

CHARLEEN K. You are a provocative idea. How can I resist hearing your story and telling you mine? I await your reply. Ron

DOLores DATING SERVICE. I've been waiting for my reply but received nothing. I may commit her to my back table. Hurry! Black Table Top

TASTELESS. Don't count your wimpy eggs until they're hatched. Star Wars is now in 10 local theaters! Star Wars Reader Writer

BLOND FOX in lime green Toyota SRS with chrome wheels heading north 1-5 on 8-1. If you want a better look, let's get together!

WITH THE FORCE, yet I hear you not. I pity you. I look forward to a time I may face you. J.K.

PENNY, again I say. Thanks for the time you've given me. I love you more than a Happy Birthday, rather a Happy Always. Al

IF YOU DON'T remember I was a dark blue 74 MG. I'm Bruce, brunette, long hair. 24. Virgo, UCSD, wild, passionate. Please reply Reader.

SLENDER REDHEAD. I want to be your friend, not just a casual lover. Please give me a chance to show you. Orange Cal.

ALL THE DAYS and nights that we know will be, I will stay with you, will you stay with me? Rundergated.

SHELPHIS. I'm coming to Alderaan with the Doofmaster. We just finished constructing new Mark 10 hyperdrive engines and a third generator. In case of emergency!

FLUKE. Where are you playing tonight?

CAPTIVE. Your arms kicking up again accounts for vibrations surrounding me as of late. pit-a-pat, pit-a-pat. This must be love...

RUNNER. Where are you? Spinner

SOONK. I suggest you shut up if you can't say anything nice to anyone, because I'm ready to debate this thing out. Kiss Freas.

ROBERT from Long Beach. It's hope and glory but you've got a fat taste second down who does it right. Sure would love 2 meet him. Kissed No. 2

QUEEN OF LIGHT. Agreed! When Punk has died (it's fading fast) and the world of Kiss Freas really understands, Led Zep will always be Tangents.

LOWE. I've been wondering where those recent sounds were coming from. Will they lead me to you? Lone Tracer.

JANISER. Happy 14th birthday (SILVER), to the best friend I have. Love you. Kisses

YOU MEET force to be kind. I take for good. I am not bitter, just very hurt. I'm sorry. Jeannette's Close

STAR SHIP. Astronauts whose nose is filled with gold. Is a location known by Atlas, so hurry to claim it. Countess Devona

BLONDE who is unattractive. If you are not El Cajon we'd like to turn you into a coal. The Point Loma Star Crew

ALMOST LAWYER seeks almost. I've announced to have one and crazy relationship. Must like vegetables, red wine, scandal and laughter. Please respond in person.

TEJO. I thought you were so innocent when I first met you, guess I was wrong, don't ever leave me. I don't want anyone else. Sluggista

KEARNY high school band is the greatest student there!

SOME GIRLS are respectable, other girls tell me that I'm just my imagination or that they're away eyes. Shattered

TO ALL RESPONDERS to Sky Turquoise. Gentle Love, Steve and Gail, please leave PO Box numbers, remember. Please allow only two ads. Sky, Sky's Fairy Godmother

CAN YOU HUSTLE? Good? Am 24 years old female, attractive, 5'7" who needs a good partner, preferably 5' or over and willing to please. Spicere

BATHROOM FLOOR. Unfinished business needs tending to and next time when you're drunk, if you want, you know where to find it. Mentor

TURK. I'm not sexist, either, but I need a 3' partner. You interest this brunette. Reader to number 31

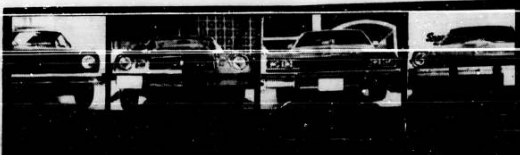
MELISSA. I used to have such important things to do and could never sit at my very long. Funny how my priorities have changed, now that I've met you.

WE HEARD some stories about Seabass guitar. But I've yet to play with Chocob. (Bour food to be sure. Turn the jazz, a would-be Dancer)

IS A LOVED ONE driving you crazy with his driving? For help contact Beach Area Acolith Information Center, 3111 Newport Blvd. 727-2234

GARY. HOFFMAN. I received your letter of love but you don't give a return address. Please write again "your" backside friend in Carlsbad

SOONK. You tell me the category of people who do not realize the diversity of people who choose those who do. DJ Man



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STAR WARS FANS. Just out of curiosity, when did the very first Star Wars ad appear in the Reader? Han-Fan

CURRENT STAR-WARS version very poor sound, but take heart! Sequel is due to be released in couple of months! Han-Fan

READER MISPLACED last ad. I said Star-Wars sequel coming in late of 1978, probably October, LaZona

WOOKE LOVER. As far as I know, Chewie and Han are planned for all ten sequels. You can plan to see them! S.W. Freas

AFFECTIONATE, non-smoking, non-drinking male, desires meeting affectionate female. Please write to Box 8773, San Diego, 92108

STAR WARS II is due to open in the fall of 1980. The original Star Wars is due to re-release September of 1978. Star Wars Freas

TEJO. Hey, B-100! I tell like Magic 91. I also like your telephone calls, especially when your mother isn't home. Wow yet Sluggista

ALLIANCE. We are sorry to admit, that it appears that you obliterated a second base. (I'm kidding, one I wasn't) Imperial headquarters though! Empire

EL CAJON SURFISTS. Stay away from the city and stick to milking cows. Point Loma locals, GPM & Crew

SYNCHRONY. You are the milk drink in my coffee, and I am a coffee addict. Kisses

DO NOT CALL US. Due to the large volume of classified ads, we cannot handle visits or phone inquiries concerning classified ads. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an ad you have two weeks ago, etc.

ADS OF LESS THAN 25 WORDS are free to individuals and non-profit organizations, which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word.

ADS MUST BE TYPED, double spaced, on a post card 3x5 card. No special capitalization, no abbreviations. Any instructions on appropriate paper

THE DEADLINE for receipt of ads is 8 a.m. Thursday. Ads received after this deadline will not be published. We reserve the right to edit or refuse ads.

BUSINESS CLASSIFIEDS. Business advertisements include you if you are giving lessons, counseling, selling

JIM AND LARS: Just a personal in the personals to let you know I think you're terrific. Purple Tangents

KILROY. Missed ya much, glad we're together again. I love you, forever, Katrina. Please write to Box 8773, San Diego, 92108

TO THE ALONZA Round Table. You have hurt me very much, probably more than you realize. I love you all, but

TRAVELERS and newcomers reading help call or visit Travelers Aid Society, 1122 Fourth Avenue, San Diego, 232-7991. A United Way service agency.

KTMCI. I want many years of love with you, but I have the troubles to be gone. Please write to Box 8773, San Diego, 92108

SINCERE LADY in early 30's wants to meet lady to go places and share good conversation. Mary, PO Box 33643, San Diego, 92108

QUEEN RULES! Queen seeks number four. Please write to Box 8773, San Diego, 92108

TWO HEALTHY young looking 40ish male, neat appearing, loves the beach, outdoor sports. Looking for ladies 18 to 30 for lasting relationship. Upper Chuck

EMPIRE MEMBERS. Though we lost DSIII and a base, but we destroyed a major rebel base. We're victorious once again. Empire

SWAN SONG. Please come in out of the rain and let us share houses of the help together. Second Season PO Box 33444, 92108

BRIGHT EYES. Nothing like running around terrorizing San Diego. Good food, beautiful women, keep on looking, you'll find that lady soon. Audie G.M.A. M.S.

IF YOU ATTENDED LINDSEY, Kerry, Kearney, Cleopatra, Crawford and ash to see some changes affected in the guidance system, please contact Kathy (Van) 560-6786

WANT TO QUIT smoking or help someone else to quit? Call 232-8446 from 1-4-20 p.m. Mondays - Fridays. Get help from an ex-smoker. Audie G.M.A. M.S.

QUIRKY CYCLES RIDER. 45 ft., 170 pounds, wants serious girl rider for weekend camping. Phone and photo, D.D. PO Box 23095, San Diego, 92108

NEXT TIME you have a party and want to get into some good mood, put on Joe Walsh. It will blow your mind. Joe Walsh Freas

DOPE IS GREAT, because it gives you so much insight

I'VE RETURNED to assume my post as vice-head of the Alliance. We need all the help we can get. Please meet me, Victory Menon

DOORMAN. Happy birthday! Well, you're over the hill now. How does it feel to be 22? Have a happy one, you. Doormen! Reader

IF THAT's you, here's a change. Write to Box 2, then I want to see what you have to say for yourself

STAR WARRIORS and Princess Leia. I have returned to our cause. I found no support for us in the Andros Galaxy

HAN SOLO PE. By the time you receive this advertisement, I will have been kidnapped by Vader. I leave you the ...

I AM GROWING. ... out of my skin ... out of my cell ... out of my world. I know hardships and long to touch someone. Lone

MOONSHINE. Just to tell you that you are an alright person with good intentions, a smile that will make the world notice you. And a bad temper. Audie S.

CUCHULAIN. Sorry but I'm so far out of reach at the present moment, I suggest you contact Moonwolf about hiring a ship. Kan H.T.

COOKIE FACE. I love you, I love you, I love you. Show me your future and I'll show you mine. I think you're great!

EVERYONE WHO READS and/or writes these personals come down to the La Jolla Shores swing set next Sunday at high noon. Bring your own.

THE DONK. I'm leaving to rescue Sherrie. I was able to pinpoint her location from her last broadcast. Hope I find her before Vader. Jarom Kander

SHELPHIS. I'm on my way to help you. I've been practicing the Force like you taught me. Just hope I arrive in time. Jarom Kander

INTERESTED. Child counselor, 23, same interests as: Who is wonder? Reply 922

HAPPY BELATED Birthday to Brian May (July 1962) and Roger Taylor (July 1942) Most at Chandon

MOTHER MERCURY. I am afraid I must disown the life of S.F. because of the total lack of funds. Next year, Most at Chandon

WHAT IS FLAT, square, has many indentations, and is a onky, red-brown? Answer: a dead Brian May pit-writer waffie. Heh-heh

DEATH ON TWO Legs (dedicated to, Dead Brian May joke-writer)

THE DOOMFARER and the Galactic Wanderer. We are now heading for Alderaan in hopes of aiding Princess Thonias, Jarom Kander and Lady Duxwind. Galactic Wanderer

HAD THE CREW install full Jensen shielding on the Star Destroyer and I'm going to the Galactic Museum in the main cloning bay. Kan Hamlet Tor

C.G. The darkness dwells in Dorian halls. The Shadower lay upon his tomb in Moria, in the shadowed door

PINTO BEAN. Each day that passes by, you've got me never knowing if I'm coming or going. I love you. Nobody's Fool

HI, EVERYONE! I'm back from scenic Hesperia, if anyone who knows me here the 6-13 and 6-20 Readers, bring them to mail Quicksilver

EXPANSION OF happiness is the purpose of life. - M.A.V. What else is there to do? Stephen, Sidia

KSDT. 89.5 cable FM, Pacific Beach, La Jolla. Clearstream 85, more good music. No 50,000 watt channels here. Announcement (177) later this month

TO WHOMEVER wanted ads from young girls. I'm sometimes called "older than my years and younger than the flowers in my hair". Princess of Orion

MUNCHIES. sustain oil, body parts, flying saucers, etc. Let us see the faces behind the ads. See you Sunday. Quicksilver and Reader

KASHMIR. You have a party and want to get into some good mood, put on Joe Walsh. It will blow your mind. Joe Walsh Freas

HECKEL and JEKEL. Are you into the same kind of stuff as I am? I'm interested in forever? We are. Respond if interested to Gorzo and Alphonzo

LEO THE LONER'S. Saturday, August 12, at the city of San Diego. I'll be there at the front of Jamal General Store. Or check bulletin board, Tiger

POPE PAUL. Our inability due to the city of San Diego. I'll be there at the front of Jamal General Store. Or check bulletin board, Tiger

POPE PAUL. I'll be there again (ugh). I give you love, August 1, same time; studying every male (correct). Wear stripes. See other ad. Pope John

BRIGHTON ROCKER. You say you're hungry, I give you meat. Sorry I wanted so long to write. Queen rules over all. Great King Ruf

KEDA. I thank you. Until I get a P.O. box you can't send me anything. I remember. My friends call me Spidey

HOLISTIC Awareness Felicity Fair. Barona Indian Reservation, Lakeside, August 25, 26, 27. Lectures, workshops, exhibits, readings, entertainments. Student and Senior discounts 28-42-67 or 56-64

INCARCENATED. MALE seeks correspondence. Ray D. Donald, Jr. P.O. Box 45699, No 150-710, Lakeside, Ohio 45699

# READER

VOL. 7, NO. 31 AUGUST 17, 1978 SAN DIEGO'S WEEKLY

## JOSIE SCRIPPS

"One thing you have to understand right off the bat is that I'm the black sheep in my family. And I love it!"

JEANNETTE DE WYZE

Josephine Scripps, probably the most eccentric living member of the Scripps clan, was coming out of the Natural History Museum one night recently when she spotted a garbage can full of seashells discarded by a museum staff member. Miss Scripps is the museum curator of minerals, and twice a week she works at the museum, down in the cluttered minerals department in the basement. On this particular occasion, a few of her volunteers had helped her look up the office when the rejected seashells caught their eyes just by accident. The women pounced upon the shells with the fervor of alley-pitching children and together they rummaged for salvageable shells for more than an hour. "Can you imagine!" she later growled, eyes snapping with indignation. "They'd just thrown 'em all away! You know, some of the other curators bitch and cry, but if they weren't so damn lazy and so damn snooty they'd have a lot more to work with."

"What are you going to do with the seashells?" I asked this San Diego millionaire, born of one of the richest and most powerful newspaper families in this country's history.

"Why, I'm going to clean 'em up and sell 'em!" she replied. "I'm sure there are people who'd pay fifty cents for a nice pink shell."

And indeed, at the museum's next rock sale, bright-eyed tourists were fingering the resuscitated seashells, which were displayed along with pieces of purple and gray green fluorite priced at fifty cents apiece, one and two-dollar sulphur specimens carefully wrapped in paper toweling, and fifty-cent grab bags filled with assorted fossils. Miss Scripps organized these modest mineral fests soon after she started working as curator about five years ago, and she now schedules them the first Sunday of each month. The vast majority of the variegated rocks strewn on tables and throughout the department sell for not more than two dollars apiece, but the sales nonetheless bring in at least \$500 every time. The



JOSEPHINE SCRIPPS

money goes to support one of Josephine Scripps' current missions: to build up the museum's gem collection to where it reflects San Diego County's status as one of the areas richest in gems in all the world. Mind you, building up the Natural History Museum's gem collection is only one of Josephine Scripps' interests. She also runs a North County dairy farm which produces over 3500 pounds of milk a day, she leads rock hunting expeditions all over Southern California and Baja, she raises cocker spaniels, and she jumps at the chance to play pinocchio into the wee hours. But her life is neatly compartmentalized in some respects and she can give full attention to the activity of the moment. And at this moment she is concentrating on selling stones.

She reigns over the pandemonium of the rock sale from her desk, which sits just inside the doorway of the one-room minerals department. Today she wears scuffed black moccasins and a huge orange-flowered muumuu. As usual, her cooing gray black hair is pulled back in a bun. An old Pepsi carton full of ripe cherry tomatoes from her farm is perched amidst the jumble of rocks and books and junk in front of her, and she bawls at both strangers and regulars to help themselves to the fruit and to the plump green squashes lined up on the shelf in back of her.

PHOTOGRAPHS BY DAVID COVEY

(Continued on page 5)

# City Lights



HUNG PHU, TAI TRAN, TRAM BE VAM (SON'S ROOMMATES)

## No Word From Our Sponsors

In 1975, after the fall of Vietnam, almost all of the first wave of 140,000 refugees who escaped to this country were from the cities, and had worked with Americans either directly or indirectly. Many of them could speak English; most were at least acquainted with Western ideas. Upon reaching the United States they were welcomed by individual "sponsors," who would take the refugees into their homes and help them adjust to a new way of life in a strange land. Approximately 10,000 of these refugees were resettled in the San Diego area.

But all that was three years ago, and many of those refugees have put down strong roots here. But the exodus of their brethren from Indochina has not stopped. Refugee camps in Thailand and Malaysia are still overflowing with 100,000 refugees each, most of whom escape by boat from Laos, Cambodia, or Vietnam. Of these "boat people," who are largely made up of fishermen and farmers with very little schooling and almost no English, about 150 a month are finding their way to San Diego under the auspices of one of several refugee assistance agencies with offices in town. But today not only are

the refugees a different breed; the concept of resettling them has changed.

Now, instead of an individual sponsoring a refugee and taking him into his home, the refugee assistance agencies themselves are sponsors. "I really don't think there's a huge group out there who want to be sponsors," says Dave Reinhardt, counseling supervisor of the refugees coming into San Diego. In 1975, when the refugees were in huge camps like the one at Camp Pendleton, their plight was much more visible and immediate, and American sponsors volunteered by the thousands. And now even though there are very few individual sponsors coming forward, Reinhardt doesn't feel it is because people are ignorant that the refugees are still arriving. He reports that Catholic Community Services puts a plea for sponsors into parish newsletters about every two months. But Reinhardt is hesitant to use the media. "You spend so much time screening people out if you get them from a newspaper article or TV that it just isn't worth it." A lot of single men can't wait to sponsor a young

girl, and there are those, like the man building a house in North County who actually succeeded in sponsoring some refugees for a short time, who are interested in near-free labor. But aside from the problems of finding new sponsors, many people who took refugees in 1975 are not scrambling for seconds.

"In our church there were seven or eight families who sponsored refugees," according to one woman who is a sponsor of two young Indo-Chinese men. Her name is Jill. "But most of those families had bitter experiences and don't want to go through it again." Jill claims there was a lot of bad feeling in the beginning because many of the Vietnamese in 1975 were wealthy in their native country and were accustomed to having servants. Many had gold hidden in their belongings. "They expected the sponsors to wait on them," Jill claims. A lot of little things contributed to disputes between sponsors and refugees. Jill tells of one family which sponsored an Indo-Chinese family with a small baby. The refugees didn't want to keep the baby in diapers, so it had accidents all over the American family's brand new rug. And food is a problem too. "Food is very important to them," says Jill. "There are only certain things they'll put into their bodies. One time I served fish and soup to the Vietnamese living with us, and he got up and left the table. They don't eat fish and soup together over there. He thought I was insulting him."

But even though sponsorship is difficult, all concerned believe that individual sponsors are the best way of acclimating refugees to this society. Otherwise you create a lot of situations like the one on Normal Street, where five refugees are living in a tiny, one-room apartment. One of them, Duong Son Thanh, just found himself a job at an electronics firm in Linda Vista at minimum wages. He's been in the U.S. about three months, as have the others, who speak almost no English. Son worries a lot these days because he just brought his girlfriend down from Laos, where she was living with an aunt, and she is pregnant. She has no income. Son wants to find another part-time job. His other roommates also want to work, but they can't read the "help wanted" ads in the papers and have no transportation other than the bus.

These five each get \$175 a month from welfare. They laugh a lot, but they don't have much fun. A woman whom they've begun with, but their surrogate mom says she figured out their budget for them, and after the rent and bills and food, they have \$57 a month total for spending money. They buy a lot of cigarettes, but Son says with a laugh, "They never anything on." They are

trying to help each other learn English. They all attend class in the morning at San Diego City College. Two of the men were fishermen in Vietnam and are in their late teens. The other two men and the woman are in their mid-twenties. They met each other at a refugee camp in Malaysia, where they spent six months before coming to the U.S. Since settling in San

## From Russia With Love

At first, Father Joseph Radvansky dreamed of building a great glass onion dome which would rise over his new church in Serra Mesa like some vision from old Russia. "Then we found out that that would add about \$10,000 to the cost," the pastor of San Diego's Holy Angels Byzantine Catholic Church says ruefully. But even without the central dome, the worship center being built by Radvansky's congregation should lend the prosaic



JOSEPH RADVANSKY

neighborhood a touch of the exotic. Radvansky says the structure should be visible from the intersection of highways 805 and 8 below, and is modeled after the old wooden churches in the Carpathian-Russian area of Eastern Europe.

The pastor says he researched a number of traditional Byzantine church styles before settling upon the design now being constructed on Galahad Road, just off Murray Ridge Road and 805. The result is a building too modern to be plunked down in old Carpathia, according to Radvansky, but which externally will be distinguished by four corner onion domes. "They'll probably be wrought iron to begin with, but eventually I'd like to have them covered with gold," he says

longingly. Inside, the church will glitter with virtually wall-to-wall Byzantine icons, religious portraits painted on panels featuring a distinctive gold painted background. "We've got an artist (a Santa Barbara resident who's produced icons for other Southern California Byzantine churches) who's doing it mainly as a labor of love."

In order to finance the new church, Radvansky's congregation sold the building which for nineteen years has been its base, the rambling house immediately south of the Carmelite Monastery on Hawley Boulevard. (Church

—N.M.

members in fact held their Sunday services in the monastery, but met informally in the old house and used it as a base for selling spicy kolbasi sausages). The historical roots of the church (one of the five eastern branches of the Catholic Church) extend all the way back to Ruthenia, a geographical region south of the Carpathian mountains in what is now the southeast section of Czechoslovakia.

"Of course now we're two generations removed from Ruthenia, so probably fifty percent of our members are non-Ruthenians," Radvansky says. Rather than disturbing the San Diego Ruthenian community, the move should bolster the small group of worshippers, he expects. "We already have people coming from all over San Diego County. The new church probably will be more centrally located for everyone."

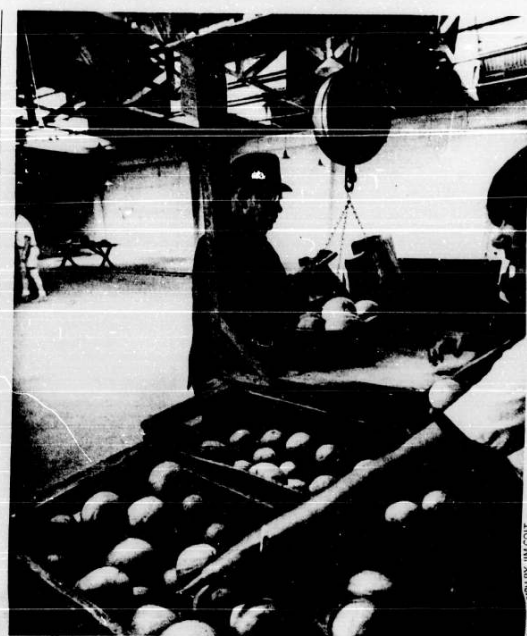
J.D.

## Getting Fresh

Jalal (Joe) Saur isn't a farmer, but six days a week he passionately peddles produce at the farmer's market at Seventh Avenue and L Street, where he and a partner rent three stalls. Both men supply the space with fruits and vegetables, but the partner buys from Los Angeles and San Diego wholesalers, while Saur buys directly from farms all over Southern California (on Mondays, his days off). Saur, however, looks like the furthest thing from the classic image of the middleman. Born in Baghdad, he soon passed by a virile Mediterranean charm, handling his peaches and squash and cucumbers as if they were jewels. "What do you think you're doing?" he chides a young customer who tries to adjust a cluster of grapes so that the price will come to a dollar. He takes her crumpled bill and wraps up the plump bunch in a plastic bag. "What do you think this is, Safeway?" he asks with an early grin.

If the market where Saur and others like him hawk their produce isn't Safeway, it also isn't a "certified farmer's market." It isn't certified precisely because of the presence of people like Saur, nonfarmers who nonetheless acquire food crops and sell them to the public. The certification question was pointed up last month, when the California Public Interest Research Group (CALPIRG) opened its own "certified" produce bazaar in the old Mosier Safe Building at Second Avenue and B Street. "To be certified, a person has to be growing the crops that he's selling," explains CALPIRG staff member Steve Buckley. "The state of California also certifies the market as a whole."

In addition to the bureaucratic distinction, the two farmer's markets differ in a number of other ways. The one at Seventh and L, opened by downtown developer Tom Hom in the old Western Metals Supply Building more than a year ago, bundles with dozens of produce vendors and other merchants selling crafts, fruit juice, health food, and other items. The CALPIRG market, in contrast, has attracted at most only seven growers/sellers per day (including two full-time farmers and some part-time farmers and gardeners). This market has been open only six Saturdays, from 9 a.m. to 1 p.m., in contrast to Hom's market, open forty-five hours a week. Since CALPIRG is its marketplace from the Center City Development Corporation for just one dollar a year, and uses volunteer and student labor to manage the operation, farmers pay nothing to sell at the certified market, compared to



CALPIRG FARMER'S MARKET

Hom's market, where the vendors rent their stalls. The major difference between the two projects, however, is CALPIRG's insistence upon its "certified" homogeneity, a quality which the CALPIRG staffers say has several effects. First, the certification program is encouraging the return of truck farmers, according to Buckley, who optimistically predicts that old-style farmer's markets will be ready to fill the void which will result when today's massive farming techniques become prohibitively expensive.

Secondly, he says the prohibition on middlemen insures that prices will be lower. "Any time food passes between hands, you know that has to increase the price," Hom recalls. "One lady came in for about three weeks, and she had a lot of peaches and pears. But then came a bad summer storm and knocked out all her business. A similar mishap closed down the other producer/vendor. In contrast, Hom says vendors who rely on a variety of sources can depend on a fairly constant supply of goods.

Buckley acknowledges that the supply problem is most likely to plague the CALPIRG market. "It's true that we do have to depend on what certain farmers have available." The solution, he proposes, is to coordinate the supplies of local farmers and encourage more to

join those selling at the market. Still, Buckley says, "People can't always come down and figure they're going to be able to pay twenty-five cents a pound for delicious ripe tomatoes. Maybe they'll only be able to get succulent, ripe tomatoes one week out of six. But then again, that might be worth it."

—J.D.

## Learning Off The Land

In this year's state budget, Sen. John Stull (R-Escondido) succeeded in requiring the University of California to come up with a plan for selling UC land which is not used for academic purposes. Still, a long-time opponent of the UC system having ownership of so-called "surplus" land, feels a significant part of the system's 129,000 acres could be sold by the university, thereby adding to the state's taxable land.

Part of Stull's arsenal is a report which was written by the Joint Legislative Audit and Committee last February. In reaction to this report, all nine campuses in the UC system are reviewing their properties to

determine if some of them are not being used for academic purposes. Here at UCSD, which owns 2050 acres of land in San Diego County, the review is expected to be completed by next July.

Apart from the 1100 acres which make up the main campus, the report shows that UCSD owns nearly 700 acres in outlying areas of the county. The biggest chunk of this is 400 acres at the Elliot Field Station in the Scripps Ranch area. This land is used by the university to keep animals such as squirrel monkeys, rabbits, goats, and chickens for use in experiments and studies. Most of the rest of the outlying lands are part of the Natural Land and Water Reserves System. These include some marshland in the Mission Bay area, another one hundred acre tract in the Camp Elliott area, and ninety-three acres in Dawson Los Monos Canyon. These lands are being kept in their natural state for the benefit of scientific study. Also included in the outlying land are eleven acres on Mt. Soledad used for research laboratories.

UCSD officials say the only lands which may eventually be designated as not being used for academic purposes are the fourteen tracts left in the La Jolla Farms area, which at one time included 111 acres. This is the area where land was being sold by the university at bargain prices to at least one university official until passage of Senator Stull's Proposition Four in 1976, which requires competitive bidding when land is sold by the university. Prior to this measure, some of the lots were selling for an average price of \$58,000; in 1977 those same lots were averaging \$148,000 after competitive bidding. The lot in the La Jolla Farms area, which is above and just south of Black's Beach, is in the process of being sold, but its status is tangled in a lawsuit stemming from a previous sale of the land for which escrow was never closed.

This leaves two parcels of land which the university is evaluating for possible future sale: the riding stables which sit on twenty-five acres of land across from Muir College, and "The Knoll," twenty-five acres of land between the ocean and the campus on La Jolla Farms Road. According to Donald Stivers, Associate Vice Chancellor for Facilities Management, the riding stables and The Knoll have been considered part of the campus, and now there is evidence that The Knoll is a valuable archaeological site. Sites says archaeologists have found evidence of three separate Indian cultures having lived in the area, and if it is archaeologically valuable, the university would want to keep it. Sites says he doesn't know whether the riding stables will be found as being academically useful.

—A.M.

Illustration by David Wright and Neal Matthews



## SEADER

### JOSIE SCRIPPS



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## Straight-Laced

You "Let's Get This Straight!" article on homosexuality ("City Lights," August 10) offers only the two positions: "I hope it's this simple, but I'm not certain it is. (Please tell me it is.)"

However, as a straight Christian (and I've heard David Perrell espouse his views with considerable assurance), I must choose the position of Tim LaHaye, president of Christian Heritage College.

