

Like A Cigarette Should

Death Watch

A high-contrast, black and white photograph of a man with a beard and mustache, wearing a patterned shirt, sitting in a room with many white plastic chairs. The man is looking directly at the camera with a serious expression. The background is filled with rows of white plastic chairs, creating a repetitive pattern. The lighting is harsh, casting deep shadows and bright highlights.

Lassie Files A Claim

has been surprised by a solicitous horse, tropical fish owners, aren't offering for them — not yet."



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Try Some Scope

It is not a delusion to see
scope. This is a simple matter
for the scope and spirit of
the scope of the Old Town
Passion Play by Jonathan Seattle
(Rural on a Saturday
Afternoon, April 19). He does
upon enormous scope to bring
to others the full scope and impact
of this presentation. I was not the
but his skill and even so, he has
thought to terms.

This is the real sign of artistic
criticism. To see within and even
beyond the apparent, to "see
again" truth, color, and beauty.
With a distinctly American accent.
I say to Seattle: "Thank you very
much."

Rita M. Lish
La Mesa

Exodus Signs

The story about the migration of
humans to the San Diego area
("Here from There," April 19), is
fascinating but incomplete. I think
I have heard that Jews who can
afford it are escaping from Iran
where storm clouds of religious
intolerance are gathering. I would
like to know more about that
displaced segment of Iran's
population. Is there a significant
number of them here? How are they
fairing?
Sally A. Kishorelin
Mission Beach

Hum A Few Bars

My only complaint about Bill
Chen's piece on Muzak's "Bad Day
and Out the Door" (April 17) is
that it was too important. But
perhaps it is too late to make much
of it. Muzak's "Bad Day" music is
Boggy's music, already bogged down
by the "bad" music. It is like
"playing Russian roulette"
with the psyche of workers,
implying that Muzak is too sad,
combative to their satisfaction. But

Letters

Muzak does eliminate risk by
outright control of the psyche and
of production. Realizing this, I
understand how much potential
power the music industry has.
Muzak's pseudo scientific
musical profile about productivity
curves and its bad music may seem
harmless, but consider how much
real control you have over the
music you play in your own home.
I'm not asking whether you like the
music, because of course you do,
but how often do you wonder why
this particular music is for sale?
I was appalled by Boggy's "early
assumptions that one cannot change
the plant in the method of

production. Leaving control of the
worker to the only control. These
musical are not part of capital, they
control nothing and so are
exploitable. This, however, for the
mind and its freedom makes Muzak's
worker alienated from the means of
production look like a dephlegm
piping into the music arena.
should be! The language of
capital is controlled by the scientific
attitude that science should not be
explained to the masses, but simply
can be, sanctified, somehow, by
the size of funding. The only
problem with 1984 is that
capitalists read it as a handbook of
management to business.
James M. K.
Golden Hill

A Word For Dean

I disagree with Dean Nakano,
who wrote in April 12 to say that he
felt Steve F. Friedman's reviews
"pretend to be more profound than
they really are." Nakano took
exception to several phrases from a
recent review, apparently feeling
that they contained high flow
language that unnecessarily
concealed meaning. "It would be
nice," complained Dean, "to have
music reviews, not hidden excuses
for not writing about a band."
Is Friedman's English beyond the
grasp of the average reader, or

even the average reader's reader?
Probably not. Perhaps only the
average reader's reader.
Maybe Friedman's criticism is the
implication of blaming a band
and the critic's ability. But I did
to see how he can be accused of
not writing about a band. He
correctly called sentences,
well chosen adjectives, and
pointed out that they are not only
good criticism, but they are also a
delight to read, and he never
deceals into overblown prose or
jargon designed to conceal the fact
that a writer has nothing to say.
However, Friedman can be
convicted of incompetent writing.
In answer to your initial
question, "Is Steve Friedman
trying to tell readers we're stupid,
or is it just me?" Dean, it's you.
Chris Helton
San Diego

Sniffed Out

Your acceptance of copy for
print in the April 12 "Straight from
the Hip" column is lacking in
responsibility. The article to which
I refer concerned a letter about a
"new" fuel as a school in Carlsbad.
The lead is getting "high" on PAM.
Let me digress. I was at
work in East San Diego a few years
ago and was asked to investigate
a house. Something was wrong with

(continued on page 21)

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Warner Brothers



Warner Brothers



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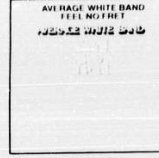


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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
After two years of careful research into the toy and game market, I have developed a new concept in the indoor/outdoor game category. I would like to present my idea to a toy manufacturer for consideration. What should I do to sell my idea, without giving it away in the process?
Bill Schuster
La Mesa

The makers of toys and games seldom accept ideas for their products, for fear of being sued later for a patent or copyright. However, you want to begin some form of negotiation with a manufacturer, I suggest you call the industry association Toy Manufacturers of America, 200 Fifth Avenue, New York 10010; telephone (212) 675-1141—and ask for president Samuel B. Shervon.

Dear Matthew Alice:
I'd assumed that my parents, who immigrated to this country, entered through Ellis Island in New York, but I read recently that not everyone entered at that station. How can I find out if they did?
Bertha Klum
Normal Heights

A book called *Escaping Your Immigrant Ancestor's Son* file at the Genealogical Library of the Church of Latter Day Saints, which happens to be near you at 3705 Tenth Avenue (telephone 295-9808). The library also stores records of immigrant ships and other documents that may be of use to you. It's free and is open from nine in the morning to nine at night on Wednesdays and Thursdays, and until five in the evening all other days except Sunday, when it is closed. Ask the librarians for help.



Illustration by Rick Geary

Dear Matthew Alice:
Recently, the San Diego Gas & Electric Company was granted a modified rate in *create*, requested in the name of maintaining profits. Can you tell me the amount of profit this company makes in a year, not as a percentage, but the number of actual dollars? Also, how much is spent on advertising, and is there a limit to advertising expenditures, which we San Diegans all maddly pay for?
Tim Principe
Pacific Beach

(fifty five percent of that on fuel, leaving a gross profit, or operating income, of \$91,409,000. Subtracting the costs of borrowing money for new equipment and power plants, the net profit was \$66,802,000, for an increase over the previous year of \$6.1 million.

Strictly speaking, there is no limit on the company's advertising. But the Public Utilities Commission decides how much of the advertising budget the public pays for—the rest is paid by stockholders. Last year the company spent \$25,000 of its stockholders' profit at promoting the San desert nuclear power project (which was

abandoned before it broke ground), and \$585,000 of its ratepayers' money for more general promotions. \$475,000 on a campaign for energy conservation, and \$110,000 on recruiting new employees, promoting safety, and notifying the financial community of the sale of SDG&E stocks and bonds.

Related to this last expense, I should add that in one respect SDG&E made less money last year than it did in 1977. Seeing that the company is not as profitable as it was before it faced the energy crisis and our population boom, the largest investors—the pension funds, for example—are reluctant to loan SDG&E the money it needs for new plants. This has turned the company to raising money by the sale of more and more shares of common stock. But selling more stock in a stagnant company tends to divide the profit into smaller portions, as is happening with SDG&E. Last year the overall profit increased \$6.1 million, but the profit per share of stock went down to \$2.02 from \$2.32. The effect contributes to the higher cost of electricity, for a lower profit per share convinces the lenders that SDG&E is a poor risk, which calls for higher interest rates on construction loans that the public eventually pays for. The irony is that a soaring-rich company is in some ways cheaper to operate than a sputtering rich one.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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AMY CHU¹

work of art, not just the Göttinger begins to deteriorate as soon as it is completed. All our museums have works of art in varying stages of decay. It is the task of the art conservator to prevent and arrest this decay. Many of the techniques used by the conservators at BACC to counteract the aging process seem to verge on magic or alchemy, but there are no secrets which they are not willing to share, and an impartial observer can testify that they are not with mirroring but with care at chemical solutions and painstaking care in their work in two small laboratories in the San Diego Museum in Balboa Park. The rooms have high ceilings and tall, old-fashioned windows.

Portrait of a Woman

The tradition of art restoration is an ancient one. It was once an integral part of almost every artist's training. Michelangelo had to learn the techniques of art restoration when he was apprenticed at the age of fourteen. In San Diego the tradition is being continued by BACC, where the twentieth century counterpart of Michelangelo the art restorer is the professional art conservator, who has studied chemistry as well as art history and who

In the case of a missing Russian right hand, another consideration took precedence over the customary aesthetic ones. The hand belonged to *The Enthroned Christ*, a fifteenth-century icon from Nov-

porod. It is a wood-panel painting that usually hangs in Balbasa Park's Timken Gallery but was temporarily on an easel in the BACC laboratory. Sarah Fisher, BACC's chief conservator, was standing in front of the icon with a paintbrush in her hand. She explained the missing hand.

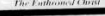
"The Russian Orthodox worshippers of the icon placed great faith in the powers of the effigy, especially as evidenced by the upraised blessing hand. In the absence of them used a fingered hand to carefully soak it and brewed it into a cup of tea, believing that ingesting it would be beneficial. Over the years the paint was entirely removed from the hand, exposing the wood panel underneath, and today the missing hand has a religious and cultural significance of its own." Fisher said that although she could paint in a stylistically plausible fac-

Comparing paintings and houses may

which is called patina. The patina is considered to enhance the beauty of a painting, in the same way that lines and the softening effects of time can make a human face more alive and interesting. In other cases, the beauty and longevity

different colors differently, so it was not just the individual tonalities that changed; it was also the contrast and balance between the colors. Cleaning is restoring the balance that the artist intended. "Once cleaning is completed, the painting will

The wish to save dying works of art has been fairly constant, although in the Nineteenth Century John Ruskin said a work of art has a right to its own life and



We expect to have to repaint our house inside and out, every five to ten years, yet we readily assume that a painting will last forever. In fact, each part of a painting

of varnish it was and what chemical solvents would dissolve it without removing the paint, too. Tests had been made for each color, for some colors are more sensitive than others.

Rather than patch the hole, leaving signs of repair, a previous lining was being re-

spoke of the beauty of decay. In recent years, there have been artists who have created works of art that are not intended to be permanent and their impermanence is itself a statement about art. The consensus of opinion, however, has been that works of art should be preserved and protected as repositories of our cultural heritage, as objects that tell us something about our values and our dreams. It was therefore shocking when a 1969 report from the American Association of Museums questioned "whether even a percentage of the museums in this country are doing anything more than presiding over the steady deterioration of that which they have been instituted to preserve" and called for federal funds to establish regional conservation centers.

1000

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Figure 1

Restaurants

Third Time for Charm

ELEANOR WIDMER

The Restaurant: La Maison des Pescadoux
The Location: 2265 Bacon, Ocean Beach (325-0579)
Type of Food: Fish and seafood, plus French dishes
Price Range: Dinners from \$9.00 to \$19.50
Hours: Closed Sunday and Monday. Open evenings, Tuesday through Saturday, six to ten. Reservations necessary.

As a general policy I do not read the other restaurant reviewers who cover San Diego, mainly because I like to keep my vision strictly my own. My fellow reviewers have the right to their own attitudes and opinions, as well as to their critics. Reviews raise consumer consciousness and inevitably set higher standards for restaurants. Therefore, the more critics, the better. But I don't feel that it devolves upon me to keep up with them, to agree, or to refute them. On occasion, I do read squibs in *News Week* about dining out in San Diego. Much of it reads like promotional material put out by the restaurants themselves, with hardly a hint of disclaimer. Do the reviewers who breeze in from Los Angeles call in advance and tell the restaurants they are coming, or do they just send someone whose primary concern is to be pleasant?

Of course, most people want to read pleasant reviews. They want to be assured that restaurants, theater, concerts, movies, are worthwhile. Moreover, most readers are chauvinistic, and San Diegans are no exception. They enjoy being informed that San Diego has become grand and cosmopolitan. Hints that we may be producing anything less than excellence in the arts (which include restaurants) bring forth catcalls of "let her (or him) go back where she came from." I have been sent to Coventry or Siberia so often I now keep my bags packed at all times.

Yet, much as some readers cry for pleasing reviews, they would be the first ones to grow angry if they were truly misled. In restaurants particularly, if the food is stale or the soup salty, if the dessert is skimpier or the bill outrageous, then it's the reviewer's fault. The very ones who despise positive, pleasant, and nice reviews, and who regard reviewers as insolent in their demands, are the same people who

decry the waste of money, effort, and time if they are let down.

Recently, I was informed by a number of people of the rave notice awarded to La Maison des Pescadoux by the *Los Angeles Times* restaurant reviewer, who deemed it among the very best in Southern California. Since I had given it a mixed review when it first opened, and since a variety of people prevailed upon me to try it again, I agreed. Restaurants do change and develop in different periods in their history. I certainly did not want to miss out if La Maison des Pescadoux had truly become first-rate. Thus, I set forth for my third try at this Ocean Beach restaurant.

