

# KyXyZ

## WIN A DATSUN 280-ZI

### ENTER OUR KyXyZ CONTEST

How would you like to win a fabulous Datsun 280-ZI? Just fill out this entry blank listing the hours you normally listen to KyXy FM 96. Mail it in. Then wait for the KyXy-Z call. If we call while you are listening to KyXy, you get a FREE record album... plus, you become eligible for the Grand Drawing for a new Datsun 280-ZI.

Entries are limited to one per listener, no purchase of any kind required. Employees of Station KyXy, affiliates, agencies and their families not eligible. Give us the word about your listening hours and get the chance to win a 2-car. Enter now. Contest ends November 16. Drawing will be held and winner announced November 23 (Thanksgiving!).

CLIP AND SEND TO:

**KYXYZ CONTEST**  
KYXY FM 96  
1414 6th AVENUE  
SAN DIEGO, CA 92101

The checks (✓) indicate hours I normally listen to all my favorites on KyXy FM 96.

6AM-7AM	Noon-1PM	6PM-7PM
7AM-8AM	1PM-2PM	7PM-8PM
8AM-9AM	2PM-3PM	8PM-9PM
9AM-10AM	3PM-4PM	9PM-10PM
10AM-11AM	4PM-5PM	10PM-11PM
11AM-Noon	5PM-6PM	11PM-Midnight

With me good luck, I hope you call me when I am listening. I definitely want a chance to win the KyXy 280-ZI.

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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE \_\_\_\_\_

# KyXy FM 96

Where all your favorites have gone.

**CAPT. ME FOD ANA Bob Adams.** North 40 awards map, everything else... my old C. & The Last Shot.

**SABRINO BOBBY.** Evelyn Woods Speer Thinking Chair talked. Contact South 42... need cooperation or defeat.

**LUKE.** BECAUSE we're now the majority, we no longer rebek, they are - so we changed P. I've been captured again. Hapti Lee.

**SPACE-RANGERS.** Keep up the good work! Your efforts and enthusiasm are highly commendable. May the force be with you. Princess Lala.

**HORSEWOMAN LOVE.** Is all you say and more for those who give of themselves freely. I am interested in sharing. Thoroughbred P.O. Box 799, San Diego, CA 92107.

**SENSITIVE LADY.** Any formula requires a mixing of elements such as feeling, honesty, and sincerity. I would enjoy meeting you to share my memories. Pamela.

**FUTILE SEEKER.** As one admirer of depth to another, any interest in launching yet another search, with a woman more your own size? New Search.

**THOMAS 1283** reporting by deponder double-dubbing with superior results. Sublime upstating newspaper!

**SCARDYCAT.** Well put, but off the mark in emphasis. Don't let the love of the law of Karma govern. Know humor laws. (Glad you're written. Wordman).

**CHICKEN HATERS.** you're obviously out-sold by the San Diego who love our chicken so fly this cop! An instant chicken fan.

**THE OPTIMIST** declares this is the best of all possible worlds. The pessimist fears that this may be so. Observer.

**DAN refuses** Ward Marvin his license. If his smiling face was on the side of a bus, he might enjoy the ride more!

**LADY DUSKWOOD.** I may need passage to the South-horizon system. Have heard your clip is full. Contact me after 10:30. Kander of Corolla.

**M.J.: Teacher/Counselor.** 62" would like to get together with you. Enjoy sports, music, traveling, dancing. Lay. P.O. Box 43, La Mesa, Calif. 92041.

**SHELLPIS.** I believe that you and Luke may be heading into a trap. If you don't let me help, at least take some... Jeron continued.

**SHELLPIS continued.** Advice. Take a small task force. Alliance would suffer if the Empire have Lala. Luke and you as prisoners. Force to keep you. Jeron.

**CHEAP TRICK** doesn't tickle. Tickler I and I, the Rolling Stones do. I must say about. Cheap Trick.

**KIDS BREAK.** A super jet! Not a bad idea for a Kid fan. I want Teddy Nugent and Karm Richards. Tumbling Dice.

**IM TALL, and I'm 7'6"** looking for attractive, fun-loving, adventurous girl who has left shy-ness and other handicaps behind. Sensitive Serenader, P.O. Box 11, L.J.

**HAPPY LATE** birthday Kerman, with love from the lady who has given your life direction. When do I get my present? Lisa... Lisa.

**LYING AWAKE** in the darkness of my room I find loneliness lurking in the shadows. The vast expanse of my unshared bed reflects the emptiness of my heart. Names.

**DOLL.** I was lucky this morning. I could have been on right 182 or worse, married a misad up phony like you. The Kid.

**LESLEY.** I no longer have a cold or even Laramie. Now can I have a sip of your Mountain Dew? Allie Watt.

**EWEEN.** How's it going? Been to any parties lately? Sure hope to see you again! And soon! Football Pro.

**THIRD WORLD.** the elders are speaking louder now. Warning it's genocide or regeneration. Assume your positions, look arms, march forward. Now Hop.

**APMS.** Is your concern more than literary? My hat needs help. I admit. TLC from a warm, understanding woman would go a long way.

**BORN TOO LATE.** If you are, perhaps you won't be of the wrong generation for the man who is known as Absolutely Leo.

**50-POUNDS OF MUD.** It's too bad you don't wear any 50-pound steel Sigh. Bill, I like the way you're packed... Mud Lover.

**CHARITY HOPE VALENTINE.** When Elizabeth Ray wrote her book, it was show and tell time. You got something to hide in your book? Big Spender.

**HUGGYEAR.** Thank you for the best days and some of the nights of free. Thibodeaux's fantastic Future seems near for knowing you. "Someone Else."

**TO WHOM IT MAY CONCERN.** we really do love the Pope. We Love The Pope! Society. We're not even Catholic.

**WANDERER.** YOU'RE NOT alone! I too am nineteen and need reaffirmation of my faith in people. I've learned to have patience, people are only human. S.

**ANGHY.** I'm dedicating this personal to our dear departed loved ones whose absence we shall and/or have celebrated with a meaningful wake. Subia.

**FAUNA:** Happy belated birthday! May the great American cow spirit rest in your hearts forever! Lora, Loretta, Lora.

**SUN SHINE.** Perhaps we touched at the morning stars first sang together. Please write Paul. 310 Kingston. C. 2 2 2112. Damschroder.

**SUNDANCE.** Let us together ride the wings of the morning. Please write Paul. 310 Kingston C. 2 2112. Damschroder.

**HAS IT** ever occurred to you Personalists help that I take a minimum of 2 weeks to reply through the Reader?

**SCAM.** You are in my thoughts and in my heart always! Love ya forever. Sea Forever. Pua.

**SINCERE, SENSITIVE.** sometimes reality only young man seeking friends in Chula Vista, San Diego, 881, P.O. Box 1832, Chula Vista, CA 92010; or call 426-7828.

**TO MR. TED** the Chicken, saved your picture in People, feel free to jump in my lap anytime. Mario.

**SINCERE, HONEST.** intelligent, and fun-loving guy, 26, seeking attractive lady for warm, loving relationship. Write Dave, 2338 "B" St., Apt. G, San Diego, CA 92102.

**INTERESTED IN SPACE** technology? Join a space research organization. Membership fee. Write UFA, P.O. Box 17008, San Diego, CA 92117. Include phone no. if any.

**BE HAPPY BELATED BIRTHDAY** to you, happy belated birthday to you, happy belated birthday to you, happy belated birthday to you.

**AQUARIAN FREE THINKER.** the shadows creep up the stairs, they raise no dust. I sing with my face, though it's quiet. So.

**AQUARIAN FREE THINKER.** jazz, art, and myself for conversation. Time to stop thinking. These who talk too long, and we just met Bob.

**SLOW DANCING.** You scratched my itch and stole my fancy. I loved it. A passion fades to memory, the tenderness forever remains. Ray Special. Kido.

**SNOWIE RESEARCH.** get all needs more single, non-smoking, childless women aged 18 to 30 who will candidly discuss their sex lives with you. Results for participation 278-7687. Leave number.

**LOOKING FOR GO** playing group. Beginner. Call Bill. 265-7050.

**MALE.** 25, beautiful and intelligent, seeks same for close but casual relationship. P.O. Box 20690, El Cajon, CA 92021.

**TALL CAROL.** mother of Linda. I have wanted to meet you forever. For rendezvous attend the Halloween party. Leo.

**REMEMBER THE BROOK?** Remember the mist and the trees? How about the music? Try never to forget... please, Mr. New Guy.

**FREE DATING SERVICE** for women! We need single, non-smoking, childless women aged 18 to 30. Send photo with phone and particulars to Box 170236, San Diego, CA 92117.

**DAVID.** Toss this one around! I love you too. Lisa.

**LYING AWAKE** in the darkness of my room I find loneliness lurking in the shadows. The vast expanse of my unshared bed reflects the emptiness of my heart. Names.

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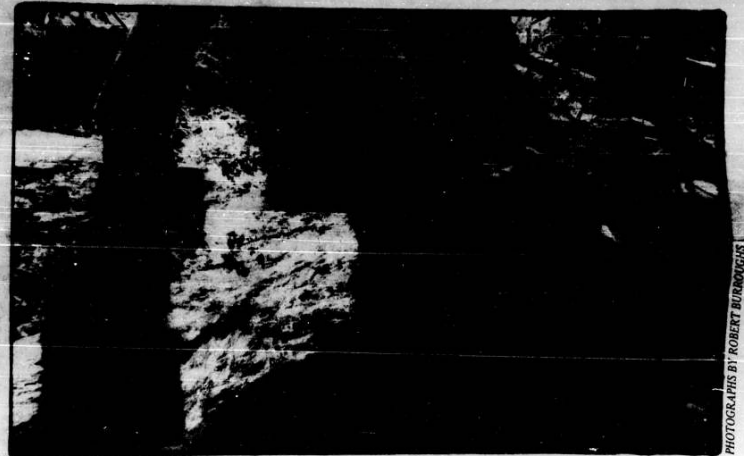
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# READER

VOL. 7, NO. 48, OCTOBER 28, 1978 SAN DIEGO'S WEEKLY

# RIVER RUN

## Exploring the Back Country Landscape



PHOTOGRAPH BY ROBERT BURROUGHS

## By Steve Sorensen

On this hot morning in May, as I load up my old battered red backpack at the Inaja Memorial Picnic Ground and prepare to head off into the brush, there's a cowboy sitting in his jeep a few yards away watching me in his rearview mirror and trying not to laugh. He's slouching there, his hat cocked back, one boot poised nonchalantly on the dash, and squinting defiantly into the morning sun as it rises up over the Cuyamaca to the east. Anybody, he's thinking, who'd go out there is a damn fool.

Let him laugh. Everybody's somebody's fool. He's there sweating in his red wool shirt and bandana, looking like he should be out shooting mountain lions and Indians; he's got a wooden ammunition box next to him that must be full of dynamite, coyote traps, fence cutters, Marlboros, and grub. But hell, partner? You ain't never gonna find the Wild West by sittin' there in yer jeep! This is San Diego County, man, where the Wild West

is just a tangle of tumbleweeds the engineers hack aside as they lay out their survey lines. Get up and move, partner, because the only desperados left in these parts are frustrated real estate agents; and while you're sittin' there, the wilderness is running in the other direction faster than a wildfire in a hot wind.

I swing my pack up on my back, hunch my shoulders to settle the load, then stumble on across the dirt parking lot and descend into a backbrush maze. With any luck at all I won't be brushing another for two days and twenty miles.

I have decided that if there is any true wilderness left in San Diego County it will probably be found in the San Diego River between the Santa Ysabel Valley and the El Capiitan Reservoir. I've never been there before, and don't know anyone who has. I prefer it that way, because now I will have the pleasure of finding out for myself what's out there.

The first thing I discover is that there is no trail through this country. I'm disheartened. That means that in the entire his-

(Continued on page 8)

## How to Place Your Free Classifieds

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

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

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

**THE DEADLINE** for receipt of ads is 5 a.m. Thursday, 7 days before the Thursday issue. Limit—two ads per week. We reserve the right to edit or refuse ads.

**BUSINESS CLASSIFIEDS.** Businesses (businesses include you if you are giving lessons, counseling, selling

real estate, etc.) may buy ads for \$5 per 20 words; or 10¢ per 20 words per additional word. All business ads must be paid in advance.

**SEND ALL ADS TO:** READER CLASSIFIEDS, P.O. BOX 80803, SAN DIEGO, CALIFORNIA 92138

**IMPORTANT! ADS MUST BE MAILED. THEY MAY NOT BE BROUGHT TO THE READER OFFICE.**

# City Lights

## Erode Is Erode Is Erode

Tony Ciani is standing in front of the condominium building at 220/240 Coast Boulevard in La Jolla, shaking his head. At his feet are the sandstone fingers that have been pocked and ground and chipped by centuries of the ocean's licking. "It's ludicrous!" Ciani grouches, looking down at the water rushing up a deep crevice toward the condominium. But everything is relative; what Ciani thinks is ludicrous, the condo (they prefer to call it a "cooperative") owners think is a way to save their investment. They want to put a stop to the erosion of the sandstone formations in front of their building, and they want to do it by filling one deep crevice with concrete, tearing out huge chunks of three other sandstone formations, and filling in eroded areas with half-ton boulders. Dr. Joseph Boyes, chairman of the board of the 220/240 condominium project, doesn't take kindly to Ciani, who is fighting the erosion control plan, or to others who question the severity of it.

At that time, the winter storms caused a five-foot-by-eight-foot piece of sandstone to fall over near the north end of the condominium building. The building residents asked for, and were granted, an emergency permit to fill the area with boulders. But before that could be done, Ciani got wind of the idea and complained to the Coastal Commission's executive director, Bruce Warren, who decided the emergency had subsided and withdrew the permit. Ciani's arguments then and now are plentiful: the land where the condo residents want to, in Dr. Boyes' words, "replace the stuff that's gone out over the years." It is part of Nicholson Point Park, and is therefore public land; the rocks would be unsafe for walking on because they would be jagged; and the project will degrade the enjoyment of the natural seascape, thereby violating the La Jolla area coastline plan. After the emergency permit was withdrawn last April, the condominium went forward with its plan to stop the erosion, and Ciani went forward with his plan to stop the project. Ferver Engineering was hired by the condominium dwellers to come up with the present proposal. Ciani collected signatures

is crying foul in the name of the winter tide pools that will be destroyed, the protected swimming and sunbathing that will be lost, and the violation of several plans and requirements, the condo dwellers are waiting for the summer sand to be carried away by the ocean so work can proceed.

Partly through Ciani's agitation, the city decided that an environmental impact report was necessary (the site had been given an exemption at first). Ciani finds fault in the fact that Ferver Engineering, which had designed the erosion stoppage plan, was the firm that did the environmental impact report. "If I'm hired to do environmental review of the plan I drew up," says Ciani, "I'd have a hard time being objective." He's now trying to get the state to review the project.

Ciani's actions have definitely not ingratiated him to Dr. Boyes. "He's created a great deal of problems for a lot of elderly people living here," says Boyes. "He thinks he's God's gift to the people around here. He's cost us ten to twelve thousand dollars already." Ciani wonders why they can't just build a seawall. "A seawall is the worst thing you can build," remarks Boyes. "They

## No Place Left To Hang Your Hat

They say Glenn Ford lived in one of the quonset huts at the Marine Corps Recruit Depot in Point Loma, first as a World War Two recruit and then as a drill instructor. Tynone Power and Sterling Hayden and Ted Williams slept under the curving corrugated ceilings.



Photograph by Ellen Anderson

too, as well as hundreds of thousands of other raw-looking young recruits. But two weeks ago, the last of the traditional military housing units disappeared from the heart of the base, where they once stretched out like a parade of squat metallic trolls, and where for thirty-five or so years they'd digested civilians regularly, only to spew them out six to eight weeks later as warriors.

The quonset huts first sprung up at MCRD toward the end of the Second World War, when the demands for trained Marines overwhelmed the tents which previously had housed new arrivals at the base. Cheap, compact, and easy to build, the quonset huts contrasted with MCRD's graceful Spanish architecture, but hundreds soon spread out from the headquarters building, each housing about twenty recruits, their foot lockers and bunks. After the crush of the war years, most of the huts yielded to storage and office space. Construction of permanent recruit housing in the last few years began to spell the quonset huts' doom. The venerable structures save their last group of recruits pass through earlier this year, says Master Sergeant Paul Thompson, public information officer for the base.

Thompson says the depot donated three of the huts to the La Jolla Band (an Indian tribe), but the rest passed into the hands of the General Services Administration. Apart from a few colleagues last month began marketing similar machines in San Diego. (Prudhomme says the only available air ionizers previously sold in San Diego were attachments for air conditioners which cost in the \$500 range.

few storage huts, which still stand in one distant corner of the base, only one hut remains intact, located behind the reviewing stand in the center of the parade field. Thompson says he hopes to see it restored as a historical reminder to the future recruits. The huts were hot in the summer and cold in the winter, he reminisces. "If you got any water in there they'd be damp . . . It's really just time for a change. The new buildings are so much

more efficient. They're easier to clean; the drill instructors can keep better control over their recruits. I don't think anyone feels very nostalgic about seeing the old ones go."

J.D.

## Some Things To Keep An Ion

Inhaling a lungful of Santa Ana winds feels like pulling hot sandpaper through one's nostrils. Eyes burn; lips dry like flower petals in an oven. The incidence of irritation and depression underscores the old legends which say that murder and suicides follow these "devil winds." What the legends don't point out, however, says Paul Prudhomme, is that the winds from the east also blow high concentrations of positively charged particles into the surrounding air — and those particles put the "devil" into the breeze. Prudhomme says the anionide is to get a snoutful of negative ions, touted as the "vitamins of the air."

A former clinical psychologist, Prudhomme moved to La Jolla a few months ago from Europe, where his interest in air ions first developed. After reading various scientific findings about the ions, he had installed a negative ion generator in his home and office. Impressed with its successes, he and several colleagues last month began marketing similar machines in San Diego. (Prudhomme says the only available air ionizers previously sold in San Diego were attachments for air conditioners which cost in the \$500 range.

his devices, in contrast, cost \$65.) While Prudhomme doesn't pretend to be an expert on air ions, he speaks of them with the conviction of a true believer; we are what we breathe, he and his fellow air ion enthusiasts agree. If you breathe negative ions you'll be more germ resistant and happier. If you breathe positive ions you'll grow tense and anxious, and if you breathe no ions you may be in the worst shape of all.

Prudhomme points out that many natural phenomena produce air ions, which are nothing more than molecules of air which have gained extra electrons (negative ions) or lost them (positive ions). The energy released in a waterfall or in the surf zone along the beach tends to produce negative ions, for example, while the great winds which sweep across various stretches of the globe (the foehn of Germany, the mistral of France, the sirocco of Italy, the khamsin or shuraf of Israel, and the local Santa Anas, among others) generate concentrations of positive ones. The trappings of civilization — pollution, cigarette smoke, dust, air-conditioning, modern building materials — also encourage positive ions, but inhibit the proliferation of negative ones. Prudhomme cites one source which states that the negative ion content of indoor air tends to be fifty to eighty ions per cubic centimeter of air, compared to 100 to 4000 ions per cubic centimeter of fresh air.

So what? Besides linking high natural concentrations of air ions to positive and negative benefits (the devil wind's positive ion correlations, for example, or the fact that many renowned spas and resorts, like Yosemite Valley, tend to be marked by high negative ion concentrations), researchers like Albert P. Krueger, a biomeeteorologist at UC Berkeley, have also studied the effect of mounding living things with such ions. They've found that negative ions make plants grow faster; they make animals resist disease more successfully; they seem to make humans become more energetic, sexier, more alert. The ions work, hypothesizes Krueger, by affecting the presence of a powerful sex hormone in the bloodstream.

Despite such heady claims, Prudhomme's attitude is low-key. "I sleep better with the machine in my room," he says simply. "When I was practicing psychology it definitely had an effect on my clients." He almost seems to regret the need for a machine like the air ionizer, however, a need which he says exists even in city like San Diego, situated right next to the negative ion-producing surf. "If you're walking on the beach, then you're close enough to get the benefits, but not much farther."

If we lived in a completely natural environment we wouldn't need something like this. But civilization has changed the natural state of things, and this just helps to compensate for that."

J.D.

## Herbal Mag Pulls Up Roots

Though few of its grana-munching, herb-seagazing readers will notice, next month's issue of *Well Being* magazine will not originate in San Diego. This week the magazine will vacate its cavernous and dusky

but Santa Cruz just has a larger information base. "The bay area is where it all started," offers Copperfield from behind a bushy red mustache. "They have people up there who've done natural health care for years. Besides, we wanted a smaller town, closer to the country."

Ever since 1974, when Copperfield hit town fresh from an herb farm in the Sierras, he and his wife Barbara Salaf, who

carried them through the first two or three issues until they had some money coming in from subscriptions and advertisers. Ad buyers were lukewarm to the magazine until it went to the standard eight-and-a-half-by-eleven-inch size (for the first two years it was five and a half by ten inches). Even though the magazine is financially stable, it has yet to make any money. Contributing to this is

a jump to 30,000 circulation (it had been 20,000) and a nationwide slowdown in the payment of bills. Things looked bleak for a while, but after the warning of final traditional summer slowdown, Copperfield is confident. "I remembered one thing from this book called *The Seven Laws of Money*," he muses. "It said, 'If you're doing something you feel is really right, no check and



Photograph by Jim Galt

is the editor of the magazine, have been trying to live like country folk in San Diego. For two years they lived on a houseboat in San Diego Bay without electricity or gas or a telephone. It gave Copperfield a chance to assemble solar panels and lasso a little electric power (the wanted to watch television once in a while). When they sold the boat and bought a small house in southeast San Diego, Copperfield and Salaf

completely solarized it too. "The solar water heating and electricity made up for the fact that it was in the city," beams Copperfield, whose red hair, lean curving nose, and double-blinking eyelids give a hawk-like impression. "If there were a blackout we wouldn't even know it."