Sandra Miles  
San Diego

## The Good Look

I would like to offer comment on how well handled I felt your article was concerning the controversy between parents on the homosexual issue. ("City Lights," August 10). I am mature with children and grandchildren and so have had the opportunity to observe a few things along the way.

The two photos printed in the article were most eloquent of all the questions. I have met neither generation, yet the comparison and direct gaze of David Perrell would powerfully point out the question. To refer to scripture, I like the promise in Matthew 5:43 referring to loving and unloving those who differ from us: "Your Father in heaven . . . comes His son to die on the cross and the good, and sends rain on the righteous and the unrighteous." Can we do less? And from 1 Samuel 7: "For the Lord seeketh not as man seeketh; for man looketh on the outward appearance, but the Lord looketh on the heart."

If value is judged in the eternal scheme of things by the degree of impersonal love and unselfishness, I know of a few homosexuals who would perhaps surpass their more balanced brothers.

Ruth Warner  
San Diego

## Bad Sport

Let truth speak! Chris O'Rourke, well-known local surfer, has received recent glory in the press for which he is truly undeserving. Articles in *Surfer* magazine and the *Reader* ("A Bump on the Head," August 3) have painted an opaque picture of the real personality behind the "cancer victim hero" image.

For years O'Rourke has harassed and abused others who don't belong to his gang of thugs simply because they would like to surf at Windemere in La Jolla. It is his type of unpersonable surfer that has given surfing in California such a poor public image. For years I and

# Letters

others like me have been intimidated by surf thugs of this type.

O'Rourke has earned no sympathy in my heart. He who spews hate and venom on his fellow man deserves no place on any of our beaches, I believe, in La Jolla. None of our restaurant owners really mind a critic's opinion because if we care about our business we will strive and make the necessary corrections and move on.

I've done a little research to find out what O'Rourke can have such negative opinions on San Diego County and I find she is from New York. Her name obviously has toward gourmet or exotic cuisine and flamboyant presentation. But as you know, the most successful and popular restaurant in the middle of the road, which is eighty percent in popularity in any county. There is always going to be a gourmet type restaurant, like there is always room for more jazz, Bach, and Beethoven.

Restaurants in California that draw what I call the ignorant masses. To qualify that statement, I mean people who like football, baseball, and basketball. These people dine out two or three times a week. Like I said, only a few would be upset by an objective, critical opinion, but standard opinions really aren't necessary and don't do anyone a whole lot of good.

Since this article appeared in the *Reader*, we have received about one hundred phone calls and a dozen letters with comments such as "We've been dining with you for years. How can you allow this article to stand?" As the more than one million people who have dined with us over the last ten years would attest, the article verges on absurdity. The people who haven't dined with us may not take the opportunity to enjoy the kind of performance and service we have given to customers for a decade.

As to Widner's comment regarding the youth, happy smiles, etc., which did obviously to a mother, she should appreciate more than anyone those who live young. For years, I've made a policy of hiring young people. I have worked directly with counselors, teachers, and instructors in San Juan Capistrano in their work experience program and also with the Caribbeed and Oceanwide Unified School District. I am pleased to say we have helped develop young minds in athletic fields instead of drugs, liquor, and death.

Malcolm McCarty, President and General Manager  
Captain's Anchorage Restaurants

## Poor Little Rich Kid

Joe Applegate's Chris O'Rourke article was not too bad. However, there is more to this punk than meets the eye. The left out overlooked the fact that Chris has had the status of being the typical La Jolla rich kid, yelling and screaming all the time. Now his cancer (karma) has mellowed him out. It is also debatable that he is the best surfer in San Diego. There are a lot of really good surfers and he is just one more really hot surfer out there. Some surfers are just in good luck, and some better. Surfing is an art form that is very individualistic and creative. Each person has his own style; there are many different schools of surfing philosophy. Comparisons are quite subjective. Some people are photographed more and have the right group of photographers.

New Chris has come a long way as far as his attitude goes in the water. However, let us be aware that all the gods must die and surf gods are replaced. A lot of people have cancer. Why not do an article on people worse off who cannot afford to go to Scripps?

In conclusion, many of those La Jolla rich "kids" in their thirties are still living with their parents. I pay my own rent, work, and still find time to surf below on that primo peak out there. I've got my slot, paid my dues, and I don't even ride a Vespa! I walk, and happy, I've been surfing since '61.

Another Windemere Local

## Serve Them Wrong

We are writing to you regarding Eleanor Widner's very unfavorable, actually nasty, critique of the Captain's Anchorage, La Jolla ("Double, Double, Toil and Trouble," July 27).

## A Readable Feast

Truly, it makes the *Reader* even more enjoyable when Eleanor Widner's by-line is on the cover of "The Reader." As she has been writing enthusiastically and well, and when writing about food, it becomes tangible! More of Eleanor, please, in any format.

Deven Werthman  
Point Loma

## Rider in a Storm

As a professional dressage trainer, I read with disdain Jonathan Sewell's article on the Royal Lippizan Stations ("Art on the Hoof," August 3). The *Reader* should send someone more knowledgeable to review a show as specialized as this "horse show." Sewell's observation that "to walk sideways, to walk in place" is for the horse contrary to its normal activities is totally ridiculous. Just watch a horse play and gambol in a pasture and you will see it do all the things the dressage horses do and more. The movements of dressage were not "invented" by man but taken from direct observation of the horse at freedom. The definition of dressage is to teach the horse to regulate the natural movements under the unusual weight of the rider.

I totally agree that the "Royal Lippizan" style and trouble while performing that act. This is because they are not trained in the classical sense (which value the death of the horse) but rather forced to do them in the manner of tricks. The movements they are attempting are totally unnatural because the horses are tense and afraid. A fearful horse is not beautiful to watch.

I was totally disgusted, however, to read that Sewell thought that a horse that pulled his saddle blanket off, grabbed his master's hat, took off his shoe, stood still when ordered to move, and of all things soiled his bottle of champagne is "following his own natural horsey inclinations." This is the most insane thing I've ever read concerning horses. To train an animal to do silly little tricks, especially the horse with his natural grace, beauty, and dignified air is mortifyingly embarrassing to the intelligence.

Kathy Allen, Trainer  
Sorrento Valley Farms

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## One Live Lost

After only six months, Channel 8's fundering "Night Live" feature, which began last January 30 as a nightly segment of the eleven o'clock news and recently was seen as infrequently as twice a week, has met its demise. The live reports, detailing such things as airport crowds, the inner workings of the post office, and a behind the scenes look at a doug shop, were precipitated by the coming of the minicam, the most revolutionary advancement in television news since the \$30 haircut. The minicam, which is so named because of its small size, is primarily used for shooting news stories on videotape, but aside from that function, when it teams up with other electronic marvels like microwave technology, it can bring an event "live" to the television screen.

"Night Live" is dying an unnatural death today (last Thursday), reported Jim Loy, who recently took over as executive producer for all of Channel 8's news shows. "I have a hard enough time putting all the stuff I want into the hour show at five, and when I see three minutes of dancing waters at eleven, which is only a half hour."

What happened to "Night Live" — "the combination of running out of ideas and not having such a good idea in the first place," says Loy — is similar to the kinds of problems the other two TV stations are discovering in the use of their "live" capability. The equipment it takes to go live costs over \$100,000, so in the beginning (Channel 10 got its minicam in the spring of 1975; the other two stations followed more than a year later) the temptation to use it at every opportunity was inescapable. "When we first got it we used it because we had it," admits Channel 3 news director Tom Mitchell. "But it was for two reasons: practice, and to show viewers we had the capability." The first night Channel 39 had its minicam, it did a live report showing the smog overhanging the city from Kite Season Park in Pacific Beach.

"The basic philosophy at the beginning was 'Gee, we've got it; let's make use of it,'" recalls Ron Mires, news director at Channel 10. Mires, upon reflecting, admits that some of the live segments were

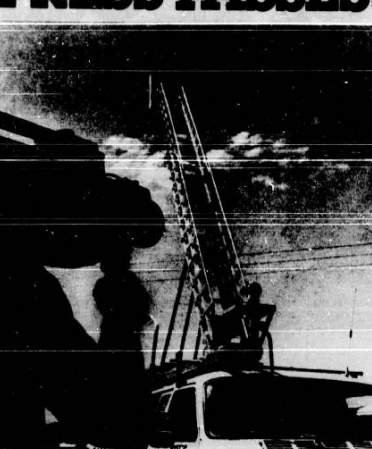
"marginal." He says he discovered that "it works better when there's movement in the story, or when it's a hard story." He found that the firing of the cannons on the Fourth of July didn't work too well.

But these "marginal" uses — asking disco patrons why they came there, covering the Goodyear blimp — are both grist for the critic's mill and valuable experimental uses in these early stages of electronic news gathering. "We're all just playing with toys now," chuckles Jim Loy, "but some of the things we're doing now we'll be doing forever." Loy acknowledges that television news may be destined to bring more stories like the Goodyear blimp to viewers of the future. "You don't have to compromise yourself too much to do something like that, it keeps everybody who wants to use the equipment happy, and it's a pretty picture," he says. But Loy doesn't possess illusions about live coverage being a

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# PRESS PASSES



advantage, some have philosophical qualms. "The true function of journalism is editing," points out Dr. Jim Buckalew, a journalism professor at San Diego State. "That's true journalism. What you have is a conduit, a relay, in these live reports." Dick Carlson, who quit his anchorman job at Channel 8 last year, agrees. "The time for reflection is very small," he says. "In the initial blurb, events aren't always as they appear to be. It increases the superficiality of television news. The live events, which the national networks broadcast rely on very experienced people, with a good understanding of politics, say. But for the kind of reporters assigned locally, the prime requirement is glibness, not education (experience)."

Shirley Clum, a reporter for Channel 8, says he welcomes the new technology. "It's the immediacy of this is it." That's what television is and that's what it should be. It makes for a different kind of journalism. You have to do your editing and your writing in your head while your mouth is moving." The news directors say the demands on reporters are greater than they've ever been and some of the older reporters have a hard time adjusting to the requirements of "going live." But aside from reporters and producers and directors having to "fly by the seat of their pants more," as Ron Mires puts it, a whole new set of questions has been raised. The power of moving pictures is such that it tends to validate as "news" anything you point the camera at. We've all seen countless reports which have turned domestic disputes into major media events when the SWAT team and the minicams are called out.

No one would argue that live coverage of a breaking news story is not justified, "but in San Diego, big breaking stories are scarce," says Mires. "But unless you use it on a regular basis, you get out of the 'ha'." This is the danger that rides with the minicam to the next semi-event. "We may be the ones who are adding importance to something, because it's live," speculates Jim Loy. "But over a period of time I think that'll change." "News hasn't changed," says Ron Mires, "the techniques of covering it have. I want to make sure we don't change the news. I want to make sure we don't cover certain kinds of stories to fit the equipment."

—Neal Matthews

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# Off the Cuff

What is the appropriate punishment for a person convicted of rape?



Shari Blass  
Student  
Del Norte

Forty years in jail. Rape is rude, and I hate it. Nobody should have the right to rape innocent people, or even not-so-innocent people. The way it is now, people just get out of jail and go out and do it again and haven't learned any lesson at all. Forty years is a lot of years to spend in jail, enough years I think for them not to do it anymore when they get out.



Mitchell Walker  
Multi-Media Director  
Del Norte

Castration. I believe in the more direct deterrent. You put these people in jail and then in a couple of years you let them go and they're back on the street again and they're doing it again. The same thing all over again. Castration is the ultimate solution, and it's the only solution.



Loch David Crane  
Educational Consultant  
Fresno

Imprisonment with deep psychiatric examination. If a person was beyond rehabilitation, then I'd recommend life imprisonment. But I think he should be given a chance and not put away without mitigating circumstances. If it is life, then the person should definitely die in jail. I don't have faith in the system that paroles in seven years, because some people are too different to be a part of our society without harming us, and they should be banished or isolated. But we need to be more protective than retributive in our justice.



Sheri Whittaker  
Model  
Seattle

Death is just a bit too harsh. I think I don't quite want to say death for sure. I think maybe they should just be jailed as they are now, but probably for life in a prison. And that's for one rape, with no second chances.



Chester Cannon  
Carpenter  
San Diego

Hang 'em! I think they ought to hang 'em for starters. Look, there's no need for rape, because there's enough women who are willing. You don't have to force someone, it's really aggression in the intention instead of sexual, anyway. He should definitely be put to death.

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## JOSIE SCRIPPS

(continued from page 1)

reminds me of some magnificent, massive boulder, the most exotic specimen in the collection, flinty and weathered and rough-hewn, and bearing both flaws and glittering character veins with equal, impassive dignity. In response to a joke, she explodes with volcanic mirth, crinkling up her big, oddly-skewed eyes, throwing back her huge head, releasing a laugh which wells up from deep inside her and spreads across the room like glowing lava.

"You see, we have to have fun doing this or we wouldn't be here," she roars in explanation. "Maybe... even... I... wouldn't be here," she grins, pronouncing the words precisely for emphasis. "One thing you have to understand right off the bat is that I'm the black sheep in my family. And I love it!" she barks.

To understand where Josephine Louise Scripps fits into the Scripps flock requires a little bit of patience. It is a huge family; when her great-uncle, James E. Scripps, compiled a family genealogy back in 1903, he listed 418 direct descendants of an eighteenth-century English ancestor. The San Diego branch of the family, however, stems from the seed of James Mogg Scripps, an unsuccessful London bookbinder who immigrated to Rushville, Illinois, in 1844. With three successive wives, he produced eleven children who lived beyond infancy, and among them was Josephine's grandfather, Edward Willis Scripps.

E.W. usually gets the credit for founding the Scripps newspaper chain, but he was hardly the first family member to disseminate the printed word. His grandfather had been part owner of the *London Literary Gazette*; a great-uncle and cousin had run a little country newspaper; and yet another cousin, John Locke Scripps, had founded the *Chicago Tribune* (in association with Joseph Medill). E.W.'s own brother, James, nearly twenty years older, edited and owned controlling stock in the *Detroit Tribune*, the paper for which E.W. went to work in early 1873.

E.W.'s tenure was short; the paper burned down on Easter morning that

spring, but from the ashes, E.W. wrote, "sprang up perhaps the greatest and most effective journalistic institution in this or any other country." The *Detroit News*, started by James that August, featured several innovations. It was a quarter to a sixth the size of the other Detroit dailies and, most importantly, it sold for only two cents, compared to the normal price of a nickel. From the beginning, working people embraced the paper, particularly when a major financial panic that fall plucked everyone's pocketbook. Circulation quickly surpassed the established dailies.

During this heyday of newspapers, the popular success soon translated into staggering profits. The original fifty shares of the *News*, valued at \$1000 apiece in 1877, were each reportedly worth 120 times that amount in 1914. Moreover, the Scripps influence grew geographically. In 1878 E.W. founded the *Cleveland Penny Press*; then came the *St. Louis Chronicle* and *Cincinnati Post*. The family acquired other papers in the West (including the *San Diego Sun*), the South, and finally the East.

By the 1890s E.W. yearned for greater isolation, so he moved his family (which then included his own six children, his older sister, Ellen Browning Scripps, and several other relatives) to the 400-acre San Diego County ranch that he named Miramar, after a dream castle that he and his sister had once visited in Trieste. From there, E.W. ran his burgeoning news empire until about 1910, when Josephine's father, James George Osborn Scripps, began to take over the business reins.

Today Josephine Scripps remembers those early days up at Miramar with a sort of lazy, good-humored lack of concern about details. Her parents soon built their own house (which still stands today) just down the hill from E.W.'s sprawling headquarters, and the woman recalls that "Grandma used to say she liked having grandkids around her, so she always kept Cligout Club ginger ale and Hershey kisses and little mints. She figured that would be sure to appeal to little kids — and it did."

Every day someone drove Josephine, her younger sister, her two brothers, and cousin John (whose parents had both died when he was an infant) the hour's distance to Francis Parker School in the city. The children had friends there, but at the isolated ranch they entertained each other, a natural arrangement since all

were born within a five-year span. The adults never encouraged much social traffic, Miss Scripps says. "Grandpa just didn't like people," she recalls. "But another thing was that newspapers used to be politically very powerful. So if you were in the newspaper business when they were very powerful it was substantially impossible to have friends. They would want things. So we lived — I won't say in a completely friendless world, because there were the people who worked on the papers and a certain number of scientists and a few other people — but substantially, we were not social and we couldn't afford to be sociable. My grandpa's morals were kind of infamous, but in a business way they were always quite strict."

Childhood on the ranch was fun but brief. "The thing you have to remember is that my whole family had to grow up very fast," Josephine recalls. "Even my father was put to work very young. By the time he was eighteen he was managing fifty-seven newspapers and United Press (founded by E.W.) and the Newspaper Enterprise Association (the nation's first news feature service, also started by the family). He died when I was ten years old, for another thing. My kid brother (James George Scripps) started going away to work when he was eleven. He got out of high school at thirteen, and he never came back. Now, it was a little different for the girls. I got out of high school at sixteen and went away to college. Mother just raised us that this was the thing that you did. You went away."

The family had plans for the tall, ungainly girl, and Josephine still looks sour when she remembers them. Like her appearance, her voice is rough and discordant, but it pulses with vitality, like the sound of traffic at a downtown intersection. Sarcasm coats it heavily, however, when she recalls that "I had been brainwashed, like the rest of 'em. They thought it would be fine for Josie to become a lawyer — you know, to be the family lawyer. And when you're real little you don't know what it's going to be like, and you think, well, you can be a lawyer and still have some saddle horses. The mere fact that you're a lawyer," she says in a tone that drips with scorn, "doesn't preclude all other activities."

At the University of Washington, however, Josephine's distaste for the

sedentary profession overwhelmed any family aspirations, and when she was struck with appendicitis, she dropped out of school. Then a trip to the Far East, intended to help her recover, resulted in her catching a near-fatal case of malaria. When she finally recuperated enough to work, she endured a nine-month stint at the family newspaper offices in Seattle, handling "just anything... low jobs... anything they could get me out of the way with." But she still relishes the day she quit. "It was on the thirteenth floor of the Textile Building, and I can still remember sitting behind my desk and trying to get up the nerve. Finally, I walked in on my big brother, who was the boss. I told him I'd had enough. It was the best decision I ever made in my life."

She never considered reporting, because "my family always figured that reporting was not a girl's job... and they were right. In those days we had cheap papers in cheap parts of town. Also, I couldn't spell then, and I still can't."

Pressed on the point, she reluctantly articulates a more complete answer which makes me wonder if she had worried about hurting my journalistic pride. "Well, you see, it's like this. When I was studying law I used to go down to court in the mornings, and if you've ever been down to court in the mornings you know how grubby it is. That's when they have the prostitutes and the drunks and

everybody like that. And I didn't... want... to... deal... with those people." She wears a pained, impatient expression. "It was the same way when I took sociology. They always wanted you to go down and bother the houseboat people — that was the crummy crew that lived in Seattle on the houseboats. Well, I figured if the houseboat people wanted to live on the houseboats, that was their business. See, they were just like me when I was a youngster. I had a certain number of well-to-do relatives who were always giving me girdles and gloves on the theory that I needed girdles and gloves. Well, I never wore the damn things. My hands sweat. I don't like to wear gloves. I don't cure if my stomach sticks out. I didn't then, either. If people wanted to live in a certain way, I figured that they had a right to live in a certain way. And I didn't really want to associate as a police reporter with the drags of society. You see 'em when they've had a casualty in the family. You see 'em when they've had a divorce. And I didn't have to do it."

Did she have to work at all? I ask, thinking of one faded 1926 newspaper clipping which estimated that her grandfather had left an estate of at least \$40,000,000. "Did I have to work? Lord, no," she says crisply, then she pauses and looks a bit startled. "Well, I guess theoretically we wouldn't have had to work, but it just never occurred to us not to work — not to want to work. In other words, it's still considered fun to work! The big graying head tilts back; the laugh explodes. "Maybe not to work too desperately hard. But, Christ, what is the alternative? To sit in front of the TV and watch soap serials?" The laugh again, rollicking at the absurdity.



JOSIE, AGE 8



E.W. SCRIPPS



EDWARD, JAMES, ELLEN, JOSIE

Finally, she settled on doing the thing she loved: working with animals on the family's 4300-acre Fania Ranch in Santee (now the Carlton Hills development). First she raised cattle on the spread, then she added dairy cows, and finally she even ran a riding stable to bring in extra cash. On the side, this Scripps heiress who says reporting would have been unlaikely served as chief assistant chief, and captain of the Santee fire department, and regularly battled summer brush fires beside the men.

Her own fifty-year-old ranch house at Fania burned down in 1954, but within six months she had rebuilt it. If that fire didn't vanish her, however, the scourge of property taxes did. When she finally sold the property in 1956 for a price "in excess of one million dollars," the *Union* reported that it was one of the largest acreage sales ever recorded. From Fania Miss Scripps moved out to the 185-acre Hi-Hope Ranch located off Highway 76 east of Occidental.

Today she sits in the huge shaded courtyard in back of her central ranch house. She is barefoot, and she wears huge gray shorts and a ratty print work shirt. From her aluminum chair, the view takes in a panorama of greenish-brown hills and smoky distant mountains extending all the way to Mount San Jacinto. In back of the house, gigantic eucalyptus trees ring a placid, dark-bottomed swimming pool, and the whisper of a breeze stirs the afternoon. The house is set way back from the highway, up toward the top of a gentle hill, and the black and white Holsteins grazing in front of the building look like family pets scattered on a front lawn. Miss Scripps in fact talks about them almost as intimately as she coos to her seven magnificent black and white "spaniels."

Arthritis has finally stopped her from working directly with the animals; now five or six regular farm hands help her full-time while she resigns herself to the "poisonous bookkeeping." If the paperwork is a millstone, however, she also makes the critical breeding decisions, a complex art.

Lovingly, she pages through her dog-eared record book which includes the complete breeding and production history of each of the 200 cattle in her herd. Then, abruptly, she looks up and announces, "It's a very good thing to have the best rock at a show." She squints a grin which is almost lewdly sassy. "This is a very good thing. But you can buy the best rock with money. You can also buy the best cow with money. It isn't near the satisfaction of raising the best cow for two or three generations, which proves to yourself that, by God, you figured out how to breed that cow. This is your work. You made this cow and it maybe took you fifteen years to do it."

The passion for excellence, the disdain for weakness, creeps into her comments on human society. "I know people don't ever like to talk about breeding in relationship to people... the current trend is to tell you that everybody is born equal," she says with a fierce scowl. "But actually, if you breed livestock you find out very quickly that everyone is not born equal."

She sneers openly at others' efforts at social reform. "There's nothing you can do with a hopeless stew burn. You can't rehabilitate one in a hundred!" Recalling a friend, she buries her large face in her calloused hands. "She (the friend) goes out and collects alley cats. And she runs around and collects money to have the damned alley cats spayed. And she runs around and tries to find people who will adopt the damned things. Well, you can't possibly save all the alley cats. I mean it would be nice if there was enough money

(continued on page 16)

She reminds me of some magnificent, massive boulder, the most exotic specimen in the collection. She explodes with volcanic mirth, releasing a laugh that spreads across the room like glowing lava.



## JOSIE SCRIPPS

(continued from page 9)

in the world to give all the drunks and prostitutes and the dregs of society the best possible aid, but there isn't that much money anyway. Just like me. It's hard to do and I hate to play God, but when you get an animal that's hopeless, you have to get rid of it. You can raise good puppies, which everybody's going to love and you're not going to have much trouble with, and you won't have any trouble giving 'em away. So why not do that? That's just my whole philosophy, and I get so much more fun out of it. And is it bad for me to have fun?" she bellows. "No, it's not bad for me to have fun!"

The sunny girl returns, making it clear that having fun is very, very important — and has always been important to members of her family. Her face clouds over, however, when she thinks of one exception, her great-uncle Ellen Browning Scripps, who raised most of her own siblings on the family's impoverished Illinois farm. "She knew nothing but work," Josephine says of the woman who gave San Diego the Scripps Institution of Oceanography, Scripps Memorial Hospital, Scripps Clinic, and Torrey Pines State Park. "Now this was pitiful, and it was a terrible thing." She recalls how she went with her mother to Ellen's La Jolla home after Ellen's death. "It just hurt. She had all these rich relatives, but people had always just given her something damned homemade. She had a pitiful little jewelry box with everything

wrapped up in it, and there wasn't \$300 worth of jewelry in it." Josephine growls. "Her brothers should have realized this and should have given her some nice things, because she would have liked it."

She recalls another family example more jubilantly. "Fred Scripps was grandpa's brother. I remember one time the family was on me. And someone said, 'Don't you want to amount to anything? You want to be like your Uncle Fred?' And I remember glaring back at 'em, and I says, 'Well, to tell you the honest truth, I think I would!' And they looked so funny, but it was true that Uncle Fred had a whole of a time his whole life. Grandpa had to bail him out every once in a while, but everybody liked Uncle Fred. Maybe it was better to be like Uncle Fred. But the family was usually smart enough to realize things like this."

A rustle of movement distracts her. Out beyond the pool, an enormous Cape Chestnut tree has just begun to bloom, and she remarks that she plans to save the seeds and sprout them. "I'm going to sell 'em to those poor suckers at the fair for three dollars each." The comment reminds me of another Scripps, her great-uncle James, who was legendary for his economy measures, like making his reporters at the *Detroit News* write on both sides of the copy paper, to save money. Miss Scripps interjects her anecdote about cleaning up the discarded seashells at the museum, and she elaborates on the family attitude toward money.

"We always felt it doesn't matter how you get money, if you get it honestly. Take those seashells. It doesn't hurt me if

I got 'em out of a garbage can." She recalls how she and her siblings each received twenty-five dollars a week in allowance, "but we were supposed to save half of that. With the rest we bought pop and stuff and minor clothes and things, and twenty-five dollars was plenty for that. We were not hurting. But still we were always raised that any way you could get more was just fine. It was considered good to get money." The children always leapt at the chance to show their relatives' horses and thus bring in an extra five or ten dollars of prize money. "We called it corn money. Which meant that you could spend it on some complete luxury — steak and potatoes or whatever you wanted. And this was fair. This was perfectly all right. It wasn't beneath us. We didn't care."

And so it is fair, and all right, and not at all beneath her to scramble for all the money she can bring into her department at the museum. She boasts that when she took the job as curator, she made a deal with "this admiral" (Admiral John B. Davis, Jr., director of the museum). "Sometimes I think the departments are a little p.o.'d about it," she says with a twinkle in her eye. "But he promised me that I could spend everything that I bring in on the department. And they pretty much have let me do what I want."

The job which faced her at the beginning was grim. She recalls that when she started, so much junk cluttered the department that only two narrow paths cut through the mess; volunteer workers didn't even realize there were windows behind the piles. "Right at the beginning a bunch of us got together, and we must have thrown out seven tons of rocks. It was just junk, although there was one thing I should have kept," she says in disbelief. She describes the object and its neat label: "One round black rock from the thirty-seven-foot level of the cesspool at Fourteenth and K." "I should have kept that," she laughs.

The inadequacy of the collection she inherited at the Natural History Museum particularly galled her in light of San Diego County's abundance of gem material. She reports that the county, for its size, is second only to an area in Africa. Larger areas like Brazil and Ceylon contain greater quantities of gems, she says, but none has the concentration of the San Diego hills, encrusted with tourmaline, garnet, blue topaz, morganite (pink) beryl, and purple spodumene (kunzi). Yet in the early Seventies, buyers from back East

were gobbling up the best local specimens, which commonly wound up in European and American museums like the Smithsonian. Furthermore, some of the best gem cutters in the world have remained here, according to Miss Scripps, cutting for museums and jewelers who send from all over the world for gems mined in San Diego.

Slowly the situation in the mineralogy department has begun to improve. Now the sunlight streams through the department's big windows and the "stuff" (all volunteers, including Miss Scripps), gradually have imposed an order upon the tons of miscellaneous rocks. The monthly sales bring in cash and the curator says the local rock sounds and shops are giving the museum as much as they can spare. Mines, chautauistic about keeping local stones here, are selling their specimens at reduced prices. The curator has also managed to hustle between \$20,000 and \$40,000 a year in donations. "And when you add \$20,000 to \$40,000 a year to any collection, it starts to get better," she says with a smile of sly satisfaction.

Some of that improvement will become dramatically visible this fall, when the museum opens a new 1000-square-foot minerals exhibit on the main floor, a section which will include displays relating to the county's four principal mining regions, its gold mining history, its stonecutters, and more. The department office will remain in the basement, however, and Josephine Scripps sighs with relief. "This way they kind of ignore us down here. And that's just the way I like it."

A volunteer worker interrupts her with a raised eyebrow and a near-empty container of staples. She tells him to get some money out of the "slush fund" in the drawer next to her. "Course I could send up to the office for some staples," she mutters with good-natured disgust. "But then I'd have to fill out two requisition forms and send them up through the bureaucracy and wait for three days."

