



# City Lights

## Please Re-Lease Me

People in Coronado are saying that Hotel Del Coronado owner Larry Lawrence and others associated with the Coronado landmark are making thousands of dollars a month on city-owned property for the same reason that decisions in Coronado usually favor the hotel. "The hotel has always managed to come up with a majority vote on the city council when they needed it," says Sally Krummenacher, a former planning commissioner who resigned her post about six months ago in a protest over what she saw as illegal procedures. "Some people in this town seem to think that the bridge separates them from the rest of the city."

The land in question is an 1100-foot stretch running along the edge of Coronado Bay which these days would light up any developer's eyes. It became city tideland with the 1962 California Tidelands Act. Today the Chart House restaurant and the Coronado Bay Marina are the major tenants on the property, but neither leases the land directly from the city. Instead they sublease from a business entity known as U.S. Oceanics Incorporated, and while their rents haven't been disclosed, the hotel's critics have estimated them at least \$10,000 a month. (Lawrence calls that estimate "bullshit" but refuses to discuss the actual figures.) Oceanics, however, only pays the city \$320 a month on a lease which won't expire for at least thirty-three years. The major owners of Oceanics appear to be Lawrence, hotel president Carlson Lacy, and Los Angeles financier Leonard Friedman.

A few Coronadians, like prominent Republican Eleanor Ring Stores, still remember the genesis of that original lease in 1962. "[John] Alessio [who then owned the hotel] walked in to the council meeting with I don't know how many lawyers, and they kept saying that it was urgent that something be done immediately," recalls the long-time Coronado resident, who later became a council member herself. She thought the terms of the lease were outrageous then, but she says the pro-hotel council approved it that day, over the objections of only one member. Lawrence wasn't there then the joined the hotel in 1963, but he paints

a drastically different picture. "That land was a crummy piece of dirt," he rages. "The boathouse was under water . . . Alessio was doing the city a favor by signing the lease since that land wasn't even clearly the city's."

Lawrence's account notwithstanding, citizen complaints about the lease surfaced periodically over the years. Krummenacher, for example, two and a half years ago wrote a memo to city officials while she was a planning commissioner, urging that Coronado reclaim the property under eminent domain; but like most of the protests, her memo never made it to a public forum. The recent exception occurred in late

May, when an attorney named John Yeager appeared before the city with a plea. Yeager took pains then to disclaim any affiliation with the Concerned Citizens of Coronado, a citizens group with which Lawrence has frequently tangled. But Yeager did point out that he'd been raised on Coronado and still has close ties to the town. He says people there had brought the issue to his attention. When he studied the lease, he came up with a complex and novel argument which he said the city could use to renegotiate the issue. Basically, the attorney says the city has been under the false impression that it relinquished the right to approve Oceanics' subleases. It

never really did so, however. Yeager argues. Thus, he says the city should have the arrangement restructured to give it a fairer percentage of the rents.

Yeager made that presentation in May. Since then, the issue has developed under a tight lid, like a pressure cooker building up steam. Yeager has met a few times with the council and the city attorney in executive session, but so far Yeager refuses to talk about any of those discussions. Whether the city will ever take any action is the question now hanging in the air. Yeager sounds sincere when he says, "I think it's up in the air at this point. . . . I really don't know what the city's going to

do." He adds, however, that people on the island are "flat mad," and if the city council lets the question languish, he warns that the next step would be to "have some city council member who agrees with me make a motion, have a vote to get it in the public record, and then let the citizens decide at the next election."

Lawrence also utters warnings, although he refuses to speculate on whether the city will actually try to renegotiate the lease. Should the city do so, the hotel owner promises a full-fledged legal battle. Renegotiating the lease would be grossly unfair, he rails, since he says the property values have increased largely because of the money which Oceanics has invested to improve it. "They'd have as much chance of winning at a snowball's chance in hell," he scoffs.

City Councilman Bill Adams, an old friend of Yeager's and the most persistent critic of the hotel, says one other council member besides himself currently wants to see the lease renegotiated, one certainly will oppose such a move, and the other two have been asking probing questions in the closed-door discussions. "That's a good sign," he notes, encouraging. "Still, if I was a gambling man, I guess I'd bet that when all the questions are answered, two members will go to war on this, and the other three will still say 'No, let's go on to another issue.'"

-J. D.



SALLY KRUMMENACHER

## Coppers Stop Choppers

The two signs which about out to motorists on Highway 5 just before the San Ysidro turnoff don't look like they were erected by some fly-by-night operator. The first sturdy billboard, painted in bright yellow, urges tourists to "See Tijuana by Helicopter—Next Exit." "Helicopter Riders \$5," the second, smaller sign adds enticingly. But the intrepid who get off the freeway to search for the aerial adventure will find that, despite the ads, Tijuana by air apparently is an idea whose

time hasn't yet come. Folks in San Ysidro say they saw the big chopper taking off from the field next to the churning ring on the west side of the highway) over Labor Day weekend, but no one seems to have noticed it since then. "I expected they'd be going up more often," said one businessman located next to the freeway exit. But Montgomery

and Brown Field manager John Croghan says he called the San Ysidro police station when he heard about the signs, and the cops told him they chased the operator (one Ken Allen Bauer of Boulder City, Nevada) out of town. "They threw the book at the guy," Croghan says. "I think it may have been the wrong book, but it doesn't matter because now he's gone."

A run-in with city regulations wasn't the main thing which discouraged the aerial entrepreneur, however, according to other South Bay chopper operators who heard about the out-of-town's venture. Dick Walton of Wallon Aviation says Bauer apparently normally flies Los Vegas tourists over the Grand

Canyon, but when he got the Tijuana idea he and an associate trafficked their 1969 Hiller aircraft to Brown Field, where they hung the blades on it and flew it to San Ysidro. "But they lost so much money the first weekend that they gave up all plans for continuing it," Another operator chuckled, "I guess people just weren't that interested in seeing Tijuana by air." They came in here with their high hopes and I guess that's all they left with."

-J. D.

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## Citizens Demand Jet Lag

Lindbergh Field may be the noisiest airport in San Diego County, but it is not the busiest. In the number of flights per day, Lindbergh ranks fourth behind Montgomery, Palomar, and Gillespie, in that order. And if current plans are carried out, Palomar airport will eventually slide up into the number one slot. Those plans are for the construction of another runway at the Palomar airfield, located near Carlsbad in North County. But if a newly formed citizens group has its way, Palomar airport will not get a runway and the skies above its present one will not be as noisy as they are now.

The group is made up of about forty residents who live in the area surrounding the airport. It calls itself the Concerned Citizens Against Palomar Airport Expansion, and its chief organizer is Janet Frahm. Frahm keeps horses on her land, which is close to Palomar's flight path, and one day a screaming jet spoke one of her mares and sent it heading into a fence. The strange thing is, there aren't supposed to be any jets at Palomar. And there aren't. The ones that are in the skies causing all the ruckus among the residents are from two firms, Martin Aviation and National Jet, based in Los



Angles. They train pilots to fly business jets, and since Palomar got its new instrument landing system (ILS), those screaming little birds have been coming down to do touch-and-gos there. They never land. And for that reason the county cannot do much about them. So Frahm formed the citizens group to try and nudge the FAA, the county noise board, the board of supervisors, anybody, into taking the steps necessary to rid Palomar of the visiting, horse-spooking jets and the impending new runway.

Part of the goal of the group is for there to be more citizen participation in the Federal Aviation Administration. By law the FAA is supposed to

allow citizen participation in its airport decisions, and there has been the Airport Advisory Committee at Palomar, a six member body whose secretary is the Palomar airport manager and whose other members are all pilots. "The Airport Advisory Committee is not elected, supported, or funded by the public," says Frahm. "None of them are noise experts. They are the ones who present their recommendations to the FAA to help decide the fate of the airport noise problem."

Virginia Taylor, head of the county noise board, is in support of the citizen group's efforts. "You can't call the

airport advisory committee citizen participation. They're a special interest group," she says. Taylor feels some affinity for Frahm's group because it was Frahm who called her in July and informed her that a hearing on noise was scheduled the next day at Palomar airport. Neither Al Waldman, director of county airports, the FAA, nor the Airport Advisory Committee had invited the county noise board. "Our people, the noise experts, were completely ignored," says Taylor. "I told [Director of County Airports] Waldman I thought we were working on the same team."

What the precarious tone of Waldman, the county noise board, and the county noise

officer (Ray Sacco) is trying to do now is figure out the best way to get rid of the training jets over Palomar airport. Though they've kicked around the idea of giving the instrument landing system, which started the problem, back to the FAA, that seems impractical. The most obvious course of action, according to Waldman, is to ask the county supervisors to pass an ordinance prohibiting aircraft with certain noise levels (which the business jets exceed) from getting into the circling, touch-and-go approach. To add bureaucratic insult to aerial injury, the noise board says tests have been run in the surrounding populated areas and the tests show the noise doesn't exceed state standards. Only partly for this reason, Taylor feels the noise board cannot do much for the residents. "There's nobody who will take responsibility. Who controls community noise? There is no answer." Taylor is concerned that another complication may tangle things up for the residents for years to come. That is the recent annexation of the airport by the city of Carlsbad. It puts the airport into limbo because the county still owns the land, but Carlsbad has jurisdiction over it. "If the municipality of Carlsbad annexes the airport the county could say, 'It's not our problem,' and the city says, 'Well, we don't own it,'" sighs Taylor. N. M.

## Information Pleas

"It's a storm cloud brewing over the horizon, and the lightning is striking in L.A.," warns Ruben Leon, publisher of twenty-five community telephone directories here in San Diego County. Leon is referring to a battle brewing in Orange County between Pacific Telephone and General Telephone over who is going to supply yellow pages in certain areas there. General Telephone recently began issuing small, community directories in areas previously served only by P.T. Telephone. General is able to do it because it has formed a subsidiary company—General Telephone Directory Corporation—which operates outside the control of the Public Utilities Commission. The worried reaction of Leon and some of his fellow small directory publishers in town, who put out neighborhood "yellow pages," stems from their concern that the big guys have finally discovered what the small independent publishers use as a basic premise: what most people look for in the yellow pages is a place of business in their own neighborhood. So why not give



them a thin book listing businesses located only in their community? The Western Independent Directory Publishers Association, led by Dave Pinney, who publishes several small directories in North County, is considering bringing suit against General Telephone. The association, which counts most of the local directory publishers in San Diego as members, has been

monitoring PUC hearings which deal with telephone company directories. "We think a suit would be on the basis of an unfair competitive situation," says Pinney. "They have an unfair advantage because they would be using the telephone to get information, yet they claim the phone and the directory are two separate entities."

What worries the publishers here most is the possibility that Pacific Telephone (which holds exclusive franchise for telephone service here) as a reaction to General

Telephone's actions, will start to break down their yellow pages into smaller units in order to compete. People like Ruben Leon, John Carter, who publishes an East County directory, and Don Kelley, publisher of the Coronado directory, feel they may be put out of business in that eventuality. "If Pacific Telephone and General Telephone put out small directories, that means the utility is not merely being competitive," says Leon. "It's unnecessary. They're trying to put us out of business."

Pacific Telephone spokesmen say they have considered putting out small, community yellow pages, "but it isn't in the current thinking," says Bob Greis, district yellow pages manager in Los Angeles. "General Telephone is putting out community directories, and we're concerned. We could get sucked into it, but it's not in the current thinking. In five years it could be different. I don't know."

The one small directory publisher who is not worried about losing his turf to the

phone company is Don Bertsch, who puts out the *La Jolla Bluebook*. "We've been here for forty years," he says. "The phone company is not going to do it in a Jolla." The *Bluebook* is also a white page listing of La Jolla residents, and part of Bertsch's confidence probably arises from the fact that many La Jollans who decline to be listed in the regular telephone book have no quarrel about appearing in his. It is something of a status symbol to be in the *Bluebook*, especially since Bertsch will print your occupation along with your name, address, and sometimes your phone number. Listings such as Copley, James S., Mrs. Helen K., Chairman Copley Newspapers, and Gensel, Theodore S., author Random House, appear in the *Bluebook* with addresses but without phone numbers. Neither name is in the Pacific Telephone directory. Abbreviations for professor, corporation, president, attorney, cost accountant, and research engineer abound in the white pages. And the abundance of yellow pages reflects the poplarity of the white pages. N. M.

Illustration: De. Wray and Neal Matthews





## Old Swimmers Never Sink

They're the ones who stay afloat.

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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.  
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## Ilk Shockings

Why the *Reader* chooses to expose the methods of a two-bit gigolo, Brandon ("The World Owe Me a Living," September 14), in its feature article is beyond me. Southern California is overrun with characters of his ilk, and publishing his name and photo would surely only serve to increase the already miserable number of con artists on the streets. The media should have a responsibility to protect the community from such "middle-class criminals"—warn us of their ways, but don't give crash courses in how to follow their example!  
*Melinda Alpinch  
Pacific Beach*

## The Price Is Right

Thank you, Sue Carson, for your portrait of Brandon, the freeloader. Because he has shaped Chastling's career to such a fine art, he has catalyzed us to compile our own compendium of freebies.

### Steve White

*Law Hall  
San Diego*

## Book Report

My thanks to Neal Matthews for his well-written article about self-publishing ("Press Passes," September 14). However, I do want to clarify a few points.

Neal's article states that I paid more to have *The Natural Blues* and *Country Western Harmonica* manufactured by Budget Books. The truth is that I paid less. Not only was Harry Paul's guidance more forthcoming than that of other printers and book manufacturers, but his bid also was lower.

Secondly, Bruce Thompson drew most of the illustrations in *The Natural Blues* and *Country Western Harmonica*. I learned of Bruce through an ad in the *Reader*. The only link between Bruce Thompson and Budget Books is that Harry Paul helped solve the problems of reproducing Bruce's intricate and imaginative pencil drawings. I don't believe the two men have ever met.

Lastly, Music Sales Corporation did indeed reject the original manuscript. But a few months ago, after discovering *The Natural Blues* and *Country Western Harmonica* in a music store, a representative of the same company phoned me from New York with an offer to buy the book. Because the offer was lopsided in their favor, and because I plan to sell 200,000 copies and want all the money for myself, I returned their contract unsigned.

The point is that publishing your own work can help you break into the New York book business, if that's what you desire.

Thanks again, Neal Matthews, for an excellent article.  
*Jim Gindick  
The Cross Harp Press*

# Letters

## Three I Loathe

Eleanor Walmer's critique on *Three Bungalows* was extremely on point ("Assault on a Queen," September 14). Shortly after they opened, on a friend's advice my husband and I decided to try the restaurant. My friend forgot to mention they prefer reservations. This was a Friday evening, early—about six p.m. We entered, dressed in work clothes (suit for him, accepted office wear for me). We received an icy greeting. My husband and I were the only two patrons in the whole restaurant. After an extended absence, the greeter explained that they could work us in, but only if we promised not to tie the table up past seven p.m. I was ready to leave, but my husband wanted to stay, so we were told to go out the door, through the patio, enter the small room, and someone would seat us. We did as instructed, and were promptly greeted by the same person who we talked to at the door, acting as though she had never seen us.

We were seated. Someone to the rear (obviously the kitchen area) shouted, "We have a walk-in." This stirred up whispers; all kinds of waiters, dishwashers, even a cook peered around the corner to see the audience's "walk-in." "Had our order not already been placed I would have insisted we leave at this point. However, we had been led to believe the food would make up for all the areas lacking."

Not only was the food lacking, but the staff bordered on just plain insulting, in my opinion. I agree with Walmer: places like that have no business pretending to be anything but what they are. The unpretentious location leads one to believe it will be a cozy delight. Instead, the pompous staff and below-quality food is your reward for a reservation.

Thank you for allowing me to blow off steam!  
*Carole A. McMillan  
San Diego*

**Rollie Round The Flag**  
Like a good fong hiter, a good sports writer is a necessary ingredient to good teamwork at a newspaper. Larry McCaffery's column ("Sports of All Sorts") is my favorite section (with Duncan Shepherd's) absurd, egocentric, opinionated "reviews" (ranking just behind), especially when McCaffery is at his tongue-in-cheek best—his "Bute is Beautiful" television commercial or his magnificent recent piece (August 7) on Rollie Fingers (I did wish, though, that he had done more with the phallic potential of Rollie's long lumber.)

Compared to the usual tripe that I run across in most sports columns, especially from local San Diego writers, McCaffery's columns are thoughtful and (for a sports column) remarkably intelligent.  
*Jimmie Conrad  
San Diego*

## Program Note

Whether by design or due to oversight, last week's preview of the KPBS television program "Wideawake" ("Local Events") failed to mention a noteworthy fact. The show was independently produced and directed by a San Diego woman, Tracy Lutz. In this day of mass-produced, super-slick, male-dominated television, the efforts of enterprising individuals (San Diegans especially, women in particular) deserve notice.  
*Maureen Coulter  
San Diego*

## Cozy With Josie

The article by Jeannette De Wyze featuring Josie Scripps (August 17) was a remarkable piece of writing about a remarkable woman. I am a member of the Natural History Museum and have made many trips to the H Hope Ranch. Thanks to the genius of De Wyze your readers were able to experience the Josie so many of us have come to love.  
*Joan Mockbee  
San Diego*

## Fixing A Hole

Re: the article in the August 31 issue of the *Reader* entitled "Insult and Pepper." I was very displeased with Steve Esmolina's tasteless, unnecessary, snide remarks pertaining to the movie *Ser. Pepper's Lonely Hearts Club Band*. In my opinion and in the opinion of many others, the movie was a very enjoyable musical fantasy that left us and everyone else in the theater in a sense of happiness and contentment. I wish Esmolina would give the movie a fair chance before he spreads his negative remarks all around. He had no right (or reason) to call it "the worst movie musical ever made." Also, anyone who thinks Peter Frampton and Aerosmith are "pop" sure doesn't know much about music.

Esmolina admitted to being glib and that was the only part of the whole article that didn't send me steaming. Hopefully, no minds were changed about seeing the movie after reading the negative article. The movie is reportedly doing fantastically well everywhere that it's showing. It's truly a great movie.

**He Just Guesses**  
I wonder if Duncan Shepherd has available an info sheet or would be willing to publish—perhaps at the beginning of his movie critiques—his bases for his evaluations.

For example, a listing of perhaps six criteria he uses (or his staff uses)—surely he personnel do not attend each of the films the column implies he has evaluated to arrive at his judgments might be in order. At least then, we would know why he's doing it. Frankly, I am constantly confused, most of the time in total disagreement with his one- to five-star ratings!

Perhaps there is a psychological (below the surface) reason that you keep thephasing as your movie critic. Frankly, on the surface, I see no reason why you would otherwise.  
*Margaret Morrison  
San Diego*

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## God Hugs Ten

Before, Chris O'Rourke was the best surfer in San Diego. Now we are told by Kirk Aeder ("Letters," September 14) that even he has not seen "anyone better here in the golden state." (And of course he knows the real truth.) Rally round the flag, boys. Protect your heroes. When we see Chris (who is a lot more humble than his disciples) shall we bow, bend a knee, or prostrate ourselves? Please tell us lest we offend the knights of Wind and Sea.

I wonder how many letters you received on the surf article ("A Bump on the Head Could Kill Chris O'Rourke," August 3)? Perhaps your paper ought to have a Chris surf tip, or a fold-out? It seems that his followers will follow this victim of his environment with reverence and awe every word he says and are shaken by every wave he surfs. Let us all follow in the O'Rourke way of life. Perhaps a religious sect is in the making. He has enough worshippers and defenders of the true faith.

Why not just let him be? He carries a heavy burden; this man who would be king may not want the position. "Accuse him, how dearly have I bought you." He may not want the crown you force upon him.  
*Name withheld*

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## Jack And The Beam Stalk

When Jack Walsh was "un-elected," as he likes to put it, from the county board of supervisors in 1976, he went out to the desert and backpacked for about a month in order to sort out his thoughts. He knew he didn't want to seek higher office, but after fourteen controversial years as public figure/politician, he realized he had a valuable image and a special knowledge of San Diego that he shouldn't discard. So when Walsh returned, he approached Bill Fox, station manager at Channel 39, to offer his services for a public affairs show. Fox, who didn't get where he is by missing opportunities, offered Walsh a part-time job doing news instead. "They had done a survey that said I was just behind Mayor Wilson in name recognition in this town," recalls Walsh, who didn't get where he is by missing opportunities, either. He signed on for about a six-month trial period, and in November, 1977, inked a full-time contract with the station.

Today, less than a year later, and in spite of his journalistic inexperience, Walsh's image is plastered on billboards all over town. He's up there next to Mike Smith (sports), Paul Bloom (anchor), and Bob Dale (weather); but his role on the news team is not easy to define. Walsh, it seems, has left politics but his job hasn't changed much. He's still in front of the camera, as he was when he sat on the city council and the board of supervisors, but he's behind the notebook now. And he's using it to do the same kinds of things he was doing as a politician—he is still wielding power. Walsh started out as the station's "troubleshooter," but when Channel 39 went to an hour newscast last month that title was junked. He now does the station's "closeups," billed as in-depth, hard-hitting investigations.

"The thing that I suffered from in politics is trying to effect social change or attack shortcomings of the system," says Walsh, "I was a lot of forces that were willing to contradict me. I had the media, which would challenge me. I had those forces that had something to lose, whether it was the American Legion (fighting for veterans' preference), the developers (who didn't like my controlled-growth policies), or the straight, righteous people (who didn't like my support of the gays or minority issues)."

It's different now. Walsh can go about his business unfettered. He's found that "I don't have my colleagues attacking me . . . and there is very little questioning of my motives."

Walsh has discovered an even greater advantage in being a television journalist: people believe him. "In television I have an unbelievable credibility. People tend to accept somebody. You're right in their living room, their bedroom, and they start to accept you as part of the family."

Walsh may be accepted as a family member in the homes of his viewers, but in the eyes of some of his colleagues he's not exactly a brother. "Jack Walsh is a politician," says one Channel 39 reporter. "In a little less than a year, Walsh has built himself a comfortable little empire. He may have left politics, but he brought its accommodations with him. He still has a constituency that overloads him with phone calls about their problems (which is partly why he was originally the 'troubleshooter'), and partially in response to the station's need for a staff of approximately twenty people. Most of them are college interns, who do the bulk of the research on his stories. In addition to

# PRESS PASSES



JACK WALSH

sent a thought. I had to learn how to collect my thoughts and put 'em in a manner in which they're basically understood. All these things I had to learn, aside from the technical things, like what the camera can do, how I can cover up mistakes in the field when I get back to the studio . . ."

Walsh feels his background makes him more qualified to be an investigative reporter than someone who has been only a journalist during his adult life, and some of the other reporters at Channel 39 agree. "Investigative journalism is relatively new to television," says one, "and I can't think of a better guy to do it than Jack Walsh." Another reporter there admits to mixed feelings about Walsh's expertise. "There's more to it than having people know you are just. The visuals and the production are just as important. Plus, they want him to use his knowledge of government to go into these areas, but he's bogged in features instead."

Walsh says he has stayed away from stories about county government and the sheriff because his credibility in those areas might be questioned. Moreover, he doesn't consider it his role to cover city and county government.

"I want to get into the major issues," he says. "The juvenile justice system, the jail system, the whole bureaucracy, the insensitivity to a lot of people. I want to deal with people's prejudices and deal with some of the hypocritical things that go on in our daily lives that I just want to hold out in front of people and let them look at it themselves and say, 'Well yeah, that's me, and I never thought about it before.'"

Walsh says he's gotten a lot of help from his co-workers, and that has been a big factor in the improvement he has shown since he first started reporting. "In politics you seldom get a lot of other politicians who are going to help you advance and work with you. But here at the station other reporters have been tremendously helpful. If I ask questions."

