



# City Lights

## I Must Have Lost Track

Ever since Amtrak took over passenger train travel in the U.S. in 1971, the status of the private passenger car owner has been uncertain. Amtrak started by acquiring cars from railroads all over the country, all of them different colors. Since Amtrak officials didn't like the idea of a circus train, they painted all their trains red, blue, and silver. At the same time, the officials handed down an order that all privately owned cars would have to be painted the same red, blue, and silver. The order was later rescinded because the owner of an historic car — the Pennsylvania 100, which many presidents used when they were in Pennsylvania — refused to paint it.

Here in San Diego the plight of Gordon Ingram, who owns two passenger cars, is indicative of the tenuous relationship between Amtrak, other railroads, and private car owners. Ingram has had to keep his cars in Los Angeles because Amtrak charges him \$7300 a year to keep one down here. That's twenty dollars a day. "Who gets this twenty dollars a day, I don't know," shrugs Ingram. "Why they get it, I don't know either."

Ingram says the other car that is parked in the Santa Fe yard next to Broadway belongs to Tom Sefton — the head of San Diego Trust and Savings — and he pays only \$51.50 a month. "Santa Fe claims they entered into a lease with Sefton in 1961, and since Amtrak they've entered into no more leases," says Ingram. Santa Fe claims it's company policy. Ingram thinks that behind the policy is the fact that passenger travel, be it Amtrak or private car owners, is a thorn in Santa Fe's side.

"Santa Fe has had their passenger line up for discontinuance since 1952," says Ingram. "Why should they encourage me? The ICC [Interstate Commerce Commission] was requiring Santa Fe to maintain the passenger line before Amtrak took over." Now Amtrak leases Santa Fe's tracks, and Ingram says Santa Fe runs the day they entered into that agreement. Now Santa Fe has greater liability and it has to do all the scheduling and switching. And when a private car owner wants to hook up to a train, the switching fees are high — \$240 to hook up, another \$240 to unhook. Since Amtrak doesn't have any switchers, Ingram believes Santa Fe is "looking Amtrak for all they can get." And of course Amtrak passes the costs down to the private-car owner. "The private-car owner is like

a flea between two elephants," he says.

Other economic problems have caused a decrease in travel by private car owners. They have to pay Amtrak \$1.50 a mile wherever they go, which means it costs \$192 just to get to Los Angeles. Add the switching charges and you're pushing \$700 for a 128-mile trip, one way. Amtrak also restricts the number of free

passengers on private cars to twenty. Any over that number have to pay regular Amtrak fare. For these and other reasons, car owners throughout the U.S. have banded together to form the American Association of Private Railroad Car Owners, for which Ingram is vice-president. He says there are eighty-one members. They hope to speak with a common

voice now as well as establish some kind of internal controls and standards for maintenance and safety.

The next few years may see the disappearance of the private-car owner altogether. Last year Amtrak sent letters to all of them stating they would no longer be carried west of the Mississippi. The reason is that Amtrak is having new "Superliner" cars built which

are bi-level and whose doors are higher than conventional cars. There is a rule that porters must be able to traverse the entire length of the train, and if the height of doors doesn't match, they won't be able to do that. Ingram thinks that this will be resolved because it is unrealistic to believe Amtrak could replace all their cars at once, and therefore they will have to build step-downs on the doors of all the new cars to accommodate their old cars, which in turn will accommodate private cars. But there is one development that has already had grave consequences for some private-car owners. The Southern Pacific Railroad prohibits the travel on its tracks of private cars which are over forty years old. This means Tom Sefton cannot travel on his car between L.A. and San Francisco, since it was built in 1921 and S.P. owns those tracks. Ingram won't have that problem for a couple more years. His car was built in 1941. "But there are two guys who are literally stranded in San Francisco," he says, "where the only way out of town by rail is on Southern Pacific tracks."

- N.M.



GORDON INGRAM

PHOTOGRAPH BY ROBERT BURROUGHS

## There's An Off-Ramp In My Kitchen

Last April, after the city council voted against the controversial Highway 252 "missing link" which was to run between Interstates 5 and 805 in Southeast San Diego, Councilman Leon Williams

was heard to say, "It's over. Period." Now Williams might have to replace that period with a comma, because a citizens group has formed for the purpose of getting the city council to open hearings to look into the proposed one-and-a-half-mile freeway again. The group, which calls itself the "Citizens for 252 Connection," numbers about twenty-five, and many of them are residents of the area who will have the freeway literally in their back yards. Ironically, another group of citizens, replete with lots carrying banners and signs, was present

at the council meeting in April and is given credit for helping to sway the council, which had voted in favor of the project in the past. At that time the issue was raised that this freeway was the last straw for citizens of the freeway-slashed area. Some also saw it as a racial question and wondered out loud about why areas populated by minorities always have to give up their land for freeways. The chairman of the "Citizens for 252 Connection," Southeast San Diego property owner Aaron Granderson, is a black.

"I don't see it as a racial issue," says Granderson. "That property was bought ten or eleven years ago. It's been off the tax rolls all these years while taxes are going up. That's what ticks me off."

Granderson's group, which has the backing of the National City Chamber of Commerce and National City's mayor, Kyle Morgan, believes the building of the freeway will relieve National City of horrendous traffic on its city streets during rush hour. There is no convenient link for people who are traveling on 805 in the morning and have to cross over to I-5 to get to Coronado, the

32nd Street Naval Station, National Steel and Ship Building, or other industries in that area. So traffic floods across National City's streets. It goes the opposite way in the afternoon. The closest link between 805 and I-5 is Highway 94, which itself is very congested during the rush hours. The group points out that the off-ramps from 805 have already been built, and they "just go right off into the dirt," says one member. Something over \$11 million

has been spent on the project already, clearing 240 houses off the strip of land; but when the city voted against it, the state highway department shrugged and walked away from it. "There's a legal issue here," says Granderson. "Anytime Caltrans has a deviation from its plan, it's supposed to have hearings, and there weren't any hearings."

Marilyn Frank, who was the first chairman of the group and is now its vice-chairman, lives right on the edge of the proposed freeway. "My neighbors are all for it," she says. "No one knew this was all taking place, and whammy, no freeway." The group is working on a pamphlet detailing the pollution and congestion the lack of the freeway is causing and they're writing letters to employees at National Steel and other industries in the affected area, trying to get as much support as they can.

- N.M.

## Structural Integrity

Will the Belmont Park roller coaster ever disappear from the Mission Beach skyline? Will a host of bureaucracies clash like angry gods in a jurisdictional battle over the peeling white gargantuan? The plot in the soap opera of the amusement-park-by-the-sea has definitely thickened in the last two weeks.

Last year at this time, the roller coaster's fate seemed sealed. Over the months of the local historic site board (a city-created entity which defers to the wishes of its parent), city council members ordered

Catamaran and Bahia hotel owner Bill Evans, who ran the amusement park and owns the roller coaster, to remove the structure from the city-owned property. The city then hired an architectural firm to develop a master plan for the area and told the architects to assume the roller coaster would be removed.

Evans did go before the local coastal commission to get a permit to demolish the roller coaster, but the commission first wanted to see a report on the environmental impact of such a move. The city's environmental quality division ended up producing that document, and while its authors didn't explicitly recommend saving the roller coaster, they talked in strong terms about its historic value.



PHOTOGRAPH BY ROBERT BURROUGHS

This city-produced EIR so far has been waiting since then for the city to give him some new direction. And an event two weeks ago confounded the roller coaster owner still further.

At that point, a La Jolla architect named Tony Clarni, who has long lobbied to preserve the ancient amusement structure, asked the state Historical Resources Commission in Los Angeles to

recommend that the coaster be listed in the National Register of Historic Places as a site of statewide historic interest. Although the San Diego city manager sent a representative to defend the city's right to have the coaster removed, the commission instead agreed with Clarni. Now further state and national confirmation of the historic designation seems assured.

If that action stymied Evans, moreover, it's really shaken up

city officials who've been working on the park. Although the city theoretically can still order the demolition of the roller coaster (in spite of the national historic designation), the designation does, plus demolishing a nationally designated site might result in San Diego's losing some important federal funds. Grouping amidst the confusion, park development project officer Vince Marchetti last

week ordered the consulting architects to stop all work on the park master plan. "We're going to have to wait for some more direction from the council," Marchetti explains.

Close observers within the city predict that the council members will find themselves with no alternatives. "We're going to be stuck with that thing," flatly predicts Tom Gade's aide Myra Anderson, who's monitored Belmont Park developments for the councilman. Furthermore, citizen pressure to save the roller coaster also is finally shaping up.

Salerno-Livingston, the architectural firm preparing the park master plan, circulated about 500 questionnaires relating to the park's future and found that "the roller coaster represents... a potential public issue waiting to explode." Malcolm Hege, president of the Mission Beach Precise Planning Group, says the roller coaster's supporters haven't mobilized since 1973, when a number of community groups recommended that the structure be saved. But he figures the national historic site designation probably will ignite the latent passions. "A large portion of the population wants to see it remain standing as a piece of sculpture, as a landmark, or in some form," he says. "And if it goes on the national registry that opinion will be expressed more and more."

- J.D.

## Sign Me Up For Toothpaste Sculpture 101

Between them, Hal Mason and Gordon Cairns have more than fifty years experience in school administration, but the two men both smile at the mention of Howard Jarvis.

"We think Jarvis is okay," says Cairns, who, like Mason, is a retired school superintendent. "because Jarvis is proving that the private sector can do what the taxpayers have been paying for. This 'private sector' will pay Mason and Cairns — if the two have gambled correctly that the public's appetite for sexily packaged adult education classes won't be dampened by fifteen-to-thirty-five-dollar price tags.

Meticulously tailored and graying, Mason and Cairns both act like highly placed executives, at ease in their suite in the Charter Building downtown. The two have worked together for years as educational consultants, but they only came up with the free-enterprise adult education idea about six weeks ago. By the time their classes begin in

October, they'll have sunk nearly \$10,000 into "Leisure Learning"; they are starting with thirty-two teachers and fifty different courses. The teachers range from a Coronado resident and former casino operator who's teaching "Las Vegas Gambling for Fun and Profit," to the owner of a local detective agency who's teaching "The Art of Skip Tracing" (finding errand debtors), to a Yellow Cab driver with a "D. Who last year walked a day from a \$30,000-a-year job at Indiana University (he's teaching "values clarification").

Although Leisure Learning may be the biggest such operation that has sprung up to fill the gaps left in the wake of Proposition 13, it's not the first of its kind in San Diego. This spring a former businessman named Bob Cooper began a similar venture which he calls ACCESS (A Cooperative Community Educational

School System), but he says he started before he had any knowledge of the fateful proposition. Cooper's involvement with the educational project capped a five-year period of traveling, soul-searching, and working odd jobs. He says he started ACCESS because "I finally realized I wanted to be doing something," and similar enterprises in San Francisco, Oregon, and Arizona had impressed him.

Cooper began with only about \$1000 in capital and spent very little on promotion. Yet he says eight of the fourteen classes listed in his May-June catalogue succeeded, and about a dozen of the twenty-six July-August classes succeeded; he's scheduled thirty-five classes for September and about fifty already are lined up for October. He says he's been covering his expenses from the beginning, and now has begun to pay himself and his design director \$200 a month in salaries.

But if Cooper's low-key marketing approach differs radically from that to be found

at Leisure Learning (where Mason talks of "doing in the noncredit area what National University did for business education"), the two organizations resemble each other in more ways. Both rely on teachers to arrange classroom space in churches, club rooms, and other places; and both split class fees fifty-fifty with the instructors. (ACCESS also charges teachers a twenty-dollar, one-time fee for the catalogue listing; Cooper says his people still make between eight and fifteen dollars an hour.) Furthermore, both limit most of the classes to four weeks. "We feel you don't have to be in a class for two to three

months to learn something," says Mason. "In the normal adult ed classes you have a lot of busy work, you get tested, and people don't want all that. People really want to come in fast, pick up a skill, and apply it immediately to their lives."

Mason becomes most eloquent when he defines the strongest advantage of the private offerings — their greater flexibility. "We can be so much more sensitive to the needs of the community," he asserts. "We don't have a bureaucracy to hold us back."

For example, say Carter's energy policy becomes immediately effective. Say gas shoots up to a dollar a gallon and all of a sudden people are scrambling madly for ways to save energy. We could immediately tailor a dozen courses... We could be out next month with experts in the field. But if you were in the community colleges you'd have to go through the school board and get all sorts of approvals. They're slow-moving. I've been on the inside and I know how it works."

- J.D.

-Jeanette De Wyzar and Neal Mathews





Publisher  
James Holman

Editor  
James Mullin

Contributing Editors  
Mervyn Britz, Off the Cuff  
Jeannette De Wyse, City Lights  
Steve Ewaldine, Music Scene  
Greg Kahn, Events  
Neil Matthews, Press Passes and City Lights  
Larry McCallister, Sports  
Jonathan Saville, Theater and Classical Music  
Duncan Shepherd, Film  
Eleanor Widmer, Restaurants

Advertising Director  
Howard Rosen

Circulation Manager  
Roger Watt

Traffic Manager  
John O'Agostino

Sales Representatives  
Julie Eaton  
Randy Hoffman  
Judy Means  
Bill Owens  
David Vajlo

Production Manager  
Irene Weber

Production/Graphics  
Sandy Kimmons  
Elizabeth Matthews  
Nancy Norel  
Randy Nowell  
Jeff Yeaman

Bookkeeper  
Ivy Arkin

Receptionist  
Helen Wheeler

Controlled circulation postage  
paid at San Diego, California

Subscription  
Six Months—\$7.95  
One Year—\$15.95

Payment must accompany  
subscription.

Submissions  
The Reader welcomes writing  
of all kinds. Send submissions to  
the Editor. Please include self-  
addressed, stamped envelope.

Published weekly on Thursdays.  
The entire contents of the San  
Diego Reader are copyright 1978,  
James Holman. All rights reserved.

Mailing address  
Reader, P.O. Box 50803  
San Diego, CA 92138  
635 State Street  
(714) 231-7821

## She's Black

Jeannette De Wyse's excellent  
article "Does the Lord Love  
Homosexuals?" (September 7),  
ignores the vital question: "Does  
the Lord even exist?" I am  
reminded of an amusing occurrence  
a couple of years ago at a national  
church conference. The gay  
information booth was being  
picked by a person carrying a sign  
proclaiming "God is not gay!" A  
Jewish man stood up to the picket  
and asked, "Since you seem to know  
so much about God, can you tell me  
if he is black or white?" One might  
well ask "Does the Lord love Jews,  
blacks, American Indians, the  
Irish, etc?" Inasmuch as "He"  
has allowed them, to be persecuted and  
to suffer discrimination over the  
centuries. Alas! If one could only  
interview the "Lord" — for a  
first-hand opinion!

Robert Raymond Shanks  
San Diego

## Let There Be Gays

Why don't you ask Rev. David  
Farrell, minister of the  
Metropolitan Community Church,  
to write an article using the same  
headline "Does the Lord Love  
Homosexuals?" You'll have an  
exciting, interesting article that will  
interest your entire readership.  
Farrell heads a dynamic church  
(with weekly attendance averaging  
approximately 600) which teaches  
what Christ taught: love, not hate,  
as most of our organized churches  
do. The Lord must really anguish  
over the likes of Anita Bryant,  
Senator Briggs, and the other  
hatemongers who, under the cloak  
of Christianity, spew out venom  
against ten percent of the  
population, the homosexuals, who  
are also God's children. If God  
didn't want homosexuals in his plan  
do you think He would have created  
so many?

R. Duffield  
San Diego

## Mother Knows Best

Regarding your article on  
Catholic gays, the title you chose  
was entirely spot on and missed  
the point completely. It is not a  
question of whether or not the Lord  
loves gays. He does. As my mother  
always says, "The Lord loves the  
sinner but He hates the sin."  
Steve Phillips  
San Diego

## Questo Chango

The last time I threw a copy of  
the Reader across the room in anger  
was when Jonathan Saville traded  
Joe Orton's *Loor*, a wonderful  
British farce much like *The  
Reverend's Tragedy* in its wit and  
terror of mortality (as well as its  
reverence for the dead). Now my  
room's littered again, thanks to his

# Letters

review of *The Rite*, ("Farce of a  
Farce," September 7). I haven't  
seen the production at the Coronado  
Playhouse, just as I hadn't seen the  
production of *Loor*, but in both  
cases Saville seems more disturbed  
by the play than the production.  
What do the two plays have in  
common to draw forth such  
vehementness? Could it be their  
version of what I call "the  
delirious deli" amor?

It's nice to know that Saville  
thinks homosexuals are "the most  
beleaguered group in modern  
society." I really appreciate his  
compassion. Too bad he himself is  
among those doing the  
beleaguering, what with his  
sneering about "the gay theme."  
Surely someone of Saville's  
evident education should know that  
there are a lot of gay people around,  
even in questo popoloso deserto  
called San Diego. They form a  
large enough portion of society to  
make the more portrayal of  
homosexuality more than just a  
theme arbitrarily taken up. Gay  
men and lesbians come in a  
sufficient number of shapes and  
sizes, and from a sufficiently varied  
number of social strata, that there is  
no need for him to refer to them as  
"an exotic culture" and to  
fault McNally's play for appealing  
to this culture, which is "anything  
but universal." Does Saville  
realize that it's garbage like this  
which encourages those of Pauline  
sympathies to think of pagans as a  
recondite thrill, something strange  
and alluring to titillate the jaded? If  
only he would call it "intrinsically  
disordered," damn us, and be done  
with it — instead of insistently  
peddling these vicious clichés.

The *Rite*, although not as  
consistently original as *Loor*, is a  
good play. In addition to just being  
funny, it says some nice things  
about the happiness and fulfillment  
possible when one steps outside  
one's standard role in life (in this  
case, dressing in drag and  
pretending to be one of the  
Andrews Sisters) and, in the play's  
final twist, the dubious forces  
supporting these sexual emporia.  
What a shame the play has to bear  
the brunt of Saville's sexual  
politics. And what a double shame  
that, through the unfortunate  
juxtaposition of being in the same  
issue, his review had to tarnish the  
effect of Jeannette De Wyse's  
excellent article on Dignity.  
Chris Schneider  
Pacific Beach

Warfare Art Thou

I have been a member of the  
Society for Creative Anachronisms  
for more than a year now — a paid  
member. Therefore, it was with  
much horror that I read Jim  
Lauman's description of our group  
("Off the Cuff," August 10). We  
are dedicated to maintaining the  
spirit and the life of the Middle  
Ages and the Renaissance. In the

past, we have been so successful at  
communicating the arts, sciences,  
and skills (including fighting, but  
not exclusively fighting) of this  
period (1100 to 1650, roughly) that  
we are recognized by the state of  
California as an educational  
organization. Further, Calafia is a  
barony (San Diego itself, in fact)  
with the newly formed kingdom of  
Cald (which covers from Santa  
Barbara to the Mexican border and  
east to Arizona).

We do have battles, but one  
does not have to be a knight to  
fight. One does have to prove  
one's skill at attacking and  
defending, and very important,  
one must abide by all rules,  
necessary to maintaining our high  
safety record.

Thank you for allowing me to  
clear matters up.  
Jeff Lipson  
aka Thomas Shackle  
San Diego

Bang The Doldrum  
Slowly

Upon returning from a recent trip  
to the Oregon coast I was utterly  
shocked to learn of the malicious  
letters received by the Reader in  
reference to the article on Chris  
O'Rourke ("A Bump on the Head  
Could Kill Chris O'Rourke,"  
August 3). It truly amazes me how  
some people can be so mentally  
incompetent, stating their opinions  
when they really know nothing  
of the situation.

I have known Chris since  
elementary school and have seen  
him undergo many changes so that  
he can adapt and confront  
challenging situations in life.  
Chris, like all of us on this planet, is  
a victim of his environment who  
should not be criticized, but  
understood. Chris brought  
California out of its surfing  
doldrums and is now trying  
desperately to influence others to  
follow in his footsteps. I say  
desperately because he must stay  
alive to do it.

Being a free-lance photo-writer  
for the major surfing publications  
for several years, I have followed  
many of the top-rated world surfers  
only to discover what I have known  
for quite some time now. Chris  
O'Rourke ranks with the best of  
them and as of now have yet to see  
anyone better here in the golden  
state. For those of you who feel no  
sympathy for him it is you that I  
pity. I have seen Chris suffer  
through an immense amount of pain  
and agony, and any so-called  
"dues" that he might owe, he has  
more than paid.  
Kirk Adler  
La Jolla

## What Could Be Verse

The undersigned would like to  
place an ad in your newspaper for  
our anthology, *Thoughts from  
White Racists*. Following is an  
example:  
A happy, fulfilled colored is  
A color whose life is simple and  
childish.  
Dedicated to responding to  
The needs of his master  
And in return, receiving  
His occasional attention.

A few weeks ago we would have  
assumed your paper would not have  
taken our ad, but then we saw the  
August 31 issue with an ad for  
Sonnets of a Male Chauvinist.

"Sonnets of a Male Chauvinist." If  
blatant racism is okay with your  
editorial and publishing staffs, we  
assume that you really won't mind a  
little gay racism, as long as it pays  
the bills. Right?

Our publication comes with a  
lawn-burning kit and sheets, which  
we are sure will benefit sales.

Kevin Tanner  
Vivian Smith  
Charles Koehler  
Jesse Anzil

## Had To Eat Her Candles

Since I have been reading Mr.  
Widmer's column I had always felt  
her opinion to be highly valuable.  
After reading the column on Kyo's  
on August 31 ("If You Could Only  
Sashimi Now") it sounded so  
marvelous that we tried it for a  
special occasion, my birthday. I'm  
sorry to say that it was an  
experience that my guests and I will  
find hard to forget.

First, it was almost impossible to  
get our names on a waiting list since  
we were totally ignored. Finally, I  
went into the Safari Lounge to have  
a cocktail while my escort waited.  
While waiting in the lounge the  
barmaid who claimed to have no  
association with the restaurant,  
took our names but definitely made  
some remarks that we really  
shouldn't stay because it would be  
such a long wait. We still felt that  
even a one and one-half hour wait  
would be well worth it. Finally, in  
little shorter than that amount of  
time we were shown to our table.  
After waiting a good half hour we  
started wondering if we were going  
to get a menu, so we asked. After  
waiting again we received a menu  
and proceeded to decide what to  
order. Finally, after trying to attract  
the waitress's attention, we found  
out that the cook was too tired to  
cook and she said, sorry, but they  
would not serve us, even though we  
had waited nearly two hours. We  
had arrived before eight and it was  
9:40. Closing was listed as ten.

The food we saw looked as good  
as the article indicated, but their  
business practices are poor, to put it  
mildly. To say the least, it was a big  
disappointment.  
Robin L. Placey  
San Diego

# PRESS PASSES

## Two Days On The Pennysaver Best-Seller List

So you're the next William Blake, but  
nobody will believe you. Well, sure, your  
wife believes your writing is even better  
than Rod McKuen's, but the guy who  
counts, the big publishing man in New  
York, won't even sign his marital breath  
on your manuscript. So what do you do?  
You do like William Blake did, and Walt  
Whitman, and even Upton Sinclair for  
one of his early novels: you publish it  
yourself.

To accomplish that end you take your  
manuscript down to Harry Paul in Pacific  
Beach. "It's like we're the Statue of Li-  
berty," chuckles Paul. "Give us your  
tired, your rejected . . . Paul is the  
owner of Budget Book Manufacturing  
Company, and in the two years he's been  
operating he's produced books for more  
than 300 people who aren't necessarily  
tired or rejected. They just happen to have  
books that won't appeal to the mass audience  
that the New York publishers are  
grabbing for. And Paul will be the first  
one to caution that he's not publishing  
your book. The person who pays the bills  
is the publisher, and in this case that's  
you. For a little over \$1500 Paul can fix  
you up with a thousand copies of your  
own 200-page paperback, and deliver  
them to your front steps. You take it from  
there as far as marketing and distributing  
the book. And good luck. Book publish-  
ing is a gamble, and without the assist-  
ance of an established distribution and  
marketing network, that book will almost  
certainly not be distributed nationally. So  
most of Paul's customers sell their books  
locally, if at all. And some of the ones  
who really want to sell their books, like  
Jon Gindick, end up making a little.

A couple of years ago Gindick wrote  
a book that eventually was entitled *The  
Natural Blues and Country Western Har-  
monica, A Beginner's Guide*. After it was  
rejected by a publisher associated with  
Rolling Stone magazine, Gindick decided  
to publish it himself. A lot of people who  
publish their own books actually go out



HARRY PAUL, JON GINDICK

and get bids from printers and typesetters  
and carry it through its many steps with-  
out outside help. Gindick did get some  
bids, but found he was "just a babe in the  
woods." So he paid more money and let  
Harry Paul handle the actual manufactur-  
ing of the book for him. "Harry's aware  
of the limitations of the medium," says  
Gindick. "The decisions were made by  
me and I oversaw all the illustrations, but  
Harry gave me a great deal of help and  
advice." There are two things Harry Paul  
steps short of editing and marketing.  
He'll correct for spelling and punctuation,  
but the content of the book is all yours,  
and so are all the rights. Gindick says the  
hardest part of self-publishing is selling  
the book. He wrote a lot of letters to dif-  
ferent journals, which netted him some  
reviews and therefore sales, and he also  
pounded the front doors of book shops  
and music stores. It paid off. He sold his  
cautious first edition of 2000 copies and is  
working on the second edition of 5000.  
"Anybody who publishes a book and sits  
back thinking it'll sell itself is crazy," he  
says.

Other people in town who have pub-  
lished their own books say that if you re-  
ally want it distributed locally you almost  
have to sell it in San Diego Periodicals,  
the biggest local book and magazine dis-

tributor. San Diego Periodicals, whose  
offices and warehouses sit on Lovelock  
Street in the Morena area, buys your book  
at fifty percent of the retail price and dis-  
tributes it to local supermarkets, to news-  
stands, and even to the airport. Most  
self-publishers sell independently to  
bookstores as well, which buy their wares  
at forty percent retail price, if the store is  
big. If it's a Ma and Pa operation, the  
book will usually be taken only on con-  
signment.

Harry Paul produces a lot of books that  
never sell very well, either because the  
titles are so esoteric that there isn't any  
audience, or they're just not well written.  
Here's a nonfiction tome to take to bed:  
*Blood-Three Tales of the Ultra Cruel*. Or  
how about this pulse quickener: *San  
Diego 1927 to 1955—Recollections of a  
City Planner*. Many other books that  
seem obscure have done quite well. *The  
Chill Lover's Handbook* is into multiple  
printings. *A History of the World Based  
on 48 Lives* is selling through schools and  
colleges (the lives run successively from  
Abraham to Pope John). One that Paul  
had high hopes for but hasn't moved at all  
is *What Happened to the Padres in '77?*

Paul says that by far the biggest reason  
people come to him to get their book  
printed "is immortality." Gindick, thirty

years old, interprets, "Yeah, I was afraid  
of dying before my first book came out."  
Paul adds, "We get a lot of old people  
who want to publish books before they  
go." Also, a lot of authors are only in-  
terested in having copies around for  
friends and relatives. Paul picks up a  
heavy, expensively bound red volume.  
"These people spent \$5000 for 300  
copies of this book that only went to  
members of their family." It is a tracing  
of the family's history.  
Harry Paul is sensitive to accusations  
that he's a "vanity press." He points out  
that a vanity press is an outfit that "makes  
a literary comment on your book. They  
own the rights. You pay for everything,  
including the marketing of the book. They  
give you an autograph party, which  
everyone in the firm is required to at-  
tend."  
So if you insist you're the next William  
Blake, take your manuscript down and get  
it manufactured into a book. Give copies  
to all your friends. Since you won't be  
paying to have an autograph party thrown  
for you, nobody's going to call you vain.  
And if you can't sell the book, you can  
use the stacks in place of those big bricks  
to make bookshelves. No time to hesitate,  
you might be dead soon.

—Neil Matthews

## Studio One

"Hairstyling" for the  
Natural Look

Men Women

Hair Style  
\$700  
Reg. \$10.00  
With this Coupon

4009 W. Pr. Loma Blvd.  
Phone: 222-7451

## Car Stereos Worth Listening To

SANYO FT-1490 A  
with co-axial speaker, value \$259  
Dolby AM-FM Cassette  
1.0 uV Sensitivity  
28 Watts **\$185**

SANYO FT-690  
Digital display AM-FM Cassette  
Precision Quartz clock  
Automatic Station Tuning (up & down dial) **\$249**

SANYO FT-478  
AM-FM Cassette **\$78**

AUDIOVOX C977-B  
AM-FM 8-Track **\$85**

## Auto Radio Hut

San Diego's Most  
Experienced  
Installation  
Department

## the art collector San Diego's Finest Selection Of Art Posters



CUSTOM FRAMING IS OUR SPECIALTY  
4151 Taylor St., San Diego 299-3232  
Wed. thru Sun. 10-6-30  
Member of Professional Picture Framers Association

## Reader's 6th Anniversary Guide to San Diego

A supplement to our regular October 5th issue.

Advertising Deadline this Friday, September 15

# Off the Cuff

How important to you is having a child?



Arlette Ballow  
Editor  
Tierrasanta

Having my own baby is not important to me. I have a lot of children in my life, in my family, so I don't feel deprived of having that experience of being around kids. There are a lot of reasons my husband and I have chosen not to have children and now that I'm committed to that course, once you make up your mind to something like this, then naturally you can think of a lot of good reasons for it. I'm at the age where people have finally quit asking me why I'm not having children and that's nice.



Cheryl Sabo  
Registrar  
Clairemont

I feel children are the expression of the love you feel for each other, and it's just something the two of you have in common and you can share your ideas about raising them, so I think children can bring couples closer together, although that's not the only reason to have them. I've always had the idea in my head that when I grew up and got married I'd have children. So it's important, but if I didn't have any I'd be disappointed, and yet I'd handle it. I'm very happy with my husband and I think we'll have a good life together because we get along so well. I do want to have children, but I could lead a satisfied life without them.



Kathleen O'Rear  
Workshop Assistant  
El Cajon

Having a child is not my prime purpose. I'm my prime purpose, and if a child becomes part of me, that's okay. But I don't see it as something inevitable in my life. The experience of childbirth is one that I want to experience some day but right now I have a career and I go to school and that takes time. I can't see stopping this to fall into the maternal attitude. In today's society having a child is not that important for me.



Debbie Pendarvis  
Order Processor  
Spring Valley

I'm old-fashioned, but I think it's part of what a woman is here for — to continue the species. My life wouldn't be as fulfilling because it's so fulfilling, so important to have my son. I enjoy being a mother; I enjoy watching him grow up, and I love him to death!



Melanie Flanders  
Writer  
North Park

I don't think a child would benefit having me for a parent right now because I'm in a space where I don't want a child. I don't feel at this time I'm prepared for the responsibility. Having a child is such a responsibility because not only do you have to take care of yourself, you have to take care of the child. I'm still learning how to take care of me, and I've found that to be a full-time job. In the future I may change.

**The Captain has a New Bookcase**

Thick wooden slats in Headboard & footboard  
Pine Pedestal, Mattress  
10 yr. guarantee, Safety  
Liner, Chemex heater  
w/ thermo, Fill Kit

Only \$349.00

A very High Quality Bed!

Come on in for All your Waterbed Cargo!

**Captain's Cabin Waterbeds**

Ask About Receiving a Las Vegas Vacation!

