris Mottola

Smorgasbord
 Style Dining
 ALL YOU CAN EAT

If you have been disappointed with what you have been served at other
 smorgasbords... try us and find out what you have been missing. Enjoy
 the best of smorgasbords at San Diego's oldest historic railroad depot.

LUNCH—Monday-Saturday, 11 a.m. to 4 p.m. \$2.25
 DINNER—Nightly, 4 p.m. to 8:30 p.m. \$3.55
 BRUNCH—Sunday, 11 a.m. to 4 p.m. \$2.95

BREAKFAST (from menu) Monday to Friday
 5:30 a.m. to 10:30 a.m.

BEER and WINE are served.

DEPOT
 900 West 24th Street, National City
 (Turn west off I-5 on 24th Street) Telephone: 474-7501

Dance nightly from 9-2
 with Ron J...
 ...at San Diego's most
 unique night club!
 Fantastic light show.
 Dress code required.

GOURMET SPAGHETTI DINNERS AT LESS THAN FACTORY PRICES!
 2.50 to 3.95

PHONE 223-1693

Rasputin's
 In the French Quarter 4230 W. Point Loma Blvd.

Bicycle Overhaul Special

only \$29.95 labor



Bike disassembled to bare frame—Front and rear hubs, Head Set, Crank Set, Derailleurs and Brakes cleaned and serviced—Light rust removed—Reassembled bike cleaned and polished

We make old bikes look and ride like new ones. Call Jim for service

Myata Bicycles, Bike Accessories, Repair (all makes) Authorized Myata Dealer

Threshold Bicycle Co

3461 Ingraham St. P.B. Crown Point Shopping Center
1/2 mile north of Vacation Village Open Mon.—Fri. 10–6 Sat. 10–5

270-1820

Exciting new multi-media audio-visual presentation:

A JOURNEY TO HEALTH

Total body health is the focal point of the evening. Tuesday, July 11, 1978 7:30p.m. Garnet Professional Center 2180 Garnet Suite 2-G, Pacific Beach

Following the film, Dr. K. B. McKillican will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncture with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosis:

- A. Impaired vital nerve supply
- B. Nutritional deficiencies
- C. Allergic and toxic responses

To reserve your seat phone 270-9400 This evening of health is being offered at no charge A public service to your community by K. B. McKillican, D.C.

CHAIN LINK gate, double drive, 6 x 12, \$50. Call Dave, 443-0706

WASHER SEARS, almost new, \$145. Can deliver. 443-0706

AUTOMATIC DISHWASHER, G.E. portable, with cutting board, excellent condition. Bought for \$210, sell for \$110. Willing to negotiate. Call 291-2364 or 270-8777

BEDROOM FURNITURE for young girl. White, good condition. Includes desk, dresser, nightstand, head and foot board and bedspread. Enroute sale, \$45-2406

KIRBY UPRIGHT VACUUM, excellent condition, \$65. Call 278-6501. El Cap

AREA RUG, 8' x 8', 100 per cent wool, 4' to 10' long, ocean colors of blue, green, avocado and black. Custom made, unusual and in perfect condition, \$95. Phone 278-6501

TYPING CHAIR, completely adjustable, fabric seat and back. Legs on rollers, \$55. 239-1453 a.m. 282-4009 p.m.

MONASTERY FURNITURE: Chair and loveseat, dark walnut stained wood, good condition, very good condition, \$75 for both. 232-3534

CEMENT AND MASON'S tools, complete 18 pieces. \$35. Used garden tools of all kinds. Shovel, rake, hoe, spade, shears, etc. Private. Call a.m. 295-3529

ANTIQUE MAHOAGANY buffet with 7 leveled mirror, \$275 is a steal. Oak galley table, beautiful, \$250. Must see to believe. Will consider offers. Antique trunk, cheap. 262-1533

PORTABLE automatic dryer, General Electric, apartment size, excellent condition, \$60. 284-6710

YARD SALE - 1968 Yamaha plus parts, cheap! Miscellaneous motorcycle parts, much more! Saturday and Sunday, June 24 and 25, 9-5, 1255 Lurena, Del Mar

HUGE YARD SALE - Tons of clothes, jewelry, books, magazines, lots of miscellaneous. Saturday and Sunday, June 24 and 25, 9-5, 1255 Lurena, Del Mar

BEAUTIFUL TEAK desk for sale, very good condition, 3 drawers, perfect for student. Large top area. \$100. 444-9851, nights

USED APPLIANCES: Thraps! All in good working order. Oven, two compartment kitchen sink, washbasin faucet, bathroom sink, toilet, crib, tub enclosure. 278-9959

ANTIQUE: Empire design sofa, Eastlake style with carved walnut wood, in excellent condition, will take best offer. Call after 4 p.m. 236-9099

10 SPEED, man's 27", Univega, only 3 months old, hardly ever used, gold with black and silver. New cost \$160, sell for \$140. 262-7

180's STOVE, makes a great plant stand, \$95, 6 antique oak dining chairs, \$150, antique oak hutch (kitchen cabinet), \$500, restored Victorian chair, \$100. 232-3610

LEAVING TOWN! Selling antique and nostalgic furniture, baskets, victor. Some excellent condition, some floor-uppers, good selection. 4443 32nd Street off Meade, cash. Phone Tuesday, 8-5

CEMETERY LOT, save \$50, La Vista Memorial Park, National City, 475-1738

DRIVING ROOM SET, Table and 4 chairs, \$300. Bed room, 10' x 12' couch, \$200. Chair, \$15; table and boards, \$5. Call 292-7822 evenings

COMIC BOOK collection for sale, cheap prices. Call Mark at 452-9344

San Diego Academy of Fine Arts and School of Design

CLASSES NOW

- Lithography
- Design-Intaglio
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- Life Drawing
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- Drawing-Painting
- Animation
- Papermaking

1730 Kettner Blvd.
San Diego, CA 92101
School - 231-8961
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ACADEMY OF FINE ARTS
SANDIEGO
ACADEMY OF FINE ARTS
SANDIEGO