In short, Copperfield and Salaf have been trying to live the life their magazine is trumpeting. The publication started out as a newsletter for Medicine Wheel, a cooperative group which sponsors workshops in herbal and natural healing and sells herbs wholesale. They borrowed \$1000 from a friend, which

Copperfield's distaste for profits. But that's changing. Up until last summer he was paying some very high salaries. "I was paying one employee over \$18,000 a year," Copperfield remarks. "I started paying really high salaries thinking to attract really good people. It didn't work out. For the first two and a half years I didn't have any concern for profit. I was more concerned with the product. But we just had a real bad summer, and now I see that to survive, any business has to have more money on hand than to lay off the art director, the circulation manager, and the business manager, who were making the good money."

They were the ones I could do without," he says. Reasons for the bad summer were the cost of

do it and the money will come."

*Well Being* is still here, it must be doing something right. The growing interest in health care certainly hasn't hurt the magazine. "The concept I had was more than healthy," explains Barbara Salaf. "You can have a beautiful body and still be unhappy. You can live to one hundred and still be miserable in your heart. If the concept means a healthy body, economic well-being (you like your job, getting along with your family and your environment)." So the magazine is filled with articles such as these: "Meet Your Colon," "Health Care in China," "Energy Diagnosis," "Acupuncture," and others explaining idiosyncrasy, acupuncture, alternative energy sources, and how to make a herbal first aid kit. The magazine's last issue from San Diego, which will be published in mid-November, will feature articles on vegetarian recipes for Thanksgiving and "natural" gifts for Christmas.

A.M.

Isabelle D.W. Co. and Neil Matthews



Photograph by Jim Galt

Tony Ciani

"You want to argue with experts?" he rails. "I'm not a geologist; I'm not an engineer. I want expert opinions. This is what our experts feel should be done."

Ciani, who is neither a geologist nor an engineer (he's striving for his architect's license), is a veteran in fighting land development. He was involved in the preservation efforts of the Red Roost and the Red Rest, two old houses at La Jolla Cove, and he spoke up in opposition to the demolition of Tyrol Terrace on Prospect Street. He was a lieutenant in La Jolla for six years, and remembers playing as a kid amid the sandstone outcroppings which may be removed if the condominium gets the go-ahead Friday at a hearing of the Regional Coastal Commission. The commission knows Ciani's arguments; they've been hearing them since last March.

look bad; it's artificial. When the sand comes back in you won't even see the rocks we're going to put in. The guy's a fanatic. You tell Ciani to go to hell."

N.M.



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Controlled circulation  
paid at San Diego, California

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

Payme it must accompany  
subscription.

Submissions  
The Reader welcomes writing  
of all kinds. Send submissions to  
the Editor. Please include self-  
addressed, stamped envelope.  
The Reader (USPS 336-730)  
is published weekly on Thursdays.  
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Diego Reader are copyright 1978,  
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Mailing Address  
Reader P.O. Box 80820  
San Diego, CA 92138  
635 State Street  
(714) 231-7821

## Just For The Record

Matthew Alice gave poor advice  
on how to clean records ("Straight  
from the Hip," October 19). Soaps  
and detergents should never be used  
because they leave a residue. In a  
few months this may promote the  
growth of fungi.

Ordinary tap water also leaves a  
residue and should not be used. Do  
not use alcohol because it reacts with  
vinyl and also removes plasticizing  
compounds.

Some antistatic use pure  
distilled water, but it must be used  
with the right kind of applicator,  
such as the Discwasher brush.

For light cleaning use the Decca  
brush (which is always used dry). It  
has one million conductive bristles  
to help eliminate static electricity,  
which attracts dust. An anti-static  
ionization gun (Radio Shack's or  
Discwasher's) is also helpful.

For slightly deeper cleaning use  
the Discwasher fluid and brush or  
similar devices by other brands.

For deep cleaning go to a dealer  
who has the \$2000 Keith Monks  
Record Cleaning Machine. It spins  
your records backward, vacuums,  
and cleans them using fifty percent  
distilled water and fifty percent  
towel water. The only one in town  
that I know of is at Stereo  
Unlimited in Grossmont Center.

They charge fifty cents per record.  
Very dirty records are beyond  
salvage. Buy a new one and keep it  
clean. (Touch only the label and the  
vinyl.) Clean your record every time  
you play it with a Decca brush or  
similar device. Put it away  
immediately after playing. Insert  
the interdisc interdisc cover so  
that the opening of the inner  
sleeve is at the top. This effectively  
closes out dust.

Alberto Lee  
San Diego

## Graced Our Pages

As a former member of the board  
of directors of the San Diego Ballet,  
I wish to congratulate Cynthia Lyle  
on her encouraging article,  
"Grace Under Pressure."

I have never read any article yet  
that so accurately describes the  
problems and aspirations of ballet  
in San Diego.

Harvey J. Simon  
San Diego

# Letters

## West Indies

A resounding bravo for your  
excellent article on the status of  
ballet in these far reaches of  
America. Thanks to the Reader  
for being foremost among western  
publications in recognizing this  
phenomenon of the dance.

Mrs. Robert Cranston  
La Mesa

## They Bring Home The Bacon

Regarding the letter in the Oct-  
ober 12 Reader signed, "Two  
Concerned Scientists, La Jolla":  
An explanation of the difference  
between a "scientist" and an  
"engineer" follows: A "scientist"  
is either a tenured member of the  
faculty of a well-financed  
university, or one who has one  
knack of getting large grants from  
foundations or government. An  
"engineer," on the other hand, has  
to work and continually produce  
to make a living. We might remember  
that Europe hardly had a scientist  
from Aristotle and Archimedes to  
the era of Roger Bacon and Galileo,  
a period of nearly two thousand years.

Most people need an occasional  
ego boost. Some engineers may get  
it by membership in Mensa. It  
appears that a couple of  
"scientists" in La Jolla are getting  
their by designating engineers.  
George R. (Tuck) Jacobs  
San Diego Mensa Society

## This No Moron

This is in response to the letters  
by Charles A. Rogers (October 5)  
and Suzanne McGloin, Princess  
Lala of the Reader Personals  
(October 19).

To start off, "these people" are  
not simply low-grade morons, as  
Rogers put it. A moron is a person  
with a tested I.Q. of fifty to  
sixty-nine. Your average sci-fi fan  
has an I.Q. of at least 110.

Secondly, most of us are not  
"children" using our allowances  
to buy postage stamps. If Rogers  
thinks that it is so sickening to  
think that there must die as that  
such nonsense can be printed, I ask  
him, what about professional  
magazines? Wouldn't you say that  
Linda Laogee makes a mockery of  
it in its half-pint imitation (so

## offense to those who play).

Before Rogers is so quick to  
condemn sci-fi fandom and fans,  
perhaps he should learn more  
about it. After all, prejudice  
usually comes from a lack of  
understanding.

In her reply, stating that Rogers'  
criticism is low-grade and  
unintelligent (which might be  
true), McGloin is in fact lowering  
herself to Rogers' level. Rogers  
has a right to an opinion, even a  
biased one. Rogers should learn  
more about science fiction and its  
fans and then form his opinion.

Sci-fi fans are, like any other  
special interest group, elitists. We  
don't like to be told that we are  
crazy for living what we love.

Fandom, all fandom, is somewhat  
like religion. It requires your total  
participation. In a way, science  
fiction is our religion. We live it  
and love it much the same way  
football fans watch football, only  
ours requires a more total  
involvement. Suzanne McGloin,  
people have their opinions. If their  
opinions are made in ignorance,  
then let them down in their own  
idioty. If a person is so biased that  
he cannot or will not see the light  
we see, then stooping to his level  
of complaining won't help. Let  
him alone. After all, he is the one  
who has some growing up to do.

Rogers, learn of a religion from  
those who know it, then form an  
opinion.

S. Monroe Jr.  
Admiral Jutahy of the  
Reader Personals

## Sermon On The Mounts

The precarious position of fine  
art in San Diego was further eroded  
by the mediocre and amateurish  
Third Photography Awards  
Exhibition sponsored by the San  
Diego Reader and the Center for  
Photographic Arts.

Only a handful of the  
photographs in the exhibition  
demonstrated any inventiveness or  
creativity. The other photos were  
either blatant rip-offs of what has  
already been done, with better  
results, by other photographers  
(Arbus, Weston, Evans, etc.), or  
were what appeared to be average,  
home-style photographs of boring,  
mainline subject matter.

Typically, the majority of the  
black-and-white photographs were  
poorly printed. Some suffered

## serious developing flaws.

Few photographs were well  
framed. The rest bore the inimitable  
mark of the true amateur: atrocious  
matting and mounting.  
Inappropriate framing of the pieces  
were framed at all, and dirty glass.  
For example: giving a print to a  
crooked piece of Macosine (or was  
the print crooked?) and signing it in  
felt tip pen, or using battered, dirty,  
and derelict frames and mats  
overlaid upon other different  
sized photos, are not ways of  
improving the state of the art  
Presentation is half of the job.

Many photographs that had a lot of  
merit and might have been among  
the winners were ruined because of  
their framing.

I find it difficult to believe that  
from 786 entries, the jurors  
couldn't cull a more  
professional-looking show.

The quality of the photography, not  
the size of the gallery to be filled,  
should be among the criteria for  
judging. If higher-quality  
photography existed among the  
rejected entries, then jurors who  
know something about  
photography should have been  
selected.

Also, I'm curious to know where  
the bulk of the \$1572 collected for  
entry fees was spent, besides  
paying for the jurors, prize money,  
entry form printing, and postage.  
I'm assuming, perhaps incorrectly,  
that a lot of the help was volunteer.

Since the remaining money was not  
spent on insurance, as artists were  
advised to arrange for their own,  
perhaps the cost of destroying the  
entries not picked up ("Entries not  
picked up will be destroyed") —  
quoted from the entry form — will  
account for the rest.

The "anyone can do it"  
syndrome still plaguing the  
acceptance of photography as a  
fine-art form is perpetuated by  
exhibitions such as the Third  
Exhibition, which legitimizes  
mediocrity works through display in  
a gallery, and inadvertently set  
standards. To help clarify the  
situation, the Photography Awards  
Exhibition should be renamed the  
Amateur Photography Awards  
Exhibition.

Mary Ellen Lugo  
San Diego

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## Straight from the Hip

MATTHEW  
ALICE

Dear Matthew Alice:  
I have been smoking marijuana every other day for a number of years. With all the research papers out, I am still confused. Maybe you can help answer these questions: Is marijuana smoke more tar-laden than tobacco smoke? Does it harm the lung tissue? What measures can I take to minimize the smoke's negative effects while enjoying its benefits? Would smoking through a waterpipe be better than a joint?

C.M.J.

San Diego

Unfiltered tobacco smoke yields over twice as much tar as marijuana does. This fact was established in 1971 by researchers contributing to the Congressional report called *Marijuana: A Signal of Understanding*. This doesn't mean, though, that smoke from the *Cannabis sativa* leaf is less dangerous than tobacco smoke. Both kinds of smoke contain carbon monoxide and hydrogen cyanide gases, together with unburnt chemical compounds including tars. Strictly from the standpoint of health to the lungs, it's never a good idea to draw smoke into them. But smoking is the most practical way of enjoying marijuana. Researchers for the report found that injecting a marijuana-laced solution directly into the bloodstream is the fastest and most efficient way of getting high and staying there. Next came smoking the marijuana, and last was ingesting it orally.

Obviously, the ordinary person can't make a marijuana solution to shoot into his bloodstream, and wouldn't want to, considering that the high isn't so euphoric as to



warrant a punctured arm. Eating marijuana produces a high that lasts up to eight hours, and that's an advantage compared to the smoke-induced high that lasts only four hours. But researchers found again that smoking is nearly three times as effective in producing the physical and subjective effects associated with pot. You've answered your own question as to how marijuana may be enjoyed while minimizing its risk. A water pipe, or any of several filters on the market for lowering the tar intake from cigarettes, is probably the best thing to use.

Dear Matthew Alice:  
A friend was telling me that formaldehyde (the embalming stuff) is used extensively to speed the aging of beer. If so, are there any brands that don't contain the stuff that sits are made of?

John Keeler

San Diego

There is no formaldehyde in beer, and thank heaven for that. Beer is my favorite liquid, and I wouldn't want to think I'm picking myself with every gulp. I think your friend had another word in mind — "aldehyde" — which is present in every

form of beer and brewed liquors. Aldehydes are a large family of organic chemical compounds that often account for odor and flavor in living organisms. Citron, cinnamon, and vanilla all derive their flavors from various aldehydes. So does beer, to a small extent. But formaldehyde, which is the simplest form of aldehyde, is an embalming fluid quite apart from Coors, Miller, Pabst, and other re-embalming fluids.

Dear Matthew Alice:  
We are told that hot tubs are therapeutic. What is the opinion of the medical profession as to their beneficial effects?

V. Sawyer

Encanto

The medical profession has no opinion about hot tubs — if by that you mean those redwood tanks designed for the pleasurable circulation of — ahhh — ebullient water. Hot whirlpools of any kind are good for relieving conditions like tension and muscle strain. However, an acute muscle injury, and especially a sprain, most often calls for a peek of ice. Judging from the magazine ads I've seen for hot tubs and other forms of whirlpool, I get the idea that they're also ideal for curing impotence.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88883, San Diego, Ca 92138.

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OCTOBER 27 through NOVEMBER 4, 1978

# SAN DIEGO INTERNATIONAL FILM FESTIVAL

SHERWOOD HALL  
La Jolla Museum of Contemporary Art  
700 Prospect Street, La Jolla Festival number: 454-9400

The First Annual San Diego International Film Festival presents nine days of contemporary feature films from around the world — each a San Diego premiere.

For the Festival, Sherwood Hall has been specially equipped with a new, larger screen, a more sophisticated sound system, and a new 35mm projector.

All films exhibited will be shown in 35mm (except 27 B and 29 A), in their original languages with English subtitles (except 31 A).

(27 A) **A DREAM OF PASSION** 7:00pm (Greece), Ellen Burstyn and Melina Mercouri star in this modern-day *Medea*, directed by Jules Dassin.

(27 B) **ITALIAN AMERICAN AND AMERICAN BOY** 9:30pm (USA), two "Portrait Films" by Martin Scorsese. In person: writer/producer Barbra Lovitt.

(28 A) **JEANNE DIELMAN** 2:30pm (Belgium/France), Delphine Seyrig stars in Chantal Akerman's film about a woman whose confining existence is a collection of stifling routines.

(28 B) **CONVERSATION PIECE** 7:00pm (Italy), Burt Lancaster stars in the next-to-last film of the late Luchino Visconti (*The Damned, Death in Venice*). In person: Burt Lancaster.

(28 C) **MARTIN** 9:30pm (USA), a contemporary vampire film from the maker of *Night of the Living Dead*, George A. Romero.

(29 A) **ISLAND MILITIA WOMEN** 2:30pm (China, People's Republic), a fictional epic concerning a young woman who struggles to secure the liberation of her island home.

(29 B) **THE HOLY OFFICE** 7:00pm (Mexico), persecution of a Jewish family during the Holy Inquisition, by the director of *Cattle of the Purly*, Arturo Ripstein. In person: Arturo Ripstein (tentative).

(29 C) **THE F J HOLDEN** 9:30pm (Australia), director Michael Thornhill takes a look at aimless, working-class youth in suburban Sydney. In person: Michael Thornhill.

(30 A) **A BIGGER SPLASH** 9:00pm (Great Britain), British painter David Hockney and his relationship to his art are explored in this "semi-documentary," with the cast appearing as themselves.

(30 B) **THE BEAST** 9:30pm (France), this most recent work by Walerian Borowczyk is an erotic rendering of the Beauty and the Beast fable.

(31 A) **DIRTY HANDS** 7:00pm (France), Rod Steiger and Romy Schneider star in this Claude Chabrol murder thriller.

(31 B) **HALLOWEEN** 9:30pm (USA), this horror film by John Carpenter is set on Halloween night, 1978. In person: writer/producer Debra Hill and star Jamie Lee Curtis.

(1 A) **THE KILLING OF A CHINESE BOOKIE** 7:00pm (USA), this John Cassavetes film creates a dangerous situation in which gambler Ben Gazzara must make a choice.

(1 B) **PADRE PADRONE** 9:30pm (Italy), the Grand Prize winner of the 1977 Cannes Film Festival, this is the factual story of a Sardinian boy's struggle against the oppression of his family and society.

(2 A) **MADO** 7:00pm (France), Michel Piccoli stars in this film by Claude Sautet, which concerns a free-lance prostitute against a background of crime and intrigue.

(2 B) **THE LAST WOMAN** 9:30pm (France/Italy), Marco Ferreri (*La Grande Bouffe*) creates a black-comic moral tale concerning man's alienation in the wake of the Women's Movement, starring Gerard Depardieu.

(3 A) **HEART OF GLASS** 7:00pm (Germany, Federal Republic), dream-like legend from Werner Herzog (*Aguirre, Kasper Hauser, Stroszek*).

(3 B) **TRACKS** 9:30pm (USA), Dennis Hopper is a soldier escorting the body of a comrade home for burial in this film by Henry Jaglom. In person: Henry Jaglom.

(4 A) **THE TEACHER** 2:30pm (Cuba), a narrative feature depicting the adventures of a 15-year-old "Literacy Brigade" volunteer in a remote swampland community.

(4 B) **THE CHESS PLAYERS** 7:00pm (India), Satyajit Ray, India's foremost filmmaker, weaves a tale of corruption in 19th-century Assam.

(4 C) **REMEMBER MY NAME** 9:30pm (USA), the latest offering of Alan Rudolph (*Welcome to L.A.*), produced by Robert Altman, starring Anthony Perkins, Berry Berenson, Geraldine Chaplin. In person: Anthony Perkins, Berry Berenson.

FOR FURTHER INFORMATION: 454-9400

### Information

- Each film has a corresponding code number and letter. Please refer to this code when purchasing tickets.
- Tickets for all programs are available at the Sherwood Hall Ticket Office, La Jolla Museum of Contemporary Art beginning October 27. Hours are 8 to 10 pm, weekdays, and 2 to 10 pm Saturdays and Sundays.
- Ticket exchanges and refunds are available up to 30 minutes before showtime.

### Ticket Prices

- General Admission \$ 3.00
- L.J. Museum Members \$ 2.50
- Super 8 Special (any 8 ticket combination): \$20.00
- Series Ticket (one admission to each program): \$40.00

### FESTIVAL CALENDAR

	2:30 p.m.	7:00 p.m.	9:30 p.m.
Friday, October 27		A Dream of Passion (27 A)	Italian-American American Boy (27 B)
Saturday, October 28	Jeanne Dielman (28 A)	Conversation Piece (28 B)	Martin (28 C)
Sunday, October 29	Island Militia Women (29 A)	The Holy Office (29 B)	The F J Holden (29 C)
Monday, October 30		A Bigger Splash (30 A)	The Beast (30 B)
Tuesday, October 31		Dirty Hands (31 A)	Halloween (31 B)
Wednesday, November 1		The Killing of a Chinese Bookie (1 A)	Padre Padrone (1 B)
Thursday, November 2		Mado (2 A)	The Last Woman (2 B)
Friday, November 3		Heart of Glass (3 A)	Tracks (3 B)
Saturday, November 4	The Teacher (4 A)	The Chess Players (4 B)	Remember My Name (4 C)



The Holy Office

# RIVER RUN

*I take off my pack, my clothes, and dive into the nearest pool. Up and down the river, every frog in sight accepts my suggestion and dives in with me.*



(continued from page 1)

bury of the earth there haven't been enough people with a reason to go this way to beat even a narrow little footpath. It doesn't matter, though. I can see where I want to go. I want to follow the river from its headwaters along Highway 78 west of Julian, and the river simply gouges its way through these mountains until it gets lost in the blue hazy distance. The immediate problem is to get down into the gorge itself — to find the river.

I follow an old four-wheel-drive track for a couple of hundred yards until it deadends at a power pole. In the red soil all around the pole are the small eroded rivulets — tiny desert canyons — that mark every place man has disturbed the earth. They lead downhill from the power pole, fanning out like wrinkles around the eyes. Past this there is only a forest of glistening poison oak, blue buckbrush, and tall yucca spears. I stop to put on long pants and long shirt (maybe that cowboy was laughing at my hiking shorts), then

crash on into the brush as ignorant and insolent as a wild pig.

I'm not sure what that word "wilderness" means, but I suspect it has something to do with the relative absence of people and their constant meddling and improvements on nature. By this definition, most of the ocean is a very fine wilderness, and we are fortunate to have plenty of that in San Diego. But the land here has been too valuable to leave wild, even though most of it is much too dry to support very many people. If it's good for anything at all, it's been developed, and I have no doubt that if somebody could discover some use for this miserable stretch of land along the upper San Diego River, then it, too, would be quickly civilized.

Not that they haven't tried. This gorge is so delightfully impassable, so impossibly steep and rocky, so dry and overgrown with brush, so wonderfully pathetic, so totally devoid of any reason for anyone to ever want to come here, that it makes me think of the past.

In 1854, when the whole country was suffering from railroad fever, a group of San Diegans organized a railroad company to survey a route from San Diego to Yuma, where they could connect with any transcontinental railroad. It was very important that the railroad terminate in San Diego and not in Los Angeles. Otherwise, L.A. would become the center of Southern California. The route was intended to follow the bed of the San Diego River, more or less, but the last one and a half miles over to the Santa Ysabel Valley were too steep (the very terrain that I am now ripping, crawling, scrambling my way through). So the whole plan collapsed, and San Diego withered while Los Angeles thrived.