4344 Convey Kearny Mesa 92111  
563-8095

## moped sale



All Puch Rentals now on Sale—

Puch  
- the maximum moped from Austria  
- invented the moped in 1903  
- which means 75 years of experience  
- Bosch electrical components  
- all shifting is automatic  
- up to 140 m.p.g.  
- registered like a bicycle



**vespa** at the beaches

"HOME OF THE EASY TWO-WHEELER"  
1556 Garnet, Pacific Beach

270-3660

Open 7 days a week from 9-6 Stop by for a test ride

GLOBE  
**ALIVE!**

STUDENTS & MILITARY  
SAVE \$17

In the best seat locations (if you purchase a pair of subscriptions in both theatres on Tuesday, Wednesday, Thursday or Sunday Evenings)

Save UP TO \$36  
(if you purchase a pair of subscriptions in both theatres on Tuesday, Wednesday, Thursday or Sunday Evenings)

Save UP TO \$42  
(if you purchase a pair of subscriptions in both theatres on Friday or Saturday nights)

old globe theatre  
42nd Sparkling Season 1978-1979  
**SUBSCRIBE NOW! SAVE \$\$**  
SUBSCRIBERS ENJOY

✓ Subscriber Priority to  
✓ Prime Seat Location Priority  
✓ Choice of Performance  
✓ SEE 10 PLAYS FOR THE PRICE OF 7  
(or 5 plays for the price of 4)

✓ BIG Savings  
✓ Brilliant Plays  
✓ FREE Program  
✓ Other Benefits

SENIORS SAVE \$21  
in the best seat locations (if you purchase a pair of subscriptions in both theatres on Sunday Matinee)

old globe theatre  
(at the Spreckels Theatre, second and Broadway)

October 17 thru November 5  
**THE ROBBER BRIDEGROOM**  
by Ulay and Waldman 1st S.D. Production  
lively and rosy country musical

November 14 thru December 3  
**HEARTBREAK HOUSE**  
by George Bernard Shaw  
society is headed for the neck!

January 9 thru January 28  
**TOYS IN THE ATTIC**  
by Lillian Hellman  
fascinating study of faded southern aristocracy

February 6 thru February 25  
**THE FRONT PAGE**  
by Hecht and MacArthur  
comedy hit all-time favorite

March 6 thru March 25  
**EQUUS**  
by Peter Shaffer  
explores with powerful dramatic impact

Performance	Section	YOU PAY	Subscription Price	5 Play Total Price	YOU SAVE
PRESS PREVIEW (Mon-Fri)	A	\$15	\$17.50	\$2.50	
PRESS PREVIEW (Mon-Fri)	B	\$12	\$15.00	\$2.00	
Fri. & Sat. Eve	A	\$28	\$35.00	\$7.00	
Fri. & Sat. Eve	B	\$26	\$32.50	\$6.50	
Tue. Wed. Thur. & Sun. Eve	A	\$24	\$30.00	\$6.00	
Tue. Wed. Thur. & Sun. Eve	B	\$22	\$27.50	\$5.50	
Sunday Matinee	A	\$20	\$25.00	\$5.00	
Sunday Matinee	B	\$22	\$25.00	\$5.00	
STUDENTS (Full time thru college) and MILITARY (limited active duty)					
Tue. Wed. Thur. & Sun. Eve	A	\$17	\$21.25	\$4.25	
Tue. Wed. Thur. & Sun. Eve	B	\$16	\$21.25	\$5.25	
Sun. Matinee	A	\$16	\$21.25	\$5.25	
Sun. Matinee	B	\$15	\$21.25	\$6.25	
SENIOR CITIZENS Age 60 and over (MATINEE only)					
Sunday Matinee	A	\$16	\$21.25	\$5.25	
Sunday Matinee	B	\$15	\$21.25	\$6.25	
Evening 8 p.m. Matinee 2 p.m. (Opening Night 8:30)					

carter centre stage

balboa park

October 3 thru November 5  
**OTHERWISE ENGAGED**  
by Simon Gray  
engrossing contemporary comedy

November 21 thru December 24  
**THE ENCHANTED**  
by Jean Giraudoux  
fascinating romantic adventure

January 16 thru February 18  
**THE MISANTHROPE**  
by Moliere  
classic comic view of intolerance and bigotry

February 27 thru April 1  
(to be announced)

April 10 thru May 13  
**THE CARETAKER**  
by Harold Pinter  
hidden fears reveal suppressed loneliness

Performance	Section	YOU PAY	Subscription Price	5 Play Total Price	YOU SAVE
PRESS PREVIEW (Mon-Fri)	A	\$15	\$17.50	\$2.50	
PRESS PREVIEW (Mon-Fri)	B	\$12	\$15.00	\$2.00	
Fri. & Sat. Eve	A	\$28	\$35.00	\$7.00	
Fri. & Sat. Eve	B	\$26	\$32.50	\$6.50	
Tue. Wed. Thur. & Sun. Eve	A	\$24	\$30.00	\$6.00	
Tue. Wed. Thur. & Sun. Eve	B	\$22	\$27.50	\$5.50	
Sunday Matinee	A	\$20	\$25.00	\$5.00	
Sunday Matinee	B	\$22	\$25.00	\$5.00	
STUDENTS (Full time thru college) and MILITARY (limited active duty)					
Tue. Wed. Thur. & Sun. Eve	A	\$17	\$21.25	\$4.25	
Tue. Wed. Thur. & Sun. Eve	B	\$16	\$21.25	\$5.25	
Sun. Matinee	A	\$16	\$21.25	\$5.25	
Sun. Matinee	B	\$15	\$21.25	\$6.25	
SENIOR CITIZENS Age 60 and over (MATINEE only)					
Sunday Matinee	A	\$16	\$21.25	\$5.25	
Sunday Matinee	B	\$15	\$21.25	\$6.25	
NOTE: Carter Centre Stage SECTION A—Boxes A and B Section B—Boxes C and D					
Evening 8 p.m. Matinee 2 p.m. (Opening Night 8:30)					

NEW SERIES BEST BARGAIN

Prime Seat Locations Now Available  
**PREVIEW SUBSCRIPTION**  
**5 MONDAY NIGHT PREVIEWS**  
(prior to opening nights)  
at the Spreckels Theatre  
(see 5 plays for \$3.00 or \$2.60 each)  
or Carter Centre Stage  
(see 5 plays for \$3.00 each)

STUDENT/MILITARY SUBSCRIPTION

Students (full time through college) Military (Enlisted active duty)  
SAVE UP TO \$17 on a pair of Subscriptions in both theatres (off the full single ticket price)  
1. Available for both the Spreckels Theatre and Carter Centre Stage  
2. BONUS Subscriptions offer not available toward student or military Subscriptions  
3. Not available Friday or Saturday evening or Sunday  
4. Identification Card Number on bottom of Official Order Form required for each Student or Military Subscription purchase

SENIOR SUBSCRIPTION (age 60 and over) MATINEES ONLY

SAVE UP TO \$21 on a pair of Subscriptions in both theatres (off the full single ticket price)  
1. Available for Sunday Matinees ONLY at both the Spreckels Theatre and Carter Centre Stage  
2. BONUS Subscriptions offer not available toward Senior Subscriptions  
3. Identification Card Number on bottom of Official Order Form required for each Senior Subscription purchase

Mail to: Subscriptions  
Old Globe Theatre  
Post Office Box 2171  
San Diego, California 92112

OFFICIAL ORDER FORM

Subscription Information  
231-1941  
10 a.m. to 4 p.m. (Mon thru Fri)

old globe theatre (at the Spreckels)

1. Subscriptions @ price total \$

2. Type of Subscription (indicate) ☐ Regular ☐ Bonus  
☐ Senior ☐ Student/Military ☐ Preview

3. Series No. (see schedule) (first choice) (second choice)  
(please make 2 choices)  
OR

4. Day Preference  
☐ Monday Eve (Preview) ☐ Tuesday Eve ☐ Wednesday Eve  
☐ Thursday Eve ☐ Friday Eve ☐ Saturday Eve  
☐ Sunday Eve ☐ Sunday Mat

5. CHECK HERE: If tickets are not available in the requested location, another location in the same series is acceptable.

carter centre stage

1. Subscriptions @ price total \$

2. Type of Subscription (indicate) ☐ Regular ☐ Bonus  
☐ Senior ☐ Student/Military ☐ Preview

3. Series No. (see schedule) (first choice) (second choice)  
(please make 2 choices)  
OR

4. Day Preference  
☐ Monday Eve (Preview) ☐ Tuesday Eve ☐ Wednesday Eve  
☐ Thursday Eve ☐ Friday Eve ☐ Saturday Eve  
☐ Sunday Eve ☐ Sunday Mat

5. CHECK HERE: If tickets are not available in the requested location, another location in the same series is acceptable.

5. Combined Total \$  
Minus BONUS deduction (if applicable) \$  
Sub Total \$  
ADD Re-Building Fund Contribution \$  
Total Due \$

6. Indicate  
☐ Check enclosed - Payable to Old Globe Theatre  
☐ Charge (Complete ALL information in box below)  
**NO REFUNDS**

BONUS Subscription Examples  
(for one person)  
Globe Subscription \$24.00  
Carter Subscription \$24.00  
Total \$48.00  
Deduct one single ticket price (lowest price of two) 6.00  
PLEASE PRINT \$42.00

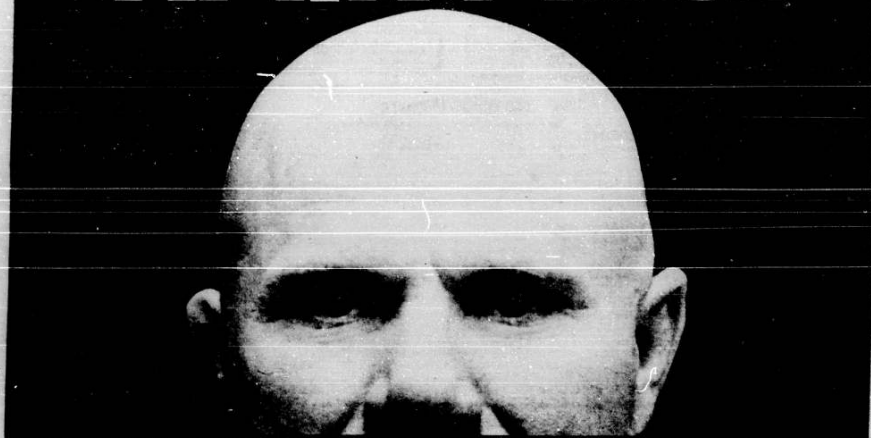
VISA or BANKAMERICAN  
Master Charge  
Exp. Date  
Exp. Date

Name  
Address  
City  
State (Home) (Business)  
Student/Enlisted Military/Service ID #

FOR OFFICE USE ONLY  
C  
R



# HAIR PIECE



PHOTOS BY DAVID COVEY

TINA B. KAFKA

"Wearing a bad hairpiece is like walking around with your By open. Everybody notices but no one wants to mention it."

Ronald P. Rickey is bald and makes no bones about it. In fact he flaunts it. Rickey is the founder, proprietor, and master wig builder for Biogenetics Hair Company, a high-class wig salon in the Mission Bay Medical and Dental Building on Clairemont Drive. Two larger-than-life-size photo posters of Rickey's bald, freckled head decorate the waiting room; another poster on the right differs by showing a head of curly, gray hair receding at the temples.

Rickey, his curly, gray hair receding at the temples, leads me through the waiting room into the inner office suite. As we pass a collection of family snapshots, he points to a small picture of his baby son and comments, "He has more hair now, thank God."

Hair and the lack of it are both Rickey's livelihood and the source of his personal sense of well-being. Six years ago he was living in Los Angeles, recently divorced, and having trouble attracting younger women. "Before I had my hair I couldn't score worth a damn," he says. Determined to improve his luck by using his background as an engineer, he set out to construct a hairpiece that he could wear comfortably twenty-four hours a day for weeks at a stretch. He succeeded in building himself both a head of hair and a career. He also wooed and wed a younger woman, proving, he says, that "a guy can lose weight, buy the most expensive clothes and cars, but if he doesn't have hair, he doesn't have what it takes."

Though wig technology has improved, the two motives behind wearing false hair have remained the same since the wigs of ancient Egypt and Rome: to hide defects of nature like bald patches, receding hairlines, thinning hair, and loss of hair through disease; and to change one's own hair for fashion's sake. Forty percent of American males are losing their hair, according to Rickey, and despite the Bald Is Beautiful movement, enough men want to augment their thinning crops to support a booming wig business.

Wigs, like any other form of body adornment, vary considerably in quality and price, from the high-brow, custom-made job to mass-produced wigs sold right off the rack at the Five-and-Dime. At Biogenetics, Rickey has developed what he calls the "systems approach" to hair replacement: he draws from several of the sciences to create hairpieces which he claims mimic the natural head of human hair so closely that it is almost impossible for anyone — including the person wearing it — to tell the difference. ("It is impossible to make the totally undetectable hairpiece," Rickey says, though.) Rickey claims to be the only wigmaker in San Diego who actually makes his own hairpieces from start to finish. The others, he says, are imported ready-made from overseas and then styled and adjusted for the individual customer. Biogenetics does sell some ready-to-wear hairpieces, but its specialty is the custom hair replacement. Rickey charges by the square inch, so, depending on the size of the head and the severity of the hair loss, a Biogenetic wig can cost from \$600 to \$1000, the top price. For the money a customer buys a head of hair "as individual as a fingerprint," Rickey claims.

Rickey is happy to describe the process of transforming someone's bald head. He takes his customers through the Rogues Gallery, a mini-museum of men's wigs. Three rows of mannequin heads stare into space, each one's head adorned by a different head of fake hair. There's "Taylor Topper," whose wig is attached to a hard plastic foundation — "a hard hat with hair," Rickey says, as he unceremoniously strips it off the mannequin's head and raps it with his knuckles. Next to Topper is the "Life-Like" arrangement, a wig whose hair "grows" out of a piece of rubber. "After twenty-four hours under that, your head will smell like a jockstrap," explains Rickey disdainfully. One smiling mannequin sports a head of long, bright blue hair — "your ordinary blue wig," Rickey says in stride.

Like the majority of men's hairpieces on the market, Biogenetics' wigs utilize mostly synthetic modacrylic fibers instead of human hair, which has fallen from favor in the last decade. Synthetics do not fade, sunbleach, tangle, or lose their curl like the real thing, and are more amenable to a hot

curling iron, as long as it's not too hot. More than one absent-minded wig-wearer has sizzled his modacrylic locks to an instant, irreparable fizzle. Synthetics, of course, do not grow back.

The use of synthetics also assures a steady supply. The gathering of human hair has historically been haphazard and undependable, though hair peddlers are still common in parts of Europe and Asia, where women sell their hair to raise money. Most of the human hair used in this country hails from India and Indonesia and is imported by the ton, boiled, bleached and recolored to make cheap human hair wigs. In Italy, some brides still raise dowry money by selling their long locks; the hair is protected from the sun by covering it with a bandana while it grows. The best quality of dark hair is found on heads in Spain and northern Italy, though the most valuable hair is the natural white hair of old women, since little processing is necessary before the hair can be recolored. The price to the wig maker for high-quality white hair runs more than \$700 per pound. In the early twentieth century, wigmakers procured their supplies of white hair by visiting old women in almshouses. At the rate of one-half inch per month, a lady could grow enough hair every other year to make two wigs.

Although supposedly inferior, cadaver hair was often used for wigs from the sixteenth to the early nineteenth centuries. Shakespeare referred to it several times — "those crisped, snaky, golden locks..."

I could sense Rickey eyeing my own long, brown hair, and when I asked him whether he would be interested in buying it, he offered me fifteen dollars and a free haircut. I decided to wait for a better offer. Securing the hair to the head is a whole science in itself. Hairpieces can be taped on with double-faced tape, glued on with wig glue, or woven in. Hair weaving involves taking the remaining strands of one's own hair and making a foundation which is then blended with the false hair, either human or synthetic. If done well, the new combination of hair acts like a natural head of hair. It will look realistically mussed when the customer rises in the morning, will blow naturally in the wind, and can be washed right on the head. The disadvantage to hair weaving is that some people experience headaches and

suffer further hair damage and hair loss.

Many customers, rather than risk the embarrassment of a tipsy toupee, insist on an implant, a surgical procedure requiring a physician's services in which steel sutures are implanted into the scalp to provide anchor points for the hairpiece. One member of Rickey's Rogues Gallery sports such an implant. The scalp never fully heals, according to Rickey, and an implant recipient can suffer chronic infections, scarring, and discomfort.

Biogenetics' own technique for securing the hair to the head is what Rickey terms "molecular bonding," a patented process that uses a dry adhesive. This adhesive can be applied right through the wig fibers but needs to be reapplied about every three weeks, depending on how active the individual is and how much he sweats. "One of my customers went to Peru for eight weeks," Rickey says, shaking his head with delight, "and when he came back his head was still nailed on." Molecular bonding allows the perspiration from a person's scalp to travel up the hair follicle and evaporate, just as it does with real hair, he explains.

As Rickey talks, he leafs through a photo album of "before" and "after" photos, another tool in the education of his potential clients. He smiles fondly as he recalls the dramatic changes wigs have wrought in the lives of his customers. I am surprised at the range of people who have sought Rickey's services. There is a photo of a car salesman from Lemon Grove who, Rickey told me, drove directly from Biogenetics with his new hair to the Department of Motor Vehicles, where he applied for a new driver's license so he could subtract ten years from his listed age. Another photo is that of a young woman who was almost completely bald and hid her affliction beneath a scarf until she came to Biogenetics and was outfitted with a brown curly "natural." There were pictures of her in the shower with her new hair soaped and wringing wet, which Rickey uses to illustrate just how easy it is to care for his hair. Another photograph in the album shows a long-haired rock musician whose wispy locks before Biogenetics were painstakingly arranged to hide the thinness of his hair. There were photographs of a chemistry student, businessman, and a young boy with cancer whose medications caused his hair to fall out.

Rickey tells me he has another album of confidential photographs of certain customers who would "die of embarrassment" if their secret were exposed.

He flicks his cigarette ash into an instant cappuccino can and assures me that it is really not that traumatic for a new wig owner to appear in public for the first time. "Most people never notice," he says. "If it looks right, it's accepted. If someone asks you why you look different, just say, 'I grew a moustache.' Ninety percent will believe it. Little kids are the most gullible since they rarely see the top of your head."

When a person decides to go all the way and purchase a custom hair replacement at Biogenetics, a plaster mold is made of his head. These white plaster molds are stacked one on top of another around the office where we sit, overflowing from a set of metal shelves and spilling in a pile onto the floor. Names are scrawled across the tops. A guy's mold never changes despite the vagaries of time and age, Rickey says. "I haven't changed my mold since day one." He gently fingers the mold of his head as he speaks.

A foundation of fine flexible plastic is then heat-formed around the plaster mold. This foundation will provide the actual base for the modacrylic fibers and will eventually be bonded to the customer's head, so fit is critical. "Making the foundation is an art form," Rickey claims, because the scalp is visible right through it. He invites me to peer down into his scalp and I have to agree: the hair does seem to be growing right out of Rickey's head.

The next step is blending the hair fibers to match the customer's hair. Most hair, with the possible exception of Oriental

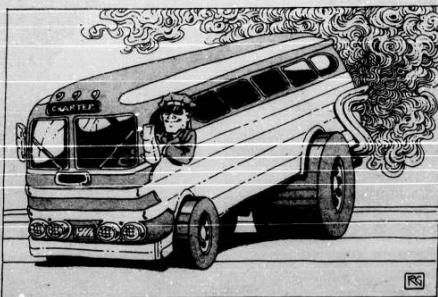
(continued on page 13)



"A guy can lose weight, buy the most expensive clothes and cars, but if he doesn't have hair, he doesn't have what it takes."

## Straight from the Hip

MATTHEW  
ALICE



Dear Matthew Alice:  
During a recent trip to the Rocky Mountains, we were amazed and disgusted by the toxic fumes that gushed from Trailways and Greyhound buses. The odors were particularly noticeable in the crisp air which seems to be Colorado's claim to fame. Are there no emission control laws regarding buses?  
Sharon McGuffin  
San Diego

Buses are governed by a different set of regulations than are passenger cars. As heavy equipment, buses must comply with federal antipollution laws, but those laws will not have their full effect until next year. And even then, buses get a special break not allowed passenger vehicles. Basically, buses are permitted to emit a relatively large amount of oxides of nitrogen, if the emission of hydrocarbons (unburnt fuel) is extremely low. It seems unfair, but keep in mind that the vehicle that presents the biggest pollution problem remains the very kind that you were probably riding in: the private passenger automobile pollutes the air more than buses and trucks do, because the ordinary car burns more fuel per passenger mile than anything else on the road.

Dear Matthew Alice:  
Most people here know of the movie called

The Rocky Horror Picture Show which played every Friday night at the Strand Theatre in Ocean Beach. I want to know what happened to the gorgeous star of that show, Tim Curry.

Star Struck  
Ocean Beach  
After doing Horror Show, Tim Curry went to New York for a stage play called Travesties. Most critics disliked it more for the emptiness of its plot and characters than for Curry's performance. (The play, by Englishman Tom Stoppard, was about the days when James Joyce managed a theater in Trieste.) After that play folded in

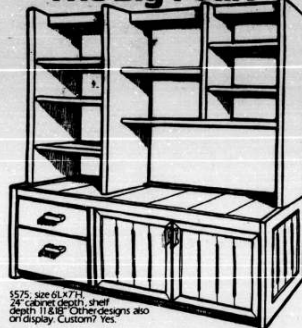
minor-league occasions. What irks me is that I can't get real imported Tuborg for love or money! I have three bottles left from a trip to Vancouver. Once they're gone my supply is kaput. Can you tell me of a store within a hundred miles that carries the real thing?  
Dave Britz  
University City

You might as well hold a grudge against American-made Tuborg. If it weren't for the Carling National Brewery and its plants in Phoenix and Tacoma, where Tuborg is under license from the original brewery in Denmark, you could buy the imported beer here. But the domestic breweries have an agreement that prohibits the importation of Tuborg. This keeps the American brew from facing competition with its Danish ancestor. I thought you might find real Tuborg in Tijuana, but no luck. Mexican law prohibits the importation of any beer. I think you'll have to save those three bottles until you reach Vancouver for a fresh supply. Or, if you want to try something closer to home, an authentic German beer called Ritterbrölle is served on tap at the Rheinslander Restaurant, 2182 Avenida de la Playa, La Jolla.

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.

Dear Matthew Alice:  
It's not that I have anything against American-made Tuborg; it's an all-right beer for baseball, weddings, and other

## How our nice EC solves The Big Four.



5/575 size 60x77H.  
2 Cabinet design, shelf depth 11 1/8". Other designs also on display. Custom? Yes.

**SPACE** is shrinking in every variety of dwelling-place: we consider interior space conservation as the starting point for relevant design. Our Entertainment Center, like all Bare Woods' original designs, handily conquers space by combining flexibility & max usage with beautiful ease.

**NEEDS** expand and change. It's difficult to predict how our EC will be used in, say, 200 years or so, but since we intend them to still be around, we build Bare Woods' designs to adapt gracefully to the future.

**MOBILITY** People move, so Bare Woods' designed our EC for convenient portability. Two can move our component-ized designs in a snap.

**COST** we are the manufacturer of The Bare Woods' Design System. We sell directly to you, we do not wholesale to anyone. The cost of our handcrafts is modestly less than middle-line. Please include us in your browsing.

the bare woods

Open Weekdays 9 to 9 (714) 280-5350  
Saturdays 10 to 5 4618 Alvarado Canyon Road San Diego 92120

## WHAT'S COMING SALE?

(Xmas, Dummy, & Full Bore)  
A PAIR OF BARGAINS

ONE FOR SIGHT  
ONE FOR SOUND

Get yours before they're not a bargain!

Limited Quantity

SHIP'S BRASS BELL \$21.95

BRASS STATEROOM LAMP \$59.95

AVAILABLE ONLY AT

MAIDHOF BROS.

"SHIPWARE MERCHANTS"

4651 MISSION BLVD., PACIFIC BEACH 1250 PROSPECT, LA JOLLA

Open 7 Days a Week Until Thanksgiving  
(Then All the Time After That)

## 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 (0.3% 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 speakers have a natural sound and uncommonly deep bass. A precision system for a pure value!

\$999

## Stereo Systems!

## SYSTEM #2

Technics 200 Technics SL 210  
Sonic P-500 Sharp 1125

Technics' 200 receiver features 25 watts per ch. at an incredible 0.3% THD. This is the highest quality receiver in its price category. Sharp's 4 new P-500 speakers have powerful 12" woofers that feature all range drivers. Sharp 1125 front loading cassette deck has unique program search to find the next song. Technics' SL 210 turntable has a precision tone arm, strobe and a Shure III track cartridge. A quality system for a super price.

\$550

## SYSTEM #3

Sony STR 4550 SD Bie 920  
Superscope 520A

Sony's STR 4550 SD receiver features a 25 watt per ch. at 0.3% THD. Superscope 520A features a 5 band graphic equalizer, strobe and a superior tone arm. Philips 477 top of the line speakers have a natural sound and uncommonly deep bass. A precision system for a pure value!

\$399

## SYSTEM #4

Imperial by Marantz C-508

A complete stereo system including a cassette deck with auto 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

## Receivers!

Luxman 1120

\$995

JVC JRS 401

\$499

Seton 680

\$488

Sony STR V-5 NEW \$469

Philips AH 7671

\$429

JVC JRS 201

\$218

Technics 5270

\$159

Marantz 2220 B

\$159

Philips 477

\$159

Philips 477

\$159

Philips 477

\$159

Philips 477

\$159

Philips 477

\$159

## Mad Jack's SOUND CENTER

478 FLETCHER PARKWAY  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

4051 EL CAJON BOULEVARD  
San Diego, CA

## Car Stereos!

Sony 1490 A

\$188

Audiovox Super Power

\$179

Pioneer 8005

\$169

Sony 1405

\$159

Sony 417 AM/FM

\$139

Sony TC 24

\$109

Audiovox 200

\$99

Sony 478

\$89

Audiovox 977B

\$89

ROMAN 1800

\$59

Sony 601

\$49

ROMAN FM/8 TR

\$49

ROMAN FM/8 TR

\$49



# ASSAULT ON A QUEEN

ELEANOR WIDMER

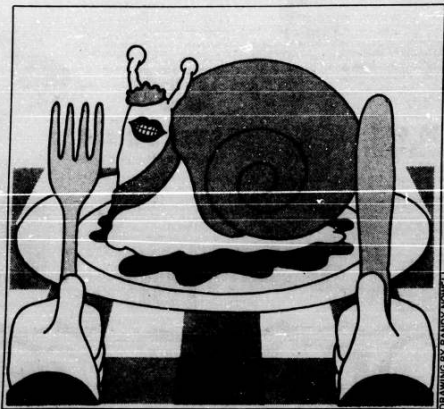
**The Restaurant:** The Bungalow  
**The Location:** 4996 West Point Loma Boulevard (224-2884)  
**Type of Food:** Continental  
**Price Range:** Dinner from \$7.50 to \$12.50  
**Hours:** Closed Monday. Open for dinner from 6 p.m. to 11 p.m. Reservations a must.

The fate of minor beauty queens has always fascinated me. I am not referring to promising young teenagers who blossom into movie stars. Once, coming out of the Cove theater in La Jolla, I was struck by the intense handsomeness of a young woman who that year had presided at the annual rough-water swim as the "Fairiest of the Fair." Everyone called her Raquel. On the night of the movie, *Indiscreet*, with Cary Grant and Ingrid Bergman, I walked up the aisle with Raquel, who seemed to have internalized the impact of the film through her nostrils. They flared with lust. Though she was extremely beautiful, the look on her face was feral, untamed. Later, when she became Raquel Welch, she took that quality and emanated it not only through her nostrils, but her entire body.

But more fascinating than the one-in-a-million star is the destiny of the local reigning queen in some high school pageant, in some Christmas parade sponsored by small merchants. Does she keep a scrapbook and hope to make it to the big time? Does she relegate it to a one-shot experience and then become a dedicated social worker? Or does she grow complacent and blowsy, reminding old friends of her once brief reign?

These thoughts came to me between courses at The Bungalow, which some years back had presided in this area as a gastronomic queen. Located in a converted bungalow hard by Ocean Beach, word soon got around about its wonders, particularly its Cumberland duck, prepared with black currants and ling cheries. The European chef was highly touted, and in an area then sadly lacking in distinguished continental cuisine, The Bungalow, metaphorically speaking, rode in all the parades.

Not that she is now lacking in admirers. To the contrary, your best chance for a reservation during the weekend is twenty-four hours in advance; and on the night I visited, a Friday, every table was



The duck was prepared well, but the much heralded black currant sauce was gorgeous only in color. Its taste proved quite unremarkable. However, as compared to the mess made of the salmon, the duck could have been designated as a winner.

For dessert, we ordered one slice of pastry which is baked on the premises. The desserts are brought over on a large round tray and consist of three pastries, a zabaglione, and a variety of mousses. My friend selected a pastry with a butter cream filling and an almond topping. It was burned at the bottom, and I don't mean light brown, but scorched. I wanted to send it back, but my friend blushed at the idea. In fact, he asked me not to say anything to the dessert waiter (a different young man had served the entrees). However, I saved two charred edges and did show them to the waiter. He replied, "This pastry requires split-second timing and I guess it was left in a second too long." The answer is all well and good, but we paid \$1.75 for that burned confection, and we were not offered a better piece. Nor did I argue about being charged for it because I had gone out to dine, not to engage in pugilism.

How can I summarize the evening? We paid thirty dollars, dinner for two, with one glass of wine shared between us and one dessert shared. The entrees were \$9.25 and \$9.50 respectively. My friend asked me why such restaurants continue to exist.

I do not wish to exhort my readers, but as long as people go on paying these incredible prices for bad meals that mask as "gourmet," the restaurants will go on turning them out. Why shouldn't they? What incentive does The Bungalow have for taking stock of its product, for improving its salads, its vegetables, its sauces? The chef can always counter by saying that the burned pastry was a one-night oddity. But if he had the slightest sense of culinary ethics, he wouldn't serve it—he would give it away to the kitchen help, or better yet, eat it himself.

While I was there, I heard a woman complain mildly about the lamb, which goes for \$12.50. I have seen stones at the beach respond to the touch with greater feeling than this mature d' to the complaint. He barely nodded his head at her; he scarcely acknowledged her existence. The fault lies not with him but with the restaurant, a complacent queen now thick in the middle who still has a bery of admirers who are foolish enough to pay her court.

full, including those in the patio.

The service is excruciatingly slow. In our little room, what appeared to be an added-on extension almost bereft of decoration, one chief waiter presided and he had his hands full. We sat on our uncomfortable cane chairs and waited. Thirty-five minutes later, our appetizers, snails, appeared. Had they been wondrous, we would have forgiven the delay. But they were rubbery and tough. Moreover, the best part about eating snails is the sauce. The one at The Bungalow was so lackluster, consisting of some melted butter with almost no piquancy, that it presaged ill for the rest of the dinner.

My friend had ordered soup and I had saluted with the house dressing. Recently, I received a letter from a man who asked me to write him about the makings of a good salad. A good salad must be tossed before it is presented to the diner. Dumping a ladleful of dressing on some greens is the height of culinary gauche. The Bungalow pours the dressing in the middle of the greens. This means that some of the lettuce is overly dressed and some completely naked. At Mon Ami, in Solana Beach, they pretentiously bring the makings of a salad to the table in a cart,

and then spoon out the dressing as if you were at a salad bar. At The Bungalow, the practice is the same. The dressing is very thick—they call it "creamy"—and much too heavy on the tarragon. My friend mopped up the sauce with his roll, and I had his soup—a nice one tasting of cream and mushrooms.

For our entrees, my friend had the renowned duck with black currant sauce and I had the poached salmon stuffed with crab meat and covered with hollandaise sauce. What can I say of the salmon except that less is more? No one could deny that the slice of salmon was large and of excellent quality. But what was done to it was a travesty. I've tasted better hollandaise that came from a bottle on a grocery shelf. The whole trick with hollandaise is to combine egg yolks with melted butter so that the mixture doesn't separate. No need to have worried about this at The Bungalow—a trowel could have been used on it for mortar mix.

As for the vegetables, they simply didn't belong either with each other or with salmon: red cabbage, mildly sweet; carrots, also sweet; and some limp, pale white stuff that could have been turnips. Rice also came with this dish.