To begin with some of the positive aspects of La Maison, the physical arrangement is lovely. Since I was last there it has expanded to include two dining rooms. The table settings, silverware, china, and cloths have all the marks of a first-class operation. And the waiters in their black pants and ruffled shirts go about their business as if they were working a four-star restaurant. We had a beautiful, capacious table and elegant hard-backed chairs. The setting put us in a mood of receptiveness for something quite special.

We ordered two appetizers: oysters Rockefeller and quenelles. These, along with the salad, were the highlights of the

meal. The oysters, served on a bed of spinach, and the quenelles (ground or chopped poached fish covered in sauce) were both delicious. The salad was excellent—crisp and properly tossed—and the vegetable fish chowder quite tasty and of good consistency. If we had left after these two courses, we would have come out ahead, because in truth, the entrees were very disappointing.

We ordered the evening special, two of us had poached salmon in hollandaise sauce and one had sweetbread (pancetta or thymus) in caper sauce.

When I first reviewed this restaurant, I used the phrase "wall-to-wall sauce." That still holds true. The plates have turned-up edges, and from one end to the other is sauce. It's not that I don't like sauce, just that it's supposed to enhance the dish, not overwhelm it. The salmon itself was overly poached and thus dry, a condition the generous use of sauce did not hide. The entree and the vegetables were prepared in the upper-middle range of competency, but were a long way from being superb. Of necessity, price does become a factor. If you pay \$6.50 for salmon and it's dry, you may shrug your shoulders. But at \$10.50 it gives you pause.

My friend's sweetbread was not even in a class of acceptability. They were al-

most inedible due to the salt caused by excessive use of capers. A good caper sauce has two or three spoons of capers for several cups of sauce. This dish was so studded with capers that you could scarcely taste the sweetbread. You couldn't get past them. Had I been with members of my family, I would have insisted that the dish be returned to the kitchen. My friend, however, picked through the sweetbreads amidst a Black ranch of capers. "This certainly is a caper on capers," he punned.

Some aspects of the meals at La Maison des Pescadoux have improved. The vegetables are now served on a separate plate. We each had three small asparagus, some boiled carrots, and a few teaspoons of curried rice—none impressive in terms of preparation or quantity. Yet this presentation was a marked improvement over my initial visit, when the cauliflower was dumped right into the sole. A small detail, though, deserves attention—the butter could use improvement. The better French restaurants in the city invariably offer excellent sweet butter.

Dinner for three was approximately sixty dollars. We had a fine, straw-colored Gewurztraminer wine, but we did not order dessert. For those who often dine at La Maison des Pescadoux, the prices may be irrelevant, but I will note a few for the rest of us: \$19.50 for any of their three lobster dishes, \$19.50 for a Chateaubrand-type of beef, \$15.50 for a combination of veal and lobster. Two dishes, chicken and red snapper, cost nine dollars. The price includes soup or salad and a serving of vegetables and rice.

The ranking of restaurants inherently courts danger because every restaurant has its strengths and weaknesses. La Maison des Pescadoux manages to produce appetizers and salads of very high caliber, but this is the third time out that their entrees have been disappointing and not given the fastidious preparation one would expect at such prices. Many may feel that I am addressing this review to a group of clits, and that may be true. How many can afford twenty to thirty dollars for a meal? If I were not a reviewer, I could not, except on the most rare occasions, consider so expensive a dinner. But the real problem with La Maison des Pescadoux is that it has all the airs of a high-quality restaurant and thus confuses its customers for the finished product.

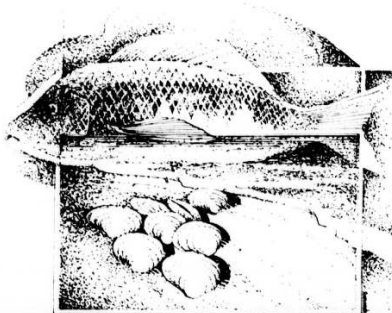


Illustration by Jeff Freeman

Masters

(continued from page 16)

BACC is one of six regional art conservation centers in the country today. The plan to have a center in San Diego was first formulated in 1973 by Henry Gardner, director of the San Diego Museum of Art, and George Stout, conservator and ex-director of the Isabella Stewart Gardner Museum in Boston to a uniquely appropriate position for an art conservator. Mrs. Gardner bequeathed her Venetian palazzo to the city of Boston with the stipulation that everything in it—all the paintings, sculptures, furniture and lighting fixtures—be preserved for one hundred years exactly as she had left it. In 1974 Richard Buck, who in 1952 had founded the world's first regional conservation center in Oberlin, Ohio, came to San Diego and established BACC.

As a regional center BACC serves a number of institutions that individually would be unable to maintain such a facility. BACC has ten member museums: San Diego Museum of Art (formerly Fine Arts Gallery of San Diego) and Lincoln Center in Balboa Park, La Jolla Museum of Contemporary Art, Bowers Museum in Santa Ana, Laguna Beach Museum of Art, University Galleries of the University of Southern California, Santa Barbara Museum of Art, Hearst State Monument in San Simeon, Phoenix Art Museum, and University of Arizona Art Museum in Tucson.

BACC inspects its members' collections and makes recommendations for maintenance (how to hang whom where and why) and short- and long-range conservation priorities (it's not necessarily women and children first, and examines and treats individual objects sent here).

BACC also offers a public clinic every Tuesday morning. The clinic gives individual art owners advice but does not treat or authenticate, nor does the center undertake treatment. A recent Tuesday had brought a wooden angel

sculpture, the most charming, a carved jade sculpture, and a portrait of the owner's grandfather that was inadequately and improperly treated. Gary Aldridge moved the problems, estimated the cost of treatment, and made referrals to private conservators. Not all of the owners were sure they could afford the price of conservation in the immediate future.

There are about fifty works of art in the BACC laboratories at the moment. Last year, 115 objects came to BACC, and another forty were carried over from 1977. Each object has its unique problems and requires individualized treatment. There are two fundamental principles underlying all treatment: stability and reversibility. All conservation materials should resist change themselves and not precipitate change in the original materials. And any conservation process or material that is added to the object should be undetectable or removable. To repeat examples, for example, gesso is filled in and joints made with a substance weaker than the original ceramic, so that any future stress that in-

creases the stress (from heat, vibration, or light) will not break the repair. The same is true of the owner's grandfather that was inadequately and improperly treated. Gary Aldridge moved the problems, estimated the cost of treatment, and made referrals to private conservators. Not all of the owners were sure they could afford the price of conservation in the immediate future.

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RAIL

Continued from page 13

In the next car, Ray Sarbacher also plans to disembark at Santa Ana, but normally he takes the train leaving San Diego at 7:00 a.m. This morning he caught the earlier run in order to make a special meeting at his Newport Beach ad agency. Sarbacher looks like an advertising executive. His cream-colored leisure suit complements his tan, and he draws deeply on a cigarette between sentences. He says he used to live in Newport Beach, then last September his wife got an excellent job here, so the two of them moved to Mission Bay, where they now live on a boat. He drove for a few months, a commute that took between an hour and a half and an hour and forty-five minutes to get from door to door. Now the train ride eats up an hour and forty minutes, after which Sarbacher must drive to Newport Beach. He leaves his car at the Santa Ana station. So the whole trip takes him at least an hour and fifty minutes. Yet he declares, "I figured that when you add up the gas and insurance and oil and everything, it ends up costing about the same. The difference is that I get three hours more every day."

Sarbacher normally returns on one of the evening trains (from Santa Ana he can take the 5:21, the 6:21, or even the 9:21 on late nights), and the daily round-trip fare costs him \$10.50, less than the cost of two one-way tickets for the San Diego-Santa Ana run. However, he still complains about the absence of any true commuter fare offering discounts that would specifically encourage daily passengers. (This fare, in contrast, applies to any occasional round-trip rider.) "I think you'll find that a lot of the regular riders aren't too happy about that," Sarbacher says.

Art Lloyd, Amtrak's San Francisco spokesman, points out that Amtrak for a long time was not legally permitted to run any commuter services, but finally a law changed that last October, allowing the train authority to sell San Diego-Los Angeles passengers weekly or monthly passes. Lloyd, though, says the law also requires Amtrak to be fully reimbursed for any commuter lines. If fares don't cover all expenses, local authorities (such as Caltrans or the county governments) must pick up the difference. At the moment, Caltrans money does partially support three of the trains on this run, with the state paying for fifty percent of the operating losses on two of them, but Amtrak kicks in the heaviest financial contribution for this train service. For its 1978 fiscal year, Amtrak's fully allocated cost for the service was \$13,732,000, but the route only generated revenues of \$4,291,000. Even after subtracting the state and local contributions, Amtrak's net cost for that year was \$7,932,000. Lloyd carps that that figure includes the Los Angeles-San Diego run's share of every expense within the Amtrak system—all the overhead, all the salaries of the Washington bureaucrats, everything—and that the actual operating expenses for the line are much lower. In any case, he states emphatically that Amtrak doesn't intend to give daily riders discounts that would lower their contributions. "We're not eager to dilute the revenues any further. We're already in a losing position," he says. Besides, he reiterates testily, Amtrak feels that this line is just too long to be considered a commuter line. "The trains are not scheduled to serve commuters."

5:47 a.m. — When the train pulls into Del Mar, slate-colored cloud fragments float above an ocean already touched by morning's glow. Fifteen men cluster on the platform; their faces still look pressed with sleep. They wear a uniform of gray suits, striped ties, and briefcases that makes them indistinguishable from their brothers waiting on train platforms in the East. "Are you people waiting for a train?" the conductor bellows cheerfully as the cars lurch to a halt. The men banter with him easily as they file aboard.

One who defies the pinstripe image owns a window factory in suburban Montclair. Arthur Graves wears a sweater vest under a brown leather jacket, and his affable face beams over a gold chain



Arthur Graves



Eleanor Segard, Paul Morris



around his neck. The train station is just minutes away from his Sea Point home in Del Mar, but at the other end of his journey, in Fullerton, he has to climb into his parked car and drive for another half hour. His total commute time thus spans from about 5:45 a.m. to about 7:45. Why doesn't he live closer to his office? "Have you ever been to Montclair?" he responds. Before moving to Del Mar, he lived in Corona Del Mar, but that required an hour-long commute, which was even more stressful because of the extra traffic. "Now I can get a lot of work done on the train," he adds. "I enjoy this time. I get a chance to think." Graves says he's watched the number of his fellow passen-

gers swell over the past two years. "We see a lot of familiar faces now."

A short, effervescent conductor interrupts Graves' comments. "Shaaakeytown, Shaaakeytown!" he cries as he moves up the aisles and punches tickets. In the snack car, he leans against the counter and jokes with passengers buying their daily coffee and sweet rolls. "We see the same people practically every day," H. B. Williams says with satisfaction. "When this train started [February 14 last year], I was pulling into L.A. with only about fifty people. Now we're up to 150 to 200 every day." Lloyd, the Amtrak spokesman, says the growth on this earliest morning train has followed a

pattern throughout the line. Three daily round-trip trains were carrying about 300,000 passengers a year in 1975. Amtrak added all new equipment and a fourth round-trip in 1976; a fifth came in 1977, and by the end of that year volume reached 689,000 passengers. It grew to 793,900 passengers in 1978 (when the sixth round-trip was added), and Lloyd says Amtrak expects it will approach a million by the end of this year.

Morning has now reached a full bright blue, and Williams greets about twenty-seven people at the Ocean-side station. Back in the snack car, rolling again, he tells proud stories about the regular passengers. "We have enough lawyers get on this train every morning and every night to hold a meeting of the bar association," he boasts. "We have two vice-presidents for Security Pacific Bank." Several passengers work in the clothing industry, three or four have Los Angeles travel bureaus, and Williams says one is a major tennis shoe distributor. "We even have one guy who owns a truck stop in Vernon. He commutes every day from San Juan." Williams chuckles happily. "They call him the cowboy!"