Kit Carson and General Stephen Kearny passed just a few miles from here on their way to getting the living hell stomped out of them by the Mexicans at the battle of San Pasqual in 1846. They came looking for trouble and they found it. They were

ambushed; their troops were nearly wiped out. They say that Kit Carson stayed up that whole night crying. He said he was lamenting the loss of so many fine young California boys, but I suspect he just couldn't stand being humiliated. He later took it out on the Navajos of Arizona by slaughtering their sheep, cutting down their fruit trees, and starving them into submission.

I'm beginning to lose my patience with this brush. Most of it is poison oak now. The gorge is becoming steeper as I drop down into the canyon, making it even more difficult to find an acceptable route. It's very hot, even at ten o'clock, and I'm beginning to realize that I'll never get to the river by picking my way around this stuff. If I really want to get to the bottom, I've got to go through the poison oak. It's an easy decision; I just say to hell with it and begin tumbling recklessly down the canyonside. I know very well that now, in the spring, the oil on the leaves of the poison oak is most potent, but I've lost all respect. "Take me!" I shout, and leap into the open arms of misery.

The truly unnerving thing about this brush is that it doesn't belong here. It isn't natural. In a way, man has put it here, through ignorance, by lighting fire. The Spaniards described this country as being open, grassy, and passable. They also described vast range fires that burned for months at a time every year in the late summer and fall. Contrary to Smokey the Bear and popular opinion, frequent fires do not harm the wilderness, but actually improve it by returning the dead growth to the soil; and if they burn often enough they can't get hot enough to damage the living foliage. But when we began seriously settling this country, wild fires were unacceptable to us because we couldn't control them; they frightened us. Our solution was to eliminate them. Now, one hundred years later, we have one hundred years of virtually uninterrupted brush growth, which has created a vicious, snarling tin-

derbox of dead wood. Our original fire hazard has been infinitely multiplied. The Cleveland National Forest spends ninety percent of its budget on fire control — money they would love to be spending on other things. We have made a monster out of fire, and when it goes berserk, destroying our homes, charring out forests, and even taking lives (as it did here in Inaja in the fall of 1956, killing eleven firefighters), men we're convinced once again that all fire is evil and that we must put an end to it.

After tumbling down the mountain side for a way, I come to the edge of a small cliff. I stop to wipe the sweat from my face and think this over. I can either go around, which would be the intelligent thing to do, or I can jump five or six feet to the bottom and go on my way. But I'm in no mood for patience. I want to see this river. So I just jump.

I hit the sand at the bottom. The weight of my pack throws me to the ground, and I get up laughing. But there next to me, no more than two feet away, intertwined in some kind of reptilian embrace, are two very good-size rattlesnakes. I nearly landed on them, but they don't seem to be at all concerned; in fact, they don't even know I'm here. My God, what are they doing? I feel like a voyeur standing here watching them. My first impulse, as always, is to kill them. I'm afraid of them — instinctively, uncontrollably, everlastingly. I'm ashamed to say that my legs are trembling and I feel weak. But I tell myself that I've made my peace with rattlesnakes. I don't kill them anymore, and am hopeful they will take the same vow with me. Finally one of them lifts its head and flicks its tongue a couple of times as a kind of obligatory warning. I turn and continue down the canyon a bit more cautious than before.

What is it about rattlesnakes, anyway? Those little yellow eyes and that bright beadwork across their backs. It must be a

hatred that goes back millions of years. I stepped on a rattlesnake barefoot once, and, as I saw it, that was such an unforgivable act of aggression on the part of the snake that I immediately cut its head off and skinned it out while it still writhed in my hands. I felt badly about it later, so I boiled the flesh and ate it, as a kind of apology. I believe a snake, or any carnivore, could understand that. But I'm still so keenly terrified of rattlesnakes that I can often smell them before I see them. It's a sickening, rancid oil smell.

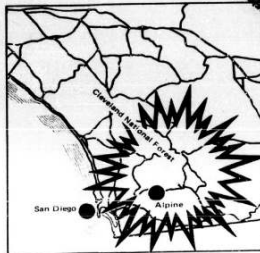
Before I reach the river I encounter three more rattlesnakes. All of them basked lethargically in the morning sun, as lazy and passive as those first two. I suppose they've never seen a man before.

Down at the river things are much more peaceful. The green lushness seems like paradise after that canyon side. The water is clear, waist-deep, flowing quickly through cool rock grottos and over small waterfalls. Huge oak trees line the banks, and under them grow wild raspberry, strawberry, willow, and castilian rose, which they say was Father Junipero Serra's favorite plant.

A cool breeze is blowing up the canyon, but I'm still warm, so I take off my pack, then my clothes, and dive into the nearest pool. Up and down the river, every frog in sight accepts my suggestion and dives in with me. I splash around in the water with the frogs for a while, then pull myself up onto a warm rock and dry out in the sun.

Across the gorge a creek feeds into the river, cutting a little V-shaped canyon of its own into the mountain. I look at my map and see that this is Coleman Creek, which is interesting, because it was on Coleman Creek, just up in Spencer Valley, that Fred Coleman, a black man, discovered gold in 1870. Gold had been found all along the mountain ranges that stretch up and down the coast of North America, so it was only logical that somebody would find it sooner or later in the Cuyamaca — they'd been looking for some time. As it turned out, there were only moderate amounts of gold in these mountains, at least when compared to the motherlode of the Sierra and the Klondike of Alaska. But it was a sufficient find to start the community of Julian, and it's been surviving on apple cider and homemade bread ever since.

I put my shorts and boots back on, lift my pack, and start walking down the river's edge, making my own path through the lush foliage, and occasionally hopping rocks to the other side and back, always following the easiest of all possible routes.



Before long I come to a jeep road that seems to have come down from Dye Mountain to the west. A jeep has recently passed this way, too, and the grass growing up out of the road has been cut down like a freshly mowed lawn. It isn't much of a road, and I'd be surprised if half a dozen vehicles went this way in a year; but to me, in the bottom of this gorge, it seems like a freeway. I cruise along it for a while, thinking that this is much too easy; I'll be out of here by mid-afternoon.

But after about two miles the jeep road ends abruptly at the edge of a major cliff, and the river plunges to the bottom of a rather awesome waterfall. I had heard there was a waterfall somewhere along here, and I had considered that I may have trouble getting to the bottom of it, but I hadn't really expected this. The river simply takes one giant leap downward, plunging at least 150 feet from the oaks and mixed conifers into a desert canyon with cacti, yucca, and shattered red rock. At the bottom is a large dark pool with a misty rainbow arching up to the top of the cliffs.

I stand watching this spectacle, both delighted and disturbed because I have to somehow find my way to the bottom without the help of a rope. But if I've learned one thing about these adventures, it's that it is much more frightening to think about them than it is just to do them. So I try not to think, I just start down, picking my way through the rubble of rock, using the handholds and footholds as I find them. And in twenty minutes I'm at the bottom.

I realize now that I am truly in a wilderness, because there is no easy way to get to this place. No roads at all. And it is absolutely beautiful. The canyon walls are much steeper down here, narrowing right down to the river, and the river seems to run a little more slowly now, as if it's resting after the waterfall. There are long clear pools with iridescent grasses swaying in the current. And the gorge isn't as straight as it appeared to be from up above; it meanders back and forth so that I can only see the next few hundred yards of my journey, while the rest remains a mystery.

It's impossible for me to go into the wilderness anywhere on this continent and

not feel the presence of the Indians. They have left something here, and although I would never suggest that I know where it's coming from or why I feel it, that strange sensation of their presence remains. It's one of the many messages available in the wilderness which remind us that there are things going on here we don't understand.

As I wander down the river, I look for the usual signs of Indian habitation — obsidian flakes, pottery shards, perhaps even a pictograph. Indians were certainly here, because this is prime hunting territory. But I also realize that they weren't likely to have lived here in large communities, and if they had, all sign of their presence would have been washed away long ago by the frequent floods, or freshets, which scour this canyon during the rainy season.

Every time I think of the Indians of this area I think of a description given them by a certain Friar Font, who was one of the first Catholic missionaries in San Diego. It usually makes me laugh, because it demonstrates the incapability of the Europeans to comprehend the simple lifestyle of these people. He said of them, "... they are of degenerate bodies, ugly, dirty, disheveled, filthy, ill-smelling, and flat-faced."

I believe that the Indians lived the way they did not because they were backward, but because that life gave them joy. (We today may very well be the primitives.) They chose to live in the wilderness and not alter it for 10,000 years, because they weren't afraid of it — something that is almost inconceivable to us. The West, they said, wasn't wild until the white man got here.

A mile or so beyond the waterfall I come to a stretch where it's impossible to follow the river, and I'm forced to climb up the canyon wall and traverse its side. It's tough going. Even up high the brush is thick and dry, with little more than rabbit runs climbing here, dropping there, suddenly peering out. There's but chamise, yerba santa (called the holy herb by the Catholic missionaries after the Indians brought them some to cure their suborn

constipation), and everywhere poison oak, jungles of poison oak. (Three days from now I will break out in a horrible, itching rash that will last two weeks.)

I eventually realize that if I were to walk right down the middle of the river it would have to be easier than this. There might be fewer rattlesnakes, too. So I drop back down to the river and follow its course whenever I can, wading up to my waist and deeper, hopping rocks, wallowing down along the mossy shoreline, stopping now and then to strip down naked and baptize myself once again into the sweet non-resistance of poisons. I'm a little wetting is much slower, and my leather boots are taking a terrible beating, but it's wonderful. Next time I will know to bring tennis shoes.

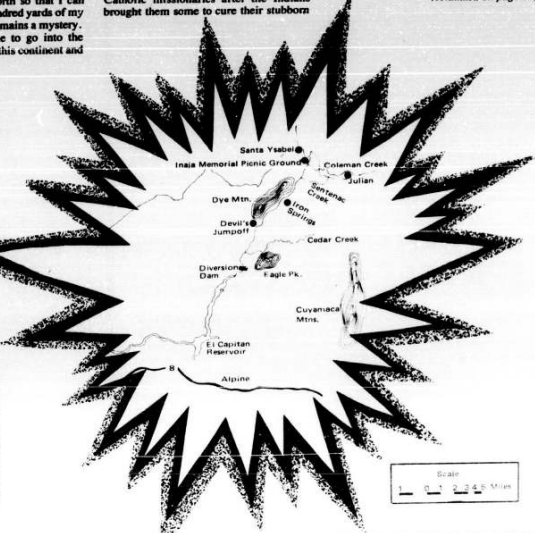
This gorge changes around every bend — from cool sycamore alcoves to bald, rugged, red and black sandstone formations that look as if they belong in the Grand Canyon. I had no idea it would be this wild down here.

Sometime late in the afternoon, as I slog along the bank, a little tired but too full of adventure to stop and rest, I twist my ankle. I can hear and feel it pop, but I'm afraid to stop and take a look at it. What if it's too bad to keep going? So I just cinch up my boot laces so tight I can't bend my ankle, and keep moving. It feels weak and it isn't painful. This worries me a little, and takes some of the fun out of this adventure. I try to go a little more slowly, a little less recklessly, but still I twist it twice again within the next two miles.

As the sun goes down behind the canyon wall I begin to think about a place to spend the night. It will be dusk soon, and that's when the rattlesnakes come down for water and look around for something warm-blooded to sink their fangs into. I'm tired, a little weary, and I've seen enough for one day.

I come to a big bend in the river and I can see that I'm still a good way from the El Capitan Reservoir. According to my map,

(continued on page 11)



# Off the Cuff

What inspires you to dress up?



Karyn Poll  
High School Student  
La Mesa

It gives you a chance to be somebody else when you're not satisfied with yourself. I've always liked to dress up, and we were six of us — used to put on shows for my mother and stepfather. When I was about ten I was a belly dancer with lots of veils. I made a costume with a beading suit type of thing underneath and a long veil with a crown.



Don Brown  
Electronic Technician  
El Cajon

Dressing up is doing whatever you feel like doing whenever you feel like doing it — being whatever you want to be. This costume I'm wearing tonight is the first one I ever made and I like wearing it because it is so outspoken; it's really different. My job is my hobby, and this is the same sort of thing — kicking off on the side on the weekend. But every weekend!



Donna Geierman  
Unemployed  
Hillcrest

I like to make people laugh. During the middle of the week I'll go down to the shopping center and run around handing people flowers, or I'll go down to Balboa Park. It gives people a break from everyday. I always used to paint my face. I used acrylics and I'd do weird designs. Sometimes I'd paint my arms, too, and truck around all day. It's something that's really me.



Katie Nelson  
Chapman High Student  
University City

General craziness and watching people's reactions to me. You get both positive and negative responses doing it, and it's interesting to watch them. Negative ones don't bother me. When I was nine years old there were about eight books about Pippi Longstocking, this little orphan girl who had a horse and was immensely strong and completely weird. So every Halloween I'd wear a blue dress with patches, braid my hair, and use brown stockings and a black stocking, just like it was in the book. She inspired me!



Jim Whaley  
Writer  
San Diego

Dress up? Don't these eyelashes look natural? Actually, I prefer to dress up when there's a crowd around. You know, as long as it's an acceptable situation, such as standing in line at Rocky Horror Picture Show. I like to get together with other weirdos when I can because they tend to look down on this sort of thing in Balboa Park. This outfit you see here before you was inspired by Dr. Frank 'n' Furter, who is in Rocky Horror. When I was eight or nine I liked to dress up at Halloween as a motorcyclist with a huge crash helmet and all that.

## RIVER RUN

(continued from page 9)

I'm directly under what is called The Devil's Jumpoff, a high craggy cliff to the west. There's a nice sandy beach on the point of the bend, with a small waterfall and a good deep pool to bathe in. I set my pack down and take my clothes off, trying to ignore the lump on the outside of my ankle. I dive in the pool, then get out, dry off quickly, and get dressed — it's starting to get cool now. I gather up some driftwood that's been caught in the bushes three and four feet higher than the present water level, and I build a little fire in the sand. For supper I have steak fried in butter, sliced tomatoes, rice, muffins with honey, and tea.

As night on the main mesa, the breeze changes direction and blows down canyon. Frogs and crickets. Frogs and crickets.

It's a fine clear night, and I walk a little way downriver to enjoy it. Venus is just sinking behind the canyon wall; it's round and bright, almost like a distant moon.

Somehow, in the light of dusk, the past grows on the canyon wall seem to be arranged in a kind of pattern — at least isn't a totally haphazard arrangement. Each species has selected for itself the exact sunlight, moisture, and shade that is correct for it; and now, in this fading light, that desert pattern is revealed to be a kind of wild mosaic. It's the same everywhere in nature — in apparent chaos there exists a subtle underlying precision.

As I wander back towards my camp I'm startled to see in the distance a campfire and a red backpack. It actually takes me a moment to realize that they are mine. Since the cowboy at Inaja, I haven't seen a single person, or even so much as a bottle cap or a broken shoe string. I pull out my bag, find a flat spot in the sand, and lie down.

I feel strangely emotional tonight and I want to blame it on the full moon which I know is coming, but that isn't all of it. It isn't loneliness, either. I think of close friends I haven't seen in a while and nearly want to cry. How embarrassing. I feel very vulnerable. I feel like celebrating, too, just for the joy of being here. But there's this other thing, this fragile sense that I can only identify as an awareness of death.

The Luiseno Indians, who made this territory their home, tell a story which begins, "... They could hear something singing, far away, and the Eagle said that was the spirit, and he told the people that everywhere he had been, north, south, east, and west, death was there waiting for them. It was very near. No one knew when it would come, but they would all have to die."

The possibility of death becomes very real in the wilderness. This is the uneasiness I'm feeling tonight, and I recognize this sensation, this fear, as the very reason the white man has always found it necessary to subdue the wilderness, to tame it, to make it safe, while the Indians were able to make their peace with it. To the Indians, death was inevitable, essential. These are frightening things to consider, but I'm glad the wilderness is here to remind me of them.

I make another cup of tea and get into my sleeping bag to watch the moon rise. I doze off for a while, but awaken later to find the moon full and brilliant overhead. Up on the ridgespots the coyotes are howling back and forth, and I let out a howl myself just to let them know I'm here. I can see the moon.

If ever there was a night when I fell asleep thinking it would not rain, this was the night. But when I awaken again about midnight the moon is clouded over and a light mist is falling. I jump up and run around naked covering all my things. I throw my poncho over my bag and crawl back inside. If there is a thunder-shower tonight, and if I don't get washed off this sandbar in a flash flood while I sleep, there is still no way I'll get out of this gorge tomorrow. I peek out from under my poncho and try to imagine myself climbing those canyon walls with a twisted ankle. Everybody is somebody's fool.

I finally fall asleep in the early hours and awaken about seven a.m. feeling surprisingly fresh. I had a dream that I went around the next bend and found myself in downtown San Diego. The morning is clear and beautiful, but my ankle is so stiff I can hardly stand up. I hobble around a bit, trying to convince myself I'm okay. After a quick breakfast of soft-boiled eggs, toast, and tea, I throw everything into my pack, cinch my boots up tight as they'll go, and head out.

The going is tough. I'm thinking I should keep my socks dry today, but along the banks there are round river stones, thick brush, and steep walls to pick my way over. My ankle hurts and I have to make each step sure. Soon, though, I lose my patience again, step into the river, and find that my ankle feels much better with the cool water on it. Maybe I will make it out of here today.

The river twists and winds even more. I think of the Spanish word for winding — *tortuoso*. I'm trying to go south by heading east, then west. There are places where walking down the river is the only way to go — on both sides are vertical cliffs of water-polished rock. At one point where the water is too deep to wade, I have to climb up the rock, tip-toe across a tiny ledge, then climb back down. I pass creeks after creek and realize that I must be getting very close to the reservoir now. I begin to find trash here and there — plastic milk bottles, torn trousers, an oil filter.

Suddenly the river opens into a large flood plain covered with sycamores and yellow grass. I find cow trails with numerous trail markers conveniently provided by the cattle. The going is much easier now, which relieves some of the worry about my ankle, but already the magic is gone. I'm clearly out of the wilderness and entering somebody's ranch. In the distance I see a road cut out on the mountain; an orange road grader gouges into the bank. The drone of the engine makes me uneasy, even from this far away.

Two or three miles later I come to the reservoir's diversion dam. There are some men down at the river pushing mountains of mud around with bulldozers until the river is unrecognizable. I talk to one of the men and he tells me the nearest phone is still six miles away. I sit down in the shade to change into some dry socks, then head on down the road.

It's a dull hike now, hot, dry, unscenic, typical Southern California landscape. Without all the modern improvements — water, electricity, supermarkets — there would really be no point in living in a place like this. We've remade the way we want it — with this reservoir, for example. But not without a price. As one of the engineers who worked on this very dam put it, "Adequate storage means big reservoirs; big reservoirs mean high dams; high dams mean big money; and big money means trouble, agitation, and self-seeking scheming."

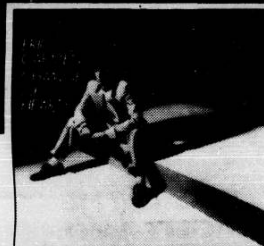
But right now I don't care. I just want to get out of this place, and I'll have six miles to go. I hear the whine of a motorcycle and look around to see a red dust devil swirling across the flood plain, with the devil himself arched up and bell bent at the head, scanning the horizon for lost souls. When he spots me he downshifts to a skidding halt, kicks it into first gear, and lurches off after me, crouching low and flying over the brush like a hot wind. He screams up next to me, and as the red dust settles on my shoulders and face he smiles through his droopy mustache and says, "Where ya been?" I tell him, and he nods as though he knew it all along. I ask about the nearest phone, and he says, "Climb on. I'll take ya there." So I climb on, backpack and all, lock my fingers around his tight little devil's belly, and we take off.

This, I see, is a bad mistake. We head straight up the mountainside with speed that makes my lips curl back. It's so steep that when I'm looking straight ahead I see blue sky, and it's getting closer. We hit a dirt road, and he waves up the edge of it, hopping gullies and leaning into the curves until I can turn my head sideways and kiss the roadbank good-bye.

I'm screaming. "Stop! I want to go back! I don't want to die! Not like this!" But he can't hear me.

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# PLAY IT AGAIN



Jack Pritchard (left) as Wood, and Frank White as Simon (Mission Playhouse)

William Roesch (left) as Jeff, and Jim Sullivan as Simon (Carter Centre Stage)

## JONATHAN SAVILLE

Here is something really interesting. There are currently two San Diego productions of Simon Gray's excellent play *Otherwise Engaged* (at the Mission Playhouse and the Carter Centre Stage), and taken together they provide an object lesson in the meaning of good—and bad—theater.

Simon Gray is known for his *Butley*, a somber comedy about British intellectuals and emotional alienation. *Otherwise Engaged* has pretty much the same subject, and since its central character is named Simon ("Simon Hench"), we may suppose that this playwright is intentionally baring his own soul and his own social situation. Although *Butley* was a university teacher and Simon Hench is a publisher, the two have very much in common. Simon is a cultivated, intelligent, canny man who maintains his serenity by keeping his distance from real life. He is easygoing and tolerant in his relations with others, but he will not allow the intensity of their passions or the messiness of their lives to touch him. He stands apart from experience and emotions, treating everyone and everything with a cool, pleasant, thoroughgoing irony. The rest of the world may be in a turmoil of desire, frustration, anger, and love, but Simon is "otherwise engaged" (the phrase he uses on his telephone answering machine).

