

OFFICE SPACE: (1x10) pleasant professional building near Balboa Park, \$100 per month. No lease. 233-6591.

MISSION VERDE CONDO near Stadium, 1 bedroom with dishwasher, refrigerator, air conditioning, balcony and storage. Pool, jacuzzi, tennis, recreation room, \$300. 486-5715.

2 BEDROOM, 2 BATH condo available for 2 months. Located at Adobe Park (1 and Waring). We now have: 582-9335 or 583-5814.

SOUTH MISSION HILLS, available now. Unfurnished 2 bedroom upper duplex, spacious, carpeted, gas fireplace, harbor view. Adults, no pets. \$300 month includes utilities. 299-0565.

DRAMATIC 2 bedroom plus den condominium, garage, refrigerator, washer, dryer, sunny location, fireplace, vaulted ceilings, extremely modern, must see. UTC area. 459-7910 or 481-9644.

\$375, 2 BEDROOM, 1 bath house with den, North Park, laundry room, refrigerator, new drapes. Adults only, no pets. Available August 1. 285-9035.

\$450, FIRMER MISSION CONDO, 2 bedroom, 1 1/2 bath house, pool, jacuzzi, garage plus car space, courts. 289-2372.

PACIFIC BEACH, 2 bedroom duplex, \$350, steps to bay and beach, open beam ceiling, laundry. 1250 Ocean Avenue. 270-4548.

BEAUTIFUL 3 BEDROOM, 2 bath home in University City, vaulted ceilings, fireplace, double oven, refrigerator, washer, dryer. Large yard with garden and full trees. \$525/month with year's lease. 455-1895 after 5.

ALLIED GARDENS home with 3 bedrooms, den and 2 baths, cathedral ceilings, huge kitchen, sets of windows and sunrooms, covered patio, pool. \$425. 285-6445.

\$300 UNIVERSITY CITY condo, Genesee Highlands, 2 bedroom, 1 1/2 bath, garage, stove, refrigerator, washer, dryer, dishwasher, pool and park. Year lease required. 298-6400.

COMPLETELY FURNISHED Point Loma condo, 2 bedroom, 1 1/2 bathrooms, secured, air-conditioned, all new built-ins. \$450/month. 222-2586.

\$225 KUNIN 4, 2 bedroom unfurnished, 175 month, 1 bathroom unfurnished. 7233 and 7234 El Cajon Blvd., San Diego. For information, 286-1728 or 299-4723.

FEMALE HOMEOWNER, preferably student, new UTCAUCSD, for 1 month, August to September 15, \$150 including utilities and rent. Genesee Highlands. Nancy 452-7148.

LOVELY HOME in La Mesa, 3 bedrooms, 2 bath, den, fireplace, dining room, living room, large yard, trees, water paid. \$550/month. 285-0505 or 458-5779 after 5pm.

2 BEDROOM CONDO, carpets, drapes, stove, refrigerator, pool, jacuzzi, carport, 827/month, \$150 deposit. Domes 287-0279 evenings. Lido.

PACIFIC BEACH, apartment to share. Fully furnished, 4 blocks from ocean, \$175 per month, 458-4103, best after 8 evenings.

ROOM BEHIND GARAGE, private bath and entrance, clean room, walk to State, quiet area, no smoking, available September 1. 582-6412.

LA JOLLA PLAYBOY, 3 bedroom, 1 1/2 bath, pool, pool, near UCSD and University Town Center, drapes, refrigerator, washer, dryer, dishwasher, excellent condition. \$475. 452-0285.

\$300/MONTH, ADULTS, no pets, condo, 1 bedroom, 1 1/2 bath, 1000 square feet, high ceiling, dishwasher, furnished or unfurnished. \$1,000. 481-1203.

BEACH HOUSE, 3 bedrooms, 2 bath, sun-bath, great view, must see, need 3rd professional person, \$200/month. 481-0101.

HILLCREST, 4th and Robinson, near all 2 bedrooms, 1 1/2 bath, unfurnished, stove, refrigerator, no children, no pets. \$225 per month. \$100 deposit. 295-1432.

BRAND NEW 2 bedroom, 2 bath, very spacious, 1 block north of Highway 94, steps to Balboa Park and bus. \$350. 272-2200 evenings.

MAMMOTH-SERRA vacation condo, sauna, jacuzzi, pool, fishing, hiking, swimming, steps, \$150 per week. 275-1854 after 5.

PROFESSOR FROM ENGLAND, family of 3 urgently requires furnished accommodations, \$775 to \$800 to \$400/month. Please Robert Bragdon, Apt. Dept. SDSU, 921-282-8800.

3 BEDROOM NORTH PARK house, walk-in closets, drapes, wine, pool, \$350/month, \$75 deposit. 281-4474 or 481-1100.

2 BEDROOM, 1 1/2 BATH condominium parking, \$300. \$200. Available September 1. 233-7355 or 451-1564.

GOLDEN HILLS, 2 bedroom, 1 bath house with stove and refrigerator, hookup for washer-dryer, storage. \$450, pets possible. \$300 plus \$100. 297-7169.

RENTAL: furnished 1 bedroom apartment, utilities included, working woman preferred, near 2 bus lines, clean, quiet, near shopping, paid several months sublet, references. 523-5257.



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HOUSE FOR RENT, northwest Claremont, 3 bedrooms, 1 bath, fireplace, no pets, \$400 per month. 455-8106.

I AM LOOKING for a 1 or 2 bedroom house in the Solana Beach, Carlsbad, Encinitas area for September, October. Use 481-6887.

ARTIST WISHES to retire with San Diego beach area. Will exchange creative maintenance work for lodging. Please Call: 213 Thompson Street, New York, NY 10012.

3 BEDROOM HOUSE, \$350/month, fireplace, fenced yard, pets and children OK. Open house Sunday, August 12th, 10am-12pm. 2415 Shawcross (805 and 941) 281-4863.

\$100 A MONTH AND DEPOSIT, near stores, bus, Young Adults, Golden Hills, kitchen, bath, laundry. 258-4521.

\$250/MONTH, 2 bedroom, 1 bath, New Mesa Apartments, UTCSD. Sublet 1st week! September to mid-October. \$250. 2nd week deposit, unfurnished. Must be affiliated with UC. 452-5853.

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OPPORTUNITY in Ozon Mountains, small business on Highway "6". Recreation, gasoline, groceries, 2 bedroom attached home on 1/2 acre. \$35,000. George or Neil 501-542-3352.

NORTH PARK condominium on cul-de-sac, 2 bedrooms, 1 bath, carpet, trash compactor, washer, dryer, air conditioner, balcony with view. \$59,000. 231-0963 or 282-7145.

QFT BOUTIQUE in high-traffic tourist area featuring handmade and unusual clothing and jewelry. Full price \$5000 including inventory, excellent lease. Callina Realty 258-5811.

SPARTAN MOBILE home, 1967, 10x46, excellent condition. State College area. Will help relocate if desired. Day 560-1434, evenings 481-4785. 5900.

FOR SALE by owner: 3 bedroom, 2 bath townhome in growing residential area. Brick patio, shades, appliances, facing tennis court. By appointment. 479-6023.

CONDO, NORTH PARK, 2 bedrooms, 1 1/2 bath, ground floor. Small adult complex. Pet okay. Super location. Low maintenance fee. No smokers. \$50,000. 281-1800.

CHOICE AVOCADO GROVE, 5.6 acres, \$12 trees, 5 years old, beautiful building site with panoramic view in Rancho, California. See to appreciate. \$125. By owner. 275-8885.

3 PINE COVERED ACRES in Northern California, excellent investment or retirement, was \$12,800, sell \$12,500, low down, will carry. 479-8118 for pictures of area.

BY OWNER, 2 1/2 acres in fast growing Antelope Valley (Kern County), \$6000/capital for down, terms. Excellent investment. 456-1540.

ATTORNEY/BUILDER would like to lease/for old house or small building, in or near downtown area for use as office space. 563-4587.

NEL MAR BEACH and Turl View Condo, 2 bedrooms, 2 bath, pool, sauna, walk to beach and racetrack. \$132,000. Kim 273-3371 evenings.

CONDO, University City, 3 bedrooms, 2 1/2 bath, laundry room, private pool, swimming pool, upgraded carpets, children and pet OK. Priced under market for quick sale. \$114,900. Call 481-9611 or 481-9612.

HILLCREST 2, on 12, 12 times projected, \$18,000 down, plus financing, 10 percent interest, no points. Drive by 1205 Lincoln. \$85,000. \$27,500 or 273-7158.

SELL OR TRADE 20 acres overlooking Highway 16, 10 miles west of Barstow, 1 mile from airport, no road, \$75,000, low down. 279-2260.

3 PINE COVERED ACRES in North California, excellent investment or retirement, was \$12,800, sell \$12,500, low down, will carry. 479-8118 for pictures of area.

MISSION BEACH condominium for sale by owner. 1 bedroom, 1 bath, ocean and bay view, security building, underground parking. \$77,500. 725 Redondo. 458-6382 evenings and weekends.

FISHERMEN, joggers, Mieser, older 2 bedroom house, 2 bath, 2 car garage, \$114,900. washer-dryer hookup, \$64,900 FHA or assume \$227/month. 874 Ward Street, Barstow. 458-8250.

BUSINESS OPPORTUNITY, retail shop in beach area of North County, minimum investment. \$45,127.

PRIME CLAREMONT home, west of Mirages, 3 bedrooms, 1 1/2 bath, new large carpet, new roof, new water heater, new carpet, ready to sell at \$64,900. Agent Wayne 274-5040, 271-1381 or 486-0000.

2 BEDROOM, 2 BATH house in 1.2 acres in Rancho, \$80,000, custom kitchen, home, no carpet, no furniture. Full trees. 249-8478 regular weekends.

FOR SALE BY OWNER, 3 bedroom, 1 1/2 bath, Plymouth 1st condo, fireplace, patio, pool, sun deck, appliances, just under \$60,000. 2328 Rancho Drive, Chula Vista. 426-1840 evenings.

BY OWNER, Mieser Mesa 1 1/2 year house, 2500 square feet, 2 bedrooms, 2 1/2 baths. Buys \$100,000. 453-0960 426 weekdays 9 to 5 or 943-1158.

DIVORCE FINANCE 4 bedroom, 2 bath, pool, fireplace, lots of extras, 2 story home in El Cajon. Call now. 453-3173 or 444-1157.

ADORE FINE CONDO for sale, 2 bedroom, 2 bath, many features, \$84,500, also 1 bedroom, 1 bath, \$49,500. 453-0960 426 weekdays 9 to 5 or 943-1158.

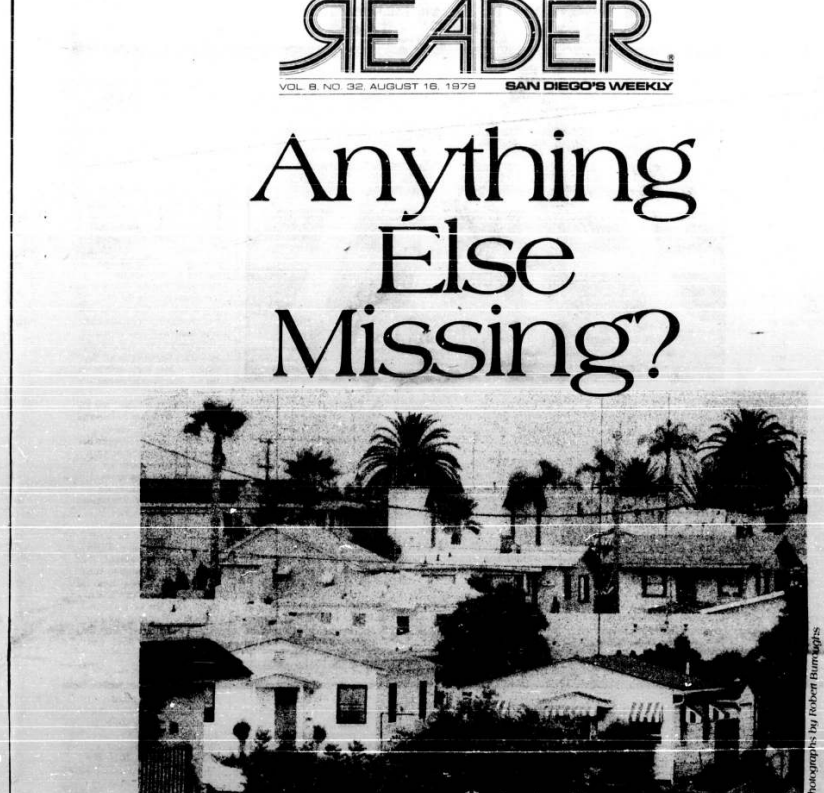
FOR SALE by owner, \$225,000, 8 bedrooms, 2 1/2 baths, 1000 sq. ft. principal, only terms. 232-2887.

HOUSE FOR SALE by owner, Styline area, 3 bedroom, 1 1/2 bath, carpets, drapes, new paint in and out, excellent condition. \$67,000. 284-2232.

PRIVATE PARTY seeks and mortgages to \$50,000 secured by stock, property. 273-7222.

BUSINESS FOR SALE, plush interior, high traffic, low cost, low down, low down. 233-1172.

LA JOLLA HOME, 2 bedrooms, 2 bath, full kitchen, view, many extras. \$199,000. 454-6871.



Bad Neighbors and Quick Burglars in City Heights

"Hurry up and get your work done, so I can clean up this mess," said Anne, a nineteen-year-old journalist in East San Diego.

"Well excuse me!" replied the policeman who had just walked into her cottage. Officer Ed Rosenbloom, at twenty-four, was young enough to say "excuse me" with a Steve Martin imitation, but then his tone turned sarcastic. "I didn't realize you were ruled."

Arriving on his beat that afternoon in late July, Rosenbloom had gone from one burglary call to another. It was turning into another day of paperwork, and though he'd been at it only three hours, he'd already had enough. He stepped to the bedroom where the burglar had entered. "I don't know how he got that window to stay up," said Anne from the living room. "I could never make it do that."

A jumble of clothes and papers lay on the bed, which Rosenbloom glanced at before turning to the window with its smear of handprints on the sill. The burglary was a classic for this East San Diego neighborhood, City Heights. Someone had come up the alley in back, jumped the round-top

board fence, opened the bedroom window at the back of the cottage, and plundered through purses, drawers, the jewelry box, and the medicine cabinet while Anne had been gone for just an hour. She'd called the police and had waited about forty minutes, not touching anything, expecting, as everyone does, that the officer would take fingerprints, when all he usually does, or can do, really, is sit at the kitchen table and fill out a blue Crime-Incident Report. For the record.

Rosenbloom asked her name, birthdate, Social Security number, the duration of her stay in the country, and a list of what had been stolen. She said it was only \$10 and the value of the unexciting pills that the burglar had thrown into the toilet, but the real theft was revealed during the next few days, when the house was back in order and she started missing things: her cigarette papers, rolling machine, four pipes, two hemostats, a long, a little wooden canister, and a three-sided mirror for cosmetics.

"You don't look like a pig," she said to me while we were all in the kitchen. "What do you do?"

"Pardon me?" said Rosenbloom, nodding, open-mouthed. "Are you calling me a pig?"

"Well," she said. She looked at her cigarette.

"I introduced myself and then Rosenbloom said, 'Let's get on with this thing. Is that okay?' At me interrupting?"

(Continued on page 14)

By Joe Applegate

City Lights

Old, Cold & Unsold

Considering the burgeoning business activity downtown, the Spreckels Building ought to be sitting pretty. At its location on Broadway, flanked by First and Second avenues, several major structures surround it like courtiers the county courthouse, the Federal Building, the city administration building, Central Federal Tower, and Horton Plaza are all within two blocks. If the city's plans for the new Horton Plaza shopping center and Marina Housing Project reach fruition, the Spreckels will reign like a queen from the center of a glittering throng. But when the chamber of commerce last month released its annual survey of San Diego office space, the Spreckels held a less admirable position. It showed the worst occupancy rate of any building downtown, with only thirty-eight percent of the building rented, compared to an average downtown occupancy rate of 90.7 percent.

