

City Lights

You'd Better Put A Coat On

Like a pair of old denim jeans, the Coronado Bay Bridge has faded from its original crisp and tawny blue to a powdery, almost threadbare azure. For the past ten years, beginning even before it opened in August, 1969, the bridge has taken a pummeling from the sun's ultraviolet rays. It's been caught in a crossfire from the rays shooting down directly from the sky as well as those reflected back up from the surface of the bay. This fading, aside from dimming the glory of the original hue, is an early warning signal that the undersides of paint which serve to protect the steel girder spans are receiving less protection from the surface coat. In addition to this problem, the concrete roadway on top of the bridge is starting to crack; the chlorine present in the seawater vapor constantly bathes the bridge and works its way into the reinforcing bars imbedded



the east side of the bridge. Water and air lines are being constructed so that painters can wash the parts of the bridge they're working on. Along with painting the steel parts of the bridge, Thysell is thinking about painting the underside of the concrete slabs which form the roadway in an effort to put a stop to the upward migration of chlorine ions.

Of the two million square feet of steel which comprise the bridge, Thysell says he hopes a three-man crew can wire-brush, clean, and paint 200,000 square feet a year. "We won't have to do any sandblasting," he says, "because the base coats are still in good shape. We need to do this now before the cover coat completely fails and the steel starts to corrode."

The money for the project, which comes out of the gas tax fund, is estimated to be around \$100,000 a year, says Thysell. The first swath of new blue, he is slated to be spread sometime in the spring of 1979.

- N.M.

in the concrete slabs. The reinforcing bars are beginning to rust, causing an increase in their size due to the oxidation of the metal's surface, and this minute expansion is cracking the concrete.

The problem is not unique to San Diego, according to bridge manager Byrd Thysell. The Golden Gate is having some of the same difficulties on a grander scale, since it is much older and the problem with the reinforcement bars was allowed to fester. Tearing out the concrete road on the Golden Gate and putting in a new one is

actually being considered as a way to combat the continued cracking. To head off any serious problems like that here, Thysell is in the process of organizing a ten-year maintenance program. Two of a possible eleven traveling scaffolds have been erected on

PHOTOGRAPH BY DAVID CONVEY

But What Have You Done For Me Lately?

The Comprehensive Planning Organization, already beleaguered by two bills in the state legislature which would either end its existence or reorganize it to within a shadow of its present self, was dealt another blow two weeks ago from the inside. Arthur Letter, who was director of intergovernmental affairs, was asked to resign. Letter took the opportunity to hold a press conference and air his views to a call to disband the organization. Richard Huff, executive director of CPO, reports that he asked for Letter's resignation because of Letter's continuing problems in the supervision of his staff. And although Letter, one of CPO's seven middle managers, doesn't concede he had great difficulties with his staff, he does not contest Huff's move in getting rid of him. He has other points to make.

"Three or four years ago," says Letter, "CPO was developing bold, innovative plans in land use, transportation, airport development, and open space — really laying out alternatives which were different, thought provoking, and progressive, for this region's decision makers. It was exciting."

But things have changed. Take the air quality strategy for starters: The plan was set up to allow CPO to examine the county's air pollution problem and to make a series of recommendations as to how to solve it, says Letter. In the past two years, the plan has turned into "a bureaucratic nightmare. It's a mess," Letter asserts. "There's tremendous in-fighting about which parts of the air pollution program are more important than others, which decisions should be made, and how they should be made." Letter says this in-fighting involves the city, county, Air Pollution Control District, and Caltrans.

"In the last year or so CPO has gone from a strong position of 'Let's get people out of their cars and work hard on an incentive program like car pooling' to a position of 'Well, the vehicle miles traveled aren't that important anyway, and we'll just throw the ones onto other parts of the program, like more controls on stationary sources.'"

Richard Huff, executive director of CPO, confirms that his agency feels the vehicle miles traveled are not as

important as they were once thought to be, and the emphasis has shifted toward vapor recovery programs and the like.

"The end result is there's nothing innovative and progressive in the program anymore," says Letter. "And CPO is blocking the Air Pollution Control District from going out and getting the plan implemented."

Officials at APCD do not confirm that CPO was blocking its efforts, but they did admit that there has been friction between the two agencies in the past. Letter claims this friction is widespread, and the most recent example of it is between CPO and the Metropolitan Transit Development Board.

According to Letter, the problems stem from the time when MTDB was formed in 1975 to take over most of CPO's role in the area of mass transit. CPO had come up with a \$2-billion, sixty-mile mass transit plan which was bought by its own board of directors to

be far too expensive and grandiose during CPO working hours. He reports that last fall a consultant from San Francisco was doing some work for CPO and one day could not be found. "He was taken away from CPO business and given a talk about Amway," says Letter. "That kind of thing adds to internal tension, and it becomes contagious. That kind of private pursuit is rampant."

Letter, who plans to run for city council next year, thinks CPO should quietly slip out of existence. "Something more effective should take its place," he says. "We're not making the hard decisions. To me, the proof is in the pudding. Do you have an airport relocated? Do you have a transit guideway system? Do you have a water management plan that's going to change the taste of San Diego's drinking water? Do you talk about the supply of the water? Do you have a growth management plan that's actually going to affect where people live and where they work and how they relate and recreate? Do you have an air pollution plan that cuts down the number of days you exceed clean air standards? The answer is no. CPO has become more and more an institution for guarding the status quo."

- N.M.

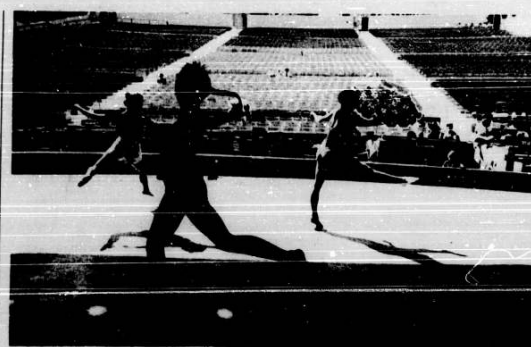
PHOTOGRAPH BY DAVID CONVEY

PHOTOGRAPH BY JIM COIT

Close Your Eyes While I Put On My Dress

There ain't no such thing as a free Starlight performance, nor a free San Diego Symphony concert — at least not any more. Until recently, penurious but canny art lovers were able to watch both groups perform for no charge by attending final rehearsals held by the light opera association in the outdoor bowl in Balboa Park and by the symphony in San Diego State University's Open Air Theater (where the symphony's summer series of concerts is performed). This summer, however, both groups have banned all outsiders from the final practice session.

"To be honest, the people who were attending the dress rehearsals just weren't coming back for the show," explains Sharon Leemaster, Starlight's publicity director. "Also, you're still making changes and improving things in the dress rehearsals, and we were worried that maybe a person's impression of the dress rehearsal would be poor and they'd tell their friends not to come." Leemaster estimates that no more than a hundred persons ever attended any of Starlight's six dress rehearsals each summer. She says producer Howard Stein now allows friends of cast members to attend working rehearsals, but even they can't watch the final dress practice. She says Stein doesn't think that closing the doors will prevent any impoverished art lovers from attending since Stein for several years has made available about 1000 three-dollar seats for each performance. "They really aren't even the worst ones in



Down The Fruit Chute

If you're figuring to pop across the border into Tijuana to pick up some low-priced, Mexican-grown produce at Calimax, which has six supermarkets in the city, your intentions will only be partially fulfilled. While it's true that produce, as well as many other consumer goods, is cheaper below the border, it is not true that Calimax is selling Mexican-grown vegetables. They've been backing two trucks up to the loading dock of Coast Circus Distributors, at the corner of Sixth and L streets downtown, since a week for the last few years. Each Thursday morning these two trucks drive off to the south twenty tons heavier and \$20,000 lighter.

According to Carlos Chavarin, the seller at the produce distributor, Calimax buys twenty to thirty different kinds of vegetables every week from him. They are the same vegetables, bred in the Imperial Valley for the most part, that you find on the shelves of Safeway and Vons. The only vegetables and fruits they don't buy in the U.S. says Chavarin, are tomatoes, bananas, carrots, lettuce, and green cabbage. (Tomatoes, bananas, and carrots have all been known to sell for ten cents a pound both in California and the open air markets.)

Oddly enough, in the winter months when many American stores are buying their produce from Mexico, whose growing seasons are the reverse of ours, Calimax still buys the bulk of their vegetables and fruits here. Tijuana is just too far away from Sinaloa and Sonora, the states a thousand miles away on the western Mexican mainland which grow most of that country's produce. The closest point where the produce comes into the U.S. is Nogales, Arizona, which is a little out of Calimax's logistical range.

Andres Angelo Abrardo, Calimax's produce buyer, says Calimax must compete with grocery stores in the United States because many Mexicans shop here. As a result, the markup on the produce is not as much as that at American supermarkets, which buy it at about the same price. Abrardo also reports that the Calimax trucks have to stop at the border to declare their cargo, but they are not required to pay any customs duties on it.

- N.M.

- Jeannette DeWyze and Neal Matthews

- J.D.

Management Responsible For Lost Laundry

San Diego nudists who are tired of playing cat and mouse with state lifeguards up at Black's Beach may be presented with another outlet in the near future — clothing-optional apartment living. The Orange County nudist village in Yugoslavia (backed by two American companies) to the tune of nine million dollars) also is "doing very well." In April, LIBRA opened its first complex near Avenue 45 and north Figueroa

development in San Diego — finding a suitable building. Williams is an enthusiastic nudist (he's also president of the Orange County nude beaches committee) who managed more mundane properties before researching the nude apartment market. He learned that two apartment complexes have operated successfully in Austin, Texas, for two years, and a complete nudist village in Yugoslavia (backed by two American companies) to the tune of nine million dollars) also is "doing very well." In April, LIBRA opened its first complex near

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openings in the near future are complexes in the Arcadia-Monrovia area and in Hollywood, plus the company is negotiating with a builder for the construction of condominiums in the San Gabriel Valley. Williams says fifty to sixty San Diegans, most from the beach areas, have signed up on one of his waiting lists. "Once we've got a building, we can convert it to clothing-optional within thirty to sixty days," he says.

"Basically we're looking for a large square or rectangular building with a center courtyard — we do also screen the apartments from public view," Williams says his projects haven't yet generated any legal troubles. "It's legal because there's no ordinance against it."

- J.D.

Off the Cuff

How do you suppose the world will end?



Chris Cote
Artist
Ocean Beach

Well, the cockroaches will take over from the looks of the one I saw in my sink this morning, which I first mistook for a frying pan. And if not roaches, then I know it'll all end in four and a half billion years when the earth is consumed by the sun. However, I doubt mankind will be around to see that; if we do continue, we'll have evolved into something other than we are now, and if we're gone it could be from any number of self-caused stuff stemming from madness brought on by food and energy problems. If we evolve and spread around the universe, then it'll all end when the universe ends, because if you believe in the "big bang" theory, we're still expanding, and when we start to contract it's gonna get real crowded all of a sudden.



Christine Riley
Housewife
Logan Heights

It will end by the fire. It may be a war or bombs, or maybe we'll just set the whole country afire, but one day destruction will come because you know the Bible speaks of it and we've been leadin' right up to it with all these guns and what have you. Now, whether it all starts all over again I don't know because I never read that far, but we'll live again whether there'll be another world or this one because I believe in heaven. Jesus Christ will come to take us to the place he prepared because he has gone to prepare a place.



William Denny
Logger
Downtown San Diego

Kaboom! All it takes for any country is to give a push on the old panic button and those rockets are gonna fly and the way they make 'em now, it's boom. Anyway, I don't care how the world ends because I'm gonna pass away, so I could care less. I got three kids but they're just gonna have to learn how to make it on their own anyway, and if there isn't a world to make it in, then tough luck, kids.



Eleanor Conti-Parker
Senior Order Processing Clerk
Oceans Beach

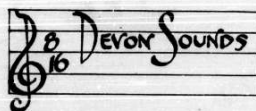
I'm usually a more optimistic person than this, but the way governments have been going crazy at each other I think the world will end in nuclear war. With the need for more space for this population always increasing I think there'll be more fighting for territory, and with advanced technology things will go boom. It makes me hesitant to have children because I don't know if it'll happen in the next generation or not, but it's scary and there isn't anything we can do about it so I'd like to think it'll at least be out of my own lifetime.



John MacDonald
Retired Government Worker
University Heights

It'll probably be in the year 2000 by nuclear bomb. I'm not thinking about any particular country but I just read where the guy who dropped the bomb on Hiroshima just passed away because he couldn't live with himself anymore. You just know some powerful country has a fellow like him who will do the job. I don't think Americans would do it — maybe Russia or China — but they're gonna just wipe the face of the earth right off.

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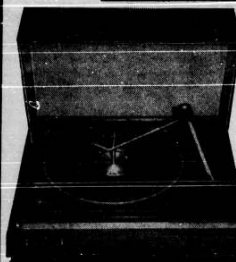
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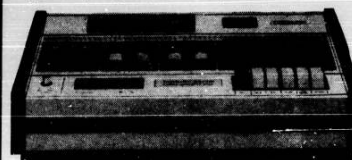


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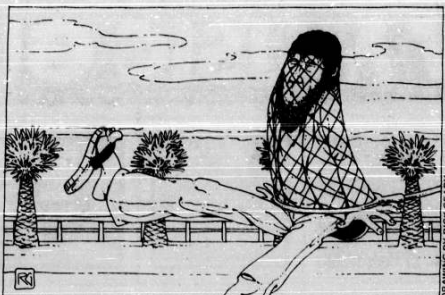
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Straight from the Hip

MATTHEW
ALICE

Dear Matthew Alice:
Often I have been speeding down the freeway at sixty miles an hour and I see in my rearview mirror a low-slung Dodge with a whip antenna and a light on the roof. California Highway Patrol, right? Wrong. It's a car from the county department of weights and measures. What I need to know is if any other agencies besides the CHP and police can bust you for speeding or anything else. I have heard that dogcatchers can stop you. True?

D.S.
San Diego
You're wrong about the car from the department of weights and measures -- no low-slung Dodge exists in the fleet -- but you are right when you say that a dogcatcher can stop you for speeding or for other crimes. Any peace officer is authorized to enforce traffic laws; and an animal control officer is a peace officer in the same way that a policeman or CHP officer is. In practice, however, the only ones who will actually write you a ticket are the cop, the patrolman, and a county sheriff. Other peace officers, such as the county marshal, who serves eviction notices, or the U.S. marshal, who transports federal inmates from prison to courthouse, hardly care about your speeding. The only time they'll stop you is when your driving makes you look drunk. "We've stopped people in the past and we'll continue to do so if they're an obvious danger to other drivers," said a spokesman for the county marshal. Take



heed, too, that you can be arrested by the animal control department for being drunk and rowdy on the beach. The department employs "beach walkers" whose normal duty is to see that dogs are kept on leashes, but with their walkie-talkies they can call the police to enforce their arrest of a public drunk. "We help people, too -- like calling for an ambulance or reporting on somebody we see drowning," said former beach walker Debbie Balestrieri. "So we do some good stuff, too, along with the bad."

Dear Matthew Alice:
I would like to know why the air downtown smells like oven cleaner on Thursdays. It makes one sneeze and couldn't be good for one's lungs.
Elizabeth Reagan
San Diego
Have you talked to your neighbor? Maybe the smell of oven cleaner is coming to you from the kitchen next door. A quick check about the neighborhood is the first remedy suggested by the Air Pollution Control District, which keeps a special telephone number (365-3912) to

take complaints about air pollution. Call that number and urge your neighbors to do so, too, if you can't locate the source of the oven cleaner smell; and be prepared to tell the time and place where the odor occurred. You will need more information than you give in your letter to me if you want the APCD to do some official sniffing. I live downtown myself and have noticed the smell of Van Camp's tuna cannery on days when the wind blows from the south. Perhaps the odor you complain of is really baked fish.

Dear Matthew Alice:
What is the name for the progression of numbers where each number is the sum of the previous numbers plus the next number in the counting sequence: 1, 2, 3, 4, 5, ... ? The equation for any number in the progression is

$$n - 1(X) + 4$$

Pam Berger
San Diego
The name is "arithmetic progression" and you should know by now that hard science questions are not allowed in this column.

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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(continued from page 1)

The canyon is, in fact, the last natural area left in metropolitan San Diego. There are other canyons, but Florida Canyon is the only one that functions as a complete ecosystem. It is a place where the desert and wildlife interact with each other in a way that needs no outside assistance or control. That it has been left more or less alone is due to a series of coincidental accidents. Officially included in San Diego's park lands by the state legislature in 1878, the canyon was unused until 1915 when a portion of it became a city garbage dump. In 1925, when the city requested permission from the city to build a twenty-six-acre hospital facility on the canyon's southwestern flank. Permission was granted, but the city was charged with requiring a two-thirds majority of the city council to approve the use of park lands for nonpark purposes. A special election was held on November 3, 1915 to decide the issue. With the public in the majority, the city's outcome was never in doubt, and a resolution permitting the Navy to build the hospital was passed 9280 to 137. The site was then expanded to more than one hundred acres.

Even after the area was protected by law, however, there was much to be done. Just getting signs posted indicating the

Florida Canyon is the last natural area left in metropolitan San Diego. It is the only canyon that functions as a complete ecosystem, a place where the native plants and wildlife interact with each other in a way that needs no outside assistance or control.

There are several things that make the canyon educationally valuable. For one, it is a natural laboratory for studying the environment as it existed when the Spanish first entered the area. It also presents a remarkable study in the adaptability of nature to its environment. The plants and animals of the plant life have evolved to conserve moisture in one way or another. The leaves of the leonardo berry, for instance, a tall, slender shrub with silvery leaves, are covered absorbing too much sunlight; the manzanita stores water in thick, curling leaves. Many of the smaller plants lie dormant for long periods of the year, winter, sprouting back virtually from the dead in the rainy season. They provide food for various species of wildlife in the area. The birds of the canyon are also birds and twigs, while the dusky-footed woodrat eats the acorns and even the bark of the scrub oak. The black and orange scorpion, a deadly insect, is found in the bladder-pod and lays its eggs among the twigs, living out its entire life cycle on the same plant. Sparrows, finches, and jays are common. The canyon is also a good place to burn away every visible tree and shrub, many would resprout from their roots; the seeds of the coast white lilac, *Sorbus domestica*, would be exposed to the heat of the fire.

"Once there were coyotes, and once before that there were deer, and once there might even have been grizzly bears in the canyon," Chamlee noted. "But an area that is surrounded by urban development gradually loses its wildlife. Certain species are killed by domestic animals, plants are sampled, and the food chain begins to break down. In a natural ecosystem, any change triggers a series of changes because everything is so interdependent."

"Florida Canyon can support more wildlife than most canyons in the city because it connects to other canyons at its southern end, and also because it's bigger than most. Each animal — even the vegetation — needs a certain area in order to survive."