## HAIR PIECE

(continued from page 9)

hair, is a blend of at least six colors. Rickety explains. After the hair is blended, it is curled in a modified kitchen oven Rickety developed. Carl is regulated by metal rods of varying diameters around which the hair is wrapped before being put in to bake. The tightness of the curl determines the fullness of the finished hairstyle. The curled hair is then ready to be tied into the four-

lation. This tying is done hair by hair by a technician using a tool which resembles a rug hook. A man's partial hairpiece contains about 60,000 hairs and a full wig may be composed of 120,000 individual strands of fiber. The technician follows a "road map" designed by Rickety for each customer to simulate the natural distribution of hair on a head. "The darkest hair is near the top of the head," Rickety explains.

"The color subtly changes until it reaches the lightest shades over the ears and close to the temples." Those are also the points at which the match to the wearer's own hair becomes most critical; if the line between the real and the fake is too obvious, the effect will be ruined.

After the wig has been built, the customer returns and the hair is placed on his head for cutting and styling. "New hair requires a real emotional adjustment for some guys after doing without it for so many years," Rickety said. "A lot of guys can't bear to open their eyes and look at

themselves in the mirror at first, but when they do, you see a smile on their faces you haven't seen since they got their first piece of ass."

Carol Erickson of Carol's Hair Design at Fortsett and Cajon is less colorful but just as ardent when describing her customers' reactions to their new "hair supplements," as she terms them. "Their whole personality changes. They become more enthusiastic, more positive, more energetic. When you look good, you feel good; and when you feel good, you perform better," she says, restating an old advertisement.

Erickson is a thin, intense woman in her forties. She exudes professionalism and is dedicated to upgrading the status of hair styling and hair replacement from that of a trade to that of the true profession she feels it is. She is president of the Barbers and Beauticians Union Local 256; she teaches at San Diego City College, and she demonstrates hair styling at barbers' and

beauticians' conventions. Her shop on El Cajon Boulevard opened two years ago and is already bursting its seams, she says. On top of everything else, she volunteers at local hospitals, cutting and styling the hair of bedridden patients.

Though she cuts and styles both men's and women's hair, her specialty, like Rickety's, is men's hair supplements. On a tip from a bewigged friend, I arrived at her shop on a busy Saturday afternoon. A man in his thirties had just finished his appointment when I walked in, and the woman at the cash register was admiring his apparently brand new head of auburn hair. "Oh, it looks good," she said. He ran his hand tentatively down the back of his hair and replied, "I hope it stays down."

Unlike Rickety, Erickson does not make the hairpieces she sells, and she concedes that Rickety could be the only wigmaker in San Diego. But, she explains, ordering

(continued on page 19)

**If dance is your thing come to ballerina boutique**

**We have whatever you need...**

Capozio-Dankin-Jantzen-Stevens Steinhart-Rudi Gernreich and other leading dancewear designers.

459-5220

**ballerina boutique**

7855 Fay Ave., La Jolla, University Towne Ctr.  
Opening soon in Carlsbad

**...for whatever you do.**

**\$900 Shampoo Conditioner Cut & Style**

**Back to School Perms \$20.00**  
Reg. \$27.00 Includes cut & styling for both women & men

**The Cat Beauty Salon**  
1424 Sunset Cliffs Blvd.  
Oceans Beach  
224-5523

3 Operators to serve you.  
Long Hair Extra  
REDKEN Resale Center  
Discount with this ad only.

**HAIR FASHION**  
2343 Midway Dr.  
Pt. Loma  
225-9516

**Tune deal:**

**Volkswagens \$25** (most models)

**Datsuns, Toyotas & Hondas \$45** (most models)

Price includes: Adjust Valves • Check Compression • Lube Oil  
Replace Points and Plugs • Scope Engine • Change Oil  
Replace Filter • Replace Valve Cover Gaskets  
(We use Kendall Motor Oil)

**Brake deal:**

**Volkswagens \$44** (most models)

**Datsuns, Toyotas \$49** (most models)

(machining disc brake rotors extra)

Try our brake special

We will: Replace all brake linings and brake pads and machine all brake drums on most Volkswagens, Datsuns, or Toyotas.

Independent Parts • Service • Repair  
Volkswagen Datsun Toyota Honda

(between Hawthorn & Laurel)  
235-1164

**CENTRE CITY IMPORTS**

Established 1970

expires 9/29/78  
Present ad before work starts.

**FAVOR • RUHL**

THE ART, DRAFTING, CRAFT, STITCHERY AND FRAMING STORE

ONCE AGAIN OFFERS ITS INCREDIBLE

SELECT ART SUPPLIES, STITCHERY, DRAFTING, GRAPHIC SUPPLIES, PENS, PAINTS, BRUSHES, ETC.

**25% STUDENT DISCOUNT ON ALL ART AND DRAFTING SUPPLIES WITH CURRENT I.D.**

FROM THESE FAMOUS MANUFACTURERS: KOHL-NOOR, GRUMBACHER, FABER-CASTELL, DIEZGEN, CRESCENT, ROBERT SIMMONS, STRATHMORE, LIQUITEX, MAGIC MARKER, X-ACTO, WINSOR & NEWTON, PENTEL, ZIP-A-TONER, CLARIPRINT, ETC.

B of A, VISA, MC WELCOME

**FAVOR • RUHL**

442-0656

OPEN M-F 10-9, SAT. 10-6, SUN. 12-5

503 PARKWAY PLAZA, EL CAJON (IN THE MALL)

**Remember what Fall wardrobes used to cost?**

WE DO. We've got yesterday's prices on all of today's fashions. Factory-direct, designer brand name clothing for every member of your family. Selected items at 20% OFF, some at 40% SAVINGS, plus super jacket 60% REDUCTIONS. We get new arrivals daily, so there's always something new to choose and reuse.

Fashions by: Wayne Rogers • Organically Grown • Nicki Lu • Dignis • Cheeks. For Men: DITTO Jeans for Kids, Pre Teens, Juniors and Classic Curves Misses (Selected Imperfects) \$7.99

Men's T-Shirts \$5.99

Famous Label VELOURS: \$22 Values for only \$12.98

1978 fashions at 1950's prices... what Fall wardrobes used to cost!

**the FITTING ROOM**

5887 UNIVERSITY AVE., SAN DIEGO (714) 287-9160  
Monday-Friday: 10:00 am to 9:00 pm  
Saturday: 12 noon to 6 pm Sunday: 12 noon to 5 pm

**3E Fitness Center GRAND OPENING!!**

Enjoy the 3E way to a new YOU! On a mini-trampoline.

Special introductory membership offer!

**6 MONTHS \$45.00**

**TOTAL COST NO BINDING CONTRACT**

Featuring:

- Modern health equipment
- Varied group classes
- Aerobic Jazz
- Slimnastics
- Disco
- Plus many, many others

**A new dimension in physical fitness**

**3E FITNESS CENTER**  
2320 FLETCHER PARKWAY  
FLETCHER HILLS CENTER

CALL FOR APPOINTMENT & INFORMATION  
**697-1031**

A DIVISION OF EXERCISE EQUIPMENT EMPORIUM

# The World Owes Me A Living

(continued from page 1)

I waded through the debris and made my phone call.

Several nights later, four of us were driving down Ingraham Street in Pacific Beach when the driver started braking and pointed to the opened trunk of an ancient Mercedes parked in front of a sprawling apartment complex. A male figure, clad only in tennis shorts and Adidas, reached into the trunk, fished out some dark dress clothes, removed his shorts, and proceeded to don evening attire, ignoring pedestrian and motor traffic.

My friend hooked his horn gently. After carefully pulling up the zipper on his pants, the big winner from the phone booth at Crystal T's grinned and gave us (and the other curious onlookers) the Sicilian salute to the Pope.

The lobby of the Citizens Bank was crowded. When I finished my business with the teller, I walked to the lounge area to figure my finances privately.

"Cream and sugar?" asked a smooth, friendly Midwestern voice, handing me a cup of black coffee and a tray of doughnuts. It was Brandon.

"Not a bad breakfast," I said, and accepted the coffee.

"Food fit for a chain gang," he replied, turning to the last page of the *Daily Transcript*.

"For a minute I thought you were the official host," I said.

"Nah. Just gotta keep informed. *Forbes*, *Wall Street Journal*, *Barron's*, *Business Week*—take your pick," he offered.

I declined and turned to my bank book. "Whaddya know? The Insurance Underwriters of America are in town this week. Dinner banquet in Mission Valley. Oughta be good for a steak and some good booze. I'm tired of cheap wine. Gives me a headache. Got a pen? I oughta make a note of this."

I handed him a ballpoint pen and watched as he jotted down the information. He was trim and handsome, with nicely coiffed black hair and a clean-shaven face that didn't easily reveal his age. Perhaps mid-thirties; maybe older. My curiosity about him grew as I saw him casually clip my pen to the open front of his jogging suit. He looked at me over his cup of coffee and smiled.

I told him I had seen him changing clothes in the street and gobbling food at Crystal T's. He silently grinned.

"Have you got a name?" I asked.

"Brandon," he said, munching on another doughnut.

"Brandon, what do you do besides crash banquets, eat in phone booths, and use Ingraham Street for a dressing room?"

"Lots," he replied earnestly. "For instance, when my bike works, I hang around Balboa Park. Tourists. European breads. Usually results in a trip—Mazatlan, Ensenada, Rosarito... what's the diff? Then I'm in fat city for a week or two."

"You mean you get people to take you places? You pick up women and they take you?"

"Sure," he said. "And more, too."

"Like what?" I asked.

"There's the adult apartment complexes. They've got nice health clubs—sauna, jacuzzi, pool, billiards. And I make myself available as a tennis partner; somebody's always looking for someone to play tennis with. Or shoot pool. Afterwards it's drinks, sometimes lunch... at their place. Never fails."

He must have read my mind. Before I could say a word he leaned close across the coffee table, smiled broadly, and asked, "You don't believe me?"

I was slow to understand why this ageless sybarite had chosen to confide in me and why I had fallen into the role of interrogator, but there in the lounge of a crowded Pacific Beach bar he seemed comfortable enough with my questions, as though he enjoyed them. It was obvious, though, that he enjoyed his answers even more.

"Where do you actually live?" I asked him.

"All over," he replied. "One night here, a couple of nights there—depending on where I am, who I meet. It's damned exciting to wake up in a strange place not knowing where you'll bunk that night (or even with whom). Oh, I've had a few desperate times where I've actually slept on the beach or in my car, but that doesn't happen too often. That rain last winter curbed my action a lot, but with this kind of weather, who cares?"

"You know, this town lends itself to the California myth—loose and laid back. That suits me fine."

He reached for another doughnut (this time by my count) and before I had time to consider, I found myself inviting him to a real breakfast at a restaurant.

"Love to," he said. "You're nice. But to tell you the truth, I'm flat broke right now."

"Oh, don't worry. It'll be my treat," I said, and suddenly realized I had fallen into the pattern of generosity he had just described. It didn't bother me, though. I knew I was in the presence of an artist—what kind I wasn't yet sure—and wanted to hear more.

We drove to La Jolla and sat down in a booth at Harry's Coffee Shop on Grand (it was his choice). As he began his omelet and coffee, I informed him that he wasn't unique.

"Henry Miller did this stuff, too. He did it for decades, and did it well. Even got a few novels out of it. In Paris and then in New York and California. He kept rotating mattresses to avoid boring people."

"Yeah. Me too." He was pleased to be categorized with Miller, I think. "There's a knack to this, you know. A certain style. It takes a little while to develop. If I stayed in one place too long, I'd get hung up, too. Especially when they're making me one of the family and expect me to carry out the trash."

Brandon, it turned out, had been a fam-



ily man, though those days were gone forever. Ten years ago he had divorced his wife and hasn't seen her or his son since. He himself had come from a family of Italian immigrants. According to Brandon, it was a solemn, hard-working household. His eight-year-old father, in fact, still holds down a job. All work and no play, he said.

He left the family in Ohio and headed to Arizona, where, he claims, he went to college and received a degree in business administration. It was there that he met his wife and began a career as a salesman. I could see that he must have been good at it. The same easy charm that moved me to spring for a meal must have sold plenty of cars.

Marriage and family life he found oppressive. "They expected me to perform—steady job, carry out the trash on Tuesdays." It wasn't long before he packed a few things and got out. He moved to San Diego and shared an apartment in Pacific Beach with a couple of other young men.

After receiving a real estate license and selling a home or two in 1974, he left the apartment and has been bouncing ever since. "I haven't paid rent in years," he said proudly.

Living out of the trunk of his battered Mercedes, Brandon assumed the role of anybody's playmate and admirer, quick with the compliment, ready for anything.

He also mastered those little tricks that now sustain him "between bunks." Aside from filling up at happy hours and bank lobbies, he came to perfect such maneuvers as "the walkout," an old routine in which one picks a likely restaurant (Brandon prefers the tourist spots with patios, like those in Old Town) and after eating a meal, simply disappears among the crowds.

When he felt like having a companion for dinner, he would hang out at a restaurant/bar (Shelley and Harbor houses have the best, he says) and look for a "duck." A duck being a sitting duck, a woman who would unwittingly become his decoy for pleasant conversation and a delicious meal—gratuitous, of course. First, he would turn on the charm at the bar, then he would suggest dinner, an offer nearly always accepted. Between dessert and brandy, he would excuse himself to the restroom and be gone.

The other details of daily survival took care of themselves. After an evening on the flatter and witty quest, he would "just tell 'em I'm too tired to drive. They lap it up." Gas for the Mercedes came a dollar at a time, usually in exchange for driving a friend somewhere. Dirty clothes? "If someone just happens to be doing their laundry, I casually throw in a couple of spares. Easy. Nobody minds."

When breakfast finally turned into

Living out of the trunk of his battered Mercedes, Brandon assumed the role of anybody's playmate and admirer, quick with the compliment, ready for anything.

lunch, I left Harry's Coffee Shop without looking back. But Brandon was not to be shaken off that easily. I held a disquieting, existential, soap-probing conversation with myself that endured for about a month. It felt like I was swallowing one ice cube after another, the same sensation I had when I was reading Jerzy Kosinski's *Cockpit*. Kosinski's character, Tarden, was a Seventies man, too. All steel. A steel survivor, like Brandon. They could both destroy Walter Mitty with merely a glance.

Then I remembered Theodore Bikel's definition of chutzpah: killing your mother and father and then throwing yourself at the mercy of the court on the grounds of being an orphan. That, too, was Brandon. Neutrality could not be maintained. His spirit needed to be exorcised... or accepted. Brandon's *modus vivendi*, I concluded, did have at least one obvious advantage—it meant never having to buy a bar of soap or a tube of toothpaste.

Serendipity struck on Sassafras Street. I stopped at a red light and waved to a familiar-looking blue jogging suit on the sidewalk. By the time the light turned green, the blue jogging suit was sitting beside me in my moribund Vega asking, "What's your act?"

"Picking up pedestrians on my way back from the airport. Where to, Brandon?" I was in a generous mood.

"That depends on you, sweetheart," he grinned.

I was not feeling quite that generous. But I can be conned once in a while, especially when I want to be. The 218,000-mile Mercedes, I learned, had temporarily given up. Its owner had no idea when the revival would take place or by whom. That didn't seem to concern him, though. He was relaxed as he accompanied me on my round of errands. While I wheeled a wagon through Safeway's aisles, Brandon perched on my back, a "supermarket smorgasbord" consisting of a handful each of grapes, dates, cherries, apricots, and Pogenes.

"What the hell do you do with the pits?" I asked.

"Pogens don't have pits," he said. "It was time for me to collect my children from various parts of San Diego and go home."

"My family won't approve," I explained to Brandon.

"You don't strike me as the kind of person who needs approval. I thought you were secure," he said. He knew how to get to me.

No human being is absolutely useless. I knew that Brandon would function well as a bad example, which is better than no example at all. I gave myself the A-plus for rationalization that I deserved.

Brandon found his way to the refrigerator quickly. In the interest of conserving my children's protein for the week, I threw caution to the wind and brought Brandon with me to the bimonthly meeting of my writers' group. He amazed me. Without being warned, he managed to can all the vulgar gutter talk and the "blow-my-cover," "caper," "fat city" car salesman crassness. He blended beautifully with the group, using a few well-chosen buzz words at appropriate



moments—words like "succinct" and "night." He was charming and they were charmed. He also added to the imported lilt and the Zeller Schwartzitz from Jurgensens. He praised the hostess' interior decorating skills, fed the illusions of those who hadn't published in the U.S. in a decade or two, and told them of his travails in Morocco, insisting that La Jolla is more civilized... and cleaner. They insisted that I bring Brandon to the next meeting.

On the way back we stopped at a friend's apartment in Clairemont where a "stress reduction workshop" was taking place. Once again, Brandon fell right in, decimated the desert, speeded the jargon, and revved up the anxious crowd with promises of Tijuana bluffsights and evenings at the Jai Alai Palace with someone who "knew his way around." He left with lots of phone numbers and casual invitations. I left with a headache and an insight into Brandon's style. It was his ability to sustain a superficial conversation with anybody on any subject, his willingness to blend in and become the common denominator. But the simplicity of it annoyed me. All this time I thought the secret of life was complex.

"Everyone in this damn town is so hung up on 'honesty' that no one is communicating any niceness," he said when we returned to my house. "Frankly, honesty bores the hell outta me. No one really wants to hear it," he lectured. "The secret, sweetheart, is to understand what people want, then give it to them. That's so simple. It's approval. Who doesn't want approval? Now, why should I withhold approval? Their parents did, their mates did, and now their children do."

"I'm not a joiner, I can afford to be generous. Most people want praise, approval. They pay fortunes to shrink who pretend to listen to them without making judgments. I do the same thing. And I go a step further: I listen. I agree with them. It's no skin off my back. Someone invites me over to view their art collection. I know nothing about art, but I know enough about people to know that they want to be told that they've done the right thing. Who am I, who knows nothing about art, to tell anyone else that said clowns painted on velvet aren't chic? I say, 'The clowns are terrific and the price was right.' They're happy. They whip out the booze and a few steaks, and then I'm happy. What's the difference?"

"But what about you?" I asked. "Don't you get swallowed up by pleasing

everyone? Where's your identity, your integrity?"

"In the trunk of my car," he wisecracked, "along with my extra pair of socks."

"Speaking of cars, where is yours?"

"Waiting in some alley for a buddy with a set of tools."

"When?" I asked.

"Who knows? They, don't worry about me. I manage. Most people have trouble because they expect certain things to happen, and when they don't happen, they get pissed off. That's your problem," he told me. "I can tell. You wanna be happy, sweetheart? It's so easy. Just lower your standards. Keep your standards low; that's the key."

Brandon sunk into the sofa and slept like an infant sucking zwieback. The following morning I dropped him at an intersection where he could easily hitch over to Crown Point to hit the July Fourth picnic. He was still wearing his jogging suit. Everyone in San Diego admires joggers.

About eight hours later Brandon called to report the day's events: an MG owners' picnic, a Church of the Religious Science picnic, a paramedic picnic, volleyball, guitars, deviled eggs, beer, chili-ladas, barbecued turkey legs, and strawberry chiffon pie. All that plus a dip in the bay and a short nap in the sun.

"Don't wanna hang around for the fireworks, though," he said. "I need some more balance in my life. I've already had the relaxation and recreation, now I need cultural stimulation. Pick me up on the corner of Mission and Grand in an hour and I'll take you to see *The Pirates of Penzance*," he offered.

It was an offer I could hardly refuse. At 9:30 p.m. we were outside the Fox Theatre waiting out the intermission so we could blend in with the crowd for the second act. The first act was superfluous. And costly. And not all that good. Brandon had the right idea.

After the show Brandon led me through Horton Plaza. Even though he didn't smoke, he couldn't resist the opportunity to burn a couple of cigarettes from the characters who hung out there. Then it was over to the big Jack-in-the-Box on Broadway for coffee. Brandon showed me how it was done.

We walked into the restaurant and quickly found a seat at a table. There Brandon reached across the narrow aisle to the vacant table next to us and picked up an empty paper coffee cup. For a minute or so we sat at the table and talked, then he had

me follow him to the serving counter, where he sweetly and innocently said to the clerk, "Good coffee, dear. How about a refill?"

"I'm sorry," she said, "but we don't give refills."

Brandon looked stunned, hurt. "Gee, I'm manager. Everybody else does."

The manager, who was within earshot, turned around and saw Brandon with his pained look and extended cup. Immediately he strode over and, with a flourish, took the cup from Brandon's hand. "I'm going to authorize a refill," he said, and poured the coffee himself.

Back at the table, he offered me half of the coffee, but my appreciation for his little victory was not as great as my fear of drinking from a secondhand cup. I took a tiny sip.

For me, it had been quite an evening. Brandon had played the "Sportin' Life" character to the hilt. For him, it had been routine. "Next time at the Starlight," he promised. Then I opted for a little reality, so I dropped him off somewhere in Mission Valley and headed home all "caped" out.

A few weeks later our paths crossed again. This time in the lobby of the Little America Westgate Hotel. It was on a weekday and it was late in the afternoon. He wore borrowed burgundy leather and he wore it well. Waiters were rolling around the traditional 4:30 p.m. pastry-and-coffee car. As Brandon balanced a cup and several exquisite-looking glazed fruit tarts on his lap, we nodded to each other wordlessly. I was waiting for a cousin from Chicago. Brandon, I knew, was sizing up the lobby crowd in search of a Persian potentate, possibly a prince, possibly a trip to Peru. Actually, any pinstriped regal newcomer who would take delight in being escorted around our city in his mode would do... with Brandon at the helm.

My cousin arrived and we exited to the bar, leaving the lobby to the ubiquitous Brandon. Later I learned that he didn't make out as well as I thought he might—only a dinner booking and a bunk-breakfast-buffet potential for the weekend. Some Thursday afternoons are like that.

A month passed before I heard from him again. He called late one Saturday night and for the first time his voice lacked its usual cheerfulness. He sounded depressed.

"Where are you, Brandon?" I asked.

"Got a bunk. Don't worry," he said. "And then broke into a coughing spell that lasted a full minute."

"You're sick!" I said.

He had come down with the flu and for the last five days had been prone on an air mattress, confined to a corner in a friend's crowded apartment. The long stay was trying his boss's generosity and Brandon's ability to keep smiling. He was vulnerable and dependent, and though he did his best to exorcise me otherwise, I could tell he was asking me for help. I told him that my living room but that tomorrow I'd take him to a doctor.

"No sweat. Don't worry, sweetheart," he protested. "I'll manage."

The Best of Broadway  
2 Shows Nightly

**BACK STAGE**

3RD AVE. F ST

IN SAN DIEGO  
Open Tues. thru Sat.  
11:00 am to 2:00 am  
Phone 235-6662  
Ample Parking

**A-16 sells a complete line of**

**A-16**

**A-16 Wilderness Camping Outfitters**

4480 ALVARADO CANYON ROAD  
(Interstate 15 Exit 16)  
Phone: 285-2374

**VW Major Tune-Up Special**

**\$19.95**

parts and labor included

Sanders Auto VW Repair

Revolutions off ramp off I-15 to I-5  
3720 W. Camino del Rio  
296 1848

Call 5, 5 Min. 24 hr. appointment  
next morning or call

**Ayo's Renaissance - Second Coming**

**Life's Plum Golden**

Ayo offers thirty minutes of sheer magic with a variety show of drama & poetry enticingly mixed with a touch of African dance. You'll grin, you'll smile, you'll laugh, you'll cry, but most of all you'll fall in love with Ayo... "and that means joy... joy and sometimes sorrow!"

Come touch a moment of African-American Art with Ayo in *Life's Plum Golden*

Thurs. Sept. 21 2-3 p.m. Community Arts Gallery  
Third & Streets, downtown. For information, call  
(414) 231-0986 232-6363. Free admission



## Special Events

— Judy Lin

# Local Events

## Radio-TV

**"DON'T TOUCH THAT DIAL,"** a collection of radio programs from the past, will feature two episodes of "The Whistler" from 1942. Thursday, September 14, 7 p.m., KPBS-FM (89.5).

**"THE DICK CAVETT SHOW,"** Muhammad Ali, readying for his championship bout with Leon Spinks, will be the sole guest interviewed by Cavett. Thursday, September 14, 11 p.m., repeating Friday, September 15, 10:30 a.m., Channel 15.

**"WBA HEAVYWEIGHT CHAMPIONSHIP FIGHT,"** Muhammad Ali will attempt to take it back from Leon Spinks, "so they win" say a lot. Friday, September 15, 5 p.m., Channel 10.

**"SLAUGHTERHOUSE FIVE,"** this 1977 film of Kurt Vonnegut's novel will be televised Saturday, September 16, 11:30 p.m., Channel 8.

**CHARGER FOOTBALL**, after an on-again-off-again loss to the Oakland Raiders, the San Diego Chargers travel to Denver to hopefully crush the Broncos. Sunday, September 17, 1 p.m., Channel 39 and KSDO-AM (1130).

**"THE POETRY OF JOHN KEATS AND KATHLEEN FRASER,"** followed by local poet Joyce Noreen reading her own work, will be featured on "The Poetry Hour," hosted by John Linthicum. Sunday, September 17, 6 p.m., KPBS-FM (89.5).

**"ABC MONDAY NIGHT FOOTBALL,"** the Baltimore Colts take their sting of eight consecutive quarters to New England in play division rivals, the Patriots. Monday, September 18, 6 p.m., Channel 10.

**"PORT OF CALL,"** Ingmar Bergman's 1948 film concerns a young girl's love for a wandering sailor. Saturday, September 16, 10:30 p.m., repeating Tuesday, September 19, 1:40 p.m., Channel 15.

**"UNION MAIDS,"** three women who organized for the C.I.O. tell of their struggles and progress, highlighted by several footage of marches and demonstrations. Tuesday, September 19, 9 p.m., repeating Friday, September 22, 2 p.m., Channel 13.

**"ZURIN MENTHA AND RUDOLPH SERKIN LIVE FROM LINCOLN CENTER,"** the New York Philharmonic, under the direction of its new music director Zubin Mehta, will present a live concert from Lincoln Center's Avery Fisher Hall, with guest soloist Rudolph Serkin, performing Wagner's "Rienzi" overture; Prokofiev's "Romeo and Juliet" excerpts; and Beethoven's Piano Concerto No. 5, "Emperor." Wednesday, September 20, 8 p.m., repeating Sunday, September 24, 2 p.m., Channel 15.



Reade

In these times, when self-help groups and public opinion have rallied in support of every conceivable neglected minority from victims of racial prejudice to abused pets, it is only fitting that widows and widowers receive their share of attention. After all, they form a minority to which many of us can expect to belong at some point in our lives.

The problems of the widowed are dealt with in a program produced under the auspices of San Diego's Cedar Community Center, "Widowhood: Three Personal Narratives," which will be aired on Channel 13 this week. "Widowhood" relates the experiences of two women and a man whose lives were shattered by the death of a spouse. The format is simple and the camera work anything but slick. The viewer sees a succession of three people sitting in their homes and telling an interviewer what happened to them when their spouses died. There is no sentimentalizing, no sociological speculation—only personal reminiscence. The approach is simple and direct, and therein lies its impact.

Two of the individuals interviewed have not yet fully recovered from their life-threatening reactions to losing their spouses. One, a woman approaching eighty who is identified only as Brenda, feels totally alone, with no family, friends, or neighbors who feel she can turn to. She had hoped that her two married children would "find a place" for her in their lives, but the support she craves has not been forthcoming. After

seven years she has not gotten over the pain.

For Bill, a successful San Diego businessman, the experience of losing his wife after fifty-two years of marriage left him an alcoholic, a condition so repugnant to his three grown children that they rejected him. He eventually conquered his drinking problem, but it was nearly a year and a half before he felt "normal" again.

The third person interviewed, Pauline, has had thirty-one years to assimilate the grief she experienced after losing her husband. For her, a major hurdle was learning to act independently. Her job before her husband's death was to be a "good mother," and her husband shielded her from many of the necessary unpleasantness of life. She eventually learned to prosper in her autonomy, however, developing herself in ways she had never considered while married. The process of recovering from her husband's death took her more than five years.

Two themes emerge from these narratives. First, there is the trauma of finding oneself suddenly independent, not able to rely on a partner for comfort and material support. Secondly, the pain was complicated by bitterness, resentment, and even anger—a sense of injustice at being left to fend for themselves.

"Widowhood" will be shown at 7 p.m. Monday, September 18, and again at 2:30 p.m. Monday, September 25, on Channel 13.

—Cynthia Lyle

## Lectures

**"THE VAST MAJORITY: THE U.S. AND THE THIRD WORLD,"** will be the topic of a lecture by author and socialist activist Michael Harrington, best known for his 1963 best-seller, "The Other America: Poverty in the United States," sponsored by 71 Sigma Alpha Thursday, September 14, 7:30 p.m., Monterama Hall, SDSU, 296-4265 or 296-4947.

**"BUSINESS BRIEFINGS-ISSUES '79,"** a program sponsored by SDSU's College of Business Administration will present a seminar/luncheon on "Presidential View Powers and the Congressional Response" with featured guest Carl Albert, Speaker of the House of Representatives. Friday, September 15, noon to 2:30 p.m., Little America Westgate Hotel, 1055 Second Avenue. Call 296-5301 for reservations.

**MEXICO-U.S. BORDER ISSUES** will be discussed by Lee Thornton and Frank Galvan in a slide program sponsored by the American Friends Service Committee, Sunday, September 17, 1:15 p.m., La Jolla Friends Meeting House, 7380 Eads Avenue, La Jolla. 459-9567.

**INDOOR PLANT CARE** will be discussed by Stephen Tallefoss, "The Weekend Gardener" columnist, in a lecture sponsored by the La Jolla Garden Club. Tuesday, September 19, 1:30 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. 459-7951.

**"YOUNG CHILDREN IN BRIEF SEPARATION,"** a three-week panel discussion/presentation presented by the Hanna Fenchel Nursery School, will continue with the film "A Two-Year-Old Goes to the Hospital." Tuesday, September 19, 7:30 p.m., San Diego Psychoanalytic Institute and Society, Prospect Street, Suite 170, La Jolla. 455-1898.

**"THE FEMALE-MALE EARNINGS GAP: Why Doesn't a Woman Earn Like a Man?"** will be the topic examined by SDSU Women's Studies/Economics professor Elyse Rotella, conducted as part of a "New Views of Women" course. Wednesday, September 20, 3 p.m., room 95-100, SDSU. 595-1000.

## Dance

**MODERN DANCE.** Lynn Dally and Dancers, a new modern dance company from Los Angeles, will be featured in a performance sponsored by the Choreographers Ensemble, Friday and Saturday, September 15 and 16, 8 p.m., Studio Theatre, WG-208, SDSU, 296-6947.

**"TESTIMONIAL OF AN ALL-AMERICAN KID,"** a dance theater piece produced by the Lant's Players, performed by June McGlamery, and choreographed by Pam Turner, will be presented Saturday, September 16, 8 p.m., Mayan Hall, Southwestern College, 900 Otay Lakes Road, Chula Vista. 421-1691.

(continued from page 13)

custom hairpieces require special skill. She deals almost exclusively with a company called New Man, which has offices in Minneapolis and a factory in Manila, the Philippines. She confirms what I've been told by Ricky and others about synthetic versus human-hair wigs. Synthetics are more flexible and easier to care for. And the Oriental hair available in this country is so abused before it can be colored and used in a wig that the hair fibers are left porous and weak. Erickson adds. She rifles through her cluttered worktable and holds up a man's black hairpiece with several bald patches. "One of my customers paid \$1000 for this somewhere else and wore it for four months. A thousand dollars for a balding wig—that's what I call fleecing the public."

Customers in the market for a hairpiece at Carol's Hair Design are subjected to a "consultation." A sheet of Saran wrap is held over their head and it is measured to determine the hairline, which is most often pear-shaped. A template of the Saran wrap and plastic tape is made which will be used as a pattern for the finished piece. New Man provides guides for every measurable facet of a head of hair. Little cards with hair swatches of varying bulk, degree of curl, body, and thickness of the individual strands of hair are compared to the customer's own hair, if he has any, to arrive at the most natural combination. The New Man order form requests estimates of the percentage of gray hair and the color and amounts of highlights desired in the finished piece. Erickson differs from Ricky in her claim that a head of hair is composed of twenty-six, not six, different colors, but she agrees with Ricky's account of the distribution of light and dark.