Rents at the Spreckels Building certainly aren't high. The rates range from thirty-nine to eighty cents per square foot per month, while the average monthly rate per square foot downtown is seventy-two cents, rents at newer buildings like Security Pacific Place (ninety-six percent full) range from ninety cents to \$1.24 per square foot, for example. Mike Shelton, the Spreckels Building manager for the past four months, expresses bafflement over why he has so few tenants.



"We are trying to lease the space," he says lamely. But Bill MacFarlane offers one explanation for the building's lack of occupants. MacFarlane worked for twelve months as a consultant to owner Jacqueline Littlefield, advising her on ways to promote the rentals and facilitating the move into the building of its current biggest tenants (they are the city housing authority, which now rents 10,000 square feet, and the Centre City Development Corporation, now leasing 3000). MacFarlane says about fifty percent of the space in the Spreckels is currently "unavailable" for two reasons. He says some offices lack heat, plus there are two "dead end" sections of the building which

don't have access to two separate exits and thus don't meet fire code requirements. MacFarlane says the building "could be 100 percent occupied today if it went through a rehabilitation." Adding heat would be a minor project, he says, but installing the extra stairways would be more costly. Although MacFarlane declines to discuss the difference of opinion which caused him and Littlefield to part ways, he says it related to Littlefield's lack of a commitment to undertake such rehabilitation.

Other observers of the problems at the Spreckels point a finger directly at its owner. "Basically [the low occupancy rate] has to do with

herself financially and is trying to run the building without spending any money." Now she's so unattractive that the bank doesn't even want to talk to her. Everyone's on her. It's too bad the city couldn't find a way to condemn the building and take it away from her," Reeves says.

Littlefield erupts with outrage when she hears such talk. "There's been a concerted effort on the part of the San Diego in-group to get ahead of this building," she cries. She portrays herself as valiantly battling to maintain the Spreckels, and she claims it no longer operates in the red. "If you'd done all that would you let these killers come in and take your building?" she demands. "I haven't seen anyone come up with a fair offer in all this time. . . . The Bible says it's a sin to covet your neighbor's goods."

Mr. Littlefield says she "has all the plans drawn up to remodel the building," but claims several things have stopped her thus far, the biggest being uncertainty over how the city-sponsored downtown rehabilitation plans would affect her property. She blames the low occupancy rate primarily on two things, including the need for some remodeling. She also asserts that downtown brokers of office space have conspired to keep potential clients away from the Spreckels. "It's been a very tough go," she says bitterly. "Being a woman is not that easy. I can't shower with the San Diegans Inc. boys, and that is a lot of the problem."

- J.D.

Moon Over Escondido

Thucketa-thucketa-whump, thucketa-thucketa-whump, thucketa-thucketa-whump! He spins the beer glass around on its circular base and sets it down flat on the varnished top of the oval picnic table. It is one of those classy, inverted-cone glasses they use in commercials.

"I guess I'd rather hide from the public. It's easier," Bob Ingham, a week-old growth of black beard, cooing in his face, yanks another brown bottle of Bud from the cardboard package, tears off the cap, and pours the beer into his glass. In the distance oyster-white clouds dam up behind the rock-strewn mountains surrounding Escondido, but over the patio of the Vineyard Wine and Cheese Deli the sky is blue and hot. Ingham likes the deli. It's a good place to hang out. He can sit on the patio and watch the reactions of the people reading

his quasi-newspaper, those reactions range from violent laughter to an excess of spite on the chin.

"I like them to read it, although there's no real point in it." He ponders a moment.

"It's stupid is what it is." Stupid or not, in North County Ingham is making quite a stir—and profit—with his tongue-in-cheek newspaper *It's News To Me*. Labeling itself "North County's Occasional Newspaper," Ingham's journal has seen the light of day four times in the last year, and each edition quickly becomes something of a collector's item in the cities of Escondido and San Marcos, where it is distributed. "I figure I'll put the next issue out around Christmas, maybe," Ingham says wistfully, swallowing his beer. "Maybe Easter. Who knows?"

Ingham is the sole force behind each 10,000-copy edition, but he is better known as his alter ego, Howard Moon, listed in the newspaper's staff box as editor-in-chief. Howard and his Moon family are on the rampage. People are buying Moon T-shirts, Moon postcards. Moon advertising. People are reading about the Moon clan, including Leo Van Moon, Stanford Harvard Moon, M.D., Ph.D.; Ann Moon; and her husband, Heloise Moon—well, there are more. The Moons are a cartoon family who write for the newspaper's columns. They all have wide, stupid eyes, thick lower lips, big ears, and, in

general, the rattled expression of an idiot savant. Therein lies the secret to Ingham's version of success: Who can get angry with a moronic cartoon editor? But Moon's docile appearance can be misleading, considering his attacks on local politicians, the mental quality of Escondidans, the police, and other touchy topics.

In a spoof on Escondido's recent approval of a multimillion-dollar shopping center to be built in Kit Carson park, Ingham turned the tables by claiming a regional park would soon be built inside a local shopping center. The most recent issue—just published this month—carries a picture of a cop popping a wheelie on his motorcycle, while a second picture shows an officer gingerly zipping his fly.

The Moon clan, including Leo Van Moon, Stanford Harvard Moon, M.D., Ph.D.; Ann Moon; and her husband, Heloise Moon—well, there are more. The Moons are a cartoon family who write for the newspaper's columns. They all have wide, stupid eyes, thick lower lips, big ears, and, in

were used to illustrate a satiric story on rampant kissing in the police department.

The incident on which that story was based occurred late last June, when a uniformed Escondido policeman was caught kissing a woman other than his wife. The officer was disciplined, and the resultant publicity in area newspapers blew the incident into a North County controversy.

Still, finding people who dislike Ingham, Howard Moon, or the paper is about as difficult as finding a kosher nun. One man who enjoys *It's News* is Tom Causey, a patrolman on the Escondido police force. Causey wears pointy-toed, shit-kicker cowboy boots and parts his hair in the middle, just like Glen Campbell. "The men just read it and laugh," he says, scanning the copy. "You have to look at it in the light in which it was done, and it was written to be

funny." Ingham says he would be surprised if anybody took it any other way. "It's not leftist," he says. "It's nonpolitical. Howard Moon isn't political."

Ingham talks about Moon as if he were a friend, and the fact that Ingham created Moon in a short story several years ago has a lot to do with their relationship. "In the original version of the story," Ingham says, "Howard cut his brains out with a spring knife. Later I rewrote the ending so that Harvard University mistakenly calls him up and offers him a position as a math professor, thus saving his life." Howard Moon, then, begins assuming mythic proportions, even finding himself inserted by Ingham into more than half the advertisements placed in *It's News*. "I encourage my advertisers to place humorous ads," Ingham says simply.

One such ad, for example, has a picture of Jane Fonda in one corner and a motorcycle in the center. The caption reads, "Would you rather have a date with Jane Fonda or go see the new Suzuki at Escondido Suzuki? Don't answer that question!" And if an advertiser wants to fool around that way, at least the price is right.

Ingham charges forty-five dollars for an eight-page ad and eighty-five dollars for a quarter-page ad. . . . and the twelve-page tabloid is filled with almost sixty percent advertising. "I made about \$1,000 profit on my first issue," Ingham admits.

He now has his printing done at Pointsettia Printers in Encinitas after a former printer took exception to Ingham's treatment of a Richard Nixon photo. With low printing costs and minimal overhead, Ingham is able to attract all sorts of advertisers, luring them

with his cheap prices. One of his advertisers is Ron Bittner, Escondido city councilman and gunshop owner. Another is Jim Rader, president of Palomar Savings and Loan and also a city councilman. And Escondido Mayor Doug Best, a frequent target of Ingham's lampooning, has had his local radio show advertised in the paper. "I think somebody would have to take this thing further."

But Ingham, a 1977 UCSD philosophy graduate, is putting the paper in monthlies for a few months while he goes back to his alma mater in search of a master's degree in dramatic arts. That will mean, at least for a while, no more stories such as "Poway Disappears," "Monsieur Found in Lake Hodges," "Carter Mistakenly

Accepts His Own Resignation," and "Is Richard Nixon Hiding in Escondido?" Ingham, whose inspirations are Sami, Nietzsche, and Hegel, says he is serious about becoming a playwright. Some of his one-acts have found their way into the pages of *It's News To Me*, and part of his "electric chair comedy series" was performed at UCSD.

While many people figure Ingham is purely anti-Escondido, one story was entitled, "Escondidans Stupid Than Rest of World," he says he will miss his stomping grounds when he goes back to school. "I was born here. I like it here. I didn't come from somewhere else. There's a warm spot in my heart for Escondido."

- M.O.

Sons of the Pioneers

The weary, dust-covered Mexican worker, dreaming of a better life, heads away from the coastal areas patrolled by *La Migra*. He makes his way to the desolate land about thirty miles east of Tijuana. Here no one guards the line between the United States and Mexico, and the worker steps easily over the low barbed-wire fence. Happily, he trudges northward. Then he halts in his tracks, wondering if he's come to another country—or to another planet. Before him, in the shadow of a mountain, he sees what looks like a herd of gigantic desert tortoises. But no! They're geodesic domes, and the solar panels affixed to them gleam in the sunset. No exhaust-belching automobiles pollute the air here; no chemicals poison the water. Here the inhabitants turn up their noses at eating animal flesh; they grow sprouts amidst the cactus. They've built the first truly alternative community in San Diego County.

If that scene (as yet unrecorded) hasn't yet jolted any illegal aliens caught wandering off the beaten path, it has inspired a few dozen San Diego residents loosely affiliated in a nonorganization called SOL (Simple Optimum Living). For several months now they've been working to buy a 257-acre parcel of land near Jacumba from La Jolla psychiatrist Vincent Mazzanti, with the intention of converting the patch of desert into an ecological oasis. (The site is located right next to the town of Jacumba, which was just sold to a separate group of San Diego



businessmen). The SOL deal went into escrow some weeks ago, for a purchase price of \$270,000, but realtor John Drasis sounds gloomy these days. Drasis is the SOL member who located the property and who has been handling the negotiations with Mazzanti. The realtor says time is running out. Financing still hasn't materialized, and unless a miracle intervenes, the possibility of a dome village near Jacumba is going to vanish like a mirage.

Drasis, who formerly ran the Quest bookstore in Ocean Beach, learned about SOL's activities a few years ago. He says the visionary behind the dome community idea is D. DeCosta, an ex-developer who several years ago became a zealot of healthy living. Over the years the group has tackled a number of projects; it helped start the "WHEEL"

community garden in Southeast San Diego, for example, and for a while DeCosta broadcast a "health underground" program over a small FM radio station. The dream of an "alternative energy center" has persisted since SOL's beginning, but only recently did group members focus on the Jacumba property. Drasis says Mazzanti knew from the beginning that the SOL members didn't have the money, but the psychiatrist encouraged the concept and was willing to cooperate.

Drasis says the \$270,000 price was below the market level, plus, he says, Mazzanti agreed to accept just \$10,000 down and then \$50,000 after the first year, with payments of \$20,000 to \$25,000 scheduled for a number of years after that. SOL's concept was to convince fifty hardy individuals to put up \$1000 each, then to set up organic vegetable farms to cover future costs. Anticipating great things, the group even videotaped its first historical planning meetings (plans still remain vague) and talked to

Polydome, the El Cajon-based geodesic dome manufacturer, about supplying the housing. "But it looks like we're not going to make it," Drasis mourns. "We're not finding enough people right now with the pioneering spirit."

Everybody wants somebody else to go out and do it for them.

Clay Kemper, who formerly directed the local ecology center and now works as an "energy auditor" for the gas

company, has been trying to sell the idea for the project to other local idealists on behalf of SOL. Among those who've already responded are people like Linda and Dave Riner, twenty-five and thirty-six years old, respectively, who live with their two young daughters in Ocean Beach. Vegetarians, the Riners have been searching for an alternative life. Linda says they eventually plan to move to the Jacumba community (if it materializes) because of their hatred for the local air pollution. Thus the Riners have put down a deposit on the land even though Dave must continue working for a while as a salesman in a baby furniture store. Birde Kauch, an eighty-year-old Alpine resident who's been a "free-lance research nutritionist" for forty-one years, also has deposited about \$1100. But she says she'll move in a minute.

"I'd like to live in a community where all the people will be vegetarians," Kemper says such individuals are in short supply, however. "Unfortunately the type of person who tends to be interested in an alternative community also tends not to have much money," he laments.

Although Clay, like Drasis, is now vacillating between stubborn hope and certain despair, at least one member of the project is holding fast to the vision. Clay reports that other SOL members report that DeCosta moved out to an old stone house on the Jacumba property about two weeks ago. (Clay says Mazzanti gave the group members permission to camp on the land.)

- J.D.

- Jeannette DeWozz and Mark Orwell

SORRY!

But we do have the new issue of

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Eleanor Neglects To Expose Herself

Eleanor Widmer's judgment of the worth of Carl Rogers made me convinced that she should read menus and report on the price of a plate of pasta.

There are feelings other than hot, tired, full and hungry. If Widmer had exposed herself to the group experience she might have felt one or more of these.

If Widmer has any claim to investigative journalism she could have read the feature article on the W.B.S.I. story by Mary Harrington Hall in April, 1967, in *San Diego Magazine*.

I would like to have read a report on the same subject by Jeanette DeWyz.
Harriet Joslyn
San Diego

Rogers & Out

"Superficial" and "trivial" characterize Eleanor Widmer's article more than they do Carl Rogers. The interviewer needs to sharpen her research skills as well as her interpersonal ones in order to appreciate Rogers' message.
Guyle Scrivens, Assistant Professor, Psychology Dept., St. Lawrence University, Canton, New York

Biting Criticism

Eleanor Widmer should have more respect for people's time. I agree wholeheartedly with her.

review of Fidel's restaurant ("Offtrack Biting," August 9). I do not agree with the senseless chatter that preceded the review.

Letters

It is simply doesn't belong with the review. If I want that sort of thing, I'll turn to Mrs. Schall in the *Sunday Times*.
Mike Barber, Encinitas

The Virgin And The Stick-up

When I read an article such as "Your Money or Your Life" (August 2) printed with filthy

words I wonder: why? The story was interesting, quite dramatic in the portrayal of Derek's experience at Big Bear where it is said security guards stalk their customers. But why, oh why, was it necessary for a presumably young lady writer to use gutter language? Did Derek actually use those words or hear them spoken by the robber? If so, wasn't the incident, the details of which were so well described, adequate enough to dramatize the incident?

Like Darius of Channel 8 who seems obsessed with such words as "lock strap" (which she used repeatedly in a program), Jeanette DeWyz seems to be grasping for clichés with sexual implications, e.g., "loss of virginity." What in the hell is the relationship between that expression and involvement in a stickup? As for the use of certain other words, even as a war veteran I found that was kid's stuff—a strained effort to appear manly. DeWyz must have been reading some 1960 copies of the *Villager Voice*!
A Reader Reader

The Fault Lies In The Stars

I have noticed a number of readers who are disapproving of Duncan Shepherd's reviews. On the contrary, I find his writing to be accurate, creative, and educating. I have just re-read Duncan's reviews of movies I have seen: *Alien*, *A Clockwork Orange*, *The Deer Hunter*, *The Exorcist*, *Heaven's Gate*, *Wait, Moonraker*, *The Outlaw Josey Wales*, *Performance*, *Star Wars*, and *Superman*. And I can still not pinpoint the problem as perceived by others. My best guess is that those people who are disapproving want reviews according to the movie's entertainment value and would rather disregard criticisms of directing, cinematography, sets, acting, editing, etc.