Despite the doubts of some of his colleagues ("We're holding our breaths that he doesn't do something to embarrass the rest of us," one reporter remarks), most feel he's doing a good job. "I'm impressed with how fast he's learned," says another. "He's also impressed me with his understanding of life, his feel for people." But he quickly adds, "It hurts the ego a little bit to see his face splashed on the billboards, and it hurts when we're short on photographers and he's got his own. But he's a pretty good guy. If it'll get more people to watch and see the stuff I do, hell, then go for it."

—Neal Matthews

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# Off the Cuff

How has Proposition 13 affected your life?



**Jeff Silbaugh**  
Roofers  
San Diego  
I'm a bus rider and I actually don't understand why the bus system lost money when it's a private corporation. But the services and routes are being cut and they've blamed it on 13. I'm riding the bus this afternoon and I've got to wait longer. The way I see it is 13 took stuff away from the people and I don't see anything it gave us. The old folks' programs and the schools' programs are the ones people need and they should have left them and let the senators take a cut. We haven't really felt the impact of it yet; it was a vote for the government rather than the people and this is just the beginning of it, really.



**Benjamin O. Brown**  
Cable Repairman  
Paradise Hills  
I have a little girl who was going to attend summer school over this summer but it was cancelled so I ended up taking her on a long vacation with me. But we enjoyed it, so what the hell? I don't like the impact it's already had on the schools, but I'm a property owner so I did get some tax relief. I don't think we've really seen the worst of it yet because I understand there was quite a surplus of monies at the state level which they just distributed over the summer. But I also think that's just how it's gonna be from now on; there's just not gonna be as many programs for the people to take advantage of as there was once and I don't know yet if I should regret this or not.



**Mildred Bushnell**  
Retired  
Pacific Beach  
I'm sorry for how I voted on 13 because they're throwing out teachers and they've got too big classes and this turmoil and crazy stuff's goin' on. But the lady over next door told me to vote yes on the damn thing so I did, thinkin' she's smarter than me. But I think she's dumber, because those selfish people who own all the properties aren't giving any money back. No way. I'm not kickin' about our landlord because we don't have one of those rent gougers. I'm talking for other people puttin' all these highrises up when there's boys walkin' the streets lookin' for work, and cops takin' up people for sleeping on the beaches, and a girl come into town young with no job and in the family way already. They said folks would get money back on their rents but they're not, are they?



**Dennis Schaefer**  
Caulier  
La Jolla  
I had a job opportunity as a custodian in the city schools and they've supposedly got funds and I should be able to get hired now pretty quick. But it's been delayed two months or maybe longer, a lot longer than it would have been if Proposition 13 hadn't passed. I should have voted in that election but I wasn't registered, and if I had it to do over again I'd register and definitely take the chance to vote against it now that I've seen it. I know people whose rents are going higher and I can only think the owners are taking advantage.



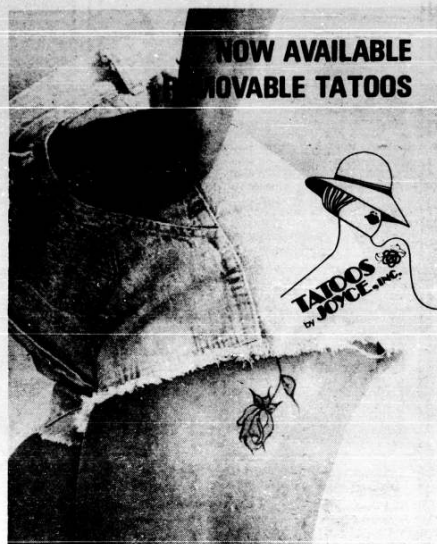
**Rev. Charles Brooks**  
Executive Director, SOFA  
La Jolla  
In order to tell the effects of Proposition 13 it will take at least a year before we really pause, look and see. Did it help or hurt the poor? I've read about, heard, and listened to all sides and stories, but I don't know at this point if I could state candidly it has hurt the poor or not. There were fear tactics before it passed and I was afraid for the poor. And as of today — let's face it — the renters are not benefiting, but it's very hard to get people's money back when you're already benefiting from it. By and large I still say let's pause and look at it again for evaluation a year from now.

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# Old Swimmers

(continued from page 1)

Though he won two silver medals in addition to the gold at Munich in 1972, Stamm was never approached to do commercial endorsements the way some Olympic athletes are. And even if he had been asked, he would not have accepted the offers. He was a sophomore in college when he competed in the Olympics, and any commercial endorsements would have left him ineligible for his remaining two years of college swimming. The academic degree and the team were more important, he decided; he finished up his junior and senior years, then dropped out of swimming entirely. Two years later he approached the 1976 Olympic trials in Los Angeles with an eye to reestablishing his reputation. If financial offers came up, he was in a position to take advantage of them. But he hadn't trained hard enough, and he finished a distant tenth in the 100-yard backstroke. No one asked him to endorse their product; no one approached him at all. After eighteen years of developing his skills to the level of a world champion, Mike Stamm's career was suddenly over. He was twenty-four years old.

*In many European and Third World countries, Stamm's achievements would have led to a lifetime of financial security. In the U.S. he was just another athlete in a sport with virtually no commercial possibilities.*

Stamm and I sit on the porch of the Village Hotel's penthouse suite, overlooking La Jolla Cove. It is a gray, windy day, with a hint of rain in the air. As we talk about his career Stamm tries to avoid dramatizing it in any way; when he senses that the conversation is getting too sensitive to suit him, he steers it in some other direction with a quick joke or a shrug. From time to time he picks up a can of beer.

"I was born in San Pedro," he begins. "My name was Knosch then. I never knew my real father; he took off before I was born."

"My mother worked as a secretary in those days. She was pretty busy most of the time, so I spent a lot of time at my grandparents' house. But I didn't feel neglected; I had a good time in both environments."

"When I was five years old my mother felt that it'd be a good idea if I learned how to swim. So I went to a swim school and I really enjoyed it. My grandparents had a pool in their back yard, and I spent so much time in it that they thought I should get involved with one of the city's swim programs. I signed up with a small AAU club and went to the workouts, and I really enjoyed that, too."

He entered his first competition when he was six, and within a few years was dominating his age group, particularly in the backstroke. His grandparents attended most of his competitions, sometimes driving him as far as San Diego or Las Vegas for AAU regional meets. "I prac-

ticed a lot in my grandparents' pool, and my grandfather used to clock me. We got pretty involved, you know, very close. When he died a few years ago it was really quite a shock." Stamm pauses, gazing out towards La Jolla Cove. A moment later he continues, "One day when I was eight or nine he told me that someday I'd make the Olympic team. It was something that I never forgot. From then on, at every level, it was always in the back of my mind."

Competitive swimming demanded constant practice, and two-hour daily workouts with weekend meets are not every nine-year-old's ideal. Stamm, however, found that he liked the routine and the discipline. "My parents never really pushed me; I did most of it on my own. I think maybe kids are easier to condition, physically and mentally. You break it down to the competitive spirit and they understand; if they want to win they have to do the work. Still, I didn't learn to push myself until later. When you're young, you reach a certain pain level and you back off. Later on it's more a matter of defining that threshold and then going beyond it."

When he was nine his mother married again, this time Roland Stamm. Mike moved in permanently with the two of them, but kept his old name of Knosch. Six years later he approached his stepfather and asked if he could change his last name to Stamm. Soon after that he was legally adopted by Roland Stamm.

The family lived in Torrance for a couple of years, then in 1963 moved to the new suburb of San Carlos in San Diego. After trying out a few of the local swim clubs Stamm eventually settled on the Coronado-Navy Swim Association, coached by Mike Troy. Troy was a Navy man and had won two gold medals in swimming at the 1960 Olympics. He was an authoritarian who shouted at his pupils and held the longest, hardest swimming workouts in San Diego. "It was really quite an experience," Stamm recalls. "I'd never done such hard workouts in my life. I guess I really liked it, though, because I kept coming back."

The workouts consisted of three hours of swimming in the morning and two more in the afternoon. The total distance covered every day was about 14,000 meters. "Troy had these aircraft landing tubes, fourteen inches in diameter," Stamm chuckles. "You blow them up a little, twist them in a figure eight, and put them around your feet. So your feet are kind of, like, shackled. When you swim, the tube floats your feet. You can't kick and the tube provides drag. The net result is that you strengthen your arms." He laughs at the memory of it and takes a sip of beer.

Troy's workouts were a turning point for Stamm. Spending five hours a day at swimming practice, he found he had little time or energy to do anything else on his own. "There were times I thought I was going to die, when I thought I just couldn't swim any faster or any farther. What kept me interested? Well, I still had that thought in the back of my mind that I was going to make the Olympics."

He continued to swim with the Coronado-Navy Swim Association even after joining the swim team at Crawford High, and for the next three years was the outstanding prep swimmer in the county. At a high school with a traditionally strong swim team, Stamm at one point held every aquatic record except for diving. He set numerous regional records, his marks of fifty-two seconds flat in the 100-yard backstroke and 1:55.5 in the 200-yard individual medley still stand. He was a high school All-American his senior and senior years and won a full scholarship to Indiana University, where he came under the influence of coach James "Doc" Counsellman. Stamm credits Mike Troy with teaching him the fundamentals of backstroking, but under Counsellman he refined his technique even more.

In his freshman year at Indiana, Stamm broke the conference records for 100- and 200-yard backstroke and helped his team to its fourth consecutive NCAA championship. "We had an unbelievable team," he remembers, shaking his head. "We had guys who would break American records." Unfortunately, at our evening workouts." One of the standouts was

Mark Spitz, who was a junior at Indiana when Stamm was a freshman. "I was pretty intrigued by Spitz," Stamm says. "I knew he had been a good high school swimmer, so I was interested to see what he was like. As a freshman, though, I only saw him at workouts — he more or less associated with the older swimmers on the team."

"I got to know him a little better after the Olympic trials in 1972. Seven members of our varsity at Indiana made the Olympic team, and we lived and trained at West Point just before leaving for Munich. Mark had qualified for an unusual number of events, and I felt he had the ability to accomplish something at the Olympics that would make him great. At West Point we'd all get together in the evenings and he would sometimes ask us what we thought he could do. He seemed to be asking for moral support, and I gave it to him. But I knew I had my own race to think about, too."

In terms of energy spent versus speed gained, backstroking is an inefficient exercise. It takes someone with a lanky body and long arms to do it well, and even then the swimmer's stroke and body movement must be streamlined considerably in order to achieve a reasonable speed in the water. From an early age Stamm found he had the perfect build for a backstroke, but he spent years developing his style into the series of swift, machine-like motions that it eventually became. He can talk at length about how many strokes it took him to cross a fifty-meter pool, the exact part of the stroke at which he would hit the wall and make his turn, and what his kicking and breathing patterns were. When asked what competing in the Olympics was like, though, he clears his throat and says simply, "Well, it was pretty intense."

At Munich he qualified third in his elimination heat for the 100-meter backstroke, then broke the American record in the semifinals. His stepfather told him later that when he came out for the finals he was pale as a sheet. Like most of the U.S. men's team, he had shaved his body prior to the race, and the hair on his head was cut short. He hit the first and only turn in the race just behind East Germany's Roland Matthes and chased him all the way down the final stretch. Matthes beat him by half a body-length, but they both broke the existing world record. The 200-meter was nearly identical; Matthes led the entire race, with Stamm closing in at the finish. Again, both of them broke the previous world record. The medley relay was held the next day and Stamm, leading off in the backstroke, won a gold medal to go with his silver.

"I was satisfied with my performance," he says. "I was disappointed I didn't win the backstroke, particularly the 200, but I figured I had given it my best. I never really thought about whether I would be famous or be approached to do commercials. We all knew Mark had been approached by Schenck but said no, talking about our own possibilities. Anyway, no one ever came up to me and asked me to appear in a picture with their product."

After the Olympics I took a semester off from school, but still said no to talk about our own possibilities. Anyway, no one ever came up to me and asked me to appear in a picture with their product."

With two of my teammates and went on a tour of Europe. I was extremely relieved that the Olympics were over, and I wanted to enjoy my accomplishment. I felt I deserved at least that much."

Stamm returned to Indiana University for the 1973 spring semester and picked up his swimming where he had left off. The following year he bettered his own American records in the 100- and 200-yard backstroke, while leading Indiana to its sixth NCAA swimming championship in as many years. As a senior he had an off year, and the team finished second to USC in the NCAA Finals. A few months later he received his degree in biological sciences, then discovered his grades weren't good enough to get him into a school of dentistry as he had planned.

When Stamm left Indiana in 1974, the next Olympics were just two years away. But he didn't even want to think about it. At that point I felt I was done with swimming. I stopped reading the newspaper. I just didn't want to have

anything to do with swimming. And it was very enjoyable at first. Suddenly my life wasn't regimented; I had time to myself. All the pressure was off and I just kicked up my heels."

The summer following his graduation he worked as aquatics director for the Hilton Head resort in South Carolina. When the job ended he moved back to San Diego and worked as a cashier in a racquetball club. After a year of that he became a gardener, then spa director for the Cuyamaca Club. "I found that it was hard to direct myself," he remembers. "Being away from the pool just didn't do it. It seemed unnatural. Suddenly I had choices, and I didn't know quite what to do."

In late 1975 Stamm began thinking seriously about the 1976 Olympics. Most of all he wanted to prove himself, but he knew if he did well enough he might be approached for commercial endorsements. He had worked at swimming for eighteen years and felt he deserved to make some money at it. (In many European and Third World countries, Stamm's achievements in the 1972 Olympics would have led to a lifetime of financial security. In the U.S. he was just another athlete in a sport with virtually no commercial possibilities.) The previous year he had gotten married; now he and his wife went to live with Mike Troy, who was to coach Stamm's comeback. It was a generous offer from Troy, who had a pool in back of his Santee house. By living there Stamm could save both money and time while he practiced. He worked hard but admits he had something he could devote himself to with the same effort he had put into swimming.

later the trials were over and he hadn't even come close.

"I knew right away that that was it; that the trials were my last big meet. I was disappointed, but I realized I failed because I hadn't trained hard enough. Once I knew that, I resolved to myself that I wouldn't waste time speculating about what could have been. I had to find a way to merge back into society."

The sun has set; the evening is growing cool. Stamm and I leave the Village Hotel and walk through the settling darkness to a nearby athletic club. We have in mind playing some racquetball, but it turns out Stamm is not a club member, and I am not, so we are refused entry at first. However, Stamm remains unfazed and congenial and soon the clerk gives in. A few minutes later, when he learns that Stamm was an Olympic swimmer, he becomes downright friendly. "How old are you now?" he asks.

"Twenty-six," says Stamm.

"You're still young, then? You could still swim!" the clerk says earnestly.

"Probably I could," Stamm responds, "if someone would give me \$25,000 a year to do it."

After the '76 Olympic trials Stamm returned to San Diego and worked as a waiter and a lifeguard. He separated from his wife, became a loan officer with one mortgage company, then moved on to a second company. He was looking for something he could devote himself to with the same effort he had put into swimming.



PHOTOGRAPH BY DAVID COVEY



MIKE, FAR LEFT, 1962

MIKE WITH GRANDFATHER, c. 1959

MIKE, CENTER, WORLD RECORD BACKSTROKE, 1972

PHOTOGRAPH BY DAVID COVEY

He found that it wasn't easy. And more and more he found himself thinking about art. He had sketched informally on his own for years; he remembered the art classes he had taken at Indiana and the galleries he had seen in Europe with their Picassos and Rembrandts. When he first saw the newly renovated penthouse suite at the Village Hotel, it struck him that it would be a perfect spot for an art gallery. He had met the owner of the hotel, Carl Ludlow, while working at the racquetball club a few years earlier, and now he found Ludlow receptive to the gallery concept. Once the idea looked like a definite possibility, Stamm says, he dropped everything to work on it.

When the Mike Stamm Gallery opened on a Saturday night a few weeks ago, about a hundred people showed up for the celebration. There was a table with cheese, wine, and bread in the middle of the room, and the walls were hung with paintings. One oil of a huge bumblebee in a field of blue stood out, and in a corner window gleamed mosaics of colored glass. Stamm himself stood near the door in a brown velvet coat and tan shirt, greeting nearly everyone as they came in.

"What do you think of the paintings?" he asked me in a spare moment. I told him I thought they were good, and he nodded and looked around the room. "I'm comfortable doing this," he said. "At first I was worried about how structured I would have to be — opening every day, keeping the books, and so forth. But now I have no apprehensions. I'm going in with the attitude that I'll handle the problems as they come up. I have a long-term dedication to it."

"Mike!" called a voice behind us. Stamm tapped my arm, whispered, "I'll be back in a minute," and disappeared. When I caught up to him again a half hour later he was carrying a fresh plate of cheese from the kitchen. We found an uncrowded corner of the room and talked briefly about whether he felt any bitterness that Olympic heroes like Spitz and Bruce Jenner had made so much money from their athletic careers.

"Spitz deserved everything he got," he said firmly. "He accomplished something that no one will ever accomplish again. With me it was a matter of bad timing; my career peaked before I could capitalize on it. Sure, things could've been easier for me. I think I deserved to be compensated for my effort somewhere along the way. But on the other hand, I don't think I should be paid now for something I did six years ago."

"Right now my main interest is to make this gallery one of the best in Southern California. I want to find out how far I can take this thing, what my limits are. It's something I'm really interested in and by God, I'm going to try and find out what those limits are."

He contemplated the wine glass in his hand for a moment, then threw me a sidelong glance with his clear, light brown eyes. "I could get very corny and say, 'Life is worth pushing, it's a matter of living life to its fullest,'" he went on. "But that's what it takes to be a champion. That's what it takes to be foremost in anything, really. You have to push yourself and find your limit. It's a good thing to know. It's a good thing to know."

# Straight from the Hip

MATTHEW  
ALICE

Dear Matthew Alice:  
Where do all the scientists in San Diego hang out?  
Scientist Groupie  
Hillcrest

In fine weather, Black & Beach is a good place to find scientists "hanging out." They're the ones with their hands full of mechanical pencils and ballpoint pens. As a rule, however, scientists are not the type who congregate in public to amuse themselves. Forced from earliest childhood to wear short-sleeved dress shirts, scientists rarely acquire the social skills that distinguish attorneys, bankers, writers, and other professionals who spend so much of their free time in public, discussing the crucial issues of the day while getting blitzed. Scientists, therefore, are difficult to encounter outside their offices and laboratories. Some join Mensa, the "High IQ Club," whose local telephone number is 276-2575.

You yourself might join one of San Diego's largest groups of scientists — the Institute of Electrical and Electronic Engineers — at meetings which are listed in their IEEE Bulletin. Small groups of engineers meet often in restaurants, over dinner, to discuss topics of special interest. The meetings are open to the public. You may obtain a copy of the newsletter by writing the editor, Carl Gerle, at Box 99991, San Diego, 92109. And when you write, please be more precise as to what you mean by "groupie."

Dear Matthew Alice:  
Why are dealers allowed to import man-



goes from Mexico and sell them in local markets, while I can't bring a couple across the border from Tijuana?  
Howard Reese  
East San Diego

The mangoes imported by a dealer have all been gassed for a couple of hours to kill the larvae of fruit flies. These insects hatch beneath the skin of certain fruits and eat their way through the pulp as they mature. The U.S. Department of Agriculture is not so much concerned that somebody will eat the flies himself, but that some jerk may throw the fly-infested mango in the trash. Breeding there, the

flies could start an infestation of this country's fruit orchards. Therefore, dealers are willing to pay the USDA to send inspectors down to Hermosillo and other points in Mexico, where they ascertain that the U.S.-bound mangoes are fumigated with ethylene dibromide. The mangoes are then packed in boxes marked "Treated." Untreated, ungassed, undocumented mangoes — the sort you would find in markets in Tijuana — are confiscated at the border and fed into a garbage disposal.

fresh pepper is astronomical! Can the berries of the California pepper tree be dried and ground for a substitute?

Becky Mills  
Charmont

No. Even though the local pepper tree's fruit is sometimes added to true ground pepper, it can never be a substitute. The tree berries adulterate pepper — they are added by the merchant to make expensive pepper go further, the way the fast-food places whip up "shakes" that are one part milk and four parts air. The California pepper tree is entirely different from the true pepper, a climbing shrub native to Java and cultivated throughout the tropics. Like you, merchants have longed for a cheaper source of this exotic spice. So much was it desired in Europe that traders of the Sixteenth Century set to sea in search of better routes to the Spice Islands, and discovered a round world. A few pounds of pepper was a royal gift, renowned as a medicine as well as a seasoning, for the black seeds stimulate the heart as well as the tongue. The California pepper tree, with its drooping, feathery leaves, is also good for one form of medicine. The Dictionary of Economic Plants says the tree's gnarly bark may be pounded and used as a purgative for domestic animals. However, the book doesn't say how you'll possibly get an animal to eat pounded tree bark.

Get 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:  
The price of peppercorns for grinding into

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This cassette deck has 24 band graphic equalizer, 100 watts per ch. 1% THD, 100 amp. 100 watts per ch. 1% THD.

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**Sanyo 418**  
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**Audiovox Super Power**  
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**Pioneer 8005**  
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**\$169**

**Sony 1405**  
This car stereo has 24 band graphic equalizer, 100 watts per ch. 1% THD, 100 amp. 100 watts per ch. 1% THD.

**\$159**

**Sony 417**  
This car stereo has 24 band graphic equalizer, 100 watts per ch. 1% THD, 100 amp. 100 watts per ch. 1% THD.

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**Sony TC 24**  
This car stereo has 24 band graphic equalizer, 100 watts per ch. 1% THD, 100 amp. 100 watts per ch. 1% THD.

**\$109**

**Blaupunkt AM/FM Frankfurt**  
This car stereo has 24 band graphic equalizer, 100 watts per ch. 1% THD, 100 amp. 100 watts per ch. 1% THD.

**\$99**

**Sanyo 478**  
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**\$89**

**Audiovox 977B**  
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**\$89**

**BOMAN 1800**  
This car stereo has 24 band graphic equalizer, 100 watts per ch. 1% THD, 100 amp. 100 watts per ch. 1% THD.

**\$59**

**Audiovox 988**  
This car stereo has 24 band graphic equalizer, 100 watts per ch. 1% THD, 100 amp. 100 watts per ch. 1% THD.

**\$49**

**Space in Time**  
1124 Silverado, La Jolla



# STAR WARTS



MARK FOGG

I sat down on the empty stairs overlooking an even emptier lecture hall on the San Diego State campus. From my vantage point near the dais I scanned the seats and rows of empty aisles to see if anyone still lingered after the meeting. Only my very understanding girlfriend was still there. I took a deep breath, held it for a moment and let out a howl of pure joy. I was a civilian again. I was no longer the lord-high master and vice-president of Southern California's largest, noisiest, and most troublesome science fiction club, S.T.A.R. San Diego was now my past. And it was a past I didn't care to dwell on. But somehow as I sat there, I couldn't help think of all the things that had gone on in this stuffy lecture hall in the name of science fiction.