The only thing Simon seems to feel deeply about is Wagner's opera *Parsifal*, a recording of which he is vainly attempting to listen to throughout *Otherwise Engaged*. He is constantly interrupted—by his upstairs tenant, an angry young parasite, by his brother Stephen, a school teacher with a dull family and an unsatisfactory career; by his friend Jeff, a quasi-alcoholic literary critic with a disorderly life; by Jeff's current girlfriend, Davina, a bitchy former schoolmate named Wood, who loves, envies, and hates Simon; and by Simon's wife, Beth, who is having an affair with another man. The interruptions form the only real action in the play. Its structure, in fact, is a series of dialogues in which the significant others in Simon's environment try to pull him into their muddled lives, and he—repeatedly, politely, gracefully—refuses to take the bait. *Otherwise Engaged* is a comedy of manners, showing us the way of life of a certain class of late twentieth-century English intellectuals. It is also a study of character: of the odd, distant, disengaged character that is Simon Hench. It is a very funny play, and, if skillfully performed, it can be very moving.

It would be hard to imagine two more antithetical attitudes towards this script than those of directors William Roesch (Carter) and Edoardo Pirazzini (Mission). Mr. Roesch treats the play as a sophisticated, superficial British comedy, in the manner of Noel Coward. The dialogue becomes a series of British repartees, with each line jumping breathlessly onto the end of the preceding one, as though it were so natural for this class of Englishmen to be witty that they do not need a microsecond of reaction time to come up with the perfect devastating reply. The acting style at the Carter is as artificial as the tempo. Movements are rapid; gestures are "theatrical" and exaggerated; the delivery of the lines has a tripping, rippling, almost abstractly musical British-drawing-room-comedy singsong; every word is accompanied with an illustrative gesture; the actors are continually moving back and forth and around the stage, jumping up, bounding across, sitting, standing, twisting, turning; there is unremitting stage business with whiskey and glasses and cigarettes and bookshelves and sewing kits; it is all extravagant, unnatural, contrived, amusing, as though the characters were delivering an endless chorus to the words "Oh how jolly and lively and clever and British we all are!"

At the Mission Playhouse one is in a different world. The tempo here is noticeably slower, much more like that of natural conversation; there are pauses for the people on stage to take in what has been said, to think about it, to let it seep through the filter of their own personalities and produce an appropriate reaction. This is by no means overdone; it is not a mannerism, or even an aesthetic device (as the lengthy pauses are in the plays of Pinter, for example). It is simply a way of allowing the actors to seem like human beings, rather than like a bunch of computerized marionettes. The result is not only to make the characters more human and more capable of being identified with; the Mission Playhouse production is also a great deal funnier than that at the Carter. First of all because the funny lines seem to arise out of real feelings and real situations, and secondly because the funny lines are pointed by natural pauses that give the audience time to recognize the humor and to laugh. I would estimate that the number of laughs at the Carter is approximately one-half the number at the Mission Playhouse (where the laughs are, in addition, much heartier and more prolonged).

The acting style in the Mission Playhouse production gives the appearance of naturalness from first to last. There are no extraneous, unmotivated movements, no

excessive gestural illustrations of actions and feelings that are conveyed perfectly adequately by the words, no stage business that is not required by what is actually happening. Mrs. Pirazzini's actors are usually content to sit and talk, and their conversations are all the more absorbing for that. When they raise a hand or turn their heads, the gesture really counts—it expresses something that is going on within them or between them, instead of being merely one more lively note in an endless, meaningless melody of stylized twitches.

If the acting styles differ radically in the two productions, the differences in characterization are even more striking. As Simon Hench, Frank White (Mission) gives a low-key, unassuming performance that continually grows in power as it makes us aware of the oddness of Simon's character. Mr. White's Simon is moderation in all things—cool, distant, serene, ironic, dry, placid. He looks with mild attention at whoever is speaking; he occasionally smiles a bit, in a politely encouraging way; his voice is generally quiet, courteous, tolerant; patient; his face is calm and almost mask-like; to express surprise he will raise an eyebrow; to express irritation he will make a small, almost unnoticeable gesture with his hand. This is a compelling characterization because it makes us aware, with a minimum of overt signs, of the barrier Simon erects between himself and other people's emotions and interests, his pervasive inner withdrawal from the confusion and dirtiness of life. Mr. White's Simon is conventionally pleasant and profoundly strange; he is extremely interesting, a puzzle who convinces us of his reality while denying us access to any of his hidden secrets; and this characterization has the added virtue of making sense of the play.

One could hardly say the same about Jim Sullivan's Simon at the Carter. Any good script provides for a number of legitimate interpretations, and clearly there is a certain range of acceptable characterizations for Simon Hench. But I cannot believe that the Simon created by Mr. Sullivan and director Roesch falls within that range. Mr. Sullivan's Simon is vehement, energetic, jolly, interested, amused, warm, vivid. He listens with close attention when any of his visitors speak; his facial expression shows active interest and concern; he smiles, frowns, empathizes to the point of identification, lets his mouth hang open in astonishment or anticipation; he radiates geniality and normalcy. He is very likeable, very ordinary, and with all his signs of relating to people and caring about their distress he can scarcely be said to be "otherwise engaged." I do not mean to

denigrate Mr. Sullivan's acting technique—he does a more than respectable job at conveying all these traits. He speaks well, and his Simon is stylishly and consistently characterized. The trouble is that Mr. Sullivan's Simon Hench does not belong in Simon Gray's play. If Simon Hench is so warm, sensitive, caring, and concerned, why do most of the other chief characters accuse him of being cold, emotionally unresponsive, indifferent, and selfish?

These other characters are themselves astoundingly different in the two productions. Simon's friend Jeff at the Mission Playhouse is played by Robert Larsen as a sardonic slug—gloomy, lumpy, sitting hunched over, defeated by sex and drink, and grumbling his malice and snobbery like the last desperate self-assertions of a drowning man. The contrast between his moral and physical dissolution (as shown in his behavior, his way of holding his body, his soaked basso profundo voice), and the vicious energy of his comments on nearly everyone else is at the same time exceptionally funny and exceptionally touching. At the Carter, William Roesch plays the role of Jeff himself, and gives us the distilled essence of the acting mannerisms he has imported to his whole cast. Mr. Roesch is in incessant movement, always busy, always chattering away a mile a minute, darting around, dancing, gesturing, illustrating, play-acting; he is nothing but surface, a surface exquisitely overpainted with all the garish colors of a bon vivant in a drawing room farce.

Not only does Mr. Roesch's characterization of Jeff lack any suggestion of human reality or pathos, it also has the disadvantage of resembling too closely Mr. Sullivan's characterization of Simon in the same production. The energy and urbanity, the rapidity of movement and speech, the fussiness and business—these are very much the same in the two characters, although everything is gristly exaggerated in Roesch's Jeff. The Mission Playhouse's Simon and Jeff are utterly different in personality, manner, and style, which is surely much more realistic and much more interesting as well. At the Carter, to make things worse, there is still another of these Noel Coward Englishmen, and while two chief characters might possibly pass muster, three only slightly varied versions of the same theatrical type are just too much to bear. The third man is Wood, the visitor who was with Simon decades ago at his public school. According to the script, Wood is not exactly a delightful chap. At school he was known as a "plop" (vivid schoolboy jargon for what we would now-a-days call a "plop"). I do not mean to

(Continued on page 14)

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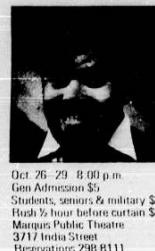
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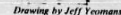
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To give you some idea of the prices, Caesar salad for two goes for \$5.50, and salad Florentine, which is fresh spinach and chopped bacon, costs \$5.95. My salad at \$2.25 was very good. Too bad the tennis

We had a pleasant evening. The food was pleasant, the room and its appointments pleasant, and since it was Saturday night, some musicians played pleasantly. I've heard of a man who dines at the Inn every night. For most of us, it would have to be a special occasion. Rather than ask who is killing the great chefs of Europe, one might ask who is killing the diners' market by the almost absurd escalation of prices? □



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# Gone with the Flow



By Bill Owens

Mira Fairbanks had a dream in which the stars came together. "They were making contact but not colliding," she says. "Like loving each other." Fairbanks, a "psychic and energist," arrived at a name for her business on the evening of that dream three months ago. She would call it "Vortex." "I was getting messages all night not to forget the value of a reach," she recalls. She presents the gray cardboard backing of a small notepad on which she wrote the "value of a reach" as recorded in her book. "I got up and wrote that down in the dark," Fairbanks explains that Vortex means reaching for the vortex, the highest point. "Like in an oak leaf," she says, joining her index fingers to form a point in the air. "Or the vortex of a King's crown."

Her Vortex shop, which she refers to as the "Energy Store," is found on the ground level of a two-story lime-colored building on Upton street, east of Balboa Park. Fairbanks has been here since June, having left a small office in La Jolla where she had done business for one year. "I was going under the title of psychic," she says. "The notes," which people just didn't understand at all.

To hear Fairbanks tell it, what she does is not really difficult to comprehend. "I simply get people in touch with their energy," she smiles. "I let them experience their own contact with the energy in the universe. They may then realize love, sexuality, and total freedom. It's an integration. Exactly like the stars in my dream."

The integrations cost twenty dollars per ninety-minute session. The entire "treatment" is complete only when the client gets "in touch." The sessions last, Fairbanks says, "Until what I call your psychic nerve endings really go out there and you can feel a connection between yourself and the universe. You feel really big and not tiny any more. You feel like a porcupine. You feel you are that energy, like there's something protecting you."

A framed diploma hangs on the other wall well behind Fairbanks' small metal desk. It is a degree from the Universal Church of the Master, awarded the summer after seven years of study under the local "ministers." "The diploma, and over thirty years of experience with 'energy sources,'" says Fairbanks, gives her the license to counsel, preach, and heal.

Karen, a tall, pale woman of about twenty-seven, whose straight brown hair touches her shoulders, sits warily in a green easy chair facing Mira Fairbanks. Karen, a client for more than a year, is near the end of a four-hour session. "It was a crisis," Fairbanks explains. "Time means nothing."

The healer sits in a comfortable, open position, hands on her knees. Her brown hair is cropped short, revealing scattered touches of gray. She is dressed in a print skirt over a light-green leotard and tan

slippers, and she wears wire-rim glasses, three rings, and several light necklaces. She looks to be around fifty years old. Her short body is round at the edges, yet in movement is fluid and effortless. Fairbanks looks intently at Karen, who seems to avoid her gaze.

"What's happened to you in the past year?" asks Mira. "Well," says the younger woman to the floor, "it's nice having someone to listen to me, and I feel I'm finally being honest."

"And what is honesty," prompts Mira playfully. "Not to relate?" In other words, I can say, "Well, I feel like a flea." And that's okay."

Karen confesses shyly that before the sessions with Mira she was "thinking all the time." "I teach people not to think," notes Fairbanks. "I get a lot of phone calls where they say, 'Mira, I'm thinking. What'll I do?' Tell them you are your own worst enemy. Get away from yourself as fast as you can."

She tells Karen to "let it be. Don't think and don't try to change anything." Karen tucks her legs up under her bottom like a child watching *Grease* in a big, soft chair. She does not smile.

"I had those same old feelings I used to have when my mother kicked me out of the house recently. But I know now that I have to deserve what I want to be happy."

"Very good, Karen," says Mira, springing from her chair. "I love that. It's beautiful."

Glowing like a 10,000-watt bulb, Mira stands erect and beaming in the center of the small room. Her arms tracing slow and graceful arcs in the air, she demonstrates how a ballerina "points." Mira twirls on the top of her slipper. "I feel the wind; I feel the fountain; I feel the whole world," she says with a flourish worthy of Isadora Duncan. "The world is my house."

Mira steps forward to her subdominant client's chair and says that she is just telling her to let the energy come through. "I'm a very feeling person," she adds. "I want to feel everything around me at all times. I live what I teach."

Mira seems excited. She moves briskly to a nearby wall shelf and takes down a volume of the *Life Science Library* entitled *The Mind*. She offers the book proudly. Its pages are heavily underlined and asterisked. "It all comes from the *Life Science* books," she says. "I have every volume. Everything that I perceive I go right to my books here. They have all the answers."

"You see," she says breathlessly, "everything reaches out. The plant over there is the corner is reaching. Flame. Everything reaches out." Karen, her expression blank, does not stir.

Mira fetches an old science text and flips it open to an illustration of the "post-sympathetic" phase of nerve fibers in the human brain. It looks like an aerial view of a brain patch. "Dendrites," she says, tapping the page. "Don't they look like plants? I want people to keep them out forever. Never to take them in. Love is out there and God is out there. It's just a matter of harmonizing it all in."

Mira remembers Karen. "Excuse me, I'm just going to give her a little energy." She stands close to the pale woman's shoulder and suggests she close her eyes and stop thinking. "Okay, Karen," Mira instructs, taking a long breath, "send your psychic nerve ends out to the very ends of the universe." Fairbanks takes her client's right hand and then closes her own eyes.

She does this to "see what Karen's psyche is saying to me now. I see red," she says after a moment. "That's anger, but it's very honest. Now I see an orchid. I see a big eye, which means that your thalamus is opening up."

She kneels and takes Karen's right foot in her hands. "I'm seeing a little bee that's trying to fly. This shows me that the anger wants to go away." Mira advises Karen to lean forward and have her back "energized." She runs her hand quickly up and down the seated woman's spine several times. "Push the brain out," she urges. "Let the energy take over." She grabs the woman's hands and jerks her arms forward. "Throw your heart out! Throw it out, dear!"

Mira stoops to encircle Karen's waist. "Concentrate on your skin," she says. "Let out your nerve endings. Let them be little tentacles grabbing everything they can in the spheres." Mira kisses her client on the forehead.

Karen appears dazed after the process and her face is flushed. She talks of feeling quiet and relaxed and says that things now seem under control. "I got a lot off my chest today," she adds, sitting up straight in the green chair. "I feel as if I fit in with everything out here. Like I blend in."

Mira Fairbanks discovered her unique abilities accidentally in 1964. She claims that nothing more than her "sincere desire to help" a seriously ill hospital patient at that time was sufficient to bring about "an amazingly rapid recovery." Over the years, she says that she has used her "powers" to relieve pain, hasten cures to disease, stifle depression, and soothe anger of every sort. Fairbanks confides that most of her clients are "professional people," and that she is busy most of the time.

She keeps files of testimonials. One woman on the road to recovery wrote from her hospital bed that she felt "wonderful, loving, spherical vibrations" coming from

## Flow

(continued from page 18)

Mira. "I am the messenger of God," says Fairbanks, seated calmly on a gray metal folding chair. "I have spent all of my life receiving beautiful messages through the divine influx of the spheres. Patients say to me that if people really knew what you were doing, they'd knock your doors down."

Mira claims that her approach is based on theories of the harmonic patterns of music — the "music of the spheres" — first recognized, she says, by the Greek philosopher and mathematician,

Pythagoras. She believes in the concept of "spherical trigonometry," which sees each of us as a "potentially vibrant energy source," and maintains that the body itself is an "intelligent substance."

Mira risks and pretends to be standing on the edge of a diving board. "What is diving, then?" she asks rhetorically. "It is the art of connection. If you feel doubtful it is because you are disconnected from the natural elements. People have so much to learn," she sighs. "Oh God, to unlearn. But I'm ready to teach everybody. I'll teach the world."

Throughout her life, Fairbanks has taught small parts of the world. She was a day-camp counselor in Philadelphia, the city of her birth. She also taught music and languages in parochial schools there. Mira once ran a private school in Vineland, New

Jersey for both retarded and gifted children. "I saw changes wherever I went," she says of these days. "The energy took over and brought changes to the people that I was in contact with."

Mira mentions her love of music and a background in the arts. She studied ballet with a Russian prima ballerina named Madame Streika. She sang opera professionally, performing in such important works as *La Boheme* and *Madame Butterfly*. Fairbanks sang the title role in *Lucia di Lammermoor* at the Philadelphia Academy of Music in 1950. She says she nearly joined the Metropolitan Opera Company. "There was a man going to sign me on the spot, but for some reason I couldn't get there that day. Anyway," she adds, "I wanted my music to be a Renoir, which is to say the greatest art. Famous voice coaches would

cry. They realized the music was not from me, that it was coming from someone else." Mira pauses to grin. "Like the energy around me now."

She stands abruptly and asks, "Now, why do I feel like singing something?" Just as abruptly, Mira waves several lines of "Ci Me Cammino Mi Mi." "That's from *La Boheme*," she says, sitting down.

"Energy is the most important thing in my shop here," declares Mira Fairbanks. "I only talk to people until I feel they are ready for the energy. But it's like a hot iron — you can't strike a second too soon."

She walks to the door of the Energy Shop and looks out at the quiet street. "I teach honesty," she says. "Say whatever you want to say. Who the hell cares what you're saying? I don't have to understand it and you don't have to understand it." □

## PLAY IT AGAIN

(continued from page 12)

days call a "drip"; at that time he suffered from sexual longings for Simon, which were frustrated; since then he has undergone a grim and stifling married life; his sons (plays like himself) do not even have sufficient feeling for sibling rivalry; in one bold act of his existence he has left his family for a worthless girl, who does not even allow him to make love to her; and now he discovers that Simon has had a casual bit of sex with the same girl after work one day. Everything in Wood's destiny brands him as an irredeemable plop, and that is just how Jack Pritchard plays him at the Mission Playhouse. Mr. Pritchard's Wood is awkward, gauche, stiff, ill at

ease in his own skin; his voice is a hectoring drone, energized by a barely controlled inner rage and a consuming self-loathing; he is unutterably dowdy, totally unattractive. This, surely, is what a plop is supposed to be like.

But if there is any actor in town less like a plop than the Carter's Mack Owen, I cannot think of one. Mr. Owen, a fine actor who has performed brilliantly on various San Diego stages, is urbane personified, and he makes no effort to hide that fact in his performance as Wood. Soave, smiling, easy of manner, charming, attractive, good-looking, well dressed, a man of the world archly concealing his anger until he decides to let it surface — why, it's another Jim Sullivan, another William Roesch, another of those expert, amusing, superficial, and inappropriate characterizations that the whole production at the Carter is made up of.

As to the others in the two casts: Doug Macdonald (Mission) is more convincing than Frederick Edmund (Carter) as the slobbish upstairs tenant; Anthony Drake (Carter) plays Simon's brother Stephen as a comic caricature, while Franc Ross (Mission) is much more real and touching.

though Mr. Ross looks too young for the role; and the women (Victoria Butler and Mary Thomas Barry at the Carter, Deborah Matthews and Elaine Rimmer at the Mission Playhouse) are all quite good, though in this case it is the Carter's Mary Thomas Barry who seems too young for her part as Simon's dissatisfied wife. The Carter's set, by Steph Suter, is elegant in its evocation of Simon's lifestyle, and beautiful to look at; the Mission Playhouse set, limited by a small budget and a cramped stage, is merely serviceable. But considering the quality of Edythe Piranzini's direction, of her cast's acting, and of their concerted understanding of what the playwright was trying to do, I don't suppose anyone is going to carp at the set — or even notice it.

One more point about the play and the productions. Why is it *Parasol* that Simon seems so anxious to listen to? The hero of Wagner's opera is a young innocent who cannot appreciate or understand the sufferings of other people. He does not take sufficient interest in the world as it exists apart from himself; he fails to show curiosity about some amazing and painful things he has seen; and he therefore unwittingly plunges himself into the greatest suffering

of all, the suffering of being cut off from intimacy with his fellow human beings. Simon is himself a kind of modern, sophisticated *Parasol*, and at the end of the play he, too, is about to be overwhelmed with suffering and loneliness. The music of *Parasol* — even the little fragments of it we get to hear — are significant in the play's emotional economy. Both productions of *Otherwise Engaged* let us hear those fragments, but William Roesch at the Carter has decided to give us some additional Wagner before the play starts and during the curtain calls. Hence we get a bit of the Siegfried Idyll and something from *Lehrerin* — tender music, heroic music, but absolutely not Simon. Hence's music. A small point, no doubt, but typical of Mr. Roesch's approach. Instead of recognizing the symbolic, psychological significance of *Parasol*, the play, he is aware only of the surface fact that it is music by Wagner. Hence, more Wagner, and whether the added music is appropriate to the play's inner life is a matter of indifference to him. As in so much else in the Carter production, the details are all wrong, because they do not derive from a real comprehension of what *Otherwise Engaged* is about. □

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Film festivals over the past several years have come to be recognized, like hospitals per capita or major-league sports franchises, as one of the most visible status symbols of a city. A city without a film festival is available to be labeled a metropolis, or a would-be modern one. With the firmly rooted festivals in San Francisco, New York, Los Angeles, and left and right by freshly sprouted ones in Chicago, Los Angeles, Dallas, Atlanta, Miami, Philadelphia, Denver, Telluride, and many others, it is not surprising that who knows where (to limit the list only to those in the United States), it might easily be argued that San Francisco now needs to be regarded as the most sophisticated nuclear missile base. That, in any event, would doubtless be the disinterested opinion of the people of the city. At the local level, however, it might just as sensibly be argued that San Diego, or rather San Diegans, may very well feel that the city is the most sophisticated of selfish reasons that happily have nothing whatever to do with civic pride or the enrichment of world culture. Any way I hope

It will escape notice, I expect, that my very own name is to be found among the directors of the first annual (knock wood) San Diego International Film Festival, which is due to get underway tomorrow night at Sherwood Hall. I also expect it will not go unasked whether there is any conflict of interests in my sitting on both sides of the fence, on both critical sides of this venture. But a moment's reflection ought to reveal that, so far from conflict, there is of course a beautiful harmony of interests here. In either case I am concerned, in my modest directorial capacity, with the standards of the movie as such, and not, of course, fully, is more purely the purpose of my festival involvement than it is of my critical

cal endeavors, which are always somewhat contaminated by subsidiary purposes such as protecting me from the need to seek "a real job" and giving vent to my sadomasochistic tendencies. My attitude toward the film is, therefore, something of a sourpuss (to select a random euphemism) since largely, I think, from the low percentage of enthusiastic makes I make as I run through the weekly line-up of first-run movies in town, it is difficult to see how the Foxes' *The Play, Eyes of Laura Mars, Death on the Nile, Corvette Summer, Hooper, Somebody Killed Her Husband, and Who Is Killing the Great Chefs of Europe?* Such a list of titles is bound to lead me to promote a person either to take up residence elsewhere or to start up a film festival. And I would hope that, without having to persuade myself, the lineup of titles I have just mentioned is statistically rare the average of movie enthusiasts for the next week or two. We shall see.