The conductor leads the way to Mike Sansky, a neatly dressed, middle-aged man who works in administration for the Los Angeles Police Department. Sansky says he moved to San Diego County because he knew he could ride the train to work; he can think of about a half dozen L.A. cops who do so. Then Sansky turns around and introduces Paul Morris and Eleanor Segard, two other veterans of the rails. Morris is a worn, balding man whose coat shines ever so slightly with age. This morning his smile is as relaxed as that of a person on vacation. He still sells textiles in the Los Angeles Merchandise Mart, but he escaped from North Hollywood to Fallbrook a couple of years ago. Now he drives to Oceanside every morning to catch the train at 6:04 and arrives in downtown Los Angeles by 7:50. Segard, Morris's seamstress, picks up her parked car at Union Station and gives Morris a lift to his job, then she proceeds to her own job, where she works as an accountant for the wealthy Muhi family. Segard moved from Long Beach to Vista seven years ago and says she tried maintaining an apartment in Los Angeles for two and a half years, living in the city during the week and going home on the weekends. "But that wasn't any way to live," she says gloomily. She nods her head decisively when Morris exclaims, "The train isn't bad at all. It's delightful!" The air is crystal clear. There's no traffic. What more could you ask for? Outside the window, the hills of Camp Pendleton

roll by in a bright, green monotone. In the distance, surfers are seen riding the light.

Morris and Segard were among about sixty riders who turned out for a Christmas party this past December (the second annual one) held in the home of a Del Mar regular. Williams, the loquacious conductor, says these cars see their share of celebrations. "It was my own birthday last week and we had a little party for that," he says happily. Many of the passengers who take this earliest train also return together from Los Angeles on the 4:30 p.m. train (it arrives back in San Diego at 7:05 p.m.). Further heightening the family feeling is the fact that the earliest morning crew also returns to San Diego on the 4:30 train. Similarly, the 7:00 a.m. crew returns on the 8:30 one, and the crew that leaves San Diego at 9:30 a.m. returns on the 5:30 train at night.

A bizarre union requirement keeps the crew together even more tightly than the regular passengers. If possible, the union regulations say that crew members must be "home based" out of the railroad "terminals," but Los Angeles is the terminal in this case, and not San Diego. So even though the first three trains set out each day from San Diego, and the crews which serve them return to San Diego on the last three trains, crew members like Williams all have their homes around Los Angeles. That means Amtrak pays to put the men up in hotels twenty nights a month. Williams says fifteen of them — five crew members from three trains a day — stay in the Imperial 400 motel, next to the Jack-in-the-Box on Pacific Highway. Those who serve the earliest train don't seem to mind the peculiar arrangement; they could in fact move to San Diego if they wanted to. Williams, for example, catches a bite to eat after the train pulls in at 7:05, then goes to bed early in order to rise before dawn. "It isn't bad," he shrugs. "We have our same rooms all the time, so we can keep our stuff there. And after you've been married for thirty-four years, who cares?" The guttural, eyes twinkling. When the morning train he works on pulls into L.A. at 7:50, Williams drives to his home in San Dimas and the other crew members disperse for homes in Anaheim and San Bernardino. Ted Klix, the head brakeman, says he's delighted to tend to chores in the middle of the day, when crowds are lightest. If the arrangement is an expensive one, Los Angeles Amtrak spokesman retorts, "That's just the way the union set up is. We inherited it." His tone is unapologetic. He says a different schedule might be more logical, "and I'm sure it would be very nice, but unfortunately, we don't live that way with the union."

6:33 a.m. — Forty-eight people crowd up to the rails on the platform in San Juan Capistrano, even though today is a Friday and the crews say Fridays and Mondays draw the lightest loads. Most of these people, like one red-faced man whose destination is a juice-packing business he owns in East Los Angeles, have risen a full hour later than those who started this ride in San Diego. The businessman fled Los Angeles and moved to San Clemente ten years ago. He explains, "I drove for seven years and by the end of that time I was ready to expire. The thing was, when I started out ten years ago my drive time was consistently an hour to an hour and fifteen minutes, and that wasn't too bad. But by the time I stopped three years ago, it might take me up to two hours to get there!" The uncertainty tormented him. "So you'd end up having to leave two hours ahead of time to be sure that you'd make it on time to an appointment. And of course that would be the one day you could make it in an hour." Three years ago it dawned on him that he could take the train instead. At that time the earliest train came at 8:18, so he couldn't reach his office until ten each morning, and he had to leave by four to catch the evening train home. "It's tough having such a short day like that," he says. "You can't accomplish as much as you want to." But it was worth it, just as it's worth it now for him to maintain two cars — one which he drives from San Clemente to San Juan Capistrano every morning, and one which he parks at Union Station and uses for the ten-minute final leg to his East

Natural Causes



Ken Wright, Francine Borovkoff, Bill Durnham

JONATHAN SAVILLE

San Shepard is one of the more prominent of our contemporary playwrights. Since 1963 he has had over twenty-five plays produced, he has won seven Obie Awards (Off-Broadway's equivalent of Broadway's Tony), and just last week it was announced that one of his recent works, *Buried Child*, had been awarded the Pulitzer Prize. The San Diego Repertory Theatre has taken a particular interest in this writer, offering San Diego premieres of Shepard's *Cowboys* and *The Unseen Hand*; currently, they are giving us the chance to experience *Curse of the Starving Class*.

I have not seen any of the other Shepard plays, so I must confine my comments to *Curse*—recognizing that this one play may not be fully representative of its author. *Curse of the Starving Class* is about the disintegration of a rural California family. Its method is chiefly that of naturalism, the kind of thing that was popular in those intentionally sordid proletarian dramas of the 1930s—for example, Clifford Odets's *Awake and Sing*, or Erskine Caldwell's *Tobacco Road*. The father is a drunkard, the mother is a slattern, the son and daughter are alienated and antisocial, the refrigerator is empty, and the capitalist bosses (in this case real-estate speculators) are exploiting their poverty and misery. To this astonishingly old-fashioned dish Shepard has added some more modern garnishes: the "black" humor that gets laughs out of ugliness and suffering, some lyrical and fairly unrealis-

tic monologues to reveal the characters' psyches, a touch of religious symbolism, and several sensational bits of X-rated stage business. It is a strange potpourri, and one that is far from being consistently successful.

Shepard's characters are boldly and distinctively drawn. Each member of the family has a strong individual presence, a personal style. But the strength and directness of characterization is paid for by a lack of subtlety and complexity. Everyone has three or four traits, and that's all. The father is alcoholic, irascible, glib, and irresponsible. The daughter is intelligent, disenchanted, angry, and tomboyish. The results of this sort of thing are clarity, simplicity, and shallowness. But Shepard's characters have the virtue of holding our attention, and perhaps the even greater virtue of offering actors a vehicle in which a certain large-scale, crude intensity pays off.

The leading players in the San Diego Rep production of *Curse* take full advantage of the script's opportunities. The women have an easier time of it, since Shepard has kept their roles unified and unproblematic. Francine Borovkoff gives a beautiful performance as the mother, a careless and undisciplined woman whose disappointments have not damaged her capacity for self-delusion. Miss Borovkoff's litting voice, her expressive smile, and the weary and yet still sexy way she moves her lanky body are all so effective that they almost make us forget how essentially empty and uninteresting this character is. Even more impressive is Lisa Nicole Walpe's interpretation of the pubescent daughter. With her rough

energy, her deep loud voice, her mercurial changes of mood, her mixture of boyishness and incipient femininity, and her vivid naturalness of movement, gesture, and intonation, Miss Walpe makes the most of this role and at the same time reveals herself as an actress of exceptional talent. She is at her best in a monologue revealing the deepest aspirations of her inner life—to escape to Mexico, to be an auto mechanic, and to take revenge on her mother. The glitter in her eyes and the rapt joyfulness of her face as she recounts this pathetic daydream are something to behold. This is the high point of the whole production.

Good as this monologue is, it suffers from the fact that it is one of many—too many—in the script. Shepard's use of this device is tactless and unrestrained. Each of the main characters has at least one such speech—a lyrical, poetic, and symbol-ridden aria in which the action stops and the character is caught up in the language of meditative self-revelation. The father has a very long monologue in the last act—so long, so "poetic," and so heavy with significance that it defeats all Bill Durnham's efforts to carry it off. Mr. Durnham is generally victimized by the author's ineptness at dealing with character. In the earlier part of the play, he is supposed to be coarse, violent, raging, hateful, stupid, a torment to his family and a disgrace to society. In Act Three, for no intelligible reason, he has been transformed into a cheerful, friendly, warm, helpful, optimistic father, husband, and citizen—so high-spirited and positive-thinking that he cannot even see how everyone else is falling to pieces around him. It is then that he

delivers his monologue, the first part of which details his new-found happiness, while the second narrates an incident in which the castration of sheep and a battle between an eagle and a cat over the severed testicles. Mr. Durnham is quite good as a raging, dazed drunk, but if Shepard felt the necessity of driving the mad horse, he ought to have found a hammer that would be less offensive and less distracting. Act's offensiveness, I suppose tastes differ, but that this on-stage urination distracts the audience from more important matters is undeniable. Everyone around me began murmuring "Did he really do it?" "How did he manage?" "Will the whole theater begin to smell like a urinal?" "With that raked stage, won't it drip onto the first row?" These are not the thoughts that should be occupying the minds of playwrights in a theater. But what other result can you expect when the playwright is more interested in creating a scandal than in writing a play?

The same thing may be said for the scene in which the crazed son walks across the stage in total nudity. The naked human body, in any circumstance, has a dramatic power in a play when the pressures of character, plot, and idea make the nude figure the most effective means of expressing some thing crucial. We are fortunate in that Shepard no longer torbals nudity on stage, but we are much more unfortunate in that so many contemporary playwrights waste this precious theatrical resource on mere sensationalism. At the end of *Lenny*, Lenny Bruce, stripped of all his dignity and freedom, appears momentarily as a limp, naked body, and the effect of utter vulnerability is unspeakably poignant. In *Equus*, the nudity in the lovemaking scene between the two young people is the most forceful way of impressing on us how overwhelming the sexual act is to the guilt-ridden, neurotic boy. But the nudity in *Curse of the Starving Class* is almost purely gratuitous. Perhaps it is supposed to be motivated by the father's earlier monologue, with its talk of walking naked around the house in order to experience full ownership of it. But that is not motivation enough. The audience in

any case, with its giggles and gasps, was not thinking about motivation. Similarly, there is insufficient justification for the presence onstage of a live sheep during a large part of the play. The sheep is there in order to make possible a final bit of bloody violence, and also as some sort of symbol (it is referred to as a lamb; it is unconsciously slaughtered, and it appears in a play by an author named Shepard). But the main accomplishment of this charming animal is to keep the audience's attention fixed on itself. How interesting to note that sheep paw the ground, nibble on string, sink down from front to back, jump away when poked or shouted at, and has when scared. But these are lessons more appropriately taught in the Children's Zoo, since theaters really have other purposes. I must say also that I don't care to see an animal being frightened for the sake of a play, especially when there is no pressing dramatic reason for it to be part of the cast at all.

What is good about *Curse of the Starving Class*? I've mentioned the force of

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Slices From Life



Ruth Manning, Lee Wallace, Theodore Telford, Linda Lavin, Jack Gaudin, Sam Waterston, Joseph Williams, Joseph Nichols

DANIEL SCHILLACI

The current production of *Uncle Vanya* at the Spreckels Theatre begins with the distant strains of old Russian folk tunes, which seem to waft in and out of Ralph Fiennes's gauzy, impressionistic setting like ghosts from the past. Slowly, the characters in Anton Chekhov's human comedy converge for tea on the grounds of Professor Serebryakov's country estate, and we begin to learn the details of their wrecked lives. Each feels the need for petty retribution. Each has unrealistic longings for the future, and each finds his current life unbearable — as suffocating and oppressive as the swarthy Russian summer.

Doctor Astrov — as though to spite himself for growing older and less good-looking — dons a moustache that he himself finds absurd. No longer capable of feeling much for people, he concentrates his energy on a grandiose scheme to re-

plenish the dwindling Russian forests. He tends to the sick with appalling reluctance, all the while obsessed with the fact that in the third week of Lent a patient of his died under chloroform. Unwittingly, he charms the homely Sonya, who thinks she perceives a noble, Romantic humanism beyond the doctor's growing cynicism and dependence on vodka.

Her Uncle Vanya, Chekhov's central figure, has already been shattered in his idealistic notions; he could have been a Dostoyevsky or a Schopenhauer, he thinks, if he had not wasted his life idolizing Sonya's father, Professor Serebryakov, whose aesthetic theories Vanya discovers reflect not the slightest understanding of art. In reality, the professor is not a bad man, nor is he an intentionally deceptive one; he is just a rather pompous academician who once had a flair for women and who now has retired to his books, his old-age obsessions, and his gout. He and his bewitchingly beautiful yet indolent young wife, Yelena, have infected everyone in the household with their

idleness. When they finally leave to return to the city at the end of the play, an exhausted peace descends upon the house, and Sonya and Uncle Vanya must persevere to care for the estate, which has fallen into neglect.