I have personally been happy with the reviews as they are stated. Maybe the scolding of one or five stars should be discontinued because it is simple-minded.
Rudolf Perlebach
San Diego

Drama Major

Why so much dry and boring drama and theater criticism? It was bad enough to give good space to Saville, a fine intellectual. I'm sure, but read by probably himself and three other people in San Diego. Now you go and give us Christopher Schindler and take up more valuable room with his pompous pronouncements about plays nobody sees anyway. Tell me, where is your sports and TV coverage? Where is your fiction and poetry, your interviews and cartoons? Where is some humor? How about coming off the artsy pretense and putting out a paper for the rest of us?
Marri McParland
Ocean Beach

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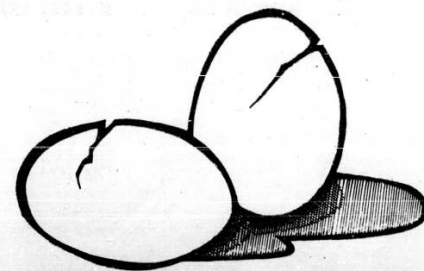
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Straight from the Hip

Matthew Alice

Dear Matthew Alice: These days all trumpet players can play in the stratosphere range like Doc Severinsen and Maynard Ferguson. In my time, only Cat Anderson and a guy with Lunceford could hit those ultrahigh notes; all the other players (myself included) were content with an occasional high F or Eb. What has changed: horns, mouthpieces, technique. Ed Wagner La Jolla



Illustration by Rick Grady

Trumpet players have always been able to hit those shivering high notes, but it's only in recent years that crowds have gone wild for that sort of thing. I saw Doc Severinsen in concert here last month, and wondered for a moment if I'd attended an opera by mistake. Like a soprano singing her aria, Severinsen touched the highest note he could reach with any strength, and the audience responded with its highest applause. Mitch Manker, a horn player who lives in San Diego, thinks people like the high notes because they approximate the feeling you get from loud rock and roll, when the music's vibrations make your body tingle like the head of a snare drum. Severinsen, incidentally, uses a Jet-tone mouthpiece that is designed for playing high notes. Manker has tried the Jet-tone and says it doesn't seem much different to him—but then playing in the stratosphere doesn't get him high.

Dear Matthew Alice: I have not filed tax returns since 1969, due to my political convictions. I want to know what is involved in filing returns and what if any action may be taken against me by the IRS. Because I have been supporting

myself in a subterranean economy I have no way to prove how I have been employed. Anonymous San Diego

Dealing with the Internal Revenue Service is a little like playing monopoly, sooner or later, you pay or go to jail. The IRS won't automatically take action if you file a return this year, or any year hence—so long as you make sure that your return is in perfect order. The IRS's computers screen a certain number of returns for examination. Although the computers' programs are highly secret (even to most employees of the IRS), it's known that one's chances of being audited go up with

Should you be caught, the IRS can apply civil and criminal penalties—can make you pay back taxes with interest and a fine, as well as put you in jail—but in practice the government applies only the civil penalties and holds the jailing prosecution behind its back like a club. You would probably have to estimate your income during the years you didn't pay taxes, then pay the taxes, due, plus interest at six percent a year, plus a penalty of up to twenty-five percent of your total tax debt. If you made a lot of money during those years, and therefore stand to lose a great deal by your confession, you might hire an attorney to negotiate a deal with the IRS, whereby he gets the service to promise a mild penalty in return for a sure settlement of your taxes. The advantage of using an attorney is that you're safe if the IRS turns the deal down: it cannot force the attorney to divulge your name.

A question like yours came from a man in Los Angeles who had worked in construction for eighteen years at \$6 an hour, paid under the table. He wanted to know what would happen if the IRS audited the tax statements he was about to submit through his new job. The answer is in the "You" section of the *Los Angeles Times* of June 5, 1979, in a column called "It's Your Money."

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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Restaurants

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ELEANOR WIDMER

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The Location: 6009 Paseo Delicias (Country Square Courtyard), Rancho Santa Fe (756-3085)
Type of Food: Luncheon menu only: salads, cold platters
Price Range: Lunch from \$2.35 to \$4.50
Hours: Open Monday through Saturday, 11:30 a.m. to 3:00 p.m. Reservations a must.

In recent months I've received many letters from women asking me to recommend a "romantic" restaurant. Though I would hardly wish to incur the wrath of feminists who would deplore my generalizations, women seem to be drifting back to what may be termed a "new romanticism." The new, as opposed to the old, accepts a woman on her own terms, as an individual, and with her individual destiny to fulfill. On the other hand, her right to achievement does not preclude what can generically be thought of as romantic. As an example, bell-sleeved blouses are romantic, and the current shoe styles are not as romantic as they are provocative. Advertisements for the fall, which hawk everything from perfume to skirts that reveal the thigh, arrive with breathless prose which declares, "Deep down, you always were romantic."

In the old films, as soon as the heroine took off her glasses, her hair would automatically tumble to her shoulders and she would emerge as sensual as a panther. At present, women are being told that it's fine to pursue careers and a sense of selfhood as long as they are romantic "deep down." The spate of letters recently addressed to me — each with a conspiratorial whisper — would indicate that romance, as opposed to coupling, is surely blowing in the feminist wind. And with it come requests for romantic spots. The notion of restaurants with romantic settings strikes a chord in my own heart. After devastating discos and communal rooms that are like MGM spectacles, a hushed atmosphere with plenty of space between tables, pleasant food, a minimum of hovering on the part of the waiters, and a vista of charm would appear like serendipity.

In any event, it has taken me several months to find an undiscovered romantic spot. Everyone knows that the Harbor Drive branches of Anthony's command stunning views; everyone knows also about the bustle and noise of these restaurants, including the pool Star of the Sea. Nor was I thinking of the cityscape of Mister A's, nor the view of the lagoon from The Restaurant. Romantic suddenly



Illustration by Elizabeth Matthews

meant swaying trees and sunlight darning intricately through leaves, a sky that was laundered blue and rendered half-invisible by the rooftops. Have I found this place? It exists as I have described it, trees and all, in Rancho Santa Fe, its name is Mille Fleurs, so called for the hand-painted murals as well as for the flowers that decorate large sections of it. At present, Mille Fleurs is open only for lunch and the menu is confined to just nine items. Ah, but the view from the terrace and the terrace itself is truly romantic!

Though Mille Fleurs should be open for dinner some time in September, it's worth going there for lunch. The covered terrace has been handsomely decorated with tablecloths from Denmark, stoneware from Finland, and wooden tables and chairs that are cushioned in white sailcloth. The terrace is cool, and across the street the inn can be glimpsed amidst the wide lawn and dappled sunlight. But the best part about Mille Fleurs is that it has not, as yet, become the "in" luncheon establishment; it's off the beaten path. And the fact that it is still in the process of being completed means that the number of people it can accommodate is limited. So at present, it's truly romantic and a most charming way to spend a summer afternoon.

On the day that my friend and I had lunch there, the menu, with the words from The Restaurant. Romantic suddenly

Despite the fact that the offerings are few, everything is beautifully done and the entire experience is most civilized. Reservations are necessary — thank God. It would lessen the delicate atmosphere if people were queued up around the block, panting to get in.

The Restaurant: Phoenixia
The Location: 3381 Adams Avenue (282-4120)
Type of Food: Lebanese
Price Range: Dinners approximately \$4.50
Hours: Open daily, dinners to 9:00 p.m.

At the other end of the spectrum is the Phoenixia. It's a tiny hot box of a room, a storefront, really, unobserved for the most part. The night I dined there the occupants consisted of the owner's son, who played his radio loudly to listen to a football game, one man who had arrived for a take-out, the owner, his teen-age daughter, another son (he has seven children), and ourselves.

I went there in response to a two-page, single-spaced letter describing the food as "ambrosial." If it proved to be half as excellent as heralded, it could have been the find of the summer.

To be honest, there's lots of food and it's inexpensive. The Phoenixia Specialty is listed as \$7.95. But the menu fails to note that the price means for two people. For four dollars each you get homemade hummus, tabouleh salad, Lebanese bread, stuffed grape leaves, stuffed cabbage, eggplant, kofta, and shish kabob. It's all homemade and some of it is prepared virtually in front of your eyes. But the pita bread is served stone cold instead of heated, and while the stuffed grape leaves, cabbage, and eggplant are fair enough, the lamb is done on some electrical rotisserie which makes it tough and pallid. The kofta, which is hamburger broiled on a spit, comes out hard and dry.

The cooking at the Phoenixia raises the intricate question of whether "homemade" style is better than the commercial stuff we so often encounter. The food is fresh at Phoenixia; it's just that the manner in which it's prepared leaves much to be desired, particularly the shish kabob, which originally was done over an open fire, with the juices of the meat spattering the flames. The result of the electric cooker is to reduce the meat to its most uninteresting consistency. For those of you who would like an inexpensive meal that is neither fantastic nor terrible, in circumstances that are minimalist, to say the least, my recommendation is caveat emptor, let the buyer beware. □

of four salads, two cold platters, and three sandwiches. But these are quite enough. For a romantic afternoon, you wouldn't want to have your stomach bloated, nor to waddle off into the sunset thinking only of the need to start dieting.

My friend ordered the Country Squire Platter (\$4.50), which consisted of excellent roast beef, ham, turkey, and a wide variety of imported cheeses. The platter was arranged aesthetically, and everything on it was fresh and tasty. I had the Rancho spinach salad with mushrooms, bacon, and hard-boiled eggs. Should you order this, be sure to ask for the house dressing rather than the Roquefort. My friend had the house dressing on her salad and it appeared more delicate than the one I selected. With my salad came a delightful and light fresh vegetable soup.

Three incredible-looking and good-tasting desserts were available. They are baked daily by a man with a continental background. My friend and I shared one that I believe was called Bolognese Ingles, a variation of Zuppa Ingles, which literally means English soup. The dessert, whether from Bologna or other parts of Italy, consists of a cake steeped in custard and liqueurs and resembling soup in the sense that the cake has the consistency of bread soaking in peasant soup. But forget the history. Just go with its romantic sibilance.

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On the Death of Marcuse

GREG GRUBELICH

Nietzsche observed: "Speaking is a beautiful folly: With that man dances over all things." Both Virginia and I were readily charmed by words, fascinated like ancient Greeks with myth and telling. New words helped the birth of new realities. A story told had public substance. We had wandered the continent for the pleasures of motion in summer, important to graduate students figuring out what to do with words in the world.

From studying political theories at Rutgers in New Jersey we had made it through Chicago and wildflowers to the cafeteria at UCSD. On a very still, muggy afternoon we waited to meet Herbert Marcuse, wondering what he might say face-to-face. He had studied, published, lectured, employed a technical vocabulary: the word-crafts of all professors. Secondary scribbles, they progress unlighted and unbothered, at least, until Marcuse had exceeded professorial control, startled imaginations, awakened the dead. He had quickened hundreds of students worldwide, urging them to refuse assignment as instruments of marketing and warfare. The "transformation of sexuality into eros" was to energize such mighty resistance and ground "new and durable

hadn't settled down yet, neither had we. Virginia sat with me because she was falling in love. And we were both on the lookout for what? We weren't sure. We were united. She had cut loose from the Deep South and a pacific marriage, asking the wrong questions as a child and then wife. I raised the wrong questions everywhere. A stern Catholic priest denied me absolution. A pet-bellied construction foreman fired me with, "Who do you think you are, King Kong on a pedestal?" I'm the boss! A group of liberal college administrators had cast me forth from the Ph.D. program at Rutgers, summing it up behind closed doors. "You don't play the game our way, you don't get a Ph.D." Since I had planned on teaching in a university, I puzzled: What comes next?

Maybe Marcuse could give me some effective advice. After all, he now lived creatively and strongly, loved in the present even with the eye of the future, never slandering high hopes—these things though he had had to flee Nazi Germany, see socialism sour in the Soviet Union, and now, where "the empire is simultaneously the factory and the barracks" (Camus), relentlessly posed the wrong questions. Defiant without bitterness, he was living well Camus' "struggle between grace and justice."

Or so I thought from the excitement of his words in print. Of course authors could draw strong and beautiful images in books to compensate for their own languor and dreariness. Beautiful talk itself is rare enough. Yet one hopes for, if not expects, a certain coincidence of character and art when meeting an admired writer. Marcuse himself had described "... the contrast-character of beauty, which breaks the circle ... and opens (for a short moment) another reality ..."

It was an uneasy time of restless scrutiny and efforts to make a place to be in the social order and disorder, a time that lasts through life for some. And Virginia and I were seeking company too, others who asked impolitic questions. Six years ago as we approached Herbert Marcuse's office such attitudes seemed not so irrelevant as they

might in 1979 when pleasant Southern Californians dread friction above all. In 1979 we can "philosophize" by joggling, evade confrontation by alluding to "opinion," blink, or shrug our shoulders. "Philosophy" means the class one attends for tips on how to run the body-mind smoothly with a little fine tuning.

To ask, I had learned, is to disturb. To disturb is to shake the conservators of the social systems controlling human aspirations, labors, visions, and productions. Opponents from every political system fearing interrogation had maligned Marcuse. Virginia and I stood at the door to his office over the Revelle library. Officialdom in the United States and the Soviet Union had cringed before this intellectual dissident. Various guardians and bureaucrats cleared their throats, adjusted their glasses, campaign promises, and party lines, their bank accounts and press, to respond to this one man. They swallowed a little more tensely. Just as I knocked I thought of Socrates, who had shone a light so strong it had driven the Athenian state to murder. Marcuse, of course, had no intention of drinking any hemlock.

The door opened. Marcuse, larger, older, and straighter than I had assumed, led us into his office. But first he looked at us and comment as if ill-placed. On. There are two of you. "On the way to our seats Virginia and I glanced at an electric heater. I knew that Marcuse liked to swim and walk, but I realized sadly that no swimming likes lay ahead. Photographic and ceramic facsimiles of hippopotami decorated the room. Whether he retained these because of their value as ancient fertility symbols I couldn't have said. Perhaps this was an eccentric rival for the Eagle, Bear, and Tiger? Marcuse declined shaking my hand. It was smeared with the juice of fresh plums consumed in the last hour, and, after all, he was at work with books and papers. Immediately I fell into old ways: I asked the wrong question. But you could not have guessed that from Marcuse's response. He showed none of the symptoms.

He did not draw back, fume ridiculously, prepare his fortress, or dissmis me. He did not switch from dialogue to monologue. Actually, he graduated from grin to smile to laugh during our exchange. And there was no ice in the laughter.

I had sketched myself as a hypothetical "anarchic roci." What, I had demanded, would he do with me under his socialist organization, where would he put me when I didn't fit? I replied for him in jail. No. Yes. No. Marcuse handed me a paper towel. With clean hands I searched *Critique of Pure Reason* to locate the damning passages. I couldn't. He did admit that he might deny me a free press. And I persisted. That led step by step to jail for violators. Ultimately, how did he plan on "denying" me press?

Virginia says she recalls Marcuse and me "nose to nose," glaring at one another, my calling him a liar. He assured me he would be glad to review any manuscripts I had. All through our discourse he had repeated that we should not expect others to interpret our experiences. If I had had the experiences of an anarchic poet I should be appraising him how I would deal politically with such a fellow. Communication, talk itself about alternatives enthused Marcuse and relieved his alarm over "an ever-growing number of people who, in a strict sense, cannot imagine a qualitatively different universe of discourse and action." He was no simple ideologue.

Brimming with his own discoveries and aspirations for another time, Marcuse nonetheless chided like Nietzsche's Zarathustra: "This is my way, what is yours?" — this I answered those who asked me the way. For the way — that does not exist. In one flesh lived a philosopher and a committed social theorist.