I don't mind saying beforehand that the selection of movies at the festival is not what I personally had in mind at the outset. I don't mind saying so because, in my opinion, we will hopefully be a great relief to all those who have been fed up with guys with daggers in their eyes to hear that the festival does not represent my own preferences and perversions; nor does it represent any other one person's. I don't mind saying so, in the second place, because I know that the majority of our collective efforts are merely aimed at least being dualivaltic and eccentric than what have liked, but no matter. Nothing sneaked into the lineup that I myself would not be interested in seeing, even if I knew that that take no particular pride in showing.

Unlike the prestigious Cannes-London-New York-style film festivals, the San Diego tyro makes no pretense of being a step ahead of the international theatrical community. The festival's organizers acknowledge its city's peripheral position of being a step or two, or twelve, behind. The selected movies this first year have all had showings on other screens elsewhere. The majority of cases they have had regular commercial runs. And with few exceptions (*Jeanne Dielman, The 1, 2, 3 Holden*, and probably *The Holy Mountain*), the films are not so obscure that it is inconceivable that they might eventually have turned up in one of the regular San Diego theaters. If and when they would have, it is impossible to say. They might, however, and one could go blue in the face awaiting an answer. (Oddly enough, San Diego theaters have lately been glued with festival-worthy films: *Star 80*, *Midnight Express*, *A Wedding* and *Black Noon*, all shown at Toronto and New York, *Who Is Killing the Great Chefs of Europe?* at Toronto, *Shogun* at San Francisco, and *Girl Friends* at Toronto and Los Angeles.) The primary function of this fledgling festival, then, may be seen as something like a cleansing ritual, a cathartic release of the audience from the immense backlog of movies which, for an assortment of reasons and excuses, have not yet made their way to San

Deer). These twenty-plus movies are like a year's worth of premieres at the Ken or the Guild or the Unicorn crammed into nine hectic days (last chance! limited time only... everything must go!). Of course, a film festival, with its unreasonable demands on a moviegoer's time, stamina, attention span, and retention rate, has never been an ideal way to see movies. But with certain kinds of movies, is there another way?

It would surely be an error to imagine that film festivals call upon a movie lover's passion for movies. Nothing could be more dampening of passion than the day-in-day-out demands of a film festival. Rather, festivals appeal to that quadrant of a movie lover's heart where passion gives way to teeth-gritting performance of duty. What the devoted movie lover needs at festival time is not so much ardor as endurance — a desire not to be mastered or consumed or outdone by his love, but to suffer its demands in a spirit of bitter competition and to take whatever it dishes out.

Naturally, not everyone makes a pretense of being such a fanatical lover of movies; and among the more cautious and budget-conscious moviegoers the consensus is that the Cannes Film Festival is, "Well, which of these twenty-one movies should I see?" Inasmuch as this festival leans toward the something-for-everyone principle and has not been springing surprises, it is designed to conceal a few flim films amidst a lot of meretricious filler, this is not an easy question to answer. It is a question that bears no relation to the individual. And it can better be answered the better one knows the asker. Because I know myself about as well as I know anyone, I am the least hesitant to single out the movies I myself would like to see with the greatest eagerness and the greatest expectations: Arturo Ripstein's *The Holy Office*, because I was an avid admirer of

the Unicorn two years ago: Waterlilies, *Borovych's The Beast*, because I have been a greater or lesser admirer of all his work, his early animated films as well as his more recent work. I also like the possibility of a genuinely good, or even a merely stomachable, pornographic movie remains a tantalizingly elusive ideal; and Marco Ferreri's *The Last Days of Love* (1979) is a movie I can't say I have assured me it is a hot number. I also have a new interest in John Carpenter, whose first movie (*Dark Star*) I thought was a masterpiece of the genre. I have also seen *Practical Joy* (1978), I thought, unusual; I have an older, moldering interest in George A. Romero (*Night of the Living Dead*); and I have an abiding interest in the festival offerings — *Halloween* and *Martin* respectively — belong. I could go on. Since my ulterior motive in sitting in on the festival was to see what was in the picking, movies I wanted to see myself, I saw a movie on the list that I, in my uncalculable thirst, am not to some degree curious about, apart from those I have

Of the few useful I've seen, the only one I would stick out my neck so far as to call a masterpiece is Claude Sauter's *Mado*. This, as it happens, is a movie I would more freely recommend to the occasional and old-fashioned moviegoer than I would to one whose interests tend to run in the direction of the more sophisticated storyteller, doesn't blame any new trails. He merely takes on and brings off scenes of an emotional complexity and moral ambiguity such as would sorely tax the art of the most skillful and penetrating novelist. To reaffirm, as gloriously as he does, the viability of such mass-grown cinema, the viewer of *Mado* will find the plot is in its way as remarkable an achievement as any innovation could be.

On the subject of innovations, Chantal Akerman's *Jeanne Dielman* is, of all the festival movies, the one most imperative to be seen by anyone who fancies himself a film critic. It is not only a feminist movie. It is a — I hope I don't see anyone off by saying so — very important movie, even a landmark. Now, I myself do not spot a landmark if it is not a first of its kind. I am not sure of any such things to those observers who belong to the same breed of man as Columbus, Balboa, and Magellan. Still, I am sure of one thing: *Jeanne Dielman*, by Patricia Pearson, whose "Kitchin Without Kitchin" article in *Film Comment* is required reading (supplementary reading on this subject: Jonathan Rosenbaum in *Sight and Sound*), is a landmark. It is *Quarterly*, that *Jeanne Dielman* signals a union between the structural, or minimal, film and the commercial narrative film. It is not such a neat union, however, that it leaves off the one end and the other. Nor do I think it is a remotely equitable union. In fact, it is perhaps less properly thought of as a union of two different kinds of film than as a pragmatic approach to the one by the latter by the former. As narrative, the movie is unconvincing, overly schematic, prejudged, and ungenerous in its rewards: the viewer is asked to accept the pace and shape of its formalized domestic world that you are satisfied to accept the overcooking of potatoes or the absent lighting of a match or the light switch as a minimalist device, to view the movie as a

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Mondays Nov. 5 and 19 at 2:30 P.M.  
Season Subscriptions \$10 Available!  
1820 6th Ave. Tickets—231 3585

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## OCTOBER 26, 1978 21





# Millers Outpost

**Levi's** *Model Dr.*

**MEN'S DENIM JEANS**  
Slip into an easy autumn feeling, with 100% natural denim. Versatile and casual, these jeans feature slingshot styling with elastic back detail. Pre-washed denim fabrics, sizes 28-36. Reg. \$19.50 **1197**  
SAVE \$7.53.

**Levi's**

**MEN'S SHIRTS**  
Pure prairie look! Men's western style shirts with patterned yokes and solid body colors. With styling from the wide, open ranges. Sizes S-M-L-XL. **997**  
SAVE \$1.00.

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**LADIES' DENIM PANTS**  
Fashion denims with a "baseball" pocket style and sleek satin trim. Super detailing for special looks. Sizes S-13. Reg. \$19. **1197**  
SAVE \$7.53.

**grapevines**

**LADIES' SWEATERS**  
This is a super coordinate for denims or dress pants. Assorted striped colors in sailor collar style. Warm fall looks, reg. \$18. **1197**  
SAVE \$6.03.

**BANDANAS**  
Red or navy bandanas for guys 'n' gals. 24" square cotton, reg. 69¢. **37¢**  
SAVE 32¢.

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Clairemont Square

•COLLEGE GROVE  
College Grove Mall  
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•MISSION VALLEY  
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•PACIFIC BEACH  
Pacific Plaza  
•SAN DIEGO  
Downtown - 416 Broadway  
•ESCONDIDO  
Village Mall

Prices effective October 26 thru October 29, 1978. While supplies last!

## Second Section

RECEIVED  
OCT 30 1978  
SAN DIEGO, CALIFORNIA

## Reader's Guide to the Music Scene

### This Week's Concerts

After his initial, smashing success with "The Harder They Come," singer Jimmy Cliff fell out of grace with both his critics and his admirers. For some reason, Cliff has been severely accused of fading.

But that subsequent albums such as "Tuff Love" and "The Love Train" are more melodic, more lushly arranged and produced, and less hostile than most works in this vein probably accounts for his waning star. For many reggae addicts, Cliff's music is synonymous with authenticity. His music is malleable, and even-tempered approach more enduring in the long run. Among his peers, Cliff is the most stylistically ambitious — a reggae progressive. To put it this way may seem contradictory, but if the music is ever to have more than exotic appeal, it is a logical step. Cliff performs at the Royal, tonight, Thursday.

Blues better Bobby "Blue" Bland begins a three-night engagement at the Calamander tonight. The unpredictable clip-and-pace popularity of the blues in the last decade hasn't had a noticeable effect on Bland's career. He remains as aggressive and volatile a vocalist as he was back in his "Pity the Poor" heyday. Unlike B.B. King, Muddy Waters, and the late Howlin' Wolf, Bland has never had to suffer indignity at the hands of commercially oriented producers. As critic Gary Giddins once wrote, Bland is still "the biggest, ugliest, baddest blues shouter making the rounds."



FOREIGNER

Also tonight, Foreigner and Walter Egan reveal their Boy Scout sides in a benefit concert for COMBO and the Aero-Space Museum at the Sports Arena. Since a good deed is supposed to be sufficient unto itself, no one should mind if it cost a negative vote on this show. The extremely popular Foreigner, like their closest compellers, Boston, is a polished hard-rock band that accurately does the mannequins of veteran models (mostly Led Zeppelin and Led Zeppelin). They've mastered the moves (crunchy power chords, bontocuous stamp rhythms, symmetrically spaced vocal harmonies, and "lead" like a megaphone) but their mimicry is so complete it

precludes all originality. As for Egan, an innocuous singer-songwriter, his association with Fleetwood Mac's Lindsey Buckingham and Steve Nicks shows in every one of his bloodless songs. A fascinating series of avant-garde jazz concerts (at least four are scheduled), known as the "Music Forward Festival," gets underway Friday in Del Mar's Stratford Court Theatre with saxophonist Evan Parker. Though not well known in the States, the British reedist is recognized, along with trumpeter Kenny Wheeler and pianist Keith Tippett, as one of the leading figures of the European contemporary scene. He has played frequently with Derek

Bolton, Steve Lacy, and Wheeler, and recently debuted in New York to ecstatic audiences and laudatory reviews. Opening for Parker, who will perform a solo concert, will be a quartet consisting of Los Angeles percussionist Lyon Baraka and San Diegoans Jim French (saxophone), Diamonda Gola (piano and vocals), and Mark Dresner (bass). Dresner, incidentally, was responsible for initiating the series. Kudos are in order. A couple of specialists in hyphenated music, the jazz-rocking Sawdust and the jazz-funk-soul-rocking Calavera make appearances this week — Sawdust, Friday at the Royal; Calavera, Saturday at the Calamander. I am steadily

noncommittal about both groups. Their work is at times pleasant, but nothing more. Billy Joel is an excellent example of who is wrong with today's "sensitive" singer-songwriter. He is very much like Neil Diamond and Harry Chapin in that he wants you to be persuaded that a wealth of life's joys, sorrows, successes, and failures is packed into each of his songs. He goes from snooty, meaningful, morose, sunny, me (Goodie the Young'), condescendingly sentimental ("Just the Way You Are"), to cozy, pulchritudinous ("Always a Woman"). His stuff is arch, unyielding, and patronizing. He'll bestow us with true-life tales Tuesday at the Sports Arena. British blues relic John Mayall performs Tuesday at the Calamander with yet another new cast. Mayall has been around so long that he is now being ignored as an institution. It's been some time since he did anything of note (but interest sometimes off the demise of the Bluesbreakers), but he deserves credit for simply hanging in there.

This is such a crowded concert week that space limitations force me to mention several more only in passing. Friday and Saturday, reggae pioneer Bob Long plays at Fat Cat's in Encinitas; the consistently unfunny comedian, George Carlin, begs for a smile Sunday at SDSU's Peterson Gym. Fluke and the Stephens Brothers will entertain the crowds Monday night at the Town and Country Hotel for KPRA's Halloween party. Hard-rockers Bratz and Napline play for still another Halloween bash, Tuesday, at Del Mar's Clabby Hall; and the superb Butch Lacy Sling Concert returns to the Calamander. I am steadily

— Steve Bernstein

### HALLOWEEN PARTY

Sat. Oct. 28 - 8 p.m. to 2 a.m.  
Prizes for Best Costumes  
Guy - Gal - Couple  
Midnight Sacrificial Rites  
Mystery Virgin Bride will be Sacrificed  
in Special Ceremony at 12 Midnight  
Dancing - Game & Door Prizes  
Free Hors d'oeuvres

**Zardi's**

Cocktail Lounge 1310 Morena Blvd., Ph. 276-5637  
at Teelote Rd. next to Shell Station

Enjoy one of San Diego's Finest Songwriters



**lloyd thacker**

Nightly Wed. thru Thurs.  
Islandia Hyatt's Mermaid Lounge

### live rock concert

Ever been denied admission to a live rock concert due to age? If so now is your chance to see the up and coming band — Hot Pursuit of San Diego play a set at intermission beginning at 1 p.m. This happens at GWV Enterprises' regularly scheduled drag races. San Diego Stadium, South West Tracksite, Sunday, Oct. 29. Alex 273-4116 John 484-1269 Tony 273-9470 Barney 299-1693 Shawn 277-2204 George 276-2908

**DICK'S AT THE BEACH**  
Dining, Dancing & Entertainment  
**BELLY DANCER**  
**BRATZ**  
GREASE, SLICK & LIGHTNIN'  
HALLOWEEN PARTY  
TOP SIRLOIN  
INCLUDES ONE DRINK OR PITCHER  
OF MARGARITAS EVERY NIGHT THIS WEEK  
\$2.95 with potato, salad and bread  
327 N. Hwy 101 Solana Beach 755-7672  
(281k north of Loma Santa Fe)  
Open for lunch and dinner

Thurs., Nov. 16, 8 p.m. \$7.50  
**Phoebe Snow**  
with special guest Dan Hill  
Sat. Nov. 18 8 p.m. \$7.50  
**Southside Johnny and the Asbury Jukes**  
plus special guests  
Sun. Nov. 19 7:30 p.m. \$8.75  
**Peter Gabriel**  
Tickets at: California Theatre, Innes Records in Encinitas, S.D.S.U., Sears, Wards, Turntable in La Jolla and all Ticketron Outlets. Info. 233-9573  
Nov. 10th 1994 by invitation only FROM KGB  
**CALIFORNIA Theatre**  
1010 G STREET DOWNTOWN SAN DIEGO

# Reader's Guide to

The Music Scene is compiled every Friday. Send information and photos to READER MUSIC SCENE, P.O. Box 8080, San Diego, CA 92108 or call 234-1527 by 4 p.m. Friday. IMPORTANT! Information must be received by the Friday deadline or the Thursday issue to insure inclusion.

## San Diego Concerts

**Bobby "Blue" Bland:** Catamaran, Thursday, October 26 through Saturday, October 28, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Jimmy Cliff:** Ray, Thursday, October 26, 7:30 and 10:30 p.m., 4442 Coast Street, Pacific Beach, 488-3303.

**Foreigner and Walter Egan:** Sports Arena, Thursday, October 26, 7:30 p.m., Sports Arena Boulevard, 224-4176.

**Frank Foster and the Mark Dresser Quartet** featuring James French, Diamonda Gelles, and Tylen Barnes: Stratford Court Theatre, Friday, October 27, 8 p.m., 1353 Stratford Court, Del Mar, 755-8623.

**Seawind:** Ray, Friday, October 27, 8 and 11 p.m., 4442 Coast Street, Pacific Beach, 488-3303.

**Bob Long:** For Cars, Friday, October 27 and Saturday, October 28, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**October 28 9 p.m., 656 First Street, Encinitas, 753-2578.**

**George Carlin:** SOSU Pavilion Gym, Sunday, October 29, 8 p.m., 286-6947.

**KPBI Halloween Ball** featuring Fluke and The Stephens Brothers: Town and Country Hotel, Monday, October 30, 8 p.m., 275-1065.

**Billy Joel:** Sports Arena, Tuesday, October 31, 7:30 p.m., Sports Arena Boulevard, 224-4176.

**Brats and Meghane:** Crosby Hall, Tuesday, October 31, 7:30 p.m., Del Mar, 755-7672.

**John Mayall:** Catamaran, Tuesday, October 31, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Butch Lacy String Consort:** Catamaran, Wednesday, November 1 and Thursday, November 2, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

**George Lewis and Betham Turell:** Stratford Court Theatre, Friday, November 3, 8 p.m., 1353 Stratford Court, Del Mar, 755-8623.

**10 CC:** Fox Theatre, Friday, November 3, 7:30 p.m., 7th and B streets, 236-5510.

**Daryl Hall and John Oates:** Civic Theatre, Wednesday, November 8, 7:30 p.m., Convention and Performing Arts Center, 236-5510.

**Wayland Flowers and Madams:** Catamaran, Friday, November 3 through Sunday, November 5, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Stanley Turrentine:** Catamaran, Tuesday, November 7 through Sunday, November 12, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Bobby Bradford and John Carter:** Stratford Court Theatre, Friday, November 10, 8 p.m., 1353 Stratford Court, Del Mar, 755-8623.

**La Costa Cantina** is now open for lunch & dinner. The best Mexican food north of the border.

**CUARTETO CRYSTAL** Serenading you & your guests while you dine, every Thurs., Fri. & Sat., 7-10 p.m. Open daily from 11 a.m. - Sunday from 12

1476 Encinitas Blvd., Encinitas In Village Square 1 - 753-1488

**The Best of Broadway 2 Shows Nightly**

**BACK STAGE** 3rd & F ST. 11:00 am to 2:00 am Phone: 235-6662 Ample Parking

**The Dillards Jim Connor The New Expression The Chris Vitas Band Rhythmic Rascals Suzanne Igu The Fringes Oh! Ridge Grating Dave Bradley Don Livingston Handpicked Russ Kirkpatrick & Favorite Son**

will all be in concert at a very special outdoor musical event.

**THE GREAT AMERICAN SHOWDOWN**

at the Big Oak Ranch, Harbison Canyon Rd., El Cajon, California 10 a.m.-dusk November 18th & 19th Tickets \$7.50/day for adults, \$2.50/day for children Available at all Ticketron Outlets

# the Music Scene

**Bob Dylan:** Sports Arena, Friday, November 17, 8 p.m., Sports Arena Boulevard, 224-4176.

**Southern Jewelry and the Aubrey Jukes:** California Theatre, Saturday, November 18, 8 p.m., 4th and C streets, 233-9373.

**Peter Gabriel:** California Theatre, Sunday, November 19, 7:30 p.m., 4th and C streets, 233-9373.

**Boy Lounge:** Vacation Village Hotel, Mission Bay, 274-4630. Shine it On, disco and top 40, Monday through Saturday.

**Billy Up Tavern:** 143 South Cedros, Solana Beach 481-9022. Top Country, country-rock.

**Thursday, Jerry McCann and Left Coast:** rock, Friday and Saturday. **Black Angus, 11 Street, Chula Vista, 426-9200:** Magic, contemporary, Tuesday through Saturday.

**Black Angus, 1000 Graves Avenue, El Cajon, 440-5055:** Summer Wine, contemporary, Tuesday through Saturday.

**Boathouse, 2040 Harbor Island Drive, 291-8010:** California, contemporary, Wednesday through Sunday, Stone's Throw, Monday and Tuesday.

**Boomer's, 2886 Pacific Highway, 291-5575:** Mike Spencer, guitar and vocals, Thursday through Sunday.

**Boyd's Old Place, 1205 Prospect, La Jolla, 459-8262:** Fred Lukin, T.B.S. West, Wednesday through Saturday, Mike Spencer, Sunday and Monday.

**Cafe Del Mar, 1549 El Prado, San Diego, 234-8511:** Quintana, Wednesday through Saturday.

**Captain's Anchorage, 5440 La Jolla Village, 459-6834:** Jobe and John, Thursday through Sunday.

**Alpine Gardens, 926 Turquoise, Pacific Beach, 488-1400:** Tom Gray, guitar, Friday; Lulu Rees, autoharp, Friday; Buckles and Schneider, bluesgrass, Saturday.

**Amateur night, Sunday, Cambria, English folk singers, Monday; James Marston, indie style, Tuesday; Missed Hammer, variety, Wednesday; Paul Sammon, guitar, Thursday.**

**Ames, 1562 Palm Avenue, Imperial Beach, 429-1161:** Bar Name, country, Tuesday through Saturday; Feelin', top 40 and disco, Tuesday through Saturday.

**Anthony's Harborside, 1355 North Harbor Drive, 232-3358:** Danny Salinas, pop, Tuesday through Saturday.

**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:** Juice featuring Monica Hopkins, top 40 and disco, Tuesday through Sunday.

**Bar X Ranch House, 117 East Broadway, Vista, 724-0510:** Who's Drivin', country and Western swing, Tuesday through Saturday.

**contemporary, Wednesday through Sunday, Stone's Throw, Monday and Tuesday.**

**Boomer's, 2886 Pacific Highway, 291-5575:** Mike Spencer, guitar and vocals, Thursday through Sunday.

**Boyd's Old Place, 1205 Prospect, La Jolla, 459-8262:** Fred Lukin, T.B.S. West, Wednesday through Saturday, Mike Spencer, Sunday and Monday.