She banishes the bureaucracy from her mind, and her eyes light up with the thought of yet another scheme. She says she's going to name donated gems after the local people who contribute them. "I have no conscience!" she explains with defiant delight. "I know it's kind of corny, but I can't help it." She throws back her head and expels a gut-roared laugh. "I don't know what the museum's going to do with me!"

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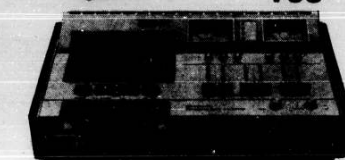


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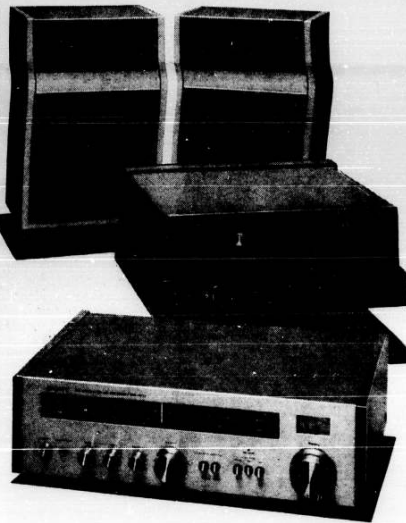
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# THE LAST JUDGMENT

MANNY RAMOS

It is 8:10 a.m., Tuesday, July 25, 1978, and there they are: another crowd of predominantly young, white, clean-cut, male law school graduates waiting to take the California bar exam. Three years of law school are invested in this grueling three-day battery of tests, and only this — the last exam — will tell whether the effort was worth it.

The hopefuls, who continue to approach the Convention and Performing Arts Center from all directions, are easily distinguishable from the early-morning commuters who are walking to their offices. The applicants to the California bar are nervous, tense, and blurry-eyed. Many are wearing sandals, jeans or shorts, and T-shirts. Some carry electric typewriters; a few have more than one. Some have large earphones to minimize distracting sounds during the exams, and others have brought less conspicuous earplugs. Most have a fistful of new ballpoint pens with regulation black or blue ink, as instructed. A few have brought only one pen, thinking it would be enough.

But no one could be too well prepared. This is the California General Bar Examination, the last and by far the most important exam to pass before you can call yourself a lawyer. All those years of education — the four years of college, the three years of law school — mean little if the graduate does not pass this last test. And only thirty-eight percent will pass.

Most of the 900 applicants taking the exam have arrived, and the crowd of nervous hopefuls fills the entire First Avenue side of the convention center. Many of them gravitate toward familiar faces from law school or from the recent six-week bar review course. There is a sense of camaraderie even among strangers as they seek moral support, joke nervously, and wish each other luck.

"Last night," offers one obviously exhausted and nervous woman, "I could not stop dreaming that I was already answering the questions on the bar."

"You're lucky," someone quips. "In my dreams, I couldn't answer any of the questions."

The banter subsides as the crowd begins inching over so slowly into the building.

Many applicants express a sense of relief that, for better or worse, exam day has arrived and the studying is over.

Since late May, the only world they have known has been the daily regimen of bar review lectures, monkish devotion to law books and outlines, and self-imposed exile in their apartments.

As the weeks before B-day dwindled, more and more time and energy was set aside for studying. Friends went unseen. Alcohol and drugs went untouched. Newspapers went unread. Dishes went unwashed. Lovers went unloved. Beaches, movies, concerts, and baseball standings went unnoticed.



DRAWING BY RICK GEARY

It has seemed as though the most important thing in life is to pass this last test and become a lawyer. And for many gathered outside the convention center, this is the most important event of their lives.

In these times, would-be lawyers also face the hurdle of keeping hope alive despite the reality that California, and San Diego in particular, has become glutted with lawyers. Five years ago there were 1800 attorneys practicing in San Diego County; today, the figure is closer to 3500. The number of law students enrolled in San Diego's four law schools is equal to the present number of local attorneys, so in a few years the number of San Diego lawyers may double again.

The largest law school in the country, California Western, has a San Diego campus (as well as an Orange County plant). Following the laws of economics, price has climbed with demand. University of San Diego Law School's tuition next year will be \$3650; California Western's will be \$3630; Western State Law School charges \$70 per unit, or approximately \$2100 per year; and Cabrillo Pacific, a small, unaccredited law school, costs \$1200 for two semesters. Each graduate then pays \$415

to enroll in one of two privately-run six-week bar review courses to prepare for the California bar exam, and another \$190 to take the three-day exam.

And although a mere third of those who passed the last bar exam had lined up jobs at the time they passed, California, and San Diego in particular, has become glutted with lawyers. Five years ago there were 1800 attorneys practicing in San Diego County; today, the figure is closer to 3500. The number of law students enrolled in San Diego's four law schools is equal to the present number of local attorneys, so in a few years the number of San Diego lawyers may double again.

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question, proceeded to type the answer, and then discovered he was typing every letter of his answer, one on top of the other, on the same spot at the top of the blank page. Just one big, indistinguishable black spot. Near panic, time quickly running out, he noticed that the person next to him, in the spirit of preparedness, had brought two extra typewriters. He asked to borrow one. The other typist, too busy trying to look up, he said no. After all, this was the essence of competition — the survival of the best prepared. The desperate typist, no doubt after delving into his conscience, grabbed one of the extra typewriters. The owner did not waste time attempting to resist.

Competition has occasionally reared its ugly head in other ways. Once a student dropped his pen, only to have it kicked across the room by the applicant seated next to him.

The Silver Room has been set aside for applicants with manual typewriters. While the others will listen to the hum of 800 pens going at once or to the clacking of ninety electric typewriters, these fifteen with manual typewriters will be able to work in relative solitude.

Everyone is silent now, seated in a chair corresponding to his application number and listening to the head proctor's amplified voice. "Place your right thumb on the side of the slide that says, 'This Side Up.' Gently press down..."

Departing from the prepared instructions, the elderly proctor, veteran of fifteen years of bar examinations, cautions, "Don't press down too hard, 'cause it will just leave a black smudge."

Other proctors situated in strategic areas of the room assist those who are unprepared in the art of fingerprinting.

The instructions are given simultaneously in Golden Hall, the Copper Room, and the Silver Room.

The final instructions for the exam are: "Should you have to leave during the examination session, we request that you sign your name on the sheet at the proctor's table outside the door. Also write down the time you leave or return. In the past we've had people get sick, so this is just for us to know if we should send someone out for you."

Most of the applicants are already familiar with stories about people who have become physically and/or mentally unable to finish the exam. One year a student had to be dragged out. In the middle of a session, he got up, locked his arms behind his back, and began pacing up and down the aisle, repeating "The Rule Against Perpetuities means that an interest is void if there is any possibility that it may vest more than twenty-one years after some life in being at the creation of the interest."

"No one," the proctor reminds everyone, "is to use the telephone or to anyone during the exam session. The time is now 8:43 a.m. The session will end at 12:13. At 12:08 you will be given a five-minute warning. The afternoon session will begin at 1:30 p.m. You may now begin."

And with those words, the long awaited and dreaded exam has begun. During the next three days there will be fifteen essay questions (of which only twelve must be answered), and including an additional 240 multiple-choice questions, which will include items assessing professional responsibility — all courtesy of ETS (Educational Testing Service), the same Princeton, N.J., company that brought us the PSAT, the SAT, the LSAT, the GRE, and the MCAT.

The application forms to take the California bar exam are themselves a test. Applicants must sign up and submit their forms months before the exam.

Name, social security number, date of birth, and a permanent address must be entered on dozens of forms.

Fingerprints of both the left and the right hands must be furnished, in duplicate, on FBI standardized cards. The irony of prospective lawyers standing in the fingerprint line with handcuffed suspects who have been arrested for assorted crimes as elicited more than one attempt at humor by amused police officers.

A good moral character, according to the profession, is more important than passing the bar. Consequently, there are several questions designed to identify applicants who have been arrested or even suspended from school, and asking them to explain the circumstances. Some states more conservative than California ask questions like, "Have you ever done anything for which you could have been arrested?" Other states — most recently Virginia — have prevented women from becoming lawyers because they lived with men without the benefit of marriage.

The California bar asks for a half dozen references, preferably from lawyers or judges who have known you outside of school, and a certificate of good moral character from a law school dean whom most students never meet. Educational history is documented with transcripts from colleges and law schools the applicant has attended, including any correspondence courses. In fact, California is the only state allowing a person who has finished a mail order law school program to take the bar exam and become a lawyer. For out-of-state law graduates, there is the added requirement for a letter explaining why they did not attend in their twenty-five dollars three years ago, when they began law school, to register as a law student.

Finally, everyone must sign an oath, promising not to advocate the violent overthrow of the government.

In contrast to the complex set of forms required of those who want to take the bar exam, much less is asked of those entering the bar review courses: name, address, and "make checks payable to..."

The bar review course is a most unusual thing that after three years of law school, most individuals would be more than adequately prepared to take the bar exam. But some of the more cynical cynics contend that law school has nothing to do with the day-to-day practice of law, and that the bar exam has nothing to do with either law school or actual law practice.

Anyone, whether or not they went to law school, could conceivably pass the bar after taking a six-week bar review course. Some have in fact passed without a law-school background, but always under experimental conditions, as only law-school graduates are permitted to take the bar exam. Three years of law school are easily condensed into those six weeks. A year-long, two-semester course is reduced to three days of lectures and then further compacted into a two-hour minireview at the end of the course.

A sample of the most recent courses held at these rented lecture halls attracted a rather homogeneous, stereotypical group of law students. In the heyday of affirmative action, it is surprising to find that a group of California law school graduates includes no blacks. Chicanos and Asians were also conspicuously underrepresented, and only about ten percent were women.

The group did include some picturesque minorities, however. There were the two law students who had been arrested for dealing large quantities of drugs; one had been caught with eighty-five pounds of misdemeanor weed, while the other had been arrested a few weeks earlier at Lindbergh Field with ten pounds of hashish. And there was the grandfather, a New York attorney who had graduated from law school back in 1942. He continually complained about how the bar review lectures — professors from law schools like Stanford and UC Berkeley — were unnecessarily complicating the subject matter. There were two military attorneys, one from Kansas and the other from Maryland, who after putting in their eight-hour work days, commuted the five or six nights a week between San Diego and

After taking that bar review course, comments one student, "It makes you wonder why they drag out law school for three years."

The daily lectures, both live and video, are conducted by private organizations at the University of San Diego Law School campus and at the El Cortez Hotel. Each course conducted this June and July attracted about 400 students.

Camp Pendleton, each bringing a thermos filled with lukewarm coffee to the not so stimulating lectures.

Lecturers did try to keep their audience awake, however, with a combination of puns, jokes, and stories; and if these did not work, instructors would say, "Now this has been on the exam eight times in the last ten years."

The puns and jokes were aimed at the jaded law student:

"Sodomy will not be on the exam, but after the exam..."

"An oral contract with part performance is not voided by the Statute of Frauds; Oral is fine."

Ask your friends:

"In conclusion, according to the Supreme Court, anytime a Jehovah's Witness challenges the Constitution, he wins."

"The Supreme Court has ruled that you need a hearing before you suspend a kid from school, but a teacher can beat his students when he wants. Trouble is, where I teach, the law students would enjoy it."

"Nothing makes a lawyer happier than a client who walks into his office missing one of his limbs."

Those who administer the bar review courses say that they do everything possible, short of

furnishing the students with the actual answers, to enable the serious student to pass.

The best professors in the country are used. Books, outlines, and handouts are furnished. Old bar exam questions, both essay and multiple-choice, are carefully analyzed. Persons who have written old exam questions and those who have graded them explain the process and try to give students short-cuts and helpful hints. A simulated three-day bar exam is even given and graded before the course ends.

And if a student does not pass after all this, there is one consolation: the results are guaranteed to the extent that second-timers can repeat the bar review for fifty dollars, rather than the \$415 first-time fee.

"The war is over," someone yells from across the room.

Sounds of laughter, yelling, and animated conversation fill the convention center as the most recent group of bar applicants and their chattering seven-hour day

and begin their re-entry into the world they knew before all this craziness began.

"Have a good summer." "See you at the swearing in." "Come

over to my place; we've got a half gallon of strawbe'ry daiquiri waiting for us."

But though the initial reaction of this frazzled crew is one of relief, they must wait four months before learning their bar exam scores — and whether or not they have earned the right to call themselves lawyers.

The mood is generally optimistic, but there are also some pessimists who are already saying, "See you at the bar review course." "I didn't want to be a lawyer anyway." "Now I know how Jerry Brown felt."

Governor Brown is an inspiration to many taking the bar exam, because the reality is that of the 900 persons leaving the convention center, approximately sixty per cent — 540 of them — will not pass and will, like Governor Brown, start the entire process all over again.

Application to take the bar exam, the bar review course, and the three-day exam, to be given again the last week of February, 1979.

"Brown eventually passed," offered a rumpled young man, trying to console both himself and the bar applicant who had mentioned Brown's name.

"Yeah," was the quick reply, "he passed. On his fourth try."

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**Grazie!**

...to the Reader and restaurant reviewer Eleanor Widmer for showing your many readers the road to Taste of Rome. It pleases us to introduce San Diego's authentic Roman Italian cuisine. We feel it is only fair that they be able to enjoy their delicate dishes, which have been denied them until now. It is our privilege to have your presence in our restaurant at any time. Having ten tables to serve you, we advise that you phone for reservations.

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Closed Mondays.

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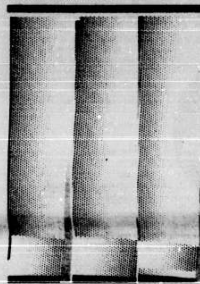
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Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The **Events Editor** reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 80603, San Diego, CA 92138.

## Galleries

**"PERCEPTIONS OF GOLDEN HILL,"** a show featuring the works of members of the Golden Hill Artists Union, will run through August 31, County Administration Building, 1600 Pacific Highway, 233-0648.

**"REFLECTIONS,"** a statewide art exhibit based on "arte de la raza" and spotlighting the Chicano/Latino experience, will run through August 17, Centro Cultural de la Raza, 2004 Park Boulevard; from August 19 through August 24, Education Center Cultural Complex, 4543 Ocean View Boulevard; and from August 26 through August 31, Mission Center, 235 N. Rancho Santa Fe, San Marcos, 235-6135.



"Mirror" Roy Lichtenstein

The La Jolla Museum of Contemporary Art is currently exhibiting seven works from its permanent collection, including two new acquisitions by Ellsworth Kelly and Roy Lichtenstein. The exhibition, despite its small size and compact display (necessitated by the museum's current remodeling operations), has the ingenious effect of a comprehensive survey. Besides the Kelly and Lichtenstein paintings, there is a monument-sized drawing by Richard Serra and sculptures by Carl Andre, Richard Artschwager, Sol LeWitt, and Claes Oldenburg. The earliest work is Kelly's (1963); the latest is LeWitt's and Serra's (both 1976). Although these works tell nothing about the quantity of art made in the Sixties and Seventies, they reveal a great deal about the variety of aesthetic impulses that went into what was made, written, or just talked about during those years — pop, abstraction, color-field painting, minimalism, and conceptualism.

Lichtenstein's "Mirror" (1971) is a deadpan rendering of a mirror that preposterously reflects nothing but its own schematized highlights. The canvas is divided into six equal-sized panels and painted in ben-day dots of black, white, yellow, and blue. While the method recalls the artist's pop images of comic strips, the content consists of a head-on, all-over-the-surface attack and a subject matter that the artist has all but banished by having the mirror reflect the viewer. The predominant presence in Ellsworth Kelly's "Red, Blue, Green" (1963) is one of plastic and painterly intuition. Kelly's highly saturated color sinks into arbitrarily yet carefully constructed shapes — an oval and rectangle are cropped and overlaid on the original sketch — and the result suggests little resemblance to nature. I am interested in the mass and the color, the black and the white," Kelly has said. The forms become quiet, the mass perfect.

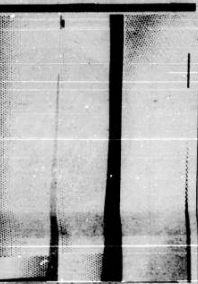
By changing the size of everyday

**CHILDREN'S ART.** Art works of handicapped and nonhandicapped children of the Golden Hill Children's Art Community Project's Summer Art Classes will open Monday, August 21, and remain on display through September 1, Federal Building Lobby, 880 Front Street, 281-5507.

**"OPAQUE REFLECTIONS,"** featuring sculptural forms in metal, wood, and clay by Red Baer and "Construction Pieces," featuring work utilizing found objects and mixed media techniques by Ken Maney, will be exhibited through September 2, Spectrum gallery, 4011 Goldfield, Mission Hills, 295-2725.

**TWO-PERSON SHOW.** Raul Trejo and Carol Lebeck, second- and third-prize winners of the Graduate School for Urban Resources and Social Policy's 1977 Annual All-Media Juried Exhibition, will display their works through August 26, Graduate School gallery, 1480 F Street, 236-1521.

**THREE NEW YORK ARTISTS.** Paintings by Tom Morrow, caricatures and drawings by Sabra Segal, and raku by Carl Stone, will be on display through August 31, Mission Center, 235 N. Rancho Santa Fe, San Marcos, 235-6135.



projected size, take form in a series of loosely and handsomely drawn studies that envision the colorful versions in urban or metropolitan settings, or, as can be seen in this exhibit, as portable scale models, included in the exhibit is the painted fiberglass and bronze "Alphabet/Good Humor" (1975), the model for a monumental ice cream bar commissioned by author Michael Crichton. The final version reaches a "colossal" scale of twelve feet, while this model version measures an appropriate, diminutive two-and-a-half feet in height. The "ice cream" portion of the bar is composed of flesh-colored fiberglass in the form of pudgy letters of the alphabet mashed together, while the "stick" and base are bronze. Oldenburg's sculptures have the sensation of being both affectionate and cynical parodies, but by always drawing his subjects from life, he achieves an attractively determined largeness at the heart of each work. It is a sensibility that rescues it from the vast pop clichés, and makes him a significant personality to be included here.

Also included in the exhibit are minimalist-conceptualist Sol LeWitt's "Thirty-six Pieces of Zinc and Magnesium" (1969). LeWitt's modular wooden cubes, stacked, open calls to an anonymous, preplotted grid. LeWitt, who now collaborates with draughtsmen who execute his plans, is represented by the "idea" more important than the results. His idea of "conceptual" is the act of making a piece in a series of steps. Carl Andre's concept also takes the form of a geometric structure — in this exhibit he is represented by a work consisting of a square constructed of smaller squares of metal plates. But because it is placed on a raised platform, it is not a floor, but a floor, with no base, his simple display suggests form of material that is just passing through.

The exhibit will be up at least until September 12. The museum is located at 700 Prospect Street, La Jolla. Hours are Tuesdays through Fridays, 10 a.m. to 5 p.m.; Saturdays, 10 a.m. to 5 p.m.; and Sundays, 12 p.m. to 5 p.m. For further information call 454-9717.

— Elizabeth Guheen

## Theater

**"SUPER SATURDAY PUPPET SHOW,"** a puppet show for children, will play Saturday, August 19, 10:30 a.m., Children's Room, Central Library, Eighth Avenue and E Street.

**"THE MATCHMAKER,"** Thornton Wilder's play concerning a woman who is assigned the task of finding a wife for a bachelorette in the 1930s, will run through August 19, Thursday through Saturday, 8 p.m., at the Lamb's Players Theatre, 500 East Plaza Boulevard, National City, 474-4542.

**"BORN YESTERDAY,"** a comedy presented by a dinner theater, will play through August 20, nightly through Saturdays, 8:30 p.m.; Sundays, 7:30 p.m., with added matinee Wednesdays and Sundays, 1:15 p.m., Flats Dinner Theatre, 9645 Campo Road, Spring Valley, 497-4977.

**"WESTERN THEATRE"** and "Prodigal Son," both puppet shows, will be presented by the Lamb's Players, Monday, August 21, 7 p.m., Mapleview Baptist Church, 11175 Mapleview, Lakeside, 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 "San Spurs" through August 18, 3 p.m., South Bay Park and Recreation, 1485 Coronado Avenue, and Wednesday, August 23, 7 p.m., Old Age Club, 400 N. Strand, Oceanside; and "Los Dorados," Thursday, August 24, 1:30 p.m., Senior Center, 4430 La Mesa Boulevard, La Mesa, 234-7558.

**"THE BEAN BOB STORIES,"** by local playwright/composer Robin Taylor, will be the first Children's Theatre production of the San Diego Repertory Theatre, Saturday, August 19 and 26, noon, San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3525.

**"RIVER NIGER"** will be presented through August 27, Saturdays at 8 p.m. and Sundays at 2 p.m., Performing Arts Theatre, Educational Cultural Center, 4343 Ocean View Boulevard, 263-7254.

**"PURE AS THE DRIVEN SNOW,"** a comedy melodrama by Paul Loomis, will be presented "under the stars" by the Scripps Ranch Community Theatre, Fridays through Sundays, through August 27, at 7 p.m., in the park area next to Scripps Ranch Shopping Center, Scripps Ranch Boulevard and Aviary Drive, 566-3255 or 566-6098.

**"HOW THE OTHER HALF LOVES,"** a comedy farce by Alan Ayckbourn, will play through September 3, nightly except Mondays at 8:30 p.m., with additional matinees, a 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 14th Annual Summer Puppet Show, continuing through September 4, Fridays through Sundays, 7:30 p.m., Balboa Park Puppet Theatre, Balboa Park, 276-1634.

**"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, nightly except Mondays, through September 15, 8:30 p.m., San Diego Repertory Theatre, Balboa Park, 239-2255.

**SUMMER COMEDY FESTIVAL.** This third annual event of the San Diego Repertory Theatre will feature three plays in repertory, including Thornton Wilder's "The Matchmaker," through September 2, 8 p.m., and Henry Fielding's "Tragedy of Tragedies (Or the Misanthrope)" through Friday, August 26, 8:30 p.m.; and Sunday, August 27, 1:30 p.m., with added Sunday matinees at 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3525.

**IBSEN FESTIVAL.** A summer Ibsen festival, featuring two plays by the Norwegian playwright Henrik Ibsen, "The Master Builder" through Friday, August 26, 8:30 p.m.; and "A Doll's House," in repertory through the summer, Thursdays through Sundays, 8 p.m., Marquis Public Theatre, 3717 Linda Street, 298-8111.

## Music

**"SUMMER OF STARS,"** a summer season of open air concerts presented by the San Diego Symphony, will continue with guests artists Robert Merrill (baritone) and Louise Russell (soprano), with Charles Kitcham conducting, Friday, August 18, 8 p.m., Astor Bowl, SDSU; and Sunday, August 20, 5:30 p.m., Concert Garden, UCSD, 239-9771.

**JAZZ FESTIVAL.** The First Annual Carlsbad Jazz Festival will feature area jazz musicians in concert, Sunday, August 20, 2 to 6 p.m., east lawn of the Carlsbad City Library, 1250 Elm Avenue, Carlsbad, 728-7933.

**"AFFETTI MUSICALI,"** 17th-century sonatas and vocal works, a program of Early Baroque instrumental and vocal music, with pieces by Frescobaldi, Cima, Ricci, and others, will be performed by the Guildonian Band, including Michael Collier (cornetto and counter-tenor), Tim Gibbler (bass), Nancy Henderson (violin), Duane Lakin-Thorne (bass), and Ken Herman (cello), Sunday, August 20, 8 p.m., Great Hall, St. Paul's Episcopal Church, Fifth and Broadway streets, 583-5746 or 296-2052.

**VOCAL QUARTET** music by Haydn, Schubert, and Schumann will be presented by the Fine Arts Forum as part of its 25th Annual Summer Music Festival, dedicated to Franz Schubert, Monday, August 21, 8 p.m.; preceded by a lecture-recital on Schubert led by Vere Wolf, at 7 p.m., Granger Music Hall, Fourth and Palm streets, National City, 264-8839.

**"EVENINGS IN THE PARK,"** a series of concerts sponsored by the San Diego Parks and Recreation Department, continues with a choral group presenting gospel, classical, novelty, and Broadway musical selections, Friday, August 18, an organ concert, Monday, August 21, and a Big Band Dance Night with the City-County Band, Wednesday, August 23, all at 7:30 p.m., Spreckels Organ Pavilion, Balboa Park, 236-6005.

## Film

**ECO-FILMS.** "Ecology: Checks and Balances," which concerns the life cycle of the aphid and ladybug, and "Ecosystem: A Struggle for Survival," a natural drama of the Alaskan forest, will be screened Saturday, August 19, and Sunday, August 20, 10:30 and 3 p.m., Natural History Museum, Balboa Park, 232-3821.

**"IN THE BEST INTERESTS OF SAN DIEGO,"** a benefit film showing for San Diego's Gay Center for Social Services, concerns the question of child custody for lesbian mothers, Sunday, August 20, 2 and 4 p.m., Union Church, 7456 La Jolla Boulevard, La Jolla, 233-7328.

**"SUMMER FESTIVAL OF FILMS,"** presented by the Fine Arts Gallery of San Diego and San Diego Federal Savings and Loan Association, continues with "The Philadelphia Story," directed by George Cukor and starring Cary Grant, and "Peter Seberg," August 19, and "The Captain America," The Scarab Series, Wednesday, August 23, 2 and 7 p.m.; and Thursday, August 24, 7 p.m., James S. Copley Auditorium, Fine Arts Gallery, Balboa Park, 232-7381.

**BREAKERS VOLLEYBALL.** The San Diego Breakers play host to the Tucson Sky, Saturday, August 19, and the San Barbara Spikers, Tuesday, August 22, both at 7:30 p.m., Serra High School at 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3525.

**PONY LEAGUE WORLD SERIES.** Sponsored by the City of National City and the National City Chamber of Commerce, will take place Tuesday, August 22, through Friday, August 25, and 8:30 p.m.; Saturday, August 26, 7 p.m.; and Sunday, August 27, 11 p.m., Marquis Public Theatre, 3717 Linda Street, 298-8111.

**IBSEN FESTIVAL.** A summer Ibsen festival, featuring two plays by the Norwegian playwright Henrik Ibsen, "The Master Builder" through Friday, August 26, 8:30 p.m.; and "A Doll's House," in repertory through the summer, Thursdays through Sundays, 8 p.m., Marquis Public Theatre, 3717 Linda Street, 298-8111.

## Radio-TV

**TENNIS PLAY-OFF MATCH.** The first away play-off game of the first place San Diego Friars, who will play the Seattle Cascades, will be televised live, Thursday, August 17, 7:30 p.m., Channel 10.

**"NFL PRE-SEASON FOOTBALL."** If there are any Vikings left, Minnesota will be playing the Dolphins at Miami, Friday, August 18, 6 p.m., Channel 10.

**"ALMATA SPEAKS PRESENTS"** local poet Shirley Williams, who will recite excerpts from her book "Regular Reader," including "In-earth, the Bicentennial Poem" and "Someone's Sweet Angel Child," which will be accompanied by Hollis Gentry (saxophone), Preston Coleman (bass), Willie Ward (congas), and Almata Speaks (guitar), Saturday, August 19, 1:30 p.m., Channel 15.

**"ALL STAR SWING FESTIVAL."** Benny Goodman, Ella Fitzgerald, Duke Ellington, Count Basie, and many other artists of the Big Band will perform in this repertory program taped at New York's Radio City Center, with conductor John Billington's "Take the 'A' Train" and "Satin Doll," and Fitzgerald's "Goody Goody" and "Buck Ram," Saturday, August 19, 7 p.m.; repeating the same evening at 10:30 p.m., Channel 15.

**BYZANTINE RITE.** The Byzantine Catholic Liturgy for the 14th Sunday after Pentecost, celebrated by Rev. Joseph Radwansky of Holy Angels Church, with responses sung in the old Church Slavonic language by the Holy Angels Choir, will be televised Sunday, August 20, 7:30 a.m., Channel 39.

**"NASI CHAMPIONSHIP SOCCER."** The soccer play-offs will be televised live, Sunday, August 20, 10 p.m., Channel 6.

**"HESTER STREET."** This 1975 film, concerning young Russian-Jewish immigrants and their first experiences in America, stars Cande Carroll, Sunday, August 20, 10 p.m., Channel 15.

**"PADRE BASEBALL."** The Padre will be hosted by the Philadelphia Phillies, Tuesday, August 22, 4:05 p.m., Channel 6.

**"LIVE FROM WOLF TRAP"** will feature Pete Seeger and Arlo Guthrie, two of the roots musicians of American folk ballads, performing selections from their latest album, "Wolf Trap," August 19, and "Together in Concert," Tuesday, August 22, 9 p.m., Channel 15.