After Marcuse had evaluated my manuscripts, I think he saw in a flash why I had theorized about the anarchic poet. It wasn't much of a leap. He suggested a little forbearance; "You don't run made down Broadway. Don't show these as

(Continued on page 17)

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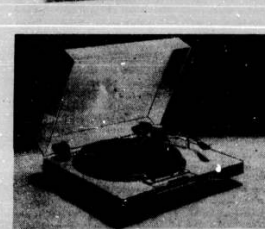
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Anything Else Missing?

(continued from page 1)

"Bitch," he said later in the car. "Can you believe that? She orders me to get my work done, then she calls me a pig. Right to my face. Hey, that makes me feel great. Know what? — that makes me feel like writing a great report. What have we been doing all afternoon? Writing reports. Ten to one that's all we do today."

Riding in the Dodge Aspen patrol car (riding shotgun, actually) she orders me to get my work done, then she calls me a pig. Right to my face. Hey, that makes me feel great. Know what? — that makes me feel like writing a great report. What have we been doing all afternoon? Writing reports. Ten to one that's all we do today."

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Officer Rosenbloom and burglary victim

may be that more burglaries are being reported these days, if victims have learned that the sooner they report a burglary, the better are their chances of recovering their goods. (In any case, the chances are never very good. Of 20,000 burglaries reported last year, the police department caught the thief or returned the goods in only 2,800 cases.) Rosenbloom said more burglaries occur on his beat because "all the crime from Southeast is just moving up the hill." I'd say instead that if I were going to rob any house in the city, I'd look around Rosenbloom's area, not only because of the physical layout of many houses, which is great for burglaries, but because of the way residents treat one another, which is great for burglaries, too.

City Heights is the quintessence of old subdivisions in Southern California: Mira Mesa with a beard and cane. Beginning at the edge of grassy canyons, many of the streets soon turn into wide, shadeless runways and signless intersections where you yield to traffic on the right or die. The place has a scratchy, frontier look about it — like parts of Bakersfield and Fresno — with one-room stucco churches, and a scarcity of trees, and dust blowing out of a side street where a truck has just pulled in. The City Heights Land and Water Company, which developed the neighborhood in the early 1920s, about the time that East San Diego annexed itself to the rest of the city, saved money by making the blocks unusually long. The company simply did

not build some cross streets. There was supposed to be a road dividing the properties at 3341 Forty-first Street and 3405, but instead these addresses are next door to each other, resulting in a residential block with the length and charm of a freight train. The lots were drawn deep and narrow to make the most of abundant street frontage, which in turn gave rise to building a house on the front of a lot, and another house in back — the back house served by a dirt alley that doubles, frequently now, as a driveway for burglars who can load and leave unseen.

"There's been a burglary across the street," Rosenbloom might say to a neighbor, as he looked for some clue to report. "Did you see anything?"

"Now."

"Do you know the family across the street?"

"Nope."

"How about your next-door neighbors — do they know them?"

"Probably not."

"All right," says Rosenbloom, readying his pen. "Your name, please?"

"Why?"

"Spell that," Rosenbloom says. "That was a joke. Ah, I need your name for this report to make the detectives happy."

"Well . . . all right. Is this going to end up with the F.B.I.?"

And so it went. Writing four burglary reports, Rosenbloom came up with nothing, not an instance in which a neighbor

saw something to help identify the burglar or recover the stolen property. Quite apart from the anonymity that long, straight blocks engender, and everyone's natural desire for privacy, and the sour distrust some people feel for the police, there's the near hopelessness of solving a burglary without a witness. Fingerprints don't do any good if they aren't supported by the burglar's description, any more than you can find a book in a library without knowing the subject, title, or author ("Well," you explain to the librarian, "it had a blue cover"). It is likely that all four of Rosenbloom's reports — once they'd been checked by his sergeant and logged in the research and analysis department and copied three times and sent to the office of crimes against property, then distributed to the section handling burglaries in City Heights — concluded their administrative lives in limbo: Room 128 at headquarters, the No Report Contact desk. It is the final stop for reports that aren't worth following up, and there they lie, comatose, until more information revives them.

"You'll be getting a card in the mail," said Rosenbloom to a victim on Thirty-seventh Street, a woman in her forties who lives alone and who'd been weeping behind her Yves St. Laurent glasses. She had been burglarized before and had installed the heavy, expensive locks that the police department recommends — the kind one needs a key to open from the inside of the door as well as from the outside. These



undoubtedly saved her television from being stolen again (since the burglar couldn't open a door from the inside to carry the TV out). But she hadn't learned that it's the more secluded part of the house — not the front door but the window of the kitchen door — that needs a sturdy lock. And she still can't count on her next-door neighbor, who is home all day, to watch for something amiss — like a stranger coming down the drive with her Fisher

Eight calls for burglary reports came over the radio that Friday for Rosenbloom, who has a physical dislike for handling paper — he says it makes his hands feel dirty — and once during the shift, just after leaving Cinnamon's house, he felt compelled to stop at the nearby 7-Eleven store to wash his hands. For this he gave up his job as assistant golf professional at the Navajo Canyon Country Club near Lake

Murray. (His golfing handicap is one or two, he said.) "I decided not to go for the pro tour, because I didn't have the dedication and I didn't want to spend the time. That's all it really takes — dedication and time." He's spent most of his life in San Carlos, though his childhood years were in Southeast San Diego on Parrot Street. He now approaches the end of his two-year probationary period with the police department and considers himself an "active-type officer," meaning he is constantly looking for reasons to stop other people. That Friday he wrote two boys a warning citation because one of them was riding the other on the handlebars of his bike; he wrote a sailor a ticket for parking in an alley, and ticketed a man who'd paid the yearly registration fee for his car but hadn't gotten around to putting the sticker on his license plate. One of his favorite traffic citations, Rosenbloom says, is for



riding a skateboard in the street.

But Rosenbloom isn't totally and tirelessly observant. He daydreams a little (which I found charming). Once, after stopping outside an apartment building in Normal Heights to check out a burglary, we got out of the car, walked across the street, and came within speaking distance of a man who was trimming the hedges (and who nearly dropped his shears when he saw us walking toward him) when Rosenbloom realized that he'd stopped on the wrong block altogether. He made some noise of exasperation and called himself an idiot, then snapped once again into coplike behavior, appearing never to have been mistaken, and unable to be fooled.

"Look at those punks," he said a while later as we were passing a house in North Park with some teen-agers on its stoop — white boys about fifteen years old, the sort of juveniles most likely to be arrested for burglary, according to last year's figures. "I could solve half the burglaries in this neighborhood if I ran those guys in," he continued, looking down a side street.

"Hey, I got a great attitude, don't I? Comes with experience."

We were on our way to Grim Street, where two children had been left alone all

day by their mother, when turning around in the middle of a block (we were slightly lost again), Rosenbloom spied some teen-agers sitting behind a garage in an alley. He swung the car around and bore into the narrow drive with enough speed to press us in our seats, and in a few seconds stopped in front of the kids, three boys and a girl, who looked about high school age. Rosenbloom jumped out of the car and said, "Come back here!" to the boy who was pedaling off on his motorized bicycle, stone-faced. Then he walked up to the remaining three, holding his arms away from his sides as though they were wet. One by one he made them stand to be searched. This yielded two packs of cigarettes, a clay pipe, and a baggie with a couple joints' worth of pot left in it. (There was also a Beatles album on which the kids had been cleaning out the seeds from their dope.) The two boys hooked their thumbs in their pockets and hardly looked at each other, or at Rosenbloom; only the girl glared straight at the cop when he talked to her. He led them to a trash barrel on the other side of the alley and watched while they crumpled their cigarettes, and he said it would be a good idea for somebody to get rid of the pipe, which one of the boys, the smaller one, pulverized with a baseball bat that happened to be lying near the garage. Then Rosenbloom let two of them go and opened the back door of the car for the one who'd been holding the baggie. He was a tall blond kid, crane-necked, with short hair, who looked just then as if he were crawling into the barrel of a cannon. Rosenbloom found the right form and attached it to his clipboard. "Okay, you're about to be arrested for possession of marijuana."

"No I haven't," the boy said.

"Wait," said Rosenbloom, raising his face to the rearview mirror. "I'm telling you you're going to be arrested."

"Oh, I thought you were asking if I'd ever been."

"No," said Rosenbloom.

Two girls walked by the car a minute later. One of them was blond and was

(continued on page 24)

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The moral is: take care of the sense, and the sense will take care of itself.

—The Duchess, to Alice

Disco is the most music, beyond a beat, deeper than the dancers and hustlers (the dancing kind) fight furiously in the streets outside disco clubs in provincial cities. When Mick Jagger or Rod Stewart "goes disco" (with "Miss You" and "Do You Think I'm Sexy?" respectively) their cultural conversion is debated in hip salons as well as in the *New York Times*. The rock critical establishment still treats disco music as an adolescent aberration, at best; many cultural commentators look on the whole sensibility as a metaphor for the end of humanism and the decline of the West. Not long ago, during a frenzied dance party on a summer lawn in Vermont, I found myself struggling with an old friend in a tug of war over what record we would play next. I wanted to hear Linda Clifford's popular title cut, "If My Friends Could See Me Now." The good-natured content suddenly developed an edge of bitterness which I had never recognized before. The lawful of post-sixties migrants to that idyllic rural setting seemed divided along lines of right, of taste, and of feeling. And across the lines, despite a deep commonality of that group, there was obvious hostility.

Since it was my yard and my stereo, I won the night with Linda Clifford. It was several days later, when passions had cooled, that my friend put the silly struggle into a serious context. "I can see what you're doing," he said. "You're trying to drag us holdover hippies kicking and screaming into the Seventies." I pro-

tested, of course; but he was dead right in seeing our argument over such a banal issue as a severe clash of sensibilities. The sense of the Sixties provided coherence, context, and validity to rock, when the critics of an earlier era proclaimed such sounds to be junk. Rock was "our music"; only "we"—whoever we were—knew that it was good and what parts of it were best. The music was riding a historical tide; it was the sound of the politics, the expectations, the explorations, and the intimations of an era. It was the background music as well as the marching melody for civil disobedience, sexual liberation, crunchy granola, and LSD. The Buffalo Springfield's "For What It's Worth" was perfect music-to-avoid-the-FBI-by-"Street Fighting Man" was made for trashing draft boards. "Mr. Tambourine Man" was for smoking dope. "Up the Country" was for dropping out of the city. "La Bamba" was for letting it be.

The music conveyed no special meaning to those who did not share the sensibility. The songs may have been pretty and popular—but Mantovani's version of "Piece of My Heart" has no historical validity, while Joplin's original surged with an emotional power born of place and time. Bitter battles raged across the famous gap of generations, but that gulf was not a function of chronological age; rather, it expressed different sets of values. Teenage straighties used to beat up on thirty-year-old hippies as often as Mom and Dad fretted about their kids. The film *Easy*

Rider was the most direct statement of the Sixties sensibility as well as the hostility it generated, and the two sides of America it showed were not so disparate in their generations as in their attitudes. As much as the action, the music of that movie epitomized what the difference was.

History hardly stops. Disco in the Seventies is in revolt against rock in the Sixties. It is the antithesis of the "natural" look. It real feelings, the seriousness, the confessions, the struggles, the sincerity, pretensions, and pain of the last generation. Disco is "unnatural," artificial, and exaggerated. It affirms the fantasies, fashions, gossip, frivolity, and fun of an evasive era. The Sixties were braless, lumpy, heavy, rough, and romantic; disco is stylish, sleek, smooth, contrived, and controlled. Disco places surface over substance, mood over meaning, action over thought. The Sixties were a mind trip (marijuana, acid). Disco is a body trip (Quaaludes, cocaine). The Sixties were cheap; disco is expensive. On a Sixties trip, you saw God in a grain of sand, on a disco trip, you see Jackie O at Studio 54.

In describing "camp" in her influential essay fifteen years ago, Susan Sontag remarked that "a sensibility (as distinct from an ideal) is one of the hardest things to talk about." It is "not only the most decisive, but also [the] age's" most perishable, aspect. To name a sensibility, to draw its contours and to recount its history, requires a deep sympathy modified by revulsion. Not only the camp and disco aesthetics

which resemble one another in their characteristic elements as well as their relationship to historical periods—create such conflicts in the minds of their holders. Vanguard sensibilities in any age must contain all the awful contradictions of set and setting, the negative and positive parts of the whole, the good, bad, and ugly in the rush of creativity. Certainly the spirit of rock and radicalism a decade ago was not composed of unalloyed virtue; nor was the Silent Generation wholly banal, the War Effort of the Forties completely uplifting, the Jazz Age entirely liberating, or Victorianism uncompromisingly repressive. We remember what we choose to celebrate.

I knew that night in Vermont that I am drawn to disco's dazzling physicality, its style, its controlled energy, and I am revolted by its empty excesses, its superficiality, its desperate trendiness. Nor can I dismiss the aesthetic originality under the tawdry facades as an irrelevant fact. It must be clear by now to everyone with an ear or an eye that this era—of whatever duration is already the Disco Years, whether it will be called by that name or not.

While the sounds of disco are highly synthesized, the hits cannot be completely determined. Nobody dreamed up the whole disco promotion campaign in the first place. "In the beginning we used to dance to the best rhythms from Motown and other rhythm-and-blues records," Simon recalled. "There was nothing called 'disco' back in the Sixties—just Diana Ross, Freda Payne, the Temptations." Then the producers in Philadelphia—Gamble and Huff—started making a specific disco sound, with the familiar heavy beat and the modified samba rhythm.

By reckoning, the first big disco hit—as was Gloria Gaynor's 1974 top-of-the-charts "Never Can Run"—was "Love's Theme," by the Love Unlimited Orchestra. But the record companies seemed bewildered by what they had, and promo people continued their quick disregard of the disco category in their portfolios. Instead, they inflated passing fancies into seismic cultural events: Peter Dinklage, reggae, and punk, for example. Not that some of those sounds or stars lacked merit; certainly Springsteen, Bob Marley, and the best of the New Wave deserve seats high in rock and roll heaven. But disco would soon swamp them all, and nobody was watching.

Disco has authentic roots that punk and other more fashionable genres never found. John Rockwell was still writing Hegelian analyses of the Sex Pistols in the *Sunday New York Times* when two-thirds of the city was listening to Donna Summer and couldn't tell Mr. Roten from Mr. Respiro. The big hits of disco music still seem to happen in spite of the hype. Polydor guessed that "Substitute" might be the next Gloria Gaynor success late last year, and the company pushed that unknown tune over the "B" side of the single, "I Will Survive." "Survive" became the runaway best-seller.

There are real differences in disco numbers that those who have learned to appreciate the music—and dance to it—can easily distinguish but may be missed by others. "All disco sounds alike" is commonly heard among rock fans; it is a bit like Caucasians saying "All Chinese people look alike." Certain features of disco songs hardly vary from one tune to another (compare flat noses or epicanthic folds). If you look for continuous changes in beat or for nuances of poetry in the lyrics, you will find few differences among disco songs. But the lengthy construction of a disco record (more than a "song") and its emotional intensity and highly changeable aspects, and may account for success or failure.

Or they may not. The fact is that while disco is racing to new levels of sophistication and elaboration at high speed, there is as yet no reliable test for a hit. The reason is that the disco phenomenon has turned

on Fifty-fifth Street—I found Casablanca's top disco director, Marc Simon, hovering excitedly in Friedman's cramped office. Just back from the world record industry's annual congress in Cannes, Simon was effusive about the "completely new sound" his label was about to introduce. "I heard a different producer's record every fifteen minutes, five hours a day, all the time I was in Cannes," Simon said coolly. "And I picked the ones I felt were going to be the *dance hits*."

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Or they may not. The fact is that while disco is racing to new levels of sophistication and elaboration at high speed, there is as yet no reliable test for a hit. The reason is that the disco phenomenon has turned

the pop industry upside-down, as no development has since the advent of Sixties rock.