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**Anthony's Harborside, 1355 North Harbor Drive, 232-3358:** Danny Salinas, pop, Tuesday through Saturday.

**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:** Juice featuring Monica Hopkins, top 40 and disco, Tuesday through Sunday.

**Bar X Ranch House, 117 East Broadway, Vista, 724-0510:** Who's Drivin', country and Western swing, Tuesday through Saturday.

**contemporary, Wednesday through Sunday, Stone's Throw, Monday and Tuesday.**

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**Boyd's Old Place, 1205 Prospect, La Jolla, 459-8262:** Fred Lukin, T.B.S. West, Wednesday through Saturday, Mike Spencer, Sunday and Monday.

**Cafe Del Mar, 1549 El Prado, San Diego, 234-8511:** Quintana, Wednesday through Saturday.

**Captain's Anchorage, 5440 La Jolla Village, 459-6834:** Jobe and John, Thursday through Sunday.

**Alpine Gardens, 926 Turquoise, Pacific Beach, 488-1400:** Tom Gray, guitar, Friday; Lulu Rees, autoharp, Friday; Buckles and Schneider, bluesgrass, Saturday.

**Amateur night, Sunday, Cambria, English folk singers, Monday; James Marston, indie style, Tuesday; Missed Hammer, variety, Wednesday; Paul Sammon, guitar, Thursday.**

**Ames, 1562 Palm Avenue, Imperial Beach, 429-1161:** Bar Name, country, Tuesday through Saturday; Feelin', top 40 and disco, Tuesday through Saturday.

**Anthony's Harborside, 1355 North Harbor Drive, 232-3358:** Danny Salinas, pop, Tuesday through Saturday.

**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:** Juice featuring Monica Hopkins, top 40 and disco, Tuesday through Sunday.

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**Cafe Del Mar, 1549 El Prado, San Diego, 234-8511:** Quintana, Wednesday through Saturday.

**Captain's Anchorage, 5440 La Jolla Village, 459-6834:** Jobe and John, Thursday through Sunday.

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**Anthony's Harborside, 1355 North Harbor Drive, 232-3358:** Danny Salinas, pop, Tuesday through Saturday.

**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

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**Cafe Del Mar, 1549 El Prado, San Diego, 234-8511:** Quintana, Wednesday through Saturday.

**Captain's Anchorage, 5440 La Jolla Village, 459-6834:** Jobe and John, Thursday through Sunday.

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**Anthony's Harborside, 1355 North Harbor Drive, 232-3358:** Danny Salinas, pop, Tuesday through Saturday.

**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:** Juice featuring Monica Hopkins, top 40 and disco, Tuesday through Sunday.

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**Cafe Del Mar, 1549 El Prado, San Diego, 234-8511:** Quintana, Wednesday through Saturday.

**Captain's Anchorage, 5440 La Jolla Village, 459-6834:** Jobe and John, Thursday through Sunday.

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**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

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**Cafe Del Mar, 1549 El Prado, San Diego, 234-8511:** Quintana, Wednesday through Saturday.

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**Ames, 1562 Palm Avenue, Imperial Beach, 429-1161:** Bar Name, country, Tuesday through Saturday; Feelin', top 40 and disco, Tuesday through Saturday.

**Anthony's Harborside, 1355 North Harbor Drive, 232-3358:** Danny Salinas, pop, Tuesday through Saturday.

**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:** Juice featuring Monica Hopkins, top 40 and disco, Tuesday through Sunday.

**Bar X Ranch House, 117 East Broadway, Vista, 724-0510:** Who's Drivin', country and Western swing, Tuesday through Saturday.

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**Captain's Anchorage, 5440 La Jolla Village, 459-6834:** Jobe and John, Thursday through Sunday.

**Alpine Gardens, 926 Turquoise, Pacific Beach, 488-1400:** Tom Gray, guitar, Friday; Lulu Rees, autoharp, Friday; Buckles and Schneider, bluesgrass, Saturday.

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**Anthony's Harborside, 1355 North Harbor Drive, 232-3358:** Danny Salinas, pop, Tuesday through Saturday.

**Antelope's, 822 National Avenue, National City, 477-2208:** Sky's the Limit, top 40 and disco, Tuesday through Saturday.

**Atlanta, 2595 Ingraham Street, Mission Bay, 234-3434:** Daniel Chambers and Fairfax, disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:** Juice featuring Monica Hopkins, top 40 and disco, Tuesday through Sunday.

**Bar X Ranch House, 117 East Broadway, Vista, 724-0510:** Who's Drivin', country

Sunday, Joe Martin Quartet, jazz.  
Monday through Thursday  
**Chuck's Steak House**, 1403 East  
Volley Parkway, Escalante.  
Friday, The Musical Comedy  
and Comedians, 7-10 p.m.  
and 11-12:30 a.m. on Saturday.  
**Coke's Store**, 106 Pearl Street,  
Tula 454-4976. Dick Gautier,  
Monday through Sunday.  
**Crossroads**, 435 Market Street,  
Downtown. 233-7856. Jazz  
experience Friday and Saturday.  
**Daley's**, 1396 Third Street, Chula  
Vista 424-6451. Jazz, Saturday  
and Sunday through Saturday.  
**Daley's Lounge**, 4109 Clairemont  
Mesa Boulevard, 272-5661. Lela  
Mammel, guitar. Friday and  
Saturday.  
**Dick's at the Beach**, 327 North  
Highway 101, Solana Beach.  
756-7072. Beat, rock, West Coast  
style. Monday through Sunday.  
Monday and Tuesday.  
**Distillery**, 9522 Miramar Road,  
Mira Mesa. 271-8780. Seventies  
Folk, contemporary, Monday  
through Saturday.  
**Flamingo**, Washington at Centre  
City Parkway, Escalante.

745-1931. Dr. Downs, Thursday.  
Disco Ken, Friday, Kent, Saturday.  
**Flanigan's**, 5373 Mission Center  
Road, Mission Valley, 291-8635.  
Beatles of Disco, nightly. Monty  
Jordan, nightly except Monday.  
**Halcyon**, 4258 West Point Loma  
Boulevard, Loma Point, 225-9551.  
Midnight Sun, top 40 and disc.,  
Tuesday through Saturday.  
**Harpoon Henry's**, 2725 Shelter  
Island Drive, 224-8242. Stone's  
Throw, music from the 20s to the  
70s, Friday Saturday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633. Old Friends. Sunday through Tuesday; Ron Bolton Trio, Wednesday through Saturday.

**Hungry Hunter**, Interstate 8 at Taylor Street, Mission Valley. 291-8074: Amy Wooley. Thursday through Saturday.

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

**Ice Palace**, Mission and Melcalf Escondido. 741-9393: Mojo Men, rock. Friday and Saturday.

**Islands Lounge**, 2270 Hotel Circle North, Mission Valley. 297-1101: El Ritual, Latin music, Wednesday through Sunday.

Ivanhoe, Dbleland, Sunday.  
14240 Poway Road. 748-7531

Sounds of Friendship,  
contemporary, Monday through  
Thursday; Dick Braun's Big Band,  
Friday and Saturday.

Ivy Barn, 911 Camino Del Rio South, Mission Valley. 574-9164: Ninth Hunter, folk rock, Tuesday through Thursday: Raven, folk-rock, Friday and Saturday.

**Jay's Vegetarian Cafe**, 4527 Mission Boulevard, 272-1781: Jackie Lowell, folk, Friday; Indian Joe, originals and oldies, Saturday.

**Jeremiah's Steak House**, 17051 West Bernardo Drive, 487-7181; Daybreak, soft-rock, Friday and Saturday.

John Bull, 2200 Highland Avenue  
National City. 474-2201;  
Checkfield, contemporary,  
Wednesday through Saturday;  
Rob Taylor, jazz, Sunday and  
Tuesday.

**Jose Murphy's** 4302 Mission Boulevard, Pacific Beach. 270-3220: Tall Cotton, country rock. Thursday and Friday. Thunderbolt rock. Saturday and

Sunday: Joe Marillo presents Fro  
Brigham, Sunday afternoon, Nat'l  
Bumpo, contemporary, Monday  
through Wednesday.

**Kung Food**, 2949 Fifth Avenue, 208-2362. Scott Klein, guitar and

flute, Friday and Saturday; Tom McCombs, classical guitar, Sunday.

**La Costa Cantina**, 1476 Encinitas Boulevard, 753-1488. Cuarteto Crystal, serenades, Thursday through Saturday.

**Le Chalet**, 5046 Newport, Ocean Beach, 222-5300. Reggae disco, Thursday, 7's Plenty, jazz, Friday through Sunday; Gale Susan Quintet, Sunday afternoon and Monday and Tuesday evenings.

**Little Bavaria**, Carmel Valley Road, Del Mar, 355-1293. Blue

Wind, rock, Wednesday and Thursday; Billy Britt, swing, Friday and Sunday; German Polka Band

**Mandolin Wind**, 308 University Avenue, Hillcrest. 297-3017: King Biscuit, blues, Thursday through Saturday; Surrey and Jenkins, contemporary folk styling, Sunday, Tuesday, and Wednesday.



**The LAST  
DANCE  
CONTEST**

**\$100**

1st Prize  
2nd Prize  
3rd Prize  
4th Prize  
5th Prize  
6th Prize  
7th Prize  
8th Prize  
9th Prize  
10th Prize

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PHONE 223 1691

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**MUSIC**

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English/Soviet Folk Singers

**Rock/CAMBIC**  
*Incident* Folk Singers  
*Traditional Mummung Play*  
*"After a Party ... costume optional."*

**Three James Melman**  
*Vol. Masked Harlequin variety trio*

**Thurs Paul Schuster**  
*Original vocal*  
*Music performance*

**Fri. Linda Retz**  
*Autograph*  
*Ten Greg guitar*

**Sat. Buckles & Schaefer**  
*Shogun and Shogun*  
*With Patricia Taylor violin*  
*Music performance*

**Sun Amaretto**  
*"Music square time early!"*

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(between Cass & Bayard)

**488-1400**

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Thurs.-Fri.

**JUMBALAYAH**  
Doing Pop, Boogie, Rock & Roll Dance Music

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Sun -  
**HALLOWEEN PARTY**  
OCT. 31  
with Costumes a must  
music by Axxelotl Free  
buffet, games, best costumes  
& door prizes.  
Reservations now.


Wed. Nov. 1 **DESTINY**  
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Hours: 5-9; Sun 12-9pm  
Thurs/Sat 12-10pm  
Mon & Tues. Mexican  
Combo Plate \$7.25  
Wed. HHO Beer Kiosk \$15.25  
Thurs. Sapphires with  
Homemade Meat sauce  
\$2.25

**FULL COCKTAILS - LARGE DANCE FLOOR**



Price	BOOKS KIDDER PETER K. FAVORITE SCOTTS	1995
Genre	BOOK LONG WARD	
Year	THE BILLY BONDAGE (C. C. BONDAGE)	1995
Author	THE BILLY BONDAGE (C. C. BONDAGE)	1995
Year	SMALL WORLD (HARD)	1995
Author	FAVORITE SCOTTS (HALL OF FAMES)	
Year	POLL OF KIDDER PETER	1995
Author	SCOTTS BOOKS	1995

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Come to . . .  
**THE FREEMAN  
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RESTAURANT**  
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\$1.25  
DINNER SPECIALS  
**MON. Meatloaf**  
**TUES. Fish & Chips or Chili**  
**WED. Spaghetti**  
**THURS. Beef Stew**  
**FRI. Pepper Steak over Rice**  
Dinners Served  
5 p.m. - 9 p.m.  
Also try our great  
**Breakfast Specials**  
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Toll Free: 276-4634

**Best Available Seats**  
**DYLAN**  
November 17 Available Front Row Center  
**RONSTADT**  
December 21  
**RUSH - PAT TRAVERS**  
November 14  
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December 7

A special discount guarantee on the best seats.

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Club/Venue	5425 So. Broadway (near H. St.)	476-6158
1300 am	1431 North Park	447-5055
State College	5186 College Ave.	286-3770

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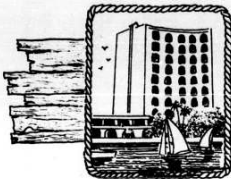
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Author of many homegrown songs including "Spring Valley Lady"

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Tickle someone's  
nose this Sunday with  
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**CHAMPAGNE BRUNCH.** More than  
22 items on the menu  
**\$5.95**

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Now appearing  
**THE STEPHENS BROTHERS**  
Tuesday thru Saturday 8:30 - 1:30

**Monday's**  
**Dick Liberator's Oldies Review**  
**and Disco Show**  
following Monday Night football

**Halloween Night Costume Party**  
\$50 prize for best couple costume  
Gift certificates awarded for best  
male & female costumes

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Big Screen TV—Happy hour special with Hors d'Oeuvres

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

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FRESH FISH FEAST  
HAPPY HOUR  
WELL DRINKS 90c

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DINNER: 5:30-12:00  
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**GARY PUCKETT**

WELL DRINKS 90c  
HAPPY HOUR  
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DINNER: FRIDAY-SATURDAY 5:00 P.M.-12:00  
SUNDAY-THURSDAY 5:00-11:00  
CHAMPAGNE BRUNCH: SATURDAY-SUNDAY 10:30-3:00

3878 CARLSBAD BOULEVARD

729-3170

## Reader's Guide to the Music Scene

**Miki San**, 2424 Fifth Avenue, 235-6144. Wayne Steel, contemporary. Friday and Saturday.

**Mississippi Room**, 2223 El Cajon Boulevard, 295-5556. Jack Condon Quartet, contemporary. Wednesday through Saturday. Dave Tostello, Due, Sunday through Tuesday.

**Mom's Saloon**, 943 Garmel Avenue, Pacific Beach, 488-3366. Funky, rock, Thursday through Sunday.

**Monte's**, 10475 San Diego Mission Road, Mission Valley, 553-0300. Stephens Brothers, top 40 and disco, Tuesday through Saturday. Joe Gogol and Company, Sunday.

**Montreux Jazz**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 565-2400. Harrell Gibson, Tuesday through Saturday.

**Montreux Wrestling Company**, South State at Interstate 5 and I-15, Center Road, 294-1638. Dallas Collins and McCarty, Tuesday through Saturday. Wayne "Psychedelic" Gile, Sunday and Monday.

**Nashville Country**, 5033 University Avenue, 583-6070. Ralph Carlton Revue, variety. Tuesday through Saturday.

**Navajo Inn**, 8515 Navajo Road, 465-1730. Joint Effort, contemporary. Tuesday through Saturday. Bill Gibson, disco, Sunday and Monday.

**Ocean Beach Inn**, 1838 Bacon Street, Ocean Beach, 222-6877. Jai Francis, country rock, Friday and Saturday.

**One Night Stand**, 4970 Voltaire, Ocean Beach, 222-2446. Tom Cat, R&B, Thursday. Robbie and Blues Review, Friday. CY Dig II, country. Saturday. Free Space and CY Dig II, Sunday. Sunny and Jenkins, folk, Monday. Greg Long, pop, Tuesday.

**Organ Power Place**, 5375 Kearny Villa Road, 560-8998. Tommy Stark, Thursday, Friday, Monday, and Wednesday. Chris Gausch, Tuesday, Saturday, and Sunday.

**Pasadena area**, Main and Hermosa, Chula Vista, 427-5889. Mark Latties and the Colorado Cowboys, country rock, disco, and originals, Thursday through Sunday.

**Pelican Club**, 7828 Broadway, Lemon Grove, 464-9284. Sunset, top 40 and disco, Friday and Saturday. Sea Goat, listening pleasure, Sunday.

**Pinehill Lodge**, Julian, 765-1100. The Gary Lee Colons Band, top 40, Friday and Saturday.

**Powelson**, 1670 Coast Boulevard, Del Mar, 755-9345. Hot Legs, Thursday, Friday, Friday and Saturday. Rock and roll, Monday. Superstar dance contest, Tuesday. All That Jazz, Wednesday.

**Prophet Vegetarian Restaurant**, 4401 University Avenue, 283-7448. Orion, guitar duo, Tuesday and Thursday. Bill Coleman and Fred Roth, jazz, Wednesday. Lori Bell and Pam Soper, classical and jazz, Friday and Saturday.

**Queen's La Jolla Boulevard**, at Turquoise, 488-0848. Fanny, Nook, and Cranny, variety Wednesday through Saturday. Mike Pineda, country, jazz, Sunday, and jazz, Sunday, jazz, Sunday.

**Remble and Joe Thornton**, Tuesday. Rolfreese, 10450 Friars Road, 280-1141. Rylee, contemporary, Tuesday through Saturday.

**Raspurin's**, 4230 West Point Loma Boulevard, 223-1693. Ron J. disco, nightly.

**Red Candie Lounge**, Mission Valley Inn, 875 Hill Circle South, 298-8281. Affirmation, contemporary.

**Reuben's**, 180 Harbor Island Drive, 291-1860. Blue Seas, contemporary disco, Tuesday through Saturday.

**Reuben's**, 5455 Grossmont Center Drive, La Mesa, 465-3463. Don Livingstone, country, Tuesday through Saturday.

**Reuben's Place**, 7637 at Balboa Avenue, 278-7373. David Bradley, country, Tuesday through Saturday.

**Rudy's Heartbeats**, 5530 La Jolla Boulevard, 454-0318. Ray Corea, American traditional and top 40, Tuesday through Saturday. Sandpiper, 6005 Mission Gorge Road, 280-6268. Pagine Gang, contemporary, Friday and Saturday.

**Sharon Harbor Island**, 1380 Harbor Island Drive, 291-2900. Fred Thompson and the Goodfellow Philharmonic, Tuesday through Saturday.

**Sharon Inn at the Airport**, 1590 Harbor Island Drive, 291-5400. Anne's Parade, contemporary, Tuesday through Saturday.

**Spanky's Saloon**, 2655 Midway Drive, 223-3154. Disco, Thursday through Wednesday.

**Split**, 1130 Buena Vista Avenue and Moreno Boulevard, 278-3993. Jumbolayah, rock, Thursday through Saturday. Bonaparte Brothers, rock and disco, Sunday. Halloween party featuring Axlod, rock, Tuesday. Inter-City Experience, top 40, Wednesday.

**Springfield Wagon Works**, 600 North Second, El Cajon, 440-8757. Second Wind, pop-folk, Thursday through Saturday. Mike Stone, guitar, Sunday. Skunk Hollow, folk, Tuesday and Wednesday.

**Springfield Wagon Works**, 5255 Kearny Mesa Road, 565-2272. Aspen, contemporary, Wednesday through Saturday. Jerry and Gary, easy listening, Sunday and Tuesday.

Friday, Oct. 27th

**LOWE'S COSTUME DISK**

Price for best costume

2 free soft drinks & 1 popcorn

at STRAITA HEAD SOUND  
7578 El Cajon Blvd.  
Dance to "SPICE"  
9 p.m. to 1 a.m. \$4.00  
For information call—465-9997

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4871 LA MESA BLVD. - LA MESA, CA. 617-0781  
MON.-SUN. 11:00 AM - 10:00 PM

SALAD BAR	2.50
SOUP	2.25
SANDWICHES	2.25
SOUP AND SALAD BAR	3.99
6 SANDWICHES + SOUP OR SALAD BAR	23.95
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(ALL OF THE ABOVE INCLUDES: DRINKS - DELIVERED - DELIVERY)

BEER - 1.25  
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DOMESTIC BEER - .75  
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LUNCH - 11:00 AM - 2:00 PM  
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4871 LA MESA BLVD.  
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617-0781

**THE BARRY UP TAVERN**

481-8022  
Must be over 21

**HALLOWEENS MASQUERADE**

SAT. OCT. 28  
9 PM

**JERRY MCCANN & LEFT COAST**

Prizes for best costumes. 1st prize \$50, 2nd prize \$35, 3rd prize dinner for two at the Chart House. 4th, 5th & 6th prizes T-shirts

Thursday Oct. 26 & Nov 2  
**TALL COTTON**

## OVERSTOCKED!

We've got to make room for our shipments of Christmas merchandise. Our warehouses are packed! So right now, we're clearing out our regular stock at outstanding prices! Now's the time to visit Pacific Stereo—where you really save!

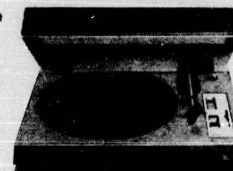


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Kenwood KR-3090 AM/FM stereo receiver. 26 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.1% total harmonic distortion. You'll enjoy the clean, stable sound—from the softest to the loudest musical passages!

B+C 912 turntable with base, dust cover, and Empire EXL-10 cartridge. Variable Isolation Adjustment system lets you tune out annoying acoustic feedback and vibration.

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Kenwood LS-403A 2-way speaker with 8" woofer. Tuned port cabinet assures full sound. You pay less during our overstocked sale!

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Sennheiser HD-400 stereo headphones. Accurate, lightweight, affordable. Now you can afford those 'phones you've been wanting.

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Pioneer CT-F700 front-loading cassette deck with Dolby. An exclusive bias adjust/dynamic level meter helps keep distortion at an absolute minimum.

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Pioneer KP-4000 in-dash AM/FM stereo cassette player with two Pioneer P-10L 4" car speakers. Enjoy your driving more with this economical car system.

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TDK Mavelick 90-minute cassettes. To record the economical way, try this fine TDK tape...in the inexpensive three-pack!