**"INTERNATIONAL CONCERT HALL,"** a presentation of major symphonic performances by domestic and foreign orchestras, will feature works of Vivaldi, including "Concerto for Flute and Orchestra No. 1 in B-flat," "La Tempesta di Mare," No. 2 in G minor, "La Notte"; and No. 3 in D major, "Il Gardellino," performed by the Helsinki Chamber Orchestra, conducted by Olli Kanka, and featuring Severino Gazzelloni (flute), Wednesday, August 23, 9 p.m., KPBS (89.5).

**"THE USO GIRL,"** a film starring Stacy Saez and Sally Kellerman, will be shown at 10:30 a.m. and 2 p.m., Channel 15.

**"DON'T TOUCH THAT DIAL,"** a collection of radio programs from the past, will continue with "Screen Test," Pete Seeger and Arlo Guthrie, August 19, and "The Captain America," The Scarab Series, Wednesday, August 23, 2 and 7 p.m.; and Thursday, August 24, 7 p.m., James S. Copley Auditorium, Fine Arts Gallery, Balboa Park, 232-7381.

## Special Events

**UNDERWATER SWIM.** sponsored by the San Diego Natural History Museum, and led by scientists from the museum and Scripps Institution of Oceanography, will focus on marine plants and animals in a one-hour field study, with small groups of swimmers using snorkels, fins, and face masks, Saturday, August 19, La Jolla Cove, 232-3821 for reservations.

**FIRST ANNUAL WHEELATHON.** sponsored by Disabled Sports Advisory Council, Hamel's Bike Shop, the San Diego Breakers, and local businessmen, will feature bicyclists, walkers, wheelchairs, wagons, bicycles, etc., to raise money to help support recreation programs for the disabled, Saturday, August 19, 9 a.m. to 5 p.m., Hamel's Bike Shop, Ventura Place, between Mission Boulevard and Ocean Front Walk, Mission Beach, 236-6665.



Rubber Boat Races

When San Diego was stood upon its date with Richard Nixon and the Republican National Convention in 1972, the city found itself stuck with the uncomfortable self-proclamation "America's Finest City." Suddenly, after the Republican defection to Miami, the catch-phrase that had been exorcised as an obvious media lure seemed boastful and somewhat hollow. But since it would have been unthinkable to change the subtitle to "America's Most Embarrassed City," the town fathers instead sought to validate the claim by institutionalizing the many long-recognized attributes of San Diego (open space, blue skies, sun, climate, and so on). One result of this attempt to perpetuate the belief that San Diego stands atop the heap of American cities was the establishment of "America's Finest City Week," an annual event during which the city flaunts its physical, recreational, and — believe it or not — cultural advantages with activities ranging from the sublime to the ridiculous. This year's celebration appears to offer more than the usual number of attractions and curiosities, and longest continuous laughs Saturday, August 19, beginning at 1 p.m., at the Mission Valley Center Mall.

**"Magic Straps: A Marionette Show."** San Diego's Puppet Lady, Marie Hitchcock, will present this show Saturday, August 19 and Sunday, August 20, 1:30 and 2:30 p.m., Puppet Theatre, Balboa Park, 276-1634.

**First Annual Wheelathon.** Participants will provide their own nonmotorized wheels for a five-mile race Saturday, August 19, beginning at 9 a.m., across from Hamel's Surf and Cyclery Shop, Ventura Place, Mission Beach.

**San Diego Rubber Boat Races.** featuring seven-person team competition and timed races, are slated for Saturday, August 20, 9 a.m. to 3 p.m., South Mission Beach at the end of Devon Court.

**National Festival of Fine Arts.** a special display or carnation paintings, will be featured in an art exhibition, Saturday, August 19, 10 a.m. to 5 p.m., Old Town State Park, 10 a.m. to 5 p.m., Old Town State Park, 477-9339.

Underwater Park. La Jolla Cove. Call 232-3821 for reservations.

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**UNDERWATER SWIM.** sponsored by the San Diego Natural History Museum, and led by scientists from the museum and Scripps Institution of Oceanography, will focus on marine plants and animals in a one-hour field study, with small groups of swimmers using snorkels, fins, and face masks, Saturday, August 19, La Jolla Cove, 232-3821 for reservations.



Rubber Boat Races

When San Diego was stood upon its date with Richard Nixon and the Republican National Convention in 1972, the city found itself stuck with the uncomfortable self-proclamation "America's Finest City." Suddenly, after the Republican defection to Miami, the catch-phrase that had been exorcised as an obvious media lure seemed boastful and somewhat hollow. But since it would have been unthinkable to change the subtitle to "America's Most Embarrassed City," the town fathers instead sought to validate the claim by institutionalizing the many long-recognized attributes of San Diego (open space, blue skies, sun, climate, and so on). One result of this attempt to perpetuate the belief that San Diego stands atop the heap of American cities was the establishment of "America's Finest City Week," an annual event during which the city flaunts its physical, recreational, and — believe it or not — cultural advantages with activities ranging from the sublime to the ridiculous. This year's celebration appears to offer more than the usual number of attractions and curiosities, and longest continuous laughs Saturday, August 19, beginning at 1 p.m., at the Mission Valley Center Mall.

**"Magic Straps: A Marionette Show."** San Diego's Puppet Lady, Marie Hitchcock, will present this show Saturday, August 19 and Sunday, August 20, 1:30 and 2:30 p.m., Puppet Theatre, Balboa Park, 276-1634.

**First Annual Wheelathon.** Participants will provide their own nonmotorized wheels for a five-mile race Saturday, August 19, beginning at 9 a.m., across from Hamel's Surf and Cyclery Shop, Ventura Place, Mission Beach.

**San Diego Rubber Boat Races.** featuring seven-person team competition and timed races, are slated for Saturday, August 20, 9 a.m. to 3 p.m., South Mission Beach at the end of Devon Court.

**National Festival of Fine Arts.** a special display or carnation paintings, will be featured in an art exhibition, Saturday, August 19, 10 a.m. to 5 p.m., Old Town State Park, 10 a.m. to 5 p.m., Old Town State Park, 477-9339.

**MARSTON HILL MEANDER.** the Committee for Charter Protection for Parks and the American Society of Landscape Architects will host a stroll through the seven living OGD-designed residences along Seventh Avenue, Saturday, August 19, 10 a.m. to 5 p.m., beginning at the Marston house, 3575 Seventh Avenue, 795-9969.

**SAN DIEGO OPEN BACKGAMMON CHAMPIONSHIPS.** organized by the Boogie Board Company and sanctioned by the United States Backgammon Association, will feature competition in

**TRIBAL ARTS FAIR.** Navajo, Hopi, and Laguna Indian arts, crafts, food, and dancing will be featured in this event, Saturday, August 26, and Sunday, August 27, 10 a.m. to 5 p.m., Casa del Prado, room 101, Balboa Park, 236-2001.

**TURTLE AND TORTOISE EXHIBIT.** All sorts of these reptilian racials will pose their heads out for the benefit of curious onlookers, Saturday, August 26, and Sunday, August 27, 10 a.m. to 5 p.m., Casa del Prado, room 101, Balboa Park, 236-2001.

**BOAT PARADE.** The San Diego Mission Bay Community Boat Club will sponsor a parade of boats, Saturday, August 26, 11 a.m. to 3 p.m., San Diego Bay, 276-2800.

**AMERICAN FINEST CITY'S HALF-MARATHON.** Three thousand persons are expected to participate in this 13-mile run designed to offer highlights of the scenic and historic aspects of San Diego, and which will benefit the Lung Association of San Diego, Imperial counties, Saturday, August 26, 8 p.m., starting from the Cabrillo Monument.

**Tenth Annual Go-Flip-A-Kite and Sail Race.** Jack Dorner Sailboats will sponsor this five-mile race, Sunday, August 27, beginning at noon from North Island, 291-6133.

**Seventeenth Annual Carnation Festival.** The Central City Association and Clearmont Art Guild will sponsor this event, Monday, August 21, through Friday, August 25, with free outdoor concerts, 11:30 a.m. to 2 p.m.; a Starving Artist Show, 2 p.m. to 5 p.m.; and carnations (the city's flower) will be given away daily, Horton Plaza, 234-0331.

**La Jolla Art Association Exhibit.** Twelve paintings by San Diego artists will be on display Monday, August 21, through Saturday, August 26, 11 a.m. to 3 p.m., La Jolla Art Association, 1008 W. Street, La Jolla.

**CONCOURSE CONCERTS.** free lunch-hour concerts will be given Monday, August 21, through Friday, August 25, noon, including a performance by the cast of "Starlight Opera," August 21, through Friday, August 25; the big band sound of the Don Reed Orchestra, with a jazz vocalist, Tuesday, August 22, through Friday, August 25; folk music by the Bass West Home, Thursday, August 24, and the Latin-American Jazz Quintet, Friday, August 25; Community Concours, Second and B streets.

**Wood Carving Demonstrations** will be offered Monday, August 21, through Friday, August 25, noon, Community Concours, Second and B streets.

**Alternative Forms of Transportation Day.** The "Bike to Work Ride" will have events Friday, August 25, through Sunday, August 27, 2 a.m. to 11 p.m., in the church parking lot at 4553 Park Boulevard, and riding to the city center, Thursday, August 24, 10 a.m. to 9 p.m., Lindbergh Field, 232-1011.

**Sidewalk Chalk.** Colored chalk will be provided to all ages of participants, which will decorate sidewalks, Thursday, August 24, 1 p.m. to 5 p.m., Villa Montezuma, 1925 K Street, 239-2211.

**Senior Citizens Day.** Bands, singing, arts and crafts, dancing, and food will highlight this event, Friday, August 25, 10 a.m. to 4 p.m., Pioneer Park, Fort Stockton and Washington streets, 298-7147 or 298-7147.

**Mexican Fiesta.** Charros, mariachis, and folkloric dances will be featured in this event, Friday, August 25, through Sunday, August 27, 10 a.m. to 5 p.m., Spreckels Organ Pavilion, Balboa Park.

**Andre Kaculavich Spectacular.** The San Diego Symphony, with Andre Kaculavich conducting, will perform a program that includes Tchaikovsky's "1812 Overture" (complete with fireworks and cannon), Friday, August 25, 8 p.m., Aztec Bowl, San Diego State University, and Saturday, August 26, 8 p.m., Rancho Bernardo Golf Course, 299-9721.

**DANCE-A-THON.** the San Diego Muscular Dystrophy Association will be sponsoring a 24-hour dance-a-thon to raise money in the battle against MD, Monday, August 21, at noon, through Tuesday, August 22, noon, at Journey, 5375 Karmay Villa Road, 426-4056 or 279-2053.

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# The Sensuous Diner

ELEANOR WIDMER

**The Restaurant:** The Debauchery  
**The Location:** 3714 Mission Boulevard,  
Mission Beach (270-6600)  
**Type of Food:** Continental  
**Price Range:** Dinners at fixed price of  
\$13.50  
**Hours:** Closed Sunday and Monday;  
open Tuesday through Saturday, 5 p.m.  
to 9:30 p.m. Reservations advised.

During my recent siege of summer flu, a student of mine brought me a novel to distract me. Ordinarily, I do not read bestsellers, not because of latent snobbery, but because I cannot endure the tinsel characters who are usually very rich and very kinky. It's not simply that the rich are different from you and me; it's just that their woes about corporate mergers or collapsing careers, or their hysterical search for sexual gratification, is all pasteboard — there's not a real heartbeat among them.

Still, that is precisely why people read such books — to escape into this unreal world of the monstrous and powerful. And one restless night, when every pillow in my house appeared lumpy, and I could not shut off my mind, I picked up *Scruples* by Judith Krantz and began reading it.

What was the basic fantasy? A twenty-one-year-old heroine marries a millionaire who is thirty-eight years older than she. Though she marries him for love (oh, *Cedipus*, thy name is king!), he soon dies, leaving her with more millions than she can count. She then opens a fashion boutique in Beverly Hills, called *Scruples*. At first, it founders, because its imitative

Western California tempo. Then, with the aid of two assistants and several more millions, the shop becomes a temple of eroticism. Not only is each dressing room done up to resemble a boudoir of a royal mistress, but a famed chef is hired from Soledad restaurant to produce goodies, free of charge, for the customers. Now there's a novel restaurant idea!

What are the customers served at this boutique, without cost? Why, nothing less than caviar, smoked salmon sandwiches, crab salads, V.S.O.P. brandy, and *moi* out, champagne. And just in case the author has excluded any fetishes, the clients of this establishment may have their feet massaged while they recline on one of the velvet chaises and eat.



DRAWING BY JEFF YEOMANS

With this obscenely unreal book still jangling in my head, I decided to eat at The Debauchery, a restaurant I had heard about for some years, but had never visited.

There are several definitions of *scruples* of which one is: "Excessive indulgence in sensual pleasures; intemperance." When I arrived at The Debauchery, I wasn't expecting a foot massage, but what some novelists refer to as "a bit of all right."

Some obvious factors detract from this concept. For one thing, the physical plant exists in a rather scruffy section of Mission Beach. Even though one's car is parked by a valet, it's difficult to feel a sense of opulence. Once inside, it is black walls, a zebra-type fabric, and a burning fireplace.

The atmosphere is claustrophobic rather than sensuous, but perhaps the brilliant summer twilight glare I had left outdoors had affected me. It would not be unreasonable to surmise that on a dark winter night, the burning fireplace and

black walls would not appear as a style that could be named Southern California incongruous.

In any event, once seated, you are approached by a man who both hands you the menu and explains it. There are only five items served: rabbit, fish, duck, beef Wellington, and a beef dish which varies. The fixed price for the dinner is \$13.50. It includes soup, entree, and two vegetables.

As the young man departs, he says, "Joyce will be helping you tonight." Joyce happens to be the owner (along with her husband), and she prepares all of the desserts. The other dishes were devised by the couple, but the actual preparation is done by a female cook.

After some debate I selected the duck. I really was in the mood for fish, but Joyce explained that the duck or the beef Wellington were the house specialties. My friend and I decided to try them.

The soup, called Irish mushroom, had a marvelous broth and tons of mushrooms.

Most frequently, I eat only half of my soup to save space for the rest, but I ate all of this. It was singularly good.

My duck arrived in due course, and it was well done, with a crisp outside. With it was served what can be described as mashed potato patties that have been put under the broiler with butter, and shredded zucchini. The chutney served with the duck proved excellent.

My friend's beef Wellington — beef served in puffy pastry with a layer of pâté between the beef and the pastry — was not as good as the Wellington served at La Chaumaine. The pâté was gamey, or "high" in flavor, and while the filet strip was tender, it had no special properties. In the interest of scrupulosity, I must confess that I eat beef as little as possible, and rare steak, even in a pastry shell, can be consumed by me only in small quantities.

I ate only half of my food, and confess that I couldn't help but compare my duck to the one I most prefer — that served by The Belgian Lion. When I asked to take the rest home, it was brought to me rather unceremoniously in a doggie bag, with the duck and remainder of the beef wrapped loosely in silver foil. There are some restaurants that do stunning take-outs, and this should be recommended to the managers of The Debauchery. Unless I am with my children, who find the request embarrassing, I take home any reasonable amount of leftovers.

The desserts were, of course, à la carte, as were the salads. Needless to say, we opted for the desserts, prepared from scratch by Joyce. We chose a raspberry cake, which was very rich and delicious. However, when my friend described me as a chocoholic, Joyce brought me a chocolate mousse made from real chocolate chips and six eggs separated and folded in with whipping cream. It was a gorgeous fix.

Dinner for two, with wine and dessert but no salad, came to \$40. The soup and desserts are wonderful and the entrees well executed, but they fall short of being superb. At The Debauchery, the feeling of intemperance applied only to the check. Thirteen dollars and fifty cents is an awful lot of money for soup and an entree with two vegetables, one of which is potatoes. Lettuce is no longer astronomically high, nor is its preparation so costly that it can't be included in such a dinner. To pay an additional high price for a handful of spinach salad strikes me as being too heavily on the patrons. As for the excessive sensual pleasures — waiter, bring on the bestselling novels! □

2nd Annual

## BEACH FESTIVAL & WHEELATHON.

**SATURDAY, AUGUST 26. 9am to 3pm.**  
**At the foot of Ventura Place, next to Belmont Park.**

### Beach Festival

- Exhibition of expert roller skaters and skateboarders.
- "Live" blue grass music
- KCBQ's Charlie & Harrigan
- Clowns, mimes, jugglers
- Sunshine, surf and good times

### Wheelathon

- 5 Kilometer Course around the South Mission Peninsula
- Prizes to Participants
- Featuring motorless bikes, trikes, roller skates, skateboards, wheelchairs, unicycles and homemade contraptions
- All proceeds from Wheelathon will benefit Muscular Dystrophy Association of San Diego

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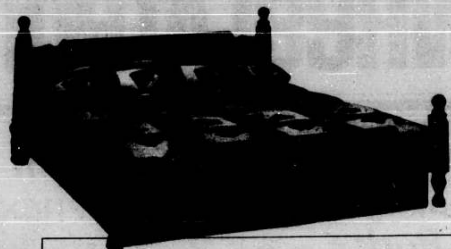
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JONATHAN SAVILLE

Henry Fielding's *Tragedy of Tragedies, or the Life and Death of Tom Thumb the Great* is surely the most brilliant piece of parody ever composed for the stage. The San Diego Repertory Theatre has given it a production so full of wit and exuberance that local audiences are bound to find the play irresistible.

*Tom Thumb* dates from 1731, but two and a half centuries later it has lost none of its uproariously comic effect. Fielding's aim was to poke fun at the bombastic "heroic" tragedies that were the main offering of the serious theater in his day. These plays were characterized by exaggerated and artificial conflicts, the stock gestures of gigantic pasteboard heroes, and inflated rhetoric that might itself have seemed a parody of Shakespeare's tragic language if the playwrights had not treated their works with such grim seriousness. It is no surprise that the plays Fielding was parodying have vanished into obscurity, and even the names of their authors — Rowe, Thomson, Lee, Banks, Tate — have been forgotten except by those who frequent the academic graveyards.

In order to show how ridiculous the conventions of heroic tragedy were, Fielding chose as his mighty hero the diminutive *Tom Thumb*. For color and sensationalism he threw in *King Arthur*, *Merlin*, a giantess, a ghost, and a consummate villain — all staple characters of the genre. He imitated the absurd plot elements that his fellow authors played endless variations on: brain-curdlingly complicated rivalries in love, doom-laden prophecies, secret weddings, political rebellions, intrigues, battles, and a final scene of vengeful multiple murder which leaves the bodies of all the characters strewn picturesquely over the stage. Above all, he created a devastating pastiche of the bombastic language of heroic tragedy. "What can be so proper for tragedy," Fielding observes in the play's preface, "as a set of big-sounding words, so contrived together as to convey no meaning?" And in case anyone should miss the point, he added to the printed script an elaborate series of textual notes by a fictitious literary pedant named H. Scribbles Secundus, in which the authentic sources of the play's overblown language are listed in fulsome detail.

A problem that might conceivably be posed by a modern production of *Tom Thumb* is the fact that audiences today have scarcely any acquaintance with the actual plays Fielding was tearing to bits. Director Sam Woodhouse has skillfully solved the problem — such as it is — by introducing H. Scribbles himself as a character, a pompous professor (well played by Gary Bernard) who introduces the play, describes the background of heroic tragedy, occasionally interrupts the action with some helpful commentary, and sits throughout at the side of the stage writing pedagogical remarks on a blackboard. Much of his monologue comes directly from Fielding's notes, which are often as funny as the lines they refer to. These professorial interventions might easily have been overdone, but in the San Diego Rep *Tom Thumb* they are managed with a flawless sense of proportion; and the newly created addition to Fielding's dramatic persona not only functions as a means of orienting the audience but is also an amusing satiric character in his own right.

Even without such explanations, Fielding's humor is in large part accessible to a modern audience. One of the targets of the author's attacks is a play called *Sophonisba* in which the cleverness to crase it line appears: "Oh! Sophonisba, Sophonisba, oh!" Fielding's heroine is named Huncamunca, and his version of



SYLVIA WOODS

the line is "Oh! Huncamunca, Huncamunca, oh!" I suppose an awareness of the original adds a little something to the joke, but Fielding's line is such as to create its own context of hilarious ineptitude, whether one knows anything about *Sophonisba* or not.

Similarly, Fielding makes much of the propensity of bad playwrights to stuff their speeches with superfluous comparisons, or similes. Even at the height of action or passion, a character will stop to illustrate his thought with a series of "so have I seen" ("So have I seen the bees in clusters swarm, / So have I seen the stars in frosty nights, / So have I seen the sand in windy days, / So have I seen the ghosts on Pluto's shore," etc.). If you are acquainted with this stylistic tic, you will recognize the parody immediately; but even if you have never heard such figures of speech before, you will have no difficulty in quickly becoming aware of how inappropriate, excessive, and absurd Fielding's use of the device is. In any case, Mr. Woodhouse has helped us along by having the ghost's speech (from which the above lines are taken) turn into a self-mocking dance to the rhythm of the iambic pentameter, and the playwright has let us know explicitly what's up by having *King Arthur* reply: "Damn all thou st seen! — Dost thou . . . come hither to abuse me! With similes to keep me on the rack!"

There is nothing arcane about Fielding's parody, therefore: a modern audience needs no special learning to find it fresh and funny. But Mr. Woodhouse has not been content to leave things at that. He has recognized that the line between a burlesque of tragedy and sheer farce is a very tenuous one; and he has had the boldness and cleverness to crase it entirely. The aim of a director who knows his craft, after all, is not to reproduce a classic in its scholarly purity but to make

good theater. By bringing out all the farcical potential in Fielding's script, Mr. Woodhouse and his talented cast have made superb theater.

Characteristic of a really fine performance — in any of the performing arts — is a meticulous attention to detail, a bringing to life of every element, a full realization of every moment. This is precisely what San Diego Rep has given us in its production of *Tom Thumb*. From first to last, there is an inexhaustible fullness of farcical invention, including the zany costumes of Gordon Lusk, the richly crowded scenery of Gerald Burke, and the endlessly (and fruitfully) busy lighting design of Willa Ma in. Through cunning insight, Mr. Woodhouse has discovered in Fielding's parody a place for that ancient and invariably effective — trick of farce, the reversal of sexes. Thus, *Tom Thumb* is played by a woman: vital, vehement Barbara Murray, whose heroic assertiveness is constantly and charmingly undermined by her distinct femininity of movement. *Tom's* beloved Huncamunca, on the other hand, turns out to be the moustachioed Bernard Baldan. Mr. Baldan's falsetto delivery and affected graces, in what is by any standard a virtuoso performance, are outrageous, yet modulated in such a way that the campiness never becomes offensive; as this grand statuesque creature, in his extravagant gossamer gown, assumes one melodramatically effeminate posture after the other, he bears a disconcerting resemblance to Joan Sutherland emoting in *Lucia di Lammermoor*.

This production is simply bursting with preposterous stage business, all carried out at a tempo as galloping as it is zestful. The antics of the court jester (Jan Blaisel), the grinning intermedic voice of Huncamunca's lost maid (Jill Spangenberg and Glynis Johnson), the King-Kong ferocity of the Bailiffs

follower (Tim Henning); the scatter-brained frenzy of Merlin (Michael Day), as though the Three Stooges had merged into one; the galling ecotoplasticity of the Ghost (Mr. Henning again), like Hamlet's father floating in a couple of fifths of gin; the vast erotic stinkiness of Glumdalca the Giantess (Sylvia Woods); the drunken histrionics of Queen Dollalolla (Marie Selland); the brisk, cynical obsequiousness of the courtier Noodle (Lary Ohlson); the impotent popy-eyed rages of the feckless King Arthur (Gregg Berrell) — each of these characterizations is made up of a marvelously manipulated series of visual jokes, changes of expression, exaggerated gestures, leaps, bounds, turns, kicks, all seemingly going on at once, in bottomless plenitude. It is as if the uttermost energies of the comic stage were in perpetual explosion, knocking around like dervishes in the garment of Fielding's script without ever tearing through its fabric. In fact, Mr. Woodhouse's instinct for just how much the form of farce can take without breaking apart never fails him in this ebullient production. Farce is the most tolerant of theatrical genres: purity of style, consistency of atmosphere, historical accuracy, every kind of decorum — if the director knows what he is doing, all these can be flouted without the integrity of the play suffering the slightest damage. In a fabulously choreographed battle scene, Mr. Woodhouse incontinentally mixes the conventions of *Stratford-on-Avon*, *Tom* and Jerry cartoons, *Samurai* movies, and gushing Hollywood music, and the result is a prime example of that gloriously exhilarating mish-mash on which the Spirit of Farce has been nourishing itself for millennia.

A separate word for Douglas Jacobs' performance as Lord Grizzle, the villain, "extremely jealous for the liberty of the subject, very choleric in his temper, and in love with Huncamunca." Mr. Jacobs plays this role as a parody of Shakespeare's Richard III, snarling, limping, wheedling, and intermittently splitting his gut with venom. What is so remarkable about this performance is the way Mr. Jacobs swiftly and subtly moves back and forth between an almost serious Richard and a farcically ridiculous Grizzle. At times, his persuasive eloquence and ungovernable outbursts come close to producing the illusion of a real character, with depth, passions, a real internal life. But immediately there is some slight shifting in emphasis, some minute reversal of direction, and the potential figure of tragedy subsides into a figure of fun. Grizzle soliloquies on his troubles, and in between the lines he might almost be a serious actor in a serious play. Then the queen accosts him: "Teach me to scold, prodigious-minded Grizzle, / Mountain of treason, ugly as the devil!" — and Mr. Jacobs simps deprecatingly, as though embarrassed by the compliment. The farcical inventiveness of the reaction is typical of the whole production, and the mechanical skill with which it is carried out seems to be typical of Mr. Jacobs' prodigious abilities as an actor. In a production filled with delectable acting, Mr. Jacobs' Grizzle is a performance especially to be treasured.

San Diego Rep's *Tom Thumb* illustrates the particular strengths of this young and enterprising company. They have the courage to program plays — including such irreplaceable classics as the present one — that would probably not be seen in San Diego otherwise; and, often enough, they demonstrate their ability to stage these plays with a high degree of theatrical intelligence and creativity. *Tom Thumb* may very well be their best production to date. There are, of course, further performances on August 20, 21, 22, 23, 24, 25, 26, 27, and 28, and September 3, 5, 7, 8, 10, 12, 14, and 15. I urge you to take advantage of them.



## Straight from the Hip

MATTHEW  
ALICE

Dear Matthew Alice:  
Have you heard the expression, to "eighty-six" someone? It means to throw somebody out of a bar. As in: "The customer was sloppy drunk and getting rowdy, so the bartender eighty-sixed him." Where does that expression come from?  
Bob Asher  
Hillcrest

Of all places, the polite world of ice cream parlors gives us that expression. According to the Dictionary of American Slang, "eighty-six" was part of a slang code that soda jerks used to inform each other of what was going on in their shop. Specifically, "eighty-six" meant, "We're out of the item ordered." The verb "to eighty-six" is an extension of that usage, as when a bartender tells a drunken customer that he'll be served no more booze. When the bartender grabs him and throws him onto the sidewalk, the verb is being used in the active and not the passive mood. I couldn't uncover the origins of "eighty-six" and other bits of the slang code used by soda jerks, but I do have some additional examples. "Thirty-three" was a code for Coca-Cola; "fifty-five" meant root beer; "nineteen" meant a banana split; and "ninety-five," "A customer's walking out on the check."

Dear Matthew Alice:  
I have a question about the wave pattern common to light, sound, and electrical energy. This pattern is called a sine wave, and it makes an even, up-and-down curve similar to the well-known symbol for Yin



and Yang. My question concerns the fact that waves of electricity and sound can also be square-shaped or triangle-shaped. Can light waves be shaped like that, too? And if they can, will the shape of the wave affect the physical appearance of the light? That is, will the light appear to be a lighter or darker shade of blue, for example, when it appears as a triangle-shaped wave? What kind of equipment would produce such a wave? How would the equipment be supplied?  
Steve Margolin  
Hillcrest

I'm giving you the number of the Visibility (physics) Laboratory at UCSD

few, refined frequencies that combine to produce the shape you want. And even if you had those frequencies available in the visible spectrum, Harris said it would be extremely difficult to align and time them in exactly the way that produces the desired wave. So the answer to your question is no, but don't let that stop you from trying.

Dear Matthew Alice:  
The other day I was eating a hot fudge sundae and got to wondering how they make maraschino cherries, and especially, how they get the pits out.  
Dan Coulton  
La Jolla

The cherries we call maraschino are really ordinary, sweet cherries, the kind that grow so abundantly in Northern California and Oregon. Maraschino is the flavored syrup that the cherries are bottled in. Originally, maraschino was a liqueur — a sweet booze — distilled from the juice and kernels of a wild, sour cherry that grows in western Yugoslavia. Those cherries and all others are pitted the same way: they're done by hand, with a knife or pitting spoon, or by a machine like the Dunkley Cherry Pitter (a product of the Food Machinery Corporation). With this machine the cherries are fed into small cups where a cross-shaped plunger comes down and nicks out the pits.