S.T.A.R. stood for the Star Trek As-

sociation for Revival and it was an organization with branches in Utah, New York, and even Japan. San Diego had the biggest branch of S.T.A.R. (300 members at its peak) and as such most California fans simply referred to our branch as S.T.A.R. The club's purpose varied, depending on who the officers were that were running the club at the moment. When the San Diego branch was started in October of 1973, its purpose was to meet once a month and write letters, sign petitions and start mail-in campaigns to NBC in hopes that enough pressure would force the network to put the *Star Trek* series back into production. Other groups of officers who met later on in the club's history structured their club more around science fiction in general. They would meet to promote sci-fi in films, on TV, in print or even pulp magazines. The club met every month in what seemed like a mini-costume ball in order to promote their views. They might have a well-known science-fiction author such as Theodore Sturgeon come to speak,

or perhaps show a first-rate science fiction film, or better yet, a bootleg episode of one of the better sci-fi TV shows. Sometimes the club would meet just to have fun at a picnic, or go to a screening of the latest sci-fi movie en masse, often with some of the more garish members of the club decked out in bizarre costumes. It was often my job to explain the more peculiar members to the management, something I disliked intensely. How do you explain to the manager of even the Ken theater that your club promotes science fiction the way the California Dairywomen's Association promotes milk? It isn't easy as you try to explain the Klingons harassing the ushers or the other member done up as a huge, furry, pink Tribble.

edited episodes of the starship *Enterprise* hulking in orbit, Captain Kirk calling for warp eight and Dr. McCoy reporting the death of yet another crewman. It was a show that people could get excited about. It set down an appealing if sometimes shallow code of ethics and it had a sugar-coated optimism that was a small lift in a dismal world. It was almost complete as a dogma. What wasn't completed by the TV show was willingly furnished by authors and artists willing to extrapolate on someone else's work for a quick buck. In other words it had all the trappings of a religion. Its followers were called Trekkies.

I was a Trekkie. Trek was my holy word. And S.T.A.R. drew me much the

way modern religious cults draw young people who need a set of values to hang onto. Getting in was hard. Oh, you could be a follower in S.T.A.R., you just couldn't participate in the internal workings. Jan and her crew saw to that. Jan was S.T.A.R. San Diego's founder and first president. Being a devout Christian, the high moral tone and lofty philosophies of *Star Trek* appealed to Jan. That was something many of us could never quite reconcile since science fiction seems to be so anti-religion. Jan, a recent San Diego State graduate in English, founded S.T.A.R. in her living room in the State College area one evening in 1973, moved it to San Diego State campus a year later when it got too large, and kept an iron-fisted control over the club for the next two years. While she was president, you couldn't cut your way into the top administration with a laser beam. If you wanted any input into club activities that was just too bad. It was her club and if you caused any trouble you would be taken care of. How a Christian could be so spiritual I never quite figured out, but I did come to realize that Jan was the most unusual person I had ever met. She felt she

gave me many problems. I thought back to my battles with the mutants. There was Jack the avenging angel, a psychology major from Mesa, the one who accused me and my president, Paula, of rigging an election to get into club office. Jack was one of those nervous, insecure types who couldn't quite cut it in the real world. He thought he was super Space Detective Perry Rhodan and he thought he smelled foul play when the club publications officer hadn't gotten out notice of the September, 1977 elections quite on time. So Jack demanded a recall. And if S.T.A.R. had an avenging angel, it also had a devil bent on vengeance. Her name was Carrie and she pushed Jack's buttons. She was brilliant, but so typical of so many science-fiction fans. She couldn't handle the real world, the straight as she called them. She had a large following in the club and was bent on vengeance against me. I had rejected her and she wasn't used to that. Men groveled at her feet. She had a nice body and always wore skimpy science-fiction costumes to show it off. She didn't understand how any man could reject her. By now the club president, Paula, not exactly the most durable indi-

mutant wondered how Seven Up and ice would make my car run and so dumped a whole bottle full into my car's gas tank while we were at S.T.A.R.'s annual picnic at El Monte Park. Over the next few months my car donated more of its accessories to mutants' toy boxes. But they would have to find someone else to pick on for I was ready to retire.

Jan wasn't done with the club, however. She had come out of suspended animation to make sure that the club never again fell into the hands of an infidel such as myself. After catching Jan in many stories that were somewhat less than true, I decided my club couldn't fall back into her hands. Even though I may have been bothered with the club, it's hard to abandon a club you've labored for over two years. I just couldn't see letting Jan put in her hand-picked candidate and once again running the club by gossip and innuendo. I helped a young woman named Betty become the president of S.T.A.R. Betty was just what the club needed. She was energetic, enthusiastic and abrasive when the task called for it. Betty didn't care for taking crap off anyone. But Jan disliked Betty for reasons of her own and now dislikes me even more. Jan has a saying she quotes often, "Don't get mad, get even." I'm still waiting with interest to see what Jan has up her sleeve. It ought to be worthy of Darth Vader himself.

I thought about some of the other people I had met. There was Brad Wehrmacht, a furniture store owner. He was always coming up to me, whipping an unusual firearm out from under his jacket and asking, "Wanna see my Pope-Killer? You could drop the old pontiff right in the middle of a mass and no one would even hear it go off!" I wasn't quite sure what Brad was going to be doing in a few years, but I'm sure either the CIA or the Gambino family could use his services. And then I thought about my old friend Dicky Heilbaum. His favorite activity was building replicas of the hardware seen in sci-fi movies. Rayguns, rifles, rocketships, Dicky built them all. He had a voice like an air raid siren wailing down. Dicky was so exacting, as so many sci-fi fans seem to be, that if there was a goof in the way the movie prop was built, Dicky copied it faithfully. Broken parts, dented spaceship hulls, sloppily applied paint, Dicky copied it so it would be exact. I started to think about some of the other people and decided I would sort them out later when I wrote a book about science-fiction fans. I thought about the types of people in general who had joined S.T.A.R. Most of the members were the kind who had IQs of 170. There were the individuals who simply thought science fiction was a taste of the future. Then there were those people who were looking for a good, temporary fantasy to take the edge off a boring, indifferent world. And then there were the misfits or

the mutants as I called them. They retreated into make-believe and stayed there because they found it so difficult to deal with the real world. And some of the mutants were pretty good politicians. With their constant demands for change in the club or more democracy, or just meddling in my private life they could keep the club in an uproar.

I thought about how science fiction was changing. *Star Wars* had just hit the scene and *Star Trek* was being quickly forgotten. More happened in the first five minutes of *Star Wars* than happened in all three years *Star Trek* ran on television. It was becoming fashionable to like science fiction and more fans came out of the closet as R2D2 and C-3PO became household words. Darth Vader showed up in almost as many political cartoons as Jimmy Carter. *Star Wars* was great fun and I loved it, but there was just something about popularizing science fiction for the masses. It lost something much the same way owning a Volkswagen loses much of its charm when everyone on the street buys one. Where sci-fi fans had once been unique, now there were even science-fiction exploitation movies, like *Invasion of the Saucers* and *Laserbolt*. It was definitely time to leave.

I bowed out of S.T.A.R. this last January and left it to the younger and stronger. S.T.A.R., no longer stands for the Star Trek Association for Revival. They changed it to just STAR and it stands for nothing. It's a catchy name for a science-fiction club. Though members are now mostly junior high and early high school students instead of college students, the fun is back and to a large extent the credit goes to Betty. The members themselves should take a bow. They show a willingness to pitch in and help. Jan and her followers have started a new club and have taken much of the pettiness with them. The new club, Infinity One, is torn by the same old pettiness, jealousies, and phone calls that STAR used to have. And it seems only right, for few of them were able to grow wiser, only older. Jan and her crew still try to get in STAR's way occasionally; the Theodore Sturgeon lecture was interrupted by a bomb scare, for example. But they can do little damage and change even less. The real changes are coming from the outside world. Science fiction is blossoming, some of it is good and some of it is just awful. But at least now there is a choice for those who enjoy the genre. □

I was a Trekkie. Trek was my holy word. And S.T.A.R. drew me much the way modern religious cults draw young people who need a set of values to hang on to.

could never be wrong because of her religion and she had a doublethink circuit that protected her from guilt. If you got on her bad side she could make a few phone calls and have the rest of the club treating you like a leper. Jan set the tone for the club. Government by gossip and innuendo. The gossip and small-town style of meddling in others' business earned the club its nickname, The Peyton Place of Outer Space. The gossip was usually of the "Have you stopped beating your wife?" type. Jan always seemed to use the telephone to do her dirty work. S.T.A.R. used the telephone the way Buck Rodgers used his disintegrator pistol. In the time it took a member to snap off a seven-digit number, the fortunes of a rival club member could be totally destroyed. Rumor mongering was tuned to a fine and lethal art. I hated the phone. It was an instrument of torture. Some member was always calling me up, accusing me of rigging elections, dipping into the club treasury, or telling me what someone else had said about me. It seemed I had no private life as long as I was a club officer. I finally realized that if you're insignificant in the real world, you find a club like S.T.A.R. and make trouble for the other members. It gave you a feeling of power you couldn't find out there in the real world. People like myself just happened to be the most obvious targets. The misfits, or mutants as I liked to call them,

vidual, got fed up and left the running of the club to me, its vice-president. I didn't want it. There I was in October, 1976 at S.T.A.R.'s annual masquerade costume ball held in SDSU's Casa Real, with Jack up front putting on a skit about me thinly disguised as a skit about Space 1999. "It's time for a change at the top. Better leadership. Remove Commander Koenig! New government now!" Jack and his skit members chanted. To this day Jack doesn't realize he has several of my friends to thank for saving his life. As master of ceremonies I was decked out in a tuxedo complete with walking stick.

"Where are you going?" one of my friends shouted as I lunged toward the stage Jack and his minions were standing on.

"I'm going to see if that cretin can be given a sufficiently large dose of reality if I wrap this walking stick around his head!" I yelled back, brandishing the stick like an ancient rapier to keep them away. Someone pulled the stick from my hands and grabbed me.

"What do you want to go to jail for? If you beat up that wimp the judge will throw the book at you for being cruel to the handicapped. Calm down. I'll keep the stick," my friend said. And I had to admit he was right. I did try briefly with the idea of wrapping the microphone cord around Jack's neck but then there would be nothing to announce the costume competition winners with. My friends were right. Jack's revolution came to naught. But I had lost my president and the respect of many of the members as well. And I lost a good set of radial tires. Some malcontent decided to see if I could levitate my car home after he took a switchblade to my Michelins.

In August of 1977 another



MARK FOGG

# Local Events

Contributions to **LOCAL EVENTS** must be received by no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. **The Events Editor** reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR, P.O. Box 80003, San Diego, CA 92138.**

## Lectures

**"ART AND ARTISTS: TOWARD THE ART OF THE 80's,"** a lecture series of professionals of the current art scene, coordinated by Joyce Cutler Shaw, will begin with "The Museum. Proposition 13, and the Global Space Invasion," with guests Lynn Hershman, Henry Hopkins, and performance artists on film, tape, and in person. Wednesday, September 22, 7 p.m., Room A412, SDSU. 286-6511.

**HOSHIE,** an update on a new concept of care for the terminally ill in San Diego, will be presented by Frank Grabatis, Thursday, September 21, 7:30 p.m., Council Chambers, Aztec Center, SDSU.

**WATERCOLOR DEMONSTRATION,** sponsored by the San Diego Watercolor Society, will feature Lawrence Brullo, Friday, September 22, 7:30 p.m., SDG&L Building auditorium, 101 Ash Street, 463-4991.

**"YOUNG CHILDREN IN BRIEF SEPARATION,"** a three-week panel discussion/film presentation presented by the Hanna Fenichel Nursery School, will conclude with the film "Kate: A Two-Year-Old in Foster Care," Tuesday, September 24, 8 p.m., San Diego Psychoanalytic Institute and Society, 1700 Prospect Street, Suite 170, La Jolla. 455-1898.

**AN EVENING WITH ARTIST W. HASSE WOLFF,** will include a slide retrospective of his work, a film by the artist, and the artist's demonstration of his use of the acrylic medium. Tuesday, September 26, 7:30 p.m., SDG&L auditorium, 101 Ash Street, San Diego. 286-6511.

**"DUAT (CARER FAMILIES)"** will be the topic examined by SDSU psychology professors Jeff and Rebecca Bryson, conducted as part of the "New Views of Women" course. Wednesday, September 27, 3 p.m., room SS-100, SDSU.



Ricky Jay

It had been a good show, but the nightclub performer had saved his last nonpareil for last. Drawing on the audience's silent anticipation, playing the crescendoing drama like Toscanini, he carefully placed a rubber duck at one end of the well-lit stage. He then whiffled, walked ten paces in the opposite direction, turned, and with a flourish let fly an ordinary playing card that cleanly decapitated the toy.

For the average entertainer, the ensuing deluge of applause and chorus of bravo would have signaled the well-deserved acknowledgement of that most supreme of efforts, that singular, unforgettable performance. But for Ricky Jay—acclaimed the world's foremost playboard—the trick had all the significance of one of Buffalo Bill Cody's staged "conquests" of lake Indians in his Wild West Show. Not that Jay didn't appreciate the crowd's vociferous approval of him. But for one who could boast of jelling a prized squirrel with his trusted big-game side-arm (the four of clubs) while on an African safari, mutilating a bathtub duck was small potatoes, indeed.

Alas, but these people were easy to please. Jay thought, bowing again and again in acceptance of the boozy hosannas that he refused to heed. Had they only known that real danger in those lethal words, that Jay had learned the sacred Oriental art of self-defense with cards first devised by the dreaded Ninja Assassins, that he sought to combine his interests in playing cards and the martial arts in his career, his captain of the karate team while a student at Cornell to achieve a new and bewildering form of self-defense, what the patrons of that steamy nightclub wouldn't have felt so secure. But Jay's benign career had preceded him, and what they thought they saw before them was a

young man whose most remarkable accomplishment thus far had been gaining entrance to the Guinness Book of World Records. While in London for a BBC special in November of 1977, Jay had thrown a playing card higher, faster, and farther than anyone on the planet ever had before.

Such an unusual but ultimately harmless feat rocketed Jay to the pinnacles of show business success as he was made the subject of a photo feature in *Playboy* magazine, and was eventually able to play straight man to Sea World's killer whale, Shamu, and Taj, the elephant, on magician Doug Henning's television special. In the light of this illustrious notoriety, it was easy for the casual observer to overlook the fact that Jay had authored a book entitled *Cards as Weapons*, and that the South African newspaper, *The Transvaal*, had declared him "as dangerous as a hunter with an elephant gun."

Moreover, if all the attention riveted on his card throwing, Jay's other abilities got lost in the shuffle. To rectify the situation, Jay is currently pursuing his ambition to perform a one-man show wherein he utilizes his talents in hypnotic suggestion, ventriloquism, the protean arts, hand shadows, choreography, juggling, and, of course, card throwing.

This week, Jay, probably the only former gambling investigator and professional crowd estimator who can lay claim to the title "the Bruce Lee of playing cards," will make an appearance in San Diego to write another footnote in his bizarre career. His show, sponsored by the Cultural Arts Board and Association of the City of San Diego State University, will be presented Friday, September 22, at 8 p.m., in Montezuma Hall, SDSU. For more information, call 286-5278.

—John D'Agostino

## Radio-TV

**"UNION MAIDS,"** three women who organized for the C.I.O. tell of their struggles and progress, highlighted by newsreel footage of matches and demonstrations. Friday, September 22, 2 p.m., Channel 15.

**"SAN FRANCISCO OPERA,"** live broadcasts of the San Francisco Opera can be heard each Friday, through November 24, at 8 p.m., with this week's offering being "Otello," with Placido Domingo in the title role, conducted by Giuseppe Patane, Friday, September 22, 8 p.m., KFSD-FM (94.1).

**"KEEN'S PEOPLE,"** a one-hour interview and debate with incumbent Jim Bates and challenger Lee Hubbard, opponents in the 4th District county supervisor's race, will be conducted by Harold Keen, Friday, September 22, 9 p.m., Channel 8.

**"THE ROCKFORD FILES,"** one of the more intriguing and better scripted of the private eye television series will begin its fifth season (despite low ratings and an appearance on the PTA "most violent" list) Friday, September 22, 9 p.m., Channel 39.

**"THE VIRGIN STRING,"** Ingmar Bergman's 1980 film concerning a father's ruthless revenge for the rape and murder of his virgin daughter, starring Max von Sydow, will be televised Saturday, September 23, 10 p.m., Channel 15.

**CHARGER FOOTBALL.** The Green Bay Packers come to town to play the San Diego Chargers. Sunday, September 24, 1 p.m., KSDS-TV (1130).

**"ZUBIN MEHTA 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 ("Empire"). Sunday, September 24, 2 p.m., Channel 15.

**"THE POETRY OF FELCY SHELLEY and Elizabeth Bishop,"** perched by local poet Paul Dressman reading from his work, will be featured on "The Poetry Hour," hosted by John Lithwick, Sunday, September 24, 6 p.m., KPBS-FM (89.5).

**"OUT OF OUR FATHER'S HOUSE,"** a drama with music based on the book "Growing Up Female in America" by Eve Merriam, will be televised on "Great Performances," Thursday, September 21, 9 p.m., repeating Monday, September 25, 1 p.m., Channel 15.

**"NFL MONDAY NIGHT FOOTBALL,"** the Minnesota Vikings and the Chicago Bears battle for the lead of the Central Division of the NFL. Monday, September 25, 6 p.m., Channel 10.

**"PADRE BASEBALL,"** the final Padre road game to be televised this season will include the Los Angeles Dodgers. Friday, September 22, 7:30 p.m., Sunday, September 24, 1 p.m., and the San Francisco Giants. Tuesday, September 26, 7:30 p.m., Channel 6.

**"TORMENT,"** a 1944 film by Alf Sjoberg (and Ingmar Bergman's first screenplay) featuring a schoolteacher who becomes romantically involved with a student, will be shown Saturday, September 23, 9:30 a.m., repeating Thursday, September 28, 1 p.m., Channel 15.

**"ALL MEDIA COOPERATIVE GROUP SHOW,"** featuring members of Suris, including Nathan Windmark, Chet Woodring, and David Rotman, and San Diego artists June Clark, Jay Whitcomb, and Cleveland Montgomery, will run Thursday, September 22, Mike Stano Gallery, Village Hotel, 1110 Prospect Street, La Jolla. 484-2240.

**"FOTOSAN DIEGO '78,"** an exhibit of local photographers' work for the month of August, will be on display at the San Diego Art Guild, and the San Diego Watercolor Society will participate in a joint all-media art exhibition to benefit the Old Globe Theatre, continuing through September 30, Central Federal Plaza, 225, 225 Broadway, downtown.

## Dance

**FLAMENCO.** Debbie Ray and Rayna's Spanish Ballet will perform Spanish Flamenco dance selections. Friday, September 22, 7 and 9 p.m., Marquis Public Theater, 3717 India Street, 286-8111.

**DANCE EXHIBITIONS.** The Whifwinds and the Footloose Joggers will be presented in a program following by square dancing for beginners, with caller Jack Elmore, in a festival sponsored by the San Diego Area of Enlightenment World Plan. Center, Saturday, September 23, 7:30 p.m., Casa del Prado, Balboa Park. Call 270-7670 for reservations.

## Music

**YOUNG CONCERT ARTISTS SERIES,** the first of four programs in this series will feature violinist Hiroko Yajima and pianist Luis Batlle, who will be performing Beethoven's "Sonata in E-flat Major, Op. 12, No. 3," Prokofiev's "Sonata in F Minor, Op. 88," and Schubert's "Fantasie, Op. 159." Thursday, September 21, 8 p.m., Music Building Recital Hall, SDSU. 286-6467.

**INDIAN CLASSICAL RECITAL,** featuring Ashish and Praneesh Khan, will be held in a private residence in Encinitas, Friday and Saturday, September 22 and 23, 7:30 p.m. Call 735-0771 for reservations.

**DEBUT PERFORMANCE** of the Pacific String Quartet of San Diego, featuring symphony members Anthony Luca (concertmaster, violin), Karen Mac Dicks (violin), Mary Oda (cello), and Harry Rumpel (viola), will include the performance of Haydn's "Quartet in F Major," and Beethoven's "Quartet No. 2 in D Major." Sunday, September 24, 3 p.m., First Presbyterian Church, Fourth Avenue and Date Street. 232-7513.

**GUEST SOLOIST MEI RIMON,** principal French Horn with the Israel Philharmonic, will join the Jewish Community Center Chamber Orchestra in a special concert, Sunday, September 24, 8 p.m., Horace Mann Junior High School, 5445 54th Street, and will appear in a demonstration recital Saturday, September 23, 8 p.m., Jewish Community Center, 4079 54th Street. 583-3300.

**CHAMBER MUSIC CONCERT.** The Novelles Ensemble will perform Beethoven's Trio in E-flat, Op. 7, No. 2; Tchaikovsky's Quartet in G Minor; and Franz Liszt's, Cello, and Piano by Dello Iles. Tuesday, September 26, 7:30 p.m., Third Floor Lecture Room, Central Library, 820 E Street, downtown. 236-5849 or 236-8350.

**NOON CONCERT.** The Woodwind Quintet will perform selections by Hindemith, Bartok, and Nielsen. Wednesday, September 27, Jewish Parkour, USD, Akala Park. 291-6480 x1296.

## Galleries

**"BLISS BALLOONS,"** a new work by Phyllis Murphy, whose drawings and paintings, which portray floating, spherical images, will be exhibited through September 26, Designart gallery, 1262 Kettner Boulevard, 236-1916.

**RECENT PAINTINGS** by Bolivian artist Jorge Iruana will be exhibited through September 30, La Jolla Art Association Gallery, 7917 Girard Court, La Jolla.

**"ALL INFLUX,"** an exhibition of the collage, colored pencil, color serifs, and paintings on wood, metal, canvas, and paper, will be exhibited through September 30, Spectra Gallery, 401 Goldsmith Street, Mission Hills, 275-2218.

**OLD GLOBE ART BOUTIQUE,** members of the San Diego Art Institute, the San Diego Art Guild, and the San Diego Watercolor Society will participate in a joint all-media art exhibition to benefit the Old Globe Theatre, continuing through September 30, Central Federal Plaza, 225, 225 Broadway, downtown.

## Special Events



Barbara Charnel. His unmarked grave has never been found.

Joan Rodriguez Catalini is something of an enigma to most historians. His birthplace in Portugal is unknown, and though Spain and Portugal were rivals in his day, he apparently sailed at an early age for the New World on a Spanish ship. Here, he was a cross between a sailor and a Mexican and Guatemalan rising eventually to the rank of captain. When Cabrillo was more than fifty years old, the Viceroy of Mexico appointed him captain-general of Spain.

The expedition set sail from Navidad, Mexico on April 22, 1542, and first European to set foot in the port now known as San Diego. He stopped only briefly here, continuing to explore the coast as far north as the Monterey Bay. In December, 1542, Cabrillo fell ill as a result of a broken arm he had sustained in a fall. He died on January 13, 1543, and was buried on the island of San Miguel in the Santa Barbara Channel.

His unmarked grave has never been found.

This year San Diego commemorates Cabrillo's landing here with a ten-day festival which gets underway Friday with the arrival of the Portuguese sailing vessel Sagres.

Herewith is a list of festival activities, in chronological order. For further information regarding the activities, call 253-5420.

**Arrival of the Sagres.** The tall ship Sagres, a training vessel for the Portuguese Naval Academy, will sail into San Diego Harbor to the accompaniment of gun salutes from the U.S. Coast Guard Frigate.

**Flag-raising Ceremony.** with Portuguese music and costumed folk dancers, will be held Saturday, September 23, 1:30 p.m. and Wednesday, September 27, noon. Community Concourse Plaza, 202 E Street, downtown.

**"IMAGES OF WOMEN,"** an exhibition of contemporary portraits of women by Cassatt, Gauguin, Picasso, and Whistler will conclude through September 30, Love Library Lobby, SDSU. 286-6742.

**OLD DEL MAR ART FAIR.** first established by the Old Del Mar in the 1920s, offers the works of artists and artisans every weekend through September. Camino Del Mar and 15th Street, Del Mar. 267-5773.

**FREE-STYLE REPRESENTATIONAL WATERCOLORS** by Barbara Segal will be exhibited through September 11. Henry Fine Arts Gallery, 3837 Park Boulevard, 267-5773.