First, the disco dance crashed on unseen shores, catching producers and musicians without adequate cultural or commercial bearings. There were few critics to say what was good or bad—that is, what their readers or listeners should buy. There were no researchers to test the market; no one knew what questions to ask. The one or two music writers who dove into disco often felt overwhelmed by the legitimacy of the new phenomenon, and they hid their opinions under barrels or barrels.

Second, the primary sales medium of popular records changed, from radio for rock to dance clubs for disco. The shift entailed no small change: billions of dollars had come to rest on the "airplay" system of marketing music. Consumers heard their tunes on the air and rushed to their dealer for the vinyl version. Now, there were no stations, AM or FM, playing disco music as a regular feature of their format.

Forty years before, records "broke out" of the music sections of department stores where sales people spun 78s on their old Victrolas. Then, with the birth of all-music radio, an extensive network of public relations pitchmen, armed with free records, big smiles, and an occasional line of cocaine, supported the *airplay*.

Actual payola—substantial gifts of money or goods for disc jockeys to assure *airplay*—went in and out of style. At length, it became an anachronism. The new payola of the Rock Years involved more subtle methods of conferring status, creating insiders and sharing highs within the interlocked radio and record company scenes.

The third major change that disco wrought in the industry was the concentration of performance. For all its New York and L.A. stars, rock was a decentralized popular form. It carried provincial and suburban values that it is came up the river from Mississippi, or down the slope from Colorado. Any four young people with axes and amps could start a band in the hinterlands, playing local clubs with a repertoire of original songs and "covered" hits of national stars. Some groups would work their way up to regional fame (J. Geils in Boston, the Allman Brothers in Atlanta) and then make it big in the continental markets.

But disco must be produced in a few studios in the urban centers. It is not a matter of local talent; it is a matter of process begins; and in so doing, the performers must shed their innocent attitudes and naive notions before they open their mouths. Donna Summer began in Boston and in Germany and Austria (singing pop and folk opera, as well as other genres) before Casablanca launched her record career as a cosmopolitan sex siren.

"People don't want local bands anymore," says John T.C. (for Top Cat) Luongo, an impresario in MK Promotions, one of the country's leading disco promotional companies (it is largely responsible for the success of the *C'est Chic* album). "They'd rather hear the stars on records or see them on TV than listen to local acts."

Many of the disco "stars," of course, are nonpeople—interchangeable studio

musicians who shuffle between group names, from one album to the next. M.I.S.B. Love Unlimited, and many of the Philadelphia bands of the mid-Seventies were composed of the same personnel or take the old sobriquet, Sabotage, the Ritchie Family, and other groups are whistles that add up to less than the sum of their parts. Only recently have genuine musicians broken through disco anonymity into stardom. Donna Summer and the Bee Gees, for better and worse, are the best example of the new personalized name campaign.

Fourthly, disco facilitated the birth of a lucrative subcategory of record sales—the new 33 rpm twelve-inch "disco mix" or "long version." The Sabotage group, originally a Hispanic manufacturer of ladies' lingerie, made a more substantial fortune by turning from *lingerie* to the sounds of the Latin Hustle. Sabotage brought out some of the first big disco mix twelve-inchers six years ago. The industry yielded. Now a twelve-inch disco single can sell 17,000 copies in New York City alone, and the companies carefully regard the availability of the various versions as a hit sign to maximize sales. For example, Atlantic put 200,000 copies of the "Le Freak" disco mix on sale to stimulate interest in the *C'est Chic* album—then withdrew the long twelve-inch single to eliminate competition for the high-priced version and the mass-volume 45 rpm version.

Finally, the music business has been joined by the sudden prominence of the record producer, which the technical requirements of disco now entail. The European producers of the suave, lush "Eurodisco" sounds are perhaps the brightest lights: Giorgio Moroder, Cerrone, Alex Costandinos, Roger Tokarz. Many of them use their own names instead of their performers' to identify albums; thus, the latest album produced by Cerrone is called, simply, *Cerrone II*. Moroder uses the name "Giorgia" both as an album title and also as an advertisement for his productions; a sticker slapped on the new Three Degrees album announces: "Produced by Giorgia," as if rock albums feature the most familiar cut.

The low regard in which the titans of rock hold the operators of disco created a new, self-conscious elite of performers, producers, and promoters. "Before disco was one pie, Warner, Columbia, and RCA had it, and no other record company could get a piece of it," says John Bogart, Casablanca's promotion man in England. "So along came Neil Bogart from Buddha Records—the bubblegum king of the Sixties—and he said, 'Let's make another pie.' That's how he started Casablanca."

Although Bogart's label is considered the disco industry's leader, other labels, such as Merlin-TK (based in Miami) and RSO (Robert Stigwood's house band) have made respectable killings in the field. Now, late in the game, the "majors" have entered the market. Warner signed up TK's young hot shot, Cerrone, a savvy promoter from New York's Little Theatre, and he is now in disco line—named with Cerrone's initials, RFR Records. There are big bucks in the new business. Cerrone's contract is reportedly in excess of a million dollars; demand outstrips the pool of available talent. The success of the music and the business—and who

(continued on page 22)

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Disco

(continued from page 21)

Today, the disco record industry is a mammoth \$4 billion enterprise—bigger than television, movies, or professional sports in America. "Disco accounts for about forty per cent of all the 'chart activity,'" Friedman estimated. By the end of the decade, half of the top one hundred songs on *Billboard's* list will be disco numbers. Disco radio stations are sweeping the country. New York's WKU is a story in itself: in nine months of disco programming (it used to send out "mellow rock") it has gone from the dregs of stations too low to rate to the number-one broadcaster in the country, either AM or FM—beating out the gargantuan WABC. Boston's WBOS was minuscule before it went all-disco; it now tops the biggest FM rock stations in America's hottest "youth market." And there are 20,000 disco clubs in the U.S., earning \$6 billion annually.

What all this means is that a sizeable chunk of capital in the entertainment industry is now in the hands of the disco elite—a mixed breed of newcomers, switchers, and fast dancers who had the sense to accommodate themselves to the sensibility of the Seventies.

The new disco elite has its own vocabulary and its own values, and they are quite different from those of the rock entrepreneur. For one thing, the disco people have to feel like dancing—not autistic, explosive fits of movement but the more controlled, stylized dancing of the disco clubs. And for another, they have to be able to mingle and mix in gay discos as well as straight ones, for the least of the emerging disco culture is pointedly in urban male homosexual society.

"There is a big cultural difference between rock and disco," Ken Friedman said firmly, "and it's gayness. Some people don't like to talk about it, but it's true. Disco began in gay clubs. At first, it was just a case of spending up the gay between records on the juke box. But that's how the concept of continuous music began. The disco club was the first entertainment institution of gay life, and it started in New York, as you would expect."

Disco promoter John Laongo agrees. "In the beginning, there was the gay audience for disco. The 'primo' disco jockeys were gay. Guys couldn't find any rock

bands to play in their clubs, so they had to make records their own form of entertainment."

Not long ago, Ken Friedman took John Brody around to several clubs on his Saturday night rounds, and Brody gave me this report:

"The intensity was different at Infinity, which was predominantly straight, and at 12 West, which is mostly gay. At Infinity the energy was lower, there was less emphasis on dancing. At 12 West everybody was dancing, and it was a kind of sexual thing. It was very powerful. There was a strong smell of poppers—amyl nitrate—in the air, and I guess a lot of people were high on whatever. That must be part of the mood. But the guys seemed a lot less hung up in their environment than the heterosexuals seemed in theirs. At 12 West, I looked at these people dancing at four in the morning; it looked like the last night of their lives."

Even so, Friedman did not take Brody to Flamingo, the most intense and emotionally powerful gay disco in New York. "I didn't think he could handle it," Friedman joked.

What Brody would have seen was this: Flamingo is an enormous loft on the edge of SoHo, undistinguished by signs or lights. Members (who pay seventy-five dollars a year plus a substantial fee for each visit) are wandering in well after midnight on Saturday nights, the only day of the week the club is regularly open. By 3:00 a.m. several thousand people, almost entirely men, mostly shirtless and universally stoned, are dancing feverishly to the most imaginatively mixed, most persistently powerful music ever assembled in one continuous set. One wall of the dance room is paneled with colored lights which flicker and race at appropriate intervals in harmonious correlation to the music. Along another wall, a dozen or so men dance by themselves in a raised bannister, acting as erotic cheerleaders to the swirling crowd. The tune of poppers is overcorrecting.

Many Saturday night dances at Flamingo have a theme like a senior prom. Earlier this year there was a "Western" night, which featured a raised platform in the lobby where party-goers could be introduced in their moments of relaxation from dancing. Another annual feature is the "Black Party"—named not for the race of the customers but for the suggested color of attire, the decorations, and the mood of the evening. Now this mid-'seventies senior prom. In the entrance hall there were cages, platforms, and theatrical

sets where various happenings were in progress, all in accordance with a vaguely "black," "leather-gear" theme. Some of the goings-on were semirepresentable: people (actors?) were in chains, under the whip, groveling and groping, disheveled. Other attractions were unmentionable, and getting more so as the evening wore on. There were more people in the loft at 6:00 a.m. than there were at one. When do these people sleep?

A strange fascination kept me at Flamingo past my bedtime, and I have returned many times in the months since then. Most often, the mood is lighter than on that black night, but the extravagant sense of theatricality is maintained. The throbbing lights, the engulfing sound, the heightened energy, and the hyperbolic heat of Flamingo gives me the sense (which I have heard that others share) that the whole is enclosed in this hall, that there is only now, in this place and this time. It can be extraordinarily assaultive; I have felt trapped forever in a theater of sound, of flesh, like a character in Buñuel's *The Exterminating Angel*, unable to leave a party even after its positive appeal has fled. But what is worse is the prospect of a chill gay Manhattan dawn outside. Leaving is more depressing than staying: the disco beat is like a life raft, and to stop would be to cruise a killing thombos.

Dance is his *nom de disco*—is a well-known disc jockey on the New England and New York circuit. I asked him what he does to make the special blend of music that distinguishes the disco club sound from just "playing records."

"The mix starts at a certain place, builds, teases, builds again, and then picks up on the other side. The break is the high point. It's like asking a question, repeating and repeating it, waiting for an answer—and then giving the answer. That is the great, satisfying moment."

In practice, a "but" disco mix in a dance club is a sexual metaphor; the deejay plays with the audience's emotions, pleasing and teasing in a crescendo of feeling. The break is the climax.

"That's the rush," Danae says. "The dancers cheer, they jump the air with their flaps, they wave and shout. It's very exciting. I played at 12 West last Christmas, and it was one of the best nights I've ever danced. After a while, someone came up to me, all excited, and said, 'You were fucking me with your music! Do me a favor, fuck me again with your music.' I took it as a great compliment."

"There's gay disco and straight disco, although there's overlap between the

two," Danae continued. "Straight disco is heavy-duty funk, the driving sound, that has all the power without much of the emotion. Guys like to hear black women singers; they identify with the pain, the irony, the self-consciousness. We pick up on the emotional content, not just the physical power. The MFBS sound was gay. Larry White was a gay sound, so is Donna Summer, Gloria Gaynor. We knew the Tramp's 'Disco Inferno' was a great song years before it got into the *Saturday Night Fever* soundtrack. To me, the epitome of gay disco this year is Candi Staton. She's all emotion; you can feel it when she says, 'I'm a victim of the very song I sing.'"

There are contradictions within contradictions in the sexual implications of disco. Consider The Village People, the singing group that claims to hail from Greenwich Village and parodies the black styles of its homosexual culture. One of the members is dressed as a leather biker, another as a construction worker, a third as an Indian, a fourth as a cowboy, and so on. They perform songs that extend the parody—notably "Macho Man" and "Y.M.C.A." For guys, the line "I want to be a macho man" from the mouths of these butch-impressionists is a bit like "I want to be white" if it were sung by Stevie Wonder for a black audience.

Dancers are amused by The Village People, but the group is finding its biggest fans among straighties. "Y.M.C.A." is never heard at Flamingo. Ken Friedman, whose Casablanca label produces the group (one of the most profitable in his stable) agrees:

"Macho Man" did not happen in gay clubs, but in straight ones. The Village People is the first gay-to-straight "cross-over" group, a group with an originally gay image and following that's made it in straight discos. The funny thing is that straighties don't really believe the group is gay. They love 'em in Vegas and in tacky suburban dinner theaters in Midwestern shopping centers. Did straighties ever catch on with Paul Lynde's *With Libera*? People will protect their identity at all costs; they'll pretend to be the last possible minute that it's all an act."

Gay activists have protested that Casablanca is deliberately cloaking The Village People to make the act "safe" for straighties. A Casablanca PR functionary says that producer Jacques Morali (who reportedly picked all the members except because of their tough good looks rather than their musical talent) became visibly upset when a *Newweek* interviewer began prob-

ing into the gay issue. But the group is coming out, as it were, with ever more outrageous lyrics and poses. Their biggest hit to date is "Y.M.C.A.," which concerns a young boy who comes into the big city, looks around for a place to hang out, and lands in a hostelry that is legendary in the gay community as a cruising spot. What did Middle America think it all meant when The Village People sang that number, with all the appropriate gestures, at the height of the Macy's Thanksgiving Day parade on national television?

There are two levels on which The Village People's campiness works: the first is with the "knowing" gay audience, the listeners who are in on the joke, the images, the allusions ("Fire Island, the bushes, Castro Street, Key West, the V"). The other is with the "naïve" straight audience, the listeners who either don't know (or mind) what's going on in the lyrics, or else think it is all theatrical drag.

In much the same way, disco music as a whole appeals to a "knowing" audience that sees what Friedman calls the "cultural gayness" in it, and a naïve audience that simply likes the fashion and the beat.

"The straighties don't see the gay culture; they've only seen what they've made—the styles," Friedman says. Just before Casablanca's disco movie, *Thank God It's Friday*, opened across the country last year, Friedman took a short segment of it to several cities and showed it on videotape to selected audiences. Casablanca boss Bogart was worried that straight Americans would be offended if they detected the goings-on in the background of one sequence on the tape: two men were dancing together and sniffing amyl nitrate.

"I interviewed hundreds of people, showed it to thousands, and as far as I know not one straight person ever saw the men dancing, even after I showed the segment to them two or three times," Friedman reported. "And yet the gay viewers saw it immediately."

One more example: Paul Jabara's song, "Disco Queen," on the TCB soundtrack, concerns a "queen" who is "known from L.A. to San Francisco to the Fire Island shore." She "even sleeps with her tambourine." She flirts with a handsome young Marine. The chorus asks: "Where does she get her energy? Where does she get her energy? Really. The images in the song are all attached to male homosexual styles. This queen is certainly a queen. But I'll bet heterosexuals never even consider the possibility that the disco queen is not a woman. To them, it's just another nice dance tune: which it is."

Disco became the theme music of gay culture in the Seventies (not only in America but in Europe and Latin America as well). Of course, the straight audience may far outnumber the gay one, but the music still has a special meaning for gays: "our music," gays now say the same for disco. It is the background music for the activities and institutions of the burgeoning urban gay culture—for the shops, the bars, the restaurants, and the offices where gays go about their business. It is music, for gay, for dancing, and for looking at the straight world go by. It is reassuring and supportive, in an important way, it is the sensational glue that unites a community.

But disco has deep roots and strong attachments in other cultural groups as well. Disco is, after all, a mixture of certain black rhythm-and-blues sounds, Latin forms, and an African beat.

New York's first major disco station was WBLB, a "black" radio outlet. Many of the best disco performers are black—while rock is bleached and white. For years disco suffered severe disadvantages to total acceptance: major disco artists were black or Latin, many were women, the principal white audience was gay, and the nongay white audience was located in the urban ethnic working class—all reasons for cultural disability.