Just Arrived

Brooks Vantage

running shoes
Rates No. 1 by Runner's World

New Shipment

Wilson

Tennis Balls & Racquets

Adidas

Tennis Shoes
Finalist (men) - \$16.95
Monica (women) - \$14.95

fournier

ATHLETIC COMPANY, INC.
Corner of Fourth & Robinson, San Diego 296-6224
626 N. Escondido Blvd., Escondido Square Center 743-7006
Mon-Fri, 10-7; Sat, 9-30-5:30

KENMORE WASHER, \$50. Kenmore dryer, needs belt, \$15. Please call moving at 6 p.m. 263-4537

DOUBLE BED complete with mattress, box spring, pedestal and redwood bookcase. Headboard \$75, you pick up. Call evenings after 6 and Saturday, 450-8657

G.E. VACUUM CLEANER with attachments, \$25. Older model typewriter, works good. 225-481-4325

CORNER STUDIO new set with corner table, green/gold pied, \$127-3906

RATTAN COFFEE TABLE, round, 28" large men's Blaine Mountain lampshade ring in silver set, \$30, originally \$70. Warning juicer, \$55. 224-4900

ANTIQUE WOOD CARVED dresser, needs refinishing, brass knobs, a real find! In great shape. \$100. Parvater, 450-8657

SMOKEY TOPAZ RING, large single stone in a beautifully styled 18K gold setting, perfect brand new condition, never worn. Call \$110 now. Asking \$60. George 275-2037

R.C.A. TV, black and white, good picture. 697-1040

BED SPREADS: 1 queen, 1 full, \$10 each. Miscellaneous wrought iron candle stick, \$250. \$250 pair, decorative floor lamp, \$20. 3415 N. 280-8687

SEARS cargo auto top carrier, \$45. Teasmaster oven broiler, no. 5212 new, \$27.50. Good lawnmower, hand, Craftsman lawnmower, \$15. 3415 N. 280-8687

WESTINGHOUSE air conditioning, Mobilair 500 Deluxe 115 V. compact size, \$65. Phone 481-8902

ROUND OAK TABLE, 100 years old, 48", 530 Hm. Tom 287-0227

ENGLISH RIGID EQUIPMENT and boots, wooden windows, plans, 282-7742

KINGSIZE MATTRESS and box springs, plus steel frame, \$30. 272-3805

HEAVY REDWOOD CUPBOARD, solid wood door 78" by 36", \$5. Free scrap wood for burning, Wang blender, \$25-3555

ANTIQUE CAST IRON corner sink with porcelain faucet, \$20. Two matching antique hand painted ceramic lamps, electrified, \$22. Freezers, 295-3555

ONE COMBINATION washer/dryer (two machines in one), \$150. Coin collection in over 750 coins, make offer. Call 453-6792 or 453-8996, ask for Josh

THE KGB CHICKEN immortalized in wood, relief carving, 31" x 18" x 2" in living color. Interesting and impressive, \$375. 281-0486. Don't give up, keep trying

DIVAN, old Lawson. Estimated \$100 worth of genuine down cushions. \$60. See at 7513 Herchel St., La Jolla. 453-6806

CHILD'S SINGLE BED, base of bunk, \$15. See at 7513 Herchel St. 453-6806

QUEEN SIZE WATERBED, beautiful wood frame with padded rails, heater and sheets included. Perfect condition. \$300. 483-1139

ADDING MACHINE, Monroe, electric, approximately 25 years old, works, \$25. 292-5115

BOOK SHELVES, beautiful wrought iron French style. Originally \$125, sacrifice \$60. Like new. 753-1762

KIRBY VACUUM cleaner and attachments. Very good condition. \$125. 753-1762

TABLE, DINING, lovely round solid mahogany, 48" diameter & sits on a pedestal. Must sell, moving. \$150. 451-5592

ANTIQUE solid mahogany, 48" round pedestal table. Excellent condition. Leaving area. Must sell. Sacrifice at \$150. 451-5592

TWIN BRASS style bed complete with sheets, women's hiking boots, size 8, white. Samsonite luggage, 273-3555, keep trying

SMALL STUDY DESK & chair, good shape. \$15. 233-7878

COCKTAIL CUPBOARD with assorted toys, \$20. 277-9038, keep trying

SEARS ORBITAL sander, new condition, \$15. Director's chair, \$10 each. 18" Wares black & white TV, great picture, \$35. 223-8786

DIAMOND RING, European cut, over 100 years old, must sell. \$150. 283-8318

COLOR TV, 26" Admiral remote control, in good condition but does not work. \$50. 272-3888 or 453-7500 X3519

LARGE FAMILY refrigerator, runs good, 240-cubic drawer for beer, \$60. 7241 La Jolla Circle, S.D. 60139

WARDROBE DOORS, sliding, to fit closet 6' wide, 8' high, with top & bottom runners, brand new. 453-7114

JOINTER, Rockwell #7 with factory stand, home use, \$125. 453-5070 OR 454-6818

MUST SELL: floor washer/polisher, carpet shampooer, power drill, sander, sander, \$110. Hermite Solar 1000 (home unit), all for \$500. Like new, \$1000 value. 232-4680 after 4pm

MOVING SALE: 3 parties involved, leaving home with 1000 lbs. of goods. Read Street, Pacific Beach, July 2nd, Sunday, from 10am to 4pm

ANTIQUE FURNITURE: solid cherry dining room table with 4 leaves, 2 mahogany side chairs, sewing machine frame with table top. 452-0216

TOASTER OVER, Black Angus. Separate baking & broiling elements, removable door for cleaning, broiling pan. Used once. \$50 new, selling for \$27.50. 292-5785, keep trying

OLDER OAKING & Merritt stone, 4 burners, oven, broiler, side storage. Works fine, must sell, moving. \$50/best offer. 283-9472

WEDDING GOWN, size 13, black, heavy & sleeves trimmed in tiny pearls, \$50. 273-1787