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, CA, 92138.

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DUNCAN SHEPHERD

The hero of *The Driver*, known throughout the criminal underworld as the foremost getaway specialist in all L.A., might easily be seen as a fantasy projection of writer-director Walter Hill's image of himself in Hollywood — an "artist" in a sordid world of money-grubbers, blunders, backstabbers, and bureaucrats. He, the driver, isn't interested in money; he is fastidiously particular whom he works with; and he cares about nothing other than developing his special skills to the outermost limit. An unbending, self-righteous perfectionist, he dismisses two ill-fated crooks — "There isn't going to be any next time; you were late" — after their fifteen-second tardiness in pulling off a casino heist has forced the driver to elude half a dozen screaming police cars. Throughout this close-shave pursuit, which opens the movie, the driver (Ryan O'Neal) is like a man all alone in the dead-calm center of a cyclone, an impassive stone face in the midst of a dizzyingly unending world. Maneuvering the car with the zigzag agility of a hockey player threading his way towards a goal, the driver transforms his surroundings into a carnival-like pyrotechnics show — the streetlights whizzing past the car like comets, the red and blue lights of the police cars flashing on all sides like ack-ack fire, a shower of sparks erupting like a Roman candle as a fender scrapes over a curb. The finishing touch to the carnival atmosphere is provided by the two crooks in the backseat, chortling in delight as one car after another cracks up in their wake, or shrieking like teenagers on the Magic Mountain rollercoaster as the unflinching driver, playing "chicken," charges head-on at two oncoming police cars.

The man who pursues this nerveless daredevil, more out of a sense of destiny than of duty, is an arrogant, an obsessive, and a — at a lockerroom level — philosophical cop (Bruce Dern), who belongs to the same breed of policemen as Victor Hugo's Javert or Dostoevski's Petrovitch. He himself would not be aware of the kinship, for he limits his personal reading habits to the morning sports pages, where he gets daily confirmation of his simple and commonplace view of life as merely a "game" — a matter of winning and losing, scores and percentages. To this stiff-necked statistician, the getaway driver is a "cowboy desperado," an anachronism, an aberration. And his consuming passion, the challenge that gives a focus and a meaning to his life, is to "catch the cowboy who's never been caught." The driver lives up to the cowboy metaphor by listening to country-western music on a pocket-sized cassette. His lowly, unworthy allies in the underworld take the metaphor even further, donning bluejeans and Western duds shirts.

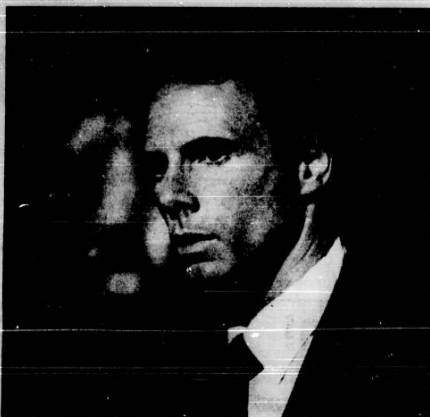
None of the characters here can lay claim to a psyche. Their personalities are for the most part hidden or effaced, as are those of football, baseball, and other game players. Watching them operate on the field of play, you have no need to be concerned with their motivations, only with their moves — and with the strategy, the emotional cool, and the audacity that go into making those moves. You might, if your feet are itchy, comment in reality, wonder whether in real life a policeman would blackmail three trigger-happy hoodlums into robbing a bank and hiring the "cowboy" as their wheelman. But the legitimate concern here is not whether a policeman might actually make such a move, but simply whether such a move might facilitate the capture of a renegade "cowboy."

A lean, somber, standoffish beauty, *The Driver* is undoubtedly not to everyone's taste, and is probably

## The Asphalt Cowboy



RYAN O'NEAL



BRUCE DERN

advisable for film noir aficionados only. This insular and incommunicative movie makes no attempt at conversions. It is something like a coded message passed from the moviemaker to the devotees of the genre, in full view of, but beyond the full understanding of, the rest of the audience. The whole show, in fact, displays all the quiet virtues — coolness, precision, inconspicuousness — of those lovely conspiratorial signals and covert transactions which are such staples of the genre: the Morse Code-like blinking of headlights, the opening and closing of Venetian blinds, the passing of a small package underneath a restaurant table, the surreptitious swap of identical briefcases, etc., etc. *The Driver*, which steers clear of novelties and traffics exclusively in clichés, as though their previous and frequent usage were a sort of endorsement, doesn't neglect to include a sample of this cloak-and-dagger stuff: an elegantly discreet exchange of locker keys at a train station lunch counter, carried out by two complete strangers who neither speak to nor look at one another.

Those who do not share Walter Hill's enchantment with the film noir — and even some of those who do, but who like their specimens relier, lighter, or livelier than this rigorous stylization — are apt to disapprove of the movie at the most foundational level. Among the chief causes for complaint, if I may put words into their mouths, would be the pulp existentialism (The cop: "Planning on looking for work soon?" The driver: "My line of work is kind of hard to come by." The cop: "It depends where you look." The driver: "It depends who you are"), the comic-book Hemingway

parking lot exit, and sideswiped a parked car in the street) which ought to bar him forever from the Getaway Drivers Guild. Taking an athlete's undivided delight in form and physicality, this movie reaches a level of purity not often reached in movies, and certainly not in Hollywood action movies, where the temptations and rewards of making amorphous, crowd-pleasing tripe like *Jaws 2* are apparently too abundant to resist. In light of the casual brushoff it has gotten in several quarters as "just another" violent action movie, *The Driver* looms as perhaps the most challenging optical test of the movie year: if you don't see what separates this movie from the likes of *Jaws 2*, *Convoy*, *Capricorn One*, *Eyes of Laura Mars*, and *Fool Play*, you must not be paying attention.

Because someone somewhere has already brought up Robert Bresson, that paragon of cinematic purity, in relation to Walter Hill's first directing effort, *Hard Times*, I am less inclined to drop his name now than I otherwise might be. Jean-Pierre Melville, anyway, seems to me closer to the mark. In saluting the cops-and-robbers genre, Hill is obviously camping in Melville's backyard. Like Melville, he strives toward the irreducible elements of the genre — the bluesy mood and the methodical, fatalistic maneuvers. All the normal fictional components — character, setting, plot — are pared down to an almost abstract form, leaving just the barest contours of a crime melodrama. But the process of abstraction stops short as in a Bresson movie it does not — of the point where, through extreme truncation, the characters lose all of their humanity. The grubby humanity of such beautifully utilized bit players as Matt Clark, Felice Orlandi, Joseph Walsh, and Rudy Ramos is actually very important, because it sets off the greater stylization and greater grace of the driver and his hired ally and accomplice (Isabelle Adjani). This sultry pair move around under unrelenting pressure, with the cautious, gliding motion of vaudeville entertainers walking across a bed of nails or balancing twenty dinner plates on their heads. Their movement, like that of the movie as a whole, is without hurry, without waste, and without excess. What Dern has to say about O'Neal's Spartan lifestyle — no belongings, no friends, no diversions — holds also for Hill's style: "Boy, you've got it down real tight. So tight there's no room for anything else."

The meticulous way that the shots connect, the patient and extensive tracing of a line of action, the continual aceries of timing and of visual ingenuity — all these things work together to make the movie into a smooth, seamless organism with a snake-like tailness. But probably the most striking success of the movie is its color work. The film noir is historically a black-and-white genre, and its aesthetic, that of the high-contrast black and white, is a direct result of the lack of the color and the changing temper of the times. Even in the most faithful, self-conscious revivals of the genre, one of the biggest stumbling blocks has persistently been the difficulty of reproducing, in color, the exact feel of the old-style noir. The options aren't many. You can, like Melville in *Le Samouraï*, take the obvious route and hold the color as close to black-and-white as possible. You can, like Dick Richards in *Farewell My Love*, take the opposite route and push the color into a gaudy neon saturation such as might decorate the cover of a paperback novel. You can, like Polanski in *Chinatown*, bathe the movie in gold to give it an artificial unique quality. Or you can, like John Boorman in *Point Blank* and Blake Edwards in *Gunn*, go for a gaudy, bristling color that redefines the film noir in terms of the Sensuous Sixties and Seventies. You cannot, I think, come closer to the atmosphere of the old-fashioned noir than Walter Hill does

(continued on page 27)

# CURRENT

All reviews are by Duncan Shepherd. *Reviews are published on the first page of the movie section. All reviews are for the first screening.*

**Beat the Devil** — A uranium treasure hunt in very cliché company (Humphrey Bogart, Peter Lorre, Robert Morley, Gina Lollobrigida, Jennifer Jones) — this out film is often pulled down from the shelves as an early example of conscious Camp (not to be confused with unconscious Camp), although another Bogart-Huston collaboration, *THE MALTESE FALCON*, a decade earlier, demonstrated an attitude toward masculine adventure stories which was no less prone to theatricality, exoticism, and miming facetiousness. Oswald Morris's parched Neo-realist image shows a harsh light on the gongs-on, however, and creates a sort of documentary detachment, so that you are better able to see the

moviemakers laughing up their sleeves behind the scenes. Anecdotes about this production, e.g., writer Truman Capote beats Bogie in an Indian wrestling match, and the star has to keep his incapacitated hand out of the camera's sight after the latest footnote, the name of the Bogart character, "Bully Dannreuther," pops up in Alan Sharp's script of *NIGHT MOVIES*, in Jennifer Warren's reminiscence about the first boy to touch her breast — an insider's reference to a quintessential insider's movie, 1954. \*\* (Ken, 8/18 and 19)

**Big Bad Mama** — A slice of Americana from the Cornman company. It pictures a gang of hick stickup artists whose boisterous impersonations of rural Ponce and Clyde types more closely resemble excited chickens. Angie Dickinson,

William Shatner, directed by Steve Carver. 1974. \* (Aziec, through 8/19)

**The Buddy Holly Story** — Gary Busey's surly, burl performance in the lead role somewhat elevates this conventional musical biography, which skims without pause over the short road from jan sessions in the Midwest winter (Nothing in this easygoing movie is ingored on the longer than the sickeningly drawn-out, drum-roll approach to Holly's death) Much has been made of the fact that the actors themselves play and sing the music. But while they appear to be comfortable and confident whenever they are around a microphone, these actors, repeating one of the commonest faults of musical biographies, tend inevitably to drown out your memory of the real thing. They do not sound any more like Buddy Holly and the Crickets than Diana Ross does Billie Holiday, Julie Andrews does Gertrude Lawrence, or Barbra Streisand does Fanny Brice. There is something to be said, too, for

lip-synching to the original. With Don Sward, Ginnie Martin Smith, directed by Steve Rahn. 1978. \*\* (Cal Mar Drive In, New Valley Drive In, Sports Arena Sixplex)

**Capriem One** — In all likelihood, the seed for this movie was planted when some cynic, watching the broadcast of Neil Armstrong's moonwalk, wisecracked that the entire spectacle could have been staged in a Burbank TV studio. The problem with this movie, mounted on its post-Weirgate high horse, is that it doesn't know how to take a joke. Another problem is that while it righteously condemns the U.S. government's tendency toward fibbing, it shamelessly fabricates one of the funkiest, unlikeliest, and incoherent stories ever told. It has to do with three astronauts who are shanghaied into a fake mission to Mars. James Brölin has all the scraps, Sam Waterston has all the jokes, and O.J. Simpson has to wait half an hour before he gets to speak his first line: "I think I'm gonna throw up." With Elliott Gould, Hal Holbrook, and Brenda Vaccaro; written and

directed by Peter Hyams. 1978. \* (Flower Hill Cinema 2, from 8/18, Myra Mesa Cinemas)

**The Cheap Detective** — Neil Simon's Bogart parody gets underway with a veritable prodigious which reads more like Woody Allen and which brings a smile to one's lips only by misapplying the word. Simon's unattractive marriage of medium good, cute-pie Bogart (THE CASABLANCA) is necessitated not because Simon has so many ideas, but because he has so few. The women in the picture (Marilyn Mason, Madeline Kahn, Eileen Brennan, Louise Fletcher, Stockard Channing, and Ann-Margret) succeed in liberating themselves from their role models, much better than the slavishly imitative men do, and they are the brightest spots in this dully colored movie which takes its overall look as well as its cinematographer, John Alton, from Dick Richards' *FAREWELL, MY LOVE*. With Peter Falk, Dom DeLuise, Nicol Williamson, Fernando Lamas and John Wood; directed by John Wood. 1978. \* (Aero Drive In, Sports Arena Sixplex)

**Chino** — A spaghetti western that appears to have cut corners in both its pre-production and its post-production work (the color quality fluctuates so erratically from shot to shot that the film looks as though it is still awaiting a turn in the processing lab). It is given some moral backbone, though, by the writer and director, Clair Huffaker and John Sturges, two old hands at Hollywood westerns. The title character, a brooding outcast who might have been conceived by Camus, is a half-breed horsebreeder with scars over his entire body, living in a desolate, no-man's-land, and

# MOVIES

preordained to an existence of abject loneliness. The slow going story deals with his cautious and ultimately frustrating re-introduction to humanity through the tutelage of a rootless youth and his courtship of an English-born gentlewoman. Only at the downbeat finish — when the hero, an archetypal quitter, cancels his revenge vow in the midst of a blazing night and vanishes forever over the horizon, leaving his life in ashes — do you comprehend how onerous this

movie has intended to be. Charles Bronson, Jill Ireland, Marcel Bozzuffi. 1976. \*\* (Torino, through 8/19)

**Close Encounters of the Third Kind** — Steven Spielberg surpasses all of his sci-fi forerunners in the only way he knows how — in material things. He has costlier, more spectacular

special effects, including some really wonderful nighttime sites; he has bigger and brighter starry skies; he has louder sound effects and background music; and he has the largest number of world-renowned cinematographers ever assembled on one list of credits (six in all —

Vincent Zsigmond, William Fraker, Douglas Seaborn, Laszlo Kovacs, John Alton, and Frank Stanley). But basically his movie is just a jumbaloo 1950s-style invader-from-space story, a RED PLANET MARS swollen up almost beyond recognition by 1970s inflation. It's also a somewhat

two-faced movie, which, all along the way, is in the uplifting melanie ending, tries to massage you into a nervous wreck with noisy, superficial, and usually superfluous thrills. Richard Dreyfuss, Melinda Dillon, Tim Carr, and Francis Truffaut. 1977. \*\* (Cove, Sports Arena Sixplex)

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Catalina, 323 Plaza (233-6718)  
Smiley and the Bandit, Rollercoaster, and Car Wash, from 8/18  
Casino, 643 5th (232-4878)  
Youngblood, The Mack, and Walking Tall, from 8/18  
Gould, 827 5th, Hillview (295-2000)  
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Pines, 323 Plaza (232-0501)  
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Flora Arts, 1818 Garnet, Pacific Beach (274-4000)  
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Frontier Drive In, 3601 Midway Dr. (222-6968)  
Theater 1: Eyes of Laura Mars and Shampoo  
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Loma, 3150 Rosecrans (224-3344)  
Jaws 2  
Mission Drive In, 3001 Midway Dr. (222-6342)  
Hot Lead and Cold Feet and Freddy Friesky  
Pacific Drive In, 4800 Mission Blvd. Dr. (274-1400)  
Smiley and the Bandit, Rollercoaster, from 8/18  
Rooz, 4642 Cass, Pacific Beach (488-3303)  
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Theater 1: Star Wars  
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Theater 3: Smiley and the Bandit, from 8/18  
Theater 4: War Lords of Atlanta  
Theater 5: Close Encounters of the Third Kind  
Theater 6: The Buddy Holly Story  
Strand, 4950 Newport, Ocean Beach (223-3141)  
Charlotte and Lenny, 8/18 and 19  
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Claremont, 4140 Claremont Mesa (274-0901)  
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Mesa, 8118 Mesa Blvd. (459-1812)  
Theater 1: Capriem One  
Theater 2: The Swamp  
Theater 3: Smiley and the Bandit, from 8/18  
Theater 4: Revenge of the Pink Panther  
Theater 5: Four Play  
Tu-Yu Drive In, 6036 Kearny Villa Rd. (277-4688)  
The End and Hollywood Boulevard  
University Town Center 6, 4525 La Jolla Village Dr. (452-7756)  
Theater 1: Who's Stop the Rain  
Theater 2: War Lords of Atlanta  
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Theater 5: Smiley and the Bandit, 8/18

**MISSION VALLEY**  
Center 3 Cinema, 2120 Camino del Rio North (267-1888)  
Theater 1: Sgt. Pepper's Lonely Hearts Club Band  
Theater 2: Eyes of Laura Mars  
Theater 3: Who's Stop the Rain and Come  
Cinema 21, 1140 Hotel Circle North (261-2121)  
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Theater 2: Grease  
Theater 3: National Lampoon's Animal House  
Theater 4: National Lampoon's Animal House  
Theater 5: The Godfather Part II  
Mission Valley Cinema, 4100 Mission Valley (267-3931)  
Reverend Can Vail

**STATE UNIVERSITY**  
Campus Drive In, 5141 E. Canyon Blvd. (252-1717)  
National Lampoon's Animal House and Shampoo  
Century Theatre, 54th and E. Canyon Blvd. (582-7880)  
Theater 1: Smiley and the Bandit, from 8/18  
Theater 2: Call theater for program information  
Cinema, 5890 University Ave. (583-8001)  
Reverence of the Pink Panther  
College, 6003 E. Canyon Blvd. (266-1403)  
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Grossmont, 5000 Grossmont Center Dr., La Mesa (465-7100)  
Rooz  
Parkway Theatres, 1286 Fletcher Parkway (449-7000)  
Theater 1: Hot Lead and Cold Feet and Madcap  
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Theater 3: Eyes of Laura Mars  
Theater 4: War Lords of Atlanta and Sinbad and the Eye of the Tiger  
Reverend Drive In, Federal and Burdell (964-1337)  
Youngblood and The Swamp

**SOUTH BAY**  
Spring Valley, 1057 Elkton Blvd., Spring Valley (469-6033)  
Smiley and the Bandit, from 8/18  
UA Cinema, Interstate 8 at Magnolia, El Cajon (449-0000)  
Theater 1: Sgt. Pepper's Lonely Hearts Club Band  
Theater 2: Star Wars  
Theater 3: International Velvet and Rollercoaster  
Big Sky Drive In, 2245 Main, Chula Vista (423-3777)  
Sgt. Pepper's Lonely Hearts Club Band and The Godfather Part II  
Fiesta Telen, 475 5th, Chula Vista (423-5267)  
Theater 1: Hot Lead and Cold Feet and Madcap  
Theater 2: Call theater for program information  
Harold Drive In, 4000 and U. S. Highway 94 (471-1392)  
National Lampoon's Animal House and Shampoo  
Paradise Theatre, 1001 Harborview Ave., National City (475-9090)  
Theater 1: The Swamp and Kingdom of the Spiders  
Theater 2: Pajama Movie  
South Bay Drive In, 2170 Coronado, Imperial Beach (423-2727)  
War Lords of Atlanta and Sinbad and the Eye of the Tiger  
Village, 320 Orange Ave., Coronado (435-6161)  
Convoy and Thank God It's Friday  
Vogel, 226 3rd, Chula Vista (426-1436)  
War Lords of Atlanta and Sinbad and the Eye of the Tiger, from 8/18

**NORTH COUNTY**  
Bijou, 509 East Grand Ave., Escondido (747-6636)  
Grease  
Cinema Cinema 4, 2555 El Camino Real, Oceanside (433-5144)  
Theater 1: Sgt. Pepper's Lonely Hearts Club Band  
Theater 2: Revenge of the Pink Panther  
Theater 3: Heaven Can Wait  
Theater 4: National Lampoon's Animal House, from 8/18  
Cinema Cinema Theatre 5, 2565 El Camino Real, Carlsbad (729-7147)  
Theater 1: Star Wars  
Theater 2: Grease  
Theater 3: Smiley and the Bandit, from 8/18  
Theater 4: Hot Lead and Cold Feet  
Theater 5: Four Play  
Crest, 102 N. Freeman, Oceanside (722-4561)  
War Lords of Atlanta and Sinbad and the Eye of the Tiger  
Del Mar Drive In, 949 Stevens Avenue (755-8737)  
The Buddy Holly Story and Thank God It's Friday  
Escondido Drive In, 722 W. Mission, Escondido (745-2331)  
Rooz and Greased Lightning  
Foster, 102 N. Freeman, 2630 Via de la Valle, Del Mar (755-5151)  
Theater 1: Sgt. Pepper's Lonely Hearts Club Band  
Theater 2: Capriem One, from 8/18  
Theater 3: Star Wars  
La Paloma, 471 1st St., Encinitas (746-7469)  
Coming Home and Midnight Cowboy  
New Valley Drive In, 3840 Mission Ave., Oceanside (752-5500)  
Theater 1: Jaws 2 and Gray Lady Drive  
Theater 2: Heaven Can Wait and Greased Lightning  
Theater 3: The Driver  
Theater 4: The Buddy Holly Story and Thank God It's Friday  
Pines Telen, 345 N. Escondido Blvd., Escondido (745-8007)  
Theater 1: Four Play  
Theater 2: Star Wars  
Pines, 102 N. Freeman, 12215 Fawcett Rd., Poway (748-7110)  
War Lords of Atlanta and Sinbad and the Eye of the Tiger  
Star, 402 N. Hill, Oceanside (722-2885)  
Fortress in the Sun and Golden Triangle, from 8/18  
Towne, 217 N. Hill, Oceanside (722-2155)  
Five Fingers of Death, Drums, and China, through 8/19  
Fists of the Double K, Pat Garrett and Billy the Kid, and Upstart Satamaye, 8/20 through 22  
Vineyard Theatre Cinema, 1529-22 East Valley Parkway, Escondido (743-1222)  
Theater 1: Eyes of Laura Mars  
Theater 2: Revenge of the Pink Panther



**Table 1**





# the Discount World of Beds!

## The Sunrise

...includes stained & leaded glass inset.

This beautiful bed is made of solid wood with a stained and lacquered bookcase headboard and frame. It comes with a genuine stained and leaded glass inset...the antique look for just \$339.

**\$339**  
COMPLETE



Optional underchests and padded rails shown on some beds.

## The Timberline

...the ultimate hi-back bookcase "Hutch Type" waterbed.

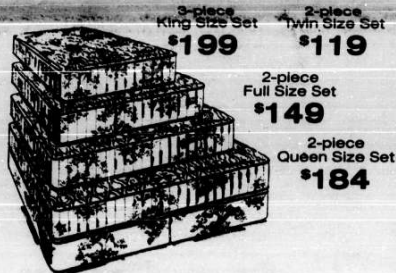
Built-in hutch, mirror and jewelry box. Note the door on the bookcase, the intricate detailing and the wood overlays.



**\$439**  
COMPLETE

## Mattress Special

firm support mattress or box springs



3-piece King Size Set **\$199**

2-piece Twin Size Set **\$119**

2-piece Full Size Set **\$149**

2-piece Queen Size Set **\$184**

## 4 Piece Bedroom Set

Regular price \$499.  
Discount Price

**\$349.**

Includes 2 night stands, 9 drawer dresser and hutch mirror. Headboard optional, 5 drawer chest optional \$124.



Our Policy: is to gladly refund the difference if within 30 days after delivery you can find the same item advertised or on sale for less.



The Discount World of Beds

7 locations to serve you

EL CAJON  
194 E. Main St.

ESCONDIDO  
1300 Valley Parkway

CARLSBAD  
2570 El Camino Real

KEARNY MESA  
8841 Clairemont Mesa Blvd.

PACIFIC BEACH  
1453 Garnet

POINT LOMA  
4811 West Point Loma Blvd.

CHULA VISTA  
645 Broadway

## Second Section

## Reader's Guide to the Music Scene



HOLLIS GENTRY

### This Week's Concerts

For the first time since inaugurating this column, I find myself without one "big time" group or performer to salute or belittle. This is a mixed blessing; even though I'll enjoy a breather from the role phone calls which have plagued me in the middle of the night, I am stuck with having to speculate about the potential of this week's concert. There are eight shows, all featuring locals. I am familiar with most of these musicians in different contexts, but some I must admit complete ignorance of. So I rely here purely on instinct, generic prejudice, levels of curiosity, and word-of-mouth.

One which appears most intriguing is the Monday night appearance of pianist Cecil Lytle and his current ensemble at City College. This band includes three of the area's most visible players — saxophonist Hollis Gentry, bassist Nathan East, and powerhouse drummer Ronnie Stewart. Very reliable quality acts assure me this group, which also features vocalist Charlotte Steel and

percussionist Willie Ward, is "terrific." Gentry, East, and Stewart also appear Saturday at Seagrove Park with Kwana. Another last minute attention-grabber is the CITA-funded jazz quartet Nexus, at the Community Arts Gallery on Wednesday. The only information available on this group is that it features bassist Mark Dresser, certainly the most accomplished original jazz bassist in town. His recent concert with the Famous Invisible Ensemble at Callopie was a scintillating experience which proved there is an audience for "free" jazz in San Diego. Ray Comp and his Rockabilly Rebels appear Monday at Abbey Road. This sort of music is one of the few ancient pop forms to have been readily embraced by New Waves (witness the acceptance of Robert Gordon and Link Wray). Two rock bands — Alleycats and Antique Trash — perform at Mariner's Point on Sunday. And filling out this "homeboy" week will be Bas Went Home, Tux-Tux, and the Ragin'ers, Wednesday, both at Balboa Park's Organ Pavilion.

— Steve Iredine

**MARSHALL TUCKER BAND**

PLUS SPECIAL GUESTS TO BE ANNOUNCED

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TELEPHONE (714) 224-4171

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**Marc Berman AND Arlene**

**MONKS'**  
Presents a special engagement  
**S.R.O.**  
Monday - Friday 8:30 - 1:30  
Sunday 7 p.m. - midnight  
**CRYSTAL PISTOL** Country Rock  
DR. JAMES DOWNS, HYPNOTIST  
Monday night only, 2 shows starting 10pm  
Entertainment - Dance - Bar Scene  
Happy Hours 12:30-3:30 with Hors d'Oeuvres 4-7 Well doubles daily  
Sporting events on our 67" screen on Monday nights  
Starting September 3rd  
**BUFFET SUNDAY BRUNCH**  
at Monk's 10 a.m. - 2 p.m.  
Open 11 a.m. - 2:00 a.m. daily  
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In Rancho Mission Plaza Shopping Center  
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## Reader's Guide to the Music Scene

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POLYNESIAN ROOM.

WED. THRU SUN.

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In Organized Chaos"

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magic  
if

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

**Catamaran**  
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The Music Scene is compiled  
every Friday. Send information  
and photos to READER MUSIC  
SCENE, P.O. Box 80803, San  
Diego, CA 92188 or call  
234-1507 by 4 p.m. Friday.  
IMPORTANT information must  
be received by the Friday  
preceding the Thursday issue to  
insure inclusion.

### San Diego Concerts

**Keweenaw featuring Mella**  
Century: Seagrove Park,  
Saturday, August 19, 1 p.m., 15th  
Street and Ocean Avenue, Del  
Mar. 755-1423.

**Alley Cats and Antique Trash:**  
Mariner's Point, Sunday, August  
26, 12 p.m.

**Geoff Lytle:** City College  
Theatre, Monday, August 21,  
7:30 and 9:30 p.m., 14th and C  
streets. 236-1181.

**Ray Campbell and the Rockabilly  
Rebels:** Abbey Road, Monday,  
August 21, 9 p.m., 3117 University  
Avenue. 281-4181.

**The Bass Ward Healer:** Organ  
Pavilion, Tuesday, August 22, 12  
p.m., Balboa Park. 275-4324.

**The Commodores and LTD:**  
Sports Arena, Friday, August 26,  
8 p.m., Sports Arena Boulevard.  
224-4176.

**She He He:** Civic Theatre,  
Friday, August 26, 8 p.m.,  
Convention and Performing Arts  
Center. 234-6800.

**The Poems, Eddie Palmieri,  
and Tense of Power:** SDSU  
Open-Air Amphitheatre,  
Sunday, August 23, 3 p.m.,  
235-6474 or 284-4647.

**Marshall Tucker Band:** Sports  
Arena, Sunday, August 27, 8  
p.m., Sports Arena Boulevard.  
224-4176.

**India Street Jazz Festival**  
featuring **Keweenaw, Dances of  
the Universe, and Steam:**  
Marquis Theatre, Monday,  
September 4, 1 p.m. 296-7674.