Chekhov always insisted that the job of the artist is not to solve problems, but to state problems correctly. He sought to observe human nature in all its contradictions, without the subjective editorializing that comes from preconceived moral, philosophical, or political values. He was not interested in propounding a dogmatic view of life, but rather in illuminating his characters by speaking their language. Despite the fact that he often wrote about gloomy, melancholy people, he did not write tragedies, and if his plays are performed as such, they become sentimental and lose their very humor. Like Mozart, Chekhov was at his greatest in the comic mode. His *Uncle Vanya*, like Mozart's comic operas, is both light and deep, and I cannot imagine a production more sensitive to the subtle shifts of major-minor harmonies than the one John Pasquin has directed for the Spreckels Theatre.

Pasquin obviously sees just the superficial idleness of the play, for every action, every line of his production has pungency and ironic undercurrents. He has managed to capture the mounting tension inherent in the play's classical design — Vanya's comically pathetic attempt to shoot the professor at the end of Act Three is rightfully built up to as the ironic climax of the play. It is true to the nature of Chekhov's art that in Pasquin's production we laugh at the folly of the characters at the same time as we feel the mounting tension inherent in the play's classical design.

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John Pasquin's *Uncle Vanya* is the kind of entertaining and stimulating production of a great play that a community can wholeheartedly support. As a writer, Chekhov did not turn his back on any article of human excellence or frailty, and anyone sitting in the audience of this production will surely experience a shock of recognition at what was seen on stage. There was not an inauthentic note the entire evening, and no striving after effect. The whole of it was elegant, yet intimate, and in the end, when Linda Lavin as Sonya prayerfully assures Uncle Vanya that "one day we shall rest," it was, in a sense, the whole of the present production have done. It is a considerable achievement. []

Jack Gaudin as Serebryakov each form a distinct individual strand in the play's contrapuntal texture, and together they interact with a sense of spontaneity that can only be achieved through intense concentration and painstaking hard work. In Chekhov, as in Shakespeare, no part is so small that it cannot be illuminated by fine acting, and Joseph Nichols (Marta), Gary Gage (Wastoff), and Ruth Maynard (Marta) make a shining supporting cast.

If one of the actors tends to stand out from the rest, it is Sam Waterston as Astrov — not because he consciously calls attention to himself, but because, like Olivier, Waterston throws himself into a role with a total physicality that is hypnotic. He always does fascinating theatrical things with his hands, his voice, his stance, which taken individually might seem to fall outside the role, but which all miraculously become integrated into the larger rhythms of the interpretation. Also like Olivier, Waterston can be thrilling at unexpected moments, in the most unexpected ways. When Astrov says "Finita la commedia" to Yelena, the woman who nearly ruined him with her physical charms, Waterston's voice drops to a somber, manly register we have never heard of this boy man before, and the effect is chilling. Waterston is a young American actor who possesses the kind of virtuosic stage technique we more readily associate with British performers. If that technique continues to develop at the same rate as his dramatic insight, he could become a stupendous actor.

John Pasquin's *Uncle Vanya* is the kind of entertaining and stimulating production of a great play that a community can wholeheartedly support. As a writer, Chekhov did not turn his back on any article of human excellence or frailty, and anyone sitting in the audience of this production will surely experience a shock of recognition at what was seen on stage. There was not an inauthentic note the entire evening, and no striving after effect. The whole of it was elegant, yet intimate, and in the end, when Linda Lavin as Sonya prayerfully assures Uncle Vanya that "one day we shall rest," it was, in a sense, the whole of the present production have done. It is a considerable achievement. []

Alex Sogoly's English translation may not be the most poetic one, but it seems to be effective for a contemporary American cast. And what a superb cast it is. Linda Lavin, well known as TV's "Alice," is publicized as the star, but excellent as she is in the role of Sonya, this production is nothing if not an ensemble effort. Lavin, Sam Waterston as Astrov, Lee Wallace as Vanya, Joseph Williams as Yelena, and

Joseph Nichols as Serebryakov each form a distinct individual strand in the play's contrapuntal texture, and together they interact with a sense of spontaneity that can only be achieved through intense concentration and painstaking hard work. In Chekhov, as in Shakespeare, no part is so small that it cannot be illuminated by fine acting, and Joseph Nichols (Marta), Gary Gage (Wastoff), and Ruth Maynard (Marta) make a shining supporting cast.

RAIL

Los Angeles' plan: The daily journey takes almost two hours each way, and he pays twenty dollars a month in parking. Yet three years removed from the daily drive, he still looks like a man newly released from prison.

6:15 a.m. Thirty-eight new riders climb onto the train at Santa Ana, and some of the earliest riders, such as Nar Baker and Ginnels, depart. Twenty minutes later the largest group of the day, seventy-five passengers, clambers aboard at Fullerton, the last stop before the end of the line. Exactly two hours ago the train left San Diego, and somehow this final group seems like a pack of intruders as they scatter throughout the four cars for the thirty-five minute ride to Union Station.

Brown 10th has begun to color the air outside by 7:30, even though clouds from a recent rain cover the sky like a tattered blanket. Heavy battalions of tract homes march by the train windows regularly, and soon they yield to the sprawl of Southern California's industry. Pollution has appeared inside the cars to take the external ugliness. Smoke hangs heavily in the club car, where a loud, early morning card game has swung into action. Thick chatter has sprung up to choke off the subtle notes of the rails. Yet even on this final leg, doors of seats remain empty.

One group of train buddies, dressed in suits and ties clusters together in the last car, giving it the look of some strange mobile office. Each man has staked out two seats and spread his papers over them, they sip coffee and periodically crack jokes. When asked about the train service, they could pass for actors in an Amtrak commercial.

Love it? They chorus while flashing triumphant grins. They look like people who've stumbled, by chance, on a wonderful secret.



"Let's face it, when you ride that morning flight on PSA it is a cattle car," declares one prematurely white-haired banker. "But this," he waves expansively. "This is just like riding first class on an airplane." He explains that he and many members of the Los Angeles busi-

ness community follow the same routine when they arrive at Union Station. They wait, usually no more than ten minutes, for the train that is supposed to arrive. But that stops in front of the station, costs fifty cents a ride, and loops around the financial district from Occidental Tower

around Occidental Tower. But the morning flight on PSA is a cattle car, he says, and he and many members of the Los Angeles business community follow the same routine when they arrive at Union Station. They wait, usually no more than ten minutes, for the train that is supposed to arrive. But that stops in front of the station, costs fifty cents a ride, and loops around the financial district from Occidental Tower

Someone mentions Japanese commuters, who've long endured packing train journeys through the Tokyo megalopolis. Trains there are jammed with sleepy riders who stand for two hours or more, and houses near the farthest terminals command a premium from seat-seekers. But these men shrug off that nightmarish vision in spite of the fact that the number of Amtrak's early riders is climbing daily and that Orange County developers now are mentioning the train in their ads. Today, however, the scene rushing past their windows still are filled with open, undeveloped land. The air is clean, the tax papers lock in two dollars for each home the riders pay. These men figure tomorrow Amtrak can always add more cars.

Across from the prematurely white-haired banker sits another rider, prominently bald. He lives on an acre and a half in Highland Valley, between San Joaquin and Monterey, and he commutes to a job in the food industry in Los Angeles. "It was a cat, he'd be putting nose. He says earlier he'd looked out at the waves breaking in the crystalline light of dawn, and it seemed like nothing had changed, not since the day when he rode the train down here from Pasadena in search of exceptional soil. He says his favorite section of the long ride is the stretch through Camp Pendleton. "I take my cup of coffee and I put it and food. That's very special time of day. As he talks, he pays no attention to the blur of homes, garages, trees, the colorful windows, and he's prying from car to car. He can't even see the freeway train here.

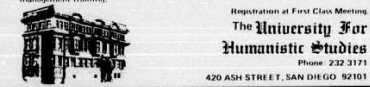
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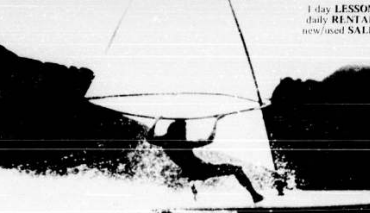
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The Champ

France Zwillinger's *The Chorus* is a remake and update of King Vidor's 1931 tearjerker of the same name, with Gene Vought and Walter Catlett as the orphaned boys, and Mabley, Barry and Jackie Cooper, and mopping up, so to speak, their elders. *Face Down* is about it, but it's not a remake. It's a new story, made up of facets of postcard Vought, showing an ex-cop, improvisatory rapport with his new cop star, as in all his best work. His boxing promoter was quoted as saying his Vought's peerless spurs column in the *Los Angeles Times* was the only one a prizefighter set to emerge from Hollywood. I'm not so sure. His build looks solid enough, his vaguely pained face expressive enough, but he's got a little fearsome enough at least to hold his own on a promotional poster, but the fight itself is a little flat. He's got a little more fight down he's up than he's down affairs in which the advantage changes hands as often as it were a hot potato. One heavily charged scene, the two opponents size each other through a door left inadvertently ajar because of a bad door hinge, is a little more to the point than the fight game that he would lead in a lifetime of listening to how and what he's doing. Jackson, Tom Brisk and the other boys are good.

The characterization of the little boy (if the flattening term "little man" has any practical application, it must surely find it in Ricky Schroder's ripe performance) rather like a repressive, authoritarian ideal of what a child ought to be (loyal, docile, completely uncritical in the face of repeated provocation), and I can conceive of it having a pernicious effect on unloved and unsuspected fathers, on expectant fathers, and on confirmed bachelors who heretofore might be shaken in their resolve. Impressionable adults who find themselves wistfully attracted to the personality traits displayed by little Schroder, to the extent of knowing themselves in a paternal role like the one depicted in the movie, might be closer to the mark, and happier in the long run, if they were to repair to the Humane Society and adopt a homeless pup instead.

The *Princess* is a well-told, snarky, often a little straightforward comedy. Like *The Champ*, but with a complete remodeling of an old formula. For example, Eugene O'Neill once wrote a play about a man who has attempted to commit suicide with a train. In *The Princess*, the same material that has been covered in *Death of a Salesman* and *Long Day's Journey into Night* is used in the Green/Green movie made from it. It is admittedly a little less on the culture. I wonder, Garry Green, how much of the *Princess* can be held accountable for the unbelievable lack of absurdity in the film, but only for his own decisions, a chief among them, the decision to make the place of amnesia as the gimmick that separates two ill-fated lovers. This aim seems hardly justifiable, but it is not as if the movie is merely swallowable once again, if it ever was. He doesn't actually hit that high, but he and the director (Gilbert Cates) do hit the right note. The *Princess* is a fine, if not a great, movie. It is a fine movie by the late Beatrice Straight, and Laurence Luckinbill gives a good shot that "all sincerity and all cynicism" can be made to coexist, and in much more serious ways as far as the critics are concerned, have gone into it with tongues in cheeks. Any one who is. Hevel-

into a lie, the metaphor for the child who believes in the existence of Santa Claus. A school of music is one plausible application. In Katharine's book, who often seems to be on the brink of bursting into a song or a sonnet, and who recalls the sort of aptly chosen, performed music that she has heard, she is playing a sort of a game. But I think she may not make you believe every thing she says, but she makes you believe that she believes in it, and under the circumstances, that is a good thing. In this limited degree of personae, there is a sign of a major artistic talent. I could only wish that her portrait of a young artist (pianist and photographer) were washed out with a little more of the same. I am disappointed and ask myself: This work is supposed to be proof of her indomitable sense of self, proof that her personality has remained intact through a near fatal car accident and a long illness. But I am not sure. The correspondence I could see between the Claude Monet style images, some paintings she turned out before her accident and the six Sunday supplement photographs, is the universality of both.

My personal displeasure with the heroine's artwork amounts to only a minor irritation, though, in a movie that thrives on irritations. The story itself is one of those maddeningly avoidable romantic misunderstandings, this one made possible only by the machinations of an outrageously middle-class mother. I found it toler-



serve as the movie's motto. The final result of this commonsense policy is just about the closest thing to the 18th- and 19th-century landscape painting that I can think of that you are likely to get these days, and I would argue that this movie is as much, if not more, to codify the taste nostalgist as do the *Great American National Landscapes*, *Animal House*, *Movie Movie*, or any of the movie overtakes appeal to the time tripper. Of particular interest in that regard is the *Great American National Landscapes*, especially of *Levi's* and *Miami*, that seems to haunt the movie as odd moments. This sensation, except for a few blatant references to the *Levi's* and *Miami* by Shure, is difficult to put a finger on, but I think I could at least point a finger toward a few categories it can be taken to express. First, and most obviously, the movie is a little off-kilter overlooking the ocean, several of the San Francisco locations, the character of the movie, the movie's title, and the movie's theme: transformation through plastic surgery, her subsequent tendency to act as if she is in a very good disguise, and, of course, the movie's title, *Levi's*, and the movie's landscape art painting, and of special

and, frustratingly to be in the position of knowing so much more than either of the two lovers, as well as mildly insulting to be in the position of knowing exactly as much as the wicked woman. And, I found an irony in the fact that, because of his somewhat off-kilter appearance, though he is initially affected appearance should so lovingly resemble her earlier appearance and that her former lover should fail to comment on or even notice the similarity. (I would have thought that the woman would have noticed that could have been stirred up by suggesting that the fellow is attracted to his new face precisely *because* she reminds him of his — as far as he knows — ex-wife.)