**PERMANENT COLLECTION.** seven selected pieces from the permanent collection and recent acquisitions, including Ben Lichtenstein's "Mirror" (1971), Elsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet Card" (1975), Sol LeWitt's "Floor Piece #4" (1976), Carl Andre's "Thirty-Six Pieces of Zinc and Magnesium" (1969), Richard

Artschwager's "Untitled" (all construction) (1966), and Richard Serra's "Drawing for Documenta VI" (1976), through September 11, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 444-4741.

**CHINESE PAINTINGS.** "Studies in Connoisseurship: Chinese Paintings from the Arthur M. Sackler Collection" totaling 39 works of art, including paintings and calligraphy, by artists active in China from the 14th to the 20th centuries, including Taochi, will continue through October 1. Fine Arts Gallery, B-100 Park, 232-7931.

**"WOMEN IN POSTER ART,"** from the time of the century to the present, will be exhibited through October 3, at the Women's Bank (formerly Coastal Bank), 454 Camino de la Roma, Mission Valley. 444-0333.

**MINI-MEDIA EXHIBITION.** featuring Chikan's "Helga Korb's Landscapes" that transcend conventional space, animal paintings of fantasy, and dreams of strategy, will be shown in conjunction with

patchwork tapestries made from factory discards by Chikan's barista women, through September 28, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 444-4741.

**PHOTOGRAPHS** depicting incongruous elements in the American landscape by Craig Carlson will be shown through September 28, Masters Gallery, SDSU. 286-5214.

**ONE-TWELFTH SCALE STUDY IN FIBERGLASS AND ANIMATED FILM** by Carl from a French and four founds on Concrete at Ball State, a sculpture which is 30 feet in diameter, will be shown as part of the "Nathan" will have its first West Coast exhibit through October 14. University Galleries, 38180, 286-8511.

**"THE BATTLE OF AGERS,"** a collage by Paul Klee, will be shown as part of the "Nathan" will have its first West Coast exhibit through October 14. University Galleries, 38180, 286-8511.

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featuring Portuguese-Americans dancers in traditional costumes, will follow the historical seminar "Thursday, September 28, 6 p.m. to 8 p.m., Cabrillo National Monument, Point Loma.

**Cabrillo Folk Festival Banquet.** The "Cabrillo Spirit of Leadership on Land" award and the "Cabrillo Award of Excellence—Affairs of Sea" will be presented at a banquet beginning Saturday, September 24, 6 p.m., Vacation Village, Mission Bay. 540 p.m., University of San Diego football field.

**Soccer Game.** The Portuguese Naval Cadets from the training ship Sagres will square off against the University of San Diego soccer team Tuesday, September 26, 7:30 p.m., University of San Diego football field.

**Historical Seminar.** "Cabrillo — An International Perspective" is the title of a seminar examining the history of the Cabrillo expedition Thursday, September 28, 1 p.m. to 4 p.m., Cabrillo National Monument, Point Loma.

**Portuguese Music and Folk Dancing.** featuring Portuguese-Americans dancers in traditional costumes, will follow the historical seminar "Thursday, September 28, 6 p.m. to 8 p.m., Cabrillo National Monument, Point Loma.

**Re-enactment of Cabrillo's Landing.** Costumed actors representing Cabrillo and his band of explorers will row ashore from the San Salvador, a replica of Cabrillo's original ship Sunday, October 1, 1 p.m., Shelter Island.

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**MISSION HILLS HISTIA.** the business section of Mission Hills will sponsor their third annual festa, featuring games, food, art displays, contests, dancing, tennis exhibitions by the Friars, soccer games with the Tacklers, and Glen McArthur with the B-100 Boogie Machine. Saturday, September 23, 10 a.m. to 5 p.m., Mission Hills. 486-9822.

**CROWN TOURNAMENT.** the chessing by skill at arms of a new member for the kingdom of Cad Jan area which includes San Diego, Santa Barbara, Riverside, and Los Angeles, will feature many medieval festivities and games. Saturday and Sunday, September 23 and 24, beginning at 10 a.m., Redwood Circle, Balboa Park, near Smith and Laurel. 284-4610 or 285-7968 (evening).

**MINI CHAMPAGNE FORT BAKE.** a forerunner of the big race scheduled for October 2, will feature waters and waterfowl racing around a city lake while enjoying a glass of champagne on a tray. Monday, September 25, 3 p.m., Ten Downing Street Restaurant, 1250 South Avenue, downtown. 299-3718.

**FLORAL DISPLAY AND TEA CEREMONY.** presented by the Benito Chapter of San Diego, will take place Saturday and Sunday, September 23 and 24, 11 a.m. to 4 p.m., with demonstrations at 1 and 3 p.m., and the Omelette-Seminar tea ceremony conducted at noon and 2 p.m., Casa del Prado, Balboa Park.

**CHINESE FOLK FESTIVAL.** the cultural contributions of Chinese-Americans will be honored with exhibits and demonstrations including a La Ohi exhibition by Kevin Wei. Sunday, September 17, at 2 p.m., 1925 K Street. 238-2211.

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## Sports

**PADRE BASEBALL.** the Pads, in the midst of a long two-week season finale with the Giants and Dodgers, take on San Francisco before hitting the road. Thursday, September 21, 7 p.m., San Diego Stadium. 283-4494.

**FOURTH ANNUAL SWIM-R-SWIM.** the San Diego Club's sponsoring this event, which will include 11 categories and take place Saturday, September 23, 10 a.m., at the foot of Emerald Street, Pacific Beach. 486-9822.

**CHARGER FOOTBALL.** the Green Bay Packers of the NFL come to town to play our San Diego Chargers. Sunday, September 24, 1 p.m., San Diego Stadium. 248-1111.

**TENNIS TOURNAMENT.** the Kenning Rogers Clubhouse Tournament, which will benefit the U.S. Olympic Committee, will take place Saturday and Sunday, September 23 and 24, 10 a.m. to 5 p.m., with Rogers in action following Saturday's matches. San Diego Country Estates, Ramona. 583-1501.

**NATIONAL HOCKEY LEAGUE.** the Los Angeles Kings will collide with the Vancouver Canucks. Wednesday, September 27, 7:30 p.m., San Diego Sports Arena. 224-4176.

**GOLF TOURNAMENT.** the Southern California Invitational Golf Tournament, a 36-hole event, will take place Thursday, September 28, beginning at 11 p.m., and Friday, September 29, starting at 8 a.m., El Camino Club, 3200 Vista Way, Encinitas. 222-1558.

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## Film

**"SPAIN AFTER FRANCO,"** a travelogue produced and personally narrated by James McDonald, will be presented Thursday, September 21, 2 and 7:30 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 460-7321.

**"THE ANIMALS NOBODY LOVED."** coyotes, rattlesnakes, rats, and snakes are the stars of this film on feared animals, showing Saturday, September 24, 1 and 3:30 p.m., San Diego City College Theatre, 15th and C streets. 238-1521.

**"EGYPT — GIFT OF THE NILE."** the first film in the 1976-78 World Travel Film Series, will be shown Sunday, September 24, 1 and 3:30 p.m., San Diego City College Theatre, 15th and C streets. 238-1521.

**"THE OMEN."** a film concerning Satan's possession, starring Gregory Peck, will be shown Sunday,



# Local Events

## Theater

"LIGHT UP THE SKY," by Moss Hart, will be presented Thursday through Saturday, through September 23, 8 p.m., Actor's Quarter Theater, 480 Elm Street, 255-9609.

"DESERT SONG," a musical by Sigmund Romberg, will be presented Friday and Saturday, September 22 and 23, 8 p.m., North County Community Theatre, 121 W. Orange Avenue, Vista, 726-9802.

"REFLECTIONS OF A CHINA DOLL," One Young Woman Growing Up Jewish in America, a one-woman performance by actress Susan Mermon, will be presented Saturday, September 23, 8 p.m., Jewish Community Center, 6079 54th Street, 583-3300.

"FOR COLORED GIRLS Who Have Considered Suicide When the Rainbow is Enslaved," a theater piece which is a fusion of dance and poetry by Ntoah Shangé, will be presented nightly through September 23, at 8:30 p.m.; Fox Theatre, 720 S Street, downtown, 231-8965.

"OLD KING COLE AND THE MAGIC BOX" will be presented Saturday and Sunday, September 23 and 24, 2 p.m., Actor's Quarter Children's Theater, 480 Elm Street, 255-9609.

"OWL AND THE PUSCAT," starring David Werburg and Linda Zernicke, will be presented through September 24, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.), Sunday evenings (dinner at 6, curtain at 7:30 p.m.), and Wednesday and Sunday matinees (dinner at 2, curtain at 3:15 p.m.), Pines Dinner Theatre, 9605 Campo Road, Spring Valley, 697-9977.

"FUNNY GIRL," this musical will be presented by the Front and Center Theatre Company, Wednesdays, Thursdays, and Saturdays, through September 30, at 8 p.m., and Sunday, September 24, 2 and 8 p.m., Jewish Community Center, 6079 54th Street, 583-3300.

"THE FIRST BREEZE OF SUMMER," recipient of the Obie Award for Best New Play of 1975, concerns a tightly knit black family and the youngest son's discovery that his grandmother, the family matriarch, was never married, performed by the Religious Repertory Theatre, Thursday, September 21, Saturday, September 23, and Sunday, September 24, 8 p.m., Marquis Public Theater, 3717 India Street, 296-9111.

"MANDRAGOLA," by Niccolò Machiavelli, will be presented by the Aquarian Repertory Theatre Ensemble, Saturdays and Sundays, through October 1, at 7:30 p.m., preceded by a performance by the Crazy Quilt Mime Company at 6:45 p.m., San Diego State Center, 135 South Highway 101, Space D, Solana Beach, 761-3975 or 621-0107.

"THE RITZ," a comedy by Tennessee McNally, which takes place in a notorious New York bathroom, where Renato Prodo seeks refuge from his number-one brother-in-law only to find that the place and quiet he so longs for is a comradely grumpy lacking in this establishment, will be presented through October 7, Fridays through Sundays, 8 p.m., Comrado Playhouse, Silver Strand, Coronado, 435-4856.

"OTHERWISE ENGAGED," a comedy by Simon Gray, will play Thursdays through Saturdays, at 8:30 p.m., through October 23, Mission Playhouse, 3660 Mission Street, Old Town, 295-4453.

"THE MOUSETRAP," a suspense drama by Agatha Christie, will be presented Thursdays through Saturdays, through November 11, 8 p.m., and "A Man of the Theatre," 300 E. Plaza Boulevard, National City, 474-5452.

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Heather Sanders, Larry Hokinson, J.D. Steyers, Sammie

expertly and tastefully in charge of the show's programming of classical music, as well as in his teaching of music appreciation courses at adult schools in San Diego. His most noted contribution to San Diego theatrical life has been his excellent translation of Arthur Schnitzler's *La Ronde*, which was performed at the Old Globe a few years ago; the translation stemmed from Steyers' doctoral dissertation on the Austrian playwright.

Sunday's program will include more Schnitzler — this time an excerpt from the brilliant play *Amal*, once again in Steyers' translation. Gregg Bartlett, a San Diego actor whose work has become increasingly impressive over the past year, will play the title role, and Heather Sanders — a

member of Rivendell's board, an actress, and a playwright — will play Bona. Miss Sanders' contribution will also include her adaptation of *Alce* in *Wonderland* for readers' theater. Four actor-readers will perform excerpts from this work, accompanied with musical improvisations by the Rutch Lacey Trio. There will be two other theatrical offerings: *The*, the short, nasty play by Israel Horvitz, and — as a curtain-raiser — Jules Feiffer's *The Unrepentant Memoirs of Bernard Mendelsohn*. *Rats* has been seen before in San Diego, but Rivendell's production no doubt marks the first time the two rodents will both be played by women: Miss Sanders, and an actress who calls herself "Sammie."

Photograph by Jim Cull

Music will be interspersed throughout the evening, in the performances of soprano Suzanne Gorder and harpichordist Chris Arpin. Miss Gorder will sing arias by Mozart, Gentry, and Bernstein, among others, and Chris Arpin will play works of Couperin on a harpichord loaned by instrument builders Bill and Nora Smith of Ocean Beach. Rivendell Production's varied offerings Sunday evening, September 24, at 7 p.m. The place — a handsome hall reputed to have excellent acoustics — is S.E.S. Hall, 2818 Addison, in Point Loma. For more information call 282-9951 or 283-3594.

— Thomas Arne



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# Let Them Eat Pie

ELEANOR WIDMER

The Restaurant: San Diego Chicken Pie Shops  
The Location: 3801 Fifth Avenue (295-0156)

Type of Food: Chicken pies, chicken, roast beef  
Price Range: Complete dinners from \$1.75 to \$3.50  
Hours: Open daily, 10 a.m. to 9 p.m.

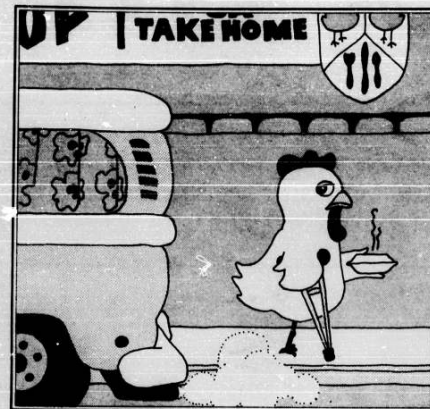
What is the difference between prole food and soul food? Prole food (a phrase of my own coinage) originates from the word proletariat, which, in terms of class distinction, used to mean the unpropertied working class. In the United States this definition has undergone considerable revision. Clerks working for minimum wages in department stores own condominiums; factory workers often have two cars in the family and all the appliances that good credit can buy. Nearly everyone works and earns wages even the corporate executive can be defined as a worker. If a proletariat does exist in this country, it would have to be those people living at the fringes of society whose opportunities for employment are grim.

Prole food, therefore, refers to some previous epoch, say the 1930s, when money was difficult to come by and the primary requirement of a meal was that it be warm and filling (this usually meant food that was heavy on starches and God-knows-what, rather than emphasis on low-calorie nutrition).

For most Americans, hamburgers and hot dogs on buns are the basic prole foods today, and these are consumed in vast quantities at almost every level of society. In fact, hamburgers and hot dogs transcend regionalism.

One of the ironies of prole food is that social scientists and humanists who espouse "proletarian" causes rarely partake of prole food and would be horrified if they had to eat it regularly. Mind you, I'm not faulting them, but just pointing out that theory and practice often do not go hand and hand.

If you would like to indulge in some good prole food, then you have to try San Diego Chicken Pie Shops, which have been at its present location in Hillcrest since 1936. (Though the plural "Shops" suggests there might be more than one, there is only the Hillcrest location; in 1970 a downtown site was abandoned to make way for a parking lot.) The basic menu consists of chicken pies. Perhaps in 1936 they went for a nickel or a dime, but now, what with inflation, an individual chicken pie costs seventy cents. With whipped potatoes, roll and butter, the bill comes to all of ninety-five cents; and of course, if



you wish to stretch your prole limits, you can opt for the chicken pie dinner, which includes whipped potatoes, vegetable, cole slaw, roll, butter, and dessert for the sum of \$1.75.

But what about the atmosphere and the food itself? Let's just say that it's a total environment. For one thing, Chicken Pie Shops keeps "workers' hours." It opens at ten in the morning and closes at eight in the evening, and it serves the same menu at any hour. Traditionally, workers who came out of shops and factories invariably ate early. The habit continues, and thus if you arrive at six p.m. the way we did, you will find the pie shop jammed and the entire large room filled with occupied tables. We were a bit dismayed by the long line, but it did give us the opportunity to chat with three lovely ladies, a mother of eighty-two and her two middle-aged daughters who eat at Chicken Pie Shops constantly. They ordered either the individual pies for seventy cents or the pie with cole slaw for ninety-five, and for three dollars or less they had themselves a dinner and an evening out.

"You'll love it," they assured me. In some manner, I did. The pies are huge and filled with lots of chicken; and truly, unless you are a ravenous eater, it's difficult to do more justice to the mound of potatoes and the little breads baked on the premises, as well as the cole slaw and vegetable (string beans our evening out). Everything is awash in white gravy (one of the marks of prole food), which I fastidiously scraped off my pie. This, of course, was cheating. To do it right, one should

play it as it lays, white gravy and all.

Surely the most fascinating aspect of eating at the pie shop is that it eradicates from memory any nutritional warnings which may have been sounded over the last decade. You see people consuming white gravy, white potatoes, white bread, and pie with white fluffy toppings, as if it were the healthiest food in the world. It's reminiscent of a scene from Woody Allen's *Sleeper*, in which the hero is catapulted into the future and discovers that the most healthy foods are pies, french fries, and milk shakes.

Everyone at the Chicken Pie Shops appeared to be in a jolly mood, ate swiftly, and got up to make room for the next wave of diners. Our waitress had been working there more than twenty years. Not surprisingly, she recommended the chicken pies, and when my friend decided on the fried chicken for \$2.35, she indulged her in this whim. "The fried chicken is good, but oh, those pies." The waitress was absolutely correct. There was ample fried chicken and it was all right, but not proteoly satisfying like the chicken pie. Incidentally, we had to quit eating before dessert — fruit pie, cream pie, jelly — and this saddened the waitress. I had reordered some cole slaw as a dessert not only because it was tasty, but on the odd assumption that it would do penance for the carbohydrates.

If you are one of those social strategists who sip the finest wines while panicking of homemade pie laced with brandy, then sit at home and theorize without stepping into Chicken Pie Shops. But if you'd like

the prole food experience, you won't regret the chicken pie, especially at a time when a dollar is worth as much as a thin dime.

The Restaurant: Abe's Delicatessen  
The Location: 7612 Fay Avenue, La Jolla (454-9021)  
Type of Food: Kosher-style delicatessen  
Price Range: Whopping sandwiches \$1.95; dinners approximately \$3.95  
Hours: Open daily, 7:30 a.m. to 9 p.m.

And this brings me to soul food, which may be defined as the regional food of your childhood which you long for during innumerable nights. Recently, I have had a persistent craving for a corned beef sandwich. I am not referring to the stringy smoked meat that too often passes for corned beef in this area, but for thick, succulent slices of brisket served on rye bread and accompanied by a crisp pickle. So good was my desire for this type of sandwich that I had the fantasy that my colleague Jonathan Saville, who often commutes to Los Angeles for cultural events, would unexpectedly bring one home to me from one of the spiciest denizens of that region. (Lest this remark evoke letters from fans of Blumer's or Haimen's in San Diego, let me say that they are both good, but not in a class with some of the L.A. delis.)

Recently, though, a friend phoned to say that we didn't have to take the trip up north after all — Abe's Delicatessen would probably satisfy my cravings. The other night I stopped by, eager with anticipation. At six p.m. the place was virtually deserted, and I was so fearful that it would vanish before I could return, I ate one and a half corned beef sandwiches, which is a great amount indeed.

Abe is relinquishing a thriving delicatessen in Montreal, Canada in order to settle here. His restaurant has been open just two weeks. Changes will be made in the menu, he says; as yet, I cannot recommend the blintzes — the chef is still trying to perfect them. However, the brisket is cured on the premises and sliced by hand. This makes a great deal of difference in the taste because you are getting the meat with its proper grain. The corned beef sandwich (\$1.95) is so heavy that it falls apart, and it is excellent. Abe is still working on the pastrami — he cures that himself, too — but he does carry white fish and lox, which is carved from the salmon itself.

Abe's is open for breakfast from 7:30 a.m. and, lox, cream cheese, and a bagel goes for \$1.10. At present Abe closes at 9 p.m., but if the demand is great enough he will stay open twenty-four hours a day, a reassuring prospect for insomniacs with visions of corned beef dancing in their heads.

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JONATHAN SAVILE

## Only In America

Many years before *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* appeared at San Diego's Fox Theatre, a little black girl named Paulette Williams lived in Trenton, New Jersey. Her father was a surgeon, her mother was a psychiatric social worker, she grew up in an integrated upper-middle-class neighborhood, went to Barnard College where she graduated with honors, and subsequently took an M.A. in American Studies at USC. After this deprived childhood and repressive education, truth was revealed to young Paulette by the Women's Studies Program at Sonoma State College, where she worked for three years with J. J. Wilson, Joanna Griffin, and Wopo Holup. Through such courses as "Woman As Artist," "Woman As Poet," "Androgynous Myths in Literature," "Women's Biography I," and "Third-World Women Writers," Miss Williams freed herself from those false notions of academic objectivity, intellectual disinterestedness, and worship of factual evidence, which traditionally dominate academia outside of the new special-interest programs. She learned that there is no difference between teaching and propaganda, between knowledge and politics. In particular, she accepted what appear to

be the Three Laws of Women's Studies: 1. Women have suffered horribly at the hands of men; 2. Women are innately superior to men; and 3. Expressing rage earns bucks. She also came to reverse the great women of history, whose contributions to world civilization have been consistently ignored by male historians: Isis, Marie Laurencin, Zora Neale Hurston, Kathie Kollwitz, Anna May Wong, and Calamity Jane.

At the same time, Miss Williams made a great leap forward in her poetry, an art she had been practicing from an early age. The traditional categories for judging poetry are language, learning, and wisdom; originality, precision, economy, and expressiveness of language; breadth of literary, historical, and mythological learning; and understanding of human life. The socio-political-cultural movements of the 1960s had created an additional category, however: the literature of anger, written by women or by members of minority groups, was to be judged only by how loud and furious its sentiments were, and all the other standards could be ignored. Critics of poetry and theater — themselves mainly white, male, liberal, and gullible — were now praising "minority" literary works on the basis of how intensely the authors declared that whites, males, and liberals were garbage. The old standards — accuracy in the use of words, for example, or truth to reality — were not only ignored, they were felt to be inimical to the sincerity and the power of these cries from the social depths.

The result was that, under the combined

influence of her Women's Studies courses and the new literary barbarism, Paulette Williams decided to identify herself with poor, uneducated, victimized black women; she took to writing poems in a foul-mouthed, illiterate, totally undisciplined style; she started dressing like an African peasant-girl; she changed her name to Niozake Shange; and the next thing she knew, her poems had been made into a hit Broadway show.

Only in America, the land of opportunity, could a coddled, Ivy-League-trained, rich girl from suburban New Jersey achieve success by turning herself into an uneducated lower-class Zulu.

## Woman Invents Stunning New Womanographical System — World Thrilled

The style of *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* defies characterization; all one can do is quote it. "... hey man! where are you going wid alla my stuff! this is a woman's trip & i need my stuff! to ohh & ahh abt daddy! i gotta mainline number from my own shit! now wotchta put me back! & let me play this due! wit this silver ring in my nose! honest to god! somebody almost run off wit all my stuff! & i didn't bring anything but the kick & sway of it the perfect ass for my man & none of it is theirs this is mine! mtozake 'her own things' that's my name! now give me my stuff! i see ya hidin my laugh! & how i sit wit my

legs open sometimes! to give my crotch some sunlight! & there goes my love my toes my chewed up finger nails! nigga! wif the curls in yr hair! mr. louisiana hot link! i want my stuff back! my rhythms & my voice! open my mouth! & let me talk ya outta! throwin my shit in the sewer! this is some delicate leg & whimsical kiss! i gotta have to give to my choice! without you runnin off with alla my shit . . ."