The hair is attached to a nylon net-like foundation with a urethane base available in a palette of skin tones. Prices to the customer for a wig from Carol's averages between \$350 and \$500.

It takes about five weeks from the time the order is approved in Minneapolis until the hairpiece arrives in the mail. When the

piece arrives, the customer comes in for the cutting and styling and is instructed in the care of his hair. Finally, the wig is attached to the customer's head with double-faced tape.

A piece is kaput when the base loses its shape and the hair fibers lose their oomph—both are results of acid secretions from the scalp. The average life span of the hair supplement is about a year, less if it is worn for active sports or at night, Erickson said. One of her customers told me he always sleeps with his piece in place; even his wife rarely sees him without it. Erickson recommends satin pillowcases if the piece is worn in bed to eliminate friction and frizz.

If wigs which are almost totally undetectable are so available, why are bald men, even rich bald men, still so in evidence? "Fear of the unknown," Erickson claims. "People only notice the bad ones, so they think all wigs are bad."

One gentleman friend of mine admitted that fear of the unknown was part of the reason he refused to cover his balding pate, but claimed there was more to it than that. "I don't like phony wood made out of plastic. I don't like vinyl upholstery which is supposed to look like leather, and I can't stand the idea of wearing fake hair," he said. "A wig is inconsistent with my self-image." He considered my question thoroughly for a moment and concluded, "I would feel weird with a wig."

The wigs which give toupes their bad names, according to Ricky and Erickson, are the mass-produced wonders available immediately for \$12.95 and up. At San Diego Wigs, downtown, such hairpieces line the walls in boxes like shoes in a shoe store. In the window, a bald, mustacheless "Before" mannequin sits next to his much hairier "After" cousin. Several men's toupes are displayed around the shop. Myung Kim, the proprietor, confirms what I've been told everywhere else. Human hair wigs are too much trouble. The hairs fall out (any bald man would verify that) and the colors fade. Some people don't like the idea of another per-

son's cast-off hair on their heads, he said. In spite of their relative unpopularity, he does sell some inexpensive wigs made of human hair.

As he speaks, Kim twirls a toupee on his finger. These are "rugs" in every sense of the word. They come in many colors and can be matched to a man's own hair color much like he would choose a paint color to paint his kitchen. If it's not a perfect match, and it rarely is, well, he takes what is available. Some attempt is made to tress in a few highlights, but for the most part the hairpieces are jet black, brown, red, or platinum, with a few Clairol colors to boot. No subtle blends or receding hairlines here. Another telltale characteristic of these wigs is that they are thick and bulky, necessary to cover the ropey web foundation. The hair is sewn onto the web in overlapping rows, giving them their awkward bulk which cannot simulate the natural movement of hair. Every effort is made to avoid parting the hair on these hairpieces because parts expose the scalp, which is difficult and expensive to simulate successfully.

Throughout history wigs have gone in and out of style depending upon the fashion of the day. When the vogue receded baring the hairline for all the world to see, and the hair was combed straight back from the forehead, wigs declined in popularity due to the difficulty in faking a realistic scalp. When Caesar cuts were the rage, and the hair was combed down onto the forehead from the back, and no part of the scalp was exposed, the popularity of wigs rose high.

The hairpieces at San Diego Wigs come in every style and number are marked on the displays. There are bowl cuts, Caesar cuts, pompadours, Ivy League, Madison Avenue, and the Hippie. Many of Kim's customers are military men out to fool Uncle Sam. Reservists on weekend duty hide their own long hair under short hair wigs; recruits on weekend liberty put long-hair wigs over their skin heads. There are small partial fill-ins for receding hairlines, crown pieces, and stretch wigs

with built-in sideburns. Kim also sells fake beards and mustaches.

As the last customer walks out the door, Kim bushes himself straightening wigs away on top of their ever-smiling mannequin heads, tampered with by giggling children who cannot resist running their fingers through the unlikely-looking locks.

Since beginning to research this article, I have become somewhat of a connoisseur of hairlines and the lengths to which men will go to camouflage their thinning manes. Some men part their hair perilously close to their ears, combing the wigs over the top and arranging them carefully to cover the empty spots. Sometimes, once that is done, the hair is sprayed with hair spray in a vain attempt to keep the errant hairs where they really don't want to be. I can tell if the hair has been sprayed since the lightest breeze tends to raise the whole arrangement in one neat piece. Other men part their hair in the back and comb it over the balding front, or if the offending bald patch is in the back, the front hair may be swept straight back in the "greaser" style of the Fifties. Some balding men compensate for their loss by growing their remaining hair as long as possible, a technique most striking when the hair is frizzy or curly and sticks straight up or out, accentuating the empty spots even more. A severely balding man might assume the "if you can't fight it" attitude and shave it all off, maybe growing a magnificent beard to make up for the difference.

But I still have a long way to go before I become a real wig skunk. I can detect a wig if red wigs are escaping from beneath a blond head of hair, or if the whole piece is a bit cooked. And there is a certain sheen to synthetic tresses that tend to arouse my suspicions. But if you see someone staring at your wig and nodding knowingly, don't be offended. It's probably just my indulging in my new diversion. I practice mostly in elevators and while waiting in line at the supermarket. It beats staring at the lights above the elevator door, or watching the checker weigh someone else's potatoes. □

## THE CENTER FOR PHOTOGRAPHIC ARTS PRESENTS THE THIRD PHOTOGRAPHY AWARDS EXHIBITION

FIRST AWARD \$100 SECOND AWARD \$75 THIRD AWARD \$50  
WORKS SELECTED FOR EXHIBITION WILL BE SHOWN FROM SEPTEMBER 29 TO OCTOBER 27  
AT THE GROSSMONT COLLEGE ART GALLERY, 8800 GROSSMONT COLLEGE DRIVE, EL CAJON  
AWARD WINNING WORK WILL APPEAR IN THE SEPTEMBER 29 ISSUE OF THE READER

**SIZE AND PREPARATION OF ENTRIES**  
Any two-dimensional photographic print (color or black and white) with no dimension exceeding 24 in. including frame. All entries must be framed or mounted in a manner suitable for hanging. You may enter as many works as you like.

**ELIGIBILITY**  
Anyone living in San Diego County is eligible.

**PLACES AND DATES**  
All entries will be received between 1 and 7 p.m., Thursday and Friday, September 14 and 15, twentieth floor Central Federal Tower, Second and Broadway, downtown.  
Entries not accepted for exhibition must be picked up between 1 and 7 p.m., Wednesday and Thursday, September 27 and 28. Award winners and entries selected for exhibition must be picked up between 1 and 7 p.m., Thursday and Friday, November 9 and 10.

**ENTRY FEE**  
A fee of \$2.00 per entry will be required to help defray exhibition expenses. Entry forms will be available at the time and place of registration.

SPONSORED BY THE SAN DIEGO READER

**INSURANCE, LIABILITY AND PERMISSION TO REPRINT**  
The Center for Photographic Arts, the Grossmont College Art Gallery, Central Federal Savings and the San Diego Reader do not accept any liability for loss or damage to entries while in their possession. Artists wishing to insure their works should make private arrangements. Entrants grant one-time publication rights to the San Diego Reader.

**SALES**  
All work will be considered for sale at the price on the form to be provided. If not for sale, please indicate.

**JURORS**  
Betty Gold, Director  
Arco Center for Visual Arts, Los Angeles  
Conna Glenn, Director  
Long Beach State University Art Gallery  
Michael Smith, Director  
Baxter Art Gallery  
California Institute of Technology

# SUMMER CLEARANCE

## GAUCHOS JEANS

From Love 'n' Stuff, Faded Glory and many more! Blue denim & colors. Sizes 5 to 13

Values to \$35.  
**\$997**  
to  
**\$1497**

Sizes 5 to 13  
Values to \$29.95

**\$5**

Blue Denim  
**VESTS**  
Lots of styles  
Values to \$30  
**\$497**

## OUR ENTIRE STOCK OF SWIM SUITS

All name brands

Many styles in sizes 5 to 13. Values to \$29.95

Now one low price...  
**\$5**  
NONE HIGHER!

## ASSOCIATED JOBBERS, INC.

749 C ST. CORNER OF 8TH, DOWNTOWN 234-5428  
Open to the public Monday to Friday 11 to 6  
Save 40 to 80% on name brands

Don't miss our Fantastic **PARKING LOT SALE**

Sat. & Sun. Sept. 16 & 17 10-5



# Record Review

HERBIE HANCOCK

Sunlight  
Herbie Hancock  
Columbia Records

Herbie Hancock may have the most severe case of schizophrenia among major jazz musicians.

Since his departure from Miles Davis in the late Sixties, Hancock has continually shifted from being a dependable, often remarkable sideman (especially on *Moon Gerns*, Joe Farrell's best record, and *Dance of Magic*, Norman Connors' only worthwhile one), a conscientious arranger with star-studded VSOP; and a befuddled funk vendor when left to his own whims. But nothing he's done prepared me for this atrocious record. I suppose there are stranger things imaginable than a Herbie Hancock vocal record (singing is hardly the appropriate description), but they're probably in the domain of science fiction. Hancock, not content to let the awful

disco-aimed stuff he's churned out lately stand as testaments to his inability to compose or perform pop music with dignity, has now seen fit to give Stevie Wonder some competition. The only wonder about *Sunlight* is why a musician of such proven taste, skill, and intelligence could muster up the guts to stamp his name and mug on such an ill-begotten project.

The debate over fusion-crossover-hybrid-blah-blah jazz hasn't been resolved, but one misconception reigns: most anti-fusion crusaders place the blame for the genre's artistic deficiencies on the pop influences. To my ears, the problem isn't that artists like Hancock have chosen

to debase their work with vulgar commercial garnish; it's that, in doing so, they suck the blood out of the fusion they seek to replicate and offer nothing substantial in compensation. Very few of the fusion albums have any business settling into a record store's jazz section, and practically none of them have a place anywhere else. Who needs imitation "quality" funk by Herbie Hancock when, right now, excellent albums by "minor" performers such as O'Jays, Tavares, Robert Palmer, et al., are readily available? If reason had any priority, *Sunlight* would sound the death knell for all such attempts. It leads one to believe that Hancock set out to show he could, with ease,

make the most boring example of fusion in musical history. If so, he deserves a "most likely to succeed" award. Since acquiring this album I've listened to it more times than I care to admit in the vain hope of finding a trace of inspiration. All that I can surmise is that Hancock must have thought he was concocting something on the order of Stevie Wonder's more ambitious pieces. Since Wonder's stream-of-consciousness meanderings are precisely what made his last two records sound like art muzak, it's no surprise that Hancock's stab at cloning such rubbish drift indelicately into simple background-cumblings.

—Steve Emswiler



The Best of Strawbs  
Strawbs  
A&M Records

There is a subtle, often overlooked difference between "Greatest Hits" and "Best of" albums. The former is simply the tag given a perfunctory compilation of hit songs that have made an artist a lot of money. But "Best of" albums are another matter. While they may offer productive chronicles similar in format to those on "Greatest Hits" albums, "Best of" albums are almost invariably reserved for artists whose music only rarely makes its way past the cash register.

The natural assumption, then, is that a "Best of" record, whose material is chosen less on the basis of salesperson than on its artistic merits, should be a compelling and discriminate review of a musician's back pages. Unfortunately, "Best of" albums are only occasionally the satisfying anthologies they ought to be, mainly because they are often hastily conceived and packaged commodities thrust onto the market by record companies in an attempt to 1) recover some of their initial investment in an artist who

never "broke," 2) stimulate interest in an artist who is still waiting to "break," or 3) cash in on the sudden success of an artist who was released from his contract only to "break" for another company. Concerning "The Best of Strawbs," all of the above would seem to apply to some degree. Being one of a handful of Strawbs fans in existence, I welcomed the prospect of a "Best of" album if only because it would mean fewer treks to the turntable when the Strawbs mood struck. When I realized that it was a two-record set, my hopes peaked. But a glance at the nineteen song titles convinced me that the same tangled history and murky image that for years had precluded the group's widespread recognition would also make for an uneven hodgepodge of a "Best of" album.

To understand the confusion, it is necessary to know that the Strawbs have enjoyed at least four incarnations over the past decade. The original group was formed by British singer/songwriter Dave Cousins to provide a vehicle for his folk/bluegrass songs. Known as the Strawberry Hill Boys, the group became one of several in England in the late Sixties that sought to combine both American Appalachian and traditional English folk music with the strong rhythms and instrumentation of rock.

But while those other groups (Fairport Convention, Steeleye Span, et al) continued in that vein well into the Seventies, Cousins grew weary of the form and moved into a second stage by stealing a young keyboardist named Rick Wakeman from the Royal Academy of Music. The added classical element (Wakeman came equipped with harpsichord, celeste, and grand piano) gave the group new life, and Cousins shortened its name to Strawbs. Three LPs later, Wakeman was in turn stolen by Yes, but by that time the Strawbs had pushed into another area loosely termed "progressive rock," and characterized by swelling mellotron backdrops, beefed-up electric guitars, and slightly more complex compositions.

It was at this point (mid-Seventies) that the Strawbs reached their first major plateau, releasing perhaps their strongest albums (*Bursting at the Seams* and *Hero and Heroine*) and touring extensively to promote them. Cousins finally had a group capable of handling his many moods and styles, and the Strawbs' live stage show was varied and impressive.

But the group failed to gain a substantial American following, prompting Cousins to begin trimming the fat off their thick, weighty sound in a somewhat pathetic and ultimately damaging effort to simplify their music and broaden their appeal. This fourth-generation Strawbs emphasized lean electric guitar lines and insipid melodic hooks, all but eliminating their conceptual strengths in the process. After the disappointing *Ghosts* and dismal *Nomadness* albums, the Strawbs left A&M Records for another label, setting the stage for the inevitable *Best of Strawbs* on A&M.

The most logical way to have packaged this album, then, would have been to take advantage of the Strawbs' bizarre history by arranging the songs chronologically, thereby coaxing the listener through the potentially jarring transitions in the group's development. Instead, the result is a mish-mash whose odd sequencing magnifies the group's schizophrenic existence. Thankfully, some of their more powerful pieces are included here, but the senseless attempt at representing each of the group's eight albums burdens the collection with a few losers that don't belong, at the expense of some works more suitable to a "Best of" album. One wonders if the selections were made by lottery, or if maybe the names of all the Strawbs' songs were written on a dart board, with company executives taking their best shots.

The album's programmatic flaws notwithstanding, *The Best of Strawbs* at least succeeds in exhibiting those disparate elements that make the Strawbs, in my opinion, a unique experience. Cousins' compositions are variously ominous, pastoral, beastly, majestic, melodramatic, understated, demonic, and angelic — sometimes within the same piece. Depending on the material (which to some extent depends on the period during which it was written), the Strawbs can be a Renaissance consort, amplified minstrels à la Jethro Tull, a hard rock band, a classical-rock group, or a Seventies version of the Byrds on pharmaceuticals. But in the final analysis, the Strawbs to Dave Cousins, whose lyrics, songs, and strange, quavery vocals can conjure up visions of ancient Druid rites, burning harvest fires,

been. It is this ability to look forward without losing sight of the past that has enabled Holland to pioneer and record not only with such jazz pioneers as Miles Davis, Anthony Braxton, and Sam Rivers, but also with country-bluegrass musicians like Vasque Clements and Norman Blake. Thus, Holland's versatility, in addition to freeing him from possible charges of "jazz snobbery," makes his music considerably more engaging than the work of other bassists sharing similar musical visions but possessing less talent. Holland, it seems, doesn't have any musical limitations, conceptually or otherwise, and with *Emerald Tears*, he has created a masterpiece.

Of the eight compositions presented, six are Holland originals, with the other two by Anthony Braxton and Miles Davis. The Braxton piece, "B-40, RS-4-W, M23-OK," is an angular number with a fascinating succession of stop-go rhythms and an intricate set of changes. Yet, where Braxton might easily fail to leave any impression on the average listener, save one of

confusion or even anger, Holland brings to the tune a warmth and depth that makes accessible an otherwise difficult piece of music. Elsewhere, Holland demonstrates a considerable knowledge of the modern classical approach, whose bowing, his intonation is perfectly pitched and crystal clear, and of a caliber that would satisfy even the most fastidious classical music aficionado. His fingerpicking is no less impressive; Holland is an amazingly dexterous player, equally capable of fluid runs and strong, punchy walks.

On his own compositions, such as "Spheres" and "Hoovering," Holland shows himself to be an immensely gifted writer. His ear for melody and resolve is unmatched by any other string bassist, and throughout, Holland gives himself freely to the music.

—George Varga

Emerald Tears  
Dave Holland  
ECM Records

Of all progressive jazz bassists, Dave Holland is easily one of the most prolific, and quite possibly the most profound as well. This is because Holland's vision of where music is headed is grounded in his knowledge of where music has

## CARPET RED STICKER SALE

**Rems - Roll Ends**  
Hundreds in all styles, sizes and colors — Reduced

**1/3 to 1/2 Off - free pad**  
with this ad

**Rolls**  
by the hundred  
Save from \$3 to \$5 on every yard

These are all national brands  
Leas - Cabin Crafts - Philadelphia, etc.

Hurry and take advantage of these sure savings  
the Coles family is passing on to you.

**Coles Since 1947**  
**DISCOUNT CARPET WAREHOUSE**  
Open Tues. & Thurs. 'til 9; Mon., Wed., Fri., 9-5:30; Sat. 'til 5  
1170 W. Morena Blvd. 278-5140 Next to Levitz  
The original Coles family since 1947  
Ca Contr Lic no. 302320

## SKI & SPORT

270-3411

SALES SERVICE RENTALS  
\*SKIING \*SKATEBOARDING  
\*TENNIS \*RACQUETBALL  
\*SURFING \*ACTIVE SPORTSWEAR

We're the newest, hottest sports specialty store in San Diego.  
Stop by and let us prove it!

K-2, Fischer  
Lange, Dynafit, Raichle  
Nike, New Balance, Adidas, Sperry Topsiders  
Off-Shore, Bolt, Hang-Ten  
Hobie Surfboards  
Ruth Robbins, Court Casuals

915 Garnet Beach  
"YOUR SPECIALTY STORE"

## We want to save your skin.

Free Skin Analysis

Don't be embarrassed by unsightly acne, wrinkles, or lines. Come in today for a FREE SKIN ANALYSIS and let us show you how enjoyable life can be! Non-surgical face lifts, acne treatment and related scars, lines, and wrinkles diminished. Absolutely NO OBLIGATION! Call today! Locally owned and operated

"THE NEW YOU"

**FACE CARE CENTER**

272-0670 464-6307  
926 Turquoise St. 8641 Navajo Rd.  
San Diego La Mesa

275-2990  
3065 Clairemont Dr.  
San Diego

Ladies—Inquire about our new line of cosmetics.

## FALL FITNESS

Aerobic Dance  
Knowing 20's to Disco 70's  
Free Class 14-21

- \*Experience exercise with a smile
- \*Enjoy the benefits of exercise and the fun of dance
- \*Specially designed for the non-dancer
- \*Strengthens the heart, trims your figure
- \*Call for a class in your area
- \*\$2.00 per class

California Aerobic Dance 226-8777, ext. 43

## Just Paperbacks

MAGAZINES 1/2 PRICE  
7 BOOKS FOR \$2.00  
ANY PAPERBACK 10¢ WITH THE TRADE IN OF 2 PAPERBACKS

2 BOOKS FREE  
WITH THIS COUPON  
AND A \$1.00 MINIMUM PURCHASE  
OFFER EXPIRES 9/30/78

Mon.-Wed. 9:30-6:30 6527 UNIVERSITY  
Thurs. Fri. 9:30-8:30 583-4945  
Sat. 9:30-5:30 Sunday 1-5

## HURRY - FINAL WEEK CRITICALLY ACCLAIMED COMEDIES

The Life and Death of Tom Thumb The Great "Burrhead" (The Reader)  
Sat. 8:30  
Sun. 2:30 and 8:30 only

**HOLD ME!**  
Smash comic hit of the season.  
Delicious wit and satire from Jules Feiffer.  
TONIGHT & FRI. ONLY 8:30

Student Rush Tickets \$2.00 (15 min. before curtain)  
1620 6th Avenue TICKETS: 231-3585

the san diego repertory theatre

## le beau

Precision Haircutting Natural Perms Custom Color

**UNIQUE!**

## Bikes.

Authorized Windsor, Miyata, and Mikado Dealer  
Bike Rentals  
Complete line of accessories  
Tune-ups \$9.95 (labor)  
Complete Bike Overhaul - \$29.95 (labor)  
Complete Overhaul and Paint Frame - \$60.00  
Repair ALL makes and models  
Master Charge & Visa Accepted

New and Used Bikes - Sales and Service

3401 Ingraham St. (Crown Pt.)  
10 a.m. - 6 p.m. Monday thru Saturday  
(Call 278-1820)

**Threshold Bicycle Co**

# Many Words but Nothing Said

JONATHAN SAVILLE

A work of art has to be judged in terms of what it itself has set out to do. Different genres make different demands, and the question in any particular case is whether those demands have been well met. It is silly to judge a ballet score by the standards applicable to a symphony; a farce cannot be expected to show us fully rounded characters or to do without unbelievable coincidences; and you cannot reproach a realistic social drama for not including a hero of grandeur and nobility. Similarly, David Rabe's *Streamers* — currently in an excellent production by California-Pacific Theatre — must be understood as the latest representative of a particular theatrical tradition, and judged accordingly.

The tradition I'm referring to is that sort of naturalism best exemplified by such plays as Maxim Gorky's *The Lower Depths* and Eugene O'Neill's *The Iceman Cometh*. In contrast to the so-called well-made play, with its tight organization, neatly wrought plot, and almost music-variant development of relationships, rising tensions, and inevitable climaxes, the theater of naturalism strives for a picture of life as it really is lived, with its randomness, its incompleteness, its ambivalence and directionless pace. The atmosphere is shabby, constricting, and often sordid, and the characters are held within it as though in a prison: the Russian flophouse in *The Lower Depths*, or the run-down bar in *The Iceman Cometh*. The characters themselves are portrayed as victims of overwhelming social and psychological forces, as small, helpless people incapable of any kind of useful action. There is usually a good deal of drunkenness, and often a death — usually a suicide resulting from failure and emptiness or from unbearable guilt. There is not much plot, and a minimum of action; the time is filled mainly with rambling



JAMES BRADFORD, ANDREW A. ADKINS, DAVID FLINT

conversation and reminiscence; all the emphasis is on character and ambience; the tempo, like that of the way of life being depicted, is infinitely slow, almost static.

A critic ought to be honest about his own prejudices, and I therefore must confess right away that I don't care very much for this kind of theater. On the other hand, I think I can recognize the quality of naturalistic plays and distinguish the successful ones from the not-so-successful ones. I find *The Lower Depths* and *The Iceman Cometh* painfully boring, long-winded, oppressive, and disagreeable. But I am sensitive to their power, the effect they achieve of a grinding, inescapable, stupefying universe, against which and within which human beings can do virtually nothing; and their atmosphere, their setting, their solid characters, their repetitive dialogue ("Hickey, what have you done to the booze?") — all have taken up a permanent place in my own imagination, though it is not a place I visit very willingly.

*Streamers* is a play in this same genre.

but it is poorly imagined and poorly written, and lacks most of the virtues of its classic predecessors. The play takes place in a U.S. Army barracks in 1965. Its chief characters are four young soldiers, two black and two white, including a homosexual (white) and a psychopath (black). There are briefer appearances by two older men, sergeants, who seem to be perpetually drunk: one is a boisterous drunkard, the other a melancholy drunkard, and the melancholy one is in addition dying of leukemia. In the course of the play, two men are knifed to death. The murders constitute the only real actions; all the rest, before and after, consists of casual talk and tales about the past, drunken monologues and confused expressions of feeling and opinion. It is very long, very slow, and — except for the psychopath's murderous outbursts — relentlessly low-key.

Much of this could be said of *The Lower Depths* and *The Iceman Cometh* as well. Why do they succeed where *Streamers* — in my opinion, at least — fails? First, there is the setting. For the

naturalistic theater, life is a prison; but whereas Gorky's flophouse and O'Neill's bar are prisons rich in color, in age, in disorder, in experience (like old buildings encrusted with barnacles), the barracks room in *Streamers* is plain, dull, impersonal, uninteresting, with no ingrained history of frustration and suffering, no personality whatever. Jeff Darby's set in the Cal-Pacific production is as anonymous and unmemorable as a set could be, but that is no discredit to him for he is only realizing the playwright's intentions. Still, the colorlessness and cultural emptiness of the setting deprive Mr. Rabe's play of one of the naturalistic theater's most impressive means for conveying emotion. This is not a setting of poverty, or cruelty, or failure; it expresses nothing; it is just a backdrop, a place. That, in fact, may be what Mr. Rabe thinks the universe is, but he has not succeeded in making even the emptiness expressive — as it is in Beckett or Sartre, for example.

There is a similar lack of richness in the characters. One of Mr. Rabe's problems is that his chief characters are all too young to have stored up a varied treasure of experiences to talk about; they, too, are in want of barnacles. Billy had a friend who became a homosexual gigolo; Richie's father deserted him; Roger suffered in the streets because of his race. That's about all these kids have to tell us about their past. There is just not enough in them, and their anecdotes are not sufficiently vivid for them to take on that thickness and heaviness of characterization needed to sustain interest in a play where character is everything and plot is nothing. The sergeants are lower to form, and Sergeant Cokes in particular (the melancholy drunk) has the age, the fullness, the quirkiness, and the seasoned alcoholism of the great characters in this genre; but the stories he tells are so dull, so slow, and so shallow in imagination that Mr. Rabe wipes out any advantage that might have accrued from bringing on stage someone who has been in the world

longer than twenty-one years.

Motivation of action is another area in which *Streamers* is wanting. The acts of such enormous pride in having discovered the existence of evil — this story shows how the Vietnam war corrupted American sensibilities, how decent, ordinary men were led to the most unutterable casual cruelties without even noticing that they were turning into monsters. It is also another instance of imprisonment, helplessness, and death — the three overriding themes of the naturalistic theater in general.

The two stories come just before the final curtain, where presumably they have been placed to let us know what *Streamers* has been all about. Why then is so much of the play proper given over to homosexuality, a quite different and extraneous theme, which is constantly discussed, and which even provides the motive force for whatever slight plot there is? The homosexual character, Richie, is an irresponsible person who does what he wants to do without considering the consequences. Irresponsibility, egotism, and a lack of connection between actions and their consequences — these might be considered thematic in the play, and related to Sergeant Cokes's symbolic anecdotes. But it is not Richie's irresponsibility that is emphasized above everything else; it is his homosexuality, along with the "homophobia" of one of his roommates.

The absurdity and meaningless violence of the world are central to the apparent theme of *Streamers*. This theme is summed up in two symbolic stories told at the very end, in interminably rambling fashion, by the gloomy drunk, Sergeant Cokes. The first relates a series of automobile accidents, in which human stupidity and the destructiveness of chance are fatally combined; that, Mr. Rabe is telling us, is the way the universe is governed. The second story is about an atrocity in the Vietnam war: the kindly, middle-headed sergeant shuts up a young Viet Cong soldier, together with a live grenade, in a steel box, and listens to the

soldier stoically singing until the explosion comes. For Mr. Rabe — a member of that generation of the Sixties that took such enormous pride in having discovered the existence of evil — this story shows how the Vietnam war corrupted American sensibilities, how decent, ordinary men were led to the most unutterable casual cruelties without even noticing that they were turning into monsters. It is also another instance of imprisonment, helplessness, and death — the three overriding themes of the naturalistic theater in general.

Ultimately, however, it is Mr. Rabe's mouth that lets him — and us — down. The naturalistic theater has little plot, little action, little tension, no economy; the characters do almost nothing but talk, and they talk endlessly, so that if the

naturalistic playwright is not a master of talk, he is not a master of anything. Mr. Rabe is not a master of talk. His language is not rich; it is not bare; it is not vivid and imaginative (as in Gorky) or clumsy and powerful (as in O'Neill); it is nothing more than servicable, without character or distinction, just like the set. The only character who has any vital energy in his speech is the psychopathic Carlyle, who uses the lively, "colorful," lower-class urban black lingo that has become one of the clichés of the modern theater and cinema, but he certainly doesn't use it with any special individuality. There is nothing in what Carlyle says, or in the way he says it, to distinguish him from any of the other rebellious, confused, uneducated young blacks who populate television screen nowadays.

It should be evident by now that I do not agree with the critical acclaim this play has received in New York, Los Angeles, and San Francisco, where it is characterized as "stunning," "explosive," "beautiful," and "tough" (though you ought to be aware of that acclaim in judging my assessment of the play). *Streamers*, as I perceive it, is grossly defective in atmosphere, characterization, motivation, balance, presentation of theme, and language. Nevertheless, I would recommend the Cal-Pacific production on the strength of its acting alone. There are no "great" performance here, because a great performance requires at the very least a good script. But all the performances are highly accomplished, and several of the actors seem exceptionally gifted.

Andrew Adkins, as the homosexual, manages a difficult role with considerable skill: the effeminacy, the moral shallowness, the childish selfishness and weakness, the air of the easy-going, self-indulgent, spoiled brat — all these are handled with an admirable delicacy of touch that avoids any hint of exaggeration or travesty. Mr. Adkins also has a pleasing, lulling voice, nicely appropriate to the role. James Bradford is equally good

in conveying the character of Billy: clean-cut, decent, an apple-pie everyboy, but with an air of nervous tension rising from hidden fears and defenses. Mr. Bradford modulates these two aspects of the character with a fine-tuned skill, and he achieves the goal of the naturalistic actor: the character seems totally real, and the actor disappears.

The same thing can be said of J. Aubrey Island, who plays the "good" black, Roger, with a vigorous naturalness, the part is beautifully spoken, with an easy grace that slips effortlessly from earnestness to playfulness. Mr. Island, aside from his technical professionalism, has a great deal of that cherishable theatrical quality, charm. "Charming" is not the word for Ten Whiskers' Carlyle; here, perhaps, is the place for "stunning," "explosive," "beautiful," and "tough." Carlyle is the most dramatic role in the play, and Mr. Whitaker is masterly in his handling of the rapid changes of mood, the undercurrents of rage and craziness, the frightening atmosphere that surrounds Carlyle even when he is behaving in a fairly civilized manner.

Of the two older characters, A. M. Charles (Sergeant Rooney) distinguishes himself by his ability to convey a convincing sense of drunkenness while at the same time maintaining complete precision and intelligibility in his speech. There is energy and humor in this characterization. The other sergeant, Cokes, has the juiciest role in the play, and Howard Muhleman does the role justice in all except certain technical matters. He is *not* always intelligible, and the broken, limping tempo of his long final drunken speech struck me as just a bit too slow and too broken to be tolerable. But Mr. Muhleman succeeds fully in making Cokes real and pathetic, a man whose drunkenness and wasting disease seem merely outward signs of an inward disgrace.

In sum: wretched play, unusually fine acting. California-Pacific Theatre is to be congratulated; Dave Rabe is not.

## SHIRTALES

### GREAT BACK TO SCHOOL PANTS SALE

Levis Pants  
Straight leg navy, brown, & blue  
was \$17.00 now \$12.99

Levis Cords navy, brown, blue  
was \$19.00 now \$8.99

Levis Dura Plus pre-wash  
was \$21.50 now \$10.99

also Sedgfield Hopsacks  
tan & blue  
was \$16.50 now \$8.99

MOST STYLES AVAILABLE IN SIZES 28-40

sale items good thru Sat. Sept. 23rd

Also see the latest selection of:

Hang Ten — Bolt — Sundek — Stubbies

Bold new colors and styles for fall '78

Grab Hold of our Shirtales at...