DOUBLE BED, mattress, frame & box spring. \$100. 287-0717

GOOD TWIST top grade carpet, 34 square yards, \$12/square yard. Very good condition. Redecorating. 277-2913

LARGE BLUE PLAID suitcase, \$5; new ironing board, \$10; clothes hanger, \$10; box, \$5; coffee table, \$10. 680-0042

28' FOOT WOODEN industrial extension painter's ladder. Bought brand new 30 days ago. Offer \$140; will sell now for \$100. 297-6978. Trade in \$100. 297-6978

TYPEWRITER, Royal 860 electric, large office model, like new. \$160. 272-7742

LIKE NEW 25" Naima Competition, Sugo Campy, Sugo components. \$295. 279-4400

KENMORE DRYER, gas, excellent condition, 6 months old, white. 283-9447

WHIRLPOOL, gas dryer, 5 cycle. Bought 4 months ago, over \$200, sell for \$160 or trade for electric dryer. Rob 453-9688

LEVI COATS, 36W-30L, washed once, new. \$2 a pair or 3 for \$25. Brand new. 448-4174

ROUND MARBLE TOP coffee table & 2 commodes, old white with gold trim. Formerly sold for \$600, now \$150. 479-4369 after 4

NEW DYNAMARK 5 hp Briggs & Stratton engine, self propelled rotary tiller garden tractor, \$250, a saving of \$70. 469-4369 after 4

WINDOWS, used 10 to 12 standard used windows, sell with call. Call anytime after 9 a.m. 236-9058

REFRIGERATOR, funky old G.E. Perfect running order, but ugly. \$20. 280-5625

2 BAR STOOLS, \$50 each or best. Sunbeam mixer, 5 speeds, \$7.50. 10 speed bike, good condition. \$50/best offer. 283-2900 or 293-3902 evenings

TWIN SIZE trundle bed. No mattress. Similar to a captain's bed. Sturdy & in great condition. \$50/best offer. 283-2900 or 293-3902 evenings

SQUIRREL CAGE blowers, 115 volt, 86 each, fluorescent 4 twin-prong tubes, \$61. Fluorescent 100 watt, \$10. Metal candy sales rack, 3 wide, 4' high, 11 shelves, \$10. 452-2363

BLOCK & TACKLE, 1" rope, 10' block & tackle, metal pulleys, nylon rope, \$5. Platform rocker, glow-neck & head arms, \$50. 4-passenger van seat, \$15. 452-2363

RATTAN COUCH & table, excellent condition, \$135 for both. 232-3962

WATERBED, queen size, deluxe frame with cane headboard, heater & fan. Like new. \$250/off. 281-9540

ROLLAWAY BED, excellent condition, \$20. 279-5059

HEADBOARD from Mexico, twin size, \$20. 279-5474

DOUBLE BED FRAME & headboard, very good condition. \$50. Pioneer SX 1000, \$50. Low bar, \$60. MGB windshield, \$20, scout pro speed gun, \$30. \$40. 223-3962

KONICA 1" 35mm auto-reflex camera with 50mm lens, 135mm telephoto lenses with cases. Excellent condition, \$200. 411-0277

REGULATION DOG CARRIER, used to ship dog by airlines or to transport dog, \$15. 461-0277

A STAGHORN FERN could be a very welcome gift to a friend. 1 year most beautiful fern. You can get one from me at the best price in town. 281-8451

BEAUTIFUL BROWNISH-GREEN sofa with matching velvet chair. Excellent condition, \$125. 283-9807

HOUSEFUL of furniture. Beautiful antique cradle bed, desk, rocking chair, lamps, tables, beds, chests, etc. 296-7975

WHATTA DEAL! Adding machine, Singer Friden 271, excellent condition. Adds, auto subtracts, multiplies, divides. Very good sturdy machine, suitable for home or office. Only \$45. 452-4540

TV, 19" BLACK AND WHITE, Motorola, metal cabinet, good condition and works well. \$40. 232-1439 evenings

2 MOTOR EUREKA Power-Ten vacuum cleaner, 1244, Automatic head, canister, suction with beating sweeping action of upright. Cost \$125, sell \$55. 284-2028

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- Complete mechanical service
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- Tuned exhaust systems by Supersprint
- Steering wheels by Personal
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Tired of "Snob Shops"?

Try us for top quality... frames at retail prices in full retail at 911 West University Ave. at Goldfinch

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Philippine's ice gardens

get on the stick... and eat a fruit.

Eat a fruit! It's great and it's all natural. We serve hand picked fresh fruit, native and imported... frozen in its own natural fruit juice flavor. And, of course, put on a stick! Tasted to perfection, we assure a fresh natural product for all those tired of unnatural ones.

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RACQUETBALL

SUMMER SPECIAL
Begins May 25th through Sept. 10th

Everyone only \$1.50 for one hour of racquetball (per person)

Plus: use of sauna, gym room (weights, bicycle, treadmill, etc.), jacuzzi, lockers, showers, towels

Valid only during following hours:
Mon. thru Fri. 6:30 a.m. - 10:30 a.m.
1:00 p.m. - 3:30 p.m.
Sat & Sun. Noon-closing

Bring a friend and play the fastest growing sport (rentals are available)

Call for reservations 455-1551

Sorrento Valley Racquetball & Spa

10999 Sorrento Valley Rd., S.D. 92121
Pro shop, sauna, jacuzzi, lounge area, beverages (beer), gym, recreation room, paging system, pool tables

with this coupon with this coupon

NEW DRAPES, large, 2 of them, each 5'4" by 6'5" with rods, \$65. 233-9797

INTERVIEWING FOR JOBS: Young Sales Manager selling men's suit and blazer, size 40 long. Former Salesperson good selling skills, areas 8-10 279-0336

STOVE FOR SALE: A turner good. Asking \$25. General Electric, 40 yards, old. Barb or Roy 460-5544