"Remember when poetry used to give you chills, make you tremble?" asks critic Marilyn Stasio in *Cue*. "Niozake Shange writes that kind of rousing poetry. It has the power to move a body to tears, to rage, and to an ultimate rush of love." While you are experiencing that ultimate rush of love, I would like to point out something that the audience at the Fox cannot have been aware of, since it is only in the printed script of *For Colored Girls* that Miss Shange's genius is fully evident. She has created a revolution in spelling which will do more for the women's movement and for the cause of progress in general than anything since the invention of nondairy creamer. The verb "was," for example, might have been misspelled by her readers, but she has brilliantly obviated that problem by spelling it "waz," in both her poetry and prose. It is not clear whether this means that "is" and "as," which retain their ordinary spelling, are supposed to be pronounced "iss" and "ass" — but one cannot expect perfect consistency in an artist of this stature. Even more stunning in their implications for English prosody are such words as "abt," "bik," and



"cdt" — so deeply expressive in their condensed power, like notes on a laundry list; or "wid," "wit," and "wetchu," which demonstrate more convincingly than anything else in her verse Miss Shange's deep sense of solidarity with her people. Most radical of all are her intentional misspellings: "sewar" (see above), "napolean," "requitium." Isn't it true, after all, that the authors of English dictionaries have been white men, and that they have tyrannically imposed their spellings on generations of the poor, the oppressed, the colored, and the besighted? Freedom now!

## We Can Do Without Them — Bananas Are Better, Feminist Leader Declares

There are two battalions in the women's movement. One of them, under the banner

of Tom Paine, John Stuart Mill, Susan B. Anthony, and a host of other democrats, demands equal rights for women — equal pay for equal work, equal protection under the law, equality in education and employment. The other, under the banner of various hysterical Amazons, seems to want the elimination of half the human race. Niozake Shange belongs to the second battalion, and *For Colored Girls* is a weapon in the fight. According to Miss Shange, all men are essentially rapists; their only relationship with women is to beat them, deceive them, exploit them, kick them around, break their hearts, and make use of their bodies; the typical male, in *For Colored Girls*, is someone who drops little children out the window. In the world of this theatrical "choropem," there is not a single man who is decent, responsible, gallant, kindly, tender, or caring. These qualities are to be found only in women — and apparently in all women (or is it only black women?).

lady in yellow: my love is too delicate to have thrown back in my face  
lady in brown: my love is too beautiful to have thrown back in my face  
lady in purple: my love is too sanctified to have thrown back in my face  
lady in blue: my love is too magic to have thrown back in my face  
lady in orange: my love is too saturday rite to have thrown back in my face  
lady in red: my love is too complicated to have thrown back in my face  
lady in green: my love is too music to have thrown back in my face  
everyone: music  
lady in green: yank dankka dank dank

And here is what Miss Shange thinks of men: "there was no air" the sheets made ripples under his body like crumpled paper napkins in a summer park; & fil specks of somethin from tween his toes or the biscuits from the day before ran in the sweat that tucked the sheet into his limbs like he was an old frozen bundle of chicken . . . Now, imagine (if you please) a play in which all the possible vices would be stridently attributed to women and all the possible virtues reserved to men, in which men's only fault would be asserted to be their capacity for loving too much, and in which the chief image of woman would be an old frozen bundle of chicken with crumbs between its toes. Think of the centuries of indignation, the charges of "sexual politics" and "male chauvinism." But if a woman expresses what is virtually a psychotic hatred of men, as I give us a picture of the relationship between the sexes which is completely unreal, one-sided, and self-serving, then the critics speak of "a glorious salute to American black women" (Edith Oliver, *The New Yorker*) and laud Niozake Shange for being "fiercely honest and personal" (Martin Gottfried, *New York Post*). Why not add some praise for her contribution to our understanding of racial characteristics? "We deal wit emotion too much so why don't we go on ahead & be white then & make everything dry & abstract wit no rhythm & no reeling for sheer sensual pleasure: yes let's go on & be white!" So whites are intellectual and concerned with abstractions, while blacks are emotional and sensual and have rhythm! Miss Shange seems to have drawn her wisdom on this subject from George Wallace.

## Public Votes With Its Feet

The talented ladies who dance, sing, and relentlessly scream their lungs out in *For Colored Girls* are not enud to redeem this piece of fraudulent and immoral junk. On opening night, the Fox was half empty. It is an emptiness that deserves to be encouraged. You would be wise to make your own contribution to it.

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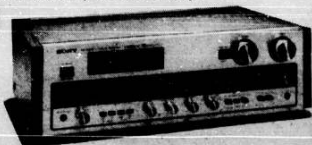
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## Sports of All Sorts



LARRY McCAFFERY

While his embarrassed colleagues tried to figure out some way to cut Cosell off, millions of Americans turned off the sound on their television sets.

Last Friday evening, before a global audience of nearly a billion people, the heavyweight boxing crown was restored to its rightful owner, while the contenders to his glories were revealed to be a sham. Certainly Muhammad Ali's gliding, dancing performance against upstart Leon Spinks greatly helped restore the confidence of his faithful rooters (of which I am a member), a confidence badly shaken after the pounding Ali received from Spinks in their first fight.

The strong feelings that Ali generates among his loyal followers have always been a fascinating aspect of his career. During the week that preceded his rematch with Spinks, nearly everyone I talked with admitted being genuinely worried, upset, and nervous for the ex-champ. The sources of these worries were easy to pinpoint: Ali was showing his thirty-six years and had looked slow in his last encounter with the brawling Spinks. Even worse, Ali hadn't really given much evidence of his boxing skills for several years; there had been nothing to match his stirring performance in the third Joe Frazier fight (a fight which Ali now claims was his greatest). Even in his fights with Norton and Shavers, Ali seemed content to get by primarily on his reputation and guile. Burdened by advancing years and a roll of bouncing fat prominently displayed over the top of his trunks, Ali clowned his way through bouts, conserving his energy, displaying occasional flashes of previous skills, and managing somehow to remain barely on top. But Ali's evident boredom finally caught up with him in his first fight with Spinks. Spinks may not be a skilled or polished boxer as yet, but when he gets into the ring he is just as dangerous to his opponents as he is to himself whenever he gets into an automobile. When Spinks failed to run out of gas in their first bout, Ali was desperately forced to take the offensive in the last round. The memory of Ali unsuccessfully trying to exhaust his body to rise to the occasion once more — as he

had been able to do in Manila and, more recently, in the last round of the Shavers fight — was bitter medicine to swallow for Ali and his followers. Inevitably, the specter of that last round also raised the question of whether Ali could come back for one final effort even if he was willing to work at it.

Thus it was that during the months that intervened between the first Spinks fight and the controversial rematch, Ali fans had much to mull over and worry about. Ali, meanwhile, was seriously dedicating himself to a winning comeback. Claiming that he wanted to win this last fight more than anything he ever wanted previously, Ali put himself through a punishing, tortuous training schedule that included sparring more than 200 rounds (he had put in less than fifty rounds for the first fight). The grueling schedule served to cheer the Ali faithful in some respects, but also made the prospect of the opening round with Spinks even more ominous in one sense: if Ali lost now, when he was clearly in shape and could offer no alibi, his career would conclude with an uncharacteristic whimper.

Hollywood couldn't have written a better script for the scene last Friday: all the melodramatic ingredients were present in abundance. Listed below are a few of the highs and lows. The five most memorable moments had to be:

1) In the midst of a din that would never cease, Ali takes off his robe just before the opening bell. For those who remember Ali's most recent fights, the sight was remarkable. Not only has he taken off a few pounds (down to 221 by fight time) but more importantly, the jiggling belly and flabby upper body have virtually disappeared. It's still the body of a thirty-six-year-old Ali and not the Ali of twenty-five, but if he is to lose tonight it won't be because he physically is unprepared.

2) Ali dances through the fifteenth round, easily avoiding Spinks' awkward, lunging efforts to knock him out. Although he is now in complete control of the fight and need only coast through this last round to win back the title, Ali is intent on erasing the memory of the last round of his previous fight. Throughout the round, he boxes with the same cocky, effortless precision of his younger days, throwing left jabs, retreating quickly or tying up Spinks, delivering stinging combinations.

3) The prefight film clips of Ali fighting before his four-year Exile in the Wilderness remind us that he was once a boxer such as the world had never seen before. As you watch the black-and-white highlights (these fights took place ten to fifteen years ago), you have to marvel at the combination of quickness, brashness, and punching power possessed by the youthful Ali.

4) About an hour before the fight begins, Ali is shown in his dressing room chatting amiably with his "good friend" Johnny Cash. While the interviewer tries to talk with Ali, the camera picks up other visitors to Ali's dressing room, among them Liza Minnelli, John Travolta, and Chris Kristoferson. These entertainment superstars seem somewhat embarrassed when Ali grandly displays them for the camera, possibly because they are unaccustomed to being second banana. It is a measure of Ali's stature that he is unquestionably better known than all these show biz personalities put together. And it must amuse this black athlete from the Louisville ghetto to have such an assemblage of white stars gathered around him so obviously in awe.

5) The fight is over and although the official announcement hasn't been made, it is clear to everyone that Ali has won easily. The camera closes in on the champ, who is waving and talking to the fans around him. When he notices the camera, Ali reaches for a comb, which he then runs through his hair with mock care. The image of his putty, battered face when he left the ring after his last fight with Spinks has been replaced with this gesture. "I am sooooo pretty," his face says as he pats it gingerly. This time, anyway, he's right. He is pretty. And now for the lowlights.

1) Howard Cosell begins reciting Bob Dylan's syrupy "Forever Young" during the later rounds, after it seems apparent that Ali is heading towards victory. As sports' most visible version of the Odd Couple, Cosell and Ali have provided the world with memorable episodes for fifteen years now. Cosell, whose notoriety was given a big push forward due to his relationship with Ali, has practically made a career out of taunting the champ (who inevitably winds up besting his Phi Beta Kappa opponent in their verbal sparring matches). Yet the affection and respect of these two men for each other has been equally evident. Tonight Cosell is thrilled with Ali's performance — he barely acknowledges Spinks' presence in his descriptions of the fight — but his breaking into verse is maudlin and juvenile.

2) Joe Frazier sings the national anthem with considerably less professionalism than he manages for the "Liz Beer from Miller" commercials. (Frazier seems to mock this commercial after he is finished singing by looking around menacingly for applause.) Frazier appears overweight and older than we probably remember him; the significance of Ali's boxing while his old adversary sings songs is brought home dramatically.

3) Howard Cosell drones on and on with "Forever Young." While his embarrassed colleagues try to figure out some way to cut Cosell off, millions of Americans turn off the sound on their television sets.

4) Leon Spinks drives from his hotel room to the Superdome in his \$35,000 limousine. On his way to the fight, Spinks is twice stopped for driving down one-way streets the wrong way. His explanation to the traffic cop for his unusual driving procedures (plus the fact that he once again has no driver's license with him) consists of two simple words: "I forgot."

This performance is unmemorable enough to be edited out of the prefight television compilation.

5) Howard Cosell, his voice cracking with emotion, finally concludes "Forever Young." An entire nation breathes a collective sigh of relief; millions turn the sound back on.





# CURRENT

sometimes morbid wit. However, the stiff-ported animation gives the sensation of paging through a picture book rather than watching a motion picture. 1974. (Ker, 9/-, through 26)

**The Far Shore** — Feminist tale by experimental filmmaker Joyce Wieland, about a country girl stifled by an oppressively dull husband. (Unicom)

**Flesh Gordon** — Some of the special effects — a swan-shaped spaceship; a five-story, putty-like monster with a city-wit — are reminders of the fantasy realm of antique movie serials; however, the sense of fantasy crashes to earth with every lethargic display of soft-core sex. The cross-purposeful scheme of combining prurient interest with the straight-and-true morality of old-line movies succeeds only in anesthetizing both elements at once. Directed by Howard Ziehm. 1974. (Big Sky Drive in Plaza, Star)

**Paul 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 squeamishness, 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 he cultivated on *SAVING PRIVATE RYAN*. He shows instead the good sense not to force his charms where there is no chance. 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 Gaille Hawn, Eugene Roche, and Billy Barty, written and directed by Colin Higgins. 1978. (Cinema Plaza 5, Cinema 21, Plaza Twin)

**Cater** — The sequel to *WHITE LIGHTNING* was conceived as nothing larger than a tailor-made playlet for Burt Reynolds (the most facile scene a comic monolog recited as he slowly succumbs to a Mickey Finn) and it was directed by Reynolds himself with the sort of subservience to the star that you might expect from an aquatic hack. In this instance, subservience amounts to insufferable conceit. With Lauren Hutton. Jerry Reed. 1976. (New Valley Drive in)

**Giant Spider Invasion** — The early stages of this spiders' uprising in rural Wisconsin — real hairy bugs crawling around kitchen and bedroom — are unpleasantly icky, then when the spiders attain life size and agility of parade floats, you can breathe more easily, but you still can't find much to smile about. The players are *Soy Survivors* (Steve Brodie, Barbara Hale, Leslie Parrish, Alan Hale, Jr.) and except for their little sagas of flesh the only thing to put this movie into its historical context is the line, "Have you seen that movie *JAWS*?" Well, this makes that shark look like a goofball! Directed by Bill Rebane. 1976. (Babco)

**Girlsense** — Claudia Weill's directorial debut, predicated on the now-



**INTERIORS** — familiar feminist debate over career versus marriage, with Melanie Mayron and Anita Skinner. (Center 3 Cinema)

**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 wisecracks and comebacks, but he has a ready hand — as big as his bank account — of pikes about New York and the legit theater, and he possesses a true, sympathetic feeling for people's individual lives. (Richard Dreyfuss plays an avant-garde actor,

which somewhat excuses his habitual fussing and fuming. Marsha Mason, Simon's real-life wife, is an understating representative of middle-classness; and Quinn Cummings, an onetime little girl, is as precocious as any Henry James juvenile.) There seems to be a lot of know-nothingness 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 disclaimer. 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, University Towne Centre 6)

**Go Tell the Spartans** — Latest entry in the rash of Vietnam war movies, starring Bud Lancaster, Craig Wasson, and Marc Singer, directed by Ted Post. (Casino, Paradise Twin, Village)

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# MOVIES



SOT, PEPPER'S LONELY HEARTS CLUB BAND

has no idea how to develop them into a meaningful whole. With Stockard Channing, Eve Arden, Sid Caesar, directed by Randall Kessler. 1976. (Cinema Plaza 5, Fashion Valley)

**Heaven Can Wait** — Warren Beatty's satirical 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 when this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specifics jibe with current California interests: industrial pollution, the dwindling pot-potato 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 latter-day Katharine Hepburn or Joan Arthurs, 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 a culturally fascinating symbol because she and he were once an "item" in the Hollywood gossip column. With Jack Warden, James Mason, Buck Henry.

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

**Interiors** — Woody Allen's first, controversial serious film about an upper-class family's inability to "re-life." Responding, Allen was inspired by Bergman, O'Neill, Strindberg, and other funny fellows. Starring Diane Keaton, E. G. Marshall, Geraldine Page, Maureen Stapleton, and Richard Jordan. (Center 3 Cinema, from 9:22)

**Jaws 2** — Leaving aside the obvious profit motive, this sequel, which gives off a golden glow as it basted with meliorism, demonstrates no other purpose or point whatever. Typical of its pettiness is the fit for revenge it exacts on so terrible a foe as GRC. Because the latter had the gall to show a Great White shark being toppled by a Killer Whale, this movie retaliates by showing a surfer shark named Orca as well as showing a beached Killer Whale that has had large chunks of its hide removed by a vindictive 10-ton automatic claw. With Roy Scheider, Lorraine Gary, and Murray Hamilton, directed by Jeannot Szwarc. 1978. (Campus Drive in Parkway)



**RICKY JAY**

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**Julia** — There's a sense of strain about elongating this warty tale — one of Lillian Hellman's many published memories — to two hours, though, but in that strain, the movie shows its heart. The grand problems here are structural — specifically, the flashback which imparts no useful information, which introduces two adolescent actresses who are poor matches to their adult counterparts, and which serve primarily to give a little extra screen time to Vanessa Redgrave in the role of Julia, Lillian's childhood chum, idol, and mentor (Lillian "What are you reading?" Julia "Darwin, Engels, Hegel, Freud." Lillian, astounded: "Do you understand that stuff?" Julia, struggling: "Sure.") The real interest of the Julia role lies in its bitterness. She spends most of the movie out of sight and out of touch in the anti-Fascist underground in pre-WWII Europe, while Lillian (Jane Fonda) attempts sporadically and feebly to track her down. The anxiety over Julia's extended absence builds up well to a beautifully played scene in a Berlin restaurant when the two women are reunited at last. Basically, this is an actors' movie (Fred Zinnemann, director, covers his lack of visual finesse by employing Douglas Sirk, cinematographer, who has lenses enough for two.) More basically, this is Jane Fonda's movie. Her impression of a struggling young playwright is very engaging no matter whether the script's whims are good (Lillian checks the typewriter out of the window) or bad (Lillian checks the typewriter out of the window) Redgrave, Jason Robards, and Maximilian Schell serve well, too, in much less playing time. 1977. (University Towne Centre 6)

**Kingdom of the Spiders** — Effortless little horror movie, in the creepily-crazy genre, keeps a level head and doesn't let matters get out of hand until nearly the end. Throughout the highly regulated building, the most admirable quality on display is the towering dignity of Woody Strode, a weary teacher out of a Walter F. Park photograph, who unhappily makes an early exit, enveloped in a spunk-like cocoon. Interesting efforts, too, from William Shatner, as a tentative snailboat veterinarian, and from Lillian Buxley, as an unapologetically attractive endometriologist. The latter goes against one of the finest traditions of horror movies when she steps out of the shower, sits down at her dressing table, opens a tarantula rummaging around in the toy chest, and starts out of shrieking, calmly begins to pet the little buggie. Directed by John Badham. 1978. (Arise, through 9:25)

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4	4	FOREIGNER "Double Vision" (ATLANTIC)
5	7	"SGT. PEPPER'S LONELY HEARTS CLUB BAND" Original Soundtrack (A&M)
6	5	PABLO CRUISE "World's Away" (A&M)
7	10	THE WHO "Who Are You" (A&M)
8	9	THE COMMODORES "Natural High" (MCA)
9	6	KENNY LOGGINS "Nightshift" (COLUMBIA)
10	8	BROTHERS JOHNSON "Rhythm" (A&M)
11	12	A TASTE OF HONEY "A Taste Of Honey" (CAPITOL)
12	10	BOB SEGER "Stranger In Town" (CAPITOL)
13	11	"SATURDAY NIGHT FEVER" Original Soundtrack (A&M)
14	15	EXILE "Mind Emotions" (A&M)
15	18	DONNA SUMMER "Live And More" (COLUMBIA)
16	17	LTD "Togetherness" (A&M)
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**Logan's Run** — A simple after-the-holocaust costume, a 23rd-century domed city where the passive citizens are uniformed in colors of either raspberry or lime sherbet, and where nobody is permitted to live past thirty. And a simple chase plotline: two lovers, fleeing their inevitable fate, outlive the official executioners (called "Sanitizers") outfitted in shiny aluminum robot (called, straightforwardly, "The Box"), discover the great outdoors (a lizard crawls up the girl's dress and she shrieks "I hate outside, I hate it"), and finally stumble upon the vine-covered ruins of Washington, D.C., where, in the Senate chamber, they find an old man and a squadron of cats, and they resolve to bring these oddities back to their sheltered, downgraded city. Although the ideas are simple, the physical requirements of the film are elaborate and the understating (and glacially slow photographic pace) of the movie may not be very good science-fiction, but it affords a good setting for science-fiction. With Michael York, Jenny Agutter, Richard Jordan, and Peter Ustinov, directed by Andrew Conradi. 1976. \*\* (Antic, through 9/23)

**Madame Rosa** — French-Israeli collaboration about a former prostitute and concentration camp prisoner who makes do in her doghouse by babysitting for prostitutes' children, including one

in particular, an Arab boy called "Mina," who is her special pet. This bit of dowdy humanitarian takes a chuckleconic approach to Jewish-Muslim differences, but it is more centrally concerned with the problems of old age. Unlike the normal actors who tries to pass for ten years younger than she actually is, Simone Signoret tries to pass for ten years older, and she succeeds easily. Her performance as the huffing and puffing old woman repeatedly seems to comment on her real-life self, as though her frankness and lack of embarrassment are supposed to alleviate our sense of discomfort over her aged but beautiful physique. Directed by Moshe Mizrahi. 1977. \*\* (Sports Arena Siskel)

**The Man Who Loved Women** — Francois Truffaut's sitcom about a compulsive skirt-chaser begins with a funeral attended by a Butty Berkeley, a girl chorusing dressed in black, and it continues throughout its lengthy length as a girl-watcher's cavalcade of slim calves and pet 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 unattractiveness of the human heart and in the far-fetchedness of everyday life (thus, the casting of hawk-billed Charles Denner as the irresistible lady-killer), but

here he seems to be using his belly merely as an excuse to loose his head. This 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 hired 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 Bogie Fesey and Leslie Caron. 1977. \*\* (Cove)

**Murder by Death** — The world's five greatest detectives, modeled in Mad Magazine style after famous fictional sleuths (Agatha Christie and Dashiell Hammett are overly in evidence, each unutilizing two to the quartet), are invited for dinner and murder at a spooky mansion in rural England. A mystery composed of adjectives and no suspects looks like a dead-end proposition from the first. And, while Neil Simon delivers his usual quota of all-purpose lard, he has nothing to say specifically about the detective genre. In lampooning the oldest conventions of whodunit, Simon proves merely that he himself can be better still. Who would have doubted it? Starring Peter Sellers, Peter Falk, David Niven, Maggie Smith, Alec Guinness, and Truman

Capote, directed by Robert Moore. 1976. \* (Flower Hill)

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

**One Flew Over the Cuckoo's Nest** — The Ken Kesey novel, which you cannot have avoided without some degree of stubbornness, uses a mental-ward setting to allegorize a 1960s anti-establishment ethos. The guardians need watching more than the patients. Really, the "how to" use Jack Nicholson's McMurphy, is too much a self-interested manipulator to pass inspection as a spokesman for Life and Liberty. Still, Milos Forman's treatment, unbothered, stresses the sentimental and roiling spiritual victories — Nicholson's World Series play by the front of a blank TV screen, the patients' versus-oriental 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, in a panel-modulator manner — your turn, your turn, your turn. The preponderance of greenish face shots does not add up to a very flexible movie. But the actors deliver convincingly, if superficial, impersonations. And Nicholson, of course, dominates — a cunning, entertaining, attention-getting interpe-

Magazine, but she uses it as a "my angle boards," and so forth) because she delights in it, and not because she believes in it. Directed by Max Fela. 1976. \*\*\* (Pacific Drive In)

**Pumping Iron** — Documentary on the body-building phenomenon, done in a sort of CBS 60 MINUTES style, a bit disorderly and catch-as-catch-can, and heavy on the human interest. It doesn't make any real inroads into the subject, and it doesn't approach it from many angles, but it gets ample footage of the athletes' own looking physicians, and it stars up some mild drama as Arnold Schwarzenegger, a prior five-time Mr. Olympia, meets his latest competition and a showdown with the prize challenger, Lou Ferrigno (his father and trainer, a retired rep, casually jacks up the facts). "What symmetry you got, Lou! You look like something Michelangelo cut out!" Directed by George Butler and Robert Fere. 1976. \*\* (Mira Mesa, from 9/22)

**Revenge of the Pink Panther** — Robert Webber, Robert Loggia, and Paul Stewart carry with them the strong masculine sense of the straight gangster movie, and Peter Sellers in Inspector Clouseau trails after them, slinking up as if he's a thief armed with perfume atomizers and deodorant aerosols. He most direct and telling blast at gangsterdom comes when he disguises himself as a balloon-like Godfather figure such as might float down the street in a Macy's Thanksgiving Day parade. Blake Edwards, the writer and director, endows this third reprise with his patented blend of innocuous dirty jokes and stilette visual opulence. Herbert Ross, Dyan Cannon. 1978. \*\* (Alvarado Drive In, Cineplex, New Valley Drive In, University Towne Center 6)