Jamela Stewart, a thirty-year-old, round-faced woman wearing glasses and a white sun visor, is one of the guides. She has been a Canyoneer for less than a year, she says. "Why did I join? I went on the nature walk myself, and I just liked the idea of knowing the names of the plants and some of the uses the Indians put them to. This black sage, for instance. It's darker than white sage, and it's different from California sage brush. It's a member of the mint family — if you rub your hands on the leaves you can smell it. The Indians made a tea out of it and they also



BLACK SAGE

shirt hung out to dry; a woodrat's nest deep in the brush — an intriguing pile of leaves and branches that turns out to be abandoned; the web of a funnel spider, a silky little tunnel that disappears into a crevice in the ground.

"The spider waits at the end of the tunnel," Stewart explains. "When something falls onto the web, the spider can feel the vibrations and comes up. That's how it gets its food."

"Maybe we should try it — throw something onto the web," suggests a girl in a sleeveless T-shirt and shorts.

"We better not," says Stewart, adjusting her glasses. "These tunnel riders can get pretty big."

From the top of a knoll she points out a roadblock and two forresters.

The water that did this came from the town sprinklers up by the tennis courts," she explains, shaking her head. "That water collects and runs off and we actually get a little man-made water table

In the distance, the site where the Nays

HELEN CHAMLEE

The city cannot let you forget that this place is in its middle, but as soon as the noises die away, even for a moment, you are out in the wilds once more.

"Personally, I don't know enough about the hospital situation to make much of a comment," says Jamesa Stewart in response to a question. "But I don't like the idea of possibly losing the canyon."

She continues along the trail, drawing

The trail leads down from the open hillside into a thicket, where a tangle of scrub oak and manzanita branches forms a kind of roof overhead. On all sides the brush is so thick you can hardly see back into it, the different species intertangled like a single botanical oddity. Stewart identifies female-date berries, limited sumac, and chemise; among others, the latter shrub with dark, tapped bark and fern-like leaves. Chemise is one plant that actually encourages fire to spread. Another name for it is creosote wood.

Coming out of the thicker we pass an immense laurel sumac in full bloom, covered with bees. In the heat of the afternoon sun the canyon's principal sound seems to be the humming of bees—bees crawling on the laurel and in blossoms, bees buzzing to and fro over patches of flat top in kowhai, bees hovering just off the yellow flowers of the tall weed. The colonies of this colony is

She stops in front of a cactus that has thick, spiny arms twisting in all directions. "This is snake choya. It's becoming kind of rare — there's another one over on the other side of the canyon. It's a member of the cactus family. We have two other types of cactus down here: barrel cactus and prickly pear cactus."

A dark-haired woman in the group speaks up shyly. "You can boil the pads of the prickly pear cactus and put them in salads," she says.

"That's right," nods Stewart. "And you can take the pears — they're purplish-looking things that appear on the plant in the spring — and make prickly pear preserves."

"Oh, prickly pear preserves," says the dark haired woman, who obviously knows something about this cactus. "A delicious treat."

A few steps more and the trail leads a short distance back to the parking lot. Stewart answers the last of the questions: "Are there rattlesnakes?" No verified sightings for several years. "Tarantulas?" Very likely, though in the summer they come out only at night! To the accompaniment of tennis balls being smacked back and forth, and the tour, which lasted about an hour, is over.

In the evening the birds come out in Florida Canyon. The air grows cooler, and the rhythmic squawk of a wren-tit begins deep in the brush behind me. Two mockingbirds soar out over the canyon and dive sharply around a large scrub oak on the far side. From all directions comes the twittering of unseen birds; when I look to my left there is an Anna's hummingbird perched on a twig just a few feet away. Its scarlet head turned silently toward me.

Florida Canyon

(continued from page 1)

wilderness environment. But its value lies in its accessibility. It's practically in the center of the urban area, where people live who never get out into natural country. Where else are they going to see a wildflower?"

The canyon is, in fact, the last natural area left in metropolitan San Diego. There are other canyons, but Florida Canyon is the only one that functions as a complete ecosystem, a place where the native plants and wildlife interact with each other in a way that needs no outside assistance or control. "It takes a long time to get things through channels," Chamlee said with a laugh. "The matter of getting the signs up took so long it became almost a joke." In the meantime the first Canyoners were trained as guides and began leading nature walks in 1973. The program currently reaches an estimated 8000 people a year, of which approximately half are school children. There are several things that make the canyon educationally valuable. For one, it is an example of San Diego's environment as it existed when the Spanish first settled the area. It also presents a remarkable study in the adaptability of nature to the local climate. In the dry, hot air, most of the plant life has evolved to conserve moisture in one way or another. The leaves of the lemonade berry, for instance, a tall, bushy shrub, are covered in a waxy coating that reflects too much sunlight, the manzanita stems wear up thick, curling leaves. Many of the smaller plants lie dormant in the summer, rather than the winter, spreading back virtually from the dead in the rainy season. They provide food for various species of wildlife in the canyon — the brush rabbit prefers young leaves and twigs, while the dusky-footed woodrat eats the acorns and over the bark of the scrub oak. The black and orange harlequin bug sucks the juices of the bladder-pod and lays its eggs among the twigs, living out its entire life cycle on the same plant. Sparrows, finches, and jays feed on the numerous seeds and berries. If a fire were to burn away every viable tree and shrub, many would resprout from their roots: the seeds of the coast white lilac actually won't germinate until they are exposed to the heat of a fire.

The rest of the wildlife in the canyon is part of the same bewilderingly complex chain of life. Insects, attracted by the foliage, are eaten by lizards, skunks, and certain birds; hawks occasionally supplement their diet of rodents with lizards. Squirrels, birds, and rabbits are eaten by foxes, and the abundance of foxes — the largest of the canyon's remaining predators — is in turn controlled by the amount of available food. When there isn't enough to go around, they simply fight it out or move on to new territory. "Once there were coyotes, and once before that there were deer, and once there might even have been grizzly bears in the canyon," Chamlee noted. "But an area that is surrounded by urban development gradually loses its wildlife. Certain species are killed by domestic animals, plants are trampled, and the food chain begins to break down. In a natural ecosystem, any change triggers a series of changes because everything is so interdependent. "Florida Canyon can support more wildlife than most canyons in the city because it connects to other canyons at its southern end, and also because it's bigger than most. Each animal — even the vegetation — needs a certain area in order to survive."

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Two p.m. Sunday. About a dozen people have gathered on the sloping lawn just west of the Morley Field tennis courts. Three of them wear rectangular green badges labeled "Canyoners"; the rest are visitors. After dutifully signing in on a clipboard, the latter are divided into three groups — one guide to a group — and set off down the path on the Florida Canyon nature walk.

Jameda Stewart, a thirty-year-old, round-faced woman wearing glasses and a white sun visor, is one of the guides. She has been a Canyoners for less than a year, she says. "Why did I join? I went on the nature walk myself, and I just liked the idea of knowing the names of the plants and some of the uses the Indians put them to. This black sage, for instance. It's called Santa Anita sage, and it's different from California sage brush. It's a member of the mint family — if you rub your hands on the leaves you can smell it. The Indians made a tea out of it and they also

used it for deodorant."

Shopping every few yards or so along the trail, Stewart points out what the less savvy observer might miss: a lizard's shed skin hanging from a twig like a T-shirt hung out to dry; a wooden's nest deep in the brush — an intriguing pile of leaves and branches that turns out to be abandoned; the web of a funnel spider, a silky little tunnel that disappears into a crevice in the ground. "The spider waits at the end of the funnel," Stewart explains. "When something falls onto the web, the spider can feel the vibrations and comes up. That's how it gets its food."

"Maybe we should try it — throw something onto the web," suggests a girl in a sleeveless T-shirt and shorts. "We better not," says Stewart, adjusting her glasses. "These funnel spiders can get pretty big."

From the top of a knoll she points out the reddish and tan layered geologic

formations that are exposed along portions of the canyon's hillsides. The reddish layer, known as the Linda Vista formation, was deposited about two million years ago. The tan San Diego formation lies underneath it and was deposited about four million years ago, when the entire San Diego area was submerged beneath an inland sea. The San Diego formation is so hard that plants cannot root in it, making erosion of the soils above it a particularly critical problem. Further along the path Stewart stops at a place where long channels have been cut into the earth by running water. "The water that did this came from the lawn sprinklers up by the tennis courts," she explains, shaking her head. "That water collects and runs off and we actually get a little man-made waterfall down here during some parts of the year."

In the distance, the site where the Navy has proposed to build a new, expanded



HELEN CHAMLEE



hospital can be seen. Opponents contend that this facility, which would occupy the lower third of the canyon, will divide and therefore destroy the canyon's ecosystem. The city council has been requested to put the issue on the November ballot, something the Navy is not eager to see happen. This is a case where they want to do their maneuvering away from the public eye, possibly because they realize they are on delicate ground. Most observers think that the city's voters would not approve the new site by the two-thirds majority required, but some have expressed the concern that whatever the Navy wants, ultimately the Navy gets. The plebiscite issue comes before the council on Monday, July 31.

"Personally, I don't know enough about the hospital situation to make much of a comment," says Jameda Stewart in response to a question. "But I don't like the idea of possibly losing the canyon." She continues along the trail, drawing

attention to an "oak apple," a rose-colored growth the size of a cherry hanging from the branch of a scrub oak. It forms when a certain species of wasp — so tiny you need a magnifying glass to tell it's a wasp at all — lays its eggs on the oak. The tree, in what might be called an extraordinary spirit of cooperation, then secretes a substance which surrounds the eggs, protecting them and providing food for the newly hatched young.

The trail leads down from the open hillside into a thicket, where a tangle of scrub oak and manzanita branches forms a kind of roof overhead. On all sides the brush is so thick you can hardly see back into it, the different species intertwined like a single botanical oddity. Stewart identifies lemonade berry, laurel sumac, and chemise; among others, the latter a shrub with dark, ragged bark and fern-like leaves. "Chemise is one plant that actually encourages fire to spread. Another name for it is greasewood — it

contains a high amount of resin in its leaves and branches. The Indians used it for firewood and torches, but it really doesn't make a very good torch because it doesn't burn long at all." Without taking a step she points to the fruit of the lemonade berry. "The Indians ate these berries — they've got a tangy, citrus taste. You can make a tea out of them. I've made it myself. The Indians ate the berries of the manzanita, too, but keep in mind they ate a lot of things that we couldn't eat today. Our digestive capabilities are different."

Coming out of the thicket we pass an immense laurel sumac in full bloom, covered with bees. In the heat of the afternoon sun the canyon's principal sound seems to be the humming of bees bees crawling on the laurel sumac blossoms, bees buzzing to and fro over patches of flat-top buckwheat, bees hovering just off the yellow flowers of the tar weed. "The ecology of the canyon is

The city cannot let you forget that this place is in its middle, but as soon as the noises die away, even for a moment, you are out in the wilds once more.

such that there are plants in bloom at almost every time of the year," comments Stewart.

She stops in front of a cactus that has thick, spiny arms twisting in all directions. "This is snake cholla. It's becoming kind of rare — there's another one over on the other side of the canyon. It's a member of the cactus family. We have two other types of cactus down here: barrel cactus and prickly pear cactus."

A dark-haired woman in the group speaks up shyly. "You can boil the pads of the prickly pear cactus and put them in salads," she says.

"That's right," nods Stewart. "And you can take the pears — they're purplish-looking things that appear on the plant in the spring — and make prickly pear preserves."

"Oh, prickly pear preserves," says the dark-haired woman, who obviously knows something about this cactus. "Mmmmm!"

A few steps more and the trail leads a short distance back to the parking lot. Stewart answers the last of the questions. "Are there rattlesnakes?" No vented sightings for several years. "Tarantulas?" Very likely, though in the summer they come out only at night to the accompaniment of tennis balls being smacked back and forth, and the tour, which lasted about an hour, is over.

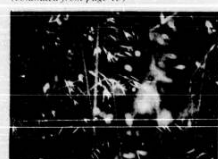
In the evening the birds come out in Florida Canyon. The air grows cooler, and the rhythmic squawk of a wrenit begins deep in the brush behind me. Two mockingbirds roost out over the canyon and dive sharply around a large scrub oak on the far side. From all directions comes the twittering of unseen birds; when I look to my left there is an Anna's hummingbird perched on a twig just a few feet away, its scarlet head turned silently toward me.

In the city's general plan for the future preservation of the canyon, the hillside across the road from where I am sitting is to be made a garden for California native plants, a pedestrian bridge to be built over Park Boulevard would provide access to

(continued on page 14)

Florida Canyon

(continued from page 13)



it. The natural area on the other side of the canyon would be preserved as is. Florida Drive would be closed from Morley Field Drive to Pershing Drive, and Florida Creek, whose path was altered to allow the road to be put in, would be restored to its natural course. It's a good plan, but there is no current schedule for this work.

to take place, and the money required will be difficult to obtain in light of June's tax reform initiative.

A jet appears in the sky to the east, its roar growing until it drowns out all other sounds. It thunders over the southern end of the canyon — big enough to read clearly the logo on the tail — and disappears over Balboa Park. The silence slowly returns, only to be broken again by the squealing of tires and the drone of car engines along Florida Drive. The city cannot let you forget that this place is in its middle, but as soon as the noises die away, even for a moment, you are out in the wilds once more.

The sun is sinking fast, the shadows creeping up the hillside a short distance away. A cottontail ambles out of a thicket and crouches on a narrow path, nibbling at the undergrowth. The vegetation of the southwestern United States is sometimes said to be lacking in color, but the delicate hues of Florida Canyon belie that contention — the jade-green leaves of the

manzanita; the flowering yellow tar weed; the silvery grass above; the cream-colored blossoms of the laurel sumac, brick-red where they have gone to seed.

Signs of man's encroachment are all around. There is barren ground between many of the bushes, and trails seem to lead everywhere. Five years ago foxes lived on the hillside near where I am sitting, in a den lined with grass and leaves. Those that remain now live in an adjoining canyon south of Pershing Drive and come only at night to hunt in Florida Canyon. Hidden by the brush and the darkness, they wander up the canyon's narrow southern end to search for the rabbits and squirrels that form the staple of their diet. Coyotes, which are still occasionally sighted in the canyon, and other animals use the same "corridor." It is the only route that connects Florida Canyon to adjacent canyons and the more distant open country. If the Naval hospital is built, this corridor would effectively be

sealed off. The foxes would likely be forced to move, and the remaining wildlife, trapped in a smaller area, would begin to disappear. The sectioning of San Diego would be complete.

The sun is glowing fiery orange above the canyon's western bank. Having sat in the same spot for nearly twenty minutes, I now notice the web of a funnel spider near my foot. On a whim I take a tiny bit of leaf, toss it onto the web, and wait. A few minutes later a spider the size of a fifty-cent piece, with thick, hairy legs, appears in the mouth of the funnel. It stays there, not moving, and soon it seems as if it's staring at me. The feeling is disconcerting, and after a while I stand up and walk quickly down the path. From a stand of white sage a brilliant yellow goldfinch chirps accusingly after me, in reprimand. Suddenly I understand. I have not treated the spider with proper respect. I have counterfeited the natural order. I have disturbed the canyon in a way I am not qualified to do.

PRESS PASSES

(continued from page 5)

To wit: A year before he was fired from Channel 39, he had tendered his resignation, only to withdraw it later. He had quit. "Even living in San Diego wasn't worth the emotional and professional hassle of working for 39," he says. "It was the total lack of professionalism, the Byzantine politics, the pettiness, the cheapness. For example, instead of talking to their people man-to-man, they give you demerits. Everybody has a personnel file. You screw up, a permanent reprimand goes into it. Three strikes and you're out. Company policy."

The strikes, says Fortner, can include anything from a cameraman not taping correctly to a reporter missing a piece of information or not dressing up to company standards.

The first tangible evidence Fortner received about his imminent firing by 39 was a phone call from Bob Richards, the executive producer of the Channel 6 news, who told him he heard he was going to be canned, and "how would I like to work for an organization where I don't have to put up with all that corporate bullshit?" It took a little over a year to get the thirty-minute news show on the air once Fortner had signed on, a year in which he moored the twice-nightly, five-minute news breaks.

Mexican-owned Channel 6 broadcasts out of Tijuana, so in preparation Fortner moved into a house in Imperial Beach. He crosses the border in his silver Corvette every afternoon.

What is transmitted across the border in the other direction every weeknight at ten o'clock offers plenty of material for detractors. The news show does not yet utilize local reporters to go out and film important news, where the weather never changes much. "God forbid the day a bullfinch in a bow tie stands up and pontificates about his isobars for us. We don't need that, thank you."

Fortner also feels that his operation (the news director as well) doesn't need a lot of people. "We're in the process of redefining what news is," he says. "And we're defying a lot of the traditional parameters of the typical news operation. We don't want an army like (news director) Ron Mires' over at Channel 10. You just can't keep throwing people on the screen, and by sheer dint of numbers you establish your credibility."

What Fortner is mostly throwing on the screen are clips fed to him from the Satellite News Service, an independent news subscription outfit. The satellite transmissions vary in quality from poor to not bad, but Fortner says they're working on the problem and expect to have it solved soon. They're also looking to put a sportscaster on the screen, and one of many being looked at is Tom Nettles, the sports commentator for KPRI.

news should not be, and I think that's the basic premise on which we're operating now."

That basic premise includes a de-emphasis of the weather report. Fortner says he's worked in places where the weather report could actually determine whether people were injured or killed, as in Florida during the hurricane season. But he doesn't feel it's that important here, where the weather never changes much. "God forbid the day a bullfinch in a bow tie stands up and pontificates about his isobars for us. We don't need that, thank you."

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"We're in an embryonic state," says Fortner. "We're an anomaly to this market. People don't know what to make of us. You don't see us doing the fender benders. You don't see us probing Jess Haro in his uncommunicative moment of ignorance, because we don't think it's necessary. We do deal with the significant stories." — Jarvis Haro, the La Mesa prison shoot-out, the city council's vote on paramedics, but how we deal with them is our definition of what constitutes a legitimate news effort.

Asked why he stayed in television news, and what the mitigating benefits in it are, Fortner replies, in characteristic eloquence, "If you're caught up in that major market, upwardly spiraling, I have to be an anchorman syndrome, all you have is a very temporary existence. The pay is nice for the most part, except in San Diego. If you work in a major market you have a very good chance of making some very good money, you have all the glamour and prestige. It's a heady, heady trip. Little old ladies in tennis shoes recognize you in supermarkets when you're twenty-eight. That's important, that validates your identity somehow. But when you're thirty-six and enough little old ladies have recognized you to the point where it becomes almost boring, then you look for more significant reasons for doing what you do. In my case now, I think I have an opportunity to make a statement about television news."

Neal Matthews

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Contributions to **READER EVENTS** must be received by no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR, P.O. Box 80603, San Diego, CA 92118.**

Radio-TV

"SAN DIEGO JAZZ LIVE," this week's concert, broadcast live from San Diego College, will feature the Gary Music Company, composed of Gary Stokes (lyricist and flutes), Chris Jalonen (drums), Leon Alpert (bass), Dave Davenport (electric guitar), Billy Harris (saxophone), and Dauda Wood (congas and percussion). Thursday, July 27, 8 p.m., KSDS-FM (88.3).