1025 Rosecrans, Pt. Loma 222-1141  
12332 Poway Rd, Poway 748-0054  
445 Encinitas Blvd. 753-5212  
7461 Girard, La Jolla 454-7169

One of the most talked about "must see" theatre events of the 70's!

## For Colored Girls

who have Considered Suicide When the Rainbow is Enuf

Now Playing at the FOX THEATRE

September 14-23

EVEN, AT 8:30 - WED, SAT & SUN, MATS AT 2:30

TICKETS ON SALE

Fox Theatre Box Office, Seers, Wards, and all Ticketron Locations, Bill Gamble Stores, and all other Select-A-Seat outlets.

PRICES: EVES \$12.50 - 10.50 - 8.50 - 5.50  
MATS \$10.50 - 8.50 - 6.50 - 4.50

To Charge Tickets to MASTERCHARGE or VISA accounts call 231-4888

For Special Group Rates call Joy Farber 231-8897

Senior Citizens & Military Personnel, \$1.00 Discount

A San Diego Playgroup Non-Series Presentation

TICKETS ON SALE

MAXFIELD PARRISH

A Very Special Exhibition

now at

adobendos

41126 Adams  
Wed - Sat, 10-6  
281-3047

Art & Paper Collectibles

CUSTOM FRAMING

Shoe Goo Reg. \$2.99 \$1.99

(Cooper, Bauer) All Equipment

Ice Hockey 25% off

Tennis Balls \$2 per can

Rugby Shirt 25% off

Nylon Jackets 25% off

LINED & UNLINED, ADULT & YOUTH, BACK TO SCHOOL, POP WARMER, SOCCER, ETC.

Soccer Balls 25% off

San Diego's most complete Sporting Goods Store

fournier

ATHLETIC COMPANY, INC.

Corner of Fourth & Robinson, San Diego 236-6224  
626 N. Escondido Blvd., Escondido Sports Center 743-7006  
Mon-Fri, 10-7; Sat, 8:30-5:30

DIZON INTERNATIONAL

a thoughtful intimate knowledge of hairdressing

926 Turquoise St., Suite B  
San Diego, Ca. 92109

By Appointment

Mon-Sat., Tues. & Wed. 'til 10  
(714) 272-2202

Seeking models for Advanced Haircutting Workshops.





# MOVIES



NEW! NEW! NEW!  
ATE PEACE  
New Year 7:00-11:00

**NORTH COUNTY**

**100**  
**ARDO**  
**UCH**  
wild Departures  
minutes  
ory of Italy in  
of the century  
seen from  
archer Emilian  
et lines of two  
sacred messian

**DE VE**  
15 minutes  
7:00 pm  
gacy

**ARRANCE**  
s on opening  
making of the

**100**  
**ARDO**  
**UCH**

**SAN DI**  
Keith J. Martin, D

Presents  
**THE SENSATIONAL**

**FERNANDO**  
Principal Dancer —

**ANN MARSH**  
Principal Dancer —





**BENEFIT PREVIEW**  
Center's 1st  
performance of 1

— 100 —

**The Turning Point**  
 Sun 8:00 Mon Tues 8:00  
**A SEPARATE PEACE**  
 Sun 9:00 11:00 Mon Tues 7:00 11:00

## Sat Night Fever

performance of THE BALLET's exciting repertoire includes **Ballet**. All seats \$

SEPTEMBER 14, 1978 27



# CURRENT MOVIES

stiletto. The way Dunaway describes her unpredictable visions, it's as if the killer were transmitting a TV image, albeit a fuzzy one, into her brain. No explanation of this unusual phenomenon is offered or sought, and the audience is left to wonder what prevents the heroine from having one of her visions when the killer is signing a check or brushing his

teeth in front of the bathroom mirror, thus revealing his identity then and there. This is one of those dishonestly plotted mysteries in which the more you learn, the less you understand. The only thing that lightens up this strained and muddled suspense, which has a soupy gray look to it, like New England-style clam chowder, is the laughable vacuousness of the

aesthetic issues. When Dunaway sweeps regally into her gala Soho art opening, for instance, the vulgar reporters pepper her with catchwords like "avant," "alternative," "a hype," and so on, and she, the universal Misunderstood Artist, sighs in exasperation. "Does anyone have anything positive to ask?" With Tommy Lee Jones, Rene Auber-

jones, and Brad Dourif, directed by Irvin Kershner, 1978. (Center 3 Cinemas)

he cultivated on SATURDAY NIGHT LIVE, he still retains a good sense not to force his charms where there is no chance. Heifer laughs are rare, but director David Moore as a would-be swinger who has acquired his technique from men's magazines and adult book stores, and by Burgess Meredith when he faces off against Rachel Roberts in a life-and-death karate duel. With: Jodie Hawn, Eugene Roche, and Billy Barty, written and directed by Colin Higgins, 1978. (Cinema Plaza 5, Cinema 21)

**Freaky Friday** — A fantasy premise having to do with a 38-year-old housewife and her teenage daughter swapping bodies, through an unexplained pool of hocus-pocus, so that they can each view the world from the other side of the generation gap. The titillating possibilities of the Thorne Smithian TURNABOUT idea are scarcely touched in this middle-aged-headed comedy, though. The Disney studio's code of conduct pretty well prohibits them from being touched. The housewife's eyebrow-raising flirtation with the adolescent boy next door is just a hint of the forbidden zone, and is typically racy for a Disney movie. The cast: Barbara Harris, Jodie Foster, John Astin, and Gene Nelson, 1977. (Cinema Plaza 5)

**Foul Play** — Comedy thriller assembled by the Dr. Frankenstein method, from the assorted body parts of past thrillers. This sort of grave-robbing, scissoring, and sewing procedure is apt to cause some spectators some aesthetic squishiness, but the resulting creation is reasonably well coordinated and good looking. Chevy Chase, in his first big film role, gets only an occasional chance to show the smirking, winking style of comedy

The **Goodbye Girl** — Two Manhattan submissives meet, fight, and finally fall for one another — a supposedly heart-warming romance written in Neil Simon's glib, uncouth, hard-sell style. Simon certainly knows the rules of the Well-Made Play and the rat-a-tat rhythm of watercooler and come-backers; he has a ready hand — as big as his bank account — of jokes about New York and the legit theater; and he possesses a true, sympathetic feeling for people's individual kinks. (Richard Dreyfuss plays an arrogant actor, which somewhat excuses his habitual fussing and fuming; Marsha Mason, Simon's real-life wife, is an outstanding representative of middle-classness, and Quinn Cummings, an ovelish little girl, is as precocious as any Henry James juvenile.) There seems to be a lot of knowledge compressed into every Simon one-liner, and yet there is always a kind of hurry to change the subject, which acts as a disclaimer, a dismissal. Simon likes to hit and run. He would be ideally suited to the treadmill working conditions of a TV series, if only there were enough money in it. Directed by Herbert Ross, 1977. (Sports Arena Sixplex)

**Go Tell the Spartans** — Latest entry in the rash of Vietnam war movies, starring Burt Lancaster, Craig Wasson, and Marc Singer, directed by Ted Post. (Aero, Balboa, Flower Hill Cinemas, Frontier Drive In; UA Cinemas, Village)

**Gray Lady Down** — A huge freighter, manned by uneducated Norwegians who speak only in subtitles and know nothing of the maritime traffic laws, plows into a U.S. submarine and sends it plummeting to the edge of an underwater cliff, where it teeters such a precarious position that the survivors, inside, are photographed with nothing but tilted camera angles for the remainder of the movie. To the rescue comes a cute miniature submarine which is named "Shark" and which looks exactly like the Woodstock character in PEANUTS comics. This is strictly mechanical stuff, but well-oiled and smoothly running. With Charlton Heston, Stacy Keach, David Caradine, directed by David Greene, 1978. (Clairmont; Parkway, South Bay Drive In)

**Grease** — Plasticized, inflated, and bulbogly grotesqued replica of the 1950s — a distinctly 1970s replica with 1970s music, dance, and condescension infiltrating the Brycreem and bobby-sox milieu. There are some pleasant musical numbers: a parallel-constructed duet that pingsongs between John Travolta at the football stadium bleachers and Olivia Newton-John at the high school lunch tables. Frankie Avalon's "Beauty School Dropout" fantasy sequence, and Travolta's "Branded at

the Drive-In" lament. (This last number, memorized, once and for all, the classic double-entendre snicker advertisement in which a holiday bus commands a wener to do somersaults before it invites the obedient wienie to enter its cozy folds.) Travolta is given rather little to do, although he is encouraged to do it over and over again, his oddest, funniest, moments when he is put through a series of athletic trials almost identical to Buster Keaton's in COLLEGE. This noisy, blowy musical is so cliché-ridden (jumper party, Lovell Lane, high school hop, drag race, etc.) that it inevitably strikes a few resounding cultural chords, but it has no idea how to develop them into a meaningful whole. With Stockard Channing, Eve Arden, Sid Caesar, directed by Randal Kleiser, 1978. (Cinema Plaza 5, Fashion Valley)

**The Greek Tycoon** — A mostly made-up account of the Aristotle Onassis-Jackie Kennedy affair, as ballet as it is a wily in a series, it's a triumph of straight-faced storytelling — not so much the straight face that conceals mirth, but the straight face that conceals guilt, in other words, the face of a two-time loser as he explains to his police interrogators how he happens to be in possession of eight pocketbooks and three wristwatches. Directed by Lee Thompson does very well with three or four comically clumsy lights, and together with photographer Tony Richmond, he gives the movie an overall smooth, peppy surface. Anthony Quinn, as the Greek shipping magnate, interjects more than his normal quota of impassioned "ahhs," "ohhs," and "ho-ho's"; and Jacqueline Bisset, as the President's widow, delivers a performance so veiled as to verge on slander or social criticism, 1978. (Flower Hill, Mira Mesa, Parkway)

**The Dumbbells** — A surreptitious lobby for the repeal of the 55 mph speed limit on U.S. highways. Its

argument is that speed, or even a number memorized, once and for all, the classic double-entendre snicker advertisement in which a holiday bus commands a wener to do somersaults before it invites the obedient wienie to enter its cozy folds.) Travolta is given rather little to do, although he is encouraged to do it over and over again, his oddest, funniest, moments when he is put through a series of athletic trials almost identical to Buster Keaton's in COLLEGE. This noisy, blowy musical is so cliché-ridden (jumper party, Lovell Lane, high school hop, drag race, etc.) that it inevitably strikes a few resounding cultural chords, but it has no idea how to develop them into a meaningful whole. With Stockard Channing, Eve Arden, Sid Caesar, directed by Randal Kleiser, 1978. (Cinema Plaza 5, Fashion Valley)

**Heaven Can Wait** — Warren Beatty's satiric remake of HERE COMES MR. JORDAN — he's the star, the producer, the co-writer (with Elaine May), and the co-director (with Buck Henry) — is scrupulously clean, moderately liberal, inventively reverent, and refreshingly airy. Such qualities were rampant in the Depression years, whence this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specific joke with current California interests: industrial pollution, the dwindling porpoise population, health foods, and the L.A. Rams Super Bowl hopes. The direction is graced with delicate comic touches, and the supporting cast, especially Charles Grodin as the blandly traitorous villain, is quite strong. But the movie is a little soft at the center. Julie Christie, like a latterday Katharine Hepburn or Jean Arthur, is patronizingly patting on the head for being a woman who takes an interest in politics, speaks her own mind, gets hopping mad, and yet still displays deep maternal instincts toward the boyishly callow leading man. Her underdeveloped romance with Beatty is supposed to be automatically fascinating simply because she and he were once an "item" in the Hollywood gossip columns. With Jack Warden, James Caan, Buck Henry, and Dyan Cannon, 1978. (Cinema Plaza 5, Valley Circle)

**Hooper** — Burt Reynolds stars as a Hollywood stuntman, with Jan-Michael Vincent, Sally Field, and Brian Keith, directed by Hal Needham. (Cinema Plaza 5, Grossmont, Pacific Drive In, Vineyard Twin)

**Jaws 2** — Leaving aside the obvious profit motive, this sequel, which gives

off a golden glow as if basted with melted butter, demonstrates no other purpose or point whatever. Typical of its pettiness is the 10-for-10 revenge it exacts on so feeble a foe as ORCA. Because the latter had the gall to show a Great White shark being torpedoed by a Killer Whale, this movie retaliates by showing a sunken ship named Orca as well as showing a beached Killer Whale that has had large chunks of its hide removed by a vindictive Great White. With Roy Scheider, Lorraine Gary, and Murray Hamilton, directed by Jeannot Szwarc, 1978. (Campus, Clairmont; Parkway, South Bay Drive In)

**Jennifer** — Psychic thriller about a timid schoolgirl driven to using her supernatural powers for malevolent purposes, starring Lisa Pelikan (Balboa, Frontier Drive In, Mira Mesa; Rancho Drive In)

**The Last Hard Day** — Some small effort is made to reel up the drama (the hero has to look on helplessly while his daughter is attacked in slow motion by a pair of skin-crawling reptilian rapists), but for the most part this hurried western shows no appreciation of the emotional meanings in the rubber match between two long-time enemies, a legendary lawman (relied) and a half-breed convict (escaped). It depends, for its impact, on the familiarity of its old material (musical score Jerry Goldsmith, in fact, depends on some of his old material note for note). Charlton Heston is fittingly stuffy as an Old West character, and Chris Mitchum is on first sight, a scream as a Modern Man from Massachusetts. With James Coburn, Barbara Hershey, directed by Andrew V. McLaglen, 1977. (New Valley Drive In)

**The Last Remake of Beau Geste** — Marty Feldman, making his directorial debut, borrows heavily from others (especially from Mel Brooks, whose fervent love of old movies drives him

San Diego State University  
College of Extended Studies—Extension Division

## SELF HYPNOSIS

—And Related Classes—

FREE

Lecture/Demonstration  
Thursday, September 21, 1978  
7:30 pm — 10:00 pm  
Casa Real—Artez Center  
San Diego State University

Self Hypnosis Class Schedule

Starts Tuesday, September 26  
Come to One Class Weekly

	Beginning Group
Tuesdays	11:00—11:50 a.m. Artez Center*
Tuesdays	3:30—3:50 p.m. Artez Center*
Wednesdays	11:00—11:50 a.m. Artez Center*
Wednesdays	3:30—3:50 p.m. Artez Center*
Thursdays	7:30—8:30 p.m. Artez Center*
	Intermediate Group
Tuesdays	12:00—1:00 p.m. Artez Center*
Thursdays	8:30—9:30 a.m. Artez Center*

\*Classes meet in Artez Center. Consult the information Board for exact room location.

### REGISTRATION AND FEES

FEE: \$37.00 per semester, or part thereof.  
REGISTRATION PROCEDURE: Registration should be completed at the first or second class meeting attended. (Students may join at any time during the semester.)  
FEE POLICY: Fees should be paid by check or money order made to SDSU. (A no-penalty installment procedure may be used to pay fees, if necessary. Contact the instructor for details.)

### OTHER CLASSES

**SPORTS HYPNOSIS CLINIC**  
Athletics X-485  
Experimental Topics  
Serial No. 2042 (2 units)

Training in self-hypnosis, autogeneration, mental rehearsal, and other techniques to improve physical and emotional performance in sports activities.

INSTRUCTOR: J. Kingston Cowart, Director, Center for Self-Hypnosis, Inc.

MEETINGS: 7—9 p.m., Wednesday, September 20 to December 13, 1978.  
LOCATION: Room 348, Social Science Building, SDSU.  
FEE: \$74.

**EDUCATIONAL HYPNOSIS**  
MCAT/SAT/GRE PREPARATION

Intensive training through techniques of hypnosis and self-hypnosis will teach the following skills for test success:

ANXIETY REDUCTION—MOTIVATION—RESTFUL SLEEP—SELF-IMAGE CHANGE—STUDY TECHNIQUE—MEMORY & RECALL—CONCENTRATION—RELAXATION—SELF-CONFIDENCE—MENTAL ALERTNESS.

INSTRUCTOR: J. Kingston Cowart, Director, Center for Self-Hypnosis, Inc. and Dr. Russell Trimmer and James Packer.

MEETINGS: Each series consists of two 5-hour sessions on consecutive Saturdays, with an optional 3-hour session the Friday evening before the exam date.

MCAT Preparation (Starts Sept. 18)  
LSAT Preparation (Starts Sept. 30)  
GRE Preparation (Starts Nov. 25)

### DIALOGUES WITH THE SLEEPING MIND

An opportunity to learn methods of Dream Capture, Dream Reconstruct and Dream Dialogue; to become conversant with the principles of dream experience as presented by Jungian, Freudian, and Gestalt schools of interpretation. Using methods of hypnosis and self-hypnosis, the participant will be trained to 1) recall past dreams and be aware of dreams as they occur during sleep (Dream Capture); 2) turn over questions or problems to the dreaming mind for solution during sleep (Dream Reconstruct); and 3) converse with dream figures brought to consciousness during the waking state (Dream Dialogue).

INSTRUCTOR: J. Kingston Cowart, Director, Center for Self-Hypnosis, Inc.

MEETINGS: 5—10 p.m., Friday, November 17 and 10 a.m. to 6 p.m., Saturday, November 18, 1978.

LOCATION: Room 175, North Education Building, San Diego State University.

FEE: \$25

For additional information, call J. Kingston Cowart (282-8782) or SDSU Extension (286-5147).

**Waterbeds**

The Continental \$169.90

Buy with \$10.10 down and \$10.20 monthly\*

All beds include: mattress • heater • thermostat • local delivery • safety liner • standard pedestal • deck

\*Cash price \$169.90 less \$10.20, amount financed \$170.00, 18 installments, deferred payment price \$208.40, apr. 18%.

Mattresses and heaters by LIBERTY VINYL CORP.

FLOTATION CONCEPTS  
**Waterbeds**

SAN DIEGO: 4756 University Ave., 283-4490 & 283-5466; hours daily 10-8, Sat. 10-6, Sun. 11-6  
OCEANSIDE: 401 Fourth Hill Dr., 722-2882; hours daily 10-8, Sat. 10-6, Sun. 11-6  
CHULA VISTA: 1381 3rd Ave., (next to Fed Mart), 426-6121

**Licorice Pizzos**

RECORDS TAPES

**Daryl Hall & John Oates**

Brand New LP

NEA Records

LICORICE PIZZO PRICE  
**469**

LP or TAPE

"Along The Red Ledge"

On for good thru Sept. 30

Be sure to check out our large assortment of blank tape

PACIFIC BEACH  
1321 GARNET AVE.  
(714) 270-5150

BALBOA MESA  
5667 BALBOA BLVD.  
(714) 560-5898

The tastiest music in town.

Save \$\$\$ for your  
**DATSON or VOLKSWAGEN**

**FREE!** Kendal Oil Change

WITH OUR TUNE-UP SPECIAL

**Tune-up Special**

**\$25.95** (REG. \$35) VW **\$44.95** (REG. \$55) DATSON

(EXCLUDING 72 AND LATER MODELS ON MOST ALL PARTS AND LABOR GUARANTEED FOR 2 MOS. OR 2000 MILES)

TUNE UP FOR YOUR VW OR DATSON—INCLUDES: PLUGS, POINTS, CONDENSER, VALVE COVER GASKETS, ADJUST VALVES, ADJUST CARBURETOR, CLEAN DISTRIBUTOR, CHECK & WIRE, SET IDLE AND TIMING, OIL CHANGE, GASKETS & OIL FILTER

**Brake Special**

WE WILL: REPAIR BRAKES, DRUMS, PACK FRONT BEARINGS, REPLACE FRONT SEALS.

for your VW **\$39.95** or Datson **\$54.95**

(Regularly \$64) (Regularly \$74)

ALL PARTS & LABOR DISC BRAKES SLIGHTLY HIGHER—NO HYDRAULICS INCLUDED GUARANTEED 9 MOS./10000 MILES

**Auto Metric** FOREIGN CAR INC.

INDEPENDENT DATSON & VOLKSWAGEN PARTS • REPAIR • SERVICE

4887 VOLTAIRE STREET, OCEAN BEACH 225-0183  
4600 EL CAJON BLVD., EAST SAN DIEGO 283-2271

PLEASE PRESENT THE ABOVE COUPON BEFORE SERVICE.  
OFFER EXPIRES OCTOBER 15, 1978

# CURRENT RELEASES

to rape and pillage them), and he borrows from himself as well (once he uses a joke, he is more than likely to use it again). If he didn't feel obligated to squeeze a laugh out of the audience every ten seconds, he probably wouldn't have forced himself into such therapy, such redundancy. He does get some good ser-

vices out of some of his players. Michael York is light-handed and understated as the faultless gentleman hero. James Earl Jones is perfectly ridiculous as a chic clerk with shoe polish on his hair, a smart mustache, a cultivated British accent, and late-Victorian gentleman's-club manners, and Ann-Margret, usually a bit broad,

executes one elegant slow-take to an indecent suggestion from the piggy Roy Kinnear. 1977. \* (Center 3 Cinemas)

**The Man Who Loved Women** — Francoise Truffaut's sitcom about a compulsive skirt-chaser begins with a funeral attended by a Baby Beasley all-girl chorusline dressed in black, and it continues throughout its length as a girl-watcher's cavalcade of slim calves and pert faces. If cuteness can ever reach a level of lewdness, Truffaut will probably lead the way. He remains, as ever, an admirably perverse and pugnacious believer in the unfathomable mysteries of the human heart and in the far-fetchedness of everyday life (thus, the casting of hawk-billed Charles Dierker as the irresistible lady-killer), but here he seems to be using his beliefs merely as an excuse to force-feed the viewer some comedy material that even a Blake Edwards or Mel Frank would choke on. Sample gag: an obnoxious restaurant customer persistently unties the apron strings of a harried waitress whenever she passes his table, the fifth or sixth time this happens, she heaves him over her shoulder, James Bond-style, and sends him crashing to the floor atop a collapsible dinner table. With Brigitte Fossey and Leslie Caron. 1977. \* (Cine)

**National Lampoon's Animal House** — Produced by the publishers of the National Lampoon, starring John Belushi, Tim Matheson, John Vernon, and Verna Bloom, directed by John Landis. (Cinema Cinema 4; Fashion Valley; Harbor Drive In; Vineyard Drive In)

**1980** — Bernardo Bertolucci's four-hour Marxist epic starring Robert De Niro, Gerard Depardieu, Donald Sutherland, Dominique Sande, and Burt Lancaster. 1977. \* (Unicom)



REVENGE OF THE PINK PANTHER usual movie image of the South (typically photographed, here by Michel Hugo). Robbie Benson and Glynis O'Connor, as Billy Joe and Bobbie Lee respectively, are quite winning as two teens in the warm-up stage of mating — he a cocky, pushy attacker and she a graceful, gentle defender. The script is particularly good on their playful use of language: like the girl in BADLANDS, Bobbie Lee feeds her dreams on Torrid Romance Magazine, but she uses as idiom ("my ample breasts," and so forth) because she believes in it, and not because she believes in it. Directed by Max Baer. 1976. \* (Crest; Pacific Drive In)

**The One and Only** — Ghastly-looking movie (obnoxious skin tones, barren settings) about a starstruck egomaniac who acts as if the world is his oyster and who is supposed to be excused for his behavior because Henry Winkler plays the role. With

Kim Darby and Gene Saks, directed by Carl Reiner. 1978.

(Cinema Plaza 5; Flower Hill Cinemas; Sports Arena Sixplex; State)

**One Fly Over the Cuckoo's Nest** — The Ken Kesey novel, which you cannot have avoided without some degree of subnormalness, uses a mentalward setting to allegorize a 1960s anti-establishment orthodoxy — the guardians need watching more than the guarded. Really, the hero, figure Jack Nicholson's McMurphy, is too much a self-inflicted manipulator to pass inpection as a spokesman for Life and Liberty. Still, Mober's treatment, unbothered, stresses the sentimentalities and rousing spiritual victories — Nicholson's World Series play-by-play in front of a blank TV screen, the patients-verse ordinals basketball game, the giant Indian's escape into the wilderness. Forman, depending largely on 'round-the-horn close-up reaction shots, handles the assorted nuts democratically — your turn, your turn. The preponderance of greenish face shots does not add up to a very flexible movie. But the actors deliver convincing, if superficial, impersonations. And Nicholson, of course, dominates — a cunning, entertaining, attention-getting interpretation of a cunning, entertaining, attention-craving character. (Auto; Frontier Drive In; New Valley Drive In; Sports Arena Sixplex; University Town Centre)

**Our Winning Season** — A coming-of-age movie set in the 60s, with Scott Jacoby, Deborah Benson, and Dennis Quaid, directed by Joseph Ruben. (Auto Drive In; Tu Vu Drive In)

**Piranha** — Terror in the water, with Bradford Dillman, Heather Menzies, and Barbara Steele, directed by Joe Dante. (Cinema; Escondido Drive In)

**Revenge of the Pink Panther** — Robert Verhoeven, Robert Loggia, and Paul Stewart carry them the most masculine mix of the straight gangster movie, and Peter Sellers' Inspector Clouseau trails after them skunking up the air as though armed with perfume atomizers and deodorant. And, his most direct and telling blast at gangsterdom comes when he, as Clouseau, is sent off as a balloon-like Godfather figure who might float down the street in a Maytag Thanksgiving Day parade. Blake Edwards, the writer and director, ends this tied reprise with his patient blend of innocuous dry jokes and sterile visual cynicism. Herbert Ross, Dyan Cannon. 1976. (Avalardo Drive In; Camino Cinema)

4. Cinema: University Town Centre)

**Salo** — Pier Paolo Pasolini's final, and most controversial film, dealing with a group of fascist intellectuals specializing in debauchery. San Diego premiere. 1976. (Ken 915 and 16)

**Saturday Night Fever** — A softened, popularized version of the MEAN STREETS topic: the hell-raising of Italian Catholic buddies in the New York boroughs. You can also see traces of ROCKY in the awkward, inarticulate boy-girl romance, and in the Sylvester Stallone poster that hangs on the hero's wall alongside the best-selling posters of Bruce Lee, Al Pacino, and Farrah Fawcett (John Travolta, the driver of ROCKY, was fired from this project early in production). The lead role — a paint-store clerk who, Cinderella-like, blossoms into a disco king every week-end — is John Travolta as egomaniac as his parts. It's hard to imagine this actor ever bettering himself hereafter. Despite the well-willed comedy concessions (the broad domestic comedy, the incongruous gang light, and the hero's profound self-revelation at the end), the movie shows some small braveries. One is that the central boy-girl relationship is defined without their once going to bed together. Another is that the moviegoer is asked to acknowledge the humanity of people who speak in Brooklyn dialect. The really big success of the movie, though, is the dancing, which is quite exciting enough to have done without the camera acrobatics that accompany it. With Karen Lynn Gorney, directed by John Badham. 1977.

(Cinema Plaza 5; Flower Hill Cinemas; Sports Arena Sixplex; State)

**September 30, 1965** — Wistful reminiscence of the 50s set on the day of James Dean's death, starring George C. Scott, Thomas, written and directed by James Bridges. (Center 3 Cinemas)

**Sgt. Pepper's Lonely Hearts Club Band** — Musical fantasy featuring the Bee Gees, Paul Frimpton, George Burns, Steve Marriott, Donald Pleasence, and tunes by the Beatles, directed by Michael Schultz. (Center 3 Cinemas; Crest; UA Cinemas)

**Sig Stool** — A lush league hockey team is likely prospect for one George Roy Hill's underdog-buddy movie, but Nancy Dowd's script gives it a different slant. Under her jaundiced eye, the male characters are fair game for mockery — their swinging single's sportscoches, their toupees, their tempers and head-knockings — while the females are treated with the sort of sympathy bestowed on M.I.A. wives. (The only exception among the men is a college graduate who is the team's conscientious objector. He, naturally, is suspected of being more woman than man — i.e., a pussy — and he confirms these suspicions by performing a striptease in the midst of a good healthy reliever.) Hill and Dowd do not seem decided on what sort of movie they want to make, as they deny violence and at the same time depict it in an amoral, fun-for-all, Looney Tune style. The best emendment of the movie's two-faced tendencies — and its most entertaining figures — are the myopic Hanson Brothers, three quing-ho goons who, in spite of their identical bookish eyeglasses, go into every scene with their knuckles wrapped in tinfoil and spooling for a fight. Paul Newman, Jennifer Warren, Michael Ondaatje. 1977. \* (Harbor Drive In)

**Smoky and the Bandit** — With characters called The Bandit, Mr. Big, and Sheriff Buford T. Justice, you might anticipate allegory, but you get nothing more than Southern-fried Keystone Kops. Sally Field, as a chipper chorus girl fleeing from a shotgun wedding, has a natural sense of humor that gives her role an air of improvisation (her doing tap steps on the inside of the car windshield is a lovely touch), and she also generates some honest sentiment, in between tire squeals and

tender bendings, as she reaches out across the car to a redneck outlaw who speaks of fun and Wayne Jennings while she speaks of "genius" and "Sixties" and "Smokey." With Burt Reynolds, Jerry Reed, and Jackie Gleason, directed by Hal Roach. 1977. \* (Paradise Star; Sports Arena Sixplex; Star; University Town Centre)

**The Sound of Music** — The return of it. If you have resisted seeing it all this time, there is no compelling reason to knuckle under now, although you might be surprised how well Robert Wise's restrained and graceful direction compensates for all the kids and the Oscar Hammerstein optimism. Julie Andrews, Christopher Plummer. 1965. \* (Loma)

**The Sting** — THE BUTCH CASSIDY gang, Redford and Newman and director George Roy Hill, regroup for a "MISSION IMPOSSIBLE-like caper (you can never be sure that even the snail's aren't part of the take-out scheme), set in the urban 1930s. Re-creation of the period is pretty thorough (terms of riotous decor, set and clothing styles, but in terms of cinematic style it is done abominably, a dash here, a pinch there). The movie's main concern, though, is that you like the stars and pray for them to come through unscathed. Newman by now presumes you like him on no longer cares, while Redford keeps on pushing, pushing. With Robert Shaw. 1973. \* (Aries, through 9/16)

**Telenovela** — Don Siegel's Cold War comic book imagines that there are Russian hit specialists planted all across the U.S.A. as good, solid Middle Americans, who may be hypocritically activated as saboteurs upon hearing a line from Robert Frost's "Stopping by the Woods on a Snowy Evening." (One caricatured KGB agent to another: "God help us. And his hard-line comrade raises an eyebrow: "God?" After some gleaming, slightly globe-hopping, the movie settles down in a Texas smalltown, in Doug's Drop-out cafe, for a very stiffly designed and executed finale. With Charles Bronson, Lee Remick, Donald Pleasence, and Tye Daly. 1977. \* (New Valley Drive In)

**The Turning Point** — The title refers to that moment in truth when two friendly rivals, female, went their separate ways — one into the Ballet, the

other into the Bourgeoisie. Now, when it's too late to change, each is looking enviously at the other and wondering whether she didn't make the wrong choice. The issue is not "genius" vs. "talent," but of cruel twists of fate, for both women have succeeded wonderfully well in their chosen fields. And after a great deal of careful, explanatory dialogue, the movie comes to the diplomatic conclusion that they both did right by themselves. This is a wholesome, middlebrow movie, laced with numerous snatches of excellent dancing to give it the edifying air of a television "special." The reverence shown for the art of dance unhappily doesn't carry over to the art of the movies, however. The timing of the dance numbers themselves is pretty erratic, and aside from that, there are a couple of truly terrible visual stretches: a falling-in love episode done as a hallucinatory pas-de-deux in which a sulky ballerina bores it up with two rednecks and then goes onstage behaving like Barbra Streisand. With Shirley MacLaine, Anne Bancroft, Tom Skerritt, Leslie Browne, and Michael York. Written by Arthur Laurents, directed by Herbert Ross. 1977. \* (Ken 917 through 19; La Palma, through 9/17; University Town Centre)

**Walkabout** — Edward Bond's screenplay — two school children, accustomed to crisp uniforms and transistor radios and such things, find themselves marooned in the Australian outback — probably in more complex in its ideas about a cultural masochism than is readily apparent. No matter, Nicolas Roeg's bright, clear, airy images create a wonderland of surreal encounters, altered

perspectives, magnifications and diminutions. Jenny Agutter, Lucien Jbara. 1971. \* (Strand 9/14)

**Who'll Stop the Rain** — This drug-smuggling caper is on the glib and pretentious side: the way in Vietnam, the cowardice of the intelligentsia, the ineffectiveness of crime fighters, the mush-headed escapism of drug users, and the general climate of paranoia — these things are all advanced as basic truths about the American Way and as irrefutable proofs that the country has gone to the dogs. They go so unexamined and unanalyzed, however, that they seem to be at best platitudes and at worst Old West tales. The characters all of whom are morally reprehensible in different degrees, keep volunteering pithy explanations of why they do what they do, but they seldom make any sense. Still, the whole movie is played with such a compelling sense of urgency that it pulls along in spite of your many good reasons for balking. (Any in-

giring it feelings about the movie are pretty well cancelled out in the last twenty minutes, when Hank Snow's irresistible "Golden Rocket" is played on the soundtrack three times, including during the climactic shoot-out.) There are numerous thrills of verisimilitude, especially with regard to the brutal speech and manner of aggressively masculine types — GIs, street-smart hardguys, goons. For revealing masculine vanity at its most pitiful, it would be hard to top; the scene in which a squarely professional gunman, who has no idea how he appears to others, with his lip and his ptery knee, contorts that he hopes someday to become an FBI agent. The film's vague sense of realism, which comes in and out of focus like a distant radio signal is most often obliterated by careless presumption, by caricature, and by Richard Kline's lacquered, sticky atmospheric myth. With Nick Nolte, Tuesday Weld, Michael Moriarty, and Anthony Zerbe, directed by Karel Reisz. 1976. \* (Plaza Twin)



MIQUELITO'S AUTHENTIC MEXICAN RESTAURANT Vegetarian Dishes Home of Carnitas Imported Beer, Wine Cocktail Entertainment Open Mon., Sat. 8 a.m.-9:30 p.m. Sun. 1 p.m.-9 p.m. 2030 Kettner Blvd. For reservations call 233-8563

FAIL SALE - 20% OFF

Art Students! YOU'RE GOING TO NEED SOME OF THESE:

- BRUSHES
- PALETTE KNIVES
- PAPERS
- BOARDS
- OIL COLORS
- ACRYLICS
- WATERCOLORS
- MEDIUMS
- INKS
- PAIDS
- PENCILS
- T-SQUARES
- CHARCOAL
- SKETCH BOXES
- CANVAS
- TEMPERA
- CLAY
- SILK SCREEN
- X-ACTO
- PUS MANY MORE ITEMS

SAVE 20% OFF LIST PRICE GOOD THRU MONTH OF SEPTEMBER

FRAZEE PAINT & WALLCOVERINGS

CHULA VISTA 433-8211 DOWNTOWN 222-8141 EL CAJON 444-1847 ESCONDIDO 755-1114 GROSSMOUNT 444-1114 HARBOR DRIVE 444-1114 LA JOLLA 444-1114 EL CAJON BLVD. 444-1114 MISSION VALLEY 444-1114 OCEANSIDE 444-1114 PACIFIC BEACH 444-1114 Open Monday thru Saturday 7 a.m. - 5:30 p.m. 5 stores open Sundays 10 a.m. - 4 p.m. Oceanside & Kearny Mesa & Chula Vista & Grossmont & El Cajon Blvd.