**Rollercoaster** — Chase thriller about a smug extortionist who borrows rollercoasters merely to show that he means business and who is chock-full of perils as a man of almost superhuman cunning and reputation. He appears at a hotel room door in a tuxedo outfit, wheels in a car of calamity, and makes a lamplike. Got only know how he can compare up any of these props. The various amusement parks are gaily colorful, and the front-seat rollercoaster rides, lifted from HBS BS CINEMA, are effectively stomachs churning. The characterizations, though, are not the dearest. — Timothy Balducci, road bumper has a taste for cotton candy, and George Segal's public safety inspector would like to quit smoking, and that's about it. With Richard Widmark, Henry Fonda, directed by James Goldstone. 1977. \*\* (Antic, through 9/23)

**Saturday Night Fever** — A softened, popularized version of the MEAN STREET type: the hell-raising of Italian Catholic bachelors in the New York boroughs. You can also see traces of ROCKY in the awkward, unattractive boy romance, and in the Sylvester Stallone poster that hangs on the hero's wall (and David to the best-selling posters of Bruce Lee, Al Pacino, and Farrah Fawcett (John Avildsen, the director of ROCKY, was lead from the project early in production). The lead role — a paint store clerk who, Cinderella like, blossoms into a disco king every weekend — is John Travolta as scruffy as his pants. It's hard to imagine this actor ever bettering himself hereafter. Despite the weak-willed commercial consensus (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 time — he, she, and his 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, Clarendon Sports Arena Siskel, State, Vogue)

**Sgt. Pepper's Lonely Hearts Club Band** — Musical fantasy involving the Beatles, Peter Frampton, George Burns, Steve Martin, Donald Pleasence, and, barely by the Beatles, directed by Michael Schultz. (UA Cinemas)

**Slap Shot** — A bad-league hockey team seems a likely prospect for one of George Roy Hill's buddy-buddy movies, but Nancy Dowd's script gives it a different slant. Under her jaundiced eye, the male characters are fair game for mockery — their swinging singles' spectacles, their tempers, their tempers and head-crackings — while the females are treated with the sort of sympathy he showed on M.A. Jones. (The only exception among the men is a college graduate who is the team's conscience, but director Hill, 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 center) Hill and Dowd do seem decided on what sort of movie they want to make, as they decree violence and at the same time depict in an amoral, fun-for-all, Looney Tune style. The best embodiment of the movie's two-faced tendencies — and its most entertaining figures — are the myopic Hanson Brothers, three gang bangers who, in spite of their idiosyncratic bookish eyeglasses, go into every game with their knuckles wrapped in toilet and spooling for a fight. Paul Newman, Jennifer Warren, Michael Ondaatje. 1977. \* (Harbor Drive In)

**Slaughterhouse Five** — George Roy Hill's pretty version of Kurt Vonnegut's novel about a man who is "unstuck in time" — he slips in and out of time back and forth along his lifetime, which separates too clearly into historical periods that have nothing in

common except the presence of Michael Sacks. (He adapts to various ages, and in effect, the movie was probably never affected by any one including Mr. Chapin.) The prime irony, then, is the realization: So much darkness is spent to depict the time changes, with logical, far-fetched associations, that the movie boggles headachingly at the point. (Cine, 9/24 through 26)

**The Sound of Music** — The return of it you have missed since it left this town, there is no compelling reason to knock either now, although you might be surprised how well Robert Wynn's restrained and graceful director compensates for all the kids and the Oscar Hammerstein optimism. Julie Andrews' Christylike heroine, though, is a little too much of a cliché. (Cine, 9/24 through 26)

**The Swarm** — A reversion to the 1950s invasion genre, modernized somewhat with a plug for condoned seeds and a caution against pesticides, and based up needlessly with an "all-star" cast. The invasion, this time around, is by a dark host of alien bees whose sting is described as "even more virulent than the Australian brown bee jellyfish." The American military officers, refer to the attacking horde as simply "Africans," which suggests a subtle Third World scare into an otherwise completely forgettable movie. The insect that can be said of it is that the Glatting Silligard script is so lame as to make any titles, Michael Caine, Katharine Ross, Richard Widmark, Lee Grant, Fred McMurtry, and Henry Fonda, directed by Iwen Allen. 1978. \* (Cable)

**Telefon** — Don Siegel's Cold War comic book imagines that there are Russian fifth columnists planted all across the U.S.A. as good, solid, old Americans, who may be hypnotically activated as saboteurs upon hearing a line from Robert Frost's "Stopping by the Woods on a Snowy Evening." (Cine, 9/24 through 26)

**Thunderbolt and Lightfoot** — Writer-director Michael Cimino's debut film runs the common course of action pictures these days: no plot until the last half, no suspense until the last reel. It's a little more comfortably than it probably should be, because of the artfulness of the cast. (Cine, 9/24 through 26)

**Two English Girls** — Truffaut's second revision of an 1819 book he wrote — the first being JULIE AND JIM — the only other novel written by Flaubert, is more mature, controlled, detached. It fits across years and years the love in the early Twentieth Century in the lives of its characters — a pretty French intellectual and two English schoolgirls — and it fights hero and theme on various turned points, and closures, while it slips over most of the melodrama in between. The result of this hop and skip method is a clear sense of life's unperceivable and unending vagaries. Truffaut repeatedly risks ridicule for his fragile, erratic characters, and his interest here is often in doubt. But he proves himself a true connoisseur of emotion, ranging from the so-called suppressed heart to get as a barefooted in the tragedy of the last two scenes, the best of the best. With Jean-Pierre L  aud, Kate Marlowe, and Christine Ebersole. 1977. \*\*\* (Cine, 9/22 and 23)

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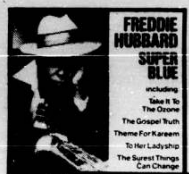
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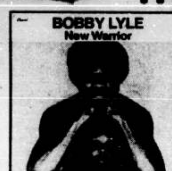


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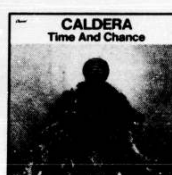


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## Second Section

### Reader's Guide to the Music Scene

#### This Week's Concerts

If Talking Heads had sprung from any American city other than New York, they probably would not have been aligned with New Wave. Unlike their Big Apple brethren, this captivating band emphasizes the cerebral over the visceral, rarely trades in easy raves, and is so physically well groomed that they seem more by league than by birth. Although their incongruity in the context of New Wave can account for a good deal of the attention they've received, there remains much about their material that is mysteriously fascinating. Talking Heads has a number of obvious models — middle-period Velvet Underground, David Bowie, Brian Eno, and especially Bryan Ferry's great Roy Music. Like Ferry, Heads leader David Byrne composes music which is often, symmetrical and dissonant, elaborate and clipped, close-sounding and rapid. Curiously, although the band comes off archly intellectual, it is the only New Wave group that can lay claim to sounding "funny." Byrne's cat-in-hat singing is second only to Television's Tom Verlaine in its capacity to grope, and yet, even that has its perverse appeal. It is as if a lyrical that Byrne is most deserving of compliments. If the situation isn't too arcane, he strikes me as the WASP counterpart to Woody Allen — a chronicler of upper-middle-class neuroses. On his best songs ("Tentative Decisions," "For Artists Only,"



TALKING HEADS

"Found a Job," "No Compassion") Byrne plays the role of an aloof, amateur psychiatrist. The excellent "No Compassion," significantly, contains the most blistering put-down of this country's preoccupation with enormous zones and narcissism that I know of. "What, are you in love with your problems? I think you take it a little too far." It's not so cool to have so many problems. But don't expect me to explain your indecision. Go talk to your analyst! Isn't that what they're paid for?" Talking Heads performs two psychoanalytic sessions this Saturday, and thus brings SDS's Back Door out of

summer hibernation. The Roxy, after a couple of tentative starts, is well on its way to becoming a full-fledged (meaning commercially practical) concert hall. Tonight's show spotlights rockabilly paragon Commander Cody, Friday and Saturday, pianist Chick Corea plays with his "Friends." My feelings about Corea are so jumbled that I'm not sure which should be stressed. He is an incomparably flamboyant soloist and a multitalented composer adept at boss, mainstream, Latin jazz, free-form, jazz-rock, and gaudiness of all such styles, but in

the last couple of years he has been more prolific than profound. Recent albums have been shockingly simplistic efforts made unbearable by vocalist Gayle Moran, cutesy arrangements, and a lyric penchant for life is peachy. Scientifically, however, his current ensemble includes reedist Joe Fink, a musician whose talent solo endeavors also belie his considerable talent. I don't really wish to dissuade anyone from attending this concert, but be forewarned: for all his abilities, Corea has an insufferable taste for sentimental glaze. Drummer Norman Connors goes

through his slick pieces this weekend of the Coterminous. I admire Connors, work with Pharoah Sanders, and still believe his "Dance of Magic" to be one of the finest renditions of Miles Davis's "In a Silent Way." But his inability to leave change after that high mark has left him in the same tenuous position as Miles Davis' bossed Michael Henderson is in now. Connors simply cannot decide whether he wants to be a straight-ahead jazz drummer — he puns like a stylist. Monday, it's grand finale time for the Cordis City Summer Jazz Series. This curtain-dropper features baritone saxophonist Benny Holloman's Big Band, a hefty aggregation I haven't had the privilege of experiencing, but which counts among its many members strong, reliable reedmen like Holman, Halls, Gentry, and Tony Ortega. Considering how consistently pleasurable the rest of the series' concerts have been, I will recommend this one right now. Another curiously crozier takes place Sunday at Cottle's, with Sound Moves, an eleven-piece music and dance ensemble led by percussionist Rod Maynor and violinist John Stubbs. On the agenda for this particular performance are pieces by famous twentieth-century composers as well as a couple of original pieces for structured improvisation. Lastly, the popular neo-bop quartet, Dance of the Universe, makes another appearance at Moonlight Gardens Monday night. —Steve Isamedino

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Happy Hours 12-8:30 with Hors d'Oeuvres 4-7 Well doubles Mon.-Fri.

Hot Roast Beef Sandwich w/Potato Salad & Cole Slaw \$3.25 per person from noon 'til 5 p.m.

Open 11 a.m.—2:00 a.m. daily 10475 San Diego Mission Road 563-0060





## SEPTEMBER 21, 1978 33

# RED HOT AND LIVE AT THE... **ROXY** 4642 CASS PACIFIC BEACH 4883303

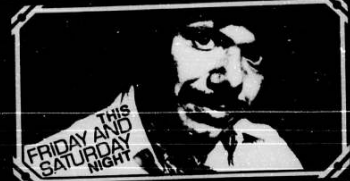
CONCERTS  
AND **Marc Berman**  
PROUDLY PRESENTS



**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  
**JIMMY CLIFF**  
THURS-OCT 26-7:30-10:30/6/75



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

**RICK DANKO**  
formerly of the BAND  
FRI-OCT 13-8PM-11PM/5/75

an evening with  
**LEO KOTTKE**  
SAT-OCT 21-8PM-11PM/6/75

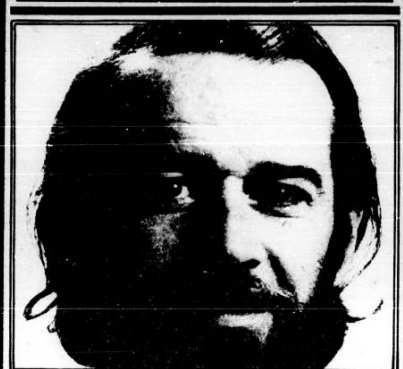
«SEAWIND»  
WITH SPECIAL GUEST  
FRI-OCT 27-8PM-11PM/5/75

TICKETS ON SALE AT: ROXY THEATRE-BILL GAMBLE'S-SELECT-A-SEAT OUTLETS

CONCERTS  
AND **Marc Berman**  
AND **Arden**  
ATTRACTONS

## PETERSON GYM

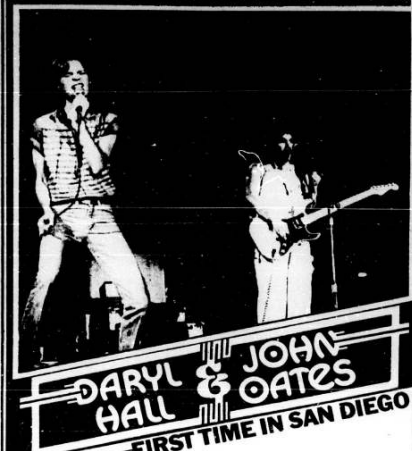
**GEORGE CARLIN**



**SUNDAY-OCT 29-8:PM**

1750 GEN. PUBLIC 1675 SOBU STUDENT  
on sale at: AZTEC CENTER BOX OFFICE  
BILL GAMBLE'S all SELECT-A-SEAT outlets  
info 286 6947

## CIVIC THEATRE



**DARYL HALL & JOHN OATES**  
FIRST TIME IN SAN DIEGO  
**WED-NOV 8-7:30 PM**

...ALL TICKETS RESERVED...  
on sale at: CIVIC CENTER BOX OFFICE  
BILL GAMBLE'S all SELECT-A-SEAT outlets  
273 LOGO 236-6510 info

JERRY HERRERA'S  
**SPIRIT**  
Thurs.-Fri.-Sat.  
**JUMBALAYAH**  
Doing Pop & Boogie Dance Music the way they used to.  
**ALL YOU CAN EAT**  
Sun.-Strider  
Tues. 7 p.m.-CASH PRIZES  
Mixed Singles  
Pool  
Wed.-REGGAE DISCO  
1130 Buena Ave. X. Morena Blvd.  
216-3993  
Hours: 5-9 Sun 12-9pm  
Charred Steaks \$3.50  
Mon & Tues Mexican  
Combo Plate \$2.25  
Wed. BBQ Beef Ribs \$3.25  
Thurs. Spaghetti with  
Beverly's Meat sauce \$2.25  
FULL COCKTAILS-LARGE DANCE FLOOR

## Music Scene

Trojan Horse, 6179 University Avenue, 582-1070 Touch of Country, Wednesday through Saturday, Disco, Sunday through Tuesday.  
VIP Lounge, 500 Hotel Circle North, 251-7531 Search, top 40 and disco, Tuesday through Saturday, Town and Country, Tuesday.  
Windong, 1041 Moon Inn, 2241 Shelter Island Drive, Jimmy Nomara, Rita Moss, Tuesday through Saturday, Tom Lawrence, Sunday and Monday.  
Zardi's, 1310 Morena Boulevard, 276-5637 Disco and top 40, nightly.

## Los Angeles Concerts

Roslan with Black Sabbath, Van Halen and Sammy Hagar: Anheim Stadium, Saturday, September 23, 8 p.m. (213) 851-8080.  
Al Stewart: Santa Monica Civic, Wednesday, October 4, 8 p.m. (213) 393-7969.  
Yes: Inglewood Forum, Thursday, October 5, 8 p.m. (213) 673-1300.  
Andie Crouch and the Disciples: Greek Theatre, Friday, October 6, 8 p.m.; 2700 North Vermont Avenue, (213) 660-9400.  
Sly with the Main Event and the Cars: Inglewood Forum, Friday, October 20, 7:30 p.m. (213) 673-1300.  
Neil Young and Crazy Horse: Inglewood Forum, Monday, October 23, 7:30 p.m. (213) 851-8080.  
George Carlin: Long Beach Terrace Theatre, Friday, October 27, 8 p.m. (213) 851-8080.

## Clubs

Backlot Theatre, 657 Robertson, Santa Monica, (213) 659-0472.  
Manna (week), Thursday through Sunday, Kaye Ballard, Tuesday and Wednesday, 657 Robertson (at Santa Monica Boulevard), West Hollywood, (213) 659-0472.  
Concerts by the Sea, 100 Fishermen's Wharf, Redondo Beach, (213) 379-4998, Carmen McRae, Thursday through Sunday.  
Don'ts, 4259 Lankershim Boulevard, North Hollywood, (213) 769-1566, Art Pepper, Thursday, Blue Mitchell and Harold Land, Friday and Saturday.  
Lighthouse, 30 Pier Avenue, Hermosa Beach, (213) 372-6991, Eddie "Lockjaw" Davis and Harry "Sweets" Edison, Thursday through Sunday.  
Palomino, 6907 Lankershim Boulevard, North Hollywood, (213) 765-9256, Moway Gilley, Friday, Dorsey Dickley and Mystery, Saturday, Jesse Campbell and Jerry Eugene, Sunday, Asleep at the Wheel, Monday.  
Parisian Room, La Brea and Washington, (213) 936-8704, Eddie Harris, Thursday through Sunday.  
Playboy Club, 2020 Avenue of the Stars, (213) 277-2777, Sylvia Sims, Thursday through Sunday.  
Roxy, 9009 Sunset Boulevard, (213) 819-2222, Maynard Ferguson, Thursday through Saturday, Chick Corea and Friends, Sunday through Wednesday.  
Scandals, Corner of Hollywood Boulevard at La Brea, (213) 851-8881, Margana King, Thursday through Sunday, Sarah Vaughan, Tuesday and Wednesday.  
Starwood, 8151 Santa Monica Boulevard, (213) 656-2200, Wednesday and Friday with Mike Piner, Thursday through Saturday, John Mayall, Tuesday and Wednesday.

Whisky a Go Go, 8901 Sunset Boulevard, (213) 462-4121, The Heartbreakers with Johnny Thunders and The Top, Friday and Saturday, Demurger, Monday through Wednesday.

the  
**BACCHANAL**  
presents  
**BALANCE**  
back by popular demand for a limited engagement, Tuesday through Sunday.  
Monday Nite Football at the Bacchanal on their 7" TV Screen  
6022 Clairmont Mesa Blvd 560-8022

**fat Cat's**  
Thurs.  
Fri  
Sat  
Sun  
Mon  
**STAGECOACH** Country  
**RAVENLOFT** Rock  
Monday Nite Football  
25c Hot Dogs \$1.50 Pitches  
**THE DALTON GANG** Country  
Coming Next Week, Sept. 29 & 30  
**BOB LONG & THE BILLION DOLLAR BAND**  
Breakfast-Lunch-Served 11 a.m. to 2 p.m. Omelettes \$1.50  
Punish-Paul-Open 7 nights a week, 11 a.m. to 2 a.m.  
656 First St., Escondido 753-2578

INTERNATIONAL GUITAR SHOPPE  
Presents  
**GUITAR SERIES 1978-79**  
This week  
**VINCENZO MANFALDO**  
Sunday, Sept. 23, 8:00 P.M. \$10  
**MANUEL BARRUCCO**  
Sunday, November 5, 8:00 P.M. \$10  
**CHRISTOPHER PARKINSON**  
Sunday, January 25, 8:00 P.M. \$10  
**ERIC HEDERSON**  
Sunday, February 11, 8:00 P.M. \$10  
**HENRIK FARKOV**  
Sunday, March 8, 8:00 P.M. \$10  
1111 Highland Avenue, Hollywood, Calif. 90028  
LIVE! and Court, Performing Arts  
2101, Suite 114, Los Angeles

**Quinn's**  
Pub & Restaurant  
La Jolla Blvd. at Turquoise - 448-0848  
**Fanny, Nook & Cranny**  
Wednesday thru Saturday  
Jeff Memle & Joe Thornton  
Irish & American Folk Music Tues. Night  
Sunday Night Jazz-Mike Peel Quartet  
with Nathan East on bass, Tim Shee on drums,  
John Rekezes, guest soloist, saxophone  
Ladies' Night - Wednesday - Strawberry Daiquiri \$1.00  
75c Margarita Night - Thursday  
Good hot pub food 'till close

**MOONLIGHT GARDENS**  
Newly County's Finest Soup & Salad Restaurant  
LIVE JAZZ  
DANCE OF THE UNIVERSE  
Monday, September 25  
9:30 p.m. \$2.00  
CHAMPAGNE BRUNCH  
Featuring Doree Lorraine,  
Egon Florentine, Crepes Omelette (shrimp & crab),  
the Garden Omelette, Burro con verde,  
Moonlight Gardens' own "trinidad"  
(fresh squeezed orange juice & champagne)  
\$3.95  
Parking: Sun. Thurs. 11:30am-10pm  
Fri. & Sat. 11:30am-11pm  
485 First St.  
Escondido 438-1447  
1/2 blk. east



## 37





41





completely re-  
on, interior and  
perb motorcar!  
O or best offer.

door, automatic,  
cassette deck  
good but needs  
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Chevrolet pas-

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Camino camper,  
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\$22.

WAGON, 9  
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**Be a Bartender  
Cocktail Waitress  
or Waiter**

*Men & Women*



- 10 weeks of intensive training
- Earn a living wage
- Minimum experience - opening classes

**Free Job Placement Assistance**  
**Century School of Bartending**  
**2665 5th Ave. 233 0184**

**Birkenstock.**

Feet in the sand make footprints.  
Feet in Birkenstock footwear do the very same thing.

And now there's a .....  
**Back to School Sale\***  
on many of our most popular styles.

**SATURDAY SPECIAL**  
Every Saturday in September one randomly picked  
pair of sandals will be given away 1 Pair to the first  
customer who correctly fits that sandal.  
(as determined by the salesmen).

10% discount to all students  
Let your feet make  
a place for themselves.

at 1919 J Capon Blvd.  
583-4761



SEPTEMBER 21, 1978 • 11



# SINGLE?

Two years ago **INTROVIEW** opened its doors to provide an effective way for single people to meet. We have overcome the stigma attached to traditional "dating services" and are drawing attractive, well-educated people who are tired of bars and games. Read about people, look at photographs, and watch informal video-taped interviews. Those you think you'd like to meet are called in to watch your tape, and upon mutual consent phone numbers are exchanged. Come in as often as you like... You have total access to our membership.



Call now for a free demonstration  
Next week you'll be delighted you did **297-5461**

San Diego Newport Irvine Ft. Lauderdale

# Grand Opening New Location

Janice's Hair Salon  
Introductory Special:  
MEN'S HAIRCUT (reg. \$12) **\$7**  
WOMEN'S HAIRCUT (reg. \$15) **\$10**

Above includes shampoo, conditioning, cut and style  
Please bring id. (expires 9/28/78)

# Janice's Hair Salon

4766 Point Loma Avenue  
223-2643



# 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 Bistrot omelet, with onions, peppers, tomato, cheese and Spanish sauce. So lovingly prepared our friends say they're the best in town.

# Riviera Bistrot

4110 West Point Loma Blvd. 222-1113

**NORTH COUNTY ROOMMATE** wanted to share spacious house with female and 10 year old son. Prefer non-smoker. No pets. \$150 per month plus utilities. \$150. Please 755-1776 or 755-1810.

**HOUSE TO SHARE.** Want grown-up type person to share lovely house with 2 bedrooms, 2 1/2 baths, 1 car garage, pool, hot tub, etc. \$130 monthly plus 1/3 utilities plus \$100 deposit. 229-6389.

**WELCOME, NEW FRIEND!** Private room with separate entrance next to a beautiful home. Kitchen, laundry, pool privileges. Near Route 56 in La Mesa. \$120 per month, plus security. 481-7755 after 9 p.m.

**ROOMMATE WANTED** to share Del Mar Heights home with 29-year-old doctor/musician. Private entrance, bedroom, bath, living room, dining room, kitchen, laundry, pool, etc. \$120 per month, plus security. 481-7755 after 9 p.m.

**FEMALE ROOMMATE** to share lovely home with graduate student and daughter. 11. Near State, own room and bath. \$125 and 1/3 utilities. Non-smoker. Please. Maryellen. 562-5668 or 579-6966.

**ROOMMATE** to share 3 bedroom house in North Clairemont with 21 years. Non-smoker. \$125 and 1/3 utilities. No tobacco. Over 21. 485-1847.