But, I think that the movie's use of music is nothing if not (chaste.) The traditions inherent in the story are elaborated with a nearly sadistic patience and thoroughness, to such an extent that one can almost feel the director's hand on the movie at all, an uncontrollable desire to step into the movie screen and bring the two lovers back together with a resounding crack of their skull's. It can certainly be said that the movie is a little too in the counter of its own contrivances.

is continuous at θ_0 and θ_0 is a point of

Robert Altman's *A Perfect Crime* was a yank out of low all the more for that some might almost have suspected that some Consumer Fraud and Protection watchdog had found out, as in the case of the Chevrolet engines discovered in Buick and Oldsmobile bodies, that Altman was reusing TV movie material and passing it off as genuine theatrical quality. There is much to be said for the idea of cultivating pay-per-view between a stuffy and a vulgar (Paul Dwyer) and a fledgling rock singer (Marta Heflin) that makes you feel you might be watching a pilot for a projected TV sitcom. The basic, state-implemented idea would seem to offer plenty of "angles," to keep a cadre of writers coasting easily for the length of a television time killing or a half-hour of a late-night show. It's a shame, can't say (Greek in three or four) of novelty there, and the Old World versus New World and middle and

 $\forall f \in f_{\alpha} \rightarrow \exists \beta \in \mathcal{A} \text{ such that } f \in f_{\beta}$

versus youth motifs. Even the best stuff (the sneering at video-dating services, conforming closely to the sneer that everyone must wear when watching such soul bairns as *The Dating Game* and *Love Experts*, Ted Neeley's raspy personality and singing style as the tyrannical al leader of

a supposedly communal rock group, a nicely written scene centering around the super-cool bedside manner of an emergency ward intern as he stitches up a cracked head is really no better, no freer of easy exploitation, simplification, and omniscience than the best stuff on any TV

[illegible]

(continued from page 4)

community. FAM has been lifted by law in some states. Perhaps, your paper could be influential in causing the same in California.

*Gerald E. Sweeney
Ocean Beach*

The one thing your reader forgot to mention in the letter about Jack Walsh and Channel 39 ("Letters," April 12) was the comedy team of Bloom and Dale on the weather report. That is the reason I changed to another channel.

Harry M. Darnell
San Diego

Your publication's review of *Beethoveniana* ("Help! It Needs Somebody," April '5) is a classic example of nonobjective reporting. Obviously, there are many subjects incorporated in any given study; there are in *Beethoveniana*. To review such a production through such a narrowed vision is cheating the public you serve. The "art" of objective reviewing demands a lot of attention to the subject, as

viewed through an open mind, so that the review informs the public rather than guides it. Your position isn't necessarily that of selling or unselling a production, but of informing the public in an objective manner, giving people the right to

I found good, bad, and indifference in *Beatlemania*. Yes, the choreography of films to time period to performance number was a bit off, though it did follow a basic progressive pattern, outlining the time period versus song lyric and intent. Yes, the robots were like but not *exactly* like the Beatles.

who had a profound effect ideologically on the world. But let's give the "old ones" a bit of credit for their ability to which they have a right to stage their ability and patience to stage their abilities to a confined two-hour program based on others' talents for week on end day after day, to a willing audience.

The power of the press is great, but its capacity to inform and guide the public is to be valued only for information upon which the individuals shall guide themselves and form opinions.⁸

Steve Morgan

A black and white photograph of a tall, dark wooden cabinet. The upper portion of the cabinet features a glass-paned section with a grid of six rectangular panes arranged in two columns of three. Below this glass section is a solid, dark wooden panel. The cabinet has a simple, rectangular design with a slightly flared base. The lighting is dramatic, with strong highlights and deep shadows.

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nagging and her tap-dance act.
Berger assumes the dimensions of an
offensive against humanity, which
within the boundaries of the movie, effec-
tively overhauls the cinematic
history of an Italian, credited by the
disproportionately U.S. Cavalry Directed by
Rajon Nasser. 1973
* (Lovers, through 4/28)

Somebody Killed Her Husband
Farrah Fawcett-Majors, in her first top-
line movie role, gets rudely upstaged
by Jeff Bridges, whose pushy, yet
kinky charm as a Macy's toy depart-
ment clerk is the single agreeable
element in this apparent copycatting
of a patented Hitchcock formula —
one part unbridled thrills, four parts
comedy "relief." Directed by Lamont
Johnson. 1978
* (Campus Drive in, Pacific Drive in;
from 4/27)

Superman — Out of a desire to be
"definitive," this lavish Superman ad-
venture allows itself to become
bogged in biography. It presumes a
familiarity with Superman mythology,
and often plays on that familiarity, but
it is still willing to bore the audience
with elementary information about life
on Krypton (where the culture is
shown to be "advanced" by having
the inhabitants speak in British ac-
cent) and about Superman's early
upbringing on Earth. After an hour or
so, the movie finally arrives in Metropo-
lis (an uncamouflaged New York
City, the Statue of Liberty and all, fills
the bill) and introduces Christopher
Reeve (forgetful as the Caped Won-
der, but rather lame as newspaper
man Clark Kent, speaking in a glib, dam-
gling Andy Hardy idiom). And the rest
of the movie recalls the BATMAN tele-
vision show in the late 1960s, with its
vaudeville villainy, tactless flag-
waving, and tiny-Superman Gene
Hackman, Marion Brando, Margot
Kidder, and Valerie Perrine, directed
by Richard Donner. 1978
* (Cinema Plaza 5, Loma)

They Came from Within — The
opening is full of promise. Behind the
curtains, the "secreted setting" — the
swank Starliner apartments — is es-
tablished with a parody of a real-
estate advertisement, a side show of
the Starliner's many amenities (dorms,
courts, boutique, medical and dental
clinics, and on and on) and a narration
spoken in a morose, disembodied
voice. Thus, the target for terrorism, as
in all disaster movies, is comfort and
complacency, but the target is cho-
sen in this instance with a satirical lack
of sympathy. Much of the unpleasant
tension of the first half derives from the
doctor's office nastiness of the hor-
rors, gutting jumps under the skin, a
trickle of blood from the mouth, a tor-
rent of blood vomited into a Spa in
Spain bathtub (it's enough to make a
lovely young housewife sit right down
on the toilet and cry). As long as these
afflictions are still in the symptom
stage, undiagnosed, the movie
maintains an anything-can-happen
nightmare quality, and when the
Hieronymus Boschian creatures
(repulsive little things resembling
sweetbreads and chicken livers)
begin bursting out of people's
mouths, roaming through the build-
ing's drains and vents, and infecting
the residents with uncontrollable car-
niatous, the movie manufactures
some real squirms. (The storyline
functions tactlessly as stop-V-D
propaganda and as a plea for sexual
conscience.) Eventually, the orgy of
sexual violence is explained, confus-
ingly, by a stock mad scientist's
notebooks, and it develops into a
stock scientific caution against
dehumanization. The movie might
have done better to stay on the laugh-
able level of a housewife's nightmare
— a plague of slimy pests in the spot-
less kitchen and bath. With Paul
Harrison, Joe Silver, and Barbara
Steele, directed by David Cronen-
berg, a young Canadian who has
earned something of an underground
reputation for his experimental sex-
films, *Sleeping* and *Cries of the
Future*. 1976
* (College Frontier Drive in, Mira
Mesa Cinemas)

Up in Smoke — Cheech and Chong's
marijuana puff piece is simply a
smoke (a pot smoker's dream).
Gas masks are advised. With Stacy
Ketch and Tom Skerritt, directed by
Lou Adler. 1978
* (Ken, 4/27 and 28)

Winifred Wagner — Documentary on
the English daughter-in-law of
Wagner and friend of Hitler, directed
by Hans-Jürgen Syberberg, a leading
figure in the New German Cinema,
none of whose movies has previously
been seen in San Diego. 1975
(Uncom, through 4/28)

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They were really small-town
folks, not the sort to question
authority. And religion was
important to them. So I could
give a long list of the ways I'm
different. But I was thinking the
other day, when I saw a
ladybug, of how my mother
taught me a reverence for life,
even the lives of little bugs and
moths. If a moth came in the
house, she'd catch it and put it
back outside. Or one time she
picked up a ladybug from the
windowsill and gave it a drink
of water. One thing that really stands out
is that I'm not an ambitious
person, and they certainly never
had elegant ambitions, either.
My dad was always one to give
a helping hand, and I like to
help, too, but I don't know as
I'd help a stranger the way he
did. Another thing, my mother
never writes and I'm not so
good at keeping in touch,
either.




Mark Cole
Computer Operator
National City

I keep the same values of
what life is all about — on
marriage and children and God.
I know I'm like them like that,
and we are their blood, you
know. Sometimes I see when
I'm with my child I'm treating
him the way I can see myself
being treated was back then.
My father used to tell me not to
go in the neighbor's yard, to
stay in my own yard, and that's
stuck with me all my life. I
don't make friends, I stick to
myself. My parents were that
way and I ended up being that
way, too. God, I hope I don't
start telling my kid to stay in his
own yard!




Ted Lorey
Lifeguard
Charmant

They passed on their
religious values to me. They go
to Presbyterian church and so
do I. Being a lifeguard, I've
become even closer to God and
understand my parents' values
in that respect more. They
taught me honesty. Well, I
guess a lot of my personality
traits I've learned from them,
like an appreciation of the
world. They're nice people;
they help others, they're aware
of what's going on and I've
learned that, too. They're not
competitive and I definitely
picked that up from them. But
they are into working hard and
they have a hard time
understanding why I don't want
to work all the time, get a
nine-to-five job. I'm pretty
careful with money, too, and so
are they. I like to plan my
budget for the future, so I'm
like them that way. Funny, at
first I thought I was I like them
at all.



William Winkler
Retired Brewmaster
San Diego

All my life I've been in the
labor movement because I was
brought up in a class-conscious
family. I used to talk to Eugene
Debs just like I'm talking to you
right now. My father brewed
beer at thirteen. I started at
sixteen and my son started at
eighteen. We're from five or six
generations of brewers. My
mother was an activist, too. She
had a job with the right for
women to vote and paid some
time for my sister and me not to
have insinuations — this was
back when a lot of babies were
dying from it. My parents lived
in Hanover, Germany, and I
immigrated to Ellis Island at
eighteen. I've lived by this all
my life (I saw it on the grave of
Karl Marx with my own eyes).
* People of all the world unite.



Alexis Gwynn
Nix Technologist
La Jolla

I used to think we were really
different. It seemed they were
fearless and nothing phased
them and I wasn't. "Why can't
I be like that?" It then became
more obvious they just came up
with answers when they had to.
As I get older it gets easier to
rise to the occasion — but I don't
find an answer where you can.
They're very open-minded as
far as interests — they don't
know it just because they don't
especially like it — and I am,
too. It's nice because you can't
suck them in a pipebomb. I like
to think I'm like that, too.
People really resist the fact they
are like their parents and it takes
a while before they will admit
they are. It's something you can
be blind to for a long time, and
admitting it usually happens
when people become parents
themselves.

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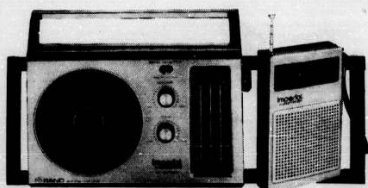
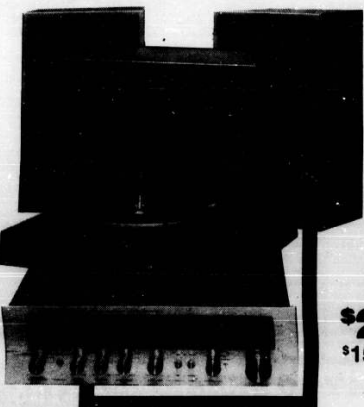
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**PACIFIC
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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

The La Jolla Jazz Festival continues its Sunday afternoon with what is its most adventurous offering—the San Diego debut of Air. After the legendary Revolutionary Ensemble, this trio is the premier improvising unit to emerge in this decade. At a time when it is apparent that jazz musicians are encouraged to subvert their art for wider acceptance, it is gratifying to encounter an offbeat group such as Air. Their recent albums on the widely distributed Arista/Novus label are no less exploratory and expansive than the earlier releases on the obscure Whinnal and Neasa records. Although they aren't buying attendance records, they've proven it is possible to find receptive listeners without patronizingly having to second-guess audience attention spans.