"THIS WEEK IN BASEBALL," for those who missed some of the action of major league baseball during the week, this show will bring you up to date and also throw in a few spectacular plays, such as a Dave Winfield grand slam, an over-the-shoulder catch by Fred Lynn, or Steve Yeager's amazing catch at the plate. Saturday, July 29, noon, Channel 6.

"SOUND SCULPTURE GALLERY," a program of contemporary and avant-garde music produced by Peter Hamlin, continues its focus on contemporary composers of Mexico with pieces by Manuel Estigarribia, Halffter, and Julio Estrada. Friday, July 28, 10 p.m., KPBS-FM (89.5).

"WORKS BY CHOPIN," Arthur Robinson performs Chopin's Second Piano Concerto, accompanied by Andre Previn and the London Symphony Orchestra, on "Great Performances." Saturday, July 29, 8 p.m., repeating Sunday, July 30, noon, Channel 15.

"IN PERFORMANCE AT WOLF TRAP," the Grammy-award-winning New England Conservatory Ragtime Ensemble will be featured with the Katherine Dunham Dance Company in the performance of compositions by Scott Joplin, Eubie Blake, Tom Turpin, Louis Chauvin, Artie Matthews, and Jelly Roll Morton. Saturday, July 29, 9 p.m.; repeating Tuesday, August 1, 11:30 p.m., Channel 15.

"THE POEMS OF JOHN MILTON," John Mitchell will host this reading, with local poets Brian Dijkstra and Mary Morrison reading from their own work, on "The Poetry Hour," Sunday, July 30, 9 p.m., KPBS-FM (89.5).

"CALIFORNIA YALE '88," highlights of this rock concert, held at Ontario Motor Speedway on March 18, will continue with Part II, featuring Aerosmith, Heart, and Rush. Sunday, July 30, 7 to 8 p.m., Channel 6.

"OVER EASY," if you can make it through Frankie Laine singing "Music Man's Pleasure," "September in the Rain," and discussing what it's like to get older, then you'll get to hear Maggie Kuhn, founder of the Gray Panthers. Tuesday, August 1, 10 a.m.; repeating at 4:30 p.m., Channel 15.

"GOVERNMENT AND SECURITY," a debate on secrecy in an open government, between former U.S. Attorney General Ramsey Clark and William J. Bennett, CISA director, will be recorded at SDSU earlier this year, will be broadcast "Respective." Tuesday, August 1, 7 p.m., KPBS-FM (89.5).

"DON'T TOUCH THAT DIAL," collector and program producer Jerry Handmiller will offer a variety of radio programs from the past, beginning with "Suspense," which will include the 1949 episode "Mission Completed," starring Jimmy Stewart. "For Love or Murder," starring Mickey Rooney. "The Flame Blue Girl," starring Lana Turner; and "Double Entry," starring Eddie Cantor. Thursday, August 3, 8 a.m., KPBS-FM (89.5).

ALCOHOLIC DRAMA will be the focus of "If You Loved Me," an hour-long film depicting a family's struggle with alcoholism, produced by the Operation Cork alcohol communications program, and to be aired Wednesday, August 2, at 7 p.m., Channel 39.

Sports

SUP'ING, the Baja International Surfing Championship will take place Friday, July 28, through Sunday, July 30, Km. 18.5 on old road to Ensenada, Rosarito Beach, Baja California, Mexico. (903) 342-1100.

BICYCLE RACING, the final race of the twilight series will take place Tuesday, August 1, 6 p.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

FRIARS TENNIS, three crucial home matches are in store for the San Diego Friars as they host the Seattle Cascades, Thursday, July 27; the Golden Gates, Saturday, July 29; and the Anaheim Angels, Thursday, August 2, 7:30 p.m., San Diego Sports Arena. 234-4176.

BREAKERS VOLLEYBALL, the San Diego Breakers come home to play the Orange County Stars, Saturday, July 29; and the Tucson Sky, Tuesday, August 1, 7:30 p.m., San Diego Stadium. 239-0721.

THOROUGHbred RACING, the 39th Del Mar horse racing season continues with nine races daily, except Tuesday, through September 13, first post at 2 p.m. Del Mar Fairgrounds, Del Mar. 755-1141 or 298-1340.

MUSIC FOR STRINGS AND ORGAN will be featured in this third San-Dun Music concert, including Schubert's Impromptu Sonata, performed by Dana Quigley (viola) and Alice Lisker (piano). Strauss's Cello Sonata, performed by Rebecca Evans; music by Busch, Brahms, and Karg-Elert; and the Toccata from the Widor Fifth Symphony, performed by the San Diego Philharmonic. Sunday, July 30, 6 p.m., Christ Lutheran Church, 4761 East Street, Pacific Beach. 488-2844.

CHILDREN'S CHOIR, the 80-voice Hong Kong Children's Choir will sing music of many countries, Sunday, July 30, 8 p.m., First United Methodist Church, 2111 Camino del Rio South. 297-4366.

"EVENINGS IN THE PARK," a series of operas sponsored by the San Diego Parks and Recreation Department, will continue with an evening of contemporary jazz, Friday, July 28; Donizetti's opera "Lucia Di Lammermoor," Sunday, July 30; and the City-County Band and San Diego Junior Organ concert, Monday, July 31.

WHAT DO PIERRE TRUDEAU, Richard Burton, and Neil Armstrong have in common? They all possess a special interest in a sport involving the flinging of plastic, saucer-shaped discs through the air at high speeds. It's the sport of Frisbee.

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Both the sport and the art of the Frisbie will be demonstrated during the weekend when enthusiasts have their fling at the San Diego Frisbie Festival. The event is sponsored by the San Diego Free Flyers, a club of Frisbie fanatics who

7:30 p.m., Serra High School arena, 5150 Padre Road. 298-0774.

SAN DIEGO BASEBALL, the lowly Cardinals come to town to play three games with the Padres, Friday, July 28, and Saturday, July 29, at 7 p.m., and Sunday, July 30, 1 p.m.; and then the Padres close out the homestand against the mighty Dodgers, Monday, July 31, through Wednesday, August 2, 7 p.m., San Diego Stadium. 283-4494.

SOCKERS SOCCER, our San Diego Sockers, who have clinched a berth in the playoffs, will be playing their final two games of the season at home, against Dallas, Thursday, August 3, 7 p.m.; and against Vancouver, Sunday, August 6, 2 p.m., San Diego Stadium. 280-6040.

THOROUGHbred RACING, the 39th Del Mar horse racing season continues with nine races daily, except Tuesday, through September 13, first post at 2 p.m. Del Mar Fairgrounds, Del Mar. 755-1141 or 298-1340.

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Contestants may try their hands at three events: Freestyle, Accuracy, and Guts. The Freestyle event will consist of typical tricks players practice on the beach, such as catching the disc behind their backs, spinning them on their fingertips, or tipping them on their heads before catching them. For the Accuracy competition, a large hoop mounted on a stand about three feet above the ground will be the target for players throwing from twenty-eight predetermined distances and angles. And Guts will take just what its name suggests: teams of three players each will be pitted against each other in a high-speed, high-force Frisbee version of dog-eat-dog in which whoever survives wins. All events will be judged by majority vote of the contestants present.

San Diego Free Flyers members will demonstrate various Frisbee games throughout the weekend. In addition, World Frisbie Champion John Scatena will be on hand for a few tricks of his own. Kirkland, a Del Mar resident, is an astrophysicist who has taught a class in Frisbie throwing at M.I.T. and is well known for his skills in many far-flung places.

The festival takes place this Saturday (July 28) from 10 a.m. to 6 p.m. and morning till night on the east side of Robt Field in Ocean Beach. Contestants will receive an enthusiastic bona fide sport, if not a fine art.

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Music

"SUMMER OF STARS," a summer season of open-air concerts presented by the San Diego Symphony, will continue with guest composer/conductor John Green, Friday, July 28, 8 p.m., Old Globe Theatre, San Diego. 474-3385.

"SYMPHONY ON THE GREEN," this second annual concert, sponsored by the Kiwanis Club of Ramona and performed by the San Diego Symphony, conducted by Charles Keitcham, will feature works by Gould, Smetana, Shostakovich, and Enescu. Saturday, July 29, 8 p.m., San Diego County Estates, Ramona. 789-0180 or 744-1150 4410.

BARBRO CHAMBER ORCHESTRA CONCERT, performed by members of the Biscailly Baroque Symposium, will feature the Triple Concerto for Violin, Flute, and Oboe d'Amore by Telemann, with Stefan Kravik, Lynn Sachdeva, and Josef Marz, soloists. Saturday, July 29, 8 p.m., Great Hall, St. Paul's Church, Fifth and Nutmeg streets. 232-0877.

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Dance

"A NIGHT IN VIENNA," the San Diego Youth Symphony, under the direction of Louis J. Camilleri, will provide music for waltzes and polkas, Thursday, July 27, 8 p.m., Old Globe Theatre, San Diego. 474-3385.

MODERN DANCE TRAP, a program of modern dance, presented by the San Diego Repertory Theatre and the California Pacific Community Theatre, is presenting original plays based on the history of San Diego, including "Sun Spots," Monday, July 31, 10:30 a.m., Colma del Sol Park, 5319 Orange Avenue. 234-7938.

"LET THERE BE MUSIC," an ethnic dance festival, continuing with Grupo Folklorico Navar, a troupe of Mexican dancers who will perform dances from Jalisco and Chihuahua, Sunday, July 30, 2 p.m., Museum of Contemporary Art, Balboa Park. 239-2001.

"WHAT THE BUTLER SAW," a British farce, will be presented through August 5, Fridays and Saturdays, 8 p.m., North County Community Theatre, 121 W. Orange Avenue. Vista. 726-9802.

"GOTCHA," an original work by local playwright Wynn Rowell, will be presented Thursdays through Saturdays, through August 5, 8 p.m., Actors' Quarter Theatre, 480 Elm Street. 238-8609.

"KEEP TIGHTLY CLOSED IN A COOL DRY PLACE," presented by the American Repertory Theatre as part of the "Insomniac Theatre" series, will be performed Fridays and Saturdays, through August 5, 11:30 p.m., Marquis Public Theatre, 3717 India Street. 298-8111.

"SLEEPING BEAUTY," a fractured fairy tale by Guyer Cody, will run Saturdays and Sundays, through August 6, 2 p.m., Actors' Quarter Children's Theatre, 480 Elm Street. 238-8609.

"SEXTEET," the United States premiere of Michael Pertwee's London comedy, will run through August 12, Fridays through Sundays, 8 p.m., Coronado Playhouse, on the Silver Strand, Coronado. 435-4885.

"FOR HER C.H.E.L.D.'S SAKE, or Her First Baby Step," will open Friday, July 28, and run through August 13, Fridays and Saturdays, at 8 p.m., with Sunday matinees on July 30 and August 13, at 2 p.m., Patio Playhouse, Vineyard Shopping Center, East Valley Parkway and Rose streets, Escondido. 746-6669.

"THE MATCHMAKER," Thornton Wilder's play concerning a woman who is assigned the task of finding a wife for a bellowing gentleman in the 1890s, will run through August 19, Thursdays through Saturdays, 8 p.m., at the Lamb's Players' Theatre, 500 East Palm Boulevard, National City. 474-4542.

"BORN YESTERDAY," a comedy presented by a dinner theatre, will play through August 20, Tuesdays through Saturdays, 8:30 p.m., Sundays, 7:30 p.m., with additional matinees Wednesdays and Saturdays, 1:15 p.m., Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley. 697-8077.

"THE COUNTRY GIRL," by Clifford Odets, will be presented in repertory with Maxwell Anderson's "Long Day's Journey into Night," through August 26, Thursdays through Saturdays, 8:30 p.m., Mission Playhouse, 3900 Mission Center Road, San Diego. 464-6453.

"HOW THE OTHER HALF LOVES," a farce by Alan Ayckbourn, will play through September 3, nightly except Mondays at 8:30 p.m., with additional matinees on Saturdays and Sundays at 2 p.m., Carter Center Stage, Balboa Park. 239-2255.

PUPPET SHOW, the San Diego Guild of Puppetry is sponsoring the 19th annual "Summer Puppet Shows," continuing through September 4, Fridays through Sundays, 1:30 and 7:30 p.m., Puppet Theatre, Balboa Park. 236-1634.

From the moment the lights go down, the parade of characters is familiar: the dancer in black leotard and pommel who celebrates everything from hope to despair in an effusive tale; Bernard, who bumbles about with so little confidence that he's compelled to stress a trail of bread crumbs behind him when on a date so that he can find his way home; a more mature man

Theater

"HOUND OF EVERYMAN" will be performed by the Lamb's Players' touring troupe, Sunday, July 30, 9 a.m., Protestant Chapel, Naval Training Center. 474-3385.

"SAN DIEGO ON STAGE," a joint theater tour project of the San Diego Repertory Theatre and the California Pacific Community Theatre, is presenting original plays based on the history of San Diego, including "Sun Spots," Monday, July 31, 10:30 a.m., Colma del Sol Park, 5319 Orange Avenue. 234-7938.

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"29TH ANNUAL NATIONAL SHAKESPEARE FESTIVAL," "Henry V," "A Midsummer Night's Dream," and "The Winter's Tale" will be performed in repertory, preceded by Festival Revels, through July 30, Central Federal Plaza Gallery, 225 Broadway, downtown. 298-8111.

IBSEN FESTIVAL, a summer Ibsen festival, featuring two plays by Norwegian playwright Henrik Ibsen, begins with "The Master Builder" and will be joined by "A Doll's House," rotating in repertory throughout the summer. Thursdays through Sundays, 8 p.m., Marquis Public Theatre, 3717 India Street. 298-8111.

Galleries

"THE GREAT KINGS OF AFRICA," a series of paintings depicting African leaders such as Shaka, king of the Zulus; Marika Kankha Mosa, king of Mali; and Askia Mohammed Touré, king of Songhai, painted by Higgins Bond, Leo Dillon, Carl Queen, and Paul Collins, will be on display Thursday, July 27, and Friday, July 28, San Diego City College Theatre Lobby, 14th and C streets. 238-1181.

"NATIONAL WATERCOLOR EXHIBIT," an annual exhibition presented by the San Diego Watercolor Society, continues through July 30, Central Federal Plaza Gallery, 225 Broadway, downtown.

BUTTONS from around the world and the past, including French porcelain, Japanese, Egyptian, uniform, and mother of pearl buttons, arranged by the San Diego Button Club, will be on display through July 31, second floor foyer, San Diego Public Library, 820 E. Street. 236-5849 or 236-5830.

PHOTOGRAPHY EXHIBIT, Jim Hoir will be exhibiting his nature studies, portraits of San Diego artists, and series examining the local Hell's Angels chapter, through July, Unicorn Theatre Gallery, 7456 La Jolla Boulevard, La Jolla.

MASTERS SHOW, the works of Sandra Grout will be exhibited Sunday, July 30, through August 5, Masters Gallery Art, 7500 La Jolla Village Drive, San Diego. 595-6511.

TWO PERSONS SHOW, "Gals and Ropes," which features the work of Gary Clark and "Weather Series," which features the ensembles of Phyllis Walters, will be on display through August 5, Spectrum Gallery, 4011 Goldfinch Street. 295-2725.

JENSEN RETROSPECTIVE, "Alfred Jensen: Paintings and Diagrams from the Years 1957-77," a comprehensive survey of this Guatemalan-born artist, who has been referred to as an "avant-garde, conceptual, constructivist, hard-edge painter, pop artist, abstract imagist," will be on display through August 6, with four paintings at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla; and 25 others at the Mandeville Gallery, UCSD. 454-9717.

"FOLK TOYS OF THE WORLD," hundreds of hand-crafted toys from around the world will be on display through August 5, at the Mingel International Museum of World Folk Art, 4011 Goldfinch Street. 295-2725.

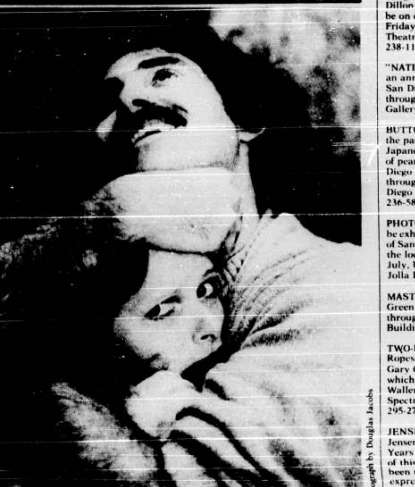
"ALTERNATIVE VIEWS II," the third show of the Escondido Regional Arts Council's "A Summer Series '78," will feature the works of Fritz Huber, R.R. Jones, Barry Reed, Lynn Schutte, Deborah Davis, Small, and Helen Vita-Yung, continuing through August 6, Escondido, 747-5211.

TEMPORARY WATERCOLORS by Barbara Weldon, whose work stems from the similarities of jazz and abstract expressionism, will be on display through August 9, Knowles Art Center, 7420 Grand Avenue, La Jolla. 454-0106.

SPACE PHOTOS, a Smithsonian Institution exhibit of photographs taken from the Landsat satellite and other space flights such as Gemini IV and Apollo II, entitled "Space Photos of Earth," will be on display through August 13, Reuben H. Fleet Space Theater and Science Center, Escondido. 747-5211.

ZENGA AND NANGA, a Zen-inspired calligraphic art which combines painting, poetry, and calligraphy, will be featured in an exhibition of 72 scrolls and 13 screen paintings by Japanese monks and scholars, continuing through August 27, Fine Arts Gallery of San Diego, Balboa Park. 232-7931.

SCULPTURE, an exhibition of the works of local sculptor Joe Nyiri, bringing from small non-objective cast bronze forms to large angular abstract aluminum pieces, will continue through September 1, Designbank gallery, 1262 Kettner Boulevard. 236-1576.



Bernard Baldo, Marcy MacDonald

who covers his head with paper bags that are color-coordinated to his moods (red for happy, blue for sad, and so on), and complains that he doesn't know why people say he's afraid to show emotion; and two additional Frisbee females.

"Hold Me" was originally produced in a New York cabaret in 1977 and in many ways it is best suited to an informal setting such as a cabaret. The play is actually composed of 57 subplots, or skits, each based on a Frisbee cartoon strip. The skits are not connected by virtue of plot, although there are definite themes that bind the segments. In a revue format of this type, pacing and other devices are extremely important in avoiding both monotony and a sense of disarray. The challenges of developing 57 acts of characterization — and then directing them as a pop/cabaret in a traffic jam — are awesome.

The brave director of the San Diego premiere production of "Hold Me" will be Peter Robinson, for whom Feiffer's play will also be his local directorial debut; though he has directed productions in Los Angeles, Santa Barbara, and Vancouver.