SELLING: airconditioner, \$65; GAF home camera and Super 8 projector (TV price), retail \$300, asking \$150; Ventura ladies clothing, 2 pieces, asking \$100; workbench, \$25. 435-6010

BLOND AKO DINING ROOM set, \$150; beige wood carpeting, 40 yards, 40' Orange carpet, 8 x 12, \$25. Beige rug, 8 x 12, \$15. 225-7288

BEARSKIN RUG: Authentic Canadian Black Bear with head and claws, 5'11 x 5'11. Green felt backing. Excellent, \$350. 786-6223

Rides

RIDER NEEDED to share driving and expenses to northern Michigan. New Mexico. Detroit area. Leaving around June 20. 729-0903

MATURE COUPLE will drive your car to the East Coast in July. Will pay gas and insurance. 481-8233 (home) or 455-2340 (office)

SHARE/RE-IDE referrals for riders and drivers. At U.S. cities, call TravelBudd. 225-7891. Free Community Service of the Traveler's Aid of San Diego

RIDE NEEDED to East Coast or N.J. Want to leave by June 19. Ron 280-9797

RIDER NEEDED to Mammoth Lakes or vicinity on July 17. Share gas and driving in Karmann (Cia. Price 224-7501)

RIDER NEEDED to Massachusetts. Share driving and expenses, leaving July 7. Prefer female, non-smoker. Carolyn 435-0351

RAINBOW GATHERING ANYONE? July 1-7th in Oregon mountains the year, ride or hitchhiking, fun-loving freight-hopping, adventurous partner wanted. Jeremy 426-0565

RAINBOW GATHERING ANYONE? July 1-7th in Oregon this year, ride or hitchhiking, freight-hopping, fun-loving, adventurous partner wanted. Jeremy 426-0565

2 STUDENTS LOOKING for ride to Seattle or Anchorage. Would also take driver's car. Seattle. Leaving last week of June. Share expenses. 422-7298

RIDER NEEDED to share driving and expenses to Santa Fe, New Mexico area. Leave around July 21-21-4409

RIDER WANTED leaving San Diego to San Francisco 4/24. Return 7/3 or 7/3. Call Dr. Lamon. Thursday pm. 224-5787 or Friday 455-7500

RIDE NEEDED to San Francisco Bay area anywhere between June 23-28. Glad to share driving and expenses. Laurie 452-2688 days or 486-2965 evenings

RIDE NEEDED to Denver south. Share driving and expenses. Roy 455-0851

WANTED: Responsible traveling companion to help plan and take trip around U.S. this summer. (15-25 year old female) Must share gas and expenses. 224-6860, keto trying

I NEEDED a ride the last of June to New York City or nearby. I'll share driving and expenses. 272-7118 evenings

LEAVING FOR DENVER St. Louis week end of July 8 need ride. Female preferred. 460-8460

I NEEDED a ride to the Rainbow Festival in Oregon. Will pay my share of expenses. Please call me at 753-7635. Leave a message I will have luggage

NEED RIDE to Vermont first week of July. Experienced cross-country driver. Can share driving and expenses. Call Diane 774-1925 or leave number

WISH FRENCH LESSONS with native speaker or advanced student in exchange for German lessons. 452-8314 evenings

FREE MEDITATION LESSONS: Learn Soto Zen meditation. 100 students. 1214 Sutter Street. 295-1617

VOICE LESSONS: Strongest area—voice-building techniques. All Voice teachers. Performance, Indiana University, 10 years teaching experience. Classical, pop, rock. 526-2229

TAI CHI CHUAN: Private and semi-private instruction. Emphasis on Chi circulation for health, self-defense, and spiritual growth. Call (714) 296-9285 for interview

PIANO, FLUTE, and piccolo lessons. Specialists will give lessons, my home or yours. Experienced, 8 years symphony orchestra. 15 years of successful teaching. 475-3121

SPANISH and FRENCH: Private lessons by a college instructor. 452-2657

PIANO LESSONS with Patricia Hill Master's U.S. Non-traditional techniques and self-discovery while integrating and developing the intellect and intuition for enlightened learning. 230-1060

IF YOU'RE INTERESTED in music, call Gita Frantz, an experienced, reputable, and outstanding piano and voice teacher with many professional and music teachers to her credit. 426-0300 or 426-8086

LEARN FOLK SINGING. Experienced (30 years), very patient teacher welcomes students of all ages. Folk songs, ballads, and songs. 275-1000

MUSIC LESSONS on flute, saxophone, horn, clarinet, recorder, guitar. Your home or mine. Experienced professional teacher with references. Reasonable rates. Greg 276-5049

TENNIS LESSONS: Professional instruction at reduced rates, North County area. Court time available for student practice. All ages. Please call to advanced level. John Hunt 454-3811

TENNIS LESSONS: Former Junior National Champion now enrolling new students. All levels. Private courts, Mission Hills, Balboa Park (right). Half-price introductory lessons. Randy Thomas, 286-1078 evenings

HOMEBIRTH: Association for Children at Home will be offering a series of 6 classes starting July 8th at San. Call Diane Smith at 444-4712 or 788-4205

GUITAR LESSONS: Rock, blues, jazz, improvisation, technique, theory, folk, reggae, bluesgrass, country, flat-picking, fingerpicking, beginning, intermediate, advanced. Les Preston 281-0932

SPANISH FOR CHILDREN: New game method makes it easy and fun. Experienced teacher. \$15 monthly, plus materials. 456-1031

PIANO, FLUTE and organ lessons in your home. All ages. 14 years of successful teaching. Masters Alan Willy 474-4711

LEARN SPANISH FAST: New game method is fun, and it works better. Classes for children and adults. Experienced teacher. \$10/month, plus materials. 456-1031

HOPE to see you there. Stop by and pick up your free reservation coupon.