Air's eclecticism naturally means they require patience in the absorption and assessment phases. They constantly challenge notions of the limits of jazz. Their first works—"Air Road," "Air Time," and "Montevideo Suite Air"—are diversified to the point of schizophrenia: by turns, free-form and staunchly blues-based, anguished and steel-tough, eschewed and traditionally craved, each of the players exhibits



a mindbogglingly broad range of influences—Coltrane, Rollins, Blakey, Ayler, Stockhausen, a Jamaican Voodoo one-heard and fell in all of their stuff. This shouldn't

imply that their music is pedantic postpunk; the reference points are just an indicator of their independence and ability to complement each other's

preferences for different idioms. Readist Henry Threadgill (who also plays flute and a double low of tuned tubas) can be as foot-stomping as Rollins and as "therapeutically" grandiose as Coltrane; bassist Hopkins is hypnotizing and unpredictable, moving at will from pizzicato to arco techniques, maintaining a do-or-die tenor, and drummer McCall, like Art Blakey, Ed Blackwell, Paul Motian, and Barry Altschul, is a veritable tour guide of dynamic shadings. Air is not always "pleasant" to hear, but their maverick complexity and virtuosity is usually mesmerizing. For what it's worth, I love them.

Patric Ar Lande's Rubato Patrol opens for Air. This is a tight, accomplished quartet, no doubt. As with the majority of ECM artists, though, I find myself daydreaming whenever I listen to them; they are ethereal and classically impressionistic. The pretty side of Keith Jarrett can be traced in Lande, and Mark Shuman understands Miles Davis, Don Cherry, and Lester Bowie, all right. Still, the ECM policy of packaging soundtracks under the guise of jazz remains enervating; too much of this band's material reeks of Arabian nights invigilogue music in between Rubato Patrol and Air.

David Henderson (best known for the Jimi Hendrix biography, "Voodoo Chile") and his single track on Gravelly Coleman's "Science Fiction" recycles his poetry.

The festival's evening concert

showcases trombonist Julian Priester and trumpeter flugelhornist Eddie Henderson. Although they both have impressive, divergent backgrounds, they are most fondly remembered for their roles in Herbie Hancock's early Seventies "space" sextet. I can't say I care much for their latest fusion-directed recordings. But as strong, excellent players, and so, memories of past triumphs find me hoping for bright, in-person revelations. Their supporting act will be cool, romantic, generously splendid alto sax bopper Charles McPherson and his young quartet.

As was the case last week, there is again a slew of shows to deplete our entertainment budgets. The one impossible to ignore, Lou Reed at the Roy Theatre on Tuesday, is already sold out. Reed is the seminal figure in the rock avant-garde. It's hard to imagine where Bryan Ferry, David Bowie, Eric, and practically every new-wave group would be now without his influence. His four studio records with the Velvet Underground were high points of art rock, and though his solo endeavors have been variable in quality, who can deny that he still retains a great degree of fascination?

Another renegade rocker, Tom Robinson, debut at the Roy. Monday, Robinson is one of the few bi-racial political songwriters of our day. Some may find his mixture of raised-fist sloganeering

(Continued on page 14)

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Reader's Guide to

Bahia, 908 West Mission Bay Drive, Mission Bay, 448-0251. Merenches lounge. All. Bites, dancing. Tuesday through Saturday. Piano.

Lounge, Johnny Pines, contemporary. Friday and Saturday. Bites. Bells. Ralph Vacco. guitar. Friday and Saturday.

Saturday, **Rodriguez**, 2431 Pacific Highway, San Diego. 233-7359. Disco nightly.

Bar X Ranch House, 192 East Broadway, Vista. 724-0800. Country. Bites. Country and western. Friday through Saturday.

Boy Lounge, Vacation Village Hotel, Mission Bay. 274-4030. Shave it on. contemporary. Monday through Saturday.

Billy Up Tavern, 143 South Cedros, Solana Beach. 481-3022. Noel Heartbreak. contemporary. Friday and Saturday.

Billy Bones Restaurant, 959 Highland Street, Pacific Beach. 272-2780. Paul Gieg. contemporary. Wednesday through Saturday.

Black Angus, 207 E. Street, Chula Vista. 426-9200. Summerwine. contemporary. Monday through Saturday.

Black Angus, 1000 Groves Avenue, El Cajon. 440-5055. Tris. contemporary. Thursday and Friday. Summerwine. contemporary. Monday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100. Gabe Lapina. contemporary. Tuesday through Saturday.

Boathouse, 2040 Harbor Island Drive, Harbor Island. 291-8070. Sandford and Spive. contemporary. Sunday and Monday. Edwin and Ruland. contemporary and country. Tuesday through Saturday.

Boon's, 2388 Pacific Highway. 291-5555. Lou West Band. contemporary. Tuesday through Saturday. Bill Brackett. comedy. Sunday and Monday.



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the Music Scene

Shuford's Old Place, 1205 Prospect, La Jolla. 459-8062. Steven Voss. contemporary. Tuesday through Saturday. John Barker. contemporary. Sunday and Monday.

Cafe Del Rey, 1549 E. Third, San Marcos. 234-8511. Morning Thunders. contemporary. Tuesday through Saturday. Christi Maffio. pop. Sunday.

Cafe Jorango, 4527 Mission Boulevard, Pacific Beach. 272-1781. Indian Joe. folk. Thursday and Saturday. Jackie Lowell. folk. Friday.

Caliph's Piano Lounge, 3102 Fifth Avenue, Hillcrest. 296-9495. Gil Warner. piano. Wednesday through Saturday.

Carlos and Charlie, 5530 La Jolla Boulevard, La Jolla. 454-0318. Disco nightly.

Cash and Cleaver, 140 South Serrano Boulevard, Solana Beach. 488-8738. Rick Nims and Jamie Fouca. contemporary. Wednesday through Saturday.

Cash and Cleaver, 2329 Center City Parkway, Escondido. 741-2404. The Ross West Home. contemporary and country rock. Thursday through Saturday.

Castaways, 10757 Woodside Avenue, San Jose. 449-6700. Zealand. rock. Tuesday through Saturday.

Celebration, 4473 30th Street, North Park. 450-1971. Dancing. Friday.

Charlie Horse Lounge, Warner's Circle Lodge, 550 Via de la Valle, Del Mar. 755-0666. Donel and Mel. country. brogue. cabs. Tuesday through Saturday.

Chateau, 3623 College Avenue, San Diego. 582-5620. Baccharia. contemporary. Wednesday through Saturday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido. 745-5100. Bill and MacDonald. contemporary and folk. Wednesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-1325. Zick. jazz. Friday through Sunday. Dance of the Universe with Ella Ruth Pappas. jazz. Monday through Thursday.

Comedy Store, 946 Pearl Street, La Jolla. 454-9766. Loka. Lois Bonfield. Dianne Nichols. and Mitchell Wolten. comedians. Tuesday through Saturday.

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The Corporation, 380 N. E. Camino Real, Pacific Beach. 454-1676. Disco nightly.

Country Pumpkins, 1662 Palm Avenue, Imperial Beach. 429-1661. Country. Cascaras.

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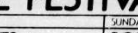
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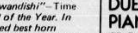
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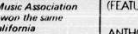
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Reader's Guide to

Elia's, 7655 La Jolla Shores Drive, La Jolla, 459-0541. Jan Tober and Dave Rogers, contemporary. Tuesday through Saturday. John Small, contemporary. Thursday through Monday.

Elly's Club, 6 Hersely, downtown. 237-0476. Disco. Friday through Sunday.

Fireide, Washington at Center City Parkway, Escondido. 745-1931. T.N.T. 40. Monday through Saturday. Dr. Downs, hipnotist. Sunday. Disco night.

Flamingo's, 5373 Mission Center Road, Mission Valley. 291-8635. Disco night.

Gold Coast Lounge, Town and County Hotel, Mission Valley. 297-7311. Brighter Days, contemporary. Tuesday through Saturday.

Haley's, 4258 West Point Loma Boulevard, Loma Point. 225-9559. Fast, rock. Tuesday through Saturday. Bratz, rock. Sunday and Monday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474. Rara Baton Group, contemporary. Tuesday through Saturday.

Hamburguesas, 406 Wallace Street, Old Town. 295-0544. Melissa McCracken, guitar and vocal. Sunday through Tuesday. Doyle and Master, contemporary duo. Wednesday through Saturday.

Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101. Affirmation, contemporary. Tuesday through Sunday. Jannah Williams, contemporary. Monday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242. Alex Stetler, contemporary. Friday and Saturday.

Hill House, 2730 Via de la Valle Del Mar. 755-6614. Conna and Dalton, contemporary. Tuesday through Saturday.

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

Hi Place, 740 South Escondido Boulevard, Escondido. 741-1965. Jay, rock. Friday and Saturday.

Home Shoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. Chaser, rock. Sunday through Saturday.

Hungry Hunter, 1221 Vista Way, Encinitas. 433-2633. Checkered, contemporary and soft rock. Wednesday through Saturday. Harmony, contemporary and country. Sunday through Tuesday.

Hungry Hunter, 2445 Hotel Circle Road, Mission Valley. 298-8074. Kevin Brown, contemporary. Thursday through Saturday.

Isabelle, 14240 Poway Road. 748-7571. Disco night.

Ivy Bar, 911 Camino del Rio South, Mission Valley. 296-2929. Val and Cory, contemporary. Tuesday through Saturday.

Jeremiah's Steak House, 17051 West Bernardo Drive, Rancho Bernardo. 487-7181. Mister Lucky, contemporary. Friday and Saturday.

John Bull, 2200 Highland Avenue, National City. 474-2201. Daybreak, contemporary. Thursday through Saturday. Wayne, psychedelic. Gire, contemporary. Tuesday and Wednesday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220. Thunderbolt the Wonderwolf, country rock. Thursday through Saturday. Dave Bradley, country rock. Sunday and Monday. Cindy and the Sirens, country rock. Tuesday and Wednesday.

Journey, 5375 Kearny Villa Road, Kearny Mesa. 279-2040. Disco night.

Kelly's Roadhouse, 596 N. Mollan Avenue, El Cajon. 442-8233. Art of Jay, acoustic rock. Tuesday through Saturday.

King's Grill, 1333 Hotel Circle South, Mission Valley. 297-2231. Strolling minstrel night.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7022. Tom McCormack, classical guitar. Thursday through Sunday.

La Costa Cantina, 1476 Encinitas Boulevard, Encinitas. 753-1488. Quintero Crystal, mariachi. Friday through Saturday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon. 442-1331.

Le Chetel, 5046 Newport, Ocean Beach. 222-5300. Tangierine, jazz. Wednesday and Thursday. Rore Energy, jazz. Friday and Saturday. jazz jam. Sunday afternoon. Organization, jazz. Sunday through Tuesday.

London Opera House, 5404 Balboa Avenue, Claremont. 279-2390. Homelink, contemporary. Wednesday through Saturday. Kevin Brown, folk. Sunday through Tuesday.

Mad Grease, 3191 Sports Arena Boulevard, Loma Point. 226-0291. Disco night.

Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780. Disco night.

Magnolia Mulvaney's, 8561 Magnolia Avenue, Sanle. 448-8500. Night Fever Disco, Wednesday through Saturday.

Mandolin Wind, 328 University Avenue, Hillcrest. 297-3971. King Biscuit Blues Band, blues and boogie. Thursday through Saturday. Daniel Ray, piano. Sunday and Tuesday, acoustic. Monday, R.M. mellow rock. Wednesday.

Mark V, San Marcos Boulevard at Freeway 78, San Marcos. 744-3520. Disco night. Gong Show, Sunday. Dance Contest, Tuesday.

Mike's Hideaway, 8203 Wintergarden Boulevard, Lakeside. 443-9508. Blue Edge, harmonica blues, boogie, and rock. Friday and Saturday.

Mission Inn, 522 East Mission Road, San Marcos. 744-2203. White Lightning Express, country. Thursday through Sunday.

the Music Scene

Mississippi Room, 2223 El Cajon Boulevard, San Diego. 298-8686. Jack Condon and Jerry Woo, Contemporary. Wednesday through Saturday. Dave Torallo, disco and top 40. Sunday through Tuesday.

Moonglow, 4875 Claremont Drive, Claremont. 273-1021. Sandy Stewart and Co., contemporary. Tuesday through Saturday. Paul Gregg, organ. Sunday and Monday.