**BAYFRONT.** Female roommate to share with male. 2 bedrooms, 2 1/2 baths, pool, parking garage. Prefer non-smoker. Excellent location. \$125 per month. 275-3508.

**ROOM AND BATH** in furnished 2 bedroom, 2 bath apartment for honest, free-spirited, ready female with income, good job, professional male. 28. 485-8284, after 4.

**MALE OR FEMALE** roommate to share 2 bedrooms in P.S. \$112.50 plus utilities. I am Italian, like music and art. Please call David at 775-5340.

**NON-SMOKER**, female preferred, share condo with male. Pool, tennis, laundry, parking. \$155. Looking for a very special person willing to create a warm and relaxing home with me. Please call 264-0077 between 6-8:30pm.

**YOUNG MAN** writer, 35, lovely academic, is looking for a home in the beach area with others with some emotional and spiritual awareness and feminist consciousness. Pat 299-5629.

**ROOMMATE NEEDED.** Great 2 bedroom apartment in Pacific Beach. \$175 per month. Pool, barbecue. Professional person preferred. Wayne 485-5788, keep trying.

**PROFESSIONAL**, middle-aged, super-wealthy, female (37) wants to share a place with a male. \$125 per month plus 1/3 utilities. Please call 264-0077 between 6-8:30pm.

**RESPONSIBLE**, congenial female sought to pair cooperative Bistrot Beach householder. Own room, parking, pool, laundry, garden, etc. \$120 per month. 481-8027.

**FEMALE ROOMMATE** needed to share 3 bedroom home in Lemon Grove, Inglewood. Must be non-smoker. Rent \$100 per month plus 1/3 utilities. 481-8027.

**FANTASTIC VIEW!** Male/female share large 2 bedroom, 2 bath apartment with professional male. 28. Tennis, jacuzzi, pool, garden, environment, more. \$191. Ken 469-5856, message if gone.

**THIS IS IT!** Let the crashing waves fill you to sleep nightly. Professional woman owns lovely 3 bedroom beach house, seeks 2 female non-smokers to share happy home. Pets welcome. June 420-3546 or 425-5735.

**ROOMMATE WANTED** to share 3 bedroom house. Large room with bath available. Pet OK. Male or female with no cigarette habit. \$120 plus 1/3 utilities. Chuck 223-0664.

**ROOMMATE NEEDED.** 3 bedroom, 2 bath, 2 cars, laundry room, you would share 2 of the bedrooms in \$100 plus electric and phone. In El Cajon. 287-0770 AM or 471-7015 PM.

**RESPONSIBLE FEMALE** roommate needed to look for a share house or condo with same in La Jolla or Del Mar. Call 270-6970.

**ROOMMATE WANTED** to share new 2 bedroom, 1 1/2 bath apartment with view and fireplace in excellent Pacific Beach location. Non-smoker, clean, considerate individual sought. Male preferred. 482-8135.

**FEMALE ROOMMATE** wanted for 4 bedroom house in Claremont. Own room, 890 a month and share utilities. 272-7640.

**ROOMMATE** sought for 2 bedroom, 2 bath unfurnished condominium in Mira Mesa. Furnished, fireplace, pool, patio. \$175 per month plus 1/3 maintenance fee and utilities. 565-9085.

**RAW FOOD** vegetarian to share 3 bedroom, 2 bath house. 485-5788. No smoking, alcohol, hot, poultry or dairy products. \$105, plus 1/3 utilities. 448-0985.

**ROOMMATE WANTED.** \$70 a month, temporary or permanent, female preferred. The \$200 student, low income, nice place. 265th. 275-1148, leave message 270-1095.

**FEMALE SINGLE** parent wants to share 4 bedroom, 2 bath home, near many extras with furnished, fireplace, pool, patio. \$175 per month plus 1/3 maintenance fee and utilities. 565-9085.

**ROOMMATE.** Male or female, student to share large town house with utilities. Available immediately. 489-4512, after 5pm.

**FEMALE WANTS** non-smoking roommate. About work days, for 3 bedroom Cardiff community. Fireplace, sundeck, parking space, pool, patio, pool, \$220 plus 1/3 utilities. 275-1148, leave message 270-1095.

**FEMALE WANTED** to share house. Late side, 1 acre fenced, cement, pool, own bedroom, bath, \$125 per month plus 1/3 utilities, non-smoker. 581-1567 evenings.

**SOPHISTICATED** ME, to share my sunny San Marcos home. 4 bedrooms, 2 baths, family room, fireplace, patio, laundry facilities, etc. \$100 plus utilities. 436-2880.

**FEMALE ROOMMATE** wanted to share clean 2 bedroom, 2 bath apartment in Claremont. Furnished or not. \$135 plus 1/3 utilities. Pool. 700 292-4042.

**ROOMMATE WANTED.** Prefer male sister. 2 bedroom apartment Pacific Beach. \$130 monthly plus 1/3 utilities. Joseph 489-9981 after 7:00-9:00 nights.

**26 YEAR OLD FEMALE** with year old boy needs roommate male or female. OK place to live in Pacific Beach area, quiet and reliable. Visit 270-8027 after 6:30.

**26 YEAR OLD FEMALE** needs reliable male or female to share my 2 bedroom apartment. Pacific Beach. \$130 and utilities monthly. Immediately. 270-8027 after 6:30.

**STUDENT WANTS** 3 female roommates to share new 1/2 SD area condo, share room, 135 each, or separate with bath. \$150. Pool, laundry, view. 585-4904.

**ROOMMATE WANTED.** Male or female to share room in large Del Mar home approximately \$125 monthly, available October 1. 755-5980 after 5pm.

**LOOKING FOR ROOMMATE** male or female. 2 bedroom house, normal Heights. \$125, no pets, no cigarettes. 29-28 (phone). Derek. 278-5555 (business) or 211-5233 (home).

**ROOMMATE WANTED.** Large room in city 2 bedroom house. Walked distance to all. \$118 a month plus utilities and \$75 deposit. 301-447-6063.

**22-1.**

**ROOMMATE TO SHARE.** Available October 1. Private room and bath, use of kitchen, pool, jacuzzi, washer, dryer, no smoking. \$200. 271-0470 or 271-1863.

**FEMALE ROOMMATE** wanted for 4 bedroom house in Claremont. Own room, 890 a month and share utilities. 272-7640.

**ROOMMATE** sought for 2 bedroom, 2 bath unfurnished condominium in Mira Mesa. Furnished, fireplace, pool, patio. \$175 per month plus 1/3 maintenance fee and utilities. 565-9085.

**RAW FOOD** vegetarian to share 3 bedroom, 2 bath house. 485-5788. No smoking, alcohol, hot, poultry or dairy products. \$105, plus 1/3 utilities. 448-0985.

**ROOMMATE WANTED.** \$70 a month, temporary or permanent, female preferred. The \$200 student, low income, nice place. 265th. 275-1148, leave message 270-1095.

**FEMALE SINGLE** parent wants to share 4 bedroom, 2 bath home, near many extras with furnished, fireplace, pool, patio. \$175 per month plus 1/3 maintenance fee and utilities. 565-9085.

**ROOMMATE.** Male or female, student to share large town house with utilities. Available immediately. 489-4512, after 5pm.

**FEMALE WANTS** non-smoking roommate. About work days, for 3 bedroom Cardiff community. Fireplace, sundeck, parking space, pool, patio, pool, \$220 plus 1/3 utilities. 275-1148, leave message 270-1095.

**FEMALE WANTED** to share house. Late side, 1 acre fenced, cement, pool, own bedroom, bath, \$125 per month plus 1/3 utilities, non-smoker. 581-1567 evenings.

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**ROOMMATE WANTED.** Male or female to share room in large Del Mar home approximately \$125 monthly, available October 1. 755-5980 after 5pm.

**MALE WANTS** to share home in Del Mar. 2 bedroom, 2 bath condominium with male. \$150. 485-4513 or 755-0885.

**ROOMMATE WANTED.** Share quiet 2 bedroom, 1 1/2 bathroom, fully equipped apartment in Pacific Beach. Non-smoking required. \$155 a month plus 1/3 utilities. 485-4707.

**VEGETARIAN.** Roommates required. Female wanted to share 2 bedroom house in Spring Valley. \$60 a month plus 1/3 utilities. 485-4707.

**MALE ROOMMATE** wanted to share 2 bedroom apartment, 2 bedrooms from beach. \$150 per month plus 1/3 utilities and cleaning deposit. No cigarettes. 485-3505 after 6.

**SINGLE MCM** seeks roommate. Must be friendly, responsible and open minded. Kary 284-8081.

**ROOMMATE NEEDED** to share large 3 bedroom apartment, 2 bedrooms from beach. \$150 per month plus 1/3 utilities. We smoke. 436-9730 after 4:30 or weekend.

**ROOMMATE NEEDED.** Great 2 bedroom apartment in Pacific Beach. \$175 per month, pet, barbecue. Professional person preferred. Wayne 485-5788, keep trying.

**SOLANA BEACH** \$125 (including utilities) month available now to peaceful, childless roommates. Prefer 30 years up, man, flag-pole, scientist. EST graduate. 725-4190 evenings.

**HOUSEMATE** for 3 bedroom house available, male or female, middle non-smoker. Need new Claremont area with 2 bedrooms. Share with 2 grad students. \$133.34 a month. 277-8234.

**FEMALE ROOMMATE** wanted to share 2 bedroom, 1 1/2 bath condo, pool, washer, dryer. Must be neat. \$125 a month. 443-9028.

**GRADUATE STUDENT.** 32, needs female roommate to share 2 bedroom, 2 bath room. Non-smoker. \$135 plus \$20-35 for pool utilities share. 277-3682.

**EASYGOING.** Non-fatalistic male or female roommate needed for comfortable 4 bedroom house in the Point Loma Ocean Beach area. \$108 month. 223-8148.

**PROFESSIONAL PERSON** wants same to share 2 bedroom, 2 bath, private and scenic condominium with garage overlooking ocean in La Jolla. Rent \$154.50. 485-1810.

**NORTH PARK FEMALE** seeks quiet, non-smoking person to share 2 bedroom apartment for \$250 plus utilities, near bus, freeway, stores, park. Claudia 297-4241.

**LOOKING FOR SOMEONE** to find dwelling in beach area around first of year. (Inn, college degree). J. Larson. 277-4900. 2136 1 to 5 p.m.

**FEMALE** 25 with 1 year old daughter seeks male to share apartment or home in Mira Mesa or Claremont area. 566-8672, best 7-9pm.

**NEED ROOMMATE** to share Ocean Beach house with pool next to ocean. Must not drink anything stronger than gin before 8 in the morning. \$130 month. 225-7275.

**NON-SMOKER** to share my home in Serra Mesa area. Kitchen and laundry facilities. \$140 per month plus 1/3 utilities. 581-565-8555.

**SHARE BEAUTIFUL HOME** in country with Christian people. 4 bedroom, 2 bath with swimming pool, fireplace, patio and lots of trees. Quiet atmosphere. \$160 a month plus utilities. JoAnne 568-3706 evenings and weekends.

**GENTLE, vegetarian.** 20th family seeks similar roommate, caring, responsible, self-reliant. No tobacco. Waterbed, garage-workroom, sunny private backyard, garden, washer, dryer, \$125 plus deposit, share chores, utilities. 270-6145.

**CHRISTIAN MOTHER** with son has 4 bedroom house to share with females. We're easygoing, love animals, music, outdoors and landscaping. Great area. \$125 plus 1/3 utilities, pool privileges. 271-6200, keep trying.

**FEMALE ROOMMATE** preferred to share spacious townhouse in San Marcos with male. \$150 per month plus 1/3 utilities. 485-4513 or 755-0885.

**FEMALE WANTED** to share 3 bedroom, 2 bath Claremont house with male. 30. Non-smoker, neat, quiet, no pets. \$150 plus 1/3 utilities. 277-4908.

**HOUSEMATE WANTED.** Female or male, quiet, responsible, prefer upper division student. 3 bedroom, Pacific Beach. \$81.67 per month, 1st and last. Available October 1. 270-6846, 3pm to 5pm.

**STABLE CONSIDERATE** roommate needed to share 2 bedroom, 2 bath Spanish style apartment. \$137.50 per month plus utilities. Available October 1. 484-2461 days or 487-7133 nights.

**PROFESSIONAL MALE** seeks individual to share home adjacent to Mesa College. Own bedroom, bath and study. Pool, garage, fireplace, washer and dryer, dishwasher. 277-4111 evenings.

**2 RESPONSIBLE ADULTS** or couple wanted to share 3 bedroom, 2 bath condo in West San Marcos. Quiet setting, quiet. \$125 plus share utilities. 287-6488.

**COMFORTABLE COLLEGE GROVE** home wants neat female roommate to share expenses. \$170 per month, utilities shared. 287-8006.

**RESPONSIBLE FEMALE** to share a bedroom Mission Beach house with 1 female and 2 males, garage, 100' from ocean, \$150 plus share utilities. 488-8621.

**FEMALE ROOMMATE** wanted to share terrific Claremont house with mature, congenial people. Own room, pool, washer, dryer, dishwasher, \$175 plus share expenses. Susan 566-5398 or 277-5751.

**HOUSEMATE TO SHARE** 3 bedroom, 2 bath house in Claremont close to Mesa College. House is furnished except for own room. \$150 per month. 279-8673.

**SHARE LARGE** 4 bedroom house near intersection of 805 and 8th with 2 females. Possibility of some part time work. \$175 plus 1/3 of utilities. Bill and Carol 295-8054.

**VEGETARIAN ROOMMATE** wanted to share 2 bedroom Pacific Beach apartment. Walk to beach. \$100, prefer quiet female. No drugs. 380-4537.

**ROOMMATE NEEDED** 3 bedroom old house in Pacific Beach by Interstate 5. \$83 monthly plus utilities. 273-5278, 482-6447, or 485-5180.

**ROOM FOR RENT** in private home, non-smoking adult or serious student. \$145. Utilities and linen included. 270-3044.

**HOLIERMATE WANTED** to share quiet 3 bedroom house in Kensington. Considerate and responsible person, no pets, non-smoker please! 281-6379 mornings or after 10pm.

**ROOMMATE WANTED** for townhouse near Mesa and US30. \$140 total. \$30 refundable deposit. 268-3408 after 4 p.m.

**ROOM FOR RENT** in spacious La Jolla house with walking distance to U.C.S.D. Must be a non-smoking vegetarian. No pets. \$150 per month. Call for details. 485-0851.

**THREE ROOMS** of your own for \$180 (includes 2 bedrooms, porch, private entry, car port, etc.) PH.D. candidate is looking for a healthy person or stable couple. Ask for Gibson. 295-7281.

**WANTED.** Female roommate to share small North Park apartment, with same. Two bedrooms. Heat, non-smoker. Call 298-5289. Keep trying.

**FEMINIST WOMAN** wanted to share normal lifestyle with mother. 11 and 17-year-old children. Private room. Prefer mid-age. Lake Murray near SDSU and Grossmont. 488-8435.

**RESPONSIBLE ROOMMATE** wanted to share house with 2 new students. 1 mile from U.C.S.D. 755-7125 (171-222-2283). LIMITED RESERVATIONS ACCEPTED. PLACATE CASH REQUIRED.

**FEMALE, non-smoker** to share 3 bedroom, 2 bath house with male. \$150 per month, plus utilities. Call 276-1728. Luis or Rob.

**OWN ROOM AND BATH** in nice Claremont house. Nice trees (full-bearing) and large. Off street parking and close to everything. Please call 279-7014 after 7:00 p.m. 16 11:00 p.m.

**HOUSEMATE** for nice 2 bedroom condo, super view, close to clubhouse, Mission Valley area. Female over 25 or male over 30, for psychic compatibility. 277-2386.

**PSYCHOLOGIST-IN-TRAINING** seeks house to share in Del Mar, Scripps Beach, La Jolla or vicinity. My share of rent under \$100. Steve. 755-7510.

**EASYGOING LADY** needed to share sunny Spring Valley householder. Reliable transportation a must as hill grade is steep. \$95 per month plus utilities. 464-5007 after 6:30 p.m.

**HOUSEMATE WANTED.** Male or female. Large room in four bedroom house in Del Mar. Private room with private bath. Ocean view, washer-dryer. \$191 a month. 755-5878.

**RESPONSIBLE, friendly female** wanted to share nice, new apartment near Mesa College with young, mature couple. No tobacco. Nice atmosphere. Rick or Teresa. 284-2184.

**NEED ONE FEMALE** to share large master-bedroom in condominium by October 1st. Pool, jacuzzi. 4 miles to State. \$92.25 plus 1/3 utilities. Evening. 460-5672. Karen, Linda or Lisa.

**OPEN MINDED** male roommate wanted to share two bedroom, two bath, unfurnished apartment. \$162. Includes utilities, pool, jacuzzi, sauna, lounge room. Need furniture. John. 236-1511, ext. 409.

**OPENMINDED MALE** to share two bedroom, two bath with same. Corner of 9th and A. Indoor parking, pool, etc. Needed by October 1. John. 236-1511, ext. 409.

**FEMALE STUDENT(S)** wanted to look for house to share. Can pay up to \$150 per month. Call after 2 p.m. Diana. 274-5295.

**MALE NON-SMOKER** to share 2 bedroom with view apartment in old Golden Hills house. \$150 plus utilities. 239-7942 or (1) 478-5240.

# VICTORIAN INDIA

Hana Raj Kapadia, the ambassador of Indian cuisine, prepares irresistible Tandoori specialties at the Bombay Bicycle Club Restaurant. Lamb, beef and chicken marinated in yogurt and charcoal broiled in ancient Tandoori ovens. Curries, fresh garden salads, chutneys and French seafood. All served with Kapadia's special "naan" bread in a charming Victorian atmosphere of white lattice and stained glass.

1 Lunch - dinner - happy hour.  
2606 WILTON BLVD. DR.  
317-0200. 755-7125 (171-222-2283).  
LIMITED RESERVATIONS ACCEPTED.  
PLACATE CASH REQUIRED.

CLUB RESTAURANT

# PERSONALIZED Z SERVICE

# "ANNIVERSARY SPECIAL"

FREE SCOPE CHECK - BY APPOINTMENT ONLY  
FOR A LIMITED TIME ONLY ALL DATSUN OWNERS

OTHER SPECIALS:  
1. **MULTI-ROAD SHOCKS** - Reg. \$250.00 - Now \$225.00  
2. **WHEEL BALANCE** - Reg. \$120.00 - Now \$110.00  
3. **BRAKES** - Front & Rear - Reg. \$110.00 - Now \$90.00

REPAIR EXPERTS ON ALL DATSUNS  
SPECIALIZING IN "Z's"

283-7339  
35TH & UNIVERSITY, SAN DIEGO, CA 92104

What are you drinking?  
Mountain Valley Water  
This fresh, natural water flows deep from an underground spring surrounded by miles of open timberland. The Water is "pure" and contains no pollutants, chemicals, or additives. It's pure. It's natural. Also Imported Bottles from Europe, Japan, Peru, Argentina, France & Italy - worldwide delivery.  
\$249 a case (12 cases of 20 bottles each)  
Non-refundable. Use money back.  
297-6151

# All Leather Backgammon Set

Custom Made to Order



Original Leather Designs By Ben  
Custom leatherwork featuring exotic leathers.  
Still open in Scripps Ranch Square 4066 Santa Monica, O.R. 222-7326

# Studio One

"Hairstyling" for the Natural Look



4009 W. Pt. Loma Blvd.  
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fly new york  
Round Trip \$219  
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One Way \$99  
denver  
One Way \$58  
london  
Round Trip \$398  
Make reservations now for X-mas  
Payable 30 days  
Prior

**FEMALE ROOMMATE** to share 3 bedroom apartment. Near State, own room. Considerate student preferred. 463-1395.

**NONSMOKING housemate** interested in share your house in a late 19th century setting 25-35 year old. \$125 per month, plus 1 utilities. 462-0082.

**FEMALE, 21 to 35** to share two-bedroom house (Apple Area, Mission Valley). Prefer professional or working student, clean, considerate, open, easy-going. 292-0553.

**FEMALE HOUSEMATE** needed immediately. Share modest house near UCSD with three graduate students. No. Own room; share food and some cooking. Non-smokers only. \$125.00, 453-9328.

**HOUSEMATE** wanted. Must be clean, comfortable and unattached to share 3 bedroom house in the Claremont area. 1575 a month. Ages 18-32 preferred. 270-3985.

**PRIVATE HOME-LIKE room**, next to garage, with own entrance, for rent to male, non-smoker, and house to share with two others in North Park. 283-3817.

**ROOM FOR RENT**, 844, La Mesa area. Near colleges, shopping, quiet and bright. Must be neat and quiet. No tobacco. 461-7088.

**MISSION HILLS** wanted, female roommate to share large, beautiful home 88 January 25. Prefer honest, employed adult. Call 292-7077.

**FEMALE STUDENT(S)** wanted to look for house to share. Call day or night 292-1296. Call after 2 p.m. Diana, 274-3295.

**FEMALE GRAD STUDENT** needs place to live. Own bedroom and bath preferred. 461-4704.

**THE ROOMMATE CONNECTION**. A professional service geared to help people find compatible roommates, living costs, and location. 298-4747 Monday-Saturday, 9-5 P.m.

**ROOMMATE LOCATORS**. We have roommates in all areas and price ranges. Listing fee \$10. Call 277-4472, 11:00 a.m. to 4:00 p.m. We are located in the Shift Station at 8088 Claremont Mesa Blvd.

**EVERYBODY'S BEST** desired to share sunny Spring Valley housemate. Piano, bar, washer/dryer, stereo. Laundry transport a must. \$400 a month. 466-5007 after 6:30pm.

**COLLEGE GIRL** or working woman—room and share Christian home with other women. Pleasant, yards and patio. Near University and College 5100. 287-8168.

**24 YEAR OLD female** with 2 year old son, looking for someone to room with, to rent, to visit. Preferably male of 1-15. Call 278-3728.

**FEMALE** needs large unfurnished room in Pacific Beach or La Jolla house with yard. Will pay up to \$150. Prefer piano male. 468-8603.

**WANTED BY ARTIST**: other artists who need an informal, no fee, moving landscape group, San Diego and environs. Should have own transportation. 387-8668.

**POWER LAWNMOWER** needed rotary mower for my dogs. Tom 270-8388 average and weekends.

**WANTED**: Outstation station wagon, 1972, 1975, or 1976. In excellent condition. Serious party will pay serious price. 466-1488 anytime.

**CASH FOR old movie posters**. Original posters. Want for wall decor at 2nd St. Contact Louisa. 1310. Home: 466-1488. 800 278-2887.

**WANTED**: Thriftstore bed (no more double). Will trade not quite new water mattress set for regular double bed frame. 461-7533 after 5.

**FASHION CONSCIOUS** man and woman needed for haircutting classes. Contact Bob Winkler for information. 457-6216.

**WANTED**: 10 adults who stutter, to participate in innovative training (no speech therapy). Inquiries in writing to Stutter, P.O. Box 584, Spring Valley, 92077.

**PAYING CASH** for old comic books. 466-3000 after 5pm.

**Free-standing woodburning fireplace**. Contemporary couch and drapes. 234-5335.

**PILOT** looking for someone to fly me to Berrig Springs for a weekend. Any weekend, would be reasonable. 442-7338.

**WANTED**: Gas stove, 224-5451 or 582-3578.

**SMALL WOODEN TYPEWRITER** table. 252-2152 evenings.

**TOP DOLLAR** for your souvenirs. Especially German and Japanese. Swords, medals, daggers, carvings, caskets, uniforms, helmets, etc. Call for info: 232-0071.