Keep in Touch



RAY DAVIES

PHOTOGRAPHS BY ROBERT BURROUGHS

STEVE ESMEDINA

On *Migfite*, the new album by Ray Davies and the Kinks, there is a strain from the time "A Rock 'n' Roll Fantasy" which articulates the emotional appeal of rock music better than any song or slogan I can recall:

There's a guy on my block
He lives for rock
He plays records day and night
And when he feels down he puts some
rock 'n' roll on
'Cause it makes him feel all right
And when he feels the world is closing in
He turns his stereo way up high
He just spends his life
Living in a rock 'n' roll fantasy

Such a telling description of a rock devotee could only be believably expressed by someone who actually has spent his life "in a rock 'n' roll fantasy."

Nobody understands this better than Ray Davies. Like the Rolling Stones, the Kinks are one of the longest-surviving rock bands in the world, and also like the Stones, they have struggled valiantly to maintain a pulse in an industry notorious for its high mortality rate. But the similarities between the two groups go deeper than simple longevity. Both have had a rough time in the Seventies securing constant interest from even their staunchest admirers: the prevailing stereotype of rock as the exclusive property of youth has resulted in their being viewed by many as anachronisms.

By some stroke of coincidence, the two bands have simultaneously released albums and embarked on tours which find them composing and performing with more determination and inspiration than either has displayed in too long a time. *Migfite* and the Stones' *Some Girls* rank among the finest albums released this year, but I find the Kinks' recovery far more gratifying and exciting. Where they have revitalized their sagging reputation by

offering material more ambitious and personal than anything they've done previously, the Stones have opted for going backwards. The Kinks hope to be considered serious artists again, the Stones just want to regain their title as "the greatest rock 'n' roll band of all time." And while the Kinks' concert last Wednesday at the SDSU amphitheater couldn't match the Stones' extravaganza at Anaheim Stadium earlier this week for preshow anticipation, spectacle, or sheer numbers, in most ways it was equally exhilarating.

The Kinks have always been a difficult group to pigeonhole and ninety percent of such elusiveness is a result of Davies' idiosyncrasies. He seems to possess more personalities than he knows how to deal with, exhibiting no particular concern for logical character transition. On any of the group's better records Davies will do a number of intriguing masks: the social pundit ("A Well-Respected Man," "20th Century Man," "Misfits," "Black Messiah"); the coy fop ("Lola,"

"Alcohol"); the sobbing sentimentalist ("Sitting in My Hotel," "Celluloid Heroes"); the straightforward hard-rocker ("You Really Got Me") and "All Day and All of the Night," which, despite being more than thirteen years old, sound as vibrantly crass and violent as anything produced by the "New Wave".

The most peculiar, almost off-putting thing about Davies is that, even when his material falls short of his high potential, he remains a seductive figure. As with all of rock's egghead songwriters (Randy Newman and Bryan Ferry are instructive examples), Davies' thematic range is purposefully broad. You can never really tell if he is truly cynical or romantic, or merely glib. This fluctuating persona may account for the Kinks' inability to become anything more than a haloed cult band. These days, when safe, lauded images result in platinum treasures, any band which actively sets out to disconcert is practically begging to remain in the shadows.

The Kinks, however, shrugged their

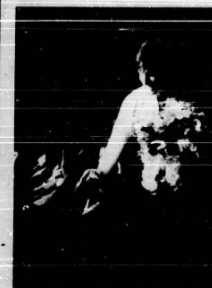


shoulders long ago and now see perseverance as its own reward. This was made obvious at their concert last week — the liveliest rock show I've witnessed in some time. Davies, as always, went from being the jubilant clown to the elegiac balladeer to the mischievous punk. Aside from Randy Newman, there isn't a pop songwriter with a more original and keenly developed sense of humor than Davies. He toyed with the audience all night, cajoling them to join him in front of the stage and then telling them, "Oh, we can do that later." He led them through a rousing sing-along of "Lola," his playful ode to sexual ambiguity, which was peppered



with continual interruptions and asides. He feigned drunkenness at points and did frisky jolts across the stage, and, at one point, into the stands. The irony of this thirty-five-year-old man dashing about in mock frenzy wasn't lost on Davies when, in "Sitting in My Hotel," he wrote, "If my friends could see me now/They would ask me what on earth I'm trying to prove." It's also evident from "Rock 'n' Roll Fantasy," the most self-effacingly scathing rock anthem ever written, that even now he finds himself bemused and occasionally depressed over remaining bound by a lifestyle some people feel he should have outgrown long ago.

This would seem like a shaman's ploy — trying to have it both ways by pinning over something that you refuse to change — and often in the Kinks' fourteen-year existence it has come across as exactly that. When they let their guard down and pile on the cutesy, crowd-grabbing antics to the point of excess, their candor degenerates into mere wallowing. But last Wednesday, bolstered by the unqualified success of *Migfite*, they put on the most professionally sustained of the four shows of theirs I have seen. Davies has a lovely, fragile voice which, when applied to the melodically grand ballads from the new



album, is genuinely heart-rending. His band — die-hards such as guitarist Dave Davies and drummer Mick Avery, and newcomers Jim Rodford on bass and Gordon Edwards on keyboards — provided stalwart support throughout. Dave Davies, especially, has a lot to do with bolstering the group. From their beginning, I've believed Davies to be an undervalued guitarist; like Keith Richards he provides a thick undercurrent of raw, nearly chaotic chords which he offsets with short but fetching solos.

As a lifelong Kinks fan, it's more than a little heart-warming to find that they have regrouped on such a grand scale. As much as I appreciated several of their early Seventies records, I never figured they would ever sit down and take as hard a look at themselves as they evidently did for *Migfite*. The splendor of the album and concert convinces me that this is a whole new band.

In contrast, the Rolling Stones' Anaheim show, for all its expected flamboyance, presented veterans who have gone back in time. After last year's flaccid *Love You Live*, the last thing I expected from the Stones was an album with the bluesy rancor of *Some Girls*. But as has been noted elsewhere, the record presents the Stones at their fittest and most convincing since *Exile on Main Street*. I believe it finds them dipping back even further in time, to the late Sixties. The songs are deliberately raw, even messy, as if the group had set out to approximate the ingratiating slovenliness of their earliest work.

At Anaheim the Stones had all of the self-possession and primitiveness that made them precursors to punk in their fledgling days. Sticking mostly to new material, the group seemed blithely unconcerned that a good number of the 55,000 gathered had come to rekindle their nostalgia by hearing decade-old chestnuts. With a few obligatory exceptions ("Tumbling Dice," "Brown Sugar," "Jumpin' Jack Flash"), it appeared as though they were determined to prove that their once considerable vitality hadn't been sapped with the passing of time.

As I stood in front of the stage, squashed between tons of sweaty, grating bodies, I could intermittently tell that Mick Jagger was as much of a whirling dervish as ever, and that Keith Richards and Ron Wood were playing with more zest than they have in years. But as marvelous as they undoubtedly were, I found it difficult to ignore being asphyxiated by perspiration and pressed into a human bookend. Perhaps that's why I hold the Kinks' new-found maturity in such high esteem. I don't want to spend my life living in a rock 'n' roll fantasy, either.

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JONATHAN SAVILLE

Victor Borge joined the San Diego Symphony for three "concerts" last week in the Summer of Stars series. I caught the third of these, and I laughed several times.

Mr. Borge's humor is of three kinds: musical, sexual, and linguistic. Of the three, the sexual is the least important, consisting of a few references to adultery or nudity that might have been considered off-color in 1940. These jokes are occasionally nicely witty — for example, the characterization of someone as being Danish from his mother and Swedish from a close friend of his father, or the suggestion that the Danish comedian himself might perform in the nude wearing nothing but a necktie "a long one." But Mr. Borge is notorious for providing family entertainment, and he is unlikely ever to be confused with Lenny Bruce. Central to a Borge performance is an attack on classical music of various kinds. This is a genre that has had a number of eminent proponents: the Hoffmann festival, P.D.Q. Bach, Anna Russell, and Wolfgang Amadeus Mozart, to mention some well-known ones. The essence of this type of humor is that the audience is knowledgeable about classical music and loves it, and that the performer distorts various musical styles in such a way that the audience recognizes the original and laughs at the distortion. Anna Russell's parody of the *Ring of the Nibelungs* presupposes an audience that knows and admires Wagner; Mozart's "Musical Joke" pokes fun at inept composers, those not fully in command of their craft, but it is funny only to listeners who are acquainted with the craft and can tell when it is being mangled.

Victor Borge's musical jokes, in contrast, are generally directed

towards an audience that knows practically nothing about serious music. Consider Mr. Borge's "parody" of a Russian opera. Russian opera — like all opera — has a lot of quirks that, with a little skillful exaggeration, could be made hilarious. There is the peculiar Slavic singing style, there are the lavish touches of the exotic, the crowd scenes, the holy fools, the gloomy ruminative bass arias. Victor Borge's version of a Russian opera has nothing to do with any of this. He howls and keens like a rhinoceros with a toothache, and the audience responds in kind, but there is not the slightest resemblance between the excesses of this "singing" and the potentially ridiculous elements in the vocal music of Musorgsky or Rimsky-Korsakov. Even the language he is singing has no resemblance to the sounds of Russian. Successful parody demands that you be able to hear the original style through all its disfigurements. But this is not parody; it is mere buffoonery, and those who find it funny do so only because they consider it amusing to see a human being behaving like an animal or an idiot.

No — it's not only that. There is also a considerable contribution

made to this laughter by simple malice, the resentment of the culturally deprived at the very existence of high culture. Consider, for example, listeners to whom the operatic voice — particularly the female operatic voice — is ridiculous in itself, a pompous, snobbish artifice, which arrogantly sets itself above the natural, democratic way of singing. It is to these members of the audience that Victor Borge caters in his number with an unfortunate soprano named Marilyn Mulvey. He mocks her, he interrupts her, he shouts at her, he tears her music, her voice, her vocal production, and her style of singing to tatters. It is all in good fun, of course, and who can resist laughing when Miss Mulvey's rather beautifully managed high note is twisted into a squeal by some unexpected, aggressive antic on the part of her accompanist?

People who like this aspect of Mr. Borge's performances usually maintain that he is deeply musical,

and that his violating and dismembering of good music is simply his high-spirited way of expressing his love for it. Maybe so, but I for one do not see all that much evidence for his musicality. Jasha Silberstein has declared, "Victor Borge is, of course, a magnificent pianist," and Gunnar Johansen remarks, "with the prevailing humor, it perhaps too readily escapes one as to how great a musician Borge is." These men are out of their minds. Nothing could give stronger proof of Mr. Borge's deep lack of musical taste, sensitivity, and understanding than the melody of music by George Gershwin which he arranged himself and performed with the San Diego Symphony. What a horrible hotchpotch of poorly orchestrated snatches from songs, along with sections brutally ripped out of the piano concerto and the *Rhapsody in Blue*! The rest of the concert may have been a joke, but this was a positive offense.

Aside from his attacks on the integrity of good music, the chief element in a Borge performance is his play with language. He is constantly punning, and his mastery of this form of humor rivals that of many nine-year-olds.

"A long line of singers — that is, sewing machines"; "the church bells were pealing — the whole church was in bad repair"; Beethoven's Minuet in G takes its name from the composer's comment on a pretty girl ("Gee!" — get it?); "Mozart was a bust" (a statue); "Dvorak's Hemorrhage"; "I mean 'Humoresque'; 'Constipation Hall' in 'Washington, A.C.'"; "the singular of Portuguese is Portuguese"; "Bach — Johann, Sebastian, Offen"; "not a whole assassination aria, but a half-assassination aria" — and so on, like an endless conversation after lights-out in a cub scout camp.

Mr. Borge's fascination with this infantile word-play may be due to the fact that English is not his native language. Learners of a foreign language always find a certain amusement in the confusions of sounds and meanings that the natives are too familiar with to care much about; they have the same kind of awareness of words and rhymes and puns that children have when they are learning their first language. Whenever Mr. Borge uncovers one of the built-in absurdities of English ("I sat down and sat up"; "I'm looking forward to hearing you"; "I'm listening forward to seeing you"), he exults himself with the formula, "It's your language!" True enough, and I love puns as well as the next man — but how many can take in a single evening? Especially puns of the quality of "Minuet in Gee."

I recognize that this review will alienate nine-tenths of my readership. "What? Somebody who didn't laugh himself silly at the Borge concert? A Scrooge, a pedant, the abominable party-pooper!" I can only hope that a few of you will be of the opinion that (to paraphrase my illustrious predecessor in cynicism) "Anyone who hates Victor Borge can't be bad." □

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OLD BUSINESS

DUNCAN SHEPHERD

I have considerable catching up to do. For starters, I so far haven't said anything to boost the Roxy theater's recent metamorphosis into a revival house. It's always gratifying to see one of the neighborhood theaters trying something different — something besides falling all over its competitors in a mad scramble to secure second-run rights to *Captains One or The Fury*. And certainly this city has had room for a full-time revival theater ever since the demise — heaven knows how many years ago — of the Cinema Leo, located but a couple of blocks from the Roxy. As was proven by the late, unlamented Leo, which often had trouble filling an auditorium approximately the size of a Jack-in-the-Box men's room, not much room is required for a full-time revival theater. Even so, the rumor going 'round now is that unless the Roxy has better fortune with its current MGM series than the Cinema Leo had — or than the Fine Arts theater, located just a few blocks further from the Roxy (what is it about this neighborhood that makes it the retirement center for old movies?), had with its Warner Brothers series before it reverted to showing blue movies — the historic old Roxy will then be forced to make way for a condominium. If such a blood-chilling rumor alarms a few charitable citizens into purchasing movie tickets with money that otherwise was earmarked for a crepe pan or a Cheryl Tiegs poster, then I guess it's a good thing. But such intimations of doom hardly seem conducive to building up the sort of steady, additively hooked clientele which the MGM series asks for, and which the planned Warner Brothers series, next on the agenda, promises further to pursue.

I like this sort of crash-course saturation in old movies — whether the movies are tied together by a common studio, a common director, a common genre, or a common era — much



ANCHORS AWEIGH

better than I like the "highlight" approach to movie history which you find in compilation movies like *That's Entertainment* and in television specials; much better, too, than the flimsy singling out of "masterpieces" like *Singin' in the Rain*, *Dinner at 8*, and *The Maltese Falcon*, which appear at repertory theaters periodically, like the bird in a cuckoo clock, having been selectively salvaged from the morass of old movies while the rest, for convenience's sake, have been relegated to history's attic, cellar, dozers, and wastebaskets. It entails little financial risk, and still less critical conviction, for a theater to show such canonized movies as the aforementioned three. The favoritism for that sort

of movie seems to me roughly equivalent to proclaiming publicly a fondness for sunshine, flowers, or genuine German beer. What I like best about the current Roxy program is the opportunity it affords to re-examine such neglected items as Mamoulian's *Silk Stockings* and Donen's *Seven Brides for Seven Brothers* (both in a cuckoo clock, having been selectively salvaged from the morass of old movies while the rest, for convenience's sake, have been relegated to history's attic, cellar, dozers, and wastebaskets. It entails little financial risk, and still less critical conviction, for a theater to show such canonized movies as the aforementioned three. The favoritism for that sort

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although I believe the theater is on the right track, I don't believe it has found quite the right movies. Given the beggars-can't-be-choosers status of moviegoers hereabouts, one is always apt to feel like something of an ingrate and a bouncer for snuffing off indifferently at bill of fare such as the Guild has lately been serving. But for the time being I can do no more than keep my fingers crossed for the theater's continued health and for a sudden change in its luck.

Madame Rosa, this year's proud recipient of the Academy Award as the Best Foreign Film, is the current attraction at the Guild. What this movie demonstrates anew is the thorough unreliability of the Academy voters, even in a category so safely removed from the normal turmoil of envy, feishidness, sentimentality, commercial competitiveness, and so on, which constantly cloud the domestic awards. *Madame Rosa* (made in France by an Israeli filmmaker) — taken together with the last two winners in this category, *Black and White in Color* (made in the Ivory Coast by a Frenchman) and *Jersu Uzala* (made in the Soviet Union by a Japanese) — suggests that the Foreign Film award has somehow come to be interpreted as a platform for furthering United Nations ideals; that is, for embracing the concept of "foreign-ness" in general, without in particular favoring "French-ness" or "Russian-ness" or whatever. Quite apart from their vastly differing artistic merits, these three movies have in common a pacifying quality that is difficult to snipe at as a white flag.

Everything about *Madame Rosa* seems calculated to have a pain-killing effect. For instance, the bitter differences between Jews and Moslems are embodied here in the apocryphal Little Man figures of an overaged prostitute and a cute street urchin, and are regarded with condescension as simply human follies ripe to be chuckled at. This jovial mood carries even to a scene in which a mentally deranged

Arab, just released from the sanitarium after eleven years, is humorously driven to hear-ear-ear by the false information that his son, in the father's absence, has been misidentified as a Jew and daily raised as a good little mensh.

The pain-killing effect operates also on Simone Signoret, as the old whore. Her distressingly puffy face and oversuffed figure are partly excused by her playing a character ten years older than she herself actually is; but they are made bearable on a deeper level by the Sofren Queen nobility with which she conducts herself, and by the come-what-may courage and resignation she shows in front of a camera — an attitude she shares with the brutalized subjects of Richard Avedon's portrait. (One might have felt it truer to one's initial impulses, however, if Signoret were treated with *Whatever Happened to Baby Jane?* mixture of horror, bathos, and caricature.) Even the pale color photography of the excellent Nestor Almendros has its

pain-killing effect, tastefully muting the rather well-observed vulgarity of the old whore's taste in floral-patterned dresses and floral-patterned wallpaper.

Bertrand Tavernier's *Let Joy Reign Supreme*, the week before last at the Unicorn, is another foreign job that has left me — as it must have — a little cold. The PBS-style period drama (it appeals to your moral rectitude first, your craving for education a distant second, and your idea of a good time last) concerns the hanky-panky in the French court, early in the 18th Century; and it confirms the impression gotten from Tavernier's *The Clockmaker* that his undoubted intelligence is of a distinctly bookish kind. The difference between the two movies is the difference between the sorts of books he was using as source material. In one he was dealing with a modern murder story by Simenon, who writes with a sharp, impressionistic eye for place and

detail; in the other he was dealing with historical records that tell of ancient injustices and quaint customs such as are sure to fuel the modern man's comfortable sense of superiority over his ancestors. At least one of the historical nuggets unearthed by Tavernier would most assuredly have tickled Monty Python's fancy: a court lackey patrols the palace halls carrying pispas in either hand so that the nobles may relieve themselves whenever and wherever the urge overtakes them.

Tavernier has all the production values he could modestly desire, but he hasn't much of an eye. His color is sallow; his camera capricious, unassertive, and prone to be caught out of position. The camera sometimes suggests a sort of *Eyewitness News* nervousness and unsteadiness, as if it were forced to jockey for position along with eighteen other imaginary reporters. Whenever it is able to hit its intended target squarely on the head — an occasional swift, sure-footed tracking shot or a

dramatic closeup — you have the feeling of a small victory, like a journalistic "scoop," and then it's back to the usual grind, just muddling along. Even a moment as simple as when an apparently mute woman bursts suddenly into an unintelligible tirade is mismanaged badly. In the first place, the woman's muteness has been insufficiently established, earlier, in just a single line of dialogue; and then, at the exact moment of her outburst, she is positioned so carelessly in the overexposed image that you have to scan the entire screen to ascertain where the voice is coming from.