Nashville Country, 5933 University Avenue, San Diego. 583-6670. Dallas Gang, country. Friday and Saturday.

Navajo Inn, 855 Navajo Road, San Carlos. 465-1730. Ann's Parade, top 40. Tuesday through Sunday.

Ocean Beach Inn, 1838 Bacon Street, Ocean Beach. 222-6766. Sand of Peace, contemporary. Sunday.

Odyssey, 4240 West Point Loma Boulevard, Loma Point. 224-8792. Disco night.

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Reader's Guide to

O'Hara's, 2547 San Diego Avenue, Old Town, 209-0533. Folk country, jazz, and contemporary. Nightly, late season, Thursday.

Old No. 7 Distillery, 540 South San Diego Avenue, Solana Beach, 755-0733. Disco night.

One Night Stand, 4970 Veterans, Ocean Beach, 222-2446. Tom Cat Blues, Thursday, 2-5 p.m. Digi country, rock, funk, Kraft 90s, folk rock, Saturday. Mixed Harries, 4000, Sunday. Garage and lounge, contemporary, Monday. Live African, variety, Tuesday. Kraft 90s, folk rock, Wednesday.

Organ Power Pizza, 5375 Kearny Villa Road, Kearny Mesa, 540-0801. Tummy Shakes, contemporary and pop, Wednesday through Monday. Chris Gomez, classical and contemporary, Tuesday.

Pat Avery, 5447 Waring Road, Alhambra, 255-2573. Blue jazz, contemporary, Tuesday through Sunday.

Polymath Star, 3400 Main Street, Chula Vista, 427-5880. Mainstream, country rock, Thursday through Sunday.

Reelin Club, 7828 Broadway, Coronado, 434-5244. Salsas, Soca, soft rock and country, Thursday.

Rhonda Lounge, Harbor Drive at San, Limoneros, 232-3440. Folk, contemporary, Tuesday through Sunday.

Posidon, 1670 Coastal Boulevard, Del Mar, 755-0340. R&B, salsa, disco, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4500 University Avenue, East San Diego, 251-7448. Live band and farm supper, mellow jazz, folk and

country, cocktail, a la carte, off hours, Tuesday, Saturday and every other Sunday. Live guitar class, Wednesday, funk and every other Sunday.

Quinn's Pub, 5157 La Jolla Boulevard, La Jolla, 488-0848. Tummy Shakes, hard jazz, blues and country, Thursday through Saturday. Don Glaser, jazz, Sunday.

Raspall's, 4230 West Point Loma Boulevard, Loma Point, 223-1663. Disco night.

Red Candle Lounge, Mission Valley Inn, 875 Hotel Circle South, Mission Valley, 268-8281. Shouting Willie, contemporary, Monday through Saturday.

Reuben's, 100 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and company, contemporary, Tuesday through Sunday.

Reuben's Harbor Island, 850 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and company, contemporary, Tuesday through Sunday.

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Reuben's Harbor Island, 850 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and company, contemporary, Tuesday through Sunday.

Rubens Plankhouse, 7637 Riva Avenue, Chula Vista, 278-7373.

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7637. R&B, contemporary, Tuesday through Saturday.

Shelter Island Inn, 2081 Shelter Island Drive, Shelter Island, 222-0881. Spring Fever, contemporary, Tuesday through Sunday.

Shoreland Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-1880. National Geographic, Platinum, contemporary, Monday through Saturday.

Spooky's Saloon, 2855 Michoud Drive, San Diego, 223-3554. Disco night.

Spill, 1300 Buena Vista, San Diego, 276-3993. Shadow Fox, rock, Thursday. Four Eyes (formerly Copeland), rock, Friday. Rock, funk, Saturday. Live, rock, Wednesday.

Springfield Wagon Works, 600 North Second, Escondido, 440-5757. Transcendental, contemporary, Tuesday through Saturday. Shark, folk, country, rock, Sunday and Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 540-2777. Jackoff and Spun, contemporary, Tuesday through Sunday. Right Voice, guitar, Tuesday and Wednesday.

Starlight, 1051 University Avenue, Escondido, 295-2193. John Gentry, 1037, Sunday afternoon.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802. David Cherry, Rumba, guitar, Tuesday and Saturday. Chuck Berry, contemporary, Friday.

Tavern, 1298 Prospect Street, La Jolla, 454-9547. John Chase, classical jazz, Wednesday through Saturday.

Togo, 1011 Broadway, Chula Vista, 422-9522. The Galters, country, folk, and Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Daily, live, guitar, Sunday.

Wendy's, 1000 Harbor Island Drive, Harbor Island, 291-1880. Live, rock, Wednesday through Saturday.

Top of the Arc, 1000 Harbor Island Drive, Harbor Island, 291-1880.

Toton, 2540 South Highway 80, Carlsbad, 438-8877. Rock and Blues, contemporary and folk rock, Tuesday through Saturday.

Trojan Horse, 679 University Avenue, San Diego, 592-9070. Horn, funk, rock, Wednesday through Sunday.

VIP Lounge, 540 Hotel Circle North, Town and Country Hotel, 291-7131.

West Coast Production Company, 1011 Harbor Island, Escondido, 295-2193. Disco night.

Windward, 1011 Harbor Island, Escondido, 295-2193. Disco night.

Wingman's Road, 6030 Mission Valley Road, Mission Valley, 291-0253. Tummy Shakes, Wednesday through Saturday.

Zorzi's, 1310 Mission Boulevard, San Diego, 276-5637. Disco and top 40, nightly.

Los Angeles Concerts

Tom Robinson, UCLA Rosen Hall, Thursday, April 26, 8 p.m. (213) 825-2903.

Bohannon and Crown Heights Affair, Long Beach Arena, Friday, April 27, 8 p.m.

Poco and Kalamazoo, Inland Bowl, Sunday, April 29, 12 p.m. (Laguna Beach) (714) 556-0788.

Hertie Hancock and Tower of Power, DLA Family Pavilion, Sunday, April 29, 7:30 p.m. (213) 825-2903.

The Pointer Sisters, Long Beach Arena, Monday, April 30, 8 p.m. (213) 436-6661.

The Pointer Sisters, Santa Monica Civic, Tuesday, May 1, 8 p.m. (213) 393-9501.

U.K. Santa Monica Civic, Saturday, May 5, 8 p.m. (213) 393-9501.

Allman Brothers Band, Inland Bowl, Tuesday, May 15, 7:30 p.m. (213) 851-9000.

The Police, Santa Monica Civic, Thursday, May 17, 8 p.m. (213) 393-9501.

The New Rations, featuring Ron Wood, Keith Richards, and Stanley Clarke, Inland Bowl, Saturday, May 19, 7:30 p.m. (213) 673-1300.

Funk Festival, featuring Parliament Funkadelic, Bootsy's Rubber Band, Rick James, The B-52's, and Brides of Funkenstein, Los Angeles Coliseum, Saturday, May 20, 10 p.m. (213) 748-6131.

Backlot Theatre, 657 Robertson, West Hollywood, (213) 659-0472. Media Music, Tuesday and Sunday.

the Music Scene

Baked Potato, 1071 S. Broadway, West Hollywood, (213) 980-1601. Live band and band, Tuesday through Saturday.

Comedy and Magic Club, 1011 Harbor Island, Tuesday, (213) 372-1993. Tom Donnan, Wednesday and Thursday.

Dante's, 4291 La Jolla Village, Escondido, (619) 444-4444. (213) 762-1566. Live band, Saturday, Sunday and Friday.

Lighthouse, 30 West Avenue, Escondido, (619) 436-6661.

The Pointer Sisters, Santa Monica Civic, Tuesday, May 1, 8 p.m. (213) 393-9501.

U.K. Santa Monica Civic, Saturday, May 5, 8 p.m. (213) 393-9501.

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Backlot Theatre, 657 Robertson, West Hollywood, (213) 659-0472. Media Music, Tuesday and Sunday.

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WANTED: 1989 Chevrolet parts, sun visor, 3 speed overdrive, any condition. Mar 291-7919

1973 MG MIDGET, gets 20 miles per gallon. Michelin tires, must sell \$1900 or offer. Tom 453-8508

WANTED: CAMPER shell for 1974 Ford Courier. 6 bed. Willing to pay up to \$3000 cash for shell in good condition. 282-1854

1975 MERCURY Benz classic 250 6 cyl. drive economy car. \$4800 loan price. Private party. Local condition. Call now. Mark 286-3803. (leave message)

1976 VW CONVERTIBLE, rebuilt engine, new tires and wheels, new shocks and brakes, yellow and red, only \$3500 or best offer. 566-1356

1986 COUGAR, Shelby, nice blue paint job, new tires, \$1000 ready to sell. Randy 583-5511

1987 BUICK REVELL, rebuilt 1973 engine, rebuilt transmission, new brakes, new dual exhaust system, chrome wheels, air, \$2500. 262-3803. (leave message)

1987 AMC PACER, 1980 motor, 1400cc, 1978 Datsun head with 1100 miles. BMW body and frame in good shape. 270-3821 or 228-8695

1985 CHEVROLET Station wagon, excellent mechanical condition, radial tires, \$800 only. Serious calls, 284-3930

1974 PLYMOUTH DUSTER, automatic transmission, power steering, power brakes, AMF/Marquette, good gas mileage, excellent condition. \$1795. 487-4487 evenings

1974 VOLKSWAGEN DASHER, 2 door, 1600 cc, 1984. Sun 1934 after 6:30pm

1972 PINTO 3 door, automatic, air, 38,000 miles. Excellent condition. 239-0207 or 239-0208

1974 CHEVY Vega, 4 speed, radials, radio, heater, new paint, runs and looks great. Excellent mileage. \$1400. 460-8095

USED CARS wanted: running or not, best prices. Reliable used cars needed. \$750 day. 7 courts a mile. Improve your friends. San Diego. Call Ray. Toyota. 5005. 274-8964

1971 TOYOTA CORONA MK II, good condition, 4 door, 4 speed, radial tires with guarantee. \$950. 583-0286

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1974 VOLKSWAGEN DASHER, 2 door, 1600 cc, 1984. Sun 1934 after 6:30pm

1972 FORD Pinto, low mileage, radio, cassette, 28 radials, 100,000 miles, good tires, mid deal. \$1500. 272-8604

1974 CHEVY Vega, 4 speed, radials, radio, heater, new paint, runs and looks great. Excellent mileage. \$1400. 460-8095

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1986 MAZDA Coupe 1600 piston engine, good car. \$650 or best offer. Toyota Corolla parts. Weber carburetor and manifold for MGB almost new. \$45. Tim 433-7881

1976 FORD COURIER 4x4, AMF/MR 38, 27,000 miles very clean. \$3300. 361-8977. Keep trying

1984 CHEVY pickup, truck, excellent wheels and tires, stereo cassette system, needs minor work. \$1000 or best. 579-6524

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Includes: Spark ignition points, Bosch spark plugs, Valve cover gaskets, Valve adjust, Carb. adjust, Check compression, Change engine oil, New oil screen, Adjust dwell, Gasket, Check brake & Clutch adjust. (Type I, II & III only) All work guaranteed. **\$32.17** (reg. \$42.50)

Toyota Auto Transmission Special
Includes: Toyota automatic transmission service includes: Change fluid, Adjust linkage, Clean screen (if applicable), Road test. (no six cylinders) All Work Guaranteed. **\$33.20** (reg. \$42.50) experts & labor

Datsun & Toyota May Tune-up Special
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1965 CADILLAC \$500 or best offer. Runs good needs paint. July 224-8802 or Monday Wednesday or Friday 224-8816

1974 BUICK LeSabre - Air conditioning, power steering & brakes. Runs like a champ. 277-4129 after days weekdays, anytime on weekends.

1956 FORD pickup - 1/2 ton special edition. Body in good shape. Blown engine. New 6 cyl. 277-4129 after days weekdays, anytime on weekends.

1974 VOLVO, excellent condition, good gas mileage. 4 cylinder, 4 door. Must be seen and driven to appreciate. \$2100 or offer. 223-0703.

WANTED: 1969 VW Karmann Ghia, motor, transmission, tires, paint, upholstery not important. Body, fair condition, no rust. 11 day cash. Derek 279-6550 business, 281-8233 home.

1971 PINTO Runabout, sun roof, full glass rear door, automatic transmission, very low mileage. \$2350, below blue book. Jennifer 224-7900 weekdays, 258-0449 after 5:30pm weekends.

1973 KARMAN Ghia - Mint condition, 37 mpg. Mechanically perfect, new paint, brakes, rear shocks, new exhaust system. Must sell, leaving town. \$4500 or best 440-9157.