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\$199

**MOORLIGHT GARDENS**  
North Country's Finest Soup & Salad Restaurant



**LIVE JAZZ**  
**DANCE OF THE UNIVERSE**  
Monday, October 30  
7:00 pm - 10:00 pm

admission to "Dance of the Universe" is \$10.00 and includes a  
"soup & salad" (soup, no meat). Other dining functions  
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Moore Gardens  
1000 E. 1st St., Fairport, N.Y. 14450  
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Seating: 100  
Serving: 11:00 pm - 12:00 am  
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THE SENSATIONAL  
**MONICA HOPKINS**  
WITH  
**JUICE**  
6 PIECES OF FUN - FUNK - AND DISCO  
NOW EXCLUSIVELY AT THE  
**BACCHANAL**  
EVERY WEDNESDAY THROUGH SUNDAY 9 00 TILL 1 30

MONDAY NIGHT FOOTBALL AT THE BACCHANAL  
ON THEIR 7 FOOT TV SCREEN  
HOTDOGS-POPCORN- WELL DRINKS 50c

FRIDAY 5 30 COCKTAIL HOUR  
**LORNA**  
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5:30 - 7:00 PM. Tickets \$10.00. Call 454-9176. Box Office

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Admission Free - Free Will Contribution

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8 TO 12 VOLT voltage converter by Tenn. \$10. New in box. No tax stereo or radio. Call 444-1111.

**DOODIE VAN**, 1970, custom interior, carpeted, back and color, automatic, strong engine. Call 444-1111.

**1974 DATSUN B-210** 1800 cc, radial, mag. AMPM, runs great \$2000 or best offer. Desires to sell. 435-0251.

**1988 OPEL KADETTE**, good body, good running condition, 4-speed, radio, 1750. 299-9257.

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**VW BUG**, 1988, excellent condition, interior and mechanically. \$1000. 454-9485.

**1977 DATSUN KING CAB** pick-up truck, orange, \$400. 432-0452.

**Z TO BELIEVE**, 1974, 200 Z, 4, right steering, auto, lowered, full-on, radial, cam, heater, beautiful paint, immaculate throughout. An investment. 87-8774 or 780-7510.

**1970 VW BUG**, 8-passenger, excellent condition. \$1895. Call 353-3535.

**WIRE WHEELS** (4) for 1982 Model A or Chevy. Good condition, all tires, 435-8889 or 435-0300 or 435-0300.

**WANTED: FENDER**, last for 1970 Datsun 1600 pickup. 435-5850 after 5 or weekends.

**WANT TO BUY** Hudson for 1974 Datsun 710. 855-0458.

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**1988 WILLYS WAGON**, 885, O.D. \$550. Call 234-7929.

**1975/1976 TRUCK**, New 435, auto, air, 1500 cc, 1600 cc, 1800 cc, 2000 cc, 2400 cc, 2800 cc, 3200 cc, 3600 cc, 4000 cc, 4400 cc, 4800 cc, 5200 cc, 5600 cc, 6000 cc, 6400 cc, 6800 cc, 7200 cc, 7600 cc, 8000 cc, 8400 cc, 8800 cc, 9200 cc, 9600 cc, 10,000 cc, 10,400 cc, 10,800 cc, 11,200 cc, 11,600 cc, 12,000 cc, 12,400 cc, 12,800 cc, 13,200 cc, 13,600 cc, 14,000 cc, 14,400 cc, 14,800 cc, 15,200 cc, 15,600 cc, 16,000 cc, 16,400 cc, 16,800 cc, 17,200 cc, 17,600 cc, 18,000 cc, 18,400 cc, 18,800 cc, 19,200 cc, 19,600 cc, 20,000 cc, 20,400 cc, 20,800 cc, 21,200 cc, 21,600 cc, 22,000 cc, 22,400 cc, 22,800 cc, 23,200 cc, 23,600 cc, 24,000 cc, 24,400 cc, 24,800 cc, 25,200 cc, 25,600 cc, 26,000 cc, 26,400 cc, 26,800 cc, 27,200 cc, 27,600 cc, 28,000 cc, 28,400 cc, 28,800 cc, 29,200 cc, 29,600 cc, 30,000 cc, 30,400 cc, 30,800 cc, 31,200 cc, 31,600 cc, 32,000 cc, 32,400 cc, 32,800 cc, 33,200 cc, 33,600 cc, 34,000 cc, 34,400 cc, 34,800 cc, 35,200 cc, 35,600 cc, 36,000 cc, 36,400 cc, 36,800 cc, 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## This time . . . when you visit Europe, be prepared.

Get the most out of your business trip or vacation this year by actually being able to speak French, Europe's universal language. Course work is fun and fast. No homework or studying. Classes now available with limited enrollment.

**LOZANOV LEARNING  
INSTITUTE • 298-3790**  
325 W. Washington, Suite 102

**STUDIO UNFURNISHED:** duplex near car-pets, stove, refrigerator, dishes, patio. \$528.50. \$250.00. Call 298-3790. Available November 1. 298-3790.

**HOUSE:** \$480. Point Loma, nice neighborhood, 2 bedrooms, 2 baths, fully carpeted, double stove, refrigerator, 2 car garage, patio, fenced yard. Available now. 421-2877. Evening.

**POWAY HOUSE:** 3 bedrooms, 2 baths, air-conditioned, water, fireplace, dishwasher, 2 car garage, hot water, call 298-3790. Call 421-2877. Evening.

**\$195 1 BEDROOM FURNISHED:** duplex, newly renovated, new refrigerator, range, heater, cabinets, more. Also furniture. \$180.00 and University. 3815 Wabash Avenue. No pets. 488-3383.

**\$350 BRAND NEW 3 bedroom 1 1/2 bath duplex:** Family room, plush wall-to-wall carpets, drapes, dishwasher, range, refrigerator, setting for 805 and University. 3807-09 Wabash Ave. 488-3383.

**1 BEDROOM HOUSE:** Pacific Beach, unfurnished, \$240 per month. Adults, no pets, looking for quiet, clean, convenient location. 297-9874. Evenings, weekdays. Mondays.

**SPACIOUS, DELUXE 2 bedroom, 2 bath condominium:** near S.D.S.U., tennis courts, pool, 2 car covered parking, private patio, dishwasher, air conditioning. \$425. 484-4727. Evenings.

**CONDOMINIUM:** Mira Mesa, brand new, 1 bedroom. 484-7940.

**\$400, 3 BEDROOMS:** 2 baths, formal dining room, garage, patio, fenced yard, stove, dishwasher, no pets. 2827 Ivy. Available November 16. 745-4728.

**Mission Hills:** 1 bedroom furnished apartment, super view of the bay, small but nicely decorated. \$215. 430-5029.

**\$150, STUDIO APARTMENT:** unfurnished, stove, refrigerator, carpets, drapes. Clean, quiet, security building. People and plants only, references required. 421-2340.

**1 BEDROOM FURNISHED:** close to beach and shopping, parking, drapes, disposal, dishwasher, carpeting, stove, refrigerator included. \$205 per month, available November 3. 226-1308.

**\$325, 2 BEDROOM:** 1 bath duplex, old Victorian, W. block from park, fireplace, beams, carpet. 280-5840 or 270-1332.

**MOBILE HOME:** for rent, consider option to buy. 104th, Spring Valley, pet OK, no kids. 482-7870.

**WANTED TO RENT:** Small house or apartment with garage in Claremont, Linda Vista, Miramar, Santa Mesa areas. Greg or Hilda 274-0771.

**MISSION BEACH:** ocean side, 2 bedroom furnished plus garage, open to ocean. \$300. Available November 4th. 3737 Strandway. 270-1073.

**PACIFIC BEACH:** furnished studio, \$175. 1 quiet adult, no pets. 855A Agate. 430-1352. Evenings best.

**2 BEDROOM HOUSE:** patio, garage, appliances. Central location near bus stop. \$75 miles from SDSU, just right for you! \$325 per month. November 1. 239-0304 x339. 8 to 5; 287-0810 or 287-4085.

**RELIABLE WORKING WOMAN:** wants to rent 1 bedroom unfurnished apartment or large studio, need November 1. 233-0888. Evenings.

**LA JOLLA:** 1 bedroom condo, patio, built-in pool, laundry room, no pets. \$335. 278-7514 or 284-5110.

**2 BEDROOM HOUSE:** with large fenced yard, near El Cajon and 4th Street, large Spanish style home with extra large basement. \$330. 585-9044.

**CAROL:** Big Lake, Firestone, 2 bedroom, full bath, 1 1/2 car garage, nice, air conditioning, Reservations 849-404-2411 evenings and weekends.

**1 BEDROOM APARTMENT:** 2530 College Avenue, unit, large balcony, stove, refrigerator, new carpets. Consider call. \$150. unfurnished. \$200 furnished, available now. 284-0045.

**PRIVATE PARTY:** will buy second hand deuce at discount. 297-9879 before 8pm.

**PRIVATE PARTY:** will land on second hand deuce. 297-9879 before 8pm.

**SHOULDCOUPLE:** financially secure in real estate, send name, extent of capital, investment possible, your background info to Box 722. Call Mr. Call. 320-14 or call 421-4443.

**WANT TO BUY:** in Mission Hills. We pay cash for your car or section of your large lot to build a house. 456-5774.

**REACTOR:** SEEKERS investors with \$5000-100,000 for limited partnership interests in real estate. Send name, extent of capital, investment possible, your background info to Box 722. Call Mr. Call. 320-14 or call 421-4443.

**FLORIDA:** HERE I CAN! Need passenger (prefer call) for November 6 departure. Going via Chicago area. 290-8664.

**MICHIGAN:** Need driver, leaving November. Share expenses. Must know standard shift. 232-8642.

**RISE:** needed for November all weekend. Need driver for your car or section of your large lot to build a house. 456-5774.

**READER EMPLOYEE:** needs ride downtown daily from Chalmers area. Will share car. 270-9888 or call The Reader.

**DRIVER:** wanted to share driving to Florida and of October. Good car, flexible hours. 753-1914.

**PASSENGER:** needed for the car. We want your pleasure. Let's ride off into the sunset and together happily ever after. 1100 Ivy. Val. 281.

**DO YOU NEED:** your car driven to the Minneapolis, Minnesota area? We drive for you. Leaving the first of November. 271-0555.

**RISE:** wanted on weekends (Friday or Saturday returning Sunday evening). To OJAL, Ventura, or Santa Barbara areas. Will share expenses. Call 484-5125.

**16 FIBERGLASS:** sailboat Mt. Bloom, even-keeled, 90 per cent completed. All parts to finish, sails, aluminum mast and boom. Hotwire trailer. \$1500 or trade for? 238-8281.

**WILL TRADE:** weekend children or house for car. Call 298-3790. 234-4521.

**RISE:** needed to Phoenix/Scottsdale area around November 11. Call Jeff. 753-4941.

**HAVE A 12 FT. COVERED:** trailer available for hauling to the New York City area in mid-November. If seriously interested, call collect. (212) 448-5810 before November 5.

**BONDAIRE COUPLE:** will drive your car, truck, or van to New York. Long Island area leaving October 27-31. 220-1572 weekdays 5-8pm.

**SHARE-A-RIDE:** materials for riders & drivers. All U.S. cities. Call Travelbook 230-7971, weekdays only. 8-4pm. Free Community Services of Travelers All Over the World.

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**FLORIDA:** HERE I CAN! Need passenger (prefer call) for November 6 departure. Going via Chicago area. 290-8664.

**MICHIGAN:** Need driver, leaving November. Share expenses. Must know standard shift. 232-8642.

**RISE:** needed for November all weekend. Need driver for your car or section of your large lot to build a house. 456-5774.

**READER EMPLOYEE:** needs ride downtown daily from Chalmers area. Will share car. 270-9888 or call The Reader.

**DRIVER:** wanted to share driving to Florida and of October. Good car, flexible hours. 753-1914.

**PASSENGER:** needed for the car. We want your pleasure. Let's ride off into the sunset and together happily ever after. 1100 Ivy. Val. 281.

**DO YOU NEED:** your car driven to the Minneapolis, Minnesota area? We drive for you. Leaving the first of November. 271-0555.

**RISE:** wanted on weekends (Friday or Saturday returning Sunday evening). To OJAL, Ventura, or Santa Barbara areas. Will share expenses. Call 484-5125.

**AQUARIUM POWER:** filters, good condition. 2000, 2500, 3000, 4000, 5000, 6000, 7000, 8000, 9000, 10000, 12000, 15000, 20000, 25000, 30000, 35000, 40000, 45000, 50000, 55000, 60000, 65000, 70000, 75000, 80000, 85000, 90000, 95000, 100000, 110000, 120000, 130000, 140000, 150000, 160000, 170000, 180000, 190000, 200000, 210000, 220000, 230000, 240000, 250000, 260000, 270000, 280000, 290000, 300000, 310000, 320000, 330000, 340000, 350000, 360000, 370000, 380000, 390000, 400000, 410000, 420000, 430000, 440000, 450000, 460000, 470000, 480000, 490000, 500000, 510000, 520000, 530000, 540000, 550000, 560000, 570000, 580000, 590000, 600000, 610000, 620000, 630000, 640000, 650000, 660000, 670000, 680000, 690000, 700000, 710000, 720000, 730000, 740000, 750000, 760000, 770000, 780000, 790000, 800000, 810000, 820000, 830000, 840000, 850000, 860000, 870000, 880000, 890000, 900000, 910000, 920000, 930000, 940000, 950000, 960000, 970000, 980000, 990000, 1000000, 1010000, 1020000, 1030000, 1040000, 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**ZODIAC MARK 8** - no patches, Seagull 4 1/2 h.p. motor, 3 month old, fully serviced. Excellent condition, many extras - \$1850. 280-2360, evenings.

**CAL 24** sleep, excellent condition, interior completely renovated, sleeps 4, many extras. 280-2360, evenings.

**OUTBOARD 85** Home Power, Sears 2175. An older motor not used much but looks great & runs like a charm. Mornings 280-2360.

**GOLF CLUBS** ladies starter set with bag & cart, 4 iron, 2 woods, putter, only \$50-250-5529 am.

**SURFBORD 711** Gordon and Smith Shaped by Bill Frye. And Long-John set, \$50. Sell off or separate. 234-2544.

**CAMPING GEAR**, Coleman 3 burner stove \$50. Coleman lantern double burner \$10-2. 222-8811. Lightweight backpack frame \$5. Mornings 280-2360.

**19 CARVELL BOAT**, open flying style with motor mounted steering, Sturgeon, stainless steel rail, gun locker, 1974, value, excellent condition, 4th, 6th, 8th, 450-5833.

**GOLF CLUBS**, men's full set, includes 17 iron, 5 woods, putter, and bag, \$150-160. Call Mark, 450-0891.

**HUGE SALE** in 180 beachfront, Worcester and Woburn from \$5 to \$30. Bring your valuables and furniture. See anything. We buy and trade. South Shore, 1989 Abbott Street, Ocean Beach.

**HICKS/CLIMBERS/MOUNTAINERS:** Climber's hand-built hand, \$200; day, \$10-22. Best climbing conditions. \$2.50 each, 4000 and 10,000. Forest Mountaineering 1171 11th Ave. (near 5th and 10th), San Francisco, 415-393-1111. (Evenings) 415-393-1111.

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**18 GA MAGNUM Remington pump shotgun**, extra long barrel, stainless steel, 12 gauge, 1870. Open. With case. \$200. 450-4747.

**AQUA-LUNG** super sport full wet suit, men's large. Used only a few times. \$50. 450-2747.

**SKI CLOTHES**, size 6, 2, 1, one person, one person 200 each. One short jacket - \$95. One long jacket - \$95. 450-4747.

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**SKI, bindings, poles, Rossignol Star 100, 180 cm. Salomon 450 bindings, 300 cm. \$75 call 753-5555 after 6 pm.**

**TENT, TRAILER**, sleeps 8, ice box, porch, clean, tent, table, 3-burner stove, many extras, excellent condition, put with comfort, sacrifice 2899. Evenings, 274-3096.

**UNIVERSITY POLITE interior dining** light in excellent condition. Complete tables for 400-222. With 6-seat bar included. Will sell for \$15. 753-6386.

**GOLF, women's full set, 3 woods, 8 iron, putter, only \$50. 450-5833.**

**SURFBORD 711** Gordon and Smith Shaped by Bill Frye. And Long-John set, \$50. Sell off or separate. 234-2544.

**CAMPING GEAR**, Coleman 3 burner stove \$50. Coleman lantern double burner \$10-2. 222-8811. Lightweight backpack frame \$5. Mornings 280-2360.

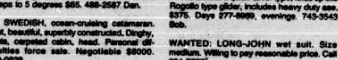
**19 CARVELL BOAT**, open flying style with motor mounted steering, Sturgeon, stainless steel rail, gun locker, 1974, value, excellent condition, 4th, 6th, 8th, 450-5833.

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**24 FEET CAL 7-4** set boat storage 4. Many extras. Must sell. Good deal. 753-5555 or Julian Mc. 753-5555 after 6 pm.

**ROSSIGNOL Junior ST competition 170cm** Hart Competition Star 180cm. Find condition. Ski poles. Nordic skis. Salomon boots. \$75 call 753-5555 after 6 pm.

**INTERMEDIATE tennis player** full needed. No tennis or doubles in SOU area. Steve 450-5845.

**HANSON EXHIBIT 3000s**. Fits shoe size 12. Excellent condition. \$75. 274-2289.

**WANT CHEW person** any age, for customer rating, will train active, healthy to 140 lbs. Travel costs included. Yacht club. Ex-pens 222-3112/225-6332.

**ADIDAS SIZE 9 "Country"** model jogging shoes. Visually brand new, too small for me. Sell price \$75. 450-1234 (5-10pm).

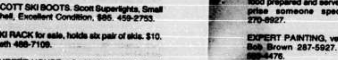
**NATIONAL ONE-STEP** 177 without 2 sets. All and all hardware. 1971 5th trailer. Everything set to go. \$500. 234-5573 per week.

**OUTBOARD 85 HP**. Sears 2175. An older model but used much that looks great and runs like a charm. Mornings 280-2360.

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**SURFBORD Plastic Fantastic 7'4"** Sun Gun. Used for 2 years. \$65. 450-4747.

**FISHING ROD and reel**. Two. \$5. each. Nothing special but functional. Call 289-7644 after 6:30.

**SCUBA-PHD** jet fin. Medium in size. \$15. Call 289-7644 after 6:30.

**MARLIN SHIRT**, size 6 (fitted). Used only two seasons. \$150 new. Ailing \$50. Call 289-7644 evenings/weekends.

**INFLATABLE BOAT**, Camper's Hop for running nose or digger. 12'x17'. Ailing \$750 or offer. 3. 2 burner. Inflating winches, both \$75. 454-4547. 289-4407.

**HEY! WE WILL take your old equipment** and sell it for you. Call it of your garage, junk or trash. 289-7644.

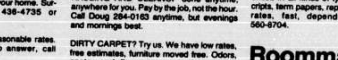
**SURFBORDS** for Hotel Cony Carri Model. Model 225. \$75. San Diego Surf Shop. \$15. 454-4747.

**ENJOY SURFING** California's water - Dive. Set of dive gear, including wet suit, fins, mask and snorkel. \$110. Call 289-7644 after 6:30.

**SALBAST**, 19 FOOT, at second with trailer. Ski, mattress and equipment. \$110. Call 289-7644 after 6:30.

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**HOUSE 37** - Responsible woman will house at Mission Bay/La Jolla area. Will care for 2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-

**FEMALE ROOMMATE** to share with 2 other girls. Some restrictions. \$70 a month rent. 581-7781 after 7:30 p.m. or night.

**HOUSEMATE** - Wood beam ceiling, custom yard, pool, view, central heating, laundry facilities. 2 beds, 2 bath, 2 story. \$175 a month. 387-0922.

**FEMALE ROOMMATE** wanted for 3 bedroom apartment near USO & Fashion Valley. \$115 all utilities. Call 292-0782 after 9 on weekdays.

**MALE ROOMMATE** needed. 15-27, non-smoker, 2 blocks from beach. \$195 a month including utilities. 482-4885.

**FEMALE ROOMMATE** wanted to share in lovely Pore Loma house. Yard, quiet, \$142 plus 20-30 years, professional or graduate student. Non-smoker, no pets, health conscious. 225-4928.

**MALFEMATE ROOMMATE** for half of 2 bedroom, 2 bath apartment. 1 1/2 miles from SDSU. Near campus, large bedroom, dishwasher, pool, \$115 plus \$60 deposit plus utilities. Non-smoker, call Steve, 485-5945.

**SOUTH MISSION BEACH** - Own room near road, wood floor and painted beach front apartment, private back deck. Must be clean, non-smoking, vegetarian. \$175, 486-9139 between 7-9 p.m.

**NEED ROOMMATE** - Clean, responsible, to share lovely Torrance house. \$165 a month. Lighted tennis court, pool, pool, Jacuzzi. Call Steve, 555-4471 after 6:00 p.m. for November 1st.

**FEMALE ROOMMATE** wanted for nice 3 bedroom house in Chatsworth. Own room, large yard. \$130 a month plus 1/3 utilities. 38 or 40 year old. Call 279-7271.

**FEMALE ROOMMATE**, responsible, working, wanted to share small, clean, 3 bedroom overlooking Mission Bay. \$125 a month plus 1/3 utilities. Only at 279-7271.

**NON-SMOKER** to share your home in Santa Monica area. Laundry & kitchen privileges. \$140 per month plus share utilities. MS. 540-5205.

**ROOMMATE** wanted to share 3-bedroom house in Golden Hill with wife/husband. Must have steady income. 225-4432.

**FEMALE** wanted to share nice 2 bedroom, 2 bath apartment near Grossmont College. \$145 plus 1/3 utilities. Non-smoker, over 20 preferred. 485-3812 after 3:30pm.

**FEMALE ROOMMATE** wanted to share 2 bedroom apartment near ocean. \$250 and 1/3 utilities. Would prefer someone 21 or older and non-smoker. 279-0150 after 5pm.

**ROOMMATE** for near South Bay homes, private bath, \$165 month, available November 1, 485-0751.

**ROCK N' ROLL** house needs two male or female vegetarians, non-toxic rock n' roll roommates to share Luscious-Dee Mar rental with rock n' roll. 755-5585.