Much of this scrupulously researched movie must have looked fine on paper, but little of it comes alive on screen. There is some perceptive acting of haughtily privileged types by Jean Rochefort and Philippe Noiret; the latter turns in an especially meaty, ambiguous characterization of the Regent who governed France while waiting for Louis XV to come of age — a man with a highly

developed moral sense and little chance to exercise it. On the whole, however, this movie plays rather like a dehydrated Cliff Notes version of a Dumas story. It is possibly an indication of how unsure Tavernier himself was as to whether he put across his point, that he felt he had to deliver a climax aimed not at your brain, but at your ribs. This cornily conceived and clumsily staged finale (a peasant cart is overturned by the rampaging royal coach, and a vengeful peasant girl, crawling a limp little boy whose crimson mustache tells us he is dead, promises with remarkable clairvoyance that many such fine coaches will soon be burned) hovers somewhere between the implicit and the redundant. Straightforward, plodding, and untastily edifying, this movie reminded me of my high-school history texts in that I repeatedly found myself wanting to put it aside awhile and return to it after resting my eyes on the daily paper's sports page.

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CURRENT MOVIES

Hill Cinema 1 Pacific Drive in Plaza
Twin 1 Sports Arena Complex, UA
Cinema 1 University Town Centre,
Village

The Sting — The BLUTH CASSIDY
gang Redford and Newman and
director George Roy Hill regroup for
a MISSISSIPPI RIVER caper
(you can never be sure that even the
shades aren't part of the take-out
scheme) set in the urban 1930s.

The Sworn — A reversion to the
trope invasion genre modernized
somewhat with a plug for surfboard
sales and a caution against
persecution...and...beefed up
necessity with an all-star cast. The
mission, this time around, is by a

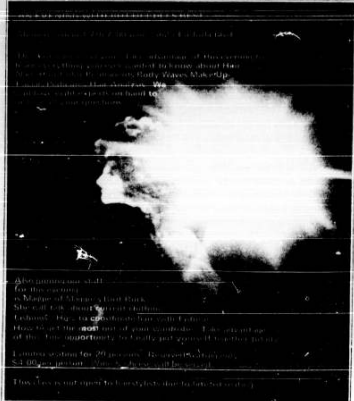
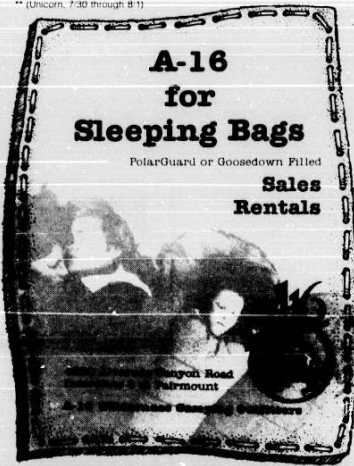
dark cloud of African bees, whose
sting is described as "even more
virulent" than the Australian
brown-bus jellyfish. The American
military officers refer to the attacking
bees as "jungle Africans," which
injects a subtle Third World note into
an otherwise completely foreign
movie. The record that can be said of
it is that the Spring-Heeled Jack script is
so lame as to evoke pity and tears.

White Lightning — Moonshine
country, where they sing "Bringin' in
the Sheavens" while looting in the
kitchen, and they play "Rock of
Ages" while grepping at a funeral, and
they make no fine distinctions
between crimes. Yankies, the
NAACP, and their damn hippie
broads. Burt Reynolds. Best Beatty
directed by Joseph Sargent. 1973.
* (Lowie, through 7:29)

Winners for the Prosecution — An
Agatha Christie mystery, deceptively
poorly written by Tom Hackman and Tim
Melrose and mouthed by Ned Beatty
with steel guitars whining sensually
in the background. Burt Reynolds,
unfortunately, dominates the screen
with his lamentable tendency to
direct his charm more toward the
moviegoer than toward his fellow
players. Conny Van Dyke, Jerry
Reed, and Art Carney, directed by
John G. Avildsen. 1975.
* (Town, 7:30 through 8:11)

The Turning Point — The site refers
to that moment of truth when two
friendly rivals, female, went their
separate ways...one into the Ballet,
the other into the Bourgeoisie. Now,
when it's too late to change, each is
looking enviously at the other and
wondering whether she didn't make
the wrong choice. The issue is not
complicated by any capricious or
cruel twists of fate, for both women
have succeeded wonderfully well in
their chosen fields. And after a great
deal of careful, explanatory dialogue,
the movie comes to the dramatic
conclusion that they both did right by
themselves. This is a wholesome,
middlebrow movie, laced with
numerous snapshots of excellent
dancing to give it the edifying air of a
television "special." The reverence
shown for the art of dance unapologetically
doesn't carry over to the art of
movies, however. The timing of the
dance numbers themselves is pretty
stale, and aside from that, there are
a couple of truly terrible visual
stretches: a falling-in-love episode
done as a hallucinatory pie-in-the-face
dissolving into a flowery bedroom
scene; a comedy-relief episode in
which a sulky ballerina boozes it up
with two rednecks and then goes
onstage behaving like Barbra
Streisand. With Shirley MacLaine,
Anne Bancroft, Tom Skerritt, Leslie
Browne, and Mikhail Baryshnikov,
written by Arthur Laurents, directed
by Herbert Ross. 1977.
** (Cove)

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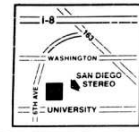
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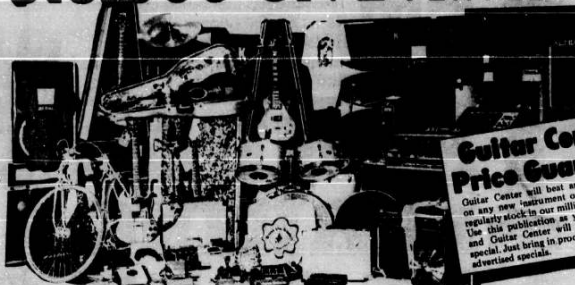




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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

In San Diego it's a strenuous enough chore trying to find jazz in a setting which emphasizes the music above other considerations (like drinking and socializing). When one speculates about avant-garde, or "free" jazz, the possibilities slip into the realm of dreams. The only hall showcasing such music on a regular basis is downtown's Community Arts Gallery, a weekend home for CETA VI. Although the hall's consistently awful paintings and the run of "conceptual" poets who've derived their best moves from "Basket of Blood" give it a tentative, portentous atmosphere, it would be a shame if this lone bastion of free-form jazz were to fall by the wayside once the federally funded jobs terminate.

One local musician who has tried to rectify the situation is bassist Mark Dresser. Dresser has played extensively with such redoubtable as trumpeter Bobby Bradford, saxophonist David Murray, drummer Stanley Crouch, clarinetist John Carter, and trombonist Ray Anderson (formerly with Anthony Braxton). Here, he's teamed up with the Dave Getz Quartet, the Tambour Ensemble. As an improviser, Dresser is comparable to Dave



MARK DRESSER

Holland, Braxton, and Air's Fred Hopkins. This Sunday, he spearheads a performance at Calitopia's in North Park by a group of artists who call

themselves the Famous Invisible Ensemble. The show will be a mixture of improvisational music and dance, mixing different combinations of

players and dancers. Performers include dancers Terry Sprague, Debra Kaye, and Jackie Ross, soprano saxist Jim French, tenor saxist Tripp Sprague, drummer Phil Keener, and vocalist Diamonda Galois, one of the most original and provocative modern jazz singers. Anyone who has idly envisioned a loft scene in San Diego on the order of what is daily routine in New York or Chicago ought to consider attendance imperative.

The concert this week that can be safely labeled "big time" are all of relatively minor interest.

In most critical quarters, Harry Chapin is regarded as antithetical to all that rock is supposed to be about. He's so grandiose with his "true life tales" that his work exists in a twilight zone between Captain Kangaroo-Mister Rogers proselytizing and Thurber-like one-liners. His lyrics are cloyingly sentimental, mawkish, and his singing and arrangements are grating. However, despite my better nature, I find it difficult to discount Chapin totally; songs such as "Taxi" and "Any Old Kind of Day" are as affecting as they were meant to be, and in concert Chapin is so disarmingly sincere that ordinary critical standards can't be applied. He'll warm hearts and fill beer ducts Tuesday at SDSU's amphitheater.

Ten years ago, when he was

a pivotal member of Steve Winwood's Traffic (possibly the most underrated of all rock bands), Dave Mason was a caustic and compelling songwriter. Somehow, the years took a toll on his perceptions. He is now so middle-ground that he's innocuous. His slow, deliberate guitar playing is still pleasant, but after his first solo debut, "Alone Together" (1976), thematic inspiration dwindled to the point where it's disconcerting to imagine the composer of "Crying to Be Heard" and "Feelin' Alright" settling for a maudlin heartbreaker like "We Just Disagree." Mason, who plays Tuesday at the Sports Arena, headlines over Eddie Money, a respectable vocalist who has been compared with Frankie Miller, Rod Stewart, and Paul Rodgers. I think that he falls substantially short of such marks, but any novice who can conjure such allusions deserves a chance to prove himself.

Monday, Jesse Colin Young will be at the California Theatre. Young did good work with the Youngbloods (particularly on "Beached Mountain"), but clean Martin County air, though, must have sterilized his brain. Young has dabbled with tension-causing forms like rock and encephalitis, but he remains a self-confessed folksie who prefers to anesthetize rather than to provoke.

— Steve Samadina

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Reader's Guide to

Fireisle: Dr. Downs, Thursday. Disco Ken, Friday. Kent Saturday. Washington at Centre City Parkway, Escondido 245-1931.

Fish House West: David Cheney, flamenco. Wednesday through Sunday. Real and Dove, contemporary. Monday through Wednesday. 2633 South Highway 101, Cardiff 753-6438.

Gallery: Juice featuring Monica Hopkins. Contemporary. Tuesday through Sunday. 1250 Prospect. 454-9821.

Matayoni: Stephens Brothers, top 40 and disco. 4258 West Point Loma Boulevard, Loma Point 225-9559.

Harpoon Henry's: Homegrown variety music. Friday and Saturday. 2729 Shelter Island Drive. 224-5242.

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

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

Hungry Hunter: Checkfield, soft rock. Tuesday through Saturday. 1221 Vieta Way, Oceanside 433-2633.

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

Joe Palace: Peter Rabbit, rock. Thursday and Friday. Mission and Metcalf. Escondido. 745-9393.

Islands Lounge: Travelers, Latin music. Wednesday through Sunday. 1221 Vieta Way, Oceanside 433-2633.

Sunday: John Hartman, folk. Monday. 2270 Hotel Circle North, Mission Valley. 297-1101.

Iveshoe: Dielaland, Thursday. Dick Braun's Big Band, Friday and Saturday. Brown Sugar, rock. Tuesday and Wednesday. 14240 Poway Road. 748-7521.

Jeremiah's Steak House: Fanny, Nook, and Cranny. Variety music. Friday and Saturday. 17051 West Bernardo Drive, Rancho Bernardo. 487-7181.

John Bull: Lamp Post featuring John Peniche, Andy Terpack, White Lightning Express. Tuesday through Saturday. 1463 Palm Avenue, Imperial Beach. 423-3479.

Joe Palace: Peter Rabbit, rock. Thursday and Friday. Mission and Metcalf. Escondido. 745-9393.

Islands Lounge: Travelers, Latin music. Wednesday through Sunday. 1221 Vieta Way, Oceanside 433-2633.

Rosie and the Screamers: Sunday and Monday. Tail Cotton, Tuesday and Wednesday. 4302 Mission Boulevard, Pacific Beach. 276-3220.

Journey: Frank Sylvers, disco. Thursday. New Joy, top 40 and soul. Friday. Tasty, disco and funk. Saturday. Central City, funk and disco. George Miller, disco. Wednesday. 5475 Kearny Villa Road, Kearny Mesa. 279-2040.

King's Grill: Linda La Vere, Jack Claydon, Chris Hepolisher, and Don Loper, late English ballads and Renaissance music. Tuesday through Sunday. 1333 Hotel Circle. 297-2231.

La Chale: 7's Plenty, jazz. Thursday. Jazz Extravaganza, Friday through Sunday. Delectable, jazz. Sunday and Monday. 5046 Newport, Ocean Beach. 222-5300.

London Opera House: East West, pop. Tuesday through Saturday. 2424 Fifth Avenue. 235-0444.

Mahe's: Aspen, Tuesday through Saturday. Songwriters Showcase, Sunday. Midway and Rescators. 224-2401.

Magnolia: Mulvaney's, disco. Thursday through Saturday. The Gateway, top 40 and disco. Friday and Saturday. Magnolia and Mission Gorge. 448-5550.

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

Maxim Village: Oscar Arias Quartet, dancing, Friday and Saturday. Doug Devane, guitar. Sunday through Thursday. 150 Orange Avenue, Coronado. 435-1822.

Miki San: Frankie, piano. Friday and Saturday. 2424 Fifth Avenue. 235-0444.

Mississippi Room: Jack Constantino Quartet, contemporary. Wednesday through Saturday. Dave Toratto Duo, Sunday through Tuesday. 2223 El Cajon Boulevard. 296-4656.

Monterey Whaling Company: Oh! Ridge, pop. Tuesday. Tuesday through Saturday. 887 Camino del Rio South. 291-1638.

Monteith Gardens: Taubau Ensemble, Afro and Latin jazz. Monday. 485 First Street, Encinitas. 436-1447.

Mother's Kitchen Natural Foods Restaurant: The Smith Mountain Band, blues, jazz. Sunday. Top of Palomar Mountain. 742-3496.

Mr. M's: Wayne Steele, piano. Friday and Saturday. 6149 University Avenue. 583-5700.

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

Over Easy Production Company: Tom Cat, rhythm and blues, Thursday. Greg Long, pop. Friday. Ron Surry and William, country pop. Saturday. Open Stage, (call). Gary Newland, country pop.

Monday and Tuesday: Jose, country and folk. Wednesday. 4970 Voltaire, Ocean Beach. 222-2146.

Pen and Pun Lounge: Sharon Seidel, piano, Tuesday through Saturday. Seven Seas Hotel. 411 Hotel Circle South. 291-1300.

Poseidon: Felix, disco, Thursday through Wednesday. 1670 Coast Boulevard, Del Mar. 755-9345.

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

Prophet Vegetarian Restaurant: Orion, guitar duo.

Tuesday and Thursday: Bill Coleman and Fred Roth, jazz. Wednesday. Lori Bell and Pam Soper, classical and jazz. Friday and Saturday. 4461 University Avenue. 283-7448.

Quincy's: the Cactus, Thursday through Saturday. La Jolla Boulevard at Turquoise. 488-0848.

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

Red Candle Lounge: Paige Powers Trio, contemporary. Tuesday through Saturday. Mission Valley Inn. 875 Hotel Circle South. 298-8281.

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

Reuben's Piano House: Don Livingston, Tuesday through Saturday. 815 at Railroad Avenue. 278-7373.

Rib Cage: Steve Aldrich and the Holidays, dancing music. Wednesday through Saturday. 5550 Kearny Mesa Road. 277-1937.

Sand Piper: Eddie Rapaport and Bocho-la-la, pop. Thursday through Saturday. 6008 Mission Gorge Road. 280-6263.

Sandy's Fiesta Room: Don and Vaughan, contemporary.

2 FOR 1
COUPON

FRIDAY NIGHT BALLROOM DANCING
OR
SATURDAY NIGHT DISCO

The Sunshine Ballroom
Near the Loma Theatre
224-4196

Little Bavaria
Thursday - July 27th
Kalamazoo, Holland and
Bratz
Friday - July 28th

Large Swing Band
Saturday - July 29th
German Polka Band
Friday - Saturday and Sunday
Dinner served 5 - 11 p.m.
Central Valley Road
753-1833

Free Goodies!

If you're free this evening, so are the hors d'oeuvres in our lounge... anything from BBQ chicken wings to poor boy sandwiches. That's between 10 pm and midnight, Sunday thru Thursday. You'll love our giant cocktails, too! So meet, drink and be merry...

*Friday and Saturday excluded
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Mission Center Exit, Mission Valley

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RETURNING FOR A SPECIAL ENGAGEMENT AUG. 1ST
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Tuesday - Sunday 8:30-1:30

DR. JAMES DOWNS, HYPNOTIST
Monday night only. 2 shows starting 10pm
Entertainment—Dance—Bar Scene

Happy Hours 12-8:30 with Hors d'Oeuvres 4-7 Well doubles every day
Sporting Events on our 67" screen Monday night
We want you to feel comfortable in the Monk's Habit

Monk's softball team extends a challenge to all softball teams in the county

Open 11 a.m.—2:00 a.m. daily
10475 San Diego Mission Road
at the corner of Rancho Mission Road
In Rancho Mission Plaza Shopping Center
East of Charger Stadium
563-0060

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out fashioned pizza, hearty sandwiches,
salads, and hot entrees are ready to travel for an additional 25¢ per order.
Zesty pizza from \$2.65. Other tasty treats from \$1.65. Take it away, Sam!

PICNIC IN THE PARK
The Bread Basket
Sunshine, Presidio Park,
fresh breads, assorted cheeses,
fresh fruits, a pint of vino and...
a delightful feast for two at just \$5.50. And,
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THE MOB HOUR
All well drinks for a mere dollar, free munchies,
and at 5:30 p.m., a scrumptious large pizza! Join the happy mob
Monday through Friday from 4:00 p.m. to 6:00 p.m. Good times, Italian style!

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2151 Hotel Circle South
291-6505

the Music Scene

Miki San: Frankie, piano. Friday and Saturday. 2424 Fifth Avenue. 235-0444.

Mississippi Room: Jack Constantino Quartet, contemporary. Wednesday through Saturday. Dave Toratto Duo, Sunday through Tuesday. 2223 El Cajon Boulevard. 296-4656.

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Sandy's Fiesta Room: Don and Vaughan, contemporary.

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ROSIE AND THE SCREAMERS
Small World Band
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CHAMPAGNE BRUNCH More than
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\$9.95

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& Entertainment

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in the Mood
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come in early & get programs & "Dick's Pick" Jerry's ready
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"RIBBONETTES". All girl band for a limited engagement through Aug. 3rd
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DANCING!

PETER RABBIT
Rock n Roll Show

MICKEY RATT
SATURDAY JULY 29: 8 PM
STRAITA HEAD SOUND

AUGUST PRODUCTIONS

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Dart Players required for Quinn's teams
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Fifth Place: \$50
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Seventh Place: \$10
Eighth Place: \$5
Ninth Place: \$2
Tenth Place: \$1

First Place: \$1,000
Second Place: \$500
Third Place: \$250
Fourth Place: \$100
Fifth Place: \$50
Sixth Place: \$25
Seventh Place: \$10
Eighth Place: \$5
Ninth Place: \$2
Tenth Place: \$1

Wednesday through Saturday,
Centre City Parkway at Mission,
Escondido. 743-0920.