1973 DATSUN 510, orange, excellent condition, excellent gas mileage, asking \$1500 or best offer. Must see. Jave 448-7707 or 287-1056.

1977 SAAB 900, collectors item, excellent condition, mileage. AMFM. \$2500. 287-2323 or 466-5574.

1960 BUICK Skylark, tires, auto transmission, muffler, smog, excellent. Body, interior, power brakes & steering. Fine. Engine needs work. Make offer. John 479-2385 or 291-4381.

ZENITH CARBURETOR - originally on Porsche. Presently fitted for 1968 VW. Fantastic performer. \$80. Sell have Porsche jets. Terry 270-6634.

1969 BUICK RIVIERA, air conditioning, power steering, brakes & wheels, new rear end and shocks. Beautiful car. \$1800 or offer. Norm 570-5633 or 452-4398 work.

MERCEDES BENZ 450 SEL 7.5 show room condition, new car performance on regular gas. 454-3031 days, 272-0570 nights.

1978 CG-5, 258 88 heavy duty cooling & 42,000 miles. \$3895. Ernie Nunez, business. 279-4111 & 450-8148 home 287-1258.

1971 MERCEDES 250 sedan, white, air conditioning, AMFM stereo, very good condition. \$5000 or best. 236-1981.

DODGE POLARA 1968, 2-door, V8, automatic, air conditioning, new rear end and shocks. Needs right door. \$2300 firm. 291-4370.

1971 AUDI 100 LS - very good condition. Good transportation car, clean and dependable. 8795. North County. 775-4487 even.

1973 TOYOTA Corona station wagon 1600, new radiator, new lifetime guarantee, low maintenance, free battery. Michelin steel radial tires, partitioned engine runs excellent. \$1750, hurry! 223-1274.

1973 TOYOTA Corona station wagon 1600, new radiator, new lifetime guarantee, low maintenance, free battery. Michelin steel radial tires, partitioned engine runs excellent. \$1750, hurry! 223-1274.

VAN WANTED: must be one ton suspension model (200, 30), have 6 or 8 cylinder engine and manual transmission. Up to \$3800 cash. 753-4192 or 438-2652.

1975 PINTO Runabout, excellent condition, automatic transmission. \$2000 or best offer. 460-3055 or 462-5664.

1976 DODGE CHALLENGER, 5-speed, 2800cc. Electronic ignition, AMFM stereo, 8 track, power windows, 88 steering wheel, aluminum wheels. New condition. 375-2139 7am-3:30pm, or 421-0860 after 4:30pm.

1977 DODGE VAN, power steering & brakes, 360 V8, 11,500 miles, covered and painted. \$2750. Warren 231-3325.

1968 VW BUG, well maintained, runs great. \$1150 or best offer. Bob 272-2915.

1972 CHEVY Sports Van 1/2 ton, heavy duty shocks, springs and cooling system. Good tires. 81,000 miles. 273-3545.

1974 BUICK, REGAL, automatic, power steering, brakes & wheels, new rear end, sunroof, AMFM stereo, new tires, cleanest 1974 in town. Barry 233-9981 days, 281-6451 even.

1966 SUNBEAM Tiger, MKII, chrome complete, Goodyear radials, good body, engine excellent. With full top. \$3500 or best. 270-4569 evenings and weekends.

DEPENDABLE TRANSPORTATION: 1972 Plymouth Scamp, seats 17, 24 mpg, looking to look at. \$350. 460-7375 after 5pm.

STATION WAGON 1959 Chevrolet, Runs well. \$250 or trade 461-8179.

CHEV VAN 1/2 ton, shored. Contempo 3000 cubic motor, heater, new tires. \$1500 or best offer. Must sell. 454-8906.

1972 FORD SOURCE, sun roof rack, steel radial tires, clean, excellent. 277-4129 weekdays, 258-0449 after 5:30pm weekends.

1975 TRIMPHIA SPYDER, 20,000 miles, excellent condition, low miles, 1 owner, cleanest 1975 in town. Sports car. Lowest offer \$4000 or best offer. Reserve 273-1434.

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1973 OPEL MANTA, clean runs well \$500 or nearest offer. 461-5635.

1971 PLYMOUTH Valiant, Scamp, V8, automatic, radials, bucket seats, FM cassette stereo, and more! Runs great, moving and must see. \$1200 or best. 277-4129 evenings.

1977 TOYOTA 5S5 5 speed coupe. 70,000 miles. \$3600 or 722-1903.

1972 FORD Deluxe wagon, low mileage, maintenance records. A throughout \$1450. 280-5856 evenings.

1967 MERCEDES 230, runs well with regular complete with meshed tender. \$1250. 753-4032.

FIAT X19, 1977, 12,000 miles, 30 mpg, gallon, air conditioned, stereo cassette. 436-4619 before 8 or after 7pm.

TENT, ORIGINAL German tent for VW bus or camper. Excellent condition. \$150. 299-2911.

COUGAR 1970, very straight, original paint, second edition package, brand new radials, radiator, heater, carb and brakes. 3512 am. 9pm. 4 speed, clean. \$1950. 272-6661.

1971 GMC L7000/BODIBUILT 6 cylinder, standard transmission, good condition. \$375 or will trade for Toyota or Datsun pickup or small foreign car. See 274-7789, evenings.

1971 VW SUPER Beetle, rebuilt 1600 engine, new clutch, mag wheels, needs air conditioning. \$1150. 450-6414.

BMW 1975, BAVARIA, 4 speed, air conditioning, power steering, power brakes, AMFM stereo. Engine like new. Need cash. Must sell. Heduced to \$2000. 232-5087 weekdays or 296-2949.

1971 FIAT SPYDER, mint condition, low mileage, rubber plug. 5080. Dues \$43-047.

15 EXCEL, heater, optional Dodge tow bar. 279-1784 after 4pm.

1977 HONDA Accord, 5 speed, 16,000 miles, good look and great ride. 35 max per gallon. \$4000. 461-6309 evenings only.

1964 AMC AMBASSADOR 6 cylinder, automatic, 18 mpg, good brakes and tires, recently repainted. Very good condition. 8000. David Brown 488-2966 days, 487-8961 evenings.

FOR SALE or trade: 4 Datsun dash magis and 4 Prestone Polyester sport seats 46013. We trade for normal tires and radials. Call 274-7789.

1965 FORD VAN for sale. Rebuilt 6-cylinder, stock tires. Runs excellent. New tires and runs great. \$1200. 232-5087 weekdays or 296-2949.

1972 FORD LTD, air conditioned, power steering, good paint, white walls, 50,000 miles. \$4000. Larry 274-3228 after 5:30pm.

1975 TOYOTA Celica, silver, automatic, air, AMFM stereo, magis, mint condition. 45,000 miles. \$2150. 296-1206.

CALL
1969 FORD LTD900 engine, new starter, AMFM stereo, power steering & brakes. 18 wheel. Excellent condition. Must sell. 234-4958.

1975 FORD GRANADA, 2 door, 8 cylinder, AMFM, 8 track, air, power steering & brakes. Excellent condition. \$2800 best offer. 436-1009.

PORSCHE 1966, 912, 4 speed, rebuilt engine, runs good. Needs body work. \$2700. 270-4203.

1968 VW BUG, recent valve job, new paint, new AMFM stereo, good running, runs great. Free repairs. \$1200. Don 277-6174.

1976 FORD ELITE, load with everything 40,000 blue book over \$5000. Asking \$4400. 270-6545.

TIRE FOR sale - General steel belted radial 210 15 - Good condition. \$5 or offer. 287-1368 evenings only & leave number or 468-3406.

1971 VW FASTBACK, new battery, 2 new tires, recent brake adjust, starts. \$900 or best offer. 436-1572.

CAMPER SHELL for Japanese pickup. With boat, bubble windows, 4 doors, 4 seats, cabinets. Good condition. \$200. Gary 270-7944-12.

1962 DODGE Mezzanotte with fluid drive 100 percent restored. 78,000 total original miles. Very niceable transportation, a real nice car. Asking \$1200. 450-2719.

1972 FIAT RD Spyder, 35 mpg, runs well, needs some exterior repair. Asking \$750 or best offer. 272-1975.

1973 MG MIDGET 1200cc. AMFM, radials, new rear end, 42,000 miles. Good condition throughout and put in time for summer! \$2000 or offer. 481-5814 after 5pm.

1974 FIAT 124 Spider, AMFM, new radials, excellent condition. \$3300 or offer. 468-0098.

1965 DODGE TRUCK 6 cylinder, Fleetstar, automatic, recent engine work with camper shell. Runs excellent! Must sell! \$950. 260-6100.

STOLEN! FADED green car cover with 733 stenciled on silver side and back. Please call Police, or 468-8066 or 262-1871. Thanks.

1974 OLDS CUTLASS Supreme, AMFM, stereo, tape, power windows, brakes, steering, sport wheels. \$1900 or offer. 296-3612 evenings.

1972 FORD VAN for sale, new engine, new transmission, needs body work. \$1100. 748-4078.

1972 GMC pickup, new paint, sun roof, stereo, keyless ignition. \$2375 or best offer. 272-4889.

1971 DATSUN 510 wagon, 4 speed, air, radial tires, look excellent. Dependable 26-30 mpg to gallon. \$549-8796 evenings.

TRUE CLASSIC 1967 MGB GT, 100 interior, new front radials, excellent body and paint, new wheels, runs great. \$1800. 223-4311, 7am-7pm.

1967 FORD CUSTOM, 289 V8, 3 speed, motor parts, new tires, shocks, battery, body and interior excellent condition. Mr. Steven 296-5172 days, 294-9466 evenings.

1971 FORD 1/2 ton pickup, 360 automatic, power brakes, 40,000 miles. \$2000 or best offer. 224-4065.

19-25 MILES PER gallon with regular gas in 1970 and 1971 Mercedes 220 SE. 4 door, 4 speed. 112,000 miles. \$2300 or offer. 274-1871 am.

TOWBAR, heavy-duty, rated to 5000 lbs, universal type. \$85. 287-7778 evenings.

1965 CHRYSLER New Yorker (not running) - can replace engine or use for parts. \$350. 461-6309 evenings.

1969 DODGE Dart, automatic runs very good. Asking \$775 or best offer. 289-2853 or 282-4354.

1975 CHEVY VAN long wheel base, V8, automatic, Power steering & brakes, carpeted, painted with black. AMFM stereo, cassette, air, shocks. \$2200. 453-4720 after 5pm.

1975 MG MIDGET, excellent condition, all new tires, raised with tender loving care. 424-8085.

SUCH A DEAL - 1978 Oldsmobile Starfire SX sport model, 6 cylinder, loader, low mileage & track tires. Must see to appreciate. 234-1940 days or 281-9812 nights.

1964 FORD VAN 6 cylinder, radio, good tires, runs great. \$775. 278-1249.

1965 CADILLAC Fleetwood Brougham, 4 door, AMFM radio, air conditioned, full power, good tires. \$600 or best offer. 270-4302.

TIRES: Four 07x17x15 RWL Goodyear mounted on Pontiac Hotchkiss mags. \$125. One 20x15s, Mercedes. One 07x17x15. 2nd wheel. \$18. All excellent condition. 272-6661.

SAFE, COMFORTABLE power. my 1969 Cadillac Panhard yourself for \$1100! Power steering, new brakes, climate control, electric windows, stereo. Super condition. New tune-up. 225-1595 or 697-8039.

1969 EL CAMINO looking for an El Camino, don't look past this one. 327.4 speed, magis, good paint. Runs great. \$1699. Daily call 744-2047.

1973 MG ROADSTER, wire wheels, low mileage. Tomatoes. Very sharp inside and out. Has had TLC. One owner. \$2950. 448-3385.

VW POPTOP camper 1969, rebuilt 171 Super engine, 25,000 miles. good condition. mileage 15 city, 24 highway. \$2400. 445-9959 evenings after 5pm.

1969 DATSUN pickup, truck, excellent mechanical condition. Needs some body work. \$950 firm. 281-4631 after 5pm.

1974 HONDA CIVIC, 40 mpg, 4 speed, good condition. Excellent. \$1500. 455-0830 or 468-4176.

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RESPONSIBLE, working, quiet 27 year old male, looking for room in Mission Beach or Pacific Beach for \$150 a month. Day 282-3106 between 7-9pm.

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ROOMMATE to share 3 bedroom house in Point Loma. Person must be responsible and neat. Share 268-4777 or 268-227-7501.

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WANTED MALE/FEMALE roommate to share 3 bedroom house. Pet or no pet. No smoking. Available. Prefer non-smoker. \$200/month. 21-264-0134 or 268-227-7501.

W/TH PACIFIC BEACH 11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-122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