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DRUMS TAUGHT TO beginning and intermediate students with a professional career in mind. The drummer now accepting students. Paul 455-9566

SINGING COACH AVAILABLE: A contemporary approach to singing. Learn the right way to sing pop and rock. Instructor is an experienced vocal coach, pianist and songwriter. Sessions conducted in a studio environment. 299-3958

SHOTKAN KARATE classes are now being offered evenings at 243 N. Highway 10 on the Solana Beach Boardwalk. For information call or call 456-3611

SUMMER SCHOOL: The Institute for Study of the Arts will begin summer session July 10, with emphasis on teaching students to understand their learning processes. 456-3611

PRIVATE MUSIC LESSONS: Any age, any instrument. All instruments. All teachers. Call or call 456-3611

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DEALER INQUIRES INVITED: AMSOIL synthetic lubricants, engine oil, diesel oil, gear oil, gear lube, grease, gas additive. \$25 investment, refundable. 458-1038 or 460-7900

CHOR DIRECTOR and/or organist available for church music positions. Experienced. Call or call 456-3611

COCKTAIL WAITRESS: Good summer job opportunity. The exciting highly paid, pay negotiable, good working conditions. 287-7181, leave message

BABYSITTING CO-OP has openings in Pacific Beach area only. Loving parents please contact Jenny. 270-4870 or De, 453-8165

PAID JOB TRAINING for North County residents in machine tool, printing, nurses, etc. Must be unemployed, under-25, or economically disadvantaged. Call or call 456-3611

YOUNG LADY would like to learn caterer's sales and will pay for her instruction. 266-2570

NUTRITIONAL bread baking: A one-day, one-weekend course emphasizing nutrition. The Editor, San Diego Reader, P.O. Box 80633, San Diego 92184. Please send a self-addressed, stamped envelope.

PERMISSION CIRCULATORS: Part time, flexible hours. Poling or canvassing. Experience preferred. Must be 18 years old. Call 281-7212 for interview time. 282-3213

2 COLLEGE STUDENTS looking for carpentry work. Experienced in painting, carpentry, plumbing, and electrical. Call or call 456-3611

WANTED: High school boy with transportation to do some work in the weekends. La Jolla Village area. 456-3611

FRIENDLY YOUNG COUPLE desired to expand professional family enterprises. Married or single seeking excellent income potential working part time on their own time. 566-0925

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CONVERSATIONAL SPANISH: An eight-week course emphasizing conversation of a simple and practical vocabulary featuring fluency, fluency, fluency. Starts July 5, 8:30 AM. 238-1035

TENNIS LESSONS: Experienced tennis instruction. Beginning - intermediate levels. All ages. Mission Bay area. \$10 per hour. Half-price introductory lessons. Call or call 456-3611

DRUMMER'S: Learn to play and feel the excitement of today's music with a professional and creative approach to the drums. Jim Gibert 289-7273

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WANTED: Someone to install 40 square meters of heavy shade shingles on a job. 447-6458

JOB WANTED: Retail store manager, warehouse, light plumbing, drain cleaning, handyman, bartender, other. Speak Spanish. 22 years Navy experience. Prefer central San Diego. 281-7866

HELP NEEDED SKILLED electrician/technician to install sound work and switching. Pay negotiable, good working conditions. 287-7181, leave message

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HARDWOOD CABINET for stereo components, foot doors and lift top. \$50. 264-8823, evenings 297-4109.

ELECTRIC GUINAR and amplifier, beautiful, unused, \$350 or best offer. 444-3555.

AKAI REEL TO REEL Model 6300 recorder, player, 7 or 10 inch reels. Brand new, still under warranty, complete with canon \$500 280-6542.

PIANOS, \$595, grand, \$995, both in excellent condition, mahogany, ivory keys. 747-4616 evenings.

BARGAIN: 250 watt P.A. system with equalizer and two 4-10 inch speakers in excellent condition. Will sacrifice for \$350. 224-9916.

FLANGER SYSTECH with foot pedal. Cost \$315 new, used twice. \$150 or trade. Let's talk. Steven 225-0587.

FOOT BASS, self tuning. Reasonable, make offer. Inquire at La Jolla Music, West Street, La Jolla, CA. Monday thru Wednesday 2:30 p.m. to 8:00 p.m. or leave message at 458-3375 after 5:30 a.m.

GUITARIST/BASSIST seeking steady musicmaking group. Prefer lounge or country rock. Also play mental keyboard, some vocals. Doug 281-7930.

ALTO SAX, Selmer MK VI in brand new condition, special model. Steve 279-0904 before 8 p.m.

HAMMOND L101, beautiful grand African mahogany, 17 lbs., 16 drawers, two 44 note keyboard, vibrato and reverb, bench included. Must sacrifice immediately. 262-1026.

HEAVEY 400 BASS AMP and cabinet, 210 watts, two 15" speakers. Remote pedal, distortion and normal channels. Problem-free operation, no nagging. \$350, 468-5558.

WANTED: JBL BASS and guitar speakers, K-120 and K-140 models. 454-2676 after 5 p.m.

FENDER STRATOCOASTERS, both new, customized, and immaculate. Best reasonable offer on either or both. 454-9530.

BC RICH MOCKINGBIRD Supreme with triple treble, custom neck and electronics, both wood body, ebony fretboard, Grovers, etc. Please... serious inquiries only. 454-9530.

OVATION AUSTON GUITAR and case, new and perfect. 454-9530.

PIANO FOR SALE, Good condition but needs tuning. Asking \$200. 298-9098 Tuesday thru Friday after 2:00 p.m.

HORNBY FOLK GUITAR Brand new steel neck includes case. Excellent tone. \$110 or best offer. Have warranty. 289-5348, keep trying.

TWO HUGE BOZAK speakers, \$300. one Sansui 200 watt, 8500. Amping \$75. \$205, take both for \$500. Trades considered. 297-5878.

FOR SALE: Sony AM/FM stereo receiver, 80 watts, Harmon Kardon HK-20 speakers, PE-3015 turntable, package deal \$700. never used. 265-5695.