Saturday Night Fever illustrated the class aspect of disco for urban whites. While rock was infused with middle-class attitudes (although often downwardly mobile in its aspirations), disco was originally proletarian. One clue: the "weekend" theme reappears in disco lyrics, as in "Thank God It's Friday," "Just Can't Wait for Saturday," "Funky Weekend," and of course, in the film title. *Saturday Night Fever* itself. Working-class kids toil all week and wait for their one big shot at fun, escape, and dreams on the weekend; they dress up, get drunk, and play out sexual fantasies in a community context.

Quite the other way with the rock cult: hippies hang out all week and can't tell Saturday night from Tuesday afternoon. They don't do much dancing, and when they do, they're not much for dressing up, spending money, having dates, and controlling their movements on the dance floor.

There are certain immutable characteristics of rock culture: it is white, straight, male, young, and middle class. The exceptions to these rules prove them. For example, female stars and their songs must conform to male sexual fantasies—

Linda Ronstadt, Christine McVie. Black musicians and their music made it more difficult to make it up the rock charts—Jimi Hendrix, Stevie Wonder, Chubby Checker. What may appear to be lower-class images in rock usually turn out to be middle-class myths and fantasies: punk violence, "Working Class Hero" radicalism, dropout dreams. And performers who tinker with sexual stereotypes must remain determinedly "ambiguous" or turn up with partners of the opposite sex from time to time, to head their offensive nakedness: Bowie with Alice, Jagger with Bianca, Elton John, Alice Cooper, the Kinks. Jagger may French kiss Ron Wood on *Saturday Night Live*, but it's fortunate that he can lose a paternity suit with figuratively, the same brother. Sexual deviation (like gender, class, and race aberrations from the norms) must be playful and let's pretend; it cannot seriously threaten straight identity.

For a time, it appeared that disco culture might change those rules to a degree, particularly in the case of sexual identity. For now looks as if the dominant demands of American society will prevail, to no one's great surprise. The past year has seen several disco stars or groups achieve the necessary "cross-over" effect, bringing the music out of the subcultural ghettos into mainstream life. The Bee Gees were crucial to that passage; they made disco safe for white, straight, male, young, and middle-class America. What Elvis Presley did for black rhythm and blues, and Diana Ross for soul, and Elvis Costello did for punk, the Bee Gees have done for disco. Sixties survivors who steadfastly resisted disco because it was apolitical, or dehumanized, or feminine, or homosexual, are suddenly skipping to the beat. They have found what Gladys Knight calls out, in one of the best songs of the season: "It's a better than good time."

The rise of disco music occurred alongside the decline of rock, but whether there is a connection between these two aesthetic events is not at all clear. "Rock and roll is at an all-time low in creativity," promoter John Laongo fretted. "It's all rehearsed material; there's no freshness. I love rock," he insisted, "and it's where I started. But the music isn't for people down. There was a big hole, and disco filled it. There's no other form of music that offers the power, the excitement, the party atmosphere of disco."

A few months ago, I discovered that my

friend Janet, who had been thoroughly indoctrinated in rock culture at Radcliffe in the Sixties, had suddenly discovered disco. I asked her what it was like to get out on the dance floor after all these years of mooning about her living room listening to Dylan and his progeny.

"There did get to be a point of no return," she allowed. "The Sixties were solitary, so solipsistic, so narcissistic: look at the way people danced! Disco is just as exhibitionist, but you create it with someone else, with another person on the dance floor. It's a retreat from that scary chaos into patterns. You get high with someone else."

"Back in '64 we started dancing to the Beatles in a way that was a rebellion against dancing-class dancing. The chaos began there; it was energy for its own sake. Now we're returned to a more formal routine, to stylization. That's not necessarily reactionary. It's infusing form with the energy of the Sixties. And it's beautiful to watch. Maybe it's pretentious to say, but this seems to be the end of a process—of rebellion, excess, and transformation. In our end is our beginning."

"Anyhow," she concluded, "you can't listen to that music and not want to dance. I really don't believe there is life after disco: it's what people believe will always dance to."

Disco is the word, as grease was the word. It is a handle on the Seventies, as the other was a metaphor for the Fifties, for in the extraordinary cultural and commercial success of disco several of the new elements of this generation can be identified. Disco has many functions, but one of the most essential may be a drug: it feeds artificial energy, communal good feelings, and high times into an era of competition, isolation, and alienation. As drugs go, it is not egregiously harmful, but it is easily abused, quickly tolerated, and naggingly addictive.

Sensibility is dialectical—which is to say that it grows from the material of history and the experience of society. It does not descend from the heavens of invention or corporalize out of thin air. The Seventies sensibility emerged from the achievements and excesses, the defeats and triumphs of the years before. Our end is always in our beginning, and we are, as Candi Staton croons, the victims of the very songs we sing.

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Anything Else Missing?

(Continued from page 17)

wearing fresh blue jeans. She carried a new album from Tower Records. Without breaking stride, she ducked down a little to look at the boy in the back, and still not stopping, said, "What are you doing in there?" then turned a delicate smile to her girlfriend and got on going.

"That your sister?" said Rosenblum.

"Yeah."

"Does she smoke, too?"

"I don't know."

"You don't? Why not?"

"I never hang around with her."

Rosenblum was looking at his form, writing. Then he said, "Is she stupid?"

"What?"

"I said, 'Is she stupid?'"

The boy didn't answer for a minute.

"No."

"Okay," said Rosenblum lightly. Then he read the boy's right to remain silent (waived), arrested him, and drove him home to an apple-red house around the corner, fifty yards away. Since the boy's mother was home, Rosenblum left him in her custody, explaining in his authoritative voice just what the boy had done. But he stammered once or twice, as if he were suddenly faced with a greater authority. She thanked him; he thanked her and told her to have a nice day. And we left right away for a burglary report, and then another, which took up most of our time until ten o'clock that night.

On another evening in July, at the hour of *Mork & Minky*, a dozen residents of City Heights were crowded into a neighbor's living room to talk about preventing burglaries. This meeting was the sixteenth that had taken place in the neighborhood, under the sponsorship of Project CASA, a \$78,000 program that came into being last year when the Regional Employment and Training Consortium announced it needed ways to employ the chronically jobless. The project is supposed to establish ten teams of neighbors to watch after one another's home. It isn't going well; attendance at many meetings has been sparse. "But when you've been in this business for a while, you learn to judge success in terms of moving a community toward something — not necessarily in terms of getting there — because what

you're really working for is to bring the community together," said Kevin Sweeney, who oversees some similar projects in East San Diego. "The whole idea of community watch," said CASA employee Jabu Noro (pronounced JAY-bu NOR-oh), "is to realize that the best protection for our neighborhood is each other and not necessarily the police department."

Nonetheless, the police are invited to every meeting to talk about their work and to get a feeling for the people they're sworn to protect. A sign-in sheet was being passed around, carrying names like Hayes, Washington, Pelayo, Rodriguez, and Bakowski. A man named Ralph was one of the last to arrive. He looked about fifty, with faintly gray hair below his white roadster cap, and when he smiled, which was often, a crescent scar stood out from the wrinkles on his cheek. Seating himself carefully in a kitchen chair between me and Noro, he said, "Tell me something nice."

And Noro replied, "Hey, whatever." "Then right on."

The meeting got underway when two police officers arrived. They stood in the doorway, refusing to take seats ("I sit too much as it is," said one of them), and they began by explaining why it sometimes takes hours or even days for the police to come by someone's house to write a burglary report. They said a lot of other work takes priority. A shooting or an auto accident is first in line, a burglary or a robbery in progress is second, a family dispute is third, and reports are last. Any questions, they asked.

"I got a question," said Ralph, looking at officer Cindy Stoddard. "Do you take those beautiful eyes of yours after your mother?"

Officer Stoddard leaned forward and said, "Pardon me?"

"I said, 'Do you take those eyes of yours after your mother?'"

"Here's another thing," said officer Bill Leffler, with a loud voice and a smile. "We're always telling you people to get hold of an electric pencil and write your driver's license number on your valuables. Why? Couple of months ago I pulled a guy over on a violation and something didn't look right. So I find some stereo equipment in his trunk. Guess what? His driver's license doesn't match the number that's written on the stereo. He tells me stuff belongs to his uncle, and I say, 'Fine.' I call the number in and the dispatcher — bingo — ten seconds later I got

an address for the stereo equipment. I send a unit by. He finds nobody home — but the screen on the back window is cut. We already got the burglar and the property before the gal comes back home from work. All because she took the trouble to write her number on the stereo. And you can borrow an electric pencil from the police department or just about anywhere."

"And please don't write down your Social Security number," Stoddard put in.

"No way," said Ralph.

"Because for some reason the Social Security people won't give us any information when we call."

"No, ma'am."

"All right, now, I have a question," said Noro, a good-looking young man in his joggling suit, white loafers, and a thick gold chain. "Can you give us some positive reinforcement as to the importance of holding community workshops such as this, which are designed to stimulate active community participation?"

The officers looked at each other. Then Stoddard said, "Sure. We think meetings like this are super. But we shouldn't overlook the fact that all you really need is simple, everyday neighborliness. All the meetings in the world don't do any good if you see a strange person parked in front of your neighbor's house in the middle of the day and you don't write down the license number or at least keep an eye out."

"I dig it," said Noro. "But let me explain something. I represent Project CASA, which is a community-based crime-prevention organization that means 'house' in Spanish."

"The officers were nodding briskly."

"And the focus of this meeting tonight is to concentrate on motivating participation in the organization."

"Okay," said Stoddard. "Great."

"So that's why I'm telling you — so that you will be informed of our program."

"We were just told to show up," Stoddard said.

"And I still don't know where you got them beautiful eyes," broke in Ralph.

"Ralph done fell in love," said Noro, getting a couple of laughs. Then he said, "Hey, cool it, Ralph. You only allowed one comment per thousand words."

I thought Noro handled that comment rather well, though it didn't make Ralph keep quiet. Stoddard finally said with glee that she has her mother's eyes. Neither did Ralph keep quiet when Carmen Rios, the Spanish-language employee at Project

CASA, told him to shut up. (Ralph is bilingual.) But it didn't matter. The officers were called away, leaving Project CASA with troubles in addition to dealing with Ralph. The many meetings had yielded only eight block captains so far, out of eighteen that Noro and his two coworkers had hoped for. These active volunteers will well turn up by the end of September, when the project ends, but last month, the teamwork for helping one's neighbor had still not come together in City Heights.

"Allow me to use your imagination for a minute," said Noro, taking over the meeting, trying to bring the small audience together. "Imagine here's a crook. He's walking down your street and he sees your garage door open. But what he sees, too, is that everybody is shut up behind their house; there's nobody talking to each other. Maybe this woman she's out walking her dog, but she's not paying attention to nothing but her dog. You hear what I'm saying?"

"I do," said Ralph.

"Okay. So this crook he walks into your garage and he takes whatever he wants to. I know what I'm saying, 'cause I used to steal. He works fast but he's not worried. He knows that nothing's going to happen."

"I heard that," said a formidable-looking woman across the room. "But I've got a question for you. Jay-bow or Jay-bow?"

"I dig it," said Noro. "But let me explain something. I represent Project CASA, which is a community-based crime-prevention organization that means 'house' in Spanish."

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CURRENT MOVIES

All reviews are by Duncan Shepherd. Movie titles are indicated by one to five stars and are preceded by the book icon. Unrated movies are for now unrated.

Alien — This creature feature has, and is a good time, but it works very hard to be a movie. The question is, is it worth it? This question comes up not only because this movie seems much too heavily endowed for the simple, 100-minute monster movie it essentially is, but also because it gets too into the actual use out of its vast material holdings, especially its cavernous sets. The monster itself is a most fun in its infancy, but it is hardly more impressive than its close cousins in such penny-pinching horror movies as *THEY CAME FROM WITHIN* and *ENSLAVED*, once it reaches full growth, its appearance becomes annoyingly coy and tragicomic — this monster, like the one in *JAWS*, is mostly mope. The storyline is garbled, the camerawork overwrought, the soundtrack sadistic, the computer graphics rather good, particularly the colorful drawing of the planet's surface as the spaceship descends to a touchdown. Sigourney Weaver emerges as the unexpected star of the movie, although Yaphet Kato, as the ship's extroverted and head-banded mechanic, steals more than his share of scenes. Weaver, who has been in *Star Trek*, is a fine find in her face and voice, ought to make the female happy, and find it won't be for lack of trying. With Tom Berenger, Harry Dean Stanton, Veronica Cartwright, John Hurt, and Ian Holm, directed by Ridley Scott. 1979. (Cinema Plaza 5, Fashion Valley; New Valley Drive In, from 8:17)

whose lives are landmarked by such things as the Japanese monster movie, *RODAN*, and the breakup of the Beatles. Quite lightning, equally touching. The well-chosen cast includes Zelman King, Mark Goldstein, Robert Walden, Charles Siebert, and Deborah Winters (the teenage drug abuser from *THE PEOPLE NEXT DOOR*). 1978. (Frontier Drive In, New Valley Drive In)

Breaking Away — A movie that, the tensions between the natives and the university students in the industrial town of Bloomington, Indiana. The acule class-consciousness of the treatment, however, seems somewhat Europeanized or Medievalized, even presumptuous to the origins of the British director, Peter Yates, and the Yipps screenplay, Steve Tesich. These two are very hard on the coterie, who are all seen as ruthless snobs, and very soft on the townies, whose

inverted snobism is scarcely even suggested. The most preposterous episode is the one where a trio of nineteen-year-old deadbeats from the town stray into the campus commons, and immediately every student in the place senses, as if by radar, that their sanctuary has been invaded by the undesirables. Is a movie that wants to tap the underdog bars of the mass audience, and particularly the ROCKY audience, it takes no great courage for Yates and Tesich to de-

mentary and the breakup of the Beatles. Quite lightning, equally touching. The well-chosen cast includes Zelman King, Mark Goldstein, Robert Walden, Charles Siebert, and Deborah Winters (the teenage drug abuser from *THE PEOPLE NEXT DOOR*). 1978. (Frontier Drive In, New Valley Drive In)

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The Brink's Job—A gang of comical crooks, rusted from the pages of Damon Runyon, knocks over the Brink's stronghold in Boston and is all set to live high on the hog the rest of their lives, when one of their members, played by Warren Oates, double-crosses them by going straight (as unspoken as sorrow, not *filmmaking* as

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Capricorn One — In all likelihood, the seed for this movie was planted when some cynic, watching the broadcast of Neil Armstrong's moonwalk, wisecracked that the entire spectacle could have been staged in a Burbank TV studio. The problem with that

completely uncritical in the face of a repeated provocation), and it could conceivably have a pernicious effect on unloved and unexpected fathers on expectant fathers, and on confirmed bachelors who hereafter may be shaken in their resolve. Impassioned adults who find themselves justifiably attracted to the personae of this boy, to the point of fantasizing themselves in a paternal role, are the one depicted in the movie, may be closer to the mark, and happier in the long run, if they were to adopt the Humane Society and add a homeless pup instead. Zeffirelli appears to have accepted this Hollywood axiom as a "classic" in some sense that he has in the past.

figure in the TV milieu is a news anchor who specializes in reports on political telegrams, a tiger's birthday party at the zoo, and other such frothy fare, who is told point-blank by her boss, "not to worry your pretty head about the investigative stories. Since you're on the Fonda to whom this line is so important, the viewer is automatically supposed to see red. But the casting of this character makes both the viewer's responsibility and the character's gradual development too deplorably easy. If moviemakers would have been more to the desired type, not to mention braver and subtler: if they had chosen selected Phyllis George.) The honorable assumption underlying the character is that every TV

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— The Disney studio's experiment, setting cartoonists to a few standards of classic, doesn't do too much for it's rather like a creative assignment in the 6th grade class, what do you picture in your mind when you listen to this record, most, it can be credited with

liberal, irreverently reverent, refreshingly airy. Such qualities are important in the Depression years of this comedy-fantasy game. We've been increasingly scarce on the only updating necessities in making the specifics bite: current California interests; inflation; the dwindling population; health foods, and the Rams' Super Bowl hopes. The onus is graced with delicate touches, and the supporting specialty Charles Grodin as the traitorous villain, is quite. But the movie is a little soft at the end. Julie Christie, like a latter-day *Julia*, is strong.