**Bob Welch:** California Theatre,  
Tuesday, September 5, 7:30  
p.m., Fourth and C streets.  
239-1335.

**Frank Zappa:** SDSU Open-Air  
Amphitheatre, Saturday,  
September 9, 8 p.m. 288-4947.

### Clubs

**Alpino Gardens:** Paul Sammon,  
originals, Thursday; Lisha Reles,  
auto harp, and Tom Gray,  
originals, Friday; Buckles and  
Schneider, traditional and  
bluegrass, and Patricia Taylor,  
violin, Saturday; amateur night,  
Sunday; Dan Metoyer,  
originals, Monday; Paul  
Sammon, Tuesday; 924  
Turquoise, Pacific Beach.  
488-1400.

**Amnesia:** Fox, rock, Tuesday  
through Saturday, 1642 Palm  
Avenue, Imperial Beach.  
439-1441.

**Anthony's Harborside:** Danny  
Salinas, pop, Tuesday through  
Saturday, 1366 North Harbor  
Drive. 235-6368.

**Antelope's Feelin':** Top 40 and  
disco, Monday through  
Saturday, 422 National Avenue,  
National City. 477-2208.

**Atlanta:** Daniel Chambers and  
Patrice, disco, rock, and oldies,  
Tuesday through Saturday,  
2695 Ingraham Street, Mission  
Bay. 224-2434.

**Bowen's:** Time, Space, and  
Distance, top 40 and disco,  
Tuesday through Saturday,  
Ducktails, oldies, Monday, 1022

**Chickadee:** Time, Space, and  
Distance, top 40 and disco,  
Tuesday through Saturday,  
Ducktails, oldies, Monday, 1022

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Tuesday through Saturday,  
Ducktails, oldies, Monday, 1022

Charmant Mesa Boulevard,  
Clovermont. 550-8022.  
**Bella Ball:** Rosie O'Grady,  
Friday through Monday, 408  
West Mission Bay Drive.  
488-0551.

**Bella Mercedes Room:** Kirk  
Solari, contemporary, Tuesday  
through Saturday, 958 West  
Mission Bay Drive. 488-0551.

**Santhana of Tokyo:** Laura  
Zimba, pop and jazz, Tuesday  
through Saturday, 477 Camino  
Del Rio South. 298-4666.

**Black Angels:** Gabe Lippano  
band, pop, Tuesday through  
Saturday, 5427 Keamy Villa  
Road, Kearny Mesa. 279-3100.

**Sally Up Tavern:** Million Dollar  
band, rock, Thursday through  
Saturday, 143 South Cedros,  
Solana Beach. 481-9022.

**Southcoast:** Larry Page,  
Wednesday through Saturday;  
Stone's Throw, Sunday through  
Tuesday, 2040 Harbor Island  
Drive. 291-4010.

**Scholar's Old Place:** Fabian  
and Gary, pop, Wednesday  
through Saturday; Fred  
Lahmann, Sunday through  
Tuesday, 1205 Prospect, La  
Jolla. 488-8248.

**Cafe Del Rey Merc:** Carousell,  
pop, Thursday through  
Saturday; Gary Jewwood,  
Wednesday and Sunday, 1549  
El Prado, Balboa Park. 234-8511.

**Capitola's Amherst:** Jobe  
and John, Thursday through  
Saturday; Alex Seltzer, Tuesday  
and Wednesday, 5440 La Jolla  
Boulevard. 459-4434.

**Corvaggia's Italian Food:** Nini  
Doan, classical guitar, Friday  
through Sunday; Edson Riggs,  
pop tunes, Wednesday; Dave  
Johnson, pop and funk,  
Thursday, 3208 Midway Drive.  
222-0541.

**Carriage House:** Jo Treanor,  
soulful alying, Friday and  
Saturday, 7495 Balboa Avenue.  
278-2597.

**Cash and Cleaver:** John Penn,  
soft rock and pop, Wednesday  
through Saturday, 440 South

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soft rock and pop, Wednesday  
through Saturday, 440 South

Sierra Boulevard, Solana  
Beach. 481-8238.  
**Cashways:** Listen, rock, top 40  
and disco, Thursday through  
Saturday. 488-0551.

Saturday, 10757 Woodside  
Avenue, San Jose. 449-6700.  
**Celestians:** The Magic II,  
variety music, Wednesday

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Manuel Higuera  
Contemporary & Rhythmic

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Thursday, Friday, Saturday, Sunday  
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Sundays  
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Dinners include a  
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soup and salad bar,  
bread and your choice  
of baked potato, French  
fries or long grain and  
wild rice.

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**Fresh Fish**  
**Marinated Sirloin**  
**Prime Rib**

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Corner of Balboa and Genesee  
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The Roxy Theatre presents an intimate evening with  
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Fri. & Sat., August 25 & 26, 7:30 & 10:30 shows  
Reserve Tickets \$7.00 Available at  
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L.A.'s newest & hottest dance band (one week only)

**THE DUCKTAIL REVUE**  
Music & fun of the 50's & 60's (golden oldies)  
live on stage  
Ricky Roy, Speedo, Wildman, Frankie & the Prof  
Prizes for the best 50's costumes - Trivia Contest -  
Dance Contest (Pony, Stroll, Twist)  
- Be there or be square!

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2 FIGHTERS  
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484-2284

**Alpino Gardens**  
Mashed Hamster  
Variety Trio - Wednesdays  
Thurs. Paul Sammon - Originals  
Fri. Lisha Reles - Autoharp  
Tom Gray - Guitar originals  
Sat. Buckles & Schneider -  
Traditional & Bluegrass  
Patricia Taylor - violin  
Sun. Amateur Night  
Mon. Dan Metoyer - Originals  
Tues. Jim Wagner - Guitar/harmonica  
Michael Baldrige, jugler  
- Espresso  
- Light Meals  
- Sugarless dessert -  
926 Turquoise  
(between Cass & Bayard)  
488-1400



# MAD JACK'S TRUCK IN 2 GOOD DEALS!

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## RECEIVERS

**Seton 860**  
This is the Best Receiver of its class. It has 120 watts per ch. at only 0.05% THD. Including security panel, individual channel performance, auto stop, effect and channel electronic design.

**\$488**

**Sony STR 6800 SD**  
80 watts RMS, 1% THD, revolutionary Dolby B.

**\$309**

**Technics 5270**  
80 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$218**

**Marantz 2220 B**  
High quality Marantz receiver for less than \$200. This one costs \$159. 80 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$159**

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**Sony TCK7 II**  
Top of the line stereo deck, with an optional remote control and reversible 70 dB signal to noise ratio.

**\$499**

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In fact, this is the best cassette deck. This deck may be programmed to find the best song automatically. Repeat this selection or store it to play anytime.

**\$344**

**JVC KD 10**  
An exceptional performer from JVC. Features a front loading mechanism, 60 dB signal to noise ratio and a 100 Hz filter. This deck makes this an outstanding value.

**\$199**

**Sharp 1125**  
A front load cassette with new timer features. Uncommon reproduction for the price. Also has unique program search to find the next song.

**\$129**

## TURNABLES

**Philips GA 222**  
A gem of a belt drive with an auto reverse. Features a new motor, cartridge. Fully automatic. Features unique touch control, record size sensors and smooth 1.2 sec. motor.

**\$229**

**Sonyo TP 636**  
Quiet performance and unique design makes this Sony belt drive the best turntable for the money. Features a unique suspension system that insures stability and auto return.

**\$77**

## STEREO SYSTEMS

**SYSTEM #1 JVC JRS 301 Technics SL210 Philips 477 Designer Rack**

This system includes a designer type rack to display your components. JVC's JRS 301 receiver has a fantastic "DC" design. 0.05% THD, 60 watts per ch. and a 5 band graphic equalizer. Technics SL210 features a belt drive system, strobe and a superior tone arm. Philips 477 top of the line spk. have a natural sound and uncommonly deep bass.

**\$999**

**SYSTEM #2 Technics 200 Technics SL 210 Sente P-500 Sharp 1125**

Technics 200 is an incredible 0.04% THD. This is the highest quality of any stereo receiver. Sente P-500 speakers have powerful 12" woofers that feature a Pioneer design. Sharp 1125 front loading cassette deck has an auto program search to find the next song. Technics SL 210 turntable has a precision tone arm, strobe and 5 Shure H Track cartridge. A quality system for a super price.

**\$550**

**SYSTEM #3 Sony STR 4800 SD Bic 920 Superscope 520A**

Sony's STR 4800 SD receiver features innovative Dolby FM reception and 35 watts per ch. at only 1% THD. Bic's 920 is a top rated programmable turntable featuring smooth belt drive performance and automatic capability. Imperial by Marantz speakers are smooth sounding with great looks.

**\$399**

**SYSTEM #4 Imperial by Marantz C-508**

A complete stereo system including a cassette deck with super recording capability. A feature loaded AM/FM stereo receiver, record changer and smooth full-range speakers from Imperial by Marantz. An outstanding bargain for only

**\$188**

## CAR STEREO

**Sony 1400 A**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$189**

**Audiovox Super Power AM/FM/Cassette**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$179**

**Sony 1400S**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$159**

**Sony 1400**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$139**

**Sony TC 24**  
Auto stop, effect and channel electronic design.

**\$109**

**Audiovox 977B**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$89**

**BOMAN 1000**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$59**

**Audiovox 908**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$49**

**BOMAN FM Stereo 8 TR**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$49**

## CAR STEREO SYSTEMS

**Imperial by Marantz 10**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$29**

**Sonyo 478**  
20 watts RMS, 1% THD, auto stop, effect and channel electronic design.

**\$149**

**Sound Fax**  
50 watt graphic equalizer booster.

**\$89**

**Big Brute**  
50 watt booster equalizer.

**\$79**

**Big Brute**  
50 watt booster equalizer.

**\$59**

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## Reader's Guide to the Music Scene

through Sunday, 3999 Mission Boulevard 488-1081

**Charles's Horse Lounge:** Chaminon Ridge, country, Thursday through Saturday, 4196 Clairemont Mesa Boulevard, 272-5661.

**Chuck's Steak House:** Butch Lacy Quartet featuring Hollis Gentry, jazz, Friday through Sunday, Joe Morillo Quartet, jazz, Monday through Thursday, 1250 Prospect Street, La Jolla, 454-5325.

**Chuck's Steak House:** Windfall, country and folk, Wednesday through Saturday, 1403 East Valley Parkway, Escondido, 745-5100.

**Community Arts Gallery:** CETA VI, jazz and chamber music, Wednesday through Saturday, Third and E Streets, 233-0141.

**Greenwood:** Daniel Jackson Group, jazz, Thursday through Saturday, 345 Market Street, Downtown, 233-7856.

**Daley's:** Jim Lewis, good-time music, Thursday through

Saturday, 1396 Third Street, Chula Vista, 427-8683

**Daley's Lounge:** Lella Morrell, guitar, Friday and Saturday, 4196 Clairemont Mesa Boulevard, 272-5661.

**Dick's at the Beach:** West rock, Wednesday and Thursday, Bratz, Friday through Monday, Johnny Almond, Sunday, in the Mood, Tuesday 327 North Highway 101, Solana Beach, 755-1672.

**Dellany's Sweet Seasons:** Contemporary and disco, Tuesday through Saturday, 9522 Miramar Road, Mira Mesa, 271-8780.

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

**Disco:** Dr. Downs, Thursday, Disco Ken, Friday, Keri, Saturday, Washington at Centre City Parkway, Escondido, 745-1931.

**Frenchman's Creek:** Passenger, rock, Tuesday through

Saturday, 421 West Felicita Avenue, 747-4531

**Galleria:** Juice featuring Monica Hopkins, contemporary, Tuesday through Sunday, 1221 Vista Way, Oceanside, 433-2633.

**Gold Coast Lounge:** Brighter Daze, pop, Tuesday through Saturday, town and Country Hotel, 291-7151.

**Haley's:** Stephens Brothers, top 40 and disco, 4258 West Point Loma Boulevard, Loma Point, 225-9559.

**His Place:** Milt and Mary, contemporary, Wednesday and Thursday, Cornerstone, contemporary, Friday and Saturday, Michael Roy, Bridgite, Juggler, and Rich Turner, magician, Thursday, 740 South Escondido Boulevard, 745-1945.

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

**Hungry Hunter:** Lighthouse, soft rock, country rock and originals, Tuesday through Saturday, Checkfield, soft rock, Sunday, 1221 Vista Way, Oceanside, 433-2633.

**Hungry Hunter:** Mary Perrin, Thursday through Saturday, 2446 Hotel Circle, Mission Valley, 291-8074.

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

**Ice Palace:** Toys, rock, Friday and Saturday, Mission and McCall, Escondido, 741-9393.

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

**Ivresses:** Dieland, Thursday, Dick Brown's Big Band, Friday and Saturday, brown sugar, rock, Tuesday and Wednesday, 14240 Poway Road, 745-7531.

**Jermiah's Steak House:** Fairway, rock and country, variety music, Friday and Saturday, 17051 West Bernardo Drive, Rancho Bernardo, 487-7181.

**John Bull:** Lamp Post featuring John Peniche, Andy Terpack and Laird Rice, contemporary, Wednesday through Saturday, Jerry Gortong, guitar, Sunday and Monday, 2260 Highland Avenue, National City, 474-2201.

**Joey Roger:** Fred Lahmann, Friday and Saturday, 937 Lomas Santa Fe, Solana Beach, 755-0117.

**Joey Murphy's:** Thunderbolt the Wondercat, rock, Thursday through Sunday, Joe Morillo Quartet, jazz, Tuesday afternoon, Rosie and the Screamers, Sunday and Monday, Taiti, Tuesday and Wednesday, 4302 Mission Boulevard, Pacific Beach, 270-3220.

**Journey:** Central City, top 40 and disco, Friday, Seventh

**2 FOR 1 GREASY KIDS STUFF IS BACK**  
—Friday, August 18 9:00 p.m.—  
DANCE  
PRIZES FOR BEST COSTUMES  
ADMISSION \$2.00  
THE SUNSHINE BALLROOM  
NEXT TO THE LOBBY THEATRE  
224-4196

**Dance PARTIES**  
Thurs. Aug. 17th 9:00-1:00  
FRI. AUG. 18th 9:00-1:00  
SAT. AUG. 19th 9:00-1:00  
SUN. AUG. 20th 9:00-1:00  
STRAITHEAD SOUND  
"D.D.'s"  
Hottest Friday night music house!"  
Fri., Aug. 18th  
7578 El Cajon Blvd.  
(7 miles east of S.D.S.U.)  
\$3.00 at door

**Little Bavaria**  
Wednesday and Thursday  
**Bratz**  
Friday  
Food served 6:00-10:00  
**Swing Band**  
Saturday  
German Polka Band  
Friday, Saturday and Sunday  
Dinner served 5:11 p.m.  
Carnegie Valley Road  
Del Mar  
755-1553

**Chuck's Steak House**  
tonight...  
...and after dinner listen to some of the finest jazz in San Diego!  
Dinner served 5pm-11:30pm  
Monday-Saturday 5pm-11pm Sunday  
**Jazz 7 nights a week**  
**Joe Marillo Quartet**  
Monday-Thurs., 9 to 1  
Joe Marillo-Sax  
John Jeffwith-Bass  
Rob Schneiderman-Piano  
Tim Shea-Drums  
**Butch Lacy Quartet**  
Friday-Sunday, 9 to 1:30  
Butch Lacy-Piano  
Hollis Gentry-Sax  
Jeff Ray-Bass  
Kelly Jacey-Drums  
**Chuck's Steak House**  
1250 Prospect (McKellar Plaza)  
454-5325

**MSM DANCERY CALIFORNIA**  
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A CONTEST Presented by  
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TOWER RECORDS A.M. RECORDS  
2nd 25 1st 50 3rd 15  
SEMI FINAL WINNERS  
1st PLACE 100 2nd PLACE 50 3rd PLACE 15  
TO BE HELD at  
**FOGGY'S NOTION** SAN DIEGO CAL.  
WIN! an overnight stay in San Diego and a FREE HAIRSTYLING THE GENERAL HAIR STORE OCEAN BEACH CA  
ALL WINNERS TO BE PICKED UP AT AIRPORT HOTEL 10:00 PM. WINNERS MUST BE PRESENT AT CONTEST.

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beds from \$89.95  
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 • Padded rails — 2 for \$25.00  
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## Reader's Guide to the Music Scene

Wonder, top 40 and disco.  
 Saturday: Black Tie, top 40 and  
 disco, 5475 Kearny Villa Road,  
 279-2040.

**Le Chalet:** Gary Music Co. and  
 Azz Izz Jazz Ensemble, Friday  
 through Sunday, Farrar Four,  
 jazz, Sunday afternoon and  
 Monday; Flores and Friends,  
 Tuesday and Wednesday, 5046  
 Newport, Ocean Beach,  
 222-5300.

**Little Bavaria:** Bratz, rock,  
 Wednesday and Thursday;  
 Swing Band, Friday; German  
 Polka Band, Saturday, Carmel  
 Valley Road, Del Mar, 753-1383.

**Meach's:** California, Tuesday  
 through Saturday; Songwriters  
 Showcase, Sunday, Midway  
 and Rosecrans, 224-2401.

**Magnolia Mulvaney's:** Disco,  
 Thursday through Saturday; the

Gekway, top 40 and disco,  
 Friday and Saturday, Magnolia  
 and Mission Gorge, 448-8550.

**Mandolin Wind:** King Biscuit,  
 blues, Thursday through  
 Saturday; Ron Surrey, guitar,  
 Sunday; auditions, Monday; Sid  
 Gandy, guitar, Tuesday and  
 Wednesday, 308 University  
 Avenue, Millcreek, 297-3017.

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

**Mid Sea:** Frankie, piano, Friday  
 and Saturday, 2424 Film  
 Avenue, 235-6144.

**Mississippi Room:**  
 Jack Constanza Quartet,  
 contemporary, Wednesday  
 through Saturday; Dave Tortella

Duo, Sunday through Tuesday,  
 2223 El Cajon Boulevard  
 298-8888.

**Monks:** S.R.O., top 40 and  
 disco, Tuesday through Sunday,  
 10475 San Diego Mission Road,  
 Mission Valley, 563-0060.

**Mother's Kitchen Natural Foods  
 Restaurant:** The Berggren  
 Family, bluegrass, Saturday,  
 top of Palomar Mountain,  
 743-3495.

**Mr. M's:** Monty Jordan and  
 disco fever, nightly except  
 Monday, 6449 University  
 Avenue, 583-5700.

**Navajo Inn:** Joint Effort,  
 contemporary, Tuesday  
 through Saturday; Bill Gibson,  
 disco, Sunday and Monday,  
 8815 Navajo Road, 465-1730.

**Ocean Beach Inn:** Mark Lockoff,  
 contemporary folk, Friday and

Saturday, 1835 Bacon Street,  
 Ocean Beach, 222-8822.

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

**Organ Power Pizza:** Tommy  
 Slark, Monday; Frank Stein,  
 Tuesday, Thursday, and Friday;  
 Chris Gorsuch, Wednesday,  
 Saturday, and Sunday, 5375  
 Kearny Villa Road, 560-9898.

**Over Easy Production  
 Company:** Tom Cat, rhythm  
 and blues, Thursday; Greg  
 Long, pop, Friday; Ron Surrey  
 and William, country pop,  
 Saturday; Open Stage, (call);  
 Gary Sherwood, country pop,  
 Monday and Tuesday; Jose,  
 country and folk, Wednesday,  
 4970 Voltaire, Ocean Beach,  
 222-2446.

**Pakistan Pub:** Bandana,  
 dancing music, Friday and  
 Saturday, 7828 Broadway,  
 Lemon Grove, 464-9284.

**Pen and Fun Lounge:** Sharon  
 Skidgel, piano, Tuesday  
 through Saturday; Seven Seas  
 Hotel, 4th Hotel Circle South,  
 291-1509.

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

**Poway Mine Company:**  
 Songbird, pop, Thursday  
 through Saturday, 12735 Poway  
 Road, 748-7295.

**Prophet Vegetarian  
 Restaurant:** Orion, guitar duo,  
 Tuesday and Thursday; Bill  
 Coleman and Fred Roth, jazz,  
 Wednesday; Lori Bell and Pam  
 Soper, classical and jazz,

**Fish House West**  
 Finest in Seafood & Cocktails  
 Entertainment Nightly  
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 Contemporary FOLK ROCK (Duo)  
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 Nightly!  
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 GARY MUSIC COMPANY and the AZZ IZZ JAZZ Society play from  
 8:30 p.m. to 1:30 a.m. Fridays, Saturdays and Sundays.  
 Farrar Four play at 3 p.m. Sundays and 8:30 p.m. Mondays and  
 Thursdays. Flores and Friends perform at 8:30 p.m. Tuesdays and  
 Wednesdays.  
**5046 Newport Ave.**  
**Ocean Beach 222-5300**

**SUNDAY AFTERNOON FEVER**  
**WIN \$100**  
**DANCE CONTEST**  
 THIS SUNDAY GRAB YOUR SOCKS AND HEAD FOR THE  
 SHINING BALLROOM IN POINT LOMA - DANCE FROM 12-6 AND  
 WIN \$100  
 ALL TICKETS 5  
 AT BUGHY 300 FIFTH AVE 234-0568



## Reader's Guide to the Music Scene

Friday and Saturday, 4461 University Avenue, 283-7448.  
**Quincy's**: The Caucus, Thursday through Saturday, 10 Jolla Boulevard at Lurline.

**Rainier's**: National Groove, disco, Tuesday through Saturday; Boogie Man, disco, Sunday and Monday, 10450 Friars Road, 280-1461.  
**Raspberries**: Ron J. disco, nightly, 4230 West Point Loma Boulevard 271-1493.

**Red Candle Lounge**: Polge Powers Trio, contemporary, Tuesday through Saturday, Mission Valley Inn, 875 Hotel Circle South, 276-8281.

**Reuben's**: Lee Blue Blues, contemporary disco, Tuesday through Saturday, 880 Harbor

Island Drive, 291-1550.

**Reuben's Place**: Don Livingstone, Tuesday through Saturday, 805 at Balboa Avenue, 778-7373.

**Ris Cogan**: MC, dancing music, Wednesday through Saturday, 5550 Kearny Mesa Road.

**Sand Piper**: Eddie Rapoal and Racha-la-la, pop, Thursday through Saturday, 4608 Mission Gorge Road, 280-6263.

**Stanley's Music Room**: Don and Vaughan, contemporary, Tuesday through Saturday, 1380 Harbor Island Road, 291-2900.

**Sea Dog Lounge**: Elements, rock, Tuesday through Saturday, Holiday Inn, 695 Hotel Circle South, 291-5720.

**Shelter Island Inn**: John Campbell and Crystal, dancing music, Tuesday through Saturday, 2081 Shelter Island Drive, 222-0561.

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

**Sharon's Music Room**: Fred Thompson and the Guadalupe Philharmonic, Tuesday through Saturday, 1380 Harbor Island Road, 291-2900.

**Sharon's Inn of the Airport**: Portland Makal, contemporary Tuesday through Saturday, 1590 Harbor Island Drive, 291-5400.

**Spazzy's Station**: Disco, Thursday through Wednesday, 2855 Midway Drive, 223-3154.

**Splish**: Colour, disco, Latin, and top 40, Wednesday through Saturday, 1130 Buena Avenue and Morena Boulevard, 276-3993.

**Springfield Wagon Works**: Second Wind, pop-folk, Wednesday through Saturday; Mike Stone, guitar, Sunday through Tuesday, 690 North Second, El Cajon, 443-5157.

**Springfield Wagon Works**: Homefolk, folk, Wednesday through Saturday; Wayne "Psychodelic" Gies, guitar, Sunday and Tuesday, 5255 Kearny Mesa Road, 545-2272.

**Shells Head Band**: Show Blind, top 40 and disco, Thursday, 7578 El Colan Boulevard.

**Shells**: Live bands, Friday and Saturday; Gary Kelly, disco, Sunday, 9420 Campo Road, 497-8034.

**Barter Lounge**: Paul Gregg, contemporary and top 40 organ, Tuesday through Sunday, Pacific Beach Drive, 448-9154.

**Sweet Sings**: Ron Bolton and Chuck Pettin, folk, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 272-7802.

**Taverna**: Zig, jazz, Thursday through Saturday; Re-pop, jazz, Sunday through Wednesday, 1296 Prospect, La Jolla, 454-9587.

**Ten Downing**: John J.J. Jenkins, contemporary, Thursday, 315 South Highway 101, Solana Beach, 755-5161.  
**Tea Pee Room**: Brown Sugar rock, Friday and Saturday, 1270 Main Street, Ramona, 787-3755.

**Tom Hearn's Light House**: Sandoval and Stryke, pop, Wednesday through Sunday, 2150 Harbor Island Drive, 291-9110.

**Top of the Area**: Gypsy Gold, contemporary, Tuesday through Saturday, 1950 Harbor Island Drive, 291-4700.

**Trojan Horse**: Country, Wednesday through Saturday; Disco, Sunday through Tuesday, 6170 University Avenue, 562-0770.

**The Brothers Johnson and The Brothers Johnson**: Contemporary, Wednesday, September 20 through Saturday, September 23, 2730 North Vermont Avenue, (415) 400-8400.

### Clubs

**Concerts by The Sea**: Cal Trader, Thursday through Sunday; Les De Vries and Translusion, Tuesday and Wednesday, 100 Fisherman's Wharf, Redondo Beach, (213) 374-4978.

**Dante's**: Gabor Szabo, Friday and Saturday, 4269 Lankenshim Boulevard, North Hollywood, (213) 769-1566.

**Golden Bear**: New Riders of the Purple Horse, Thursday; Leon Redbone, Friday and Saturday, 356 Coast Highway, Huntington Beach, (714) 535-9630.

**Light House**: Moe Allison, Thursday through Sunday, 30 7th Avenue, Hermosa Beach, (213) 372-0911.

**Palomares**: New Riders of the Purple Horse, Friday and Saturday; Les De Vries, Sunday; Michael Kidd, Tuesday, 6907 Lankenshim Boulevard, North Hollywood, (213) 765-9256.

**Paradise Room**: Buddy Montgomery, Thursday through Sunday; Arthur Prysock, Tuesday and Wednesday, La Brea and Washington, (213) 956-3704.

**Passageway**: Art Pepper, Friday and Saturday, 22734 Pacific Coast Highway, Malibu, (213) 456-2007.

**Blue Bird**: Thursday, Climax Blue Band, Friday and Saturday, 9009 Sunset Boulevard, (213) 878-2222.

**Starwax**: Cindy Bullens, Thursday; Britte and Britte, Friday and Saturday, 8191 Santa Monica Boulevard, (213) 456-2200.

**Whiskey & Co**: Wolf, Friday and Saturday; Fandango, Monday and Tuesday, 8901 Sunset Boulevard, (213) 652-4202.

### Los Angeles Concerts

**Benny Newman and Benjie Belfi**: Universal Amphitheatre, Thursday, August 17 through Saturday, August 19, 9-10 p.m. (213) 960-9421.

**Bay Charles and The Beatles**: Long Beach Terrace Theater, Sunday, August 20, 7-30 p.m. (213) 434-3441.

**Albion Rhythm Section**: Santa Monica Civic, Thursday, August 21, 8 p.m. (213) 393-9951.

**Boyz n the City**: Anaheim Stadium, Saturday, August 26, 3 p.m. (714) 535-5100.

**Tom Hagen**: Long Beach Arena, Tuesday, September 5, 7-30 p.m. (213) 434-3441.

**1978 West Coast Jazz Festival**: Ahmanson Theatre, September 8 through 10, 7-30 p.m.

**Steve Martin**: Universal Amphitheatre, Saturday, September 9 through Sunday, September 17, Hollywood Freeway at Lankenshim Boulevard, (213) 960-9421.

**Barry Manilow**: Universal Amphitheatre, Thursday, August 17 through Saturday, August 19, 9-10 p.m. (213) 960-9421.

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**Bob Weich**  
 Tue. Sept. 5, 7:30 p.m.  
 Reserved seat tickets at all Ticketron Outlets (Sears, Wards, S.D.S.U., etc.)  
 Inness Records (Encinitas) and the California Theatre Info: 233-9373

**MOONLIGHT PRODUCTIONS**  
**CALIFORNIA THEATRE**

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 FUN IN THE SUN WITH  
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**EDDIE PALMIERI**

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### READER FREE CLASSIFIED ADS

#### Notices

**COUNSELING OF PERSONAL LIFE** style problems, couples, families, individual abuse, sexuality, and communications by licensed professionals. For information and appointments call 231-3555.

**YOU CAN BUY FRESH**, reasonably priced produce directly from the farmer at the **CAIRING Farmers Market**, Saturdays, 9-1 Second and G Streets, downtown.

**HOUSE OF COMICS** will be opening another store to serve you faster. Opening at 4885 Mission Boulevard, Pacific Beach, CA, on August 17.

**MALE/FEMALE RELATIONSHIP** group. Opened August 25, 2-5 p.m. Open a new session will include initiating new relationships, establishing intimacy, sexual communication, jealousy, and finding freedom, developing psychic self-reliance. For more information, call 284-7873.