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

Shelter Island Inn: John
Campbell and Crystal,
dancing music, Tuesday
through Saturday, 2001 Shelter
Island Drive. 223-0504.

The Shepherd: Peter, dulcimer,
Thursday; Doug, classical
guitar, Friday; George, folk
guitar, Saturday; Greg, folk
guitar, Sunday; Charles,
harpsichord, Monday; Steve,
piano, Tuesday, 1126 South
Highway 101, Encinitas. 753-1124.

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

Shoreline Inn at the Airport:
Portland Makol, contemporary
Tuesday through Saturday, 1500
Harbor Island Drive. 291-6400.

Spent's Selenite Disco:
Thursday through Wednesday,
2855 Midway Drive. 223-3154.

Spirit: Colour, disco, latin, and
top 40, Wednesday through
Saturday, 1370-49th Street,
1130 Buena Avenue and
Monterey Boulevard. 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:
Homelife, folk, Wednesday
through Saturday, Wayne
psychadelic, Gino, guitar,
Sunday and Tuesday, 8255
Kearny Mesa Road. 565-2272.

Straita Head Band: Snow
Blind, top 40 and disco,
Thursday, 7578 El Cajon
Boulevard.

Strikes: Live bands, Friday and
Saturday; Gary Kelley, disco,
Sunday, 9620 Campo Road.
697-6634.

Surfer Lounge: Paul Gregg,
contemporary and top 40
music, Tuesday through
Sunday, Pacific Beach Drive,
488-7154.

Swan Song: Ron Kotton and
Chuck Perrin, folk, Friday and
Saturday, 4287 Mission
Boulevard, Pacific Beach.
272-7802.

Tavern: Lighthouse, soft rock,
bluegrass, and originals, Friday
and Saturday, Ron Kotton,
guitar, Wednesday and
Thursday, 228 Prospect Street,
La Jolla. 454-5567.

Tea Dinning: John J.J. Jenkins,
guitar, Friday through Sunday,
116 South Highway 101, Solana
Beach. 755-5161.

Tea Pee Beams: Brown Sugar,
rock, Friday and Saturday, 3270
Main Street, Ramona. 789-3755.

Team Home's Lighthouse:
Sandaval and Spivey, pop,
Wednesday through Sunday,
2150 Harbor Island Drive.
291-9110.

Top of the Arts: Gypsy Gold,
contemporary, Tuesday
through Saturday, 1960 Harbor
Island Drive. 291-6700.

Trojan Horse: Country,
Wednesday through Saturday;
Disco, Sunday through Tuesday,
6275 University Avenue.
582-1070.

VIP Lounge: Splash,
contemporary, Monday
through Saturday, Town and
Country Hotel, 500 Hotel Circle
North. 291-7131.

**Los Angeles
Concerts**

Dave Mason and Eddie Money:
Universal Amphitheatre,
Thursday, July 27 through
Sunday, July 30, 8:15 p.m. (213)
980-9421.

**Al Di Meola and U.K. featuring
Eddie Johnson, John Wetton,
Alan Holdsworth, and Bill
Bruford:** Santa Monica Civic,
Friday, July 28, 8 p.m. (213)
393-9961.

Harry Chaplin: Greek Theatre,
Saturday, July 29 through
Monday, July 31, 8 p.m., 2700
North Vermont (213) 660-8490.

Million Dollar Band
proudly presents
The
Million Dollar Band

July 28th & 29th 9 pm - 1 am Friday & Saturday nites
\$1.50 Cover Must be over 21

ROCK OUT!

143 S. Cedros, Solana Beach 481-9022

Only Southern California appearance of
JESSE COLIN YOUNG

Mon. July 31, two shows. All seats reserved \$750
Tickets at California Theatre, Inness Records
(Encinitas only), and all Ticketron Outlets.
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Fun! **Frivolity!**

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AUG. ONE
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MOONLIGHT GARDENS
North County's Finest Soup & Salad Restaurant

SUNDAY
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LIVE JAZZ

7:00 PM - 10:00 PM
TICKETS \$5.00
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IN THE
POLYNESIAN ROOM,
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"Specialists
In Organized Chaos"

the magic if

And if you enjoy laughing,
you'll once again enjoy this
sophisticated superb new show
again you'll want to see
again and again.

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Dance nightly from 9-2
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...at San Diego's most
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GOURMET SPAGHETTI DINNERS AT LESS THAN FACTORY PRICES!
2.50 to 3.95

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

Low Bowls and Manhattan
Transfer: Greek Theatre,
Wednesday, August 2 through
Saturday, August 5, 8 p.m., 2700
North Vermont (213) 660-8400.

**Blue Oyster Cult with UFO and
British Lions:** Inglewood Forum,
Thursday, August 10, 7:30 p.m.
(213) 629-3262.

Natalie Cole and Peeble
Bryson: Universal Amphitheatre,
Friday, August 11 through
Sunday, August 13, 8:15 p.m.
(213) 980-9421.

Randy Newman and Bonnie
Blatt: Universal Amphitheatre,
Wednesday, August 16 through
Saturday, August 19, 8:15 p.m.
(213) 980-9421.

Kansas and Thin Lizzy:
Inglewood Forum, Wednesday,
August 16, 8 p.m. (213) 629-3762.

Ray Charles and The Beatles:
Long Beach Terrace Theatre,
Friday, August 20, 7:30 p.m.

Clubs

Concerts by the Sea: Gary
Burton, Thursday, 1st Floor, 100
Fisherman's Wharf, Redondo
Beach (213) 379-4908.

Dan's: Joe Farrell, Friday and
Saturday, 4269 Lankershim
Boulevard, North Hollywood
(213) 768-1566.

Golden Bear: Dictators,
Wednesday, 306 Coast
Highway, Huntington Beach.
(714) 536-9600.

Lighthouse: Herb Ellis and
Barney Kessel, Thursday
through Sunday, Sunny 8th and
Red Hotway, Tuesday and
Wednesday, 30 Pier Avenue,
Hermosa Beach (213) 372-6991.

Palomina: Joe Ivy and the first
Rokigella Band, Friday through
Sunday, Arson Williams,
Saturday, 4907 Lankershim
Boulevard, North Hollywood.
(213) 768-9256.

Parlison Room: Scatman
Crothers Revue, Thursday
through Sunday, La Brea and
Washington (213) 526-1704.

Passage: Don Menza,
Thursday through Saturday,
2274 Pacific Coast Highway,
Malibu (213) 486-5007.

Rexy: George Duke, Thursday,
Cruisades, Friday through
Sunday, Carleen Carter and
The Runar, Tuesday and
Wednesday, 9009 Sunset
Boulevard (213) 878-2222.

Starwood: Gasha and Flat Tim
Bogart, Thursday, Roy
Buchanan, Friday and
Saturday, 8151 Santa Monica
Boulevard (213) 456-2200.

Swinewater: Jimmy Rabbit,
Friday and Saturday, 264 North
Harbor Drive, Redondo Beach
(213) 372-0455.

Whiskey a Go Go: David
Johansen, Friday through
Sunday, 8901 Sunset Boulevard.
(213) 652-4202.

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George Villaseñor and Colour Candy

Wed. FREE
SPECIAL
BUFFET
Thurs. All Ladies Drinks
SPRICE

Home: 5:00 - 9:00pm
Club: 10:00pm - 3:00am
Mud & Ties: Mexican
Combo Plate \$3.25
Wed. 10:00pm - 1:00am
11:30pm - 1:00am
276-7993

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La Jolla

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DINNER: SUNDAY - THURSDAY 5:00 PM - 11:00 PM
FRIDAY - SATURDAY 5:00 - 12:00
CHAMPAGNE BRUNCH: SATURDAY - SUNDAY 10:30 AM - 3:00 PM

ENTERTAINMENT:
TUESDAY - WEDNESDAY ALEX SELTZER
THURSDAY - SATURDAY
Jobe and John

A LEGEND FOR KING CRAB LEGS
ENJOY THE NEW AND EXPANDED MENU INCLUDING PRIME BEEF AND SEAFOOD

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3878 CARLSBAD BLVD.
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LA JOLLA
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459-6834

DANA POINT
24521 UPPER EL PRADO
496-6116

COFFEE 28 oz. medium roast. \$2.99. 24 oz. 100% Arabica. \$2.99. 1717 FORT KAYAK KIT. Foldout. Super. Complete kit. You build. \$200. 430-6172.

SKATEBOARDS 28. Gordon Smith. "Tiger" skateboard with 10" V-Pump and OJ's. 440-2953 after 5 p.m.

EXERCISE — Schwinn — mini condensation. Speedometer, odometer and timer. Adjustable seat and handle bars. 435-1552.

KELLY BACKPACK, hardly used. \$55. 482-4588.

12 GAUGE SHOTGUN, 28" double barrel. Modified and full choke, engraving, beautiful hardwood stock and new \$279. Selling \$220. Mike. 482-1891. Home. 275-2647 work.

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HOUSE IN DESERT, modern 3 bedroom. Gorgeous. Calladonia, wrap equity for San Diego. 274-1142.

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FRUSTRATED by stuck drawers? We get your drawers open in a jiffy. Free appointment with Drawer Doctor. Route 1, Box 275, Campo, CA. 2006.

NEW VIEW CONDOMINIUM, 4 miles East University Towne Center, spacious, sunny, open, carpeted, \$185 a month, mature working adults. Call Mike. 482-4588.

3300 CUTE 2 bedroom beach condo on Ocean Beach, fireplace, nice kitchen, sun deck and laundry facilities, available August 1, 224-5522 evenings and weekends.

IS DRINKING making you feel like a dog? For confidential help contact: Beach Area Alcohol Information and Service Center, 911 Hornblum, Pacific Beach. 272-2234.

EVERY WOMAN who says she doesn't like you enough when you talk to them about divorce? CRASH! It's right here. 275-2440.

BE THE FIRST to enter your friends with your very own private Lactation Consultant. Destination Dads has the most developed and unique portable sound system and dance shoe. 224-0114.

BUJOS the best job. Term papers, essays, dissertations. Experienced typist, top quality work. IBM correcting. Selective II. BJ. 232-9378.

NEED HELP MOVING? We help you save big bucks. No job too big. Reasonable and reliable. David. 272-2721.

HAULING AND REMOVALS, Tree trimming and stump pulling, tree hazards, removal of trees, removal of debris, removal of old cars, removal of old houses, removal of old buildings. 482-5844.

DEVELOP SELF-motivation and talent, Let us help you and your child. Start learning today. The Vocational Institute of La Jolla. 482-5844.

TYPING, EDITING, composition assistance by highly qualified professional. Dances, evenings, weekends. Resumes to manuscripts. Fast, accurate, reasonable rates. Choice of type styles. 482-2977.

TYPING, Quality typing in my home by experienced typist. Reasonable rates, fast, dependable service. 500-7074.

PAINTING, Interior-exterior, experienced painter will paint any size room for only \$18-28. The most reasonable price around today. Free estimates. Phone now. 275-1986.

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WANT TO RENT space with electrical hook up to park house. Prefer beach area or area setting. Don't turn. 270-3752.

MISSION BEACH, north 1 bedroom furnished, parking, near bus. Available 1 month. \$250 per month. Summer. \$225 per month. 482-2556.

VISTA COUNTRY EXEC., \$425 per month. Costa 2 bedroom 2 1/2 bath, 2 fireplaces, air conditioned. 1600 feet, private, landscaped. 729-7322.

STUDIO APARTMENTS, \$145 to \$195, pet, included parking, and plants only, no stove, refrigerator, carpet, drapes, references required. 234-0900 or 482-1811.

UPPER UP. SON. 1 bedroom and studio duplex, close Mission Hills, 1 bedroom, furnished, furnished, unfurnished, near at 279-8547.

2 BEDROOM house, unfurnished, on Mission 2, 2 bath, built-in, balcony, pool, tennis, beach access, no pets. Unfurnished. \$480. 275-1272 or 239-7606.

BALBOA PARK view, 2 bedroom unit, New England house on canyon edge, dining room, hardwood floors, nice landscaping, deck. \$335. Ask Mike 281-2555.

HOUSE FOR RENT, Ocean Beach, \$50, one bedroom, no pets, 4000 Long Beach Avenue, Call Ahane 224-0662. Work 275-3442.

\$285 - OCEAN FRONT one bedroom furnished, furnished, for one mature employed adult, no pets, references available about September 1. Call 482-0061, no pets.

FURNISHED APARTMENT, huge deck or built, gas barbecue, furnished, utilities included, single person, permanent, \$240, no pets, 1st and 2nd floors. 753-0718, lease message if no answer.

ROOM FOR RENT in 3 bedroom house, shutters, air conditioning, disposal, washer, appliances, includes water and gas, 1043 Highland, 274-1786, \$425 month, year, adults included, adults preferred, no pets.

PACIFIC BEACH, one bedroom furnished, beach, quiet, one adult, no pets, lease, \$210, 842 Emerald, 459-1152, early morning or evenings.

EMPLOYED MASON seeking house or apartment in Pacific Beach area have well trained golden retriever. Will relocate for rent. Bruce 459-0780.

LA JOLLA SHORES unfurnished 2 bedroom, 2 bath house, walk to ocean, quiet, fireplace, no pets, 482-7753 after 5 p.m.

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SPACIOUS ONE BEDROOM, unfurnished apartment, carpets, drapes, refrigerator, washer/dryer, no pets. \$190 per month. 4450 Glenview Avenue, 266-1744.

TWO BEDROOM, unfurnished apartment, stove, refrigerator, carpet, drapes, no pets, 482-5324 or 282-8762.

1165 ONE BEDROOM apartment, 45th Street, near El Camino Boulevard, on bus, stove and refrigerator. 482-5324 or 282-8762.

LARGE 2 or 3 bedroom, 1600's ranch house, party furnished, on 45th St. Hills area, large yard for veggie or animals? Off street parking, storage and work area. Must be permanent and mature. \$225 per month and utilities. 234-2970.

APARTMENT FOR RENT, Morroings, shrouns and awnings. Call 270-8163 in early morning, reasonable rates.

LA JOLLA, 2 bedroom, 2 bath, remodeled, modern kitchen, washer, dryer, large yard, close to village, Westside beach, school, bus. Great for kids. \$600 per month. 482-617.

HOUSE FOR RENT in La Mesa, less than 5 miles from State, 3 bedrooms, semi-furnished, thick carpets, drapes, stove, refrigerator, washer, dryer and air conditioner. Call Mike evenings. 482-7234.

2 BEDROOM, unfurnished, stove, refrigerator, storage, children \$500/month. Spring Valley, 453-4361, 220.

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DEVELOP SELF-motivation and talent

WANTED: Female non-smoker to share 3 bedroom 2 bath house 2 miles to SUGU north on El Camino Boulevard. \$125 monthly plus 1/3 utilities. 583-8656.

CUPLE TO SHARE: luxurious new house with kitchen, bath, new surf in Solana Beach. \$150 per month. 481-1357.

FEMALE ROOMMATE: 22, wanted to share large 2 bedroom, 2 bath duplex near SUGU. \$150 plus 1/3 utilities and deposit. Available mid-August. No smoker. Call Carol. 465-8853.

NEED ROOMMATE to share Torrance area. 2 car garage, pool, hot tub, new carpet, 2 1/2 baths, canyon view, shopping nearby. \$200 plus utilities. Call Dave at 571-0967 evenings.

ROOMMATE WANTED: Need a room? Need an office? I've got both. Next two rooms in recently remodeled house with pool, congenial atmosphere, all amenities. 277-5715.

ROOMMATE WANTED to share private 3 bedroom house in Ocean Beach, private pool, living room, washer/dryer, new bus, beach and stores close. month. Available August 1. \$130 per month. David 222-6584.

PROFESSIONAL WOMAN 26 seeks responsible non-smoking female to share beautiful newly decorated apartment in Venice, Irvine, Costa Mesa, etc. \$175 plus utilities. 284-7973.

FEMALE CHRISTIAN looking for a house to look for a place in North County, or share if you already have a place. 227-0784. 284-6915. Area 122.

Bikes

1975 HARLEY DAVIDSON Sport Glide, semi-custom, with extras. 282-5852 or 282-3141, ask for Don.

LADIES ON GIRLS 3 speed bicycle, must. 583-4210.

Bike, RACING FRAME, pedal power, 28" frame with blue alloy rims, Red Line tires, Puffless, Delivery price, paid, treated with hand brakes, excellent condition. \$150. 285-2820.

1977 FM 250B, excellent condition, new rearend, brand new top and tire, area in 1977 model, excellent condition, must. \$700. 585-8938.

1975 YAMAHA 125, 4000 clean miles, perfect 35000 transmission, delivery apt. \$400 FM. Call Dave 222-9402.

1971 HONDA 800, well maintained, new abused, excellent, 74000 miles, 8 track stereo, new Michelin tires, covered, 42 miles per gallon. \$1000. 445-7005 morning.

1977 HONDA ACCORD, with roof rack in perfect condition, low mileage. \$2000. 295-8705 evenings or 485-0500.

1979 SUZUKI 125 street bike, low mileage and recently overhauled, excellent condition, very strong, reliable bike. first \$400 takes. 484-0674 or 295-0727.

100 SPEED bikes with gasoline engine, the new cycle motor, 100 cc. 300 cc. black bumper rack. \$10. 270-8283.

1976 KAWASAKI KH-400, 3-cylinder, like new, low mileage, 15000 miles, 10000 miles, must see. \$275. 585-8557 after 4:30.

1976 SUZUKI GT 380 with touring, saddle bags, and luggage bag. Excellent condition. \$800. \$1100 or best offer. Jim Thompson. 251-8609 or 258-4008.

2000C SUZUKI GT 380, like street bike and current registration, riding new since October 1977, needs clutch work, \$100 or make offer. Gary 482-2750.

MOPED, Flying Outback Moped, excellent condition, almost new, paid \$200, will sell for \$175. 562-9158.

1974 SUZUKI GT 550, new top and rear tire, good condition. \$700. 482-7552 after 5 p.m.

1975 HONDA 300 CB, low mileage, shield, carrier, extras. \$425. Motorcycle carrier, Turner Top T.O. \$15. 270-3223.

MOPED HUNTING? Try a Benelli mini-motorcycle, only \$500 total miles, excellent running. \$240. 394-879 a.m. and p.m.

MEN'S TEN SPEED Schwinn bicycle, 21" frame with new tires and in good condition. \$50. an. 482-7552 after 5 p.m.

KAWASAKI 175, 1100. No rust, street licensed, Veeva 180, Freeway legal, 75 miles per gallon, only 7000 miles. \$210. 485-0505.

MOPED, used Babetta, recent overhaul, \$325. Call 278-7674.

1973 YAMAHA 175 Enduro, recently rebuilt, clean, 3500. 278-7674.

1976 KAWASAKI 300, excellent condition, 8000 miles. \$1500. 287-8671.

1975 SUZUKI GT-550, excellent condition, new seat cover, Catala touring, good tires, new strong, Cymmer master and belt. \$1000. 252-0 or best offer. 222-9402 or 281-0887 evenings.