Men & Women Discover Our World Of Complete Beauty Services

- Shampoo & Set or Blow Dry & Iron Curl \$2.75-\$3.25
- Haircuts (Long Hair Extra) \$2.75-\$3.25
- Permanents \$3.25 & up
- Haircoloring \$6.95 & up
- Manicures \$1.50-\$2.00
- Pedicures \$3.00 & up
- Facials \$3.00 & up

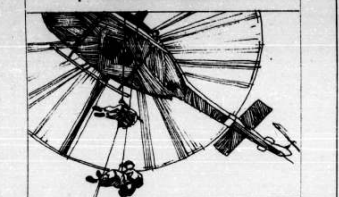
(Students Work Only)

SPECIAL OF THE MONTH Announcing WAVE NATIONALLY RENOWNED Reg. \$25.00 \$17.95

Open Tues. - Sat. 8:30 - 4:00 Pacific Beach 448-2801 Hillcrest 297-4531 Glamorous 278-7700 La Mesa 469-6124

Deloux Schools of Cosmetology Throughout California

If your job is boring, try something that's not.



Try rappelling out of a helicopter. Try getting up at 5 in the morning. Try 50 push-ups. Try repairing a \$2 million piece of equipment blind-folded. Try running 2 miles in 12 minutes. Into the wind. Try feeling 200 hungry soldiers in the middle of the desert. Try finding your way through a wilderness. Try the Colorado head-on in a raft. Try learning a foreign language. Try tracking the footsteps of Lewis and Clark. Try simulating under the stars. Try it now. Because, someday you'll be glad you did.

Call Army Opportunities

Balboa 270-2501/Central 293-5474/Escondido 747-6510 Oceanside 433-7414/Chula Vista 426-5220/College Grove 287-5781 El Cajon 442-5740/National City 477-1542

Join the people who've joined the Army. An Equal Opportunity Employer

Craig 3521 3521 In-Dash AM-FM Stereo Cassette Player. Automatic FM stereo switching. AFC for drift-free FM reception. Automatic eject at end-of-tape. Craig quality all the way. List \$139.95 ON SALE \$99.95

- Sanyo 869 AMFM 8-Track in Dash 89.95
- Sanyo 478 AMFM Stereo Cass. Player on Sale 99.95
- Brookstone 675 AMFM Stereo Cass. Player on Sale 79.95
- Craig 1803 AMFM Stereo Cass. Player on Sale 139.95
- Craig 1801 AMFM Stereo Cass. Player on Sale 135.00
- Craig 1600 AMFM Stereo Cass. Player on Sale 179.95
- Sanyo 4849 AMFM Stereo Cass. Player on Sale 139.95
- Motorola 883 AMFM Stereo Push-Button Cass. on Sale 159.95
- Sanyo 872 AMFM Stereo 8 Track Player on Sale 89.95
- Audiorec 977 AMFM Stereo 8 Track Player on Sale 99.95
- Blaupunkt 4091 AMFM Stereo 8 Track Player on Sale 149.95
- Motorola 853 AMFM Stereo 8 Track Player on Sale 129.95
- Sanyo 400 Stereo Cass. Player F.F. on Sale 39.95
- Sanyo 402 Stereo Cass. F.F. & R. on Sale 59.95
- Panasonic Auto Rev. Stereo Cass. 7100 on Sale 109.95

Discount Auto Sound 1841 Garnet Ave., Pacific Beach 722-9350 Opposite the Fine Arts Theatre Financing Available O.A.C.



## End of Summer Clearance



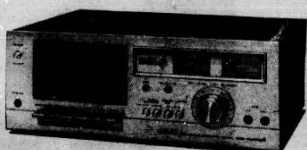
Sony PS-T1 turntable. Fully equipped with base, cover and Stanton 500E cartridge. Direct-drive accuracy.

**\$129**



**\$99**

Superscope CD-310 front-loading cassette deck with Dolby. A peak limiter control lets you record more accurately.



**\$149**

Akal CS-702D II front-loading cassette deck with Dolby. Get better tapes with a smooth-running electronically controlled DC motor.



JBL L-19 2-way speaker with 8-inch woofer. Here's a great way to get a pair. Bring us your old speakers and get 150% of their current value in trade.

**\$169 each**  
Less trade-in

**\$49<sup>95</sup>**

Superscope C-103A portable cassette recorder. The versatile one—goes where you go, records what you hear.

Weekdays 9 to 9,  
Sat. 10 to 6, Sun. 1 to 6

San Diego 299-9420  
3751 Rosecrans at Sports Arena Blvd.  
San Diego 279-0612  
4344 Convo St. in Convo Village  
(one block south of Balboa between  
Highways 163 & 805)  
La Mesa 461-8922  
8323 Hercules across from the Akron  
And 23 other Southern California stores

© 1978 Pacific Stereo A Unit of CBS Inc.

# PACIFIC STEREO

Make your own kind of music.

## More Fantastic Values!

Phase Linear 200 Series 2 power amplifier, and Phase Linear 2000 preamplifier. Pick up this powerful combo and get 120 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.09% total harmonic distortion.

**\$599**

for both

**\$97 each**

Bose 301 direct/reflecting speaker. The realistic sound of Bose is our solution to the stereo blues.

**\$39**

BSR 2260 turntable with base, dust cover and ADC cartridge. Where else can you get a belt-drive model for under \$40?

**\$229 complete**

Sanyo FT-1490A in-dash AM/FM stereo cassette deck, with super Jensen 6 x 9-inch speakers with mighty 20-oz. magnets.

**\$199 each**

Sony 90-minute cassette. A formulation designed as the perfect complement to any cassette recorder.

Pioneer SX-550 AM/FM stereo receiver. 20 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.3% total harmonic distortion. Great low price.

**\$149**



Harman/Kardon 430 AM/FM stereo receiver. 25 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.5% total harmonic distortion. Limited quantities.

**\$169**

## Second Section

## Reader's Guide to the Music Scene

### This Week's Concerts

The record company road show is a time-honored jazz tradition which usually reaps handsome rewards for its participants. At a time when a lot of great musicians are earning Geiger counter headclones in hopes of finding wider audiences, it's become even more common for players tied to a common record label to band together for "very special" evenings. Last year's V.S.O.P. tour, for instance, was ostensibly initiated to introduce novices to Miles Davis' great mid-Sixties quintet. Never mind that Davis' stonch was Freddie Hubbard, a trumpeter Davis has maligned for years; he, like pianist Herbie Hancock, saxophonist Wayne Shorter, and drummer Tony Williams, was also signed to Columbia. There's no question that the group produced music more provocative than anything they have done separately, but what disturbed me was that, after all was said and done, and the profits and laurels counted, the members parted company and nobody asked why this couldn't be an on-going arrangement.



RON CARTER



SONNY ROLLINS



MC COY TYNER

"Village Voice" critic Gary Giddins once called Rollins "the last of the great tenor sax stars," while I might counter with Archie Shepp. Sam Rivers, and Dewey Redman, the notion has credence. Since the late Forties, Rollins' skill and imagination have kept him on an imposing figure through three retirements and four generations of jazz styles. Tyner, since he made his mark with John Coltrane, has been well-known as the savage romantic among pianists, an improviser who hypnotizes through sheer force. The dependable Carter is a little versatile, often brilliant bassist, and Foster is a walkman-like drummer. Considering the traditions of all-star extravaganzas ("Okay, now it's your turn"), it's difficult to predict if the show will be state-of-the-art or merely a facile display, but how can anyone in his right mind pass it up?

The revolution will not be televised, brother. But Tuesday it can be experienced at the Colormar when Gil Scott-Heron, the master of jazz-funk polemics, opens a three-day stint. Along with partner Brian Jackson, Scott-Heron has issued a slew of angry and inciting albums. I'm not sure whether it's his didactic politics or his tendency to submerge acid politics in Curtis Mayfield-styled funk that has kept Scott-Heron a cult idol. He is simultaneously frustrating and scintillating; for every wrong move he makes there is a beauty like "Winter in America" and "Angel Dust" to offset his overkill. He's erratic, but so amply that of the most unexpected times he strikes you as prophetic (he was the first to label Gerald Ford the "odious man"). Opening for Scott-Heron and Jackson will be the Bulch Lucy Quintet. I have always loved the Lucy group, but it's clear that the addition of the fine vocalist Ellen Ruth Piggy has given them a needed dose of acerbity. From one who is perversely prejudiced against jazz singers, that is high praise indeed. Lucy and crew will also be featured at the Community Arts Gallery next Tuesday afternoon.

Pianist Cecil Lytle (bravo!) has an afternoon slot there tomorrow, Friday the 15th. Monday, another New Wave (I believe we can drop the quotation marks now) concert takes place at Abbey Road, featuring the Los Angeles-based Alleycats. This band is not to be confused with the local namesakes; according to those in the know, it boasts a female bass player whose speed is "beyond belief." Finally, for those who may have missed him the last time he was here (or the time before that, or the time before that), Les McCann is back at the Colormar, tonight through Sunday.

— Steve Esmedina

THE STAFF OF THE ROXY THEATRE IS VERY PROUD TO ANNOUNCE ITS NEW ASSOCIATION WITH MARC BERMAN CONCERTS. WE HOPE IN THE YEARS TO COME THE ROXY THEATRE WILL BECOME A SAN DIEGO LANDMARK AND TRADITION IN THE FINEST OF LIVE CONCERTS.

MARC BERMAN CONCERTS

PROUDLY PRESENTS THE REBIRTH OF A SAN DIEGO LANDMARK, RED HOT AND LIVE AT THE ROXY

RED HOT AND LIVE AT THE...

**ROXY**  
4642 CASS PACIFIC BEACH 488-3303



**COMMANDER CODY AND THE MOONLIGHTERS**  
THURS-SEPT 21-7:30-10:30-5:75

the savage return of  
**SAVOY BROWN**  
featuring KIM SIMMONS  
MON-OCT 9-7:30-10:30-5:75

an evening with  
**LEO KOTTKE**  
SAT-OCT 21-8PM-11PM-7:75



**CHICK COREA**  
AND FRIENDS: Gayle Moran-Joe Farrell  
Al Vizzutti-Bonny Brunel-Tom Brechtela  
FRI-SAT-SEPT 22-23-8PM-11PM-7:75

«SEAWIND»  
WITH SPECIAL GUEST  
FRI-OCT 27-8PM-11PM-5:75

«TICKETS ON SALE AT: ROXY THEATRE-BILL GAMBLER-SELECTA SEAT OUTLETS»

## Reader's Guide to the Music Scene

The Music Scene is compiled every Friday. Send information and photos to **READER MUSIC SCENE**, P.O. Box 60603, San Diego, CA 92138 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

**Les McCann:** Catamaran, Thursday, September 14 through Sunday, September 17, 9 and 11 p.m., 3999 Mission Boulevard, 488-1031.

**Cecil Lytle:** Community Arts Gallery, Friday, September 15, 12 p.m., 860 Third Avenue, 233-1714.  
**The Milestone Jazz Band:** Civic Theatre, Sunday, September 17, 8 p.m., Convention and Performing Arts Center, 230-6510.  
**The Alleycats:** Abbey Road, Sunday, September 18, 8-10 p.m., 311 University Avenue, 281-4181.

**Gil Scott-Heron and the Butch Lacy Quintet:** Catamaran, Tuesday, September 19 through Thursday, September 21, 9 and 11 p.m., 3999 Mission Boulevard, 488-1031.

**Butch Lacy Quintet:** Community Arts Gallery, Tuesday afternoon, September 19, 860 Third Avenue, 233-1714.

**Norman Connors:** Catamaran, Friday, September 22 through Sunday, September 24, 9 and 11 p.m., 3999 Mission Boulevard, 488-1031.

**Benny Holman Big Band:** City College Theatre, Monday, September 25, 7:30 and 9:30 p.m., 14th and C Streets, 238-1191.

**The LAST DANCE CONTEST**  
Every Tuesday

**\$100**  
LAST DANCE CONTEST  
Prize money for the best dancer in the city.  
Prize money for the best dancer in the city.  
Prize money for the best dancer in the city.

**Puerto Vallarta**  
PHONE 223-1093

**Rasputin's**  
In the French Quarter 4330 W. Palm Loma Blvd.

**Alpine Gardens**  
Our Natural Foods and Soups Dessert

**2-For-1 LUNCHEON SPECIAL**  
Rainbow Parfait - Three flavors of soft frozen yogurt, layered with almonds, granola and fresh fruit.  
(11 a.m. - 2 p.m., only \$1.50 value)

Sun.-Th. 11 a.m. - 10 p.m.  
Fri.-Sat. 11 a.m. - midnight  
926 Turquoise Pacific Beach 488-1400

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

**SPICERACK**  
A GARDEN RESTAURANT

Mission Blvd. Near Grand, Pacific Beach 8 am-2:30 pm and 5 pm-10 pm

**Le Chalet**

**JAZZ**

**NO COVER CHARGE**

Michael Salfino presents  
**7's PLENTY**  
THE NEW BAND ON THE BLOCK  
with  
**JANELLA**  
SAN DIEGO'S SINGING SENSATION  
**WEDNESDAYS**  
and  
**THURSDAYS**

**5046 Newport Ave. Ocean Beach 222-5300**

**GARY MUSIC CO.**  
9pm Fridays, Saturdays, Sundays

**GALE SUSAN QUINTET**  
4pm Sundays, 9pm Mondays, Tuesdays

**HAPPY HOURS**  
HEINEKEN ON TAP  
50c a GLASS

TGIF 4-6 pm Fridays  
College Football - Saturdays  
Pro Games - Sundays  
Cosell Special - Monday Nights

**Jazz 78**  
AT THE  
**Catamaran**  
HOTEL & RESTAURANT

**LES MCCANN**  
Now Appearing in the Polynesian Room  
Tues., Sept. 12 - Sun., Sept. 17  
9 & 11 p.m.  
Tickets on sale now

Coming Attraction: Gil Scott-Heron & Brian Jackson  
3 Days Only - Sept. 19, 20 & 21  
Norman Connors - Sept. 22, 23 & 24  
3999 Mission Blvd. 488-1081

**fat cats**  
STAGECOACH Country

**ROSIE & THE SCREAMERS**  
**THE DALTON GANG**

Monday, Sept. 18, 10 p.m. - 12 a.m.  
Tuesday, Sept. 19, 10 p.m. - 12 a.m.  
Wednesday, Sept. 20, 10 p.m. - 12 a.m.  
Thursday, Sept. 21, 10 p.m. - 12 a.m.  
Friday, Sept. 22, 10 p.m. - 12 a.m.  
Saturday, Sept. 23, 10 p.m. - 12 a.m.  
Sunday, Sept. 24, 10 p.m. - 12 a.m.

**JERRY HERRERA'S**  
**SPIRIT**  
**OZ BAND**  
Thurs., Fri., Sat., and Sunday

Tues. 7 p.m. - CASH PRIZES  
Mixed Singles  
Pool Tournament  
Wed. - REGGAE DISCO PARTY  
Coming Sept. 21, 22, 23  
JUMBALAYAH TYRANT  
1130 Barnes Ave. & Mission Blvd.  
278-3993

Hours: 5-9, Sun 12-9pm  
Full Bar \$3.50  
Mon & Tues Mexican  
Combo Plate \$2.25  
Wed. BBQ Beef Ribs \$3.25  
Thurs. New Orleans  
Menu \$2.25

**ALL YOU CAN EAT**

FULL COCKTAILS - LARGE DANCE FLOOR

**Ronnie Milap** with Ed Brown and Helen Cornelius: Golden Hall, Thursday, September 28, 8 p.m., Convention and Performing Arts Center, 230-6510.  
**Rick Deringer:** California Theatre, Saturday, September 30, 7:30 p.m., Fourth and C Streets, 239-1336.

### Clubs

**Annex:** 1862 Palm Avenue, Imperial Beach, 429-1161. Enter live, top 40, Tuesday through Saturday.  
**Anthony's Harborside:** 1355 North Harbor Drive, 232-6358. Danny Somers, pop, Tuesday through Saturday.

**Antonio's:** 822 National Avenue, National City, 417-2208. Enter live, top 40 and disco, Monday through Saturday.  
**Atlanta:** 2595 Ingraham Street, Mission Bay, 224-2434. Darrel Chambers and Foxfire, disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal:** 8022 Clairemont Mesa Boulevard, Clairemont, 500-8022. The Stephens Brothers, top 40 and disco, Tuesday through Saturday; LA Duke, top 40 and disco, Monday.

**Bahia Mercedes Room:** 998 West Mission Bay Drive, 488-0501. Kirk Boley, contemporary, Tuesday through Saturday.

**Bar X Ranch house:** 117 East Broadway, Vista, 724-0810. Who's Drivin', country and Western swing, Thursday through Saturday.  
**Bay Lounge:** Vacation Village Hotel, Mission Bay, 274-4630. Shine It On, disco and top 40, Monday through Saturday.

**Beach Club:** 1921 Bacon Street, Ocean Beach, 222-6822. Julia, country rock, Friday and Saturday.  
**Benihana of Tokyo:** 477 Camino Del Rio South, 268-4666. Laura Zambro, pop and jazz, Tuesday through Saturday.  
**Billy Up Tavern:** 143 South Central, Solana Beach, 481-9022. Million Dollar Band, rock, Thursday through Saturday.

**Black Angus:** 411 Keamy, Chula Vista, 426-9200. Magic, contemporary, Tuesday through Saturday.

**Black Angus:** 1000 Graves Avenue, El Cajon, 440-5555. Summer Wine, contemporary, Tuesday through Saturday.

**Black Angus:** 5427 Kearny Villa Road, Kearny Mesa, 279-3100. Gabe Lapiano Band, pop, Tuesday through Saturday.

**Boathouse:** 2040 Harbor Island Drive, 291-8010. Larry Page, guitar, Wednesday through Saturday. Stones Throw, pop, Sunday through Tuesday.

**Botsford's Old Place:** 1205 Prospect, La Jolla, 459-8262. Fabian and Gaby, pop, Wednesday through Saturday; Fred Lohmann, Sunday through Tuesday.

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

**Captain's Anchorage:** 5440 La Jolla Boulevard, 459-6844. Jobe and John, Thursday through Saturday; Alex Seltzer, Tuesday and Wednesday.

**Captain's Anchorage:** Caribbea, Jeff Bradley Group, Tuesday through Saturday; Nightingale, Sunday through Monday.

**Caravaggio's Italian Food:** 3205 Mulholy Drive, 222-0541. Nt Doan, classical guitar, Friday through Sunday; Eason Reggs, pop tunes, Wednesday; Dave Johnson, pop and funk, Thursday.

**Carriage House:** 7495 Balboa Avenue, 278-2947. Jo Texeira, lounge swing, Friday and Saturday.

Rock 'n' Roll Returns with the  
**TALKING HEADS**  
Sept. 23  
8 and 10:30 p.m.  
Tickets available at the Aztec Center Box Office, Bill Gamble's, and all Select-A-Seal Outlets.  
For information: 288-6551

**THE BACKDOOR**

**MOONLIGHT GARDENS**  
North County's Finest Soup & Salsa Restaurant

**LIVE JAZZ**  
Sunday, September 17  
9:30 p.m. - 12:15 a.m.

**CHAMPAGNE BRUNCH**  
Featuring Starline Lunches:  
Eggs Florentine, Crepes Omelette (shrimp & crab),  
The Grilled Omelette, Barrio con verde,  
Moonlight Gardens' own "mimosa"  
(fresh squeezed orange juice & champagne)  
\$3.95

485 First St.  
Encinitas 436-1447

Parking: 1-2 blk. east

Sun Thurs. 11:30am-10pm  
Fri & Sat. 11:30am-11pm

**SAN DIEGO'S 3RD ANNUAL CHAMPAGNE FOOT RACE**  
Date: Oct. 2,  
10 a.m. - noon  
Place: Ten Downing,  
1250 Sixth

It's a madcap dash to the fi, by San Diego waiters and waitresses!

Come watch your favorites balance a full glass of champagne on a tray over a 1-block radius. 100 entries expected. Prizes to winners totalling \$700.

Send entries to:  
Downing & Assoc.,  
Box 81702, S.D. 92138

co-sponsored by:  
**TEN DOWNING and WALKER SCOTT**  
Call 294-5718 for information





## Reader's Guide to the Music Scene

contemporary, Tuesday through 583-5700. Monty Jordan and disco fever, nightly except Monday.

**One Night Only**, 4970 Voltaire, Ocean Beach, 222-2446. Tom Cat, R&B, Thursday, Ron and William, Friday and Saturday, CY Dig II, pop, Saturday, Free Space, Sunday, Star, Monday, originals, Greg Long, folk, Tuesday, Rick Lyon, folk, Wednesday.

**Pelican Pub**, 7828 Broadway, Lemon Grove, 464-9284. Bandera, dancing music, Friday and Saturday.

**Pen and Pen Lounge**, 411 Hotel Circle South, 291-1300. Sharon Sidgell, piano, Tuesday through Saturday, Seven Seas Hotel.

**Pinell Lodge**, Julian, 765-1100. The Gary De Colores Band, top 40, Friday and Saturday.

**Poseidon**, 1670 Coast Boulevard, Del Mar, 756-9345. Felix, disco, Thursday through Wednesday.

**Poway Mine Company**, 12735 Poway Road, 745-7296. Songbird, pop, Thursday through Saturday.

**Prophet Vegetarian Restaurant**, 4401 University Avenue, 283-7448. Oran, guitar duo, Tuesday and Thursday; Bill Coleman and Fred Roth, jazz, Wednesday; Lori Bell

and Pam Soper, classical and jazz, Friday and Saturday.

**Quinn's**, La Jolla Boulevard of Turquoise, 488-0848. Fanny, Rock, and Cranny, variety music, Wednesday through Saturday.

**Rainbow**, 10450 Friary Road, 280-1141. National Grove, disco, Tuesday through Saturday; Boogie Man, disco, Sunday and Monday; Rasputin's, 4230 West Point Loma

Boulevard, 223-1693. Ron J, disco, nightly.

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

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

**Ocean Beach Inn**  
Soup and Salad Restaurant  
Presents  
Dinner shows with  
**Jus' Friends**  
Fri. & Sat.,  
Sept. 15th & 16th  
7:00-9:00  
1838 Bacon St. 222-6761

**Beautiful Omelettes Served All Day**  
Choose from mushroom, cheese, avocado, vegetable, sour cream, Spanish, and more.  
FROM \$2.25  
Includes your choice of 2 of the following: Wadsworth salad, brown rice, fresh fruit salad, home baked breakfast bread or corn bread, or hash brown.  
**KUNG FOOD**  
VEGETARIAN CUISINE  
9 a.m.-9 p.m. Tues-Thurs,  
Sun: 9 a.m.-3 p.m. Fri-Sat  
New Extended Hours  
open 'til 10 p.m. Fri-Sat  
2949 5th (near Balboa Park)  
298-7302  
Visit our new delightful shop and Niederfrank's Ice Cream Parlor

**Omelets!**  
Fluffy four-egg omelets. So fresh they're almost insulting. There's ham and cheddar cheese. Avocado and bean sprouts. Mushroom and sunflower seeds. The traditional Denver. Or our classic Bistro omelet, with onions, peppers, tomato, cheese and Spanish sauce. So lovingly prepared our friends say they're the best in town.  
**Riviera Bistro**  
4110 West Point Loma Blvd. 222-1113

**Alpine Gardens**  
**TOM GRAY** - Guitar Originals  
Priders with Lita Retes - Autoharp  
"Sai, Buckles & Schneiders - Burgundy  
Patricia Taylor - Violin  
Sun, Summer Night  
Min, Camber - English Folk singers  
Paul, James, Michael - Unique Song  
Spiral  
West, Marked Hammer - Variety Trio  
Thurs, Paul, Samson - Guitar Originals  
Expresso - Light Meals  
Savory Desserts  
936 Turquoise  
(between Case & Bayard)  
488-1400

**Elvis Presley**  
Celebration Night  
SATURDAY, SEPT. 16, 8 P.M.  
WATCH Elvis on giant TV  
LISTEN Fabulous new sound system  
DANCE All night long  
\*Regular prices  
\*No cover charge  
\*Over 21 years  
**Zordis 2**  
Cocktail Lounge  
1310 Morena Blvd.  
at Tecolote Rd.  
276-5637

**DICK'S AT THE BEACH**  
Dining, Dancing & Entertainment  
**BRATZ**  
**JAZZ ANTHONY ORTEGA**  
JAMIE'S SHIPWRECK CAFE (at the back of Dick's)  
327 N. Hwy. 101 Solana Beach 755-7672  
(2 blocks north of Loma Santa Fe)  
Now open lunch and dinner

**Is it really Broasted?**  
Broasted Chicken is fresh chicken, pressure fried to seal in up to 75% of the natural juices. The result is only 4% oil absorption for a more flavorful, nutritious meal. My chicken is the freshest, breaded in wheat flour, and all I can say is:  
**It's Broasted.**  
LIVINGSTON'S  
**Chicken Kitchen**  
Call Ahead  
Take-Out  
Food to Go  
Bacon at W. Pt. Loma at entrance to Robb Field  
Open Daily 11:30 a.m. to 9 p.m., except Sundays  
in OB 224-1270

SAT. SEPT. 30 7:30 pm  
**DERRINGER**  
Featuring RICK DERRINGER  
PLUS  
**SPECIAL GUEST**  
TO BE ANNOUNCED  
Interested in seeing PETER GABRIEL? Call 233-9373  
Reserved seats on sale now  
Tickets at Lomas, in Lomas, Lomas only, California Theater, and all Ticketron Outlets. Seats, Wicks etc. Info: 233-9373  
**MOONLIGHT** **CALIFORNIA THEATRE**  
1111 B STREET, DOWNTOWN, SAN DIEGO

Presenting at The Top of the Arc  
for your pleasure--  
**A Touch of Class**  
a trio  
Tuesday thru Sat. 9:00 - 1:00  
Tickle someone's nose this Sunday with our scrumptious **CHAMPAGNE BRUNCH**. More than 22 items on the menu \$5.95  
**TRAVEL LODGE TOWER**  
at Harbor Island  
1960 Harbor Island Drive  
San Diego, CA 92101  
714/291-6700

**MONKS'**  
PROUDLY PRESENTS SAN DIEGO'S ENTERTAINERS OF THE YEAR **S.R.O.**  
featuring Lynda Wakefield  
Tuesday thru Saturday 8:30 - 1:30  
Sunday 8:30-1:30  
**JOE JAGGI & COMPANY**  
DR. JAMES DOWNS, HYPNOTIST  
Monday night only, 2 shows, starting 10 p.m.  
MONDAY NIGHT FOOTBALL  
Big Screen TV - Soft Shell Tacos 50c  
Happy Hours 12-8:30 with Hors d'Oeuvres 4-7 Well doubles Mon.-Fri.  
**BUFFET SUNDAY BRUNCH**  
at Monk's 10 a.m. - 2 p.m.  
Open 11 a.m.-2:00 a.m. daily 10475 San Diego Mission Road  
563-0090

**Step up**  
During our  
**ANNIVERSARY SALE**  
celebrating our 5th year  
Save hundreds of \$\$\$\$s on quality instruments and accessories  
NEW, USED, TRADES, CREDIT TERMS  
BOY! WILL WE DEAL  

ACCESSORIES	LIST	SALE
ALL STRINGS	2 for 1	
All Sticks	2 for 1	
All Reeds	2 for 1	
All Heads	2 for 1	
Guitar Cords	1/2 price	
Guitar Straps	1/2 price	
Capsos	1/2 price	
Cases, New	from \$10	
Guitar Polishes	1/2 price	
Guitar Stands	1/2 price	
Picks, Free (while they last)		
15% OFF ALL HOMER HARMONICAS		
AMPLIFIERS	LIST	SALE
Roland J-60	630	440
Roland JC-80	650	455
Roland JC-120	895	630
Roland JC-160	945	665
Music Man 65 Reverb	445	325
Music Man 115R Bass Cab.	275	195
Music Man 412GS Spk. Cab.	395	280
Music Man 2-10 HD-10	645	450
Music Man 115-65	545	375
Fender Twin Reverb	670	465
Fender Super Reverb	585	410
Fender Princeton Reverb	290	205
Fender Champs	125	90
Fender Studios Bass	760	535
Fender Bass Man 10	465	300
Mitchell 2-10 Sand Amp, JBL-632	447	
Mitchell Pro 50, 1-12" JBL	467	327
Mitchell Pro 100 Tube Amp	605	425
Mitchell Mini Bass Cab	484	339
1-15" JBL	300	210
Mitchell BE 84 PA Speakers	425	300
Amp M14		
Mitchell 2-10" Sand		
PLUS MUCH MORE NEW & USED		
String Instruments		
1/2 Size Upright Bass	350	
1/2 Size Cello	95	
Sitar, Bombay	200	
Drums		
Authorized Dealer for Rogers, Ludwig, Slingerland		
Save Big \$55555		
Rentals		
Band Instruments, Guitars, Amps, PA Systems, Keyboards, Etc.		
Low monthly rates from \$5.00		
Special Student Rates		
Repairs		
20% off all repairs during this sale!		
LESSONS		
Free 1/2 hr. introductory guitar lesson with this ad		
Books		
15% off any book in stock!		
Over 800 in stock		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		
KEYBOARDS		
New Rhodes 73 & 88 Key Synthesizers and Stage Pianos from \$700		
K3 Synthesizer \$400		
Special Effects		
30% off any pedal or effect in stock. M.K.R., Boss, etc.		</























## what sort of man joins a television dating service?

Our average male is 31.8 years old, with the youngest being 21, and the oldest 58. 25% have advanced degrees and the average have had 3 years of college. They find the bar scene paltry and unimpressive and are looking for something more meaningful. The large majority feel that honesty is the most important ingredient in a relationship. If YOU'RE ready to risk being honest give us a call.