**RELATIONSHIP** and individual difficulties? The Family Institute has a staff of licensed professionals and interns to offer assistance. Fees based on your income. 297-7181.

**TALL SINGLES PARTY**, La Mesa, Saturday, August 18. Open to men 6'2" up, women 5'10" up, any age. Bring a friend or come and meet a new one. 228-0900 for directions.

**DANCES OF Universal Peace**, Sufi Order. Spiritual practices manifested in movement, song, prayer, meditation. Mondays, 7-9 p.m. 344's meeting house, 7390 Eads, La Jolla. 272-6413.

**SUFI TEACHINGS**: The message of Hazrat Inayat Khan alternating with in-depth practices and meditation sessions. Fridays, 7-9 p.m. 272-6413, 488-2645.

**MUSICIANS NEEDED** (especially strings, horns, reeds) for semi-professional orchestra co-op (owned, managed by member musicians) for profit, pleasure. Standard symphonic, chamber literature, etc. 291-4605, 454-2587.

**ADVENTUROUS** couple with savings want to meet other couples and boat owners for sail, 1978. Chiles ages 20 to 5 years. Caribbean. Jed 270-5581.

**FREE DANCE** celebration in Baboia Park, 2250 La Jolla Village Drive, San Diego, 9:00-11:00 p.m. No experience or requirements necessary. For information, call 291-6096.

**NEIGHBORHOOD HOUSE**: Association's Emergency Assistance Program is in need of volunteer children's clothing and household goods. Make your tax deductible donations by calling 263-7761 X 20.

**FUND RAISERS** wanted for IRS approved nonprofit humanitarian organization. You receive immediate payment, 20 percent of total donations you raise. 454-1442.

**QUALITY ABOUT your high-priced rental?** Cut it in half and rent to me. I may be the best tax lawyer you ever had. Nick 282-5969.

**CHILDREN'S THEATRE** every Saturday at noon at the San Diego Repertory Theatre. Only \$1 per person. Now playing, "The Bean Bag Stole It." 1620 6th Ave., downtown.

**THE GOLDEN HILL Children's Art Community Project** is having an art exhibit in the federal building's lobby August 21 through September 1. For information call 281-5567.

**FREE VINYL**. No equipment to buy. Use de-cassette, turners, or treat first. Some tapes \$1 plus SASE. Natural, R. 3, Box 4244, Nimes Lane, Escondido, CA 92025.

**NEIGHBORHOOD HOUSE** Association is holding a "Tree Store" on Tuesday, August 29 from 9 a.m. to 12 p.m. at 841 South 41st St. For information call 263-7761 X 20.

**TRY OUR FREE BOOK**, limit 2 per purchase. The Book Trader, 4115 El Capon Blvd. 282-4849. Open Tuesday thru Saturday, noon to 6.

**GAMES** table singles play. Bumper pool, poker, etc. Chula Vista party, Wednesday, August 23. Join other women 5'10" up and men 5'2" up. 228-0900 for free newsletter.

**WE NEED compassionate ex-smokers** and non-smokers to volunteer in the daytime for The Smoker's Outlets. Call 235-6448 or the American Cancer Society at 235-5596.

**SPORTS CAR OWNERS**: Labor Day weekend is the Muscular Dystrophy Show at the Stadium. All entry fees donated to muscular dystrophy. Path 578-0167, Bruce 271-8800.

**THE DATSUN CLUB** of San Diego is hosting the Muscular Dystrophy Show, Labor Day weekend, for all sports cars. For more information about the event or the club call Jim 449-8056.

**UNITARIAN CO-OP SCHOOL** has openings for fall, 1978. Children ages 2 to 5 years. Information 296-9110, 296-9078.

**TORREY PINES District** Club Scout Packs. 205-5410 to learn.

**DeAnza Cove**, Mission Bay, 10 a.m. to 2 p.m. Free! Kite contest!

**FOCUS**, Show, see in SOGO area, Mission 205-5410 to learn.

**ARE YOU DISSATISFIED** with the pressure and neglect of mass education? Exploring Family School. Meet the authors, speakers, classes, books. 230 Birmingham, Cardiff 430-0235 for information.

**KIDS BORED?** Take them to see "The Bean Bag Stole It" at the San Diego Repertory Theatre at 1620 6th Ave. Live theatre and music. Every Saturday at noon. \$1.

**PRISONER** at San Quentin needs support from those who are concerned with justice. Write the Committee for the Defense of Jason Roman, P.O. Box 33352, San Diego, CA 92103.

**COUNTRY DANCING** from New England's town halls led by Joseph Talamo to the live music of local live musicians every second on Thursday (next dance, August 17th), 8 p.m. at the United Commercial Travelers Hall, 4569 30th Street, North Park, 281-0813.

**ROLFING** demonstration of connective tissue manipulation. Tuesday, 28 August at 7:30 a.m. by certified roller Russ Ramsey, 4603 Bermuda Ave. 224-7787. Please call. No charge.

**FOOD STAMPS** can make the difference between lighting your belt and loosening it. Call Neighborhood House Food Stamp Outreach, 263-7761 X 29.

**COME JOIN US**. The Runners 49-plus, fun oriented social group. Centered in joy, life, love, and equal rights. Unity not uniformity. 281-0145, 291-7335.

**NEIGHBORHOOD HOUSE** Emergency Assistance Program is in need of good used children's clothing for families in crisis situations. Make your tax deductible donation by calling 263-7761 X 20.

**INTERESTED IN ASTRONOMY?** San Diego Astronomy Association meets third Friday of month. Next program meeting, August 18. Space Theatre secure hall, open to public, free.

**ORCHESTRA CO-OP**. Semi-professional, owned, managed by member musicians, rehearsing weekly. Need strings, brass, woodwinds, horns, etc. Standard symphonic, chamber literature, etc. 291-4605, 454-2587.





B.S.A. 750 ROKET 3 for parts or restoration. Top and apart, otherwise registered and run in on. The motor runs in volume to day. \$1400 or motor and case. Tony H. 665-4115.

MOVED: Green Grass Sports (Crest Models). Used only 100 miles. Cost \$200 plus tax. \$395. New condition. 422-0357.

1975 HONDA CB500-FOUR. Excellent condition, garage kept, must see. \$750. 262-5262, please leave message.

1969 HONDA CB350. Excellent mechanical and physical condition. Low mileage, very fast bike. \$450. 296-0008 evenings.

1972 JAWA 500CC. Basic, excellent transportation. \$125 or offer. 279-2342 after 6 p.m.

1976 YELLOW CHA MOVED. New tires, low mileage, excellent condition. Seattle 550. 453-7768 after 5.

MOVED: "Pro's" sold and serviced by J.C. Perry. Only 861 miles. saddlebags, helmet, blue garage, perfect condition. name says I'm too old to ride. 466-8217.

## Real Estate

OPEN HOUSE: Cardiff townhouse, 3 bedrooms, 2 baths, 2 car garage, patio deck, low maintenance yard, minutes to beaches. Saturday and Sunday, 10 to 1. 436-1822.

FOR SALE BY OWNER: College area, 2 bedroom home with large patio, fireplace, barbecue, big, large sunroom, new carpeting, great shape. \$57,500. 345-0044.

CONDOMINIUM: Pacific Beach 2 bedroom, 1 1/2 bath, carpets, drapes, built-in, carport. \$62,000. 270-7729.

WARM: 4 bedroom, 3 bath home in University City. Fireplace in master bedroom, 3 carport, trees, pond in back yard, quiet residential area, near all schools. \$85,000. 225-2254.

MUST SELL: Suburban 1 1/2 acre, tree covered, in Autumn Lake Trails, private country community, Auburn, California. Terms, golf, pools, horses, etc. Hour west of Tahoe. \$80,000 cash and take over payments. See 401-0156. 3:30 to 6:30 p.m. Fridays, Saturdays, Sundays.

CONDO IN SAN CARLOS: Spacious 3 bedroom, 2 bath, excellent floor plan, close location, facing pool, jacuzzi, new carpets, drapes. \$61,500. 486-7111 after 6 p.m., weekdays.

LARGE, CHARMING rental house wanted by 5 care-free employed adults (30s). Healing practitioners and artists. Maintenance, adults, children, no pets. 226-1201, Sandy or Jack 223-9437.

FOR SALE BY OWNER: 4 units in Pacific Beach, 2 and 3 units in Del Mar. 486-5050, 296-8753.

BY OWNER: New 3 bedroom architect designed home. Fantastic view, fireplace plus room for office. Choose your carpet and appliances. \$76,000. 453-7453.

KENSINGTON: 3 bedroom, 2 bath home for sale. \$68,800. Excellent fireplace, large lot, copper plumbing, 2 car garage, fruit trees, fenced. Principals only. 281-2786.

TRIPLEX: Pacific Beach, cond of Owens and Stephens 2 bedrooms, 3 garages, large utility room. Owner occupied. Excellent. \$175,000. Please call agent. Principals only. 486-5681.

2 BEDROOM PLUS one cond in SanDiego. Beautiful area near Old Mission Dam. \$41,000 FWA. Owner will pay points on graduated mortgage plan. 585-0044.

A GEM! Vacation, year round, self-contained trailer. Beach, pool, yard, shed. \$3950. Make offer. \$60 monthly space rent. Close to beach. 942-1160 or 753-1337.

DAMAGED HOME for sale. Mission Hills, scenic view lot, great potential for nice home. Full time, full time. For information. 484-8314 after 6pm.

NEW ONE BEDROOM CONDO at La Jolla Park Villas with fireplace, pool, and jacuzzi. Overlooking Mt. SanDiego. 453-5722.

MISSION BEACH view condo, 2725 per month. Available August 12-26, sleeps 4. 1/2 block sand. 565-7033 or 775-0163.

FURNISHED ROOM in 3 bedroom townhouse. \$160 month plus 1/2 utilities. Non-smoker only. Balboa. Genoa area. Available August 15. 565-1687.

WANT TO RENT sunny, small house. Employed single with car. 424-8039.

1 BEDROOM FURNISHED, \$170. Near downtown, best shop. 1615 Union Street. 239-8185.

PACIFIC BEACH 2 bedroom in newer duplex near beach and bay. Private yard. \$300. 296-9578 or offer. 4-54-1230.

PACIFIC BEACH 3 bedroom near Ried and Ingraham, available furnished or unfurnished, pet. 545. 296-9578 or offer. 4-54-1230.

WORKING FEMALE needs to rent a house with place for dog and horse. Have a my fence. Up to \$425 per month. Shawn 436-1750.

NEW PULSH property 1 bedroom condominium for 2 cars, garage, pool, good location. University City. \$295 month. 284-2338 evenings and weekends. 459-0581 days.

AVAILABLE SEPTEMBER 1: Rent or lease fully furnished beautiful 1 bedroom, 1 1/2 bath condominium in very desirable area of La Mesa. 444-7306 after 5.

MOUNTAIN CABIN, Big Bear Lake, 2 bedroom, lot, fireplace, near Ralph 460-3241 evenings and weekends.

# SWEATER & SKIRT SALE

For an Extra Special Price

ONE WEEK ONLY AT OUR SPECIAL PRICE...

## FRISCO FANNY'S

Now in San Diego

BALBOA MESA CENTER (MERYN'S), Claremont - MISSION VALLEY CENTER - PARKWAY PLAZA, El Cajon UNIVERSITY TOWNE CENTER, La Jolla - GROSSMONT CENTER, La Mesa - PACIFIC PLAZA, Pacific Beach ESCONDIDO VILLAGE MALL - PLAZA CAMINO REAL, Carlsbad

3345 MISSION HILLS townhouse. Spectacular view of bay and skyline. 2 bedroom, 2 bath, carpets, drapes, stove, refrigerator. Private deck. Available September. 296-6782.

STORAGE FOR RENT. \$7 per month. Laura 474-173.

1 BEDROOM, 1 1/2 bath luxury condo. Ocean front, pool, sauna, furnished or unfurnished, security building, underground parking. Lease. \$375. 486-6033.

MISSION BEACH, Bayview Road. 1 bedroom furnished apartment, parking. Available 1 September, 1978. \$225 per month. 252-3566.

WAREHOUSE/STORAGE, on San Avenue near Hillcrest. 1000 sq. ft. Available. Approximately 3500 square feet. Inquire 296-3311 or 453-5455.

CONJURY LIVING with city view. Scripps Ranch 3 bedroom, 2 1/2 bath with deck and all amenities. \$455 per month. Call 578-1700 5239 before 5.

LARGE, UPGRADED 3 bedroom condo, patio, walk-in closet, pool, dishwasher, central air conditioning. Call 453-5522. Scripps, walk to University Towne Center. \$415. 452-9912.

GARAGE, commercial zone, 900 Block Grand, Pacific Beach. 240-7766.

RETIRED to north Park. 1 bedroom house in quiet, friendly neighborhood. 288-4974. 436-1750.

3123 Juniper St. stove, refrigerator, carpets, drapes. No children or pets. \$195.

LARGE, 2 BEDROOM, 2 1/2 bath townhouse. Carport, maintenance free living with pool, jacuzzi, and tennis courts. Large, 2 car garage. No pets. \$685-6578.

WORKING FEMALE needs to rent a house with place for dog and horse. Have a my fence. Up to \$425 per month. Shawn 436-1750.

NEW PULSH property 1 bedroom condominium for 2 cars, garage, pool, good location. University City. \$295 month. 284-2338 evenings and weekends. 459-0581 days.

AVAILABLE SEPTEMBER 1: Rent or lease fully furnished beautiful 1 bedroom, 1 1/2 bath condominium in very desirable area of La Mesa. 444-7306 after 5.

MOUNTAIN CABIN, Big Bear Lake, 2 bedroom, lot, fireplace, near Ralph 460-3241 evenings and weekends.

1 ENCLOSED GARAGE with cement floor and 1 overhead door. near 1-15 and 1-1. Beginning September 1st. Days 233-7444 or evenings 261-5212.

2 BEDROOM, unfurnished apartment. Near downtown. 1 bedroom, 1 bath. Carpet, new free-free refrigerator, gas range. Available September 1st. Adults, no pets. \$250 per month. 463-1141.

HOUSE FOR RENT. Fletcher Hills, 4 bedroom, 2 bath, 1800 feet, 3 car garage, fireplace. Walk to Grossmont College. \$25 month. 440-5468, leave message.

CASA DE ALVARADO condo. Large 2 bedroom, 2 bath, separate entrance to master bedroom. \$350 per month. 440-5468, leave message.

ONE BEDROOM, carpets, stove, refrigerator, drapes, patio. 1 block from beach. 3rd floor. New paint, parking, available 9-1. \$200 per month. 295-7777.

PACIFIC BEACH 2 bedroom near bay. Large 2 bedroom apartment in duplex. Wood beam ceilings, carpets, drapes, stove, refrigerator. \$275 month. Adults only. 455-1210.

3365 3 BEDROOM, 1 1/2 bath townhouse. University City, children OK. walk to all, very close to school. 1st floor. 1st floor. October 1st. 453-8284 evenings.

AVAILABLE September 1st. 2 bedroom, 1 bath hillside ocean view, country atmosphere. \$285. 250-5625, leave name and number.

\$185. 2 bedroom apartment, near bus, shopping, no pets. 442-8784. 46711 36th Street.

FOR RENT East County (Crest). 2 bedroom house with family room and dining room. View of ocean (1 acre). \$400 month. 447-4554 or 458-5881.

WANTED, early September, small 1 bedroom house or studio in beach area for clean male. 22. 22. 1155 month. References. Rob 222-7744.

APARTMENT, 2 bedroom, 2 bath, furnished, jacuzzi, sauna, dishwasher. Available September 1. \$395. Mission Bay of Pacific Beach Drive. No pets. 270-7970.

HOUSE, 2 bedroom, 2 bath, washer and dryer, yard. Available September 1. \$255. Crown Point on Lamont Street. 270-5780.

Rides

PRIVATE PILOTS: I need to go to Santa Barbara (and return) on occasional weekends. Will share small plane with Bob. Outrigger, 462-8629 after 6pm.

I NEED A RIDE to Grand Rapids, Michigan or vicinity around August 25-30. Will share expenses. Mary 745-2524.

NEED RIDE(R) to Tahoe (Square Valley) or area in Tahoe. One way or round trip. August 18-19, 20-27. 295-8312.

RESPONSIBLE PERSON willing to drive your car to East Coast. Want to depart around August 15. Tony 453-0590.

LET'S GO TO Mexico together. I'm female, mature, congenial, considerate, cheerful. No smoke. Know Mexico well, speak Spanish fluently. Want male companion. 291-7535.

CROSS COUNTRY RIDER. San Diego to New York City. August 22, share expenses, direct route, preferred, preferably like baggage. Kate 273-6071.

I NEED A RIDE to the Grand Canyon at the end of this month. I will share expenses. 282-1921.

DENVER BOULDER in pickup car August 25. Seeking easygoing non-smoking rider to share gas. Can take cargo. Route 744-3034. 7a.m. to 6 p.m. weekdays. 1. 565-2673.

TAKING A TRIP 8/26 to 8/31 to condos in Aspen, Colorado. Need free-living female travel companion to share expenses and good times. Charles 996-3482.

RIDE OFFERED TO New York and vicinity August 26. Share driving, gas, food. 755-0008.

LESSONS

TAI CHI CHUAN: A new school on an old site is a delicate and most interesting to discover its own pace, yang style, push hands. 486-3558.

STAINED GLASS CLASSES. Even the "unartist" can create beautiful stained glass. \$30 plus supplies. Marie 295-2752, early mornings, evenings and weekends.

ARICA KENSHO - Accelerates the process by which you recognize the internal stresses. Labor Day weekend, Saturday, Sunday and Monday. 10am to 10pm. 298-0828 for more information.

FURNISHED 3 bedroom, den, 2 bath, OK Victorian home. Hardwood floors, fireplace, fenced yard, near Balboa Naval Hospital. \$450 per month. On Canyon, closed. 238-1002.

LA JOLLA CONDO at Woodlands. Luxury 2 bedroom, 2 1/2 bath, large patio, 2 car garage, pool, jacuzzi. \$450 month (negotiable). 459-9115 evenings.

HOUSE NEAR SDSU. 2 bedroom, family room can be used as a bedroom. \$390 per month. 485-1375 or 237-2455.

2 BEDROOM, 2 bath house, fireplace, near Balboa Park, tennis, duplex, adults, no pets. Looking for lady, long-term tenants. \$365. 458-8061, Cardiff, evenings, at day. Saturday, Sunday, Monday.

ATTRACTIVE New 2 bedroom, 2 bath condo. Spring Valley, enclosed patio, dishwasher and refrigerator, pool and tennis available. \$30 plus glass. Marie 295-2752, early mornings, evenings and weekends.

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SWIMMING COACH available. A contemporary approach to teaching the pool and rock steps. 1/2 hour summer sessions open. In-studio instruction. 295-3995.

VOICE LESSONS with Vincent Russo, Director of the studio. Contact with Givay. U.S. International University. 270-5034.

BROKE FIGURES happen easily with Mode. Learn how to sell your stock. Take lessons from Area Manager. 188-1841. Get beautiful, stay beautiful. 188-1841.

TAI CHI CHUAN. Private and semi-private in Temple studio. Emphasis on Chi circulation for health, self-defense, and spiritual awareness. Call 741-0204 for interview. 6-10am.

LIFE ENERGY - You have inexpressible energy. Learn how to tap, channel, direct and focus the energy for creative self-expression in everyday living. Introductory experiential lesson in Aqualan. La Jolla, Tuesdays, 5pm and Saturdays. 458-5718. North County, Sundays, 6:30pm. 32. 741-5747.

KEYBOARD AND MUSIC theory instruction. Classical, jazz, rock. 278-5544.

HOME BIRTH: Classes by the Association for Childbirth at Home for the expectant parent. on, why, and will whom we give birth at home. 4 classes with normal birth, psychological issues, medical considerations, massage, exercises, breathing, and care of the newborn. See 755-5674, evening classes.

SHOOTING KAPATE classes are now being offered. \$250 fee. Highway 101 on the Solana Beach Road. For information stop by or call 436-3811.

VOICE LESSONS: Specializing in voice building techniques. Mel, Tanya, and Indiana University. 10 years teaching experience. 6pm. Other classes also. Do your body a favor. 486-1541.

PRIVATE MUSIC LESSONS. Any age, any style, all instruments. Highly qualified teachers. Albert's Music City in Chatsworth. 270-3331, El Cajon 460-7460.

STARTING - Beginner Ballroom Dance class. Partnering, Swing, Cha-Cha, Rumba, etc. Thursday, August 24th, 7:15-8:30pm. 298-4942, weekends, or Friday evenings.

LEARN FOLK GUITAR. Experienced (20 years), very patient, leather welcomes students regardless of background. Learn to play, improvise, and write songs. 458-1795.

DRUMMERS! Learn to play and feel the pulse of a band. Music with a practical and creative approach to the drums. Jim O'Brien 296-7773.

RACQUETBALL. Group-type instruction with individual coaching on your game. Taught by local pro. 4 Tuesdays or Thursdays starting September 5 or 7. \$35. A.C.C.E.S.S. 238-1450.

DISC DANCING is something I'd like to learn. I'd appreciate any information on local classes. Les 298-1584 afternoons or evenings.

DANCE AS A HEALING ART. A workshop in Tai Chi-based dance and movement. Taught by professional dancer. Tuesdays September 5-26. \$25. A.C.C.E.S.S. 238-1450.

I NEED TUTORING in Spanish. Am willing to pay reasonable price for individualized instruction. North County area. Vicky 755-1050.

NUTRITIONAL REEBOOKING. A one day workshop on the joys of making healthy, tasty bread. Taught by professional. Saturday, August 12. \$12. A.C.C.E.S.S. 238-1450.

PARTNERING WITH Dan Fendler. Offered through San Diego Evening College. 30-30. 6 Tuesdays and Thursdays, 7:10 p.m. Only College. Enroll now. Free. 298-1811.

WANTED: Catamaran sailing lessons on Hove Cat type boat. Have taken basic sailing. Tom 436-2178 evenings.

600,000 ANNUAL INCOME by more Amway distributors than any other company in the world. Call Joe. Journal. Find out how. 240-2402. Northcutt 942-0632, 278-1020 X113.

HELP WANTED: Food and cocktail waitress. 21 or older, experienced preferred. nights 5-7. The Spin, 1130 Buena Vista. 278-3862.

BE YOUR OWN BOSS. Run your own successful business. As an Amway Representative. Sell during the hours you want. The more you sell, the more money you earn. Sound good? 238-1450.

NANNY NEEDED for Colorado family. 2 energetic children, ages 4 and 7. Salary negotiable, occasional overnight, mostly after school care. Older women preferred. 435-8054 evenings.

YOUNG PERSON-Student with own transportation and license. 4 year old car. 5 evenings a week. The Mesa area. 452-7552.

LA MESA TEENAGERS wanted for child care. 3 evenings a week, own transportation. Call for interview. 460-7858.

WANTED: Open-minded female, 3'7" or shorter, who would like to travel. Must be adventurous, very attractive and intelligent. 225-1376 days.

INCOME OPPORTUNITIES. Distributors available. Low investment, high returns. 453-8403, keep trying.

RELIABLE DRIVER needed to deliver our catalog in throughout Southern California. 10 young fashion models. \$15 per hour. 240-2402. The Young Models. 267 University. 267-1550.

CHEERFUL, EFFICIENT office person needed for alternative adult school in Hillcrest. Good, organizational skills required. 20-25 hours per week. \$3 per hour. A.C.C.E.S.S. 238-1450.

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

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# NOW IN SAN DIEGO

## FRISCO FANNY'S

### SAVE UP TO 60% EVERY DAY ON FIRST QUALITY FAMOUS MAKER FASHIONS

Famous maker fall coordinates in a softy textured blend of cotton and polyester. Compatible light and dark shades. Small, medium and large sizes.

**FISHNET SCARF 3.99**  
The accessory that doubles as a belt. 71 inches long. Choice of fashion colors. Get several for twisting, braiding and knotting together.

**LONG VEST 7.99**  
A fashion must for skirt and pant put-togethers. Patch pockets and slit side seams.

**TIERED SKIRT 9.99**  
For casual and dress-up looks with pleated elastic waist and tie trim.

**BIG SHIRT 9.99**  
Convertible sleeve with button tab. Tuck in as shown or belt it—tunic style!

**THIS GREAT FASHION LOOK COSTS LESS THAN \$35!**

Put your new fashion looks together at Frisco Fanny's. Mix and match pants, vests, skirts, shirts, dresses, jeans, jackets, sweaters and more.

New styles, new colors... racks and racks to choose from. First quality... famous makers and low prices all the time!

*Frisco Fanny's is fabulous... Come in and see!*

## FIVE FRISCO FANNY'S IN SAN DIEGO

<b>DOWNTOWN</b> FIFTH & C STREET MON-SAT 10-6 CLOSED SUNDAY 231-1180	<b>CHULA VISTA</b> 298 3rd AVENUE MON-THURS 9-307 SAT 10-6 / SUN 11-5 426-6740	<b>EL CAJON</b> 227 N. MAGNOLIA MON-FRI 10-9 SAT 10-6 / SUN 11-5 579-7466	<b>MIRA MESA</b> MIRA MESA MALL MON-FRI 10-9 SAT 10-6 / SUN 11-5 578-3371	<b>NORTH PARK</b> UNIVERSITY NEAR 30th MON-SAT 10-6 CLOSED SUNDAY 298-8920
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FREE LED PAIR, copy, gold top built on  
100, Thunderbolt, greatest shape with ears.  
180. 747-3187, 741-0452.

**INTERESTED** - Girl drummer who is  
interested in joining or helping form  
new rock group. Have played 10 years.  
Call 266-0211.

454-8882. 273

THOMAS metronome, wood, fine deal,  
997-9753, Le Mass.

**HEY BASS PLAYERS:** Record to be gigging band needs your y Singers a plus, serious stuff. Fo 224-8797!!

**ORIGINAL** 33rpm record albums from the 40s, 50s, and 60s. \$2 each. Call after 6pm for artists' names. 271-1581.

from 60s  
for specific

**SILVER COINS.** Paying 3 times.  
Also, gold and paper. 234-8673.  
San Diego, CA 92104. Private.

WANTED: Washer and dryer, W  
Whirlpool, working or not. 469-02

more or  
3.

AUGUST

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THE BEST DAM HORSES & TRAILS IN SO. CALIF.  
**2 HOURS \$5.00**  
\$7.00 Saturday, Sunday & Holidays  
If you LOU'NT KNOW, T.L. TEACH YOU  
1/2 Day Lesson - \$15.00

**Call FIRST ANYtime**  
*Lee or Helene*  
If we're out - leave a message  
We'll call you back. Closed 7 Days

**445-5011**

**OVERNIGHT AND SUNSET RIDES  
CALL FOR INFO.**

**SHERILTON VALLEY RANCH, DESA CANO**  
Directions: 8 East to 79th Cir., 1 mile to Riverside Dr., the  
one mile to general store, left then right onto Oak Grove  
right onto Boulder Creek Road for 6 miles, Right on  
SHERILTON VALLEY ROAD, to RANCH.  
To learn more, a newsletter is available.



# City Building

233 'A' Street, San Diego

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**Now Leasing  
Executive Suites**

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- All new — and air conditioned
- Convenient — located in the center of the financial and legal district
- Full Services Available including reception and secretarial services
- Competitive monthly and term rates from \$130 per month.

Leasing Manager  
 Suite 1111  
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ing charm and traditionalism with modern convenience











bedroom La Jolla beach house. Own room.  
\$189 plus 14 utilities. Private jacuzzi, extras.  
488-3230.

**NEEDED:** Two roommates to share 4

**WHAT A DEAL:** Own room, no smoking, kids, or pets. \$65. 236-6021.

**STUDENT NURSE** and husband seeking apartment, preferably near campus.

**MALE GRAD STUDENT, 22,** seeks room in relaxed house or apartment by August 30. Easygoing, friendly, sharing, funloving. Cool fns. John 452-8671, keep trying.

1978 TOYOTA COROLLA, 1800 sedan, 4 speed synchro, front power disc brakes, speedometer, 4 speakers, 800 miles, call.

power brakes, power  
air conditioning, n  
track, low mileage  
offer, Pam 481-86

1989 VW BUG

**1984 VW BUG**, 4 door, 100,000 miles, air, power windows, power seats, alloy wheels, radial tires, AM/FM 8 speakers, cassette, leather interior, must sell, \$3600 or best offer, call Jeff, 455-5877, no haggle, keep trying.

**1970 CADILLAC**, 4 door, 100,000 miles, dependable car, call Jeff, 455-5877, no haggle, keep trying.

CDV, a very nice  
no considerable cancer, only

1972 VEGA WAGON, 1000 cc, 1200 miles, cost \$156 new, \$100 offer. Lee 272-7111.

TRIUMPH TR4A. (1964) 4-cyl. 1600 cc. 110 hp. 4-speed manual. Power windows, power steering, power brakes, rebuilt engine and interior, new tires. 2700. 7849

convertible, heater, disc  
and rear end, new paint  
money. \$1950. Jim

speed synchro, front power disc brakes, transistorized ignition, 28 miles per gallon combined. 7900 miles, sacrifice. Nina 440-2862.