1974 HARLEY SPORTSTER 1000cc, excellent condition, 44000 miles, 8 track stereo, new Michelin tires, covered, 42 miles per gallon. \$1000. 445-7005 morning.

1974 BMW R750S, excellent condition, low miles, \$1800 or offer. 486-7653.

HONDA 100, less than 7000 miles, excellent condition, stored in garage. \$211. 471-0715 or 485-0505.

LADIES 10 speed Peugeot bicycle, 21" aluminum condition, could be sold as new used, cost over \$200, sell for \$125 cash. Try early a.m. 285-2525.

BLACK MOTORCYCLE LEATHER, for the true biker, 800 or less. Call. 286-1078.

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MOTORCYCLE: Suzuki/Honda blend. 1975 Honda 300 CB, low mileage, 15000 miles, 10000 miles, must see. \$275. 585-8557 after 4:30.

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2000C SUZUKI GT 380, like street bike and current registration, riding new since October 1977, needs clutch work, \$100 or make offer. Gary 482-2750.

MOPED, Flying Outback Moped, excellent condition, almost new, paid \$200, will sell for \$175. 562-9158.

1974 SUZUKI GT 550, new top and rear tire, good condition. \$700. 482-7552 after 5 p.m.

1975 HONDA 300 CB, low mileage, shield, carrier, extras. \$425. Motorcycle carrier, Turner Top T.O. \$15. 270-3223.

MOPED HUNTING? Try a Benelli mini-motorcycle, only \$500 total miles, excellent running. \$240. 394-879 a.m. and p.m.

MEN'S TEN SPEED Schwinn bicycle, 21" frame with new tires and in good condition. \$50. an. 482-7552 after 5 p.m.

KAWASAKI 175, 1100. No rust, street licensed, Veeva 180, Freeway legal, 75 miles per gallon, only 7000 miles. \$210. 485-0505.

MOPED, used Babetta, recent overhaul, \$325. Call 278-7674.

1973 YAMAHA 175 Enduro, recently rebuilt, clean, 3500. 278-7674.

1976 KAWASAKI 300, excellent condition, 8000 miles. \$1500. 287-8671.

1975 SUZUKI GT-550, excellent condition, new seat cover, Catala touring, good tires, new strong, Cymmer master and belt. \$1000. 252-0 or best offer. 222-9402 or 281-0887 evenings.

1974 HARLEY SPORTSTER 1000cc, excellent condition, 44000 miles, 8 track stereo, new Michelin tires, covered, 42 miles per gallon. \$1000. 445-7005 morning.

1974 BMW R750S, excellent condition, low miles, \$1800 or offer. 486-7653.

HONDA 100, less than 7000 miles, excellent condition, stored in garage. \$211. 471-0715 or 485-0505.

LADIES 10 speed Peugeot bicycle, 21" aluminum condition, could be sold as new used, cost over \$200, sell for \$125 cash. Try early a.m. 285-2525.

BLACK MOTORCYCLE LEATHER, for the true biker, 800 or less. Call. 286-1078.

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WE NEED compassionate ex-smokers and non-smokers to volunteer in the daytime for the Cancer Research Society's 25th Anniversary Dinner. Call 225-2222 or 225-2224.

VOLUNTEERS for assisting in assembly, serving, and for new San Diego County health fair. Guided coming out mid-August. Partial pay, \$3 per hour. Call 299-3718.

WEAVER, 35 years old, willing to work and assist in a variety of jobs. Exchange for exchange for room. 420-6681.

STUDENTS - need some extra cash this summer? Occasional weekend of interviewing for USCO graduate students. Must be dependable. Call 755-7893, no obligation.

Lessons

START YOUR medical career now. Medical Terminology and Insurance classes start July 31 at Midway Adult Center. Call 225-3531 for more details.

FREE OFFICE skills training: typing, shorthand, P.B.K. business machines, and graphics. Job counseling. Midway Adult Center, 3548 Fordham Street, San Diego. 284-4551.

MODERN DANCE, intensive study with three company and guest artists. Beginners through professional. July-August 1-31. Particulars in catalogues. Performance, \$125. 299-9977 or The Center for Modern Dance at 281-9097.

PIANO INSTRUCTION: Experienced teacher would like to help you with both classical and popular music, 34/season. Pacific Beach area. Dots 270-4866.

EXPERIENCE CREATIVE Self-Realization through music, voice, guided meditation. Private lessons, workshops. San Carlos Hotel, PO Box 949, Del Mar, 92014. 726-1608 evenings.

CLASSICAL GUITAR lessons. Call Tom 484-7052.

STAINED GLASS CLASSES, learn from a professional in an individualized, creative atmosphere. \$30 plus supplies. Call Marie Johnson 266-5720, early mornings, evenings or weekends.

SINGING COACH AVAILABLE. A contemporary approach to singing pop and rock by an experienced vocalist, pianist and songwriter. Half hour summer sessions open. 299-2866.

AEROBIC DANCE: Quick toning exercises to fast music, taught by local professional. Learn to lose weight. Mondays 7:30 - 8 P.M., 400 E. G. S. S. 236-1460.

LEANS TO IMPROVISE: July 8 p.m., 1214 Sutter St., 285-1617, no charge.

ART LESSONS by Nicole, instructor, at Palmer and Evening colleges. Classes in portrait, figure, drawing, and painting. Day and evening, 280-1354.

DRUMMERS! Learn to play and feel the compulsion of today's music with a practical and creative approach to the drums. Jim O'Brien 299-7273.

TAI CHI CHUAN, Private and semi-private in Temple tradition. Emphasis on circulation for health, self-defense, and spiritual awareness. Call (714) 295-9254 for information.

GUITAR LESSONS: Rock, blues, jazz, improvisation, technique, theory, folk, reggae, bluegrass, country, folk-picking, fingerpicking, beginning, intermediate, advanced. Les Preston, 281-0022.

THE CREATIVE KITCHEN. Small classes for the beginning and advanced cook. Italian, Chinese, French, International. Pair for September schedules and descriptions. (805) 535 per 4 week course. Diane Kerner 488-8555.

WILL TEACH Spanish to individuals or in group. January 755-1423.

WHEELERS, qualified registered bachelors in teaching thousands of students of all ages and all levels. Classes forming. Private lessons also available. Paul 274-8517.

ART CLASSES. Daytime, adults over 16, 818 or 824. Evening, adults over 18. Choose from 20 Annual Drawing, Portraiture, Interior or Outdoor, Landscapes in Ballroom Park, Basic Drawing and Painting. 424-3508.

KEYBOARD AND music theory instruction. Classical, jazz, rock. 276-2548.

SYNTHESIZER LESSONS: Voltage control systems, additive and subtractive synthesis, acoustics and psychoacoustics, electronic music composition and tape techniques. Richard Zinner 484-4834.

VOICE LESSONS. Specializing in voice building techniques, MFA-level performance. 10 years teaching experience. Classical, pop, rock. 288 S. 222-9654 or 299-0207.

140 YAMAHA ACOUSTIC guitar, looks real clean, plays well, fast, moving. How does 880 get it? Tent 220-5000.

WANTED: Top 40, rock, disco and contemporary bands for bookings. 270-3450.

FORMING BAND for recording and concert work. Original material backed by Kenny Loggins. Need drummer, lead guitar, keyboard, bass, vocals a must. No stars. Steven 224-0579.

CLASSIC 1964 Gretsch finished guitar, long neck, gold plating, red and black, original case. Best offer over \$200. 488-4142.

I AM looking for a single guitarist interested in forming an acoustic duo. Scott 440-7800.

GIBSON S.O. electric guitar. Two Humbucker pick-ups, tremolo tail-piece, hard shell case. About ten years old, very good condition. \$200. 281-3843.

MONTMOUTH MX-112 integrated pre-amp tuner. Just serviced and in mint condition with original case. \$299. 745-8298 evenings.

MONTMOUTH MC-240 tube reverb and in mint condition. \$249. 745-8298 evenings.

1970 MARTIN D-18 (hardshell case included). \$350 or best offer. Must sell quickly. Call 282-9936 after 5 p.m. Joseph.

BRAND NEW updated 8 track automobile stereo player. \$25. 448-5064.

TWO GUITARISTS into progressive and hard rock are looking for a bass player and a drummer to form band. Mark 292-7233 or 270-4964.

GIBSON LES PAUL bass, excellent condition, good case. \$350. 444-1253, after 4:30pm.

WILL RELL OR TRADE MY Les Paul electric guitar for good amount of equal value case and amp included. Excellent condition. \$200. Marcy 565-0775.

WANTED: ACOUSTIC guitar. Extend your tape library. Let's trade albums if have over 4000 for recording. If you have a quality turntable, call Gary at 297-6430.

DUAL 1200 TURNTABLE with New Shure cartridge, wood base and outboard. \$20. 2 good speakers. \$30 for both. 753-7453.

TROMBONE. 886-299-1050.

FINCHET Blending voice artist extra. \$65. Harold 286-1050.

MUST SELL my Gibson ES335 guitar with case and stand. \$1200. 292-8177.

ROLAND GR 500 guitar synthesizer. all cases and stand. \$1200. 292-8177.

BEARS CONSOLE chord organ. Twin neck, gold plating, 4 voices and 4 rhythms. \$100. 295-2487.

2 ACOUSTIC 201 speaker columns. Each contains 2 15" Altec Lansing speakers and high frequency horn. Under lifetime warranty. \$500 each. Immaculate condition. 484-4538.

PIANO: Wuritzer, Spinet, spinet, excellent sound, just tuned, best offer over \$800. Cindy 274-8725 or 459-1240.

PEAVEY "SERIES 4" bass amplifier with speakers. 1 year old, perfect condition, many notes. \$275. Ben 485-0165.

YAMAHA FO-180 guitar for sale, excellent condition, case and accessories included. \$100. 270-8243.

140 YAMAHA ACOUSTIC guitar, looks real clean, plays well, fast, moving. How does 880 get it? Tent 220-5000.

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AUTO-REVERSE TEAC reel to reel tape deck, built bottom, solenoids, 3 motors, 4 heads, etc. Good condition, but needs some equipment. \$50. 488-4538.

WANTED: Someone to make the job of a lifetime, a beautiful Yamaha FG-365 with a beautiful case. Only \$325, yours for \$225. Steve 235-2402.

LADIES: We know you are out there, please call if you can sing soprano and wish to work in a mature environment in North County. A very good opportunity. 753-6701.

1969 SUNBURST ES 335 Excellent condition. Asking \$400. Mart. 748-5081 after 4.

MUSIC MAN Blingray bass, as used by professional stage and recording musicians. \$700. 1 year old, with case, \$300. Steve 285-2872.

STUDIO TIME is being brought up fast during Accusound Recording Studio's Grand Opening 25% off Sale. Better hurry, offer expires July 31st. Also taking names now for recording classes. For more information, please call 281-5955.

STEREO CLOSURE! Walnut flipping decks at La Jolla Music! Dolek 700 was \$799. \$499! Onyx 400 was \$899. Now \$499! La Jolla Music. 458-3375.

GUITARS FOR LESBI La Jolla Music's moving sale. April 20-16 was \$700. Now \$499! Guit 1212 was \$550. Now \$449! Gibson Hummingbird was \$699. Now \$599! Gibson ES-335, only \$519. Gibson ES-355, only \$595. Fender Allegro Baritone was \$10. Now \$558. Taurus PA6 Classic was \$100. Now \$330. La Jolla Music. 458-3375.

ROTO TOM custom drum set: Ludwig stainless steel bass drum; Rogers Dyna-sonic snare; Tama heavy duty hi-hat, snare, pedal, and cymbal stands, plus 12", 14", and 16" toms; excellent warranty. \$600. 421-1907.

JBL 2470 horn, driver and lens, 50 watts rms of mids and highs, 9100 concert keyboard, 100 watts rms. 3 channels. \$375. Rock bottom price. 753-6549.

PERFECT DEALS Canon dual set - Yamaha Hi-Fi - all synths and equipment. \$100. Audio Arts speaker cabinet with 15" and 12" Vespas speakers. \$100. Bob. 239-7484.

PRIVATE MUSIC LESSONS. Any age, any style, all instruments. Highly qualified teacher. Call Albert's Music City in Carlsbad. 735-3331 or El Cajon. 460-7640.

WE'LL BUY your guitar, bass, amp, synthesizer, effects or more for cash than any dealer in town! And we'll pay you dealer selling price! Make us prove it. Call 281-5955.

KEYBOARDS & BASSES - Gibson Thunderbolt Bass, reverse, mint. \$375. Fender maple precision-bass, mint. \$298. Custom oak bass, \$185. ARP Octave, perfect. \$228. \$94-1000 synthesizer, perfect. \$435. Masters electric bass, made in a rush. \$100. Best prices and pay for more. Guitar 458-5814.

SALE! Guitar Trader - Mixer, effects, guitars, basses, moral Top Teco \$2000 mixer. \$338. Binson mixer. \$58. MXR graphic equalizer \$45. MXR Echoplex delay. \$168. Marlin II, a.c. guitar synthesizer. \$54. New Precision-bass copies. \$125. New Les Paul copies. \$125. New Stratocaster copies. \$125. We best prices and pay for more for your instrument. Make us prove it. Guitar Trader 458-5814.

SYNTHESIZER: The Prophet is the world's only completely programmable polyphonic synthesizer. Computer-controlled with 40 programmable presets. \$4500. Also 256 step sequencer. Richard 654-5534.

KENWOOD INTEGRATED amp 7100 and Phil 312 turntable with AGC Mark II. Call \$350. Ken. 285-1078.

FOR SALE: 8-track portable tape player, \$25. Stereo record player, \$80. Call 282-2933.

OVIATION TWELVE stringing. \$400. Acoustic model 1118-B with case, new as of November 17. 235-7253 after 5 p.m.

AMPLIFIER Fender Twin reverb, \$200. Shure mics and stand, \$60. Both excellent condition. 240-5548 after 5 p.m.

LEAD VOCALIST, experienced, wants to go with a working Top 40 Night Club Group. 481-7545.

ROCK BANDS: Play August 19th, Youth for Progress Day. \$100. Free publicity. Please help. 226-1853.

GRAND PIANO: Story & Ch. \$1222. 733-1776. Leave message, I'll call tomorrow. Please call 281-5955.

LESLIE customized model 145 for sale. Also offer, best-of-power, two long cables, and Hammond M3 pre-amp. Load and clear and contact. Jon. 533-0340. Evenings. Make an offer.

ACCORDION: list of rentals. Excellent condition. \$100. 226-2548 after 5 p.m. Myra. 226-2548 after 5 p.m.

FOR SALE: One, one of a kind, still in playing condition, needs some work. \$50. 266-2292 after 5.

SCOTT 388-B tuner-amplifier, \$85. Elec turntable, \$35. Fisher X-200 amplifier, \$40. \$100. 7 P. 200. Leave message, I'll call tomorrow. 753-1776.

ARP ODYSSEY with Anvil flight case, excellent condition. \$1000. 272-4732 evenings.

KEYBOARDISTS: Professional protection for your Rhodes. Anvil flight case with carpet, for Rhodes 73 stage piano. \$200. 272-4732, evenings.

KEYBOARDIST with vocals needed to complete commercial band with female vocalist. Give good waiting, experienced and dedicated need only apply. Jim. 436-7553.

SPEAKER SYSTEM: Custom built JBL components with lead cables. 753-2531.

FOLK GUITAR: Excellent condition, \$40 or best offer. 266-2548 after 5 p.m.

WOMEN MUSICIANS! Forming an upstart, no segregation, women's band. Need bass player. \$200. 266-2548 after 5 p.m.

GUITAR LOVER available, 12 years experience, versatile in many genres. Home of lead playing. Brian. 480-8558.

PROFESSIONAL LEAD SINGER: Need for The Ink Band. Strong power-packed vocals. One with transportation. 233-5923. 481-8629, 487-9991.

BAND NEEDED: to play for dance at wedding reception on August 12, soft rock, reasonable price. Mike. 292-1380.

GIBSON SG copy, excellent condition, good action, deep burgundy with hardshell case. \$150 or best offer. 483-7688.

HIGH-GRADE ROCK guitarist available. Talk to me. Brian. 440-8558.

TWO SPANISH CLASSICAL guitars 1-10. \$70. \$55. One sat. one spruce. Both in excellent condition. Call or trade for equal value. 299-8026.

KENWOOD KK-1030 cassette deck. Excellent. \$200 in 20 min and 10 min. Quality. Buying house. Must sell. \$370 with Maxell tape. 489-4537 evenings, keep trying.

DRUMMER wanted for near working Top 40 band. No Max. Bonnet, Sea Dots, etc. No egos or pots. 449-1374 or 460-4791.

AKAI REEL tape reel player with built in amplifier and speaker. Portable, with 2 microphones, case, and accessories. Very clean. Asking \$100. 436-5880.

BAND WITH HORN section wanted for a party on Sept. 30. Should be versatile, playing older and current music. Excellent pay. Ron 270-9972.

STEREO SYSTEM: Sony STR 222 AMFM receiver, Garrard Synchro-Lab 658 turntable, L.S. Master 8 track deck, 2 17" x 12" hardwood speakers, \$165. Maria. 452-0452.

COMPACT STEREO system with AMFM and speakers, good condition. \$70. 483-3714, 10am-3pm.

GIBSON LES PAUL Deluxe 1974, cherry sunburst. \$375. Fender Bassman 10. \$125. Mike 427-3165.

JVC STEREO receiver with S.E.A. graphic equalizer. Pioneer turntable, and Yamaha speakers. \$600. 455-9575.

HEATH DIGITAL multi-meter, 3 1/2 digits, bright 11 display, no-cash, cost \$190. Set \$90. Perfect condition. 458-3738.

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FOR SALE: One, one of a kind, still in playing condition, needs some work. \$5

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miles, excellent low mile. Black and white
AMFM, radial tires, stock shift, sedan, with
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owner. 256-4636.

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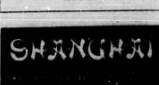
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SALE
Ideal Pro 50
Leather Saddle \$45.95



RECYCLE BIKE SHOP
510 N. Hwy 101, La Jolla
438-2786



SHANGHAI

SALE
OF CHINESE ANTIQUE & ARTS
FOR THE WESTERN MARKET

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SUNROOFS
UNLIMITED



SPORT - T. TOP
for autos, trucks & vans
Also, sunroofs, pop tops, custom
grilles, and an expanded
inventory of van seats, accessories,
radio, stereo.

1875 GRAND AVE.
(PACIFIC BEACH)
273-9200

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(PACIFIC BEACH)
273-9200

1970 PONTIAC FIREBIRD. Good condition,
1900 or best offer. 291-7332 after 5.
CITROEN SALE 1971 Eleven Normale, very
attractive. \$3500; 1959 2CV sedan, drive it
home. \$850; 1959 2CV van, recent
owner. \$1200; 1959 2CV van, recent
owner. \$1200. 4-cyl. 1974-1975. 4-cyl. 1976-1977.
256-4636.