Castles — A late-blooming but gifted figure skater from Iowa wins her Cinderella climb toward Winter Olympics (after one look at her rival, the favored French prince is skidding all over the ice and knees), and she gets as a Sports Illustrated cover before she's stopped cold by a skating accident that leaves her near-blind. This is the composite of *THE OTHER SIDE OF THE MOUNTAIN* (Gold Medal men tarnished by mishap), *THE WILLY PUINI* (a hint of the rigors

Among the summertime beachgoers of a New England vacation Isle, is a possibly plausible crisis, puffed up however to the proportions of a whopping fish story. The plot appears to be dealing with some fairly advanced chemistry (the hunting party brings together a brash rationalist from the Oceanography Institute, a mystical seaman out of Melville, and a befuddled hydrophobe uprooted from the big city), but the questions sounded in the streamlined thriller are no deeper than "What's next?" or "Who's next?" The agenda of the inscrutable Great White Maneater: Director Steven Spielberg shapes the Peter

around people's inadequacy to the threat — their initial hem-haw dubiousness and ha-ha frivolity, and their eventual holy-cow awe when they come face to face with the beast (an impressive mechanical contraption usually photographed from a dentist's point of view). Roy Scheider, Robert Shaw, Richard Dreyfuss. 1975. *** (Casino, Century Twin 1)

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sexual rivalry and envy. But this idea, if that's what the idea indeed was, is lost in the general tumult—the swirling atmospherics, the thunder, the overwrought strings in John Williams' musical score, the nauseating Ken Russellish handling of a lunatic asylum. Director John Badham, who ushered John Travolta to sex symbol status in *SATURDAY NIGHT FEVER*, tries to do the same here for Frank Langella, who plays down the titillating boob-level introductory shots. Langella, all flash and flourish and dead-did-eyes, comes on so hot and heavy as a playdough that it is unbelievable none of the gentlemen in his presence detect him as a spoc in the jaw or at least a "See here, my good man." With Kate Nelligan, Laurence Olivier, and Donald Pleasence. 1979. ♦ (Fashion Valley, Pacific Drive In)

Duck Soup — The finale, a cross-critch to almost anything but headlessness, is a schizophrenic battle

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Train Robbery — It's as short as justice that this loppish, mid-generation specimen of picture" must curb its title S. Porter's hardy pioneer, 83 With Sean Connery, Ireland, Lleysey Anne tten and directed by chon 1976

Wait . . . Warren Peatty's make of HERE COMES AN — he's the star, the co-writer (with Elaine) the co-director (with Buck Schuchabald) clean, mod-

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by, at an exasperated conclusion, that it doesn't struggle and suffer in getting there. This might not seem to provide a few select details of the infrequent workouts and considerable elaboration of the leisure hours and his famous "long" benefits. As the central figure—a soft, easygoing, self-satisfied, and deeply fanned—Sam Elvick is, it's not an insult to say so, ideally cast. And on the whole, the movie is extremely easy to take thanks to its careful avoidance of too heavy dramatics, no heavy dialects, and no moments of truth. With Anne Archer and Kathleen Quinlan, directed by James Frawley, 1976. *** (Mira Mesa Cinemas)

The Main Event—A deeper dimension: And a new definition, has been added to the word "pest" by Barbara (Bobbie) Streisand as a successful perfume manufacturer (her nose is her fortune), who, for far-fetched financial reasons, assumes management of a reluctant profeher. She reads him tips from a boxing for boys manual during his sparring sessions, she butts into his corner, becomes nervous to give him advice like "Try to remember to hit him more than he hits you"—and she does things that would not be funny even if someone other than Barbara Streisand were doing them. We are awarded a wide variety of views of the star's headquaters, but these are not enough to compensate for the tongue that never rests, the nose that knows, and the new red hair that does not get at all well with the rose and nail colors Streisand is always wearing or standing in front of. With Ryan O'Neal, directed by Howard Zoff, 1976. *** (College, Mira Mesa Cinemas, New Valley Drive In, Village)

Meatball—Youth comedy set in summer camp, with Bill Murray of SATURDAY NIGHT LIVE, directed by Ivan Reitman. (Camino Cinema 4, College, Del Mar)

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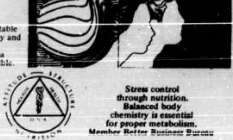
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Prophecy—Sammy Davis Jr. at

low director John Frankenheimer to show his limited-draw concern for B-ent causes (housing problems in the urban ghettos, Indian rights, industrial pollution), while he amuses himself with the fancies of THE FIELD AND THE BEAST, starring James Stewart and possibly Guy Kibbee as God, 1977.

(Century, Twin 2, Mira Mesa Cinemas, Plaza Twin 2)

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film called DYNAMITE HANDS (shot in color at what goes black and white) and the second a backstage musical called TROUBLE. Anybody who has ever suffered writer's block. With Ann Zacharias, Sam Frey, and Françoise Brion, 1978.

New York, New York—An uncomfortable blend of Hollywood attitudes, circa 1945, and later leftist truths, circa 1970. NEW YORK, NEW YORK is superficially a musical pastiche incorporating bits and pieces of Big Band memorabilia, LOVE ME OR LEAVE ME, backstage soap opera, Billy Garland cut. But in Big Subject (Robert De Niro) who is a renaissance party, casual, and self-centered, and a Big Band vocalist (Liza Minnelli) who is an equal degree of career-oriented, marriage-oriented, and motherhood-oriented, and is basically well-rounded and perfect. Because of director Martin Scorsese's tightly, two-faced personality (part-time student, fan, copycat, and part-time director, auteur, revisionist) and because of the film's quality, it's a half of footage, the well doesn't hang together at all, but it has a number of clashing moods. 1977. *** (Unicom, B19 through 21)

North Dallas Fort—Football movie with Nick Nolte, Mac, Day, and Charles Durning, directed by Ted Kotcheff. (Blue, Camino Cinema 4, Valley Circle)

Oh, God—The Almighty decides to reaffirm His presence in the universe (the last time He intervened in earthly affairs was to assist the Mets in the 1969 World Series) and selects an agnostic grocery-store manager to be His messenger. Discourse between mere mortals and the deities has been a comic tradition of the century. At least from Aristophanes to Brody Brophy, but it is seldom practiced on such a rudimentary Sunday School level as it is in this Larry P. film, directed by Carl Reiner. All the implications of this movie are revealed for trifles (e.g., God's displeasure with His design of avocados, I made the pits too big, I want God Himself, materialized in the grandly fatherly figure of George Burns with fishing cap and plaid flannel shirt, is the object of great fondness, if not exactly adoration. John Denver is perfectly believable as the grocery man, Tom Garra is a fetching Shirley MacLaine soundalike as his wife, and Paul Sorvino does a benignly funny turn as "God's Quartermaster." A generation past, this benign movie might have been made by Frank Capra, starring James Stewart and possibly Guy Kibbee as God, 1977.

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sole purpose of helping Frankenstein get to sleep at night and face himself in the mirror the next morning. With Sylvester Stallone, Talia Shire, and Amanda Assante, 1979. *** (Avo, from 8:17)

Rocky II—The rematch between Rocky Balboa and Apollo Creed may have been demeaned by the untold laws of boxing, but not by those of fiction. Mary's the movie that ends with the hero and heroine saying "I love you" and "I love you too." But here are the sequel that tell it necessary to fill in the exact details of the marriage proposal, the church ceremony, the wedding night, the new home, the economic pinch, the pregnancy, and the traumatic birth. This family, scribbled sort of storybook appears not to the viewer's critical judgment, but rather to his feelings of friendship for the characters. The very imperfectly awaked championship fight has a good first round and a good second round. With Sylvester Stallone, Talia Shire, Carl Weathers, Bud Young, and Burgess Meredith, written and directed by the Stallone, 1979. (Baltico, Section 3 Cinema 1, Mira Mesa Cinemas, Plaza Twin 2)

The Seduction of Joe Tynen—Alan Arkin, Nick Nolte, Mac, Day, and Charles Durning, directed by Ted Kotcheff. (Blue, Camino Cinema 4, Valley Circle)

Semi-Tough—It would appear that Michael Ritchie had his heart set on doing a spoof on consciousness-raising, and he wasn't going to be deterred, or deluded, by the fact that he'd contracted to shoot Dan Jenkins' novel about the professional and private lives of football players. The satirical tone is loud and confident, but the movie, juggling as several subjects like hot potatoes, scarcely seems to know what it's about. As if to illustrate the confusion, the movie is filled with a jumble of garish, corny color. Best Reynolds, Kris Kristofferson, Jill Clayburgh, 1977. (Baltico, New Valley Drive In, from 8:17)

The Shootist—An imperious gunman (his creed "I won't be wronged, I won't be insulted, and I won't be lied to"), the last of a vanishing species, faces prospect of death in bed, in pain, and in delirium with a terminal cancer, and decides instead to stage a farewell gunfight befitting his legendary status. The script is Frank Capra, starring James Stewart and possibly Guy Kibbee as God, 1977. (Century, Twin 2, Mira Mesa Cinemas, Plaza Twin 2)

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(most of the players are shooed on and off for quick guest star spots), but there are good bits from Sheree North as a shockingly venomous old flame, Hugh O'Brian as a slick-shooting fan dealer (his latest kink is measured at 84 feet, 3 inches), Richard Boone as an intemperate brat and effeminate grudge-holder, and even Harry Morgan, who is best when kept to small scenes, as the priggish town constable (What I do on your grave won't pass for flowers.) With Lauren Bacall, Ron Howard, and James Stewart, 1976. *** (Ken, 8:16)

Stagecoach—The first time John Ford and John Wayne joined forces on screen—a heavyset, monumental western with picture postcard backgrounds and a lurid, peering pace. Co-starring James Frawley, Thomas Mitchell, John Carradine, and George Bancroft, 1939. *** (Ken, 8:16)

Star Crash—This Cincinnati space opera plays the same joke as George Lucas's STARS WARS, and with many of the same spacebats and costumes (plus a couple of skimpy feminine thighs that appear to have been picked up at an in-home specialty shop). But by making the joke more transparent, it serves almost as a parody or a critique of the Lucas movie. Or not, it serves as a fitting punishment for any moviegoer who, seeing after another STARS WARS, with Carolee Murray, Marjorie Gornier, and Christopher Pennier, directed by Lewis Collet, 1979. *** (South Bay Drive In)

Star Wars—George Lucas's homage to Flash Gordon embraces too many of the beloved clichés of cowboy, swashbuckler, and aviator movies. The story is set in a remote galaxy in the remote past, so that it can't be mistaken as a reflection of anything in modern-day society except Hollywood humor, and it can be recommended solely to bring out a mental age of under twelve. The minutiae and special effects are the best that money can buy, the whole some heroes, Mark Hamill and Harrison Ford look as though they've been recruited from a volleyball court on the California coast, the anti-hero, morphed robots, especially the

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crotchety one who talks in the voice of a prissy British valet (I've got such a bad case of dust contamination I can barely move), are as adorable as any household pet, and the narrative, despite a bewildering prologue three paragraphs in length, is not so complicated or imaginative as an average Caspian America comic. Should Lucas be giving the audience such blissful, innocent, simple-minded thrills, or is he merely cynical for deciding the audience requires nothing more? With Alec Guinness, Carrie Fisher, Peter Cushing, 1977. *** (Camino Cinema, Center 3 Cinema 2, Glenmont, Power Hill Cinema 1, Pacific Drive In, Plaza Twin 1, Strand, Ula Cinema 1, Vogue)

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Three Women — From Robert Altman's "Three Women" (1978), a comedy-drama about three women in a small town in Texas. The film is a satire on the lives of these women, who are all in different stages of life. The film is a comedy-drama about three women in a small town in Texas. The film is a satire on the lives of these women, who are all in different stages of life.

The Toy — French comedy starring Pierre Richard (of TALL BLOND MAN fame) and Michel Bouquet, directed by Francis Weber (Guilty).
Unidentified Flying Oddball — Disney fantasy based on Mark Twain's CONNECTICUT YANKEE IN KING ARTHUR'S COURT, with Dennis Dugan, Jim Dale, and Rue McClanahan, directed by Russ Mayberry (Clairmont, New Valley Drive In, Parkway 2).
The Villain — A live-action ROAD-RUNNER cartoon, faithful to the formula of the way down the business of painting a funny on a sheer rock face, setting up a detour sign, and then watching the audience victim disappear into the painted tunnel, with Kirk Douglas as a human incarnation of the cartoon, missing here, are no plot, no psychology, no secondary characters, and a running time no longer than seven minutes. With Ann-Margret, Arnold Schwarzenegger, and Paul Lynde, directed by Hal Needham, 1979.
Campus Drive In, Crest Parkway 1, Vineyard Tavern 1).

Who is Killing the Great Chefs of Europe? — Fully ham-and-cheese omelette. Robert Morley spouts nothing but gag lines. George Segal mugs like a corker, and Jacqueline Bisset comforts herself with the same degree of self-preservation and self-pacing practiced by the Venus de Milo in other words, she is stiff. The high point is the Sears catalog-style display of fine dishware during the credits. Directed by Ted Kotcheff, 1978.
New Valley Drive In).

Wizards — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like elves, and the latter a group of Nazis and reptiles). At least the conception is rather sappy. But its mythic possibilities are brought even lower by the film's lack of imagination. Directed by Robert Zemeckis, 1977.
(Kell, 8-17 and 18).

Your Turn, My Turn — French romance directed by Francois Lelievre. Starring Catherine Deneuve and Philippe Noiret. (Pine Arts).

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Off the Cuff

Who tips?

Bill Dietz
Waitress
Mission Beach

Every waiter or waitress thinks they can spot a good or bad tipper. They're usually wrong. You can never tell unless they're Canadians or from Washington State. Then you know they're not going to tip. Women have a bad reputation for tipping, but my experience has been that they're good tippers. Had one guy who looked like he was off of an oil rig. He was a pretty dirty, grubby looking guy. There was a large tip on the table — you can never tell. It's almost as important to have nice people who are polite and friendly as to have good tips. It's hard being a servant to someone who's a jerk.

Vi Sinclair
Waitress
Pacific Beach

You find mostly the younger people are better than the older ones, strange as it may seem. And little old ladies — they're not hard to wait on. People who are really demanding, who want things for free — like an extra loaf of bread to take home — they're the worst tippers. People from New York or out that way tip better. I've never been back there so I don't know why that is. I had this party of three people for dinner. The guy came over and apologized for having to leave me change. I went to the table and there were ten silver dollars. I don't know where he was from, but I wish he'd come back.

Shirley Scrumptious
Waitress
Pacific Beach

Other restaurant people, 'cause they're in the same situation. La Jollans are bad tippers. I read somewhere that eighty-five percent of La Jollans are in debt. They drive their Mercedes, they like to spend money eating out, but they don't tip. Tourists tip really good — Easterners. Californians are the worst, the absolute worst; they're just not aware. Beach bums, surfers, stockbrokers, are the worst. Little old ladies are the worst; they want separate checks and they each leave a dime. There was one turkey who came in here to impress his girlfriend. He left six dollars. He came in by himself and left fifty cents.