YAMAHA 8 CHANNEL 2 mixer and Surn concert stand, 200 watts. \$550. Amping \$75. \$205, take both for \$500. Trades considered. 289-5348, keep trying.

MARANTZ RECEIVER, SMC 540 with cassette, speakers, and turntable. New, never used. \$250 or best offer. 429-7183.

LARGE JVC PROFESSIONAL 8 track tape recorder and playback unit, excellent condition. Must sell cheap. Gary 287-8045.

STEREO AMPLIFIER, Fisher 101. Works fine, only \$20. Jim 287-0717.

WANTED: Classical in exchange for Rickensbacher electric bass (brand new). 275-1020 X.335, 463-2297, 272-9961.

FENDER HAWAIIAN steel guitar, Deluxe B. With 8 strings, 3 legs, case. Electric, no pedals. \$180 (retail for more than \$400). Fine condition. 552-8150.

POLAROID 135 SL with portrait lens, cable release. \$250. Electronic flash unit. Sekonic light meter optional. John 481-1065.

FOR SALE: Canon 135mm f/2.8 telephoto lens. With case and filter. \$110. 595-8272, keep trying.

SIGMA 35mm AUTO 1:2.8 Pentax thread, \$49. Newsmat auto focus 35mm slide projector with trays, \$45. Gitzo Reporter tripod with No. 3 head, \$85. 448-3742 after 5 p.m.

OLD COLLECTABLE Rangefinder 35mm cameras, Leica, Nikon, Canon, Contax, Kodak Retinas, Argus, Roon 15 frame, Kodak Maflex, Compuser enlarging lenses, and some dome struts. 448-3742 after 5 p.m.

BARGAIN SOUND and silent movie equipment, new never used super-8 sound/SL camera, \$145. 8 and 16 cassette projector, super stereo-motion, \$65. Rolai super-8 camera, \$75. 466-8605.

Summer Special



cut and style \$8

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(please bring ad—expires 7/6/78)

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KMS Hair Products
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GAF 2680 SLIDE PROJECTOR Remote focus, advance, reverse. With (20) 100 slide carousels, stack loader, (7) 40 slide trays. Cost over \$150, asking \$65. Marly 298-5355.

NIKKORMAT FTN body, \$120. Nikon Pentax-KX, 1.7 lens, CA, \$145. Excellent condition. Steve 453-2781.

DURST 1 Ni ARGER, M301 With color head, excellent condition. \$130. 274-1164.

VINTAGE SERIES ONE 7x120 macro zoom lens for Nikon mount. John 222-1655.

VINTAGE 28 FLASH, A.C. adapter, screws to vary flash dispersion, like new. \$70. Ball and Howell zoom super 8 movie camera, \$60. 280-3115.

NORMAN STROBES 2 power supplies, 800 watt second total. Complete systems with all extras. Call for details. 727-3652 evenings.

SLIDE PROJECTOR magazines, Argus, 60 slide capacity, 15 available at \$1.75 each. 35mm. 272-4210.

MAMIYA C-33 BODY, 80mm lens. Pentaflex, all or individually, about \$200. Yashica MAT (120) with meter, \$50 or best. Bronica mirror viewfinder, \$50 or best. 299-4228.

3 COLOR TRAN Mini King hot lights. 3200 K. \$65 each. 727-3692 evenings, keep trying.

OMEGA ENLARGER, 35mm, 24. Chromag 8 color head. Excellent quality. With Nikon 50mm and 80mm lenses. Timer and stabilizer. 727-3692 evenings.

2 1/2 SLR CAMERA in immaculate condition, with aluminum case and extras. \$250 or best offer. 272-3332, keep trying and leave a message, call anytime.

QUICK SUPER PILOT Cds Precision Exposure meter with leather case, \$25. 785-1278.

CANON BELLHIS FL 50, Roliflex SL, 35, 1100. Soligor 80-200 zoom, Pentax thread, \$110. Vintar 300mm, 15.8, \$55. Casat, many more. 475-1594, Bonta.

KODAK DEVELOPER, D-19, 3 for \$4. DC-60, \$1 each. Activator 3M, \$2.50 per bottle, less per case. 552-8265.

NIKKORMAT BLACK BODY, 135mm Vintar lens, filters, Nikon leather camera case, \$275. 452-2252.

WANTED: Slide projector, cartridge, compact loading type. 270-4447 evenings.

DURST M 301 ENLARGER Hardly used, \$75 or \$100 with complete dome. Also, w/ out. Prob 459-3564 evenings.

ACCURA FLASH UNIT with timing bubble, 1/250, pocket unit with leather case. \$15. 755-1278.

NEW BANGHANSI Canon, Pentax SLR's, microcomputer, Canon TX, 1.8 lens, case, \$165. Pentax-KX, 1.7 lens, CA, \$145. \$175. Still items guaranteed professional microscope, oil-immersion, \$85. 462-9403.

COMPLETE HOME DARKROOM outfit, includes 35mm enlarger, developing tank, trays, bottles, chemicals, etc. Perfect for beginners. \$100 or best offer. Art 291-1486.

BALL AND HOWELL Dual-8 silent projector, \$165. Spiratone 400, B-32, \$30 with case. Dual Mark II Zoomscope, 15x-60x, with lens, \$145. 475-1834, Bonta.

MINOLTA SR-18 35mm SLR Meter attached. Just overhauled, guaranteed. Rolai 18 55mm lens, plus 35mm wide angle, 135 lens. Case, extras. 455-2553, 453-8902 evenings.

SAMA (NOT SUPER 8) Ball and Howell projector, \$80. Hand camera with zoom lens, \$8. 280-2010.

VERSATILE OLD YASHICA LX 35mm 35mm in mint condition. F1.8 lens, speeds to 1/1000, built-in light meter, many other features. \$85. 456-1559.

2 1/2 SLR CAMERA in immaculate condition, aluminum case and extras. \$250 or best offer. Call 272-3332 anytime and leave a message. Be persistent!

VINTAR/MINOLTA SR series 1200mm f/8, case plus (UV) filter, \$130. David 435-4928 after 5.