**ROOMMATE** sought for 2 bedroom, 2 bath detached condominium in Mira Mesa. Refrigerator, fireplace, pool, \$175 per month plus 1/3 maintenance fee and utilities. 566-9955.

**ROOMMATE** wanted, for 3 bedroom condo, Lake Murray area. \$135 a month plus utilities. 461-1345.

**DEL MAR** housemate. Spacious, new ocean, large, private, fireplace, den, yard. Prefer sensitive, aware, person to share with 31 year old psychologist/teacher. 3275, 481-8744.

**MODESTY ASIDE**, my other Ocean Beach place to pretty fine. I am seeking a quality housemate. Prefer smoking tobacco/pets. See other ad. 224-4445.

**I AM SEEKING** a healthy, friendly and responsible person to share my 3 bedroom house in nice Ocean Beach. \$150. Mts 224-4455 Friday evening.

**EASY-GOING** healthy individual guy needs a roommate for 2 bed around \$80 a month. Contact Mark or Matt at 279-7271.

**DEL MAR** housemate. Spacious, new ocean, large, private, fireplace, den, yard. Prefer sensitive, aware, person to share with 31 year old psychologist/teacher. 3275, 481-8744.

**FEMALE ROOMMATE** wanted to share house adjacent to Mira Costa College, with 2 bedrooms, 2 baths, furnished. \$150 plus 1/3 utilities. 755-5585.

**ROOMMATE** wanted to share 3 bedroom, 2 bath North Chatsworth house. Great location near airport, highway 52, pool, fireplace, covered patio, good carpets. Own room \$135 and share utilities. 279-1157.

**PRIVATE ENTRANCE** and bath, quiet area, ocean view, no smoking, 10 min to State. Available in December. 562-8412.

**MY BEAUTIFUL** 3 year old and I am looking for a female to share our duplex in Chatsworth. Rent \$137.50. Linda. 275-7016, keep trying.

**FEMALE ROOMMATE** needed to share 2 bedroom duplex in Chatsworth near USO. Own bedroom. Prefer student. \$100/month plus 1/3 utilities. 275-7016, keep trying.

**ROOM** wanted. Grossmont college student wants to rent room in private house. Please call John at 485-5055.

**ROOMMATE** to share condo in Cardiff for December, January only. Pool and jacuzzi \$150 per month. Also use of patio. 481-5255.

**ROOM N' ROLL** house needs two male or female vegetarians, non-toxic rock n' roll roommates to share Luscious-Dee Mar rental with rock n' roll. 755-5585.

**ROOMMATE** wanted, for 3 bedroom condo, Lake Murray area. \$135 a month plus utilities. 461-1345.

**DEL MAR** housemate. Spacious, new ocean, large, private, fireplace, den, yard. Prefer sensitive, aware, person to share with 31 year old psychologist/teacher. 3275, 481-8744.

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**ROOMMATE** wanted to share 3 bedroom, 2 bath North Chatsworth house. Great location near airport, highway 52, pool, fireplace, covered patio, good carpets. Own room \$135 and share utilities. 279-1157.

**PRIVATE ENTRANCE** and bath, quiet area, ocean view, no smoking, 10 min to State. Available in December. 562-8412.

**MY BEAUTIFUL** 3 year old and I am looking for a female to share our duplex in Chatsworth. Rent \$137.50. Linda. 275-7016, keep trying.

**FEMALE ROOMMATE** needed to share 2 bedroom duplex in Chatsworth near USO. Own bedroom. Prefer student. \$100/month plus 1/3 utilities. 275-7016, keep trying.

**ROOM** wanted. Grossmont college student wants to rent room in private house. Please call John at 485-5055.

**ROOMMATE WANTED**: Beautifully decorated Chatsworth house with pool, washer, dryer and dishwasher. Own room, tropical atmosphere, quiet. \$175 plus share expenses. 562-3357/577-5751.

**NEED ROOMMATE** 777 Main, 110, wants to share apartment in Mission Beach. By November 20th. Can pay \$150 plus utilities per month. Only 568-6222.

**ROOMMATE WANTED**: Responsible person to share 2 bedroom 1 1/2 bathroom apartment in Pacific Beach. References required. \$150 a month plus utilities. 485-4787 evenings.

**RESPONSIBLE PERSON** needed to share nice 3 bedroom house in Port Loma. Own room and etc. \$150. 224-4457 before 9 am.

**MATURE, RESPONSIBLE** non-smoker needed to share 3-bedroom luxury apartment. Near SDSU, own room, pool, etc. \$150/month plus 1/3 utilities. Rich, 482-0955.

**MATURE, RESPONSIBLE** non-smoker (M or F) needed to share 3-bedroom luxury apartment. Near SDSU, own room, pool, etc. \$150/month plus 1/3 utilities. Rich, 482-0955.

**ROOMMATE** needed for excellent house in South Mission Beach. 2 bedroom, 2 bath, fireplace, washer, dryer, dishwasher, and 2 phones. \$115 per month plus \$100 deposit. Contact Mark or Matt at 279-7271.

**MALE ROOMMATE** wanted to share house near SDSU. Prefer student or working guy under 30. Must be clean minded and fun. \$125 plus 1/3. Call evenings anytime and 24 hours. 518 per month plus \$100 deposit. 225-4445.

**ROOM, LARGE**, private entrance. Large house, quiet, beautiful, non-smoking vegetarians. Organic garden, eggs, just milk, \$135 includes utilities. \$80 deposit. No pets. Stereo. 485-4408 Mission.

**ROOM FOR rent**, private home w/ pool must see to appreciate. Kitchen & laundry privileges. No pets or children. Pet-friendly area \$150. 224-1098 or 1-427-7885.

**FEMALE ROOMMATE** to share one bedroom apartment in Lemon Grove. \$100 month. You get the bedroom as I'm away home. See at 565-1812 or 489-1115.

**RESPONSIBLE HOUSEMATE** wanted to share 2 bedroom 2 bath, Mission Beach house with yard and garage. \$150 month plus utilities. Val, 485-2555, evenings and weekends.

**FEMALE ROOMMATE** needed to share 2 bedroom apartment 1 1/2 miles from SDSU. Own bedroom. Prefer student. \$100/month plus 1/3 utilities. 275-7016, keep trying.

**ROOM** wanted. Grossmont college student wants to rent room in private house. Please call John at 485-5055.

**ROOMMATE WANTED**: Nice 2 bedroom apartment near SDSU. Pool, rent carpets, laundry. Available November 15. Non-smoker, no pets, no smoking. 570. Call 225-4021.

**GERMAN GRADUATE** student, quiet, 2200 rent would like to share house or apartment in Mission Beach. \$150 a month. \$150 a month plus utilities. 481-4784.

**FEMALE ROOMMATE** wanted, must be neat, easy to get along with and unsmashed. To share 2 bedroom, 2 bath house in Pacific Beach area. Job. 270-1427.

**SELF-EMPLOYED** women seeking responsible woman to share other South Park home and help both after living jobs. \$80 and share utilities. 221-4732 or 227-5470.

**PACIFIC BEACH**, 5200. Woman artist or professional, female grad student or professional over 25, share responsibility/harmony. Like to cook East Indian. Info. 485-1541.

**PACIFIC BEACH**, 5200 apartment. Woman over 25, very much into dance needs professional woman to share downtown, harmony, cooperative. No kids, no tobacco. 565 D.A., 485-1541.

**FEMALE ROOMMATE**, non-smoker, neat, quiet, to share 2 bedroom Chatsworth house with pool. \$150 plus 1/3 utilities. 277-4905.

**MELLOW, CREATIVE**, professional (vegetarian) body to share a beautiful house in Mission Hills. 485 W. University. 275 days except Tuesday and Wednesday. 485-2555, evenings.

**ROOMMATE WANTED** in three bedroom Ocean Point house. \$115.24 per month plus one-third utilities. 272-4801, Rich or Eric.

**ROOMMATE** wanted to share 3 bedroom apartment. Looking for friendly, responsible, patient, considerate person (preferably female). Call Steve, 485-9500 between 10-11pm, 279-5785.

**PLEASANT WOMAN** roommate needed for large house, Solana Beach. Large room, clean, on beach. Call Colleen or Ken, 481-9000.

**QUIET, GENTLE** vegetarian would like to rent or share a house in country like environment. Prefer North County, but will consider anything suitable. Call 285-7605.

**MOSTLY VEGETARIAN**, vaguely communist, sometimes aware, inward searching house-hold opening to share our somewhat chaotic, laid-back lifestyle. Beautifully landscaped yard on canyon near SDSU. 562-5141.

**WANTED: GREAT** place to live by interesting, handsome, intelligent, energetic, fun. Would prefer house of 1000 sq. ft. or more. \$125 a month. Call 225-4021.

**VEGETARIAN WOMAN** wanted to share 3 bedroom house with 3 others. Own room, bath, large private yard, organic garden. 435-0536 or 755-0531.

**FEMALE ROOMMATE** wanted to share 4 bedroom house in Old Del Mar with 2 others. Non-smoker, no pets, \$150 a month plus utilities. 481-6515 or 755-3537 after 5pm and weekends.

**EASY-GOING**, non-feminist, male or female roommate needed for large, comfortable four bedroom house in the Port Loma/Ocean Beach area. \$125 a month. \$150 a month plus utilities. 222-4145.

**ROOM FOR RENT**: North Chatsworth house, \$125 plus 1/3 utilities. Female preferred; non-smoker. 279-0127 evenings, or 454-3811, 255-31, 2nd. 2nd.

**MATURE LADY** non-smoker needs private quarters in quiet house. Will sublease small apartment or condo in Pacific Beach. Waiting to 2nd. 274-1164.

**RESPONSIBLE FEMALE**, non-smoker to share 4 bedroom, 2 bath La Mesa house with one male owner. People 2-3 garages, own room and bath. \$150 plus 1/3 utilities. 277-4905.

**CREATIVE, JOYFUL**, need quiet, privacy and nurturing environment in South Mission Beach. My home to share with another female/graduate, expanding person, solvent, responsible. \$165 a month, including utilities. 275-6544.

**HUGE FURNISHED** room in apartment, for rent to, non-smoking female. Private bath, pool. No pets or kids. \$180 a month plus utilities. 565-1510 or 279-7271, Philip, keep message.

**HUGE ROOM** with private bath for rent in quiet and quiet Chatsworth apartment. 2nd, non-smoker. Furnished, pool. Foreign students preferred. \$150 plus 1/3 utilities. Leave message at 279-7271.

**WANTED TO RENT** room in house in North County beaches, Cardiff-Cardiff. I'm responsible, neat, like sports, surfing, hang gliding, don't smoke tobacco. Rent 755-1167.

**ROOMMATE** needed to share 3 bedroom house in Pacific Beach area. Four blocks from beach. \$120 plus 1/3 utilities. Available November 1. Call 485-7605.

**MALE/FEMALE** non-smoker to share 2 bedroom, 2 bath Torrance apartment. Pool, sauna, tennis, recreation. \$150 a month plus 1/3 utilities. Call John, 485-3233, evenings 262-1718. Available immediately.

**WANTED: GREAT** place to live by interesting, handsome, intelligent, energetic, fun. Would prefer house of 1000 sq. ft. or more. \$125 a month. Call 225-4021.

**VEGETARIAN WOMAN** wanted to share 3 bedroom house with 3 others. Own room, bath, large private yard, organic garden. 435-0536 or 755-0531.

**FEMALE ROOMMATE** wanted to share 4 bedroom house in Old Del Mar with 2 others. Non-smoker, no pets, \$150 a month plus utilities. 481-6515 or 755-3537 after 5pm and weekends.

**EASY-GOING**, non-feminist, male or female roommate needed for large, comfortable four bedroom house in the Port Loma/Ocean Beach area. \$125 a month. \$150 a month plus utilities. 222-4145.

**ROOM FOR RENT**: North Chatsworth house, \$125 plus 1/3 utilities. Female preferred; non-smoker. 279-0127 evenings, or 454-3811, 255-31, 2nd. 2nd.

**MATURE LADY** non-smoker needs private quarters in quiet house. Will sublease small apartment or condo in Pacific Beach. Waiting to 2nd. 274-1164.

**RESPONSIBLE FEMALE**, non-smoker to share 4 bedroom, 2 bath La Mesa house with one male owner. People 2-3 garages, own room and bath. \$150 plus 1/3 utilities. 277-4905.

**CREATIVE, JOYFUL**, need quiet, privacy and nurturing environment in South Mission Beach. My home to share with another female/graduate, expanding person, solvent, responsible. \$165 a month, including utilities. 275-6544.

**HUGE FURNISHED** room in apartment, for rent to, non-smoking female. Private bath, pool. No pets or kids. \$180 a month plus utilities. 565-1510 or 279-7271, Philip, keep message.

**HUGE ROOM** with private bath for rent in quiet and quiet Chatsworth apartment. 2nd, non-smoker. Furnished, pool. Foreign students preferred. \$150 plus 1/3 utilities. Leave message at 279-7271.

**WANTED TO RENT** room in house in North County beaches, Cardiff-Cardiff. I'm responsible, neat, like sports, surfing, hang gliding, don't smoke tobacco. Rent 755-1167.

**ROOMMATE** needed to share 3 bedroom house in Pacific Beach area. Four blocks from beach. \$120 plus 1/3 utilities. Available November 1. Call 485-7605.

**WANTED: GREAT** place to live by interesting, handsome, intelligent, energetic, fun. Would prefer house of 1000 sq. ft. or more. \$125 a month. Call 225-4021.

**VEGETARIAN WOMAN** wanted to share 3 bedroom house with 3 others. Own room, bath, large private yard, organic garden. 435-0536 or 755-0531.

**FEMALE ROOMMATE** wanted to share 4 bedroom house in Old Del Mar with 2 others. Non-smoker, no pets, \$150 a month plus utilities. 481-6515 or 755-3537 after 5pm and weekends.

**EASY-GOING**, non-feminist, male or female roommate needed for large, comfortable four bedroom house in the Port Loma/Ocean Beach area. \$125 a month. \$150 a month plus utilities. 222-4145.

**ROOM FOR RENT**: North Chatsworth house, \$125 plus 1/3 utilities. Female preferred; non-smoker. 279-0127 evenings, or 454-3811, 255-31, 2nd. 2nd.

**MATURE LADY** non-smoker needs private quarters in quiet house. Will sublease small apartment or condo in Pacific Beach. Waiting to 2nd. 274-1164.

**RESPONSIBLE FEMALE**, non-smoker to share 4 bedroom, 2 bath La Mesa house with one male owner. People 2-3 garages, own room and bath. \$150 plus 1/3 utilities. 277-4905.

**CREATIVE, JOYFUL**, need quiet, privacy and nurturing environment in South Mission Beach. My home to share with another female/graduate, expanding person, solvent, responsible. \$165 a month, including utilities. 275-6544.

**HUGE FURNISHED** room in apartment, for rent to, non-smoking female. Private bath, pool. No pets or kids. \$180 a month plus utilities. 565-1510 or 279-7271, Philip, keep message.

**HUGE ROOM** with private bath for rent in quiet and quiet Chatsworth apartment. 2nd, non-smoker. Furnished, pool. Foreign students preferred. \$150 plus 1/3 utilities. Leave message at 279-7271.

**WANTED TO RENT** room in house in North County beaches, Cardiff-Cardiff. I'm responsible, neat, like sports, surfing, hang gliding, don't smoke tobacco. Rent 755-1167.

**ROOMMATE** needed to share 3 bedroom house in Pacific Beach area. Four blocks from beach. \$120 plus 1/3 utilities. Available November 1. Call 485-7605.

**LA JOLLA**: Beachside beautiful 4 bedroom house for responsible, neat person. No smoking or pets. \$160 a month, first last \$50 deposit. Call Rose, Patty, Dan, 484-3752.

**FANTASTIC VIEW** Male/female share large 2 bedroom 2 bath apartment with professional male, 29 Torrey, Jacuzzi, pet-friendly environment, move, \$191. Ken, 485-5855 between 2pm-6pm.

**ROOMMATE** wanted for large 3 bedroom house with fireplace, washer, oven, etc. 287-8790.

**SOLANA BEACH**, \$130. View room including house in Pacific Beach or North County. I'm not a usual beach house, cozy, just being. Call 225-4455.

**WANTED**: MATURE, conscientious roommate to share 3-bedroom, 2-bath house (fireplace, fenced yard). Prefer student, non-smoker. \$170 a month plus utilities. 442-2728.

**FREE RENT** a UTILITIES Need soon, share house in Golden Hill exchange for babysitting new born 9-5 weekdays. Call for interview. 225-4455 nights.

**FEMALE**, one room available in nice two bedroom southeast Chula Vista house. Own room, bath, kitchen and private garage. \$125. 482-8655.

**CAROL** woman looking for female roommate, locate in beach area. Prefer non-smoker, call 277-1991 after 6:00, evenings.

**FEMALE** roommate needed for peaceful house in Chula Vista. Spacious home room for garden. On busline, non-smoker. Call 425-5599 (474-215, days) 550 a month.

**WANTED ROOMMATE**: Open, aware individuals with income, inquiring minds. Able to merge non-aggressively, interested in Kierkegaard. Dedicated to furthering their own inner understanding. 224-5987.

**LIBERAL MELLOW** female non-toxic, no pets to share furnished front condo with male dynamic view. Own room, bath. Light housekeeping. \$200. 225-2270.

**FEMALE**, 20-35, neat, quiet to share 2 bedroom, 2 bath house State College area with male 25. Call early. \$150 plus 1/3 utilities. 485-5048 after 5:00 p.m.

**VEGETARIAN HOUSEMATE**: three bedroom house. \$100/month. Fireplace, garden, pet-friendly. \$150 a month plus 1/3 utilities with backyard. \$100 a month and 1/3 utilities. Call 284-2712.

**FEMALE ROOMMATE** wanted to share nice 2 bedroom duplex in La Mesa. Rent is \$137.50 plus utilities. Includes garage and yard. Call Lesson after 5:30, 482-2166.

**NEED ROOMMATE** by November to share large 3-bedroom condo in Rancho Penasquitos. Garage, pool, laundry etc. \$125 per month. 487-5872.

**FEMALE** looking to share house. Have 2 small dogs, steady employment, vegetarian. Call up to \$250. 450-5255, after 5pm.

**TRANSFERRING** wanted for roommate, will consider other. Share 1 bedroom apartment. \$60 a month, utilities paid. Call 225-0057.

**LET'S SHARE** our energy and find a nice home in Pacific Beach or North County. I'm not a usual beach house, cozy, just being. Call 225-4455.

**RESPONSIBLE FEMALE ROOMMATE** to share 3 bedroom house in La Mesa. View, fireplace, washer and dryer. 10 minutes from State. Non-smoker. \$125 plus utilities. 485-7792.

**SHARE 3-BEDROOM** house with wholesome adult, non-smoker. \$150. 279-5451.

**ROOMMATE** to share 3 bedroom house near SDSU, with two friendly vegetarians. Non-smoker. \$127 a month plus deposit. Nice atmosphere. Bob or Nancy, 268-4114.

**MATURE, RESPONSIBLE** person to share large 2 bedroom, 2 bath condominium in San Carlos. 567-9175 or 483-071.

**NEED ROOMMATE**, easy going, female to share two bedroom house in Mission Hills. Centrally located, quiet. Call 291-2007. Available October 1st.

**LA MESE**, employed, female, non-smoker to share two bedroom 2-bedroom/2-bath condo, private parking. \$150-175 plus utilities. 483-4055, or 277-0705, ext. 224, 86.

**ROOMMATE** wanted: prefer quiet, neat, non-smoking male (25-30) for nice 2-bedroom house in Normal Heights. \$180.50 a month plus half utilities. Call Paul, 280-7275 before 2pm. Keep trying.

**NEED ROOMMATE** to share large house and 2nd in La Mesa. Only \$125 a month plus 1/3 utilities. Call me today at 486-001. Prefer those into telecommunications or T.V.

**NEED ROOMMATE** to share 3 bedroom house in 2nd floor. Heat, atmosphere and large yard makes this for outstanding. \$120 monthly plus 1/3 utilities. Call 489-6051.

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BEAUTIFUL SELECTION of antique oak furniture for sale by private party, shown by appointment, call for more information, 454-0244.

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COMPUTER Radio Shack TRS-80 computer with 4K ram and 40K plus internal hard disk, computer programming, \$200, 292-1812.

HOUSE SALE: Healthy plants, color TV, 21", excellent condition; furniture, dishes, books, toys and more, Friday, Saturday and Sunday, 9 to 4 only, 3861 41st Street, East San Diego, 292-8314.

DESK, office type, solid wood, glass top, 5 drawers, 255, 481-8728.

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WAFFLE MAKER, Toastermaster "Waffle", 4 1/2" waffle, non-stick coated grids, 65, 448-8774.

LEAVING FOR EUROPE, selling entire household including stereo, refrigerator, waterbed, bedroom chairs, desk, antique, collectibles, 5820 Florida in alley off Hudson, Saturday and Sunday, 298-0113.

CORNER GROUP with bolsters, 275, 484-0873.

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HOME SALE, Sunday 9 to 3, American oak antiques, including 7' curve rocker, dresser, chest, bookcases, tables, rockers, bedroom chairs, sideboards, buffets, 1907 Orinda Street (off Federal Boulevard), 292-8314.

HOME SALE, Sunday 9 to 3, American oak antiques, including 7' curve rocker, dresser, chest, bookcases, tables, rockers, bedroom chairs, sideboards, buffets, 1907 Orinda Street (off Federal Boulevard), 292-8314.

ANTIQUE BRASS BED, the real thing, not a reproduction, double bed size with frame, 200, 278-5128 after 5pm.

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ANTIQUE RELAX chair dining table with 4 leaves on 6 hinged at 8' round legs, 1400, 452-0218.

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