**We've got more than  
a license, we've got  
talent.**

**Sale ends  
Aug. 31**

**1/2 Price Sale  
on all \$1.89  
records & tapes**  
at  
**FLIP SIDE**  
**RECORD & TAPE CO.**

We buy, sell, trade tapes and LPs  
and repair broken tapes.

4641 College Avenue at El Cajon Boulevard  
287-8018 Open daily and Sat. 9-6

**GROUPS  
DEALING WITH  
LIFE STRESS  
\$5**

An exciting opportunity to develop personal growth, supportive, caring relationships, and to share feelings, guided by professional, licensed marriage, family, and child counselors. Groups are limited to 20.

**Institute for Creative Living**  
(A California Non-profit Organization)

Call now for app'ts

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(This is a limited offer)

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6491 El Cajon Blvd. 287 7880 Mon. Sat. 8-5, Fri. 9-9 Sun. 12-5

**Are You Getting What You Paid For?**

Full Lube Service includes up to 2 qt. Oil

**Oil Change & Filter**

Transmission Power Steering Differential Battery  
Brake Cylinder Check Air Filter Efficiency Check Tire Pressure

**Lube**

Hand Springs, Hinges & Latches Door Springs, Hinges & Latches  
Trunk Springs, Hinges & Latches Chassis Shackles  
Cable Pivot Points & exposed Linkages Lube Ashtray & Clean Gas

**All This Plus-  
OIL CHANGE & FILTER  
\$1298**

Most Cars Featuring up to 5 qt. Valvoline 30 wt. oil

\$2.00 off with ad

\$2.00 off with ad



## Back to School Bargains

at **the FITTING ROOM**



**Special Bargains Now!**  
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5887 University Ave. Ph. 287-9180  
Hrs: Mon.-Fri.: 10-6; Sat.: 10-6; Sun.: 12-5

Exciting new multi-media audio-visual presentation:

## A JOURNEY TO HEALTH

Total body health is the focal point of the evening. Every Tuesday 7:30 p.m.  
Garnet Professional Center  
2180 Garnet Suite 2-G, Pacific Beach  
Following the film, Dr. K. B. McKilligan will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncture with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosing:

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

To reserve your seat phone 270-9400  
This evening of health is being offered at a special price  
A public service to your community  
by K. B. McKilligan, D.C.

## Buy one, get one free!

**MARBLE QUEEN**  
(SCINDAPUS AUREUS)

BUY ONE FOR \$150

GET ONE FREE

12" ACROSS 4" POT

GOOD TILL AUG. 24th

**THE BASKET CASE**

180 Washington St. Hillcrest 291-0215  
Open 9-7, 7 days a week.

1985 CHEVY 265 cubic inch V-6, complete engine only. 250 436-2637.

1989 AMC AMBASSADOR, V-8, power steering and brakes, air conditioning, recent engine overhaul, new transmission, cooling system, battery and starter. Good gas mileage. \$655. 454-2755.

1984 VW PARTS for sale. Truck 1.8, 110 gas tank, \$5. shrouding, \$10. air, side and rear windows, \$5 each. RAC air gauge, \$4. 276-5814.

STEREO CASSETTE with AM/FM radio. Clanton, auto-reverse tape, retail \$150, only \$80.50. Mark at 292-9879.

1988 DODGE VAN, new paint, automatic, rebuilt engine, mag wheels. 282-9915.

1985 OLDSMOBILE CUTLASS, convertible, new top, new brakes, everything works and runs excellent. 80,000 miles, great summer cruiser. 8900 270-3821, keep trying.

LUXURY 98 OLDS, 1988, one owner, only 56,000 miles. Power steering, brakes, seats, windows, and door locks. Plus tilt wheel. 8775, new registration included. 282-9915.

1972 PINTO WAGON, blue, major engine work at done and runs perfect. Excellent, looks great too. Only \$1150. 292-9915.

1987 MERCEDES BENZ 190 SL, Classic! 64,000 miles, new convertible top, wrap around hardtop, original leather throughout. \$8200. 463-9178.

1973 VAN VOLKSWAGEN, 1600 miles, 6 passenger with walk-thru. Easy carport conversion, all new Continental radial tires, body assembly, heavy duty shocks, and 1978 factory colors. Runs and drives great. 52077, 289-272 evenings.

1987 MERCEDES 230, automatic, 1988 Mercedes 280, stick shift, 1985 Ford Gators. 443-1483.

1972 KARMAN OHIA, automatic transmission, 80,000 miles, original owner, lease turn-up. \$2300. 453-9178.

1977 DODGE TRADESMAN 3000, 1.6L, V-6, automatic, power steering and brakes, customized interior and exterior. Must sell, \$7800 or best offer. 447-4794.

1973 VW SQUAREBACK, in excellent condition, very clean, low miles, new Michelin, Pioneer Superduty FM cassette. \$2500 and worth it. Run 381-4009 evenings.

STEEL BELTED RADIALS. Two 65-10-15 mounted on Trans-Am. 1000 actual miles, cost \$156, will sacrifice for best offer. L5 275-7114.

WATERBORNE, Chevy chassis, automatic, air conditioning, stereo, a, good running condition, tilting, suspension, stove, unit. Super buy at \$2000. 453-4142 weekdays, 254-1544 weekdays.

1984 POSTAL JEEP, Chevy 4 cylinder, right hand drive, new tires and brake bleed only, very good on gas and oil. \$650 or best offer. Tony H. 566-4415.

TWO 1985 HR 15 steel belted radial tires, 15x70, for Porsche and others, 130 mpg, plus, excellent condition. \$40 for both. 478-7768.

1984 CHEVY WAGON, 1988, 2000, excellent condition. \$485. 291-2528 weekdays, 468-5700 evenings and weekends.

1970 CHEVY NOVA, good running condition, needs body work. \$500 or best offer. 448-4919.

1974 DATSUN 280Z, automatic, mag, air conditioning, AM/FM tape, Michelin tires, low mileage, immaculate. \$5400. 436-8028.

1973 DODGE TRADESMAN 100, V-8, automatic, Jackman mag, paneled and carpeted, air conditioning, Fiat tape stereo, excellent condition. \$2400. 758-2101.

CONVAIL COLLECTOR, Limited Edition 1982 Lakewood 700 station wagon, 4 door, 6 cylinder, automatic, need work. Inquiries/offer accepted non/none. 274-4722.

WANTED: Need desperately VW van, 1985. 1985 Bug engine hood, cheap. 436-9024.

1985 CHEVY IMPALA, \$200. Must sell. 282-9915, please keep trying.

1977 FORD COURIER, Power windows, roll-over, sunroof, sliding rear window, truck grill guard with which most and bumper, chrome bumpers. 1300 miles. 453-5207.

1985 DODGE RUNS good, 4 door, \$250. Call 282-0039.

1986 CADILLAC needs work, sell whole or for parts. \$150. Call 282-0039.

1980 MERCEDES BENZ 190 gas, 4 speed, 73,000 on good engine, needs a little help to restore. \$750. 272-0073.

VOLVO, 1968, 2 door sedan, new paint, upholstery, good condition. \$1150. 298-5291.

1974 MATADOR 2 door, small V6, power steering, air, \$1800 or best offer. Larry, 264-1380.

FORD FIESTA, 1978, excellent condition, 100,000 miles, hatchback, radio, battery, under warranty. \$4500 or best offer. 295-3372.

1965 VOLKSWAGEN BUS, blue and white with new tires, moving, must sell. Lee 566-2222.

1975 FORD MUSTANG 2, Mach 1, V-6, 4 speed, AM/FM cassette tape, mag, in need condition. \$2200 or best offer. 436-3364 or 454-8153, Deb.

1987 TRIUMPH TR4-R, four door, body damage, 5500 km. Runs 445-1483.

MONTE CARLO 1974, 2 door, power steering, brakes, and seat, air conditioning, 300 engine just tuned, runs great, new paint, excellent condition. \$1500. 281-8842.

ROOF RACK for van (Chevy, Ford, etc.) Includes storage box. \$130. 453-2556.

1976 DODGE 1/2 ton truck, 6 cylinder, stick shift, low miles, clean. \$3500. 277-7269.

1988 VW SQUAREBACK, with a 1970 engine runs excellent, asking \$1200. 446-3364, 446-5016.

ATTENTION Roadster owners: If you would like to drive your convertible in a parade, down town, with a pretty girl, call Jim 443-4386.

DATSUN ROADSTER, a classic convertible, with rebuilt transmission, new paint, new wheels, and new carpet. Best offer. 443-4386.

1988 LINCOLN CONTINENTAL, Mark II, 4 door, gold model, a new exotic auto sound system. \$1900. 279-1908.

DATLUM PICKUP back gate and gas tank for 1972 or newer, \$15 each. Cantilver 1/2 ton bumper job, \$15 each. Cantilver 1/2 ton box. \$15. 295-8529.

CLASSIC 1964 Buick Wildcat, Condition nice, collector's item, or a neat low rider. \$550. 481-8728.

1974 BUZUKI GT550, 18,000 actual mileage, good condition. \$500 or best offer. 445-7052 after 5 p.m.

1986 OLDS CUTLASS, Good mechanical condition, good body, automatic, power steering, power brakes, V-6, radio cassette, front and back, air conditioning, new tires. \$700. 274-1633.

1977 FIAT 131-B station wagon, tilt steering wheel, air conditioning, 5 speed, rock, mag, AM/FM stereo, beautifully maintained. \$4500. 282-3932.

BUG SEATS in good condition for sale. Extra seats for pickup, vans, dune buggies, \$3. Kaye's Trailer Shop, 3521 National Ave., National City, Space 85.

1974 HONDA CIVIC HATCHBACK with air conditioning, power brakes, good running condition, very economical 32 mpg. Excellent condition. \$2500 or best offer. 272-3181.

1978 CAMPER SHELL, cab level with boat, tinted windows, bowens, vinyl, 16 years old, no dents, its short bed small truck. \$200. 272-4504.

CAMPER SHELL wanted for Toyota long bed, cheap, any condition. 453-9068.

1971 VW SQUAREBACK, rebuilt engine, automatic transmission, 62,400 miles on car, 1000 on engine. \$1350. 450-7308, and leave name and number.

1978 CAMARO, Cream color, V-8, power steering, power brakes, air conditioning, AM/FM & track tape. \$4350. Jo 291-5811, 254-2353.

WHEELS: 1 white spoked mag wheels with 4.10-15 and 2 670-15 tires, off Dodge van. First reasonable offer takes all. Steve 453 7930 X 3644 days, 436-5954 evenings.

1968 VW VAN, camper top, make reasonable offer. 444-1409.

1965 FORD CUSTOM, 6 cylinder, automatic, 4 door, radio, new battery, tires, very good condition, but some rear bumper and deck damage. \$450. 452-0432.

TIMES: Mud and snow, two new ER78 x 14 and four excellent 1978 x 15 on Ford wheels (van, pickup). Make offer. 579-8121.

1972 PINTO RUNABOUT, 4 speed, 2000cc engine, good body and tires, has mag, radio, air heater, needs some engine work. \$500 or best offer. 462-6265.

FIREBIRD 1967, 360, solid, clean, pored heads, 411 post-injection nap and new tires, new tires, mag, clean, best offer. 298-4477.

1967 PLYMOUTH station wagon, 318, automatic, 2800 or best offer. 292-2024.

1972 DATSUN 820, 42 miles per gallon, 5 speed hatchback, modern rear seat, front locking bucket seats, steel belted radial tires, excellent condition. \$2600. 278-9962.

1976 FIAT 131S, four-door, five speed, loaded, \$3295. 292-0818, 453-8586.

1972 CHEVROLET Nova, two door, V6, \$1495, 292-0616, 453-8586.

FIAT LOVERS 1976 131 4 door sedan, Fiat answer to the Volvo. Spotless one-owner, recently detailed. \$2650. 453-4068.

1966 BUG, newly rebuilt engine, new paint, good transportation, \$900 or best offer. 755-1663.

BAJA BUG, newly rebuilt 1600 engine, rebuilt heavy duty transmission, sunroof, new tires, power starter, generator, under warranty. \$4500 or best offer. 295-3372.

2802 RIM and radial tire brand new, never used, asking \$90. Call 286-9033.

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1974 VW BUG, Perfect condition, everything new, 2500 or best offer. 753-5716 after 5 p.m. Enclonias.

1984 CHEVY TRUCK New tires, tachometer adjustable E-3-way shocks, 6 cylinder. \$600. 753-7028.

1989 Buick & Volvo? Call a classic 1980 Roadrunner needs repairs. Yours for only \$250. 276-5285.

1975 SAAB 900, Fuel injected, 26.5 mpg, coral blue, brown interior, 4 door, AM/FM stereo, low miles, absolutely immaculate. \$2400. 274-1688 after 5 p.m.

1977 TR4, 4 speed, air conditioning, cassette, new line and mag, only 39,000 miles. 285-7823 until 5 p.m., 287-7499 after 5:30 p.m.

1989 BMW 2002, Excellent interior, newly rebuilt engine still under warranty, new radiator. \$2900 or best, must sell. 465-5647.

1985 CHEVY, 4 door, automatic, V-8, body in excellent condition, not running, needs work and tender loving care. \$500 or best offer. Glone 284-9171, 277-3583.

1981 FORD C-100 tractor and 24 foot Front loader, tractor equipped with 550 cubic V8 engine and 4 speed transmission with 2 speed rear axle. \$2000 negotiable. Call 453-1168, Don.

1989 WHITE FREIGHTLINER, 250 cubic inch, Cummins diesel engine, Tandem rear axle, 14,000 miles on new engine with Rapid Cool. Don 453-1168.

CIRCLE THIS ONE! 1968 VW van, excellent condition, new body work (in metal) and paint, 14,000 miles on new engine with Rapid Cool. \$1280. Doug 274-0480.

VW 1989 FASTBACK, good, dependable transportation car, runs very well, FM 8 track California car, maintenance records, just tuned. 1-755-5443, Del Mar.

1976 FIAT SEDAN A-1 condition, recently tuned, new radial, OH car, new battery. Also low miles, loaded seats, front wheel drive, must sell this \$3500 value for \$2995. 270-3000, 453-4864.

1975 HONDA CB-200, luggage rack, windshield, excellent mechanical condition, good looking, and economical to operate. \$600 or best offer. 569-2736.

1975 DODGE VAN, windows, 318 cubic inch power brakes, power steering, AM/FM stereo, 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, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337,

1973 PONTIAC PRISM station wagon, low mileage, air conditioning, automatic, factory stereo, great with central interior, one owner, priced at low book \$1400. 487-3388.

1974 FIAT 128 SEDAN, V6 engine, 2 door, 4 speed, 38,000 miles, good mileage, good running condition. \$1500 or best offer. 291-4845 X 4361, 297-1180.

1987 CADILLAC Convertible, classic, new transmission, new water pump, good condition. Call owner. 458-7571.

28 TRAVEL TRAILER, 1977 Impala, Set complete, air conditioning, steps, 4 double beds, large bath, spacious living, like new, must see. \$7300. 299-4280 weekdays.

1972 GMC VAN CUSTOM, \$10,000 miles, mag, new tires, 282 8 cylinder, good gas mileage, looks and runs great. 273-1181.

1977 ALFA RT COUPE, Like new, make offer. Jim 225-6495, 458-7924.

1972 PONTIAC PRISM, Puma great, yellow, AM radio, 4 speed stick, 23000, 17,000 miles, Michelin radials, \$1100 or best offer. 438-854.

1986 TOYOTA CORONA, automatic, rebuilt engine, good condition. 570 277-3454.

1985 CHEVY CAPRICE in recent condition, new everything, over \$1400 invested in it. \$900. 280-2468.

1971 FORD GALAXIE, 30,000 miles, air conditioning, power steering, power windows, condition, priced very below market to sell. \$750. 270-9445.

1988 CHEVY VAN, good tires, mag, captop, sunroof, new, new brakes, dual, valve job. Must see, \$1500 or best offer. Pat 272-0580.

1971 TOYOTA COROLLA, Blue, runs great, good transportation, needs some body work. \$625. Kim 273-2175 mornings.

1974 VEGA, automatic, new rebuilt engine and transmission, 52,000 miles, must see. 1970, 1972, 1973-1974.

1988 CHEVY IMPALA, New 327 engine, new shocks, new brakes, excellent body. \$2000 km. 581-640-3737 after 8 Monday thru Friday, anytime evenings.

1972 PINTO RUNABOUT, 500 or best offer. Good body, tires, radials, mag, 4 speed, needs engine work. 585-8283.

1972 FIREBIRD 350, automatic, stereo, buxle, \$1100 or best offer. 270-2777.

1972 VW VAN, 65,000 miles, runs fine, front, snow tires, built in bed, AM/FM stereo tape, sunroof. \$5800. Jerry 730-3875.

1988 VW BUG, rebuilt engine and transmission, new brakes, new body, automatic, 1984. \$1400. 444-0782.

4 CUSTOM MADE wheels, 8 spoke chrome, 1947, \$150. Short bed camper shell, 580, 479-3345. Shale Gramados, 5508 Miguel Vista Pl., San Diego.

1980 VW BUG, good body and engine, bad transmission, \$550 or best. 273-3438 after 5pm.

1984 VOLVO B18, mechanically sound, a steal at \$400. 442-7332.

1977 VW RABBIT, 4 speed, AM/FM stereo cassette, new radials, 28,000 miles, new condition, \$3800. Wayne, day 284-0000 or evenings 458-4867.

CARBURETOR, 2 barrel Rochester 300CFM, rebuilt, never used. \$10. 450-8630, 788-384.

1971 DATSUN 100, Rebuilt engine, 37 mpg, new tires, excellent condition. \$1325. 458-6789 evenings.

WANTED: Austin Healey Sprite for parts, road, horses, bumper, radiator. 458-6963.

1968 PORSCHE 912, With complete repair history, very clean, immaculate interior. Best offer over \$4800. 273-6343.

SPORTS CAR OWNERS: Labor Day weekend is the MacLure Dynasty Station at Sea Island. Entry fee donated to macLure Dynasty. Party 578-0187, Bruce 271-8880.

1974 DATSUN 260Z, Must see, excellent condition, low miles, radial tires, best offer. 274-1465, 458-0263.

THE DATSUN CLUB of San Diego is hosting the MacLure Dynasty Station, Labor Day weekend, for all sports cars. For more information about the event or the club call Jim 458-9055.

1973 FORD ECONOLINE 350, Full camper with built in bed. For more information, call 458-3523 after 5.

1971 FORD F-250, 380 V-8, 4 speed transmission, 56,000 miles, extras, with 1974 4 door camper, loaded. \$4545. 282-7037, 274-5253, 785-1837.

1973 VOLVO 142E, Automatic, AM/FM stereo, radial tires, excellent inside and out. \$2995. 280-3646.

1989 FORD E200 display van, 6 cylinder, 3 speed, 1989, new brakes, new tires, new body, automatic, 1984. \$1400. 444-0782.

1971 TORINO 500, 4 door, mechanically sound, interior excellent, needs some body work. \$850. Patti 277-7933.

1971 HONDA 600 auto parts, 294-3740.

1984 PORSCHE 912, air conditioning, stereo, 4 speed, mag, covered, with black interior. \$8500. Call 280-6767.

1987 TOYOTA, Ford engine, needs some work. \$2500. Call 292-4967.

BUSHNELL, New, 8x25, 300-220, 2000 new windows, easily installed, no drilling, black ABS plastic, portable, won't rust or chip. Hopes for clearing. 545, 238-5811.

1987 BUCH 68-340, 2 door, automatic, new tires, AM/FM stereo, air shocks, very good shape, \$450. 458-2559 days, 273-5247 evenings, Jim.

CLEAR 1987 BUCH 68-340, 2 door, automatic, air shocks, AM/FM in dash cassette, radio, reliable transportation. 458-2559 days or 273-5247 after 7 p.m.

1977 VW RABBIT, 4 speed, AM/FM stereo cassette, new radials, 28,000 miles, new condition, \$3800. Wayne, day 284-0000 or evenings 458-4867.

1971 DATSUN 100, Rebuilt engine, 37 mpg, new tires, excellent condition. \$1325. 458-6789 evenings.

1971 FORD GALAXIE, 30,000 miles, air conditioning, power steering, power windows, condition, priced very below market to sell. \$750. 270-9445.

1988 CHEVY VAN, good tires, mag, captop, sunroof, new, new brakes, dual, valve job. Must see, \$1500 or best offer. Pat 272-0580.

1971 TOYOTA COROLLA, Blue, runs great, good transportation, needs some body work. \$625. Kim 273-2175 mornings.

1974 VEGA, automatic, new rebuilt engine and transmission, 52,000 miles, must see. 1970, 1972, 1973-1974.

1988 CHEVY IMPALA, New 327 engine, new shocks, new brakes, excellent body. \$2000 km. 581-640-3737 after 8 Monday thru Friday, anytime evenings.

1972 PINTO RUNABOUT, 500 or best offer. Good body, tires, radials, mag, 4 speed, needs engine work. 585-8283.

1972 FIREBIRD 350, automatic, stereo, buxle, \$1100 or best offer. 270-2777.

1972 VW VAN, 65,000 miles, runs fine, front, snow tires, built in bed, AM/FM stereo tape, sunroof. \$5800. Jerry 730-3875.

1988 VW BUG, rebuilt engine and transmission, new brakes, new body, automatic, 1984. \$1400. 444-0782.

4 CUSTOM MADE wheels, 8 spoke chrome, 1947, \$150. Short bed camper shell, 580, 479-3345. Shale Gramados, 5508 Miguel Vista Pl., San Diego.

1980 VW BUG, good body and engine, bad transmission, \$550 or best. 273-3438 after 5pm.

1984 VOLVO B18, mechanically sound, a steal at \$400. 442-7332.

1977 VW RABBIT, 4 speed, AM/FM stereo cassette, new radials, 28,000 miles, new condition, \$3800. Wayne, day 284-0000 or evenings 458-4867.

CARBURETOR, 2 barrel Rochester 300CFM, rebuilt, never used. \$10. 450-8630, 788-384.

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WANTED: Austin Healey Sprite for parts, road, horses, bumper, radiator. 458-6963.

1968 PORSCHE 912, With complete repair history, very clean, immaculate interior. Best offer over \$4800. 273-6343.

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1973 FORD ECONOLINE 350, Full camper with built in bed. For more information, call 458-3523 after 5.

1971 FORD F-250, 380 V-8, 4 speed transmission, 56,000 miles, extras, with 1974 4 door camper, loaded. \$4545. 282-7037, 274-5253, 785-1837.

1973 VOLVO 142E, Automatic, AM/FM stereo, radial tires, excellent inside and out. \$2995. 280-3646.

1984 COMET, sound mechanical condition, 1984, new upholstery, automatic, excellent second car. \$900. 279-7714.

1977 FORD F-250, 4 wheel drive, pickup truck, C.B. beam, 4000, customized, steel, excellent condition, must see. 280-2248.

1971 HONDA 600 auto parts, 294-3740.

1984 PORSCHE 912, air conditioning, stereo, 4 speed, mag, covered, with black interior. \$8500. Call 280-6767.

1987 TOYOTA, Ford engine, needs some work. \$2500. Call 292-4967.

BUSHNELL, New, 8x25, 300-220, 2000 new windows, easily installed, no drilling, black ABS plastic, portable, won't rust or chip. Hopes for clearing. 545, 238-5811.

1987 BUCH 68-340, 2 door, automatic, new tires, AM/FM stereo, air shocks, very good shape, \$450. 458-2559 days, 273-5247 evenings, Jim.

CLEAR 1987 BUCH 68-340, 2 door, automatic, air shocks, AM/FM in dash cassette, radio, reliable transportation. 458-2559 days or 273-5247 after 7 p.m.

1977 VW RABBIT, 4 speed, AM/FM stereo cassette, new radials, 28,000 miles, new condition, \$3800. Wayne, day 284-0000 or evenings 458-4867.

CARBURETOR, 2 barrel Rochester 300CFM, rebuilt, never used. \$10. 450-8630, 788-384.

1971 DATSUN 100, Rebuilt engine, 37 mpg, new tires, excellent condition. \$1325. 458-6789 evenings.

1971 FORD GALAXIE, 30,000 miles, air conditioning, power steering, power windows, condition, priced very below market to sell. \$750. 270-9445.

1988 CHEVY VAN, good tires, mag, captop, sunroof, new, new brakes, dual, valve job. Must see, \$1500 or best offer. Pat 272-0580.

1971 TOYOTA COROLLA, Blue, runs great, good transportation, needs some body work. \$625. Kim 273-2175 mornings.

1974 VEGA, automatic, new rebuilt engine and transmission, 52,000 miles, must see. 1970, 1972, 1973-1974.

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1972 PINTO RUNABOUT, 500 or best offer. Good body, tires, radials, mag, 4 speed, needs engine work. 585-8283.

1972 FIREBIRD 350, automatic, stereo, buxle, \$1100 or best offer. 270-2777.

1972 VW VAN, 65,000 miles, runs fine, front, snow tires, built in bed, AM/FM stereo tape, sunroof. \$5800. Jerry 730-3875.

1988 VW BUG, rebuilt engine and transmission, new brakes, new body, automatic, 1984. \$1400. 444-0782.

4 CUSTOM MADE wheels, 8 spoke chrome, 1947, \$150. Short bed camper shell, 580, 479-3345. Shale Gramados, 5508 Miguel Vista Pl., San Diego.

1980 VW BUG, good body and engine, bad transmission, \$550 or best. 273-3438 after 5pm.

1984 VOLVO B18, mechanically sound, a steal at \$400. 442-7332.

1977 VW RABBIT, 4 speed, AM/FM stereo cassette, new radials, 28,000 miles, new condition, \$3800. Wayne, day 284-0000 or evenings 458-4867.

CARBURETOR, 2 barrel Rochester 300CFM, rebuilt, never used. \$10. 450-8630, 788-384.

1971 DATSUN 100, Rebuilt engine, 37 mpg, new tires, excellent condition. \$1325. 458-6789 evenings.

WANTED: Austin Healey Sprite for parts, road, horses, bumper, radiator. 458-6963.

1968 PORSCHE 912, With complete repair history, very clean, immaculate interior. Best offer over \$4800. 273-6343.

SPORTS CAR OWNERS: Labor Day weekend is the MacLure Dynasty Station at Sea Island. Entry fee donated to macLure Dynasty. Party 578-0187, Bruce 271-8880.

1974 DATSUN 260Z, Must see, excellent condition, low miles, radial tires, best offer. 274-1465, 458-0263.

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1971 FORD F-250, 380 V-8, 4 speed transmission, 56,000 miles, extras, with 1974 4 door camper, loaded. \$4545. 282-7037, 274-5253, 785-1837.

1973 VOLVO 142E, Automatic, AM/FM stereo, radial tires, excellent inside and out. \$2995. 280-3646.

1984 COMET, sound mechanical condition, 1984, new upholstery, automatic, excellent second car. \$900. 279-7714.

1977 FORD F-250, 4 wheel drive, pickup truck, C.B. beam, 4000, customized, steel, excellent condition, must see. 280-2248.

1971 HONDA 600 auto parts, 294-3740.

1984 PORSCHE 912, air conditioning, stereo, 4 speed, mag, covered, with black interior. \$8500. Call 280-6767.

1987 TOYOTA, Ford engine, needs some work. \$2500. Call 292-4967.

BUSHNELL, New, 8x25, 300-220, 2000 new windows, easily installed, no drilling, black ABS plastic, portable, won't rust or chip. Hopes for clearing. 545, 238-5811.

1987 BUCH 68-340, 2 door, automatic, new tires, AM/FM stereo, air shocks, very good shape, \$450. 458-2559 days, 273-5247 evenings, Jim.

CLEAR 1987 BUCH 68-340, 2 door, automatic, air shocks, AM/FM in dash cassette, radio, reliable transportation. 458-2559 days or 273-5247 after 7 p.m.

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1971 TOYOTA COROLLA, Blue, runs great, good transportation, needs some body work. \$625. Kim 273-2175 mornings.

1974 VEGA, automatic, new rebuilt engine and transmission, 52,000 miles, must see. 1970, 1972, 1973-1974.

1988 CHEVY IMPALA, New 327 engine, new shocks, new brakes, excellent body. \$2000 km. 581-640-3737 after 8 Monday thru Friday, anytime evenings.

1972 PINTO RUNABOUT, 500 or best offer. Good body, tires, radials, mag, 4 speed, needs engine work. 585-8283.

1972 FIREBIRD 350, automatic, stereo, buxle, \$1100 or best offer. 270-2777.

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