RAPID CAMERA Viewfinder, made in Germany, takes excellent photos and slides. \$125. 295-9343 after 5:00.

BLACK & WHITE PAPER, chemicals, plus light, light bottles, timer, etc. \$75. 552-2533.

WANTED: RICHIE H color 35mm or Sears auto 35 full frame spring motor camera. Konias mirror lens or bellows equipment. Minolta EL 35mm, reasonable. 448-3742 after 5 p.m.

KONICA T2 35mm auto-reflex camera with both 55mm f1.4 and 135mm telephoto lenses with cases. Excellent condition. \$200. 452-2252, 225-7854, keep trying.

Nearly
7,000 Sq. Ft. of TROPICAL FISH & BIRDS

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224-4093

WANT TO BUY: Movie projector, dual 8. Also, editor and speaker. 565-6720.

GAF SOUND MOVIE camera, Zoom. Security projector, film editor, six months old. Bought \$750, sell \$375. Rob 453-9686.

FLUCCA SINGLE 8 movie camera Backloading for dials and super, takes in out, slow motion, and manual zoom. 291-5005.

16MM PROFESSIONAL film splicer, 8/16 model. Master Hancock hot splice. 8/16. 283-5628.

PENTAX K3 35mm SLR with case, tripod, and instruction manual. Excellent condition. \$200. 452-9300.

SARON, a red Doberman puppy from champion lines, cannot be shown and must be neutered. Needs much love, patience, exercise and good obedience training. \$450. 269-0871.

PANROT, Mexican Doberman puppy needs a good home. \$200 or best offer. 466-3308 after 8pm.

BORZOI LOVERS Wanted—Female Borzoi to run and play with my 3-year-old male. Russ 293-9055.

JOSEPH NEEDS a home. Male, cockerbasen mix, 1 year, all shots, gentle, housebroken. Needs mellow home, no kids. 281-3407.

BEAUTIFUL QUARTER HORSE A handsome chestnut gelding, trained and healthy. Rides English or Western but needs a caring owner. Just \$475. 290-8520, keep try.

15 MONTH OLD sheltie-terrier mix, Has no tail, but then who needs one? \$2 to a very good home. 277-8526.

FLOCK REDUCTION: Male Moustache parrot, \$75. Male Cordon Bleu Finch, \$17. 1 male peach-faced lovebird, \$20 each. 3 silverbill finches, \$18. 291-4184.

BEAUTIFUL GERMAN SHEPHERD puppy needs lots of love in good home with a yard. Good watch dog. \$35 or make offer. 287-4723.

FREE DOG, Collie/Shepherd, needs a good home, good with children. Owner moving overseas. 461-0577.

FREE CATS and kittens, cats are fixed with shots, kittens are weaned and box-trained. Must give away immediately. 563-0644, keep trying.

60 GALLON AQUARIUM, complete with pump, filter, heater, gravel and wooden stand. \$125. Also have Oceanic Corals for \$38. 287-7338.

IF YOU WANT A PET Doberman, don't settle for one that is unregistered and of dubious parentage. Come see 4-month-old Bora today! 445-9787.

AKC IRISH setter and AKC Black Labrador Retriever looking for companionship of females with same backgrounds for breeding purposes. Two negotiable. 224-9546 mornings.

PUPPY WANTED FEMALE BOXER OR German Shorthaired Pointer, large fenced yard and lots of love, but not much money. Henry 753-5375.

DOUBLE YELLOW PARROT, "Junior" is 8 months. I travel too much to own a pet. Must sacrifice. \$275. Cost \$369. 463-4857.

LOVE BIRDS—Peach faced, 6 month old pair, with case. \$50. 272-9839, keep trying.

FREE KITTEN—Huntle S. Thompson needs a home. Long haired, white silver Glenside markings, blue eyes. Very loving, intelligent. 741-9747.

FREE DOG—Peach faced, 6 month old pair, with case. \$50. 272-9839, keep trying.

FREE, FREE, FREE, 2 gray bearded kittens, one long hair, one medium hair. Gentle. 729-3738.

DOG KENNEL, Salsar breed, 27"x17"x22". High. Best quality, beautifully made, kids safe. \$450. 242-9615 evenings.

AIRMAID PUPPIES, 8 weeks old, AKC registered. 237-7787 days. 462-7781 evenings.

AKC REGISTERED Gordon setter male, 1 year, quick learner. \$75. Laura 278-0601.

PUPPY 3 month old black and white mix, Has no tail, but then who needs one? 2 dollars to a very good home. 277-8526.

IRISH SETTER golden retriever pups and others free at 5 weeks old. Real beauties. Come pick one out. 461-7641, 757-8712.

10 GALLON AQUARIUM with accessories and stand, \$30. 2 30-gallon aquaria with accessories, \$45. 80-gallon aquarium with all accessories and stand, \$125. 287-7538.

30 GALLON AQUARIUM, salt water, complete set-up, stand, fluorescent light, fish, \$75 or best. 284-0147 evenings.

FREE TO GOOD HOME, Steel-gray German shepherd, male, 1 1/2 years old. Great disposition. Must have large yard and good home. 443-1441.

BOA, Colombian red tail, 15 months, 5y lbs. \$100 with thermal control cage. Valere 440-1523.

KITTEN, Longhair silver fur, grey eyes, and very friendly. Fourteen weeks old. Jim 280-6561.

TWO LOVABLE female cats, spayed, declawed, free to a good home, but let's keep them together. Wayne, Suzie 284-4080 day.

FREE Two beautiful, spayed, male Siamese to a kind loving home. Carole 455-1300.

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SNAKES, 7 female box constrictor \$125/each, 21/2 box constrictor \$30. Italy ray box, \$25. All are tame and great breeders for breeding purposes. Two negotiable. 224-9546 mornings.

CRIMSON RED OSCAR, 35mm. African cichlid, \$5.50. Many tanks and accessories for sale. 287-7538.