1974 PINTO SEDAN. 4 speed, air
conditioning, AMFM, 4-cyl. 1974-1975. 4-cyl. 1976-1977.
256-4636.

1971 FIAT 850 convertible. Newly rebuilt
engine, sunroof, pop top, custom
grilles, and an expanded
inventory of van seats, accessories,
radio, stereo.

1974 DATSUN B-210. 43,000 miles. AMFM
stereo, blue, excellent condition. \$2250.
4-cyl. 1974-1975. 4-cyl. 1976-1977.
256-4636.

1971 FIAT 850 SPYDER. Under 300 miles
on reconditioned engine. New battery,
starter, exhaust system, tires. Removable
hardtop and ragtop. \$1150 or offer. Dan
745-4378 after 5 p.m.

1967 VW CLASSIC. Restored, one of a kind
222-7483 after 9 p.m.

1970 MG MIDGET. Good condition, low
mileage, white wheels. New tires. \$1400 or
offer. 281-6030.

1974 CUMMINS PORD VAN. New 1400 cc
engine, sunroof, pop top, custom
grilles, and an expanded
inventory of van seats, accessories,
radio, stereo.

VOLVO PARTS: 1972 145 new left gate. \$50;
rear bumper. \$35; 142 left rear glass. \$50;
right front wing window. \$20; air conditioning.
\$90. More 4-7-78.

WHEELS: 2 Turbo mag, 14" x 7. \$50 or
best offer. 745-4378 after 5 weekdays.

1976 MERCURY BORCAT. Standard four
speed transmission, excellent condition.
222-7473 after 5 p.m.

1973 DODGE COT. Yellow with black top,
excellent condition both mechanically and in
appearance. \$1350 or offer. 481-6221.

1975 FORD GRAND TORINO Broughman.
Automatic, air conditioning, power brakes
and steering, cruise control, AMFM stereo,
many extras, excellent condition, low
mileage. Make offer. 222-9045.

1972 PLYMOUTH BARRACUDA. 340
cylinder, excellent condition, new tires, radio,
cassette, mag, very clean, sits on all
work. \$2000 or offer. 452-7035. evenings.

1976 CAPRI. The Black Cat. AMFM stereo,
48,000 miles. \$2000 firm. Henry 298-7020.
leave message.

1967 TOYOTA CORONA. 2000 miles on
rebuilt engine, new battery, carburetor, fuel
pump, water pump, oil pump, major
transmission tune, like new for \$550.
270-9667.

CHEVY RUNS. 6 1/2 hp. \$10 each; will
mount sink with faucet. 200; O'Keefe and
Martins. \$50. 510-7053 evenings.

AUDIOVEX IN-CASH AMFM FMMPX car
player and 8 track brand new, never used.
\$100. Jim 435-1939.

1970 GRAND PRIX. 21 luxury model. All
leather plus every extra. Low miles, new
transmission, radio, one owner since new.
Must sell. Best offer. 281-296-045.

1968 MGB CONVERTIBLE. Very fast,
mechanically sound, radials, AMFM
cassette. \$1300. 297-9973.

WILLYS JEEP 44. 283. V8, many extras.
\$2000 firm. 565-5360.

DATSUN CAMPER TOP. Blue trim, sold
truck — need to sell camper in very good
shape. \$500. 460-9930.

1969 CHEVY CAMARO 54. 4 speed, power
brakes, lake deck, good condition. \$1500.
278-1197 after 2:30.

1964 FIREBIRD 4C. 6 cylinder, 4 barrel
carburetor, full set of gauges and exterior
two-tone paint, low mileage, excellent. Must
sell. \$1400. 460-3714.

1973 CAPRI. 4 speed, 2000, in very good
shape, new Koni's. 452-9029.

1954 CHEVY BELAIR. Blue, reliable
transportation, new battery, AMFM radio,
water pump, generator. \$400. 435-5959
before 10:30 a.m. or after 8:30 p.m.

EARLY ALFA ROMEO parts: transmissions,
Horn carburetors, drive train and engine
components. 447-0786.

1978 TOYOTA PICKUP. AMFM radio, tool
box, 1400 cc. \$1400 or best offer. Bill
278-8743 after 5.

1971 FIAT 124. Excellent condition. \$2995,
negotiable. 488-1959 evenings.

1971 BMW 2002. Must sell like new, with all
records of maintenance. Set for \$3100 or P.
272-2458 after 9:45 p.m. weekdays.

GOODYEAR 7514 whitewall tire, almost
new, includes rim. \$5.50. Sears 10 speed
bicycle. \$7.50. 274-8145.

WAREHOUSE SALE
2 DAYS ONLY!



DANNIK
COFFEE & TEA

1967 BMW 1600. 88,000 miles. 1 owner.
\$2500, leaving country. 498-9510.

STEEL BELTED RADIALS: 20 710-15
mounted on Trans Am rims. \$200 each.
Call 5158 new, sacrifice for best offer.
See 272-7118.

1974 GREMLIN. Excellent condition, only
42,000 miles, thoroughly serviced. Beautiful
4 speaker cassette/radio stereo. \$2100
under Blue Book to sell fast. 220-1745.

1970 BMW 2002. Sharp. AMFM stereo
cassette, mag, Michelin XAS tires, blown
shocks, Area exhaust, cocoa mats, materials
all service records. 270-9455, 272-6964.

1971 VW KARMANN GHIA. Excellent
condition, new paint, 4 speed, moving so
fast. 273-6799.

1967 VOLKSWAGEN BUS. Rebuilt engine,
transmission, air scoops, oil coolers, Blaupunkt
AMFM, good paint, tires. \$1450. Rick
295-0669.

1975 VEGA STATION WAGON in good
running condition. \$1100. Scott 483-0747
after 5 p.m.

1972 FORD VAN. Windows all original.
Economical 6 cylinder, very clean, looks
new. Runs perfectly. \$2500. Wes 223-6063.

1968 VW BUS. Drive train and engine
completely rebuilt, body good, lines good.
Best offer. 955-1721, 565-1723.

SNOW TREADS. FIAT 1800 or 178-15.
Used once. \$10. Wes 223-6063.

1968 VW FASTBACK. Rebuilt engine, good
tires, runs great. Excellent condition. \$1000.
275-1135.

1972 FORD WINDOW VAN. Spacious load
bed, mechanically perfect, looks great. New
340cylinder engine. \$2550. Wes 223-6063.

1977 MG. 5000 miles. Tahiti blue, stereo,
best first year depreciation, beautiful, 28
mpg. Roadster, best offer \$450. 222-6662.

1968 TOYOTA CORONA. 1900 automatic,
rebuilt engine, excellent condition. \$875.
737-3454.

1971 VW SQUAREBACK. Newly rebuilt
engine, automatic transmission, 52,300
miles on car. \$1550 or best. 460-7506, leave
message.

1968 VW FASTBACK. Rebuilt engine, good
tires, runs great. Excellent condition. \$1000.
275-1135.

1967 MG GT. "Special", new radials, wire
wheels, wood accessories, runs good,
running condition, rebuilt engine. \$1500.
John 439-3701, 755-5984 evenings.

1965 FORD ECONOLINE VAN. 240
cylinder, 3 speed, runs OK, needs engine
work. \$400. 244-1614.

1971 VW 411. Rebuilt engine, new paint,
tires, clean. Must sell. First \$1200. 460-
2571.5 evenings, new, new spring.

1974 FIAT SPYDER convertible. \$3900.
Sharp. \$2,000 miles. 488-8543 before 1 p.m.
or after 5 p.m.

1978 VOLKSWAGEN convertible. 3000
miles, white, black interior, whitewalls.
AMFM, I need the money. Offer. Kris
426-4774 weekdays.

1978 PORSCHE 914. 2 bar, mag wheels,
49,000 miles, excellent condition, many other
extras included, new clutch and rebuilt
brakes. \$500. 460-9930.

1974 PINTO RUNABOUT. Automatic, radio,
carburetor, full set of gauges and exterior
two-tone paint, low mileage, excellent. Must
sell. \$1400. 460-3714.

1972 DATSUN B-210. 43,000 miles. AMFM
stereo, 4-cyl. 1974-1975. 4-cyl. 1976-1977.
256-4636.

1972 FIAT 124 SPECIAL. \$1100 or best
offer. Well pampered by original owner, new
radials with road service guarantee. Moving.
Must sell. Mary 280-9196.

1974 MATADOR. 2 door, looks good, runs
good, power, air conditioning. Must sell.
\$1800 or offer. Larry 264-1380.

1961 MOA 1600 CONVERTIBLE. Body and
interior in good condition, runs great. Asking
\$1600. 287-6286.

1974 AUDI FOX. Silver blue. 50,000 miles.
Automatic transmission, new tires,
interior, asking \$3500. 2

1969 FORD SHELBY CORBA GT
Automatic, radio, heater, great
body and motor, best offer only.
Tony 283-5713.

1978 CAMARO Automatic, fuel power,
AM/FM radio, cassette, radio alarm,
body work to wait best offer. Tony or
John 283-5713.

PIONEER KP-8000 AM-FM in dash car
stereo. Superb, looking best forward,
remend. more brand new, never used.
Heats for \$250. More offer only. John or
Tony 283-5713.

1972 DODGE CHARGER Power steering,
power brakes, air conditioning, vinyl top.
\$1200. 488-7705, 281-1066.

1973 VOLVO 142 Low mileage, automatic,
AM/FM, new radial, immaculate throughout.
\$1500 or make offer. 286-3618.

STERLING REDUCES THREE GPT-15,
absolutely brand new, only 3000 miles.
485-8722 drive, 270-7373 evenings.

1976 SUBARU S, speed, 2 door sports
model, beautiful silver metal base, paint
work, new tires, 30 mpg, \$2250. Lynn
741-4444.

1980 MUSTANG New custom hard paint,
polyurethane, air conditioning, AM/FM 8
track, \$2450 or will trade.

1972 MG8 GT CLASSIC AM/FM 8 track,
spare, radial, stereo, new, \$2500 or make
offer. 283-5713.

1987 JAGUAR XJS Convertible, British
racing great, excellent condition, wire
wheels, AM/FM, must see 283-7423
evenings and weekends.

1980 VW BUG Automatic, radial engine,
good body and motor, \$1000 or best offer.
286-4516 after 5 p.m.

1983 VW BEETLE Brand new engine
installed with a guarantee mechanically A-1.
\$1298. Howard 281-181.

1974 VOLVO 144 station wagon. One owner,
air conditioning, AM/FM stereo cassette.
\$2300. Dave 275-8201.

1987 MUSTANG 6 cylinder, good
condition, transmission and engine, radial engine,
new vinyl top, and cassette deck. \$2500.
274-7775.

1984 CHEVY PICKUP hood, both from
forders, gas tank, \$1000 take all. 280-3728.

1986 PLYMOUTH ROADRUNNER 4 speed
transmission, \$350. 1987 Camaro complete
new, \$280, 300-3728.

1988 PLYMOUTH VALIANT Best 6 engine,
microwave, transmission, auto, heater, good
body, 283-5713.

1986 PORSCHE 911 Turbo engine, very
cheap, best offer over \$4000. 279-8513.

1981 INTERNATIONAL BUSHOUSE 2
bedroom, bathroom, kitchen with running
water, plum, fire, brakes, engine, etc. Dual
tires, \$2000 or best offer. 286-3618.

1971 PLEASANT 54 Excellent condition,
AM/FM, front wheel drive, seat, leather
seats, \$1490 or best offer. 283-5713.

1984 PERPETUITA THE BEST DRIVING CAR
BE YOURS, excellent engine, drive, and
upholstery, has sunroof. \$8000. Doug
278-7881.

1978 VW BUG Running great, damage none to
date. \$2500. Tom 275-7272.

1971 AUDI 100LS Super interior, exterior,
new fire, great family or second car. \$1500,
must sell. 283-3330, keep calling.

5 TIRES, size JFR-156, with 18,000 to
20,000 miles on tread. \$7 each. 485-8504.

1986 TOYOTA COROLLA, Rabbit engine
and brakes. Dependable. \$700. 286-8115.

1984 CHEVY PICKUP 1/2 ton, 90 percent
renewed, hydraulic, comp, rear, extra.
Must see. Serious offers please. 243-0352.

1986 CHEVY WAGON With air conditioning
and new fire. A good riding car. Must see
and drive. 274-7353 after 5 p.m.

1972 CAMARO Automatic, power steering,
AM/FM stereo tape deck, good condition.
\$2000 or best offer. 272-4841.

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\$2000 or best offer. 272-4841.

1972 CAMARO Automatic, power steering,
AM/FM stereo tape deck, good condition.
\$2000 or best offer. 272-4841.

USED RECREATION CAR, 1980, 1981,
good working condition. \$300-827-271
weekends all day, 7 p.m. to 10 p.m.
weekdays.

ZENTH TV 20" UNIFORM, excellent, \$45
each. \$40 70 miles out of office. 283-5713.
278-8041 after 6 p.m. Monday through
Thursday.

MOVING, MUST SELL. Dresser, double
bed, \$40 70 miles out of office. 283-5713.
Very reasonable. 272-8789.

NEFF BARS, in excellent condition. Will
trade for 6 p.m. or sell. 286-3812.

MICROWAVE OVEN, cost \$400, Panasonic,
4 stainless steel, 1000 watts, 600 watts, \$180.
485-8505.

KNOXSE waterbed complete with heater,
vibrator, 2 sets of sheets, pillow comforter,
4 poster original, \$750. Sunlight for \$400.
Receipts and warranty included. 283-5713.

MOVING SALE: 6 Hamilton sofa, 2 p.m. to 5 p.m.
4 double bed, \$225. Black vinyl armchair,
\$75. Moroccan leather hassock, \$50.
485-8510.

RATTIN HEADBOARD for double bed, \$20.
ZENTH news, \$10. 488-8510.

HANDY HANNAH blower fan dryer, \$5.
282-7405.

STAMP COLLECTION: unused U.S.
Commemorative and airmails. Sheets,
blocks, pairs, never hinged. Scott catalog
value, \$2000. Sell \$2000. Air mail only
outside over \$500. Sell \$500. 283-5713.

ELECTRIC PORTABLE Royal Macdonald
Tremont. Needs repair, cost \$250, sell \$80.
Antique collectors, 1920 model Unwashed
pocket typewriter, \$50. 445-0085.

GEODESIC GREENHOUSE frame, 14'
diameter, 15' against wall. Great for
plants, great condition, good value. \$1500.
283-5713.

STERLING FLATWARE, beautiful Tangle
"craftman" service for gift, complete with
many serving pieces, carrying set, lovely
chairs. Like new. Many more pieces unused.
Bergen, \$1000. 882-7288.

THE FANDANGO! Vintage Boutique has
a very fine selection of unique and unusual
clothing and accessories, fine glassware and
collectibles from days gone by. Open 12-5,
Tuesday through Saturday. 3048 North Park
Way, San Diego 286-4335.

BENTWOOD ROCKER, both from
forders, gas tank, \$1000 take all. 280-3728.

1986 PLYMOUTH ROADRUNNER 4 speed
transmission, \$350. 1987 Camaro complete
new, \$280, 300-3728.

1988 PLYMOUTH VALIANT Best 6 engine,
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1981 INTERNATIONAL BUSHOUSE 2
bedroom, bathroom, kitchen with running
water, plum, fire, brakes, engine, etc. Dual
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1971 PLEASANT 54 Excellent condition,
AM/FM, front wheel drive, seat, leather
seats, \$1490 or best offer. 283-5713.

1972 CAMARO Automatic, power steering,
AM/FM stereo tape deck, good condition.
\$2000 or best offer. 272-4841.

SOFA, 7' x 10' x 10' inch, 1980, 1981,
comfortable and elegant. Like new. \$180.
279-7907.

TREASURE, TRINKETS, and more. Moving
sale, all excess baggage must go. 9-5
Saturday only, 4111 Stephens, Mission Hills,
July 28. Cash only. 283-5713.

OH GOLF, moving. Help. Lighten my
load. Best to make everything gone from 8-5
Saturday only, 4111 Stephens, Mission Hills,
July 28. Cash only. 283-5713.

MOVING, must sell excess furniture,
bookcases, commodes, dinette set, 2
bookcases, maple dresser, maple
nightstands, desk (black), 485-1881.

ALLEY SALE: Clothes, furniture, toys, like
new. Saturday, July 28 from 9 a.m. to 4 p.m.
1089 Las Vegas, Pacific Beach. For
more information call 273-5944.

HOUSEFUL furniture, maple appliances,
baby items, small appliances, color
television, large, aqueduct complete with
tile, miscellaneous, leaving this state.
273-5944.

GARAGE SALE: Whirlpool wall oven,
Hooper's country range, Kenmore
waterheater, many other treasures. Alley
between Thomas/Reed Streets (1000
block) in Pacific Beach. Saturday and
Sunday, July 27, 28, 9 a.m.

BOOKCASE, wood, holds 40 books of
books. Must sell immediately \$12. 45' high.
\$37. 283-5713.

WANT A computer? Must sell. 1980, 1981,
\$140 or 4' x 4' of loops in blue, line
equipment, 3 different types, \$7
each. 284-0279.

U.S. NAVAL Academy year books for 1971
and 1972. Very good condition, \$12.50 each.
283-5415.

TWIN SIZE bed, maple wood headboard,
wheel, \$28. Duvet, wooden, \$225.
17' x 7' of 10' x 10' and 5' x 7' x 22. \$25
each. 284-0279.

PRIVATE PARTY must sell authentic Indian
turbans "Spur" hood, \$12. 283-5713. 28'
large rug, \$110. 1981 beautiful 28'
mattress, \$280. 488-0212 before 2 p.m.

GARAGE SALE: Stereo, electronics,
you name I've got it. July 22nd and 23rd.
also the 26th and 28th. 6384 Birchwood
Street, off Waring Road.

BATTERED WOMAN'S Bedroom Set. New
bed, nightstand, chairs, sofa, more.
Saturday, August 9 at 4215 Birchwood
(near 42nd and El Cajon Boulevard).

BEARS COLOR TV, 19", touch screen. Bears
bed model, section used, new original box.
new \$950 (including tax), sell for \$395.
Landed, color, 485-0510.

POTTERS Wheel, brand electric 1/2 HP,
like new, \$250. 280-7148.

PINEAPPLE single bed, mattress, box
spring, 281-0897 Thursday 9-5, 272-4810.

OLYMPIA ELECTRIC REFRIGERATOR, perfect
condition, 1980, 1981, 1982, 1983,
works perfectly. \$265. 882-4024.

STERLING SILVER, 1980, 1981, 1982,
1983, 1984, 1985, 1986, 1987, 1988,
1989, 1990, 1991, 1992, 1993, 1994,
1995, 1996, 1997, 1998, 1999, 2000,
2001, 2002, 2003, 2004, 2005, 2006,
2007, 2008, 2009, 2010, 2011, 2012,
2013, 2014, 2015, 2016, 2017, 2018,
2019, 2020, 2021, 2022, 2023, 2024,
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