297-5461

# Hypoglycemia and You

## SPECIAL LECTURE PRESENTATION

BY  
DR. K.B. McILICAN, D.C.

ON

TUESDAY, SEPTEMBER 19, 1978

PLEASE PHONE 270-9400 FOR RESERVATIONS  
2180 GARNET ST., SUITE 2G PACIFIC BEACH

THIS LECTURE IS OFFERED AT NO CHARGE  
AS A PUBLIC SERVICE TO THE COMMUNITY

## Equipment disasters? Just call on us.



Our experts will repair your equipment damaged by fire, flood, burst broken pipes, burst, broken and frozen pipes, etc. We also provide sleeping bags and insulated gear for your winter and summer outdoor adventures. We have a large inventory of outdoor gear and equipment. In addition, we feature a complete line of outdoor gear and equipment. Call us today for a free estimate.



Geiger Mountain Products Incorporated  
(Phone and Fax)  
2000 Highway 200, Canyon Road, Suite 11  
San Francisco, CA 94133  
(415) 761-2222 (415) 761-2223

**FEMALE WANTED:** For Enclon house. We are sports oriented but are not rockers. Back deck, garden and orchard, near Santa's. No dogs or tobacco. \$150 month. Roger. 436-7774.

**ROOMMATE WANTED:** 3 bedroom, 1 bath, close house with yard. Close to beach in Leucadia. \$188 a month for October 1. 436-7974.

**NEW CONDO:** South Bay area, needs female housemate. 422-6632.

**WANTED:** Roommate, working female 20-30, with some, 2 bedroom, Pacific Beach, pool, furnished, laundry to lease. \$115. Move in October 1. Vanessa 274-1482.

**RHETORIC MALE:** female needed to share beautiful ocean view condo in Cardiff. Only \$175 a month. Myron 755-8216.

**ONE WOMAN:** 22, plus, to share 2 bedroom home with ocean view in Cardiff. \$105 a month plus utilities, would consider pet. 755-8875.

**ROOMMATE WANTED:** own room in house across from Mission Bay, no cigarettes or dogs. \$105.33 per month. 1/3 utilities. 274-5831.

**VEGETARIAN WOMAN:** to share 4 bedroom, 2 bath Cardiff home. Non-smoker, no dogs, large private yard, 1 mile from beach, organic garden. 753-0231 or 436-0338.

**HOUSE:** 10 share with female, 23 or over. Own room, fenced backyard, 3 miles from State. Must be responsible, neat, friendly. 481-4755 or 489-8549 after 4.

**HOUSEMATE:** to share 3 bedroom, 2 bath home in Cheltenham close to Mission College. House is furnished except for own room. \$150 per month, washer and dryer, fruit trees. Sorry, no pets. 278-8875.

**ROOMMATE WANTED:** male, in 20s to share new 2 bedroom apartment in Pacific Beach. \$145.60 per month, split utilities. John 272-3378 or 274-1078.

**WANTED:** roommate! share 3 bedroom condo in Village Park, also 2 small grs. Need someone to share apartment Pool and tennis. Female. Pam 753-2480.

**ROOMMATE WANTED:** for 2 bedroom home in Pacific Beach. Must be neat. \$200 per month plus 1/3 utilities. 1st and last month's rent. Available October 1. Chuck 274-5755 evenings.

**NEED FEMALE:** 30 to 45 to share mobile home. Light housework. Jason 447-6501.

**ROOMMATE NEEDED:** immediately, 2 bedroom, 2 bath apartment in La Jolla, Cheltenham. 1 have my bedroom furniture. Call administrator, writer, alternative thinker. Lady. 287-0463.

**ROOM FOR RENT:** in Laramie Grove home, hold, female only, nice house, big yard, \$105 a month plus 1/3 utilities. 277-4008.

**FEMALE:** roommate, neat, quiet, wanted to share 3 bedroom, 2 bath Cheltenham house with male, 30. Washer/dryer, fireplace, no pets. \$150 plus 1/3 utilities. 277-4008.

**WANTED:** WOMAN to share home with professional working woman and 2 year old child. 2 bedroom, 2 bath home with pool privileges, good location. 277-4008 7-12 am after 10:30pm.

**FEMALE:** roommate, neat, quiet, wanted to share 3 bedroom, 2 bath Cheltenham house with male, 30. Washer/dryer, fireplace, no pets. \$150 plus 1/3 utilities. 277-4008.

**WANTED:** FEMALE willing to share her house and garage with housemate, mailman, carpenter, 30. Children OK. Can pay \$150 a month. Fred 274-2983.

**FEMALE:** 1 room available in nice 2 story 5 bedroom southeast Chula Vista house, own room, bath, kitchen and pool privileges. \$125. 420-8629.

**ROOMMATE WANTED:** for luxury condo in La Jolla, private tennis courts, sauna, pool, etc. Own quiet room, condo shared with 1, only \$250. Geoffrey 566-7300 XH43.

**NONSMOKING ROOMMATE:** to share my home in Santa Mesa, kitchen, laundry, private, \$140 per month plus 1/3 utilities. MHI 550-8556.

**PSYCHIC HEALER:** and therapist, male, seeks house to share with spiritually oriented people. La Jolla, North County preferred. Craig 439-9633.

**ROOMMATE LOCATORS:** We have roommates in all areas and price ranges. Listing for \$10. Call 277-4474, La Jolla, North County preferred. Located in the 5th Season, 8008 Claremont Street, Suite 100.

**VEGETARIAN ROOMMATE:** wanted to share 2 bedroom Pacific Beach apartment. Wish to reach \$100. Prefer quiet female. No drugs. Bruce 488-4317.

**FEMALE ROOMMATE:** wanted to share 2 bedroom 1 1/2 bath condo in La Jolla, North County preferred. \$115 a month. Myron 755-8216.

**ROOMMATE WANTED:** 3 bedroom, 1 bath, close house with yard. Close to beach in Leucadia. \$188 a month for October 1. 436-7974.

**NEW CONDO:** South Bay area, needs female housemate. 422-6632.

**WANTED:** Roommate, working female 20-30, with some, 2 bedroom, Pacific Beach, pool, furnished, laundry to lease. \$115. Move in October 1. Vanessa 274-1482.

**RHETORIC MALE:** female needed to share beautiful ocean view condo in Cardiff. Only \$175 a month. Myron 755-8216.

**ONE WOMAN:** 22, plus, to share 2 bedroom home with ocean view in Cardiff. \$105 a month plus utilities, would consider pet. 755-8875.

**ROOMMATE WANTED:** own room in house across from Mission Bay, no cigarettes or dogs. \$105.33 per month. 1/3 utilities. 274-5831.

**VEGETARIAN WOMAN:** to share 4 bedroom, 2 bath Cardiff home. Non-smoker, no dogs, large private yard, 1 mile from beach, organic garden. 753-0231 or 436-0338.

**HOUSE:** 10 share with female, 23 or over. Own room, fenced backyard, 3 miles from State. Must be responsible, neat, friendly. 481-4755 or 489-8549 after 4.

**HOUSEMATE:** to share 3 bedroom, 2 bath home in Cheltenham close to Mission College. House is furnished except for own room. \$150 per month, washer and dryer, fruit trees. Sorry, no pets. 278-8875.

**ROOMMATE WANTED:** male, in 20s to share new 2 bedroom apartment in Pacific Beach. \$145.60 per month, split utilities. John 272-3378 or 274-1078.

**WANTED:** roommate! share 3 bedroom condo in Village Park, also 2 small grs. Need someone to share apartment Pool and tennis. Female. Pam 753-2480.

**ROOMMATE WANTED:** for 2 bedroom home in Pacific Beach. Must be neat. \$200 per month plus 1/3 utilities. 1st and last month's rent. Available October 1. Chuck 274-5755 evenings.

**NEED FEMALE:** 30 to 45 to share mobile home. Light housework. Jason 447-6501.

**ROOMMATE NEEDED:** immediately, 2 bedroom, 2 bath apartment in La Jolla, Cheltenham. 1 have my bedroom furniture. Call administrator, writer, alternative thinker. Lady. 287-0463.

**ROOM FOR RENT:** in Laramie Grove home, hold, female only, nice house, big yard, \$105 a month plus 1/3 utilities. 277-4008.

**FEMALE:** roommate, neat, quiet, wanted to share 3 bedroom, 2 bath Cheltenham house with male, 30. Washer/dryer, fireplace, no pets. \$150 plus 1/3 utilities. 277-4008.

**WANTED:** WOMAN to share home with professional working woman and 2 year old child. 2 bedroom, 2 bath home with pool privileges, good location. 277-4008 7-12 am after 10:30pm.

**FEMALE:** roommate, neat, quiet, wanted to share 3 bedroom, 2 bath Cheltenham house with male, 30. Washer/dryer, fireplace, no pets. \$150 plus 1/3 utilities. 277-4008.

**WANTED:** FEMALE willing to share her house and garage with housemate, mailman, carpenter, 30. Children OK. Can pay \$150 a month. Fred 274-2983.

**FEMALE:** 1 room available in nice 2 story 5 bedroom southeast Chula Vista house, own room, bath, kitchen and pool privileges. \$125. 420-8629.

**ROOMMATE WANTED:** for luxury condo in La Jolla, private tennis courts, sauna, pool, etc. Own quiet room, condo shared with 1, only \$250. Geoffrey 566-7300 XH43.

**NONSMOKING ROOMMATE:** to share my home in Santa Mesa, kitchen, laundry, private, \$140 per month plus 1/3 utilities. MHI 550-8556.

**PSYCHIC HEALER:** and therapist, male, seeks house to share with spiritually oriented people. La Jolla, North County preferred. Craig 439-9633.

**ROOMMATE LOCATORS:** We have roommates in all areas and price ranges. Listing for \$10. Call 277-4474, La Jolla, North County preferred. Located in the 5th Season, 8008 Claremont Street, Suite 100.

**VEGETARIAN ROOMMATE:** wanted to share 2 bedroom Pacific Beach apartment. Wish to reach \$100. Prefer quiet female. No drugs. Bruce 488-4317.

**FEMALE ROOMMATE:** wanted to share 2 bedroom 1 1/2 bath condo in La Jolla, North County preferred. \$115 a month. Myron 755-8216.

**ROOMMATE WANTED:** 3 bedroom, 1 bath, close house with yard. Close to beach in Leucadia. \$188 a month for October 1. 436-7974.

**NEW CONDO:** South Bay area, needs female housemate. 422-6632.

**WANTED:** Roommate, working female 20-30, with some, 2 bedroom, Pacific Beach, pool, furnished, laundry to lease. \$115. Move in October 1. Vanessa 274-1482.

**RHETORIC MALE:** female needed to share beautiful ocean view condo in Cardiff. Only \$175 a month. Myron 755-8216.

**ONE WOMAN:** 22, plus, to share 2 bedroom home with ocean view in Cardiff. \$105 a month plus utilities, would consider pet. 755-8875.

**ROOMMATE WANTED:** own room in house across from Mission Bay, no cigarettes or dogs. \$105.33 per month. 1/3 utilities. 274-5831.

**VEGETARIAN WOMAN:** to share 4 bedroom, 2 bath Cardiff home. Non-smoker, no dogs, large private yard, 1 mile from beach, organic garden. 753-0231 or 436-0338.

**HOUSE:** 10 share with female, 23 or over. Own room, fenced backyard, 3 miles from State. Must be responsible, neat, friendly. 481-4755 or 489-8549 after 4.

**HOUSEMATE:** to share 3 bedroom, 2 bath home in Cheltenham close to Mission College. House is furnished except for own room. \$150 per month, washer and dryer, fruit trees. Sorry, no pets. 278-8875.

**ROOMMATE WANTED:** male, in 20s to share new 2 bedroom apartment in Pacific Beach. \$145.60 per month, split utilities. John 272-3378 or 274-1078.

**WANTED:** roommate! share 3 bedroom condo in Village Park, also 2 small grs. Need someone to share apartment Pool and tennis. Female. Pam 753-2480.

**ROOMMATE WANTED:** for 2 bedroom home in Pacific Beach. Must be neat. \$200 per month plus 1/3 utilities. 1st and last month's rent. Available October 1. Chuck 274-5755 evenings.

**NEED FEMALE:** 30 to 45 to share mobile home. Light housework. Jason 447-6501.

**ROOMMATE NEEDED:** immediately, 2 bedroom, 2 bath apartment in La Jolla, Cheltenham. 1 have my bedroom furniture. Call administrator, writer, alternative thinker. Lady. 287-0463.

**ROOM FOR RENT:** in Laramie Grove home, hold, female only, nice house, big yard, \$105 a month plus 1/3 utilities. 277-4008.

**FEMALE:** roommate, neat, quiet, wanted to share 3 bedroom, 2 bath Cheltenham house with male, 30. Washer/dryer, fireplace, no pets. \$150 plus 1/3 utilities. 277-4008.

**WANTED:** WOMAN to share home with professional working woman and 2 year old child. 2 bedroom, 2 bath home with pool privileges, good location. 277-4008 7-12 am after 10:30pm.

**FEMALE:** roommate, neat, quiet, wanted to share 3 bedroom, 2 bath Cheltenham house with male, 30. Washer/dryer, fireplace, no pets. \$150 plus 1/3 utilities. 277-4008.

**WANTED:** FEMALE willing to share her house and garage with housemate, mailman, carpenter, 30. Children OK. Can pay \$150 a month. Fred 274-2983.

**FEMALE:** 1 room available in nice 2 story 5 bedroom southeast Chula Vista house, own room, bath, kitchen and pool privileges. \$125. 420-8629.

**ROOMMATE WANTED:** for luxury condo in La Jolla, private tennis courts, sauna, pool, etc. Own quiet room, condo shared with 1, only \$250. Geoffrey 566-7300 XH43.

**NONSMOKING ROOMMATE:** to share my home in Santa Mesa, kitchen, laundry, private, \$140 per month plus 1/3 utilities. MHI 550-8556.

**PSYCHIC HEALER:** and therapist, male, seeks house to share with spiritually oriented people. La Jolla, North County preferred. Craig 439-9633.

**ROOMMATE LOCATORS:** We have roommates in all areas and price ranges. Listing for \$10. Call 277-4474, La Jolla, North County preferred. Located in the 5th Season, 8008 Claremont Street, Suite 100.

**VEGETARIAN ROOMMATE:** wanted to share 2 bedroom Pacific Beach apartment. Wish to reach \$100. Prefer quiet female. No drugs. Bruce 488-4317.

**ROOMMATE SOUGHT:** for 2 bedroom, 2 bath detached condominium. Mrs. Mesa. Furnished, fireplace, pool, patio. \$175 per month plus 1/3 maintenance fee and utilities. 565-9555.

**FEMALE ROOMMATE:** needed, 2 bedroom, 2 1/2 bath La Jolla condo, pool, tennis, jacuzzi, deck, fireplace, washer/dryer, garage, no smoking, \$195 a month. Lynn 458-0211 weekdays only.

**FEMALE:** needed to share 3 bedroom Cheltenham house, fireplace, yard, own room, bath, \$150 a month. Patty 273-0483 or 450-8102 11:00.

**FEMALE:** needed to share 3 bedroom house with mother and young son. Own bedroom and bath. Fireplace, yard, \$150 a month. Patricia 450-8102 11:00.

**HOUSEMATE WANTED:** Brand new 3 bedroom home in quiet, open area. Want a responsible, congenial, non-smoking person. \$175 a month plus 1/3 utilities plus deposit. 461-1713 evenings or 236-5368 days.

**FEMALE ROOMMATE WANTED:** New Age artist, nice guy, seeks warm, compatible lady to jointly share for and share expenses of 1 bedroom apartment. 442-1442.

**ROOMMATE NEEDED:** 3rd person in a 3 bedroom house, quiet area, near University and College, \$120 a month. Be financially stable. Terms negotiable. 562-7800.

**ROOMMATE WANTED:** to share beautiful 3 bedroom Point Loma house, 1 block to beach, view, fireplace, yard, all appliances and furniture, non-smoker, own room, privacy, 400-2242 or 226-1865.

**PROFESSIONAL FEMALE:** 22, SHARE 2 BEDROOM South Mission Beach, Available October 1, no pets, \$150 plus 1/3 utilities. Parking available. 488-0811 after 5.

**IF YOU HAVE:** room in your home, I am a responsible young man, with references, who needs a place near the beach or by the park. 276-0218.

**ROOM FOR RENT:** in La Mesa, close to SDSU, no pets, non-smoker preferred. \$50 per month. Senior or grad student only. 437-2096.

**COMFORTABLE COLLEGE GROVE:** home, warm, nice roommate to share her house, \$170 per month plus 1/3 utilities. Marlene 287-9068.

**2 RESPONSIBLE ADULTS:** or couple wanted to share 3 bedroom, 2 bath in West San Diego. Country setting, quiet. \$140/\$200 plus utilities. 287-4848.

**ROOMMATE WANTED:** 2nd house, Cheltenham, pool, family room, fireplace, washer, dryer, dishwasher. Congenial atmosphere, own room. \$175-\$200 plus expenses. Susan 560-5388 or 277-5751 evenings.

**GRADUATE STUDENTS:** desire mature, non-smoker to share new, luxurious condo near UCSD, own room, very quiet, pool, available, near bus. 453-5611.

**CHRISTIAN ROOMMATE:** son, looking for congenial roommate for 2nd or 3rd year. Have lovely 4 bedroom, 2 bath home with pool privileges, good location. 277-4008 7-12 am after 10:30pm.

**FEMALE:** roommate, neat, quiet, wanted to share 3 bedroom, 2 bath Cheltenham house with male, 30. Washer/dryer, fireplace, no pets. \$150 plus 1/3 utilities. 277-4008.

**ROOMMATE:** 20s, for furnished 2 bedroom Point Loma apartment, complete facilities. \$175 plus 1/3 utilities, deposit, available immediately. 2020 Rue D'Orleans, No. 205. Wayne 235-2745 (work).

**WANTED:** FEMALE roommate to 45 to share mobile home. Jason 447-9501.

**NEVER HOME:** 1st floor, 1 room for storage, rest of large furnished condo Mission Valley or yours. Utilities paid, prefer professional female. 275-2824 or 575-1741.

**ROOM FOR RENT:** private home with pool, lawn and laundry privileges. Paraisoside area. \$160 including utilities. No pets or children. 1696-1696 or 1-437-7668.

**SPIRITUAL HEALER:** male, wants to look for new healing and share experiences and beautiful relationship on many levels with warm, friendly woman. 454-1442.

**ROOMMATE:** male or female, to share 4 bedroom, 2 bath condo in Cheltenham. 13 minutes from SDSU, pool, jacuzzi, tennis and bath. Fireplace, yard, \$150 a month. Patty 273-0483 or 450-8102 11:00.

**MALE ROOMMATE:** needed to share 2 bedroom apartment 2 blocks from beach. \$150 per month plus 1/3 utilities and cleaning deposit. No pets. 462-3358 after 6.

**Wanted**  
Wanted: Safeway Instant Money game numbers. 28 or 16, will split \$100 or \$50. 863-9600.

**WANTED:** Unwilling portable translator (old style) radios. Prefer AM/FM. Call Mike. 276-0218.

**WANTED:** Disco dance music to practice Latin and New York Hustle. John 460-1933. Call anytime.

**WANTED:** kelly Togs backpack and frame. Any color, size medium and in good condition. George 452-3537, keep trying.

**MATURE:** RESPONSIBLE student seeking house with yard, pets permitted. Can afford up to \$200 per month, preferably near San Diego City College. 276-0218 after 6pm.

**WANTED:** If camper shell with cargo door, reasonable. 237-7876 after 3:30.

**WANTED:** Boggie board, camera bag, binoculars, roller skates, size 9, bicycle helmet, 12" over a watch, hiking boots, size 9. 488-5817.

**WANTED:** Live-in babysitter and housekeeper 2 grs, 6 and 4, some English. Durr 468-3353 after 7pm.

**NEED ORIENTAL MALE:** 18-35, for musical production. Dance experience helpful, but not necessary. 282-3917 or 282-0541.

**WOMEN:** To join the Women's Skills Exchange. The day is the limit with what you can trade for what you need. Call the CWSS Executive. 273-3068.

**THEATRICAL COSTUMES:** props, any gear and clothes you care to donate to Girls Club of Escondido. Theater project. Kelly 755-5648.

**GAY CHRISTIANS WANTED:** North County. No experience necessary, apply Sunday mornings at 11am. Oceanwide Metropolitan Church, 11111 Mission, San Diego, 92116. 234-9609, San Diego, or 746-5606. Escondido. Leave message.

**WANTED TO RENT:** in Coronado 1 bedroom unfurnished with stove and refrigerator, prefer small or garage apartment, something quiet and private, excellent Coronado references. Before October 6th. Days 231-7821 or after 6pm 437-1468.

**WANTED:** Old dogs, large or small, chow, beagle or composition, Ten Lee dogs, old dog. Chiles. Cause 270-3654.

**KENMORE:** WHIRLPOOL or Maytag washer and dryer, working or not. 468-0253.

**WATERS/WATRESSES:** wanted to enter San Diego's 3rd annual Champagne Pool Race. Monday, October 22, 1978. Over \$700 in prizes. \$15 entry fee. Television, radio and press coverage. KGB Chicken skins race, awards, special prizes to slowest Water/Waters in Town. Runners balance listed in press of champagne in tray, one city block, whoever finishes first getting no more than half mile. Send \$15 by September 15 to P. Doering & Associates, Box 81702, San Diego 92138 or call 299-3718 9-5 weekdays for information.

**EXPERIENCED AND CREATIVE:** Freelance Video-Tape Cameraman, for potentially profitable joint venture. Joe Bell, 555-5584, 6 p.m.-11 p.m., keep trying.

**ADULT TRICYCLE:** for carrying two little ones, or something that can be converted. Also available of some sort that can pull them around. Call Dave. 252-9813.

**CHAIRS:** 4 or 6 Game Table Chairs or antique dining room or kitchen chairs. 272-4648.

**WE ARE BUYING:** our home in Ocean Beach and need a place to stay for 30-60 days while arranging to move in. Have plenty of other things. 229-8813.

**FREE HOUSE:** in San Diego, leave message. 252-7323.

**OLD POSTCARDS:** old wind up toys, comic character and Walt Disney items. 276-8114.

**A PAIR OF:** swim fins. No. 910. Call Akong's. 452-9831.

**USED BACK-PACK:** for carrying heavy books. Call Pete at 251-0553. If wish to sell, 281-1842.

**JUNIOR/SENIOR HIGH SCHOOL students:** Bachelors High 2-2 pm youth choir singing to the public school system. Education without fear. Contact David 224-1598.

**WANT TO BUY a heater and a 2-door refrigerator, also a formal dining room set and bookcases.** 465-5050.

**WANTED:** Rental space to be used as a simple commissary for unique food preparation. 231-8647.

**WINDPOWER:** I have 3 unique Windchangers and would like to do research on your property. You may get free electricity. David 287-0448.

**AMERICAN RED CROSS:** is seeking volunteers for needpayers and first aid classes. Free ethnicity kits available. 281-0803/328.

**MALE DRESS PARTNER:** wanted by dance student. Work to audition level. Minimum \$111. Charlie 264-2645, head phoning.

**BOAT WANTED:** undesirable Boston whaler type hull is 9-1/2 range. Call 223-7798 and leave price, description and phone.

**LAW:** I need information on how to study for California bar by correspondence, which schools, which books, etc. Craig 223-7708.

**\$25 to \$100 FOR OLD NAVY:** Marine or Coast Guard Gold Commend medals with name and date on back. Other old military medals wanted. 223-6771.

**CLASSROOM SPACE:** wanted for teaching 10-20 students 3 hours per night, 4 times per month. Must be convenient. 275-2122, leave message.

**WANTED:** SILVER and gold coins, paying 3 times face value, private. 234-6673.

**WANTED:** PORTRAITS (Black, charcoal, whatever) of famous jazz musicians (Parker, Coltrane, Ellington, Bill Woods, etc.) Ken 942-0264.

**WANTED:** Game table chairs, 4 comfortable chairs wanted. 272-4868.

**DRAPES WANTED:** Off white to light windows 8' wide and 1 sliding glass door, 8' wide. 272-4868.

**WANTED TO BUY:** Paint table chairs, green green spread, blue double spread. 465-5514.

**WANTED:** Military books, publications, pamphlets, TM, PM, etc. Army, Navy, Marine. Pay cash. 753-1142.

**VOLUNTEERS WANTED:** Paid work volunteers to help assist James Hamilton, Democrat, for State Senate, 2nd District, North County, La Jolla, University City. 745-3000 or 481-0718.

**WANTED:** Old military medals, documents or photos. Buy, sell or trade. 745-2204.

**NORTH PARK SYMBOL:** such as OH has is now needed. Artists can call the North Park Planning Committee for further information at 285-1254.

**ELECTRIC GUITAR:** \$70 any cherry walnut finish. Best pickup. Hollow amplifier \$90. both \$150. Great sound, mint condition, never used. 272-8811, leave message.

**200 DOLLAR for war souvenirs.** Especially German and Japanese. Swords, daggers, medals, uniforms, documents, certificates, helmets, etc. Call for top offer. 232-8071.

**WANTED:** Military insignia, badges, medals, etc. 753-1142.

**1964 FENDER STRATOCASTER:** black with humbucking and original black case. \$300. Fender Champ \$65. Seamon controlled tone pre-amp for controlled distortion. \$25. Hurts to sell. 754-0332.

**NEW SPEAKER LINE:** in San Diego. Great sound at an even better price. Call for free demonstration. 281-8645 after 5, all day weekends.

**BIG BAND AVAILABLE:** The Moonlighters, who have performed 37s years throughout San Diego County for all types of occasions and organizations, play the best in swing, latin, rock, and disco. References available. 582-1108 or 454-7340.

**JAZZ AND ROCK:** oriented guitar into original composition, seeks teacher of similar passion. North county area resident preferred. Kelly 434-1638.

**GUITAR AND CASE:** \$60. Yamaha PG-150. 422-7431 or 422-0457.

**BRINGING UNION:** drummer seeks working union band. Talent, equipment, money, transportation. Play all styles, can travel. Paul Edwards. 752-8272 or 481-6890.

**BUSCHER ALTO:** saxophone, nickel-silver finish (satin) for the serious musician. Make offer. Bob 223-0285.

**NORTH COUNTY MUSICIANS:** Drum instructor has students with full set experience seeking guitar or keyboard players. 15-17, Hondo, Rancho. Phone. Econo-disco, San Marcos, Vista. 487-3368.

**GROUP MANAGER/agent:** representative needed by original group. Contacts or experience necessary. Recording industry prime objective. Demo tape completed. Music Group, P.O. Box 1143, La Jolla, CA 92038.

**REVERBERATION amplifier:** JVC-102, never used, \$75 or make offer. Bob 488-1291.

**BANDS WANTED:** immediate employment in new nightclub. Put your band together, get tight, build your image and popularity while growing and prospering with us. The Spirit. 275-3937.