GERMAN SHEPHERD, Neutered male, 2 1/2 years, great watchdog, good with children, trained companion. Moving. Free. 755-4262.

PUPPIES, Labrador and shepherd mix, has shots, 12 weeks old, great markings. Mike 454-7234 evenings.

FREE, Labrador mix, one year old, housebroken, brown in color. Make excellent watchdog. Great with children. Mike 454-7234 evenings.

CADE, Super strong, large parent cage, 36" x 24" with 27" x 34" high lift of cage. \$65. 295-5827.

COCKATOOS, Beautiful male and female, both super tame. Only \$550. 299-5691.

AKC BALKI PUPPY for sale. Excellent pedigree. Needs good home. 278-1585.

LOVEBIRD, Peachfaced female, "Peachy" is cute and cuddly. She is finger tame and loves to ride on shoulders. Never bites! \$35. 224-0234.

AKC SAMOYED FEMALE, 2 years old, \$150. 272-8226.

YOUNG BOA CONSTRUCTOR, Very beautiful markings, very friendly, good eater. \$200. 284-0147 evenings.

HAMSTER, Longhair golden angels. Must sell, moving. \$15 including cage. Art 281-1446.

CATS CAN MATE again a week after giving birth. Don't contribute to tragic surplus of kittens. Low cost spaying, heat or pregnant. Pet Assistance 222-1590.

PEKIN NIGHTINGALES, \$30. 270-2899.

ANGORA RABBITS, Friendly, fluffy white \$5 each. 283-0036.

WILLY NEEDS a good home. She's a very small with small children and comes with extras: shots, two year license, dog dishes, food, grooming equipment and she is spayed. 232-5563, 226-9777.

1969 REBELL mini motorcycle, 500 total miles. \$240. 285-3847.

18' 10-SPEED VOLS-CYCLE with light and chain. \$125 or best offer. 272-6166 after 5:30pm. 468-7979 p.m.

10-SPEED BICYCLE, parts. Needs work and a few parts to make it ride. 2 frames, extra rims, tires, tubes, etc. \$30 for all. 295-9626.

HONDA EXPRESS MOTORBIKE, Perfect condition, only 83 miles. \$300. Includes helmet, lock and chain, insurance, basket and license. 272-8803.

PAIR OF CAMPAGNOLA record low. Range whistles, 700c. never used. \$75. Bronco saddle, \$15. Mike 283-9343.

2 HELMETS, 1 Helcor (small), \$25 and 1 Bell. \$125 or best offer. 272-6166 after 5pm.

1975 YAMAHA DT 250B Enduro. Excellent condition. \$525. 289-2631.

1975 HONDA V50 MT 2 stroke Enduro. Excellent condition, 8,550 miles, asking \$550. 222-7561.

HONDA EXPRESS MOTORBIKE, Perfect condition, 93 miles. \$300. Includes helmet, lock and chain, insurance, basket and license. 272-8803.

10-SPEED WERNER bike, 19" frame, 27" wheel, standard handlebars. \$45. or 17" frame, same bike, 1366 Pacific Ave. EL CAJON, 92021. 277-7280.

\$20/per week
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YAMAHA RD 350 two. Only 8000 miles. Excellent. Stator and flywheel. New wax \$745. now \$595. 295-0926.

1974 HARTLEY SX175 Enduro with new top and brakes, also 1979 registration. Very clean, runs great. \$450 firm. 426-6086.

1975 KAWASAKI 400. New tires. rebuilt engine. \$480. with helmet and gear. 459-9184.

1974 KAWASAKI 250cc Enduro. low mileage. excellent. Excellent commuter transportation. Luggage rack and easy bar. Hooker pipe (stock size) only. \$450. John 297-3012.

CENTURION LADYS 27 10 speed. Beautiful, immaculate. Special light tubing seat, touring or racing tires, fenders and components. Cost over \$200. only \$125. 295-8529 Bikings.

3 SPEED BIKE, 26", centerpull brakes, drop handlebars, leather seat, Fletcher rack. Works well. \$25. 295-5755, keep trying.

CENTURION 10 speed, excellent condition. red 26" men's bike. \$80. Like new. Russell 224-9916.

SCHWINN CONTINENTAL 10 speed, just serviced, new tires. \$75. Gary 287-8045.

1973 HONDA CB450. \$525. 266-8689.

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1972 KAWASAKI 500. 5000 miles, like new. \$800. 280-1865 after 5 p.m.

1972 HONDA CL175. Running well and dependably. Excellent commuter transportation. Luggage rack and easy bar. Hooker pipe (stock size) only. \$475. Larry 297-2395 8-10 p.m.

MOTORCYCLE TWO-RAL. trailer, scooter, good. make some repair. Only \$75. 459-8832.

1972 HONDA XL250 with luggage rack and locking helmet box, slightly raised tail, and Hooker pipe (stock size) only. \$475. Larry 297-2395 8-10 p.m.

BICYCLE TOURING equipment wanted. Prefer Blackburn bikes, and Kirkland or Remondette parts, but we'll look at others. Need by July 1. John or Robin 741-6863.

1978 HONDA 750F. Red, black Windrunner II. Lowrent in case covers, Quartz lamp. "Track Factory" rack, 16" rear wheel, 15,000 miles. 2 Bell helmets. \$1800. 440-1136.

1978 KAWASAKI KZ400. Like new. Excellent condition. Like new. \$800. 454-0817.

1978 YAMAHA X550. Excellent condition. 4500 miles, alloy bar, crash bar, 2 Bell helmets. \$1100 or best offer. 270-8977.

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YAMAHA 75. RD 350. 4500 miles, like new. \$800. 280-1865 after 5 p.m.

1972 HONDA CL175. Running well and dependably. Excellent commuter transportation. Luggage rack and easy bar. Hooker pipe (stock size) only. \$475. Larry 297-2395 8-10 p.m.

MOTORCYCLE TWO-RAL. trailer, scooter, good. make some repair. Only \$75. 459-8832.

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