Ben Cherry
Ex-waiter
La Jolla

I think that people who tip well, it's like that old thing of 'buying friends.' I should pay them for being nice to me. That's ridiculous! It's stupid to feel obligated to tip people who are nice to you. People should be nice to each other as a matter of course, you know? Obviously, you have the feeling that they're not adequately being compensated. It literally pays to be nice. If you're being cynical about it, some people who come in are like comedians — they attempt to get your attention. They're insecure. They can be obnoxious. It's like they pay you to pay attention.

Tom Andrews
Bartender
Windansea

Other restaurant people. It's kind of a family between restaurant workers. Those are the biggest tippers. Girls are really good tippers, believe it or not. Actually, twenty- to thirty-year-old girls tip well, really well. Then after thirty-five, forget it. I don't think it's because they want anything in return. Maybe women are more sympathetic. Arabs are pretty bad 'cause they're so demanding — probably because they're used to being served. They live like kings over there, don't they?

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San Diego Concerts

James Taylor, Sports Arena, Thursday, August 16, 7:30 p.m. Sports Arena Boulevard 224-0176

The Motels, Catamaran, Thursday, August 16, 9 and 11 p.m. 3999 Mission Boulevard 488-1081

DFX2 with The Upbeats and The Radiators, 1030, Rock 104.5, Friday, August 17, 8 p.m. 286-4301

Noel Pointer, Catamaran, Friday, August 17, 9 and 11 p.m. 3999 Mission Boulevard 488-1081

Michael Henderson with Deniece Williams and Heatwave, Golden Hall, Friday,

August 17, 8 p.m. Convention and Performing Arts Center 236-6501

Willie Bobo, Catamaran, Saturday, August 18 and Sunday, August 19, 9 and 11 p.m. 3999 Mission Boulevard 488-1081

Maria Muldaur, Rite Theatre, Sunday, August 19, 7:30 and 10:30 p.m. 4642, Lake Street, Pacific Beach 488-3303

Gato Barbieri, Catamaran, Tuesday, August 21, 9 and 11 p.m. 3999 Mission Boulevard 488-1081

Ray Charles, Catamaran, Wednesday, August 22 through Sunday, August 26, 7 and 11 p.m. 3999 Mission Boulevard 488-1081

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Magazine and The Penetrators, Rite Theatre, Wednesday, August 29, 7:30 and 10:30 p.m. 4642, Lake Street, Pacific Beach 488-3303

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George Sams, Lewis Jordan, and Mark Dessen, Rite Theatre, Thursday, August 31, 8 p.m. 4642, Lake Street, Pacific Beach 488-3303

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KPRI FM106
The Long Awaited Return of
Peter Frampton
POUSETTE-DART BAND
TUESDAY, AUGUST 28 7:30PM
All seats reserved: \$8.75 & 7.75
Tickets available at Sports Arena Box Office, Pacific Beach Ticket House, and the Sports Center Ticket House and Arena Ticket Agencies. Information: (714) 224-4176
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Anchorage Fish Company
La Jolla Boulevard, La Jolla
454-6834. Sells and serves
contemporary, fishy and
Saturdays.

Anthony's Harborside, 1356 North
Harbor Drive, Harbor Island
232-6558. 200's contemporary
Tuesday through Saturday.

Antonio's, 522 National Avenue
National City, 427-2528. Disco
nightly.

Antonio's Hacienda, 700 North
Johnson Avenue, El Cajon
442-9927. All times contemporary
Tuesday through Saturday.

Aspen Mine Co., 4440 El Cajon
Boulevard, La Jolla
582-1953. Disco night.

Atlanta, 2549 Ingraham Street
Mission Bay, 224-2434. Roberto
Lara, contemporary Tuesday
through Saturday.

Boat Channel, 2022 Chamber
Mesa Boulevard, Chula Vista
560-8222. Rock, rock, Tuesday
through Saturday. Major variety
show, Sunday and Monday.

Bahia, 904 West Mission Bay Drive
Mission Bay, 488-2585. Mercedes
Lounge, disco, featuring Roger
Daly. English night. P.O. Lounge
Johnny Prime, contemporary
Tuesday through Saturday.

Barbary Coast, 2435 Pacific
Highway, Chula Vista, 232-7292.
Disco night.

Bar X Ranch House, 119 East
Broadway, Vista, 724-2950.
Country, disco, country and
western. Friday through Sunday.

Bay Lounge, Vacation Village
Hotel, Mission Bay, 274-4870.
Shine & Ch. Show, contemporary
Tuesday through Saturday. Brighter
Tuesday through Saturday.

Beach Club, 1921 Bacon
Street, Ocean Beach, 222-6822.
Blue Ridge, jammed disco,
boogie, and rock. Friday and
Saturday.

Belly Up Tavern, 142 South Chula
Boulevard, San Marcos, 481-8222.
Cajon Brothers, rock
and roll. Tuesday through
Saturday.

Berkley's, 1600 Cleveland Center
Drive, La Mesa, 463-9925. Disco
Tuesday through Sunday.

Billy Bones Restaurant, 487
Newland Street, Pacific Beach
272-2180. Paul Oregan,
contemporary, Wednesday
through Sunday.

Black Angus, 5247 Kennedy Villa
Road, Kearny Mesa, 279-3100.

Black Angus, 7071 Street, Chula
Vista, 428-9238. Sunnyside
contemporary, Monday through
Saturday. Disco Sunday.

Black Angus, 1000 Grimes
Avenue, El Cajon, 442-5856. Tex
contemporary, Monday through
Saturday.

Black Frog Restaurant, 4672
Federal Boulevard, East San Diego,
254-2527. Sunny, Tall, Oregan, Tex
contemporary, Tuesday through
Saturday.

Blauy Stone Pub, 5471 Bedford
Avenue, Chula Vista, 279-2033.
Brian Connolly, Tex & international
folk. Wednesday through Sunday.

Boathouse, 2040 Harbor Island
Drive, Harbor Island, 298-6200.
Dallas Collins, Motown.

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Dallas Collins, Motown.

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Drive, Harbor Island, 298-6200.
Dallas Collins, Motown.

250 Omelettes

Alfalfa Sprouts, Bacon, Shrimp, Mushrooms, Olives, Cheddar, Avocado, Swiss, Ham, Spinach, Cauliflower, Italian Sausage, Broccoli, Crab, Water Chestnuts, Scallops, Artichoke Hearts, Clams...

YOU CHOOSE!

Also, Home Fried Potatoes, Buttered Grits, Fresh Fruit, Home Made Biscuits

Breakfast, Lunch and Dinner Served Daily

6 a.m. Monday-Friday
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Cocktails - Ice Cold Beer

All sports on cable T.V.'s

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Corner of Garnet & Everts, across from
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OPEN 11 A.M. DAILY

have you been thinking about a musical instrument—but you're not sure you'll really love it once you get it home?

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all of our new and used guitars, keyboards and amplifiers are available on a lease/purchase basis... so you can try one for a while!

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JAMES TAYLOR Aug. 16
PETER FRAMPTON Aug. 28
THE KINKS Sept. 3
TODD RUDGREN Sept. 24

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1395 COLLEGE AVE. (1 BLOCK NORTH OF EL CAJON BLVD.)
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24 HOUR PHONE
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SHAMPOO

954 Turquoise P.B. 270-3312

Men's Haircuts \$8.00

(Condition, cut, blow-dry, women slightly higher.)

Perms \$25.00

(includes: condition, cut & styling.)

Featuring
Pam, formerly of Janice's Men's Salon, Pr. Loma
Pattie King, formerly of Command Performance

Monday-Saturday 9-5
Open Wed. & Thurs. til 8 p.m.
Visa & Mastercard accepted.
Now accepting applications for haircuts.

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expire
August
28th

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A large selection of
Men's Offshore Shirts
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Custom Lettering
For Sports Teams, Clubs or Special Events

Ladies' straight leg jeans
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THE ROCKY HORROR PICTURE SHOW
1974 Twentieth Century Fox
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Cult cinema at its most bizarre.

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We now have
Rocky Horror T-Shirts
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5022 Newport Ocean Beach 224-2789
740 Ventura Place Mission Beach
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AN EVENING WITH JAMES TAYLOR

AT THE SAN DIEGO SPORTS ARENA THURSDAY, AUGUST 16, 7:30 PM

ALL SEATS RESERVED \$10.00. \$5.00 TICKETS AVAILABLE AT ALL
BRICK SHIRT HOUSE, ERIC THE RED STORES, ARENA TICKET AGENCIES
AND SPORTS ARENA BOX OFFICE. FOR INFORMATION (714) 24-4176.
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TONIGHT

SPIRIT

Thursday (tonight)
Reggae by Christafari
Hi-Fi

LIFE

Friday & Saturday

Tuesday Aug. 21st Hard Core
Wednesday The Hot Violin Rock of Enuf

Free admission on Wed. with this ad

YOU CAN EAT 276-3971

Mon. & Tues. any complete
Mex. Cuisine plate no. 1
(lun. no. 5 for \$2.50 reg. 4.95)
Wed. Giant B.O. Beef Ribs 2.95 (reg. 4.95)

1130 Buena Ave. & W. Morena Blvd. Club Rentals Available

Cocktails, food, dancing, 21 and up.

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... by the sea

New Happy Hours

5 to 7 p.m. Tuesday-Friday
Well doubles for the price of singles

Le Chalet Cuisine

Weekend Breakfast Special
Saturday, Sunday 6 a.m.-noon
Cheese omelet, hash browns, biscuits
FREE with \$1.50 drink

Monday Night Baseball

Enjoy our Advent wide screen T.V.
Spaghetti Dinner \$1.50
Heineken Draft 50¢ during game.

Chargers Football
Saturday, August 18, 5:00 p.m.

JAZZ

9 p.m. nightly—no cover

Solid Funk

Friday and Saturday

Led by percussionists Michael Kelleher, **SOLID FUNK**—as the name implies—
loves the basics of jazz with rock elements for a distinctive new musical style.
Ron Lane on guitar, Albert Wright on bass, Kevin Tillery on keyboard, Rodrick
Kirkland on drums, and Paul Greene on sax, bring a new dimension to jazz.
These guys are really hot, come early!

Big City Blues Band

Sunday, Monday, Tuesday

Kathy Brown—Vocalist
Dale Anders—guitar, Terry Fenwick—Keyboards
Ricard Perreault—Drums, Gerry Wilson—Bass
San Diego's only authentic Rhythm and Blues

Hot Ice

Wednesday—Thursday

Chris Johnson—Vocalist
Frederick Alcantara—Keyboard, Michael Ross—Bass
A new jazz band with strength.

Jazz Jam Sessions

2-6 p.m. Sunday

Kick back and relax with us
Margarita special \$1.00

5046 Newport Ave. Ocean Beach 222-5300

AUGUST 16, 1973 20

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JORMA KAU KOMEN
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C.Y. Dygitt
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9 AM TO 1 AM

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ROCK N' ROLL

DEVO
SAT. AUG. 19 10:00 PM

PETER FRAMPTON
CHARGERS
SAT. AUG. 26 10:00 PM

AC/DC - NEW ENGLAND
SAT. AUG. 27 10:00 PM

RE.O. SPEEDWAGON
SAT. AUG. 28 10:00 PM

THE KINKS
SAT. AUG. 29 10:00 PM

FOREIGNER
SAT. AUG. 30 10:00 PM

AN JIMMY & KANSAS
SAT. AUG. 31 10:00 PM

PINK FLOYD ★ FLEETWOOD MAC
TRIP TICKETS 268-3838

Homburgueses, 4316 Wallace
Street, Del Mar, 795-2844. Tex-Mex
variety, Wednesday through
Saturday. Melissa McCracken
guitar and vocals. Sunday through
Tuesday.

Hanoi, 2770 Hotel Circle North,
Mission Valley, 267-1101. Macao
contemporary and Latin.
Wednesday through Sunday.
Jana Williams, contemporary.
Monday and Tuesday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island.
224-5442. Contemporary.
Thursday, Pelican Alley, jazz. Friday
and Saturday. Contemporary.
Sunday through Wednesday.

Hill House, 2730 Via de la Valle,
Del Mar, 755-0644. Rich Faulkner
 Trio, contemporary. Wednesday
through Saturday.

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

Horse Shoe Tavern, 7044
Broadway, Lemon Grove.
469-6344. Four Eyes, rock and roll.
Wednesday through Saturday.

Hungry Hunter, 2445 Hotel Circle
Place, Mission Valley, 291-8074.
Kevin Brown, contemporary.
Thursday through Saturday.

Hungry Hunter, 402 Fletcher
Parkway, El Cajon, 442-0517. Jeff
Bradley, popular country. Thursday
through Saturday.

Hungry Hunter, 1221 Vista Way,
Oceanside, 433-2633. Nightstrong,
contemporary. Sunday through
Tuesday. Harmony, contemporary.
Wednesday through Saturday.

Ivanhoe, 14240 Poway Road,
Poway, 748-7531. Disco, nightly.

Ivy Barn, 91 Camino del Rio South,
Mission Valley, 298-4320. Blvd and
McDonald, contemporary.
Tuesday through Saturday.

Jackie O's, 3101 Sports Arena
Boulevard, Loma Portal, 298-0281.
Disco, nightly.

John Bull, 2200 Highland Avenue,
National City, 444-2201. T.D. and
M. Mulford, outrageous bluesgrass
and acoustics. Thursday through
Saturday. Wayne, Psychedelic
Guns, contemporary. Tuesday and
Wednesday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach.
275-3202. Thunderbolt the
Wonderbolt, country rock.
Thursday through Saturday. Dave
Bradley and His Monoc Band,
country rock. Sunday, Diamonds,
country rock. Monday through
Wednesday.

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

Justine's, 1828 Garnet Avenue,
Pacific Beach, 273-5200. The Boss
Went Home, contemporary and
mellow rock. Friday and Saturday.
Tennessee Shuck, country western
and bluesgrass. Tuesday and
Wednesday.

Kelly's Roadhouse, 596 N.
Mollison Avenue, El Cajon.
442-0353. Junior Gotti, piano.
Tuesday through Saturday.

King's Grill, 1333 Hotel Circle
South, Mission Valley, 267-2231.
Strolling minstrels, nightly.

King Luke, 5525 Linda Vista Road,
San Diego, 291-4276. "Decease"
Belly Dancin', Tuesday and
Wednesday. Wayne T., organ.
Thursday through Saturday.

Kung Food, 2649 Film Avenue,
Hillcrest, 298-7302. Classical music.
Thursday and Friday; music of
India, Saturday.

La Bosta Cantina, 1476 Encinitas
Boulevard, Encinitas, 753-1488.
Strolling guitarists, Friday through
Sunday.

L'Chaim Vegetarian
Restaurant, 134 West Douglas
Avenue, El Cajon, 442-1331. Jim
and Theresa Nelson, folk and
originals. Wednesday and
Thursday. Will Bluefield, folk.

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presents
BABY FACE

Fantasy Sunday nights
Maggy Hua entertainment & hors d'oeuvres
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Fish and fowl and meats
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Josephina is hot!
with
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Josephina is not only wild,
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Tuesday through Saturday nights.
No one does it better than
Josephina - Italian specialties,
unique sandwiches, salads,
desserts please - and live
entertainment.

Josephina's Restaurant, 3995 Sports Arena Blvd.,
Open Thursday-Friday: 11:00 AM-2:30 AM
Sat. 10:00 PM-2:30 AM, Sun. 5:00 PM-midnight - (714) 223-5996
Ample parking adjacent to bus building

guitarist, Friday, Coas, folk guitarist
Saturday, Phil Gross & Lenny,
country folk, Tuesday.

Le Châlet, 5048 Newport Avenue,
Ocean Beach, 222-5300. Feel
jazz, Thursday. Salsa funk, jazz,
Friday and Saturday. Big City Blues
band with the Soul Senders, jazz,
Sunday, Monday and Tuesday.
Feel, jazz, Wednesday.

Little Ravaria, Carmel Valley
Road, Del Mar, 