**WANT TO purchase** old and unusual collector items. 274-2222.

**PERSON WITH VIDEO cassette (VHS) type** of PCOITS, Part 1. Want to reproduce 2 on own equipment. Ken, 469-5856 (see message if gone).

**WANTED** by US German and Japanese war relics, medals, badges, helmets, daggers, weapons or anything else you might have. 274-3370.

**BRIDGE PLAYER NEEDED**. We are looking for an experienced, modest bridge player. We play on a weak, casual atmosphere. Thursdays 295-4055 or 295-4880.

**WANTED** by military school or private school. Need a male or female who can help with their school. 292-7018.

**CASH PAID** for used records. Need some \$85? Call 586-5795 or 582-5712.

**NEW ALTERNATIVE** school needs donations: playground building materials, art and writing supplies, life cabinet, your good thoughts. 582-5141.

**WANTED**: Black and white TV in good condition. Must have VCR (have no cable). Will pay \$90. 292-4545.

**WANTED**: 1974 Chrysler pickup with cab, preferably blue. Maryann 452-6285.

**DISCO PARTNER**, male 8'8", 140. Knees Latin, learning New Orleans. Wants to learn more about disco. 270-3654.

**DANCERS**: choreographers, professional minded men, women, having great potential for stage presence and love for dance, jazz, modern, a must, others helpful. Call 287-6378.

**OLD SLOT MACHINES**, any condition. 581-2230, home; 447-2247, work, ask for Floyd.

**NEED ORIENTAL MALE**, 18-25 for musical production. Dance experience helpful but not necessary. Call 292-3917 or 292-0641.

**SUITS CASE** theatre casting group of short plays and comedy skills to be performed for community group. Looking for adult men and women of non-professional caliber. Mass. Refer 295-3058.

**MALE DISCO PARTNER** wanted. Classes, serious practice, competitions, over 21, minimum 5'11". Cherie 284-2845, keep trying.

**WANTED**: Good used 4x4 camera cameras. Especially German and Japanese. 453-4228.

**WANTED**: Experienced housekeeper for mature couple 3 hours a day, 3 days a week. 459-5150 before 10am.

**CASH PAID** for used records. Need some \$85? Call 586-5795 or 582-5712.

**GREENPAC SAN DIEGO** has an office at 1135 Gannett Avenue, Pacific Beach. We urgently need office furniture and supplies. 274-5350, 1 to 4.

**WANTED**: Broken glass, beer, cash paid. Glenn 437-8362.

**WELL-BEHAVED PLAYMATE** for my 2 year old child. Good natured, neat, playful, very responsible. Excellent references. Debbie 452-4548.

**\$65 TO \$100** for Old Harry, Marine or Coast Guard Good Conduct medals with name and date on back. Other military medals wanted. 232-8071.

**FRIENDLY**, theatre-oriented handcrafts girl (24) seeking attention 2 days a week in exchange for her room and kitchen privileges or salary negotiable. 452-8789.

**WANTED**: Large dog kennel for airplane. 270-1458 after 5pm.

**WANTED**: Professional massage table at reasonable price. 292-1734.

**OLD MILITARY MEDALS**, documents or papers. Call 270-3654.

**CAN YOU MAKE** an impressively ugly, weird, or funny T-shirt? I'm making a shirt book of people's funniest faces. 278-9350.

**OLD DOLLS**, large or small, china, bisque or composition. Teri Lee dolls, old doll clothes. Carole 270-3654.

**8 TRACKS AND CASSETTES**, will buy for 25 cents each, regardless of condition, as long as they are in good condition. 295-4828 evenings.

**I WANT A TYPEWRITER**, hand and power tools, being gear and a 10 speed bike. Fast cash! 270-3654.

**AGGRESSIVE FINANCIAL** business needed for highly speculative but potentially easy money. 270-3654.

**WANTED**: Bedroom carpet, 9x12 approximately. Good shape, reasonable price. Larry 290-1495.

**WANTED TO BUY**: Office server chair. 453-3395.

**EVENING BABYSITTER** wanted in Ocean Beach for 7 year old girl. Karen 224-7892.

**UNDER CASSIDY WANTED**, 242, 310 Mh. In our factory warranty, 425, 486-8711.

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## MUSIC

**TANBERG CASSETTE** Deck, TCD 310 Mh. In our factory warranty, 425, 486-8711.

**FUNKY TUNABLE**, belt drive, huge platter with 11 aluminum and 1 brass, made by Tanberg. Call 270-3654.

**117 EXPANDER-Compressor**, perfect for tape record, play and records. Like new. \$95 or best offer. Must call. 298-0674.

**I WANT** Beautiful, first album. I just might pay your price. Send me the info on your copy. In condition, price you want, etc. and maybe we can deal. Howard, P.O. Box 513, Pomeroy, 30064. Thanks.

**SELL ME** your tired, your poor, your old speakers, model 103, yearning to be free. Any reasonable offer honored. Steve 755-7119, after 5 weekdays.

**FAMOUS MUSIC**: drums, guitars, and accessories, new and used. Buy, sell, trade. Drums repaired, seasons, large and small. 3439 University. 290-7670.

**SITAR**, handcrafted in India, no time to learn. Make one or make for 7. Terry 277-2781.

**KEYBOARDIST**, where are you? We need somebody into jazz and progressive rock. Please, no steady work seekers. Terry 277-2781.

**FORECAST**: a contemporary music disc, in accepting dates for October, November and December. Weddings, wedding receptions, parties, clubs and other functions. References available. 278-5948 and 464-7138.

**PIANO**, Milton upright, lovely, mahogany wood, excellent tone, very good buy at \$465. Martin 452-4742. 753-0558, evenings.

**TRAP CASE** for sale. 291-2795 or 272-5132.

**NEW ALBUMS**, new Contemporary, George Duke, Journey, Al DiMeola, Andy Gibb, Pablo Cruise, Roy Ayers, Ronnie Love, The Waitresses, 52, others 220-1840.

**BUCHSINGHAM** beams want to join with other serious musicians for future gigs, recordings, and more. Must have determination and personality. 585-0039.

**MUSICIAN INTO JAZZ**, jazz rock, and any other kind of jazz for the purpose of jamming for kicks. Not trying to form group. Call 236-9686, anytime.

**NEED A PLACE** for your group to practice? Don't we all. Let's pool our cash, time, and energy to find a suitable place for all members to share. Call 236-9686.

**TANBERG CASSETTE**, Deck, TCD 310 Mh. In our factory warranty, 425, 486-8711.

**BEAUTIFUL**, Weber Grand Piano, antique mahogany, complete restoration, 10 years old. \$3995 for quick sale. 571-2416 or 481-8772.

**AR TURNTABLE** with Shure V15 III Mh. In our factory warranty, 425, 486-8711.

**TEAC A-2540** 4 channel reel to reel tape deck, practically new and barely used. \$700. Kevin 590-9164.

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**1 LARGE HEARTY** cassette with 10 songs, in playable condition, as long as it's on a commercial studio tape. 454-6722.

**I WILL PAY** \$200 plus or minus \$10 for a used set of 100 speakers in good condition. Steve 755-7119 after 5 weekdays.

**FLUTE**, Artly, silver-plated. Needs no work. 1000. Claret, storywood, needs pads. \$25. 443-9744.

**THE SAN DIEGO** Songwriters and Musicians Alliance is a non-profit organization composed of area musicians and songwriters. If you want to be a part of this effort, contact us at 278-1029-624.

**LES PAUL** COPY guitar, cherry sunburst color. \$85. Jacinta 278-1780 after 5pm.

**AMPEG A-120** power amplifier, 120 watts r.m.s., excellent for monitor amplifier or keyboard system, was \$375, sell for \$225, as new. Eric Evans 462-8734 or 741-0462.

**AUTOMAP**: excellent condition, tuned, with case. \$65. 440-5282, keep trying.

**DOLBYMER**, handmade 3 string, includes instruction book. \$45. 270-2909.

**CLARINET**, Boosey and Hawkes. "The Edgemoor". Good condition. \$50. 753-2501.

**DRUM SET** for sale, includes 20" Paiste signature, 18" bass drum, tom, floor tom, and accessories. Blue sparkle. \$220. Ben 282-8424 or 741-0462.

**BANDS WANTED**: Immediate employment in new groups. Put your name together, get right, build your image and popularity while growing and prospering with us. The Spirit 278-3983.

**I WILL BUY** anything from Lawrence Welk to The Sea. Photos on track or cassette as long as it is on a studio tape. 454-6722.

**AS LONG AS** your cassette of 8 track is playable and on a studio brand label (no bootlegs), I'll buy it for \$44-6722.

**TAPCO 6201** 6 channel stereo mixer, balanced inputs, separate monitor, pan and all effects controls. Brand new with full warranty. \$400. 295-4838.

**GUITAR**, 6 string acoustic in excellent condition, hard like it is rosewood, must be \$3995 for quick sale. 571-2416 or 481-8772.

**AR TURNTABLE** with Shure V15 III Mh. In our factory warranty, 425, 486-8711.

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**BANDS WANTED**: Immediate employment in new groups. Put your name together, get right, build your image and popularity while growing and prospering with us. The Spirit 278-3983.



26" LUDWIG stainless steel bass drum, foam over, new, \$185. Shure M47 mixer, \$75. Call Eric between 10am and 4pm. 222-5488.

ALTEC 808-68 H.I. drivers and 5118 horns in enclosures. Also Klipsch P-11 in a pair. \$850. Also 418, 8275, 26, 415-4, 5118, 765-8999.

ARE YOU TIRED of the same old record they call rock? I will! I'll deliver you new rock. Call me. 270-7164 after 5pm.

STEREO HiFi custom cabinet with record top, cost over \$1000, new, sacrifice for \$775. 270-8544.

5 CLASSICAL GUITARS, nylon strings, beautiful woods, hand made, both wide and narrow bridges, lovely rich tone, all hand, \$75 each. 408-5161, Pacific Beach.

WANTED: Electronic Piano. Wurflizer preferred, others considered, with sustaining pedal, xaphone, and built-in speaker. For \$100. 448-5141. (Must see in Pacific Beach or store.)

JOHN AND CLARK ORGANO, excellent condition, 3 keyboard, best over \$1000. 270-8107.

ORGANO, Hammond X-106 with Leslie speaker and rhythm unit. \$640. Stereo, Curtis Mathis. AMPM with new tape and record player. \$225. 555-3555.

HARD TO FIND, Harmony Electronic acoustic guitar, new sound, good action, \$125. 10m, with black case. 555-7183.

YAMAHA ACOUSTIC 4 string guitar, with case, model FO-76, good condition, \$80 or best offer. 210-2618.

VIOLIN, Old German with case and bow, very good condition, rose tone. \$100. 562-7605 after 5pm.

2 LARGE ADVENT loudspeakers, \$180 a pair. 222-6989 after 5pm.

KEYBOARDIST! I've got the best amplifier. See you can get. Mail me! Steve Conner, Keyboardist, 100 West R.M.S. 4th, 3rd floor, north. Check Conner's Russian. 478-8548.

UTAH A-40 SPEAKERS, 12", 80 watts peak, wood cabinets, \$15 each. 498-9552.

LORECE COKE, just overhauled, cork pads. Plays very nicely, the student horn. \$25. 283-3441.

UPRIGHT PIANO, great tone, good condition. \$200. 291-0685.

MAJOR ROCK AND ROLL, Band, 47th and University, 10-25.

SPACE 3140 CHAIRS, hand made, modified for complete echo effect, via foot pedal. Makes it fast and easy to operate. Musicians Repair Service, 3089 54th St. 565-7551.

DRUM SET, Ludwig for sale with cymbals. \$350. 565-7282.

TANNIN IS EUROPE'S leading studio monitor. Build your own cabinets from our plans. San Diego's exclusive Tannin Rep. component dealer. Musicians Repair Service, 3089 54th St. 565-7551.

CARLAVALA SOPHANO Acoustics. New, heavily used. \$450 or make offer. Will change for a Diamondhead 1025S. Plus. Call 478-5241.

ALTO SAXOPHONE, Selmer Paris. For sale or trade for saxophone or tenor of equal value. Tone. 270-1587. See at La Jolla Music.

ROCK MUSICIAN to join or form band. Please play drums, bass, or guitar first and write styles preferred. Send me John at 297-8028.

STARBUCK RECORDING features quality 16-track recording at reasonable rates. We are competitive and competent at all phases of music. Call for more information. 744-8733.

KEYBOARD PLAYER, singer, composer seeking versatile sound system (guitar or other playing ability desired), guitarist and drummer to form unique complete group featuring some 60's music. Top 40 and originals. Will consider playing group. Serious only, no drugs. 426-4078.

DRUMMER WANTED for young rock and roll group interested in moving to San Francisco by December. Join 1980-1981 British band. Bo Diddley, Chuck Berry, etc. 222-4057.

PHONE NUMBER writing in last ad. Experienced drummer, plays rock & blues, wants working band. Much experience with original music. Georgia 224-4858.

ELECTRIC GUITAR, Tele, in very good condition. \$30. 583-0555.

TURNTABLE, automatic direct drive, single, base and dust cover, excellent condition. \$65. Also have record vacuum that cleans your records. \$5. 583-0555.

WANT TO BUY cassette player with small wood cabinet... good condition. Reasonable. Call early a.m. or after 5pm. 498-4544.

FLUTE, Reynolds advanced with case. Recently conditioned, good pads, excellent tone. \$175. Call 224-4858.

MARSHALL CABINET, no speakers, excellent condition. \$150 or best offer. 454-5550 after 5pm.

ALTO VOICE of the theatre speaker system, complete and excellent condition. \$600 or best offer. Two speaker system, good for PA. 10m. 454-5550 or 498-4073 after 5pm.

FOR SALE: CONN Alto saxophone. Good condition. Worth \$500. Will sell for \$175 or best offer. Call 746-8777. Ask for Tannin.

EXPERIENCED DRUMMER, plays rock and blues, wants working band. Much experience with original music. Georgia 224-4858.

100 FOOT SPEAKER, 16kw low ends. 10m. 520. Call Eric between 10am and 4pm. 222-5488.

WURFLIZER ELECTRONIC piano with hard case. Also Fender custom with Leslie speaker and case. All the same. 448-5141. Call 488-0087.

FENDER BASSMAN AMP, pre-CBS, 212" speaker cabinet, \$150. Gibson Maltbymaster electric guitar, 2 Humbuckers, 24 fret, maple. \$150. 567-0922.

FENDER BOTTOM 2 Electronics 12" speaker \$100. 447-4880.

DO YOURSELF A FAVOR, Buy a Pioneer CX 548 receiver. Dual 120W tunable, two 211 Carvin Vets, Two U2H 3-way speakers. \$600. 426-5052.

SONY AM-FM TUNABLE with \$50. TAC-A-50 cassette tape player with speakers. \$75. 407-0078, Sonata Beach.

GUITARIST/AMPLIFIER available to form duo or tri. Excellent musicians for steady work. Contemporary acoustic electric, originals. Need experienced with strong voices and in-demand style. 475-5548.

THE DRUMMER, Alvin and willing to work. His self and offer. 447-0768.

MARTIN D-28 guitar, 2 years old, absolutely in perfect condition. Includes Martin case. \$750. 276-3770.

TWO HEI, PA speakers, barely used, with excellent condition. \$180. Two Genesis stereo speakers. 1 year old. \$100. 746-5495.

BUY IT NOW before it's too late! Pioneer CX 548 receiver. Dual 120W tunable, two 211 Carvin Vets, Two U2H 3-way speakers. \$600. 426-5052.

VERSATILE FEMALE vocalist who can do on the keyboards, looking for the right band. Call 276-6550.

WANTED: GUITAR player to pick Rock and roll band, parties, dances, etc. Should be over 18 and under 21. Not too necessary. Call 444-7697. Larry.

GIBSON 1955 LES PAUL, U. Unrel. condition. New top and bridge. Must sell to pay bills. Letting go at \$400. 10m. 284-8797. Harry.

GIBSON LES PAUL D-28 model, beautiful reddish-brown finish. Plays, sounds and looks great. With case. \$350. 444-7697. Larry.

KEWWOOD, KR-100 stereo receiver, AMPM stereo tape, phono, auto, and 2-speaker system capability. \$175. Call 271-5305 or 297-5724.

LESLEE SPEAKER and preamp, wood cabinet, sounds good, must sell! Call 746-8770, Monday-Friday, 11am-3pm.

ALL BLACK, Black, with vinyls \$325. Peavey PA, 12" 2 cabinets, 2 lens each. \$300. 296-7839.

GUITAR, Conn Classical, Brand new, for sale. Cost \$125. Will sell for \$50. 687-0558. Lewis message.

CASSETTE DECK, Craig car stereo cassette deck. Like new. Cost \$100. Selling for \$40. 286-7844 evenings. 229-0291. 256 days.

FLUTIST/GUITARIST, needs others for duets or ensemble. Any instrument, intermediate level. Jazz & Classical. Bob Gibbs. 283-4746.

BANDS NEEDED for bookings in Southwest U.S. Top 40, Rock/Dance. Call: 276-7381.

GUITAR, Ibanez, Grand Concert, F-307 as new with hard shell case. \$200. Call Ken. 280-1054.

ARIA CLASSICAL GUITAR, New condition. \$85. 755-7295.

FOR SALE: WURFLIZER Electronic piano with hard case. Like new, price negotiable. Call 488-0087.

TOOTH FIGURE SYMPHONY, independent, semi-professional orchestra corp. (owned, managed by member musicians) needs more teachers and leaders. 291-4605. 454-2987.

CONGAS: Latin percussion a Quinto and a Conga an excellent condition. \$350 (black). Call 454-9550 after 5pm. (Franco).

DRUMMER NEEDED for working band. Looking for drummer, Will sing, dance and play the drums. For further information call: Jack Pines. 454-1492.

WANTED: Marshall amplifier tops, used, working or not. Pre-MK II. \$45-900 after 5pm.

WANTED: JBL, Altec, or Dues 12" 15" and 18" guitar, bass, and PA speakers in good condition and for a reasonable price. 454-5000 after 5pm.

CASH PAD for used records. Need some extra \$5887. Call 566-2795 or 562-8712.

AKAI CASSETTE deck, GXG 325-D. Three head, double capstan. Dolby, memory \$240. 270-7486.

SMALL CHORD ORGAN, great for parties. Bench and music book included. \$98. 266-1511. X1421.

REAR OLD GIBSON ES 335 in excellent condition. Cherry finish with case. \$450. Fender Ten Reverse, 1978 model \$375. 454-5387. Ask for Gary.

CASH PAID FOR used records. Need some extra money! Call 566-2795 or 562-8712.

71 MARSHALL MAJOR 300 watt head, excellent condition. \$350 or best offer, trade! 448-5141, 454-3768.

SONIDEXION QUADROPHONIC System includes AMFM, 8 track, phonograph & cassette, excellent condition. \$160. 448-2527.

FENDER RHODES Electric Piano. Custom. Good condition. Call 381-3098.

LOOK OUT SAN DIEGO, the Deftol sound is here and millennium plays it, let us play it for you. 270-7164 after 4pm.

TEAC 3000S stereo tape recorder, little used and in beautiful condition. 10 1/2 in. reels, 3 heads, extra tape. Asking \$475. 273-2138.

1550 MARTIN GUITAR 015. Has very clear, full sound, body in very good shape. Must be played to be appreciated. \$500/case. 942-1813. Charley.

GUILD 12 STRING guitar. Excellent condition. It's 10 years old with new frets. With new case. Asking \$300. Call 842-1915, ask for 1956.

SHRATONSTRATER with built in preamp, 1000 watts, new soundboard, and treble case. \$350. Call 755-2413.

TEAC 2340 S excellent condition. Best offer. 447-4880.

AMPEX AX-3007 reel to reel tape deck, 6 heads 1/2-inchational play, 3 motors 3 speeds, 4 source music \$25, 3WS 9 tapes \$120. 453-4635.

NO PRODUCER with 4-track studio, instruments and sound of modern music, we arrange, produce and/or engineer your recording projects for a flat fee. \$25-2940 or 224-8037.

PROFESSIONAL DRUMMER and lead guitarist looking for other musicians of same skill to start rock band of professional quality. Call 444-0259, or 280-4457 after 5pm.

SONY SD DEMODULATOR Model SGO 2200, excellent condition. \$50. Larry. 454-2113 or 453-4139.

CROWN 3-track tape deck. Like new condition. \$40. 453-3845.

MARANTZ CD-4 Demodulator. Excellent condition. \$50. Larry 455-2113 or 453-4139.

CLARINET by Buffet with HS mouthpiece. Excellent condition, reasonable offer. 270-7280.

NO PRODUCER with 4-track studio and total command of modern music can produce and/or engineer your tapes for "Midwest Music." Call: John. 232-0940 or 224-8377.

PIANO - EVERETTE upright, cane trim, excellent tone. Chapt 50W. 454-0589.

MARSHALLS, cheap 50W head, loud and straight guitar with celestions, great condition. \$300 each. Don't wait, call NOW! 284-8787.

HOWARD DUMBLE AMPLIFIER - If I have one, I would like to talk to you. 454-5930 after 5pm.

ALUMINUM GUITARIST, hand made, modified for group. Also double on bass, harmonica, and keyboards. Has equipment and is dependable. Professionals only. Larry. 273-7628.

STEREO SYSTEM, \$350 complete. Pioneer PL 1120 tunable, Pioneer SA 434 receiver. 2 Apollo speakers. Must sell. 298-6959.

AUDIO DIMENSIONS, Ultimate P.A. a present. This present has been completely modified by Audio Dimensions. Also has separate confidence for car cartridge matching. \$225. 272-7205.

ALCA CASSETTE stereo tape recorder Model OIC-40, Dolby and automatic reverse, excellent condition. \$160. 448-2527.

DR. SOUND and Homegrown are happening. For straight answers, information, recording supplies, and free production consultation, call Dr. Sound. 563-0164.

THE LOUDEST 4-12" cabinet in San Diego (200 lbs. in the house!) This cabinet is 200 watts R.M.S. It has a 12" heavy duty Fanes in a Hi Watt enclosure, previously Stanley. Call 457-5548.

MUR STEREO GRAPHIC equalizer, 10 controls per stereo channel, master volume control, equalizer switch, tape monitor switch. Larry 455-2113 days or 453-4139 evenings.

DISCO, Top 40 drummer at liberty, some drums, and union. Only. 755-1840.

GIBSON ELECTRIC guitar, Model 340, Big Muff power booster, handbuilt case, like new. \$850. 454-4858.

MCA 8 track tape deck, will play quad or stereo. Murray 235-6265.

WANTED: Top 40 traveling bands, rock/disco, for Southwest U.S. bookings. 726-7381.

GET THE "HOTZ" for your next party or get the "HOTZ" in a big house. Top 40 and disco too. Why pay more? Victor 224-9837 or 232-0941.

LEAD SINGER, keyboard player needed for rock and roll band in North County area. Has excellent equipment and studio. Call 727-0001 or 724-7631 for audition.

PIANIST wanted to join experienced female vocalist for lounge act. Must be experienced, versatile and hard. Third and fourth person may be added later. 578-1608.

WE NEED ONE SERIOUS bass player and one serious keyboard player for dedicated Fusion band. 475-1925 or 475-1537 after 4:30pm.

DANCE BAND AVAILABLE for parties, weddings, and other occasions. 727-7887.

SPECTRO ACOUSTICS 217 preamp and 220 power amp with 100 watts per channel. \$140 and \$160. 272-5337.

GUILD GUITAR, professional, mint condition, with perfect handcraft. Must be over \$300. A. 743-8262.

HOWARD DUMBLE AMPLIFIER - If I have one, I would like to talk to you. 454-5930 after 5pm.

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CHULA VISTA, 1381 3rd Ave. (next to Fed Mart), 452-6121

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