**FENDER RHODES piano:** \$235. Excellent condition. \$750. 284-2558.

**812 GUITAR:** 286-1050

**WAREHOUSE PRICES ON Kewwood:** Thorpe, 1964 Chevy, 1966 Ford, 1967 Mustang, 1968 Starline, 1969 Oldsmobile, 1970 Buick, 1971 Oldsmobile, 1972 Oldsmobile, 1973 Oldsmobile, 1974 Oldsmobile, 1975 Oldsmobile, 1976 Oldsmobile, 1977 Oldsmobile, 1978 Oldsmobile, 1979 Oldsmobile, 1980 Oldsmobile, 1981 Oldsmobile, 1982 Oldsmobile, 1983 Oldsmobile, 1984 Oldsmobile, 1985 Oldsmobile, 1986 Oldsmobile, 1987 Oldsmobile, 1988 Oldsmobile, 1989 Oldsmobile, 1990 Oldsmobile, 1991 Oldsmobile, 1992 Oldsmobile, 1993 Oldsmobile, 1994 Oldsmobile, 1995 Oldsmobile, 1996 Oldsmobile, 1997 Oldsmobile, 1998 Oldsmobile, 1999 Oldsmobile, 2000 Oldsmobile, 2001 Oldsmobile, 2002 Oldsmobile, 2003 Oldsmobile, 2004 Oldsmobile, 2005 Oldsmobile, 2006 Oldsmobile, 2007 Oldsmobile, 2008 Oldsmobile, 2009 Oldsmobile, 2010 Oldsmobile, 2011 Oldsmobile, 2012 Oldsmobile, 2013 Oldsmobile, 2014 Oldsmobile, 2015 Oldsmobile, 2016 Oldsmobile, 2017 Oldsmobile, 2018 Oldsmobile, 2019 Oldsmobile, 2020 Oldsmobile, 2021 Oldsmobile, 2022 Oldsmobile, 2023 Oldsmobile, 2024 Oldsmobile, 2025 Oldsmobile, 2026 Oldsmobile, 2027 Oldsmobile, 2028 Oldsmobile, 2029 Oldsmobile, 2030 Oldsmobile, 2031 Oldsmobile, 2032 Oldsmobile, 2033 Oldsmobile, 2034 Oldsmobile, 2035 Oldsmobile, 2036 Oldsmobile, 2037 Oldsmobile, 2038 Oldsmobile, 2039 Oldsmobile, 2040 Oldsmobile, 2041 Oldsmobile, 2042 Oldsmobile, 2043 Oldsmobile, 2044 Oldsmobile, 2045 Oldsmobile, 2046 Oldsmobile, 2047 Oldsmobile, 2048 Oldsmobile, 2049 Oldsmobile, 2050 Oldsmobile, 2051 Oldsmobile, 2052 Oldsmobile, 2053 Oldsmobile, 2054 Oldsmobile, 2055 Oldsmobile, 2056 Oldsmobile, 2057 Oldsmobile, 2058 Oldsmobile, 2059 Oldsmobile, 2060 Oldsmobile, 2061 Oldsmobile, 2062 Oldsmobile, 2063 Oldsmobile, 2064 Oldsmobile, 2065 Oldsmobile, 2066 Oldsmobile, 2067 Oldsmobile, 2068 Oldsmobile, 2069 Oldsmobile, 2070 Oldsmobile, 2071 Oldsmobile, 2072 Oldsmobile, 2073 Oldsmobile, 2074 Oldsmobile, 2075 Oldsmobile, 2076 Oldsmobile, 2077 Oldsmobile, 2078 Oldsmobile, 2079 Oldsmobile, 2080 Oldsmobile, 2081 Oldsmobile, 2082 Oldsmobile, 2083 Oldsmobile, 2084 Oldsmobile, 2085 Oldsmobile, 2086 Oldsmobile, 2087 Oldsmobile, 2088 Oldsmobile, 2089 Oldsmobile, 2090 Oldsmobile, 2091 Oldsmobile, 2092 Oldsmobile, 2093 Oldsmobile, 2094 Oldsmobile, 2095 Oldsmobile, 2096 Oldsmobile, 2097 Oldsmobile, 2098 Oldsmobile, 2099 Oldsmobile, 2100 Oldsmobile, 2101 Oldsmobile, 2102 Oldsmobile, 2103 Oldsmobile, 2104 Oldsmobile, 2105 Oldsmobile, 2106 Oldsmobile, 2107 Oldsmobile, 2108 Oldsmobile, 2109 Oldsmobile, 2110 Oldsmobile, 2111 Oldsmobile, 2112 Oldsmobile, 2113 Oldsmobile, 2114 Oldsmobile, 2115 Oldsmobile, 2116 Oldsmobile, 2117 Oldsmobile, 2118 Oldsmobile, 2119 Oldsmobile, 2120 Oldsmobile, 2121 Oldsmobile, 2122 Oldsmobile, 2123 Oldsmobile, 2124 Oldsmobile, 2125 Oldsmobile, 2126 Oldsmobile, 2127 Oldsmobile, 2128 Oldsmobile, 2129 Oldsmobile, 2130 Oldsmobile, 2131 Oldsmobile, 2132 Oldsmobile, 2133 Oldsmobile, 2134 Oldsmobile, 2135 Oldsmobile, 2136 Oldsmobile, 2137 Oldsmobile, 2138 Oldsmobile, 2139 Oldsmobile, 2140 Oldsmobile, 2141 Oldsmobile, 2142 Oldsmobile, 2143 Oldsmobile, 2144 Oldsmobile, 2145 Oldsmobile, 2146 Oldsmobile, 2147 Oldsmobile, 2148 Oldsmobile, 2149 Oldsmobile, 2150 Oldsmobile, 2151 Oldsmobile, 2152 Oldsmobile, 2153 Oldsmobile, 2154 Oldsmobile, 2155 Oldsmobile, 2156 Oldsmobile, 2157 Oldsmobile, 2158 Oldsmobile, 2159 Oldsmobile, 2160 Oldsmobile, 2161 Oldsmobile, 2162 Oldsmobile, 2163 Oldsmobile, 2164 Oldsmobile, 2165 Oldsmobile, 2166 Oldsmobile, 2167 Oldsmobile, 2168 Oldsmobile, 2169 Oldsmobile, 2170 Oldsmobile, 2171 Oldsmobile, 2172 Oldsmobile, 2173 Oldsmobile, 2174 Oldsmobile, 2175 Oldsmobile, 2176 Oldsmobile, 2177 Oldsmobile, 2178 Oldsmobile, 2179 Oldsmobile, 2180 Oldsmobile, 2181 Oldsmobile, 2182 Oldsmobile, 2183 Oldsmobile, 2184 Oldsmobile, 2185 Oldsmobile, 2186 Oldsmobile, 2187 Oldsmobile, 2188 Oldsmobile, 2189 Oldsmobile, 2190 Oldsmobile, 2191 Oldsmobile, 2192 Oldsmobile, 2193 Oldsmobile, 2194 Oldsmobile, 2195 Oldsmobile, 2196 Oldsmobile, 2197 Oldsmobile, 2198 Oldsmobile, 2199 Oldsmobile, 2200 Oldsmobile, 2201 Oldsmobile, 2202 Oldsmobile, 2203 Oldsmobile, 2204 Oldsmobile, 2205 Oldsmobile, 2206 Oldsmobile, 2207 Oldsmobile, 2208 Oldsmobile, 2209 Oldsmobile, 2210 Oldsmobile, 2211 Oldsmobile, 2212 Oldsmobile, 2213 Oldsmobile, 2214 Oldsmobile, 2215 Oldsmobile, 2216 Oldsmobile, 2217 Oldsmobile, 2218 Oldsmobile, 2219 Oldsmobile, 2220 Oldsmobile, 2221 Oldsmobile, 2222 Oldsmobile, 2223 Oldsmobile, 2224 Oldsmobile, 2225 Oldsmobile, 2226 Oldsmobile, 2227 Oldsmobile, 2228 Oldsmobile, 2229 Oldsmobile, 2230 Oldsmobile, 2231 Oldsmobile, 2232 Oldsmobile, 2233 Oldsmobile, 2234 Oldsmobile, 2235 Oldsmobile, 2236 Oldsmobile, 2237 Oldsmobile, 2238 Oldsmobile, 2239 Oldsmobile, 2240 Oldsmobile, 2241 Oldsmobile, 2242 Oldsmobile, 2243 Oldsmobile, 2244 Oldsmobile, 2245 Oldsmobile, 2246 Oldsmobile, 2247 Oldsmobile, 2248 Oldsmobile, 2249 Oldsmobile, 2250 Oldsmobile, 2251 Oldsmobile, 2252 Oldsmobile, 2253 Oldsmobile, 2254 Oldsmobile, 2255 Oldsmobile, 2256 Oldsmobile, 2257 Oldsmobile, 2258 Oldsmobile, 2259 Oldsmobile, 2260 Oldsmobile, 2261 Oldsmobile, 2262 Oldsmobile, 2263 Oldsmobile, 2264 Oldsmobile, 2265 Oldsmobile, 2266 Oldsmobile, 2267 Oldsmobile, 2268 Oldsmobile, 2269 Oldsmobile, 2270 Oldsmobile, 2271 Oldsmobile, 2272 Oldsmobile, 2273 Oldsmobile, 2274 Oldsmobile, 2275 Oldsmobile, 2276 Oldsmobile, 2277 Oldsmobile, 2278 Oldsmobile, 2279 Oldsmobile, 2280 Oldsmobile, 2281 Oldsmobile, 2282 Oldsmobile, 2283 Oldsmobile, 2284 Oldsmobile, 2285 Oldsmobile, 2286 Oldsmobile, 2287 Oldsmobile, 2288 Oldsmobile, 2289 Oldsmobile, 2290 Oldsmobile, 2291 Oldsmobile, 2292 Oldsmobile, 2293 Oldsmobile, 2294 Oldsmobile, 2295 Oldsmobile, 2296 Oldsmobile, 2297 Oldsmobile, 2298 Oldsmobile, 2299 Oldsmobile, 2300 Oldsmobile, 2301 Oldsmobile, 2302 Oldsmobile, 2303 Oldsmobile, 2304 Oldsmobile, 2305 Oldsmobile, 2306 Oldsmobile, 2307 Oldsmobile, 2308 Oldsmobile, 2309 Oldsmobile, 2310 Oldsmobile, 2311 Oldsmobile, 2312 Oldsmobile, 2313 Oldsmobile, 2314 Oldsmobile, 2315 Oldsmobile, 2316 Oldsmobile, 2317 Oldsmobile, 2318 Oldsmobile, 2319 Oldsmobile, 2320 Oldsmobile, 2321 Oldsmobile, 2322 Oldsmobile, 2323 Oldsmobile, 2324 Oldsmobile, 2325 Oldsmobile, 2326 Oldsmobile, 2327 Oldsmobile, 2328 Oldsmobile, 2329 Oldsmobile, 2330 Oldsmobile, 2331 Oldsmobile, 2332 Oldsmobile, 2333 Oldsmobile, 2334 Oldsmobile, 2335 Oldsmobile, 2336 Oldsmobile, 2337 Oldsmobile, 2338 Oldsmobile, 2339 Oldsmobile, 2340 Oldsmobile, 2341 Oldsmobile, 2342 Oldsmobile, 2343 Oldsmobile, 2344 Oldsmobile, 2345 Oldsmobile, 2346 Oldsmobile, 2347 Oldsmobile, 2348 Oldsmobile, 2349 Oldsmobile, 2350 Oldsmobile, 2351 Oldsmobile, 2352 Oldsmobile, 2353 Oldsmobile, 2354 Oldsmobile, 2355 Oldsmobile, 2356 Oldsmobile, 2357 Oldsmobile, 2358 Oldsmobile, 2359 Oldsmobile, 2360 Oldsmobile, 2361 Oldsmobile, 2362 Oldsmobile, 2363 Oldsmobile, 2364 Oldsmobile, 2365 Oldsmobile, 2366 Oldsmobile, 2367 Oldsmobile, 2368 Oldsmobile, 2369 Oldsmobile, 2370 Oldsmobile, 2371 Oldsmobile, 2372 Oldsmobile, 2373 Oldsmobile, 2374 Oldsmobile, 2375 Oldsmobile, 2376 Oldsmobile, 2377 Oldsmobile, 2378 Oldsmobile, 2379 Oldsmobile, 2380 Oldsmobile, 2381 Oldsmobile, 2382 Oldsmobile, 2383 Oldsmobile, 2384 Oldsmobile, 2385 Oldsmobile, 2386 Oldsmobile, 2387 Oldsmobile, 2388 Oldsmobile, 2389 Oldsmobile, 2390 Oldsmobile, 2391 Oldsmobile, 2392 Oldsmobile, 2393 Oldsmobile, 2394 Oldsmobile, 2395 Oldsmobile, 2396 Oldsmobile, 2397 Oldsmobile, 2398 Oldsmobile, 2399 Oldsmobile, 2400 Oldsmobile, 2401 Oldsmobile, 2402 Oldsmobile, 2403 Oldsmobile, 2404 Oldsmobile, 2405 Oldsmobile, 2406 Oldsmobile, 2407 Oldsmobile, 2408 Oldsmobile, 2409 Oldsmobile, 2410 Oldsmobile, 2411 Oldsmobile, 2412 Oldsmobile, 2413 Oldsmobile, 2414 Oldsmobile, 2415 Oldsmobile, 2416 Oldsmobile, 2417 Oldsmobile, 2418 Oldsmobile, 2419 Oldsmobile, 2420 Oldsmobile, 2421 Oldsmobile, 2422 Oldsmobile, 2423 Oldsmobile, 2424 Oldsmobile, 2425 Oldsmobile, 2426 Oldsmobile, 2427 Oldsmobile, 2428 Oldsmobile, 2429 Oldsmobile, 2430 Oldsmobile, 2431 Oldsmobile, 2432 Oldsmobile, 2433 Oldsmobile, 2434 Oldsmobile, 2435 Oldsmobile, 2436 Oldsmobile, 2437 Oldsmobile, 2438 Oldsmobile, 2439 Oldsmobile, 2440 Oldsmobile, 2441 Oldsmobile, 2442 Oldsmobile, 2443 Oldsmobile, 2444 Oldsmobile, 2445 Oldsmobile, 2446 Oldsmobile, 2447 Oldsmobile, 2448 Oldsmobile, 2449 Oldsmobile, 2450 Oldsmobile, 2451 Oldsmobile, 2452 Oldsmobile, 2453 Oldsmobile, 2454 Oldsmobile, 2455 Oldsmobile, 2456 Oldsmobile, 2457 Oldsmobile, 2458 Oldsmobile, 2459 Oldsmobile, 2460 Oldsmobile, 2461 Oldsmobile, 2462 Oldsmobile, 2463 Oldsmobile, 2464 Oldsmobile, 2465 Oldsmobile, 2466 Oldsmobile, 2467 Oldsmobile, 2468 Oldsmobile, 2469 Oldsmobile, 2470 Oldsmobile, 2471 Oldsmobile, 2472 Oldsmobile, 2473 Oldsmobile, 2474 Oldsmobile, 2475 Oldsmobile, 2476 Oldsmobile, 2477 Oldsmobile, 2478 Oldsmobile, 2479 Oldsmobile, 2480 Oldsmobile, 2481 Oldsmobile, 2482 Oldsmobile, 2483 Oldsmobile, 2484 Oldsmobile, 2485 Oldsmobile, 2486 Oldsmobile, 2487 Oldsmobile, 2488 Oldsmobile, 2489 Oldsmobile, 2490 Oldsmobile, 2491 Oldsmobile, 2492 Oldsmobile, 2493 Oldsmobile, 2494 Oldsmobile, 2495 Oldsmobile, 2496 Oldsmobile, 2497 Oldsmobile, 2498 Oldsmobile, 2499 Oldsmobile, 2500 Oldsmobile, 2501 Oldsmobile, 2502 Oldsmobile, 2503 Oldsmobile, 2504 Oldsmobile, 2505 Oldsmobile, 2506 Oldsmobile, 2507 Oldsmobile, 2508 Oldsmobile, 2509 Oldsmobile, 2510 Oldsmobile, 2511 Oldsmobile, 2512 Oldsmobile, 2513 Oldsmobile, 2514 Oldsmobile, 2515 Oldsmobile, 2516 Oldsmobile, 2517 Oldsmobile, 2518 Oldsmobile, 2519 Oldsmobile, 2520 Oldsmobile, 2521 Oldsmobile, 2522 Oldsmobile, 2523 Oldsmobile, 2524 Oldsmobile, 2525 Oldsmobile, 2526 Oldsmobile, 2527 Oldsmobile, 2528 Oldsmobile, 2529 Oldsmobile, 2530 Oldsmobile, 2531 Oldsmobile, 2532 Oldsmobile, 2533 Oldsmobile, 2534 Oldsmobile, 2535 Oldsmobile, 2536 Oldsmobile, 2537 Oldsmobile, 2538 Oldsmobile, 2539 Oldsmobile, 2540 Oldsmobile, 2541 Oldsmobile, 2542 Oldsmobile, 2543 Oldsmobile, 2544 Oldsmobile, 2545 Oldsmobile, 2546 Oldsmobile, 2547 Oldsmobile, 2548 Oldsmobile, 2549 Oldsmobile, 2550 Oldsmobile, 2551 Oldsmobile, 2552 Oldsmobile, 2553 Oldsmobile, 2554 Oldsmobile, 2555 Oldsmobile, 2556 Oldsmobile, 2557 Oldsmobile, 2558 Oldsmobile, 2559 Oldsmobile, 2560 Oldsmobile, 2561 Oldsmobile, 2562 Oldsmobile, 2563 Oldsmobile, 2564 Oldsmobile, 2565 Oldsmobile, 2566 Oldsmobile, 2567 Oldsmobile, 2568 Oldsmobile, 2569 Oldsmobile, 2570 Oldsmobile, 2571 Oldsmobile, 2572 Oldsmobile, 2573 Oldsmobile, 2574 Oldsmobile, 2575 Oldsmobile, 2576 Oldsmobile, 2577 Oldsmobile, 2578 Oldsmobile, 2579 Oldsmobile, 2580 Oldsmobile, 2581 Oldsmobile, 2582 Oldsmobile, 2583 Oldsmobile, 2584 Oldsmobile, 2585 Oldsmobile, 2586 Oldsmobile, 2587 Oldsmobile, 2588 Oldsmobile, 2589 Oldsmobile, 2590 Oldsmobile, 2591 Oldsmobile, 2592 Oldsmobile, 2593 Oldsmobile, 2594 Oldsmobile, 2595 Oldsmobile, 2596 Oldsmobile, 2597 Oldsmobile, 2598 Oldsmobile, 2599 Oldsmobile, 2600 Oldsmobile, 2601 Oldsmobile, 2602 Oldsmobile, 2603 Oldsmobile, 2604 Oldsmobile, 2605 Oldsmobile, 2606 Oldsmobile, 2607 Oldsmobile, 2608 Oldsmobile, 2609 Oldsmobile, 2610 Oldsmobile, 2611 Oldsmobile, 2612 Oldsmobile, 2613 Oldsmobile, 2614 Oldsmobile, 2615 Oldsmobile, 2616 Oldsmobile, 2617 Oldsmobile, 2618 Oldsmobile, 2619 Oldsmobile, 2620 Oldsmobile, 2621 Oldsmobile, 2622 Oldsmobile, 2623 Oldsmobile, 2624 Oldsmobile, 2625 Oldsmobile, 2626 Oldsmobile, 2627 Oldsmobile, 2628 Oldsmobile, 2629 Oldsmobile, 2630 Oldsmobile, 2631 Oldsmobile, 2632 Oldsmobile, 2633 Oldsmobile, 2634 Oldsmobile, 2635 Oldsmobile, 2636 Oldsmobile, 2637 Oldsmobile, 2638 Oldsmobile, 2639 Oldsmobile, 2640 Oldsmobile, 2641 Oldsmobile, 2642 Oldsmobile, 2643 Oldsmobile, 2644 Oldsmobile, 2645 Oldsmobile, 2646 Oldsmobile, 2647 Oldsmobile, 2648 Oldsmobile, 2649 Oldsmobile, 2650 Oldsmobile, 2651 Oldsmobile, 2652 Oldsmobile, 2653 Oldsmobile, 2654 Oldsmobile, 2655 Oldsmobile, 2656 Oldsmobile, 2657 Oldsmobile, 2658 Oldsmobile, 2659 Oldsmobile, 2660 Oldsmobile, 2661 Oldsmobile, 2662 Oldsmobile, 2663 Oldsmobile, 2664 Oldsmobile, 2665 Oldsmobile, 2666 Oldsmobile, 2667 Oldsmobile, 2668 Oldsmobile, 2669 Oldsmobile, 2670 Oldsmobile, 2671 Oldsmobile, 2672 Oldsmobile, 2673 Oldsmobile, 2674 Oldsmobile, 2675 Oldsmobile, 2676 Oldsmobile, 2677 Oldsmobile, 2678 Oldsmobile, 2679 Oldsmobile, 2680 Oldsmobile, 2681 Oldsmobile, 2682 Oldsmobile, 2683 Oldsmobile, 2684 Oldsmobile, 2685 Oldsmobile, 2686 Oldsmobile, 2687 Oldsmobile, 2688 Oldsmobile, 2689 Oldsmobile, 2690 Oldsmobile, 2691 Oldsmobile, 2692 Oldsmobile, 2693 Oldsmobile, 2694 Oldsmobile, 2695 Oldsmobile, 2696 Oldsmobile, 2697 Oldsmobile, 2698 Oldsmobile, 2699 Oldsmobile, 2700 Oldsmobile, 2701 Oldsmobile, 2702 Oldsmobile, 2703 Oldsmobile, 2704 Oldsmobile, 2705 Oldsmobile, 2706 Oldsmobile, 2707 Oldsmobile, 2708 Oldsmobile, 2709 Oldsmobile, 2710 Oldsmobile, 2711 Oldsmobile, 2712 Oldsmobile, 2713 Oldsmobile, 2714 Oldsmobile, 2715 Oldsmobile, 2716 Oldsmobile, 2717 Oldsmobile, 2718 Oldsmobile, 2719 Oldsmobile, 2720 Oldsmobile, 2721 Oldsmobile, 2722 Oldsmobile, 2723 Oldsmobile, 2724 Oldsmobile, 2725 Oldsmobile, 2726 Oldsmobile, 2727 Oldsmobile, 2728 Oldsmobile, 2729 Oldsmobile, 2730 Oldsmobile, 2731 Oldsmobile, 2732 Oldsmobile, 2733 Oldsmobile, 2734 Oldsmobile, 2735 Oldsmobile, 2736 Oldsmobile, 2737 Oldsmobile, 2738 Oldsmobile, 2739 Oldsmobile, 2740 Oldsmobile, 2741 Oldsmobile, 2742 Oldsmobile, 2743 Oldsmobile, 2744 Oldsmobile, 2745 Oldsmobile, 2746 Oldsmobile, 2747 Oldsmobile, 2748 Oldsmobile, 2749 Oldsmobile, 2750 Oldsmobile, 2751 Oldsmobile, 2752 Oldsmobile, 2753 Oldsmobile, 2754 Oldsmobile, 2755 Oldsmobile, 2756 Oldsmobile, 2757 Oldsmobile, 2758 Oldsmobile, 2759 Oldsmobile, 2760 Oldsmobile, 2761 Oldsmobile, 2762 Oldsmobile, 2763 Oldsmobile, 2764 Oldsmobile, 2765 Oldsmobile, 2766 Oldsmobile, 2767 Oldsmobile, 2768 Oldsmobile, 2769 Oldsmobile, 2770 Oldsmobile, 2771 Oldsmobile, 2772 Oldsmobile, 2773 Oldsmobile, 2774 Oldsmobile, 2775 Oldsmobile, 2776 Oldsmobile, 2777 Oldsmobile, 2778 Oldsmobile, 2779 Oldsmobile, 2780 Oldsmobile, 2781 Oldsmobile, 2782 Oldsmobile, 2783 Oldsmobile, 2784 Oldsmobile, 2785 Oldsmobile, 2786 Oldsmobile, 2787 Oldsmobile, 2788 Oldsmobile, 2789 Oldsmobile, 2790 Oldsmobile, 2791 Oldsmobile, 2792 Oldsmobile, 2793 Oldsmobile, 2794 Oldsmobile, 2795 Oldsmobile, 2796 Oldsmobile, 2797 Oldsmobile, 2798 Oldsmobile, 2799 Oldsmobile, 2800 Oldsmobile, 2801 Oldsmobile, 2802 Oldsmobile, 2803 Oldsmobile, 2804 Oldsmobile, 2805 Oldsmobile, 2806 Oldsmobile, 2807 Oldsmobile, 2808 Oldsmobile, 2809 Oldsmobile, 2810 Oldsmobile, 2811 Oldsmobile, 2812 Oldsmobile, 2813 Oldsmobile, 2814 Oldsmobile, 2815 Oldsmobile, 2816 Oldsmobile, 2817 Oldsmobile, 2818 Oldsmobile, 2819 Oldsmobile, 2820 Oldsmobile, 2821 Oldsmobile, 2822 Oldsmobile, 2823 Oldsmobile, 2824 Oldsmobile, 2825 Oldsmobile, 2826 Oldsmobile, 2827 Oldsmobile, 2828 Oldsmobile, 2829 Oldsmobile, 2830 Oldsmobile, 2831 Oldsmobile, 2832 Oldsmobile, 2833 Oldsmobile, 2834 Oldsmobile, 2835 Oldsmobile, 2836 Oldsmobile, 2837 Oldsmobile, 2838 Oldsmobile, 2839 Oldsmobile, 2840 Oldsmobile, 2841 Oldsmobile, 2842 Oldsmobile, 2843 Oldsmobile, 2844 Oldsmobile, 2845 Oldsmobile, 2846 Oldsmobile, 2847 Oldsmobile, 2848 Oldsmobile, 2849 Oldsmobile, 2850 Oldsmobile, 2851 Oldsmobile, 2852 Oldsmobile, 2853 Oldsmobile, 2854 Oldsmobile, 2855 Oldsmobile, 2856 Oldsmobile, 2857 Oldsmobile, 2858 Oldsmobile, 2859 Oldsmobile, 2860 Oldsmobile, 2861 Oldsmobile, 2862 Oldsmobile, 2863 Oldsmobile, 2864 Oldsmobile, 2865 Oldsmobile, 2866 Oldsmobile, 2867 Oldsmobile, 2868 Oldsmobile, 2869 Oldsmobile, 2870 Oldsmobile, 2871 Oldsmobile, 2872 Oldsmobile, 2873 Oldsmobile, 2874 Oldsmobile, 2875 Oldsmobile, 2876 Oldsmobile, 2877 Oldsmobile, 2878 Oldsmobile, 2879 Oldsmobile, 2880 Oldsmobile, 2881 Oldsmobile, 2882 Oldsmobile, 2883 Oldsmobile, 2884 Oldsmobile, 2885 Oldsmobile, 2886 Oldsmobile, 2887 Oldsmobile, 2888 Oldsmobile, 2889 Oldsmobile, 2890 Oldsmobile, 2891 Oldsmobile, 2892 Oldsmobile, 2893 Oldsmobile, 2894 Oldsmobile, 2895 Oldsmobile, 2896 Oldsmobile, 2897 Oldsmobile, 2898 Oldsmobile, 2899 Oldsmobile, 2900 Oldsmobile, 2901 Oldsmobile, 2902 Oldsmobile, 2903 Oldsmobile, 2904 Oldsmobile, 2905 Oldsmobile, 2906 Oldsmobile, 2907 Oldsmobile, 2908 Oldsmobile, 2909 Oldsmobile, 2910 Oldsmobile, 2911 Oldsmobile, 2912 Oldsmobile, 2913 Oldsmobile, 2914 Oldsmobile, 2915 Oldsmobile, 2916 Oldsmobile, 2917 Oldsmobile, 2918 Oldsmobile, 2919 Oldsmobile, 2920 Oldsmobile, 2921 Oldsmobile, 2922 Oldsmobile, 2923 Oldsmobile, 2924 Oldsmobile, 2925 Oldsmobile, 2926 Oldsmobile, 2927 Oldsmobile, 2928 Oldsmobile, 2929 Oldsmobile, 2930 Oldsmobile, 2931 Oldsmobile, 2932 Oldsmobile, 2933 Oldsmobile, 2934 Oldsmobile, 2935 Oldsmobile, 2936 Oldsmobile, 2937 Oldsmobile, 2938 Oldsmobile, 2939 Oldsmobile, 2940 Oldsmobile, 2941 Oldsmobile, 2942 Oldsmobile, 2943 Oldsmobile, 2944 Oldsmobile, 2945 Oldsmobile, 2946 Oldsmobile, 2947 Oldsmobile, 2948 Oldsmobile, 2949 Oldsmobile, 2950 Oldsmobile, 2951 Oldsmobile, 2952 Oldsmobile, 2953 Oldsmobile, 2954 Oldsmobile, 2955 Oldsmobile, 2956 Oldsmobile, 2957 Oldsmobile, 2958 Oldsmobile, 2959 Oldsmobile, 2960 Oldsmobile, 2961 Oldsmobile, 2962 Oldsmobile, 2963 Oldsmobile, 2964 Oldsmobile, 2965 Oldsmobile, 2966 Oldsmobile, 2967 Oldsmobile, 2968 Oldsmobile, 2969 Oldsmobile, 2970 Oldsmobile, 2971 Oldsmobile, 2972 Oldsmobile, 2973 Oldsmobile, 2974 Oldsmobile, 2975 Oldsmobile, 2976 Oldsmobile, 2977 Oldsmobile, 2978 Oldsmobile, 2979 Oldsmobile, 2980 Oldsmobile, 2981 Oldsmobile, 2982 Oldsmobile, 2983 Oldsmobile, 2984 Oldsmobile, 2985 Oldsmobile, 2986 Oldsmobile, 2987 Oldsmobile, 2988 Oldsmobile, 2989 Oldsmobile, 2990 Oldsmobile, 2991 Oldsmobile, 2992 Oldsmobile, 2993 Oldsmobile, 2994 Oldsmobile, 2995 Oldsmobile, 2996 Oldsmobile, 2997 Oldsmobile, 2998 Oldsmobile, 2999 Oldsmobile, 3000 Oldsmobile, 3001 Oldsmobile, 3002 Oldsmobile, 3003 Oldsmobile, 3004 Oldsmobile, 3005 Oldsmobile, 3006 Oldsmobile, 3007 Oldsmobile, 3008 Oldsmobile, 3009 Oldsmobile, 3010 Oldsmobile, 3011 Oldsmobile, 3012 Oldsmobile, 3013 Oldsmobile, 3014 Oldsmobile, 3015 Oldsmobile, 3016 Oldsmobile, 3017 Oldsmobile, 3018 Oldsmobile, 3019 Oldsmobile, 3020 Oldsmobile, 3021 Oldsmobile, 3022 Oldsmobile, 3023 Oldsmobile, 3024 Oldsmobile, 3025 Oldsmobile, 3026 Oldsmobile, 3027 Oldsmobile, 3028 Oldsmobile, 3029 Oldsmobile, 3030 Oldsmobile, 3031 Oldsm









EVERYTHING GOES! furniture, macadamia nuts, screen door, oranges, tables, basketball board, hoop, 250 electric tools, gun case, jewelry, washer, miscellaneous. 629 Rosemont, La Jolla.

MOVING: EVERYTHING! Great clothing, car jack, radio-stereo, bed frame, box spring, bunk beds, much more. Saturday and Sunday, 800 Rosemont Street, La Jolla.

6 PIECE Mahogany twin bedroom suite and mattress, \$375. Floor and boudoir lamps, other miscellaneous items. Call 486-7622 for appointment or 276-8623.

TABLES: Lane (mahogany) coffee table and two matching and tables, \$25 each. Two table lamps, \$20 each, 486-7457.

WEDDING: Beautiful white, french lace, full length gown, size 7-8. \$50. Bridal veil, white, three-tier, custom made, \$25. 486-7247.

TWO MASONITE beds, 32"x40", smooth, clean, unpaired, \$20 each. Good for using as table or desk, call 486-4673.

DOUBLE BED, very comfortable, \$35; surfboard, \$70; 1071 Greenview, \$750. Teak rear-wheel, \$350. Moving sale, 486-7023.

COFFEE TABLE and two end tables, \$70. one roaster, \$20. Call 281-6317.

TABLE, solid maple buffet, glassware with rich pattern, tone, 21" x 18" x 18". Antique dealers would be thrilled, \$200. Call 486-7023.

DRAPES, BEIGE (off-white), flow to ceiling, for a 6' x 6' sliding door and 8' x 6' 2" window, excellent condition, 1 1/2 years old, traverser rods included, \$80. 484-6313.

ROYAL TYPEWRITER: manual, portable, Sanyo model excellent condition. Call Star, 481-9077 or 276-8729.

WATER CONDITIONER, \$15. Ice vinyl covered office chairs, \$8 each; antique Remington typewriter, \$40. Call Star, 481-9077 or 276-8729.

STERLING SERVICE 'Towels' contemporary pattern, flatware for eight, 54 pieces, cut, used, \$500. 486-7459.

HISTOLOGY: wanted 25 caliber. Also wanted 30 special or larger caliber, Gary, 281-6317, keep trying.

VIDEO: portable VCR, VHS, VHS-100 camera, VHS, monitor, transmitter, spare blank tapes. Excellent working order. Call, Service, 486-7459 or 486-7459.

OLD SINGER sewing machine, embroidered, size, creamily designed, all original, works well, \$80. 486-7459.

BLACKBURN and future, posters, and paint, \$15. 576-7546.

PA-COOL, 12 oz. all color for wine, RVs, handy used. Any good condition, \$100. or offer, 276-8729.

WATER SPOONER, Holiday model by Water Bros. Includes tangle and jingling, well condition, \$80. Call 486-1001 after 6:30.

WHITE PICKET FENCE, 100 feet available in 10 foot lengths, 70 cents per foot. Call 436-1001 after 6:30.

UNIQUE DARK oak wall unit: includes bar, hutch, stereo cabinet, accessory cabinet, stereo rack and more. Call 206-2206 available at \$400 or less offer, 282-8613.

GLASS TOP cocktail table, 28 inches square, \$150. Ten foot wide wooden wood shade, \$150. Area rug, \$111 feet, American Indian design, \$110. 282-8613.

ANTIQUE HEAVY carved German breakfast cabinet, Biedermeier style, chest cabinet rests on a marble top with drawers and solid baseboard. Excellent condition, only \$800. 276-8440.

CONGREGIOUS REDWOOD bed and table. Dorian of 1950, 1958 Singer sewing machine, wall cabinet, runs like new, \$50. 444-6566.

TWO GIANT wrought iron outdoor hanging lamps, ready for you to wire, lovely, \$70. 281-6278.

HERCULEAN BOYS' macadamia nuts, stereo wall unit (Oakleaf wood finish), tub chair (Orange/Brown) and macadamia nuts and pictures for sale, 486-1651.

MAILING LIST addressing machine, complete, a \$150 value, yours for \$85. 222-2250.

ANTIQUE ROLL-TOP desk, 8-Drawer oak cabinet. Needs more drawers. \$200 or less as possible, \$795. 755-6557.

GARAGE SALE, Saturday, September 9 and Sunday, September 10, 9 to 5 p.m. Val-senager, \$3.50 each; hand lawn edger, \$10; messenger, \$50. 2419 N. Oak, 280-6967.

YARD SALE: lots of everything, Saturday, September 9, Jewel Street Near La Playa in Pacific Beach, 2-4.

REDWOOD HOT TUBS, Japanese style, 3 feet x 32 inches in diameter, \$130. will deliver. Call Dorian, 237-7421, 8-5.

FORCED TO SELL: Registered Thoroughbred mare, 13.3 hands, English/Western. Outstanding broodmare, excellent features. Will sell at or negotiate, price negotiable. Call 741-5222, keep calling.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.

NOVEMBER: 1915, black and white T.V. good, \$200. 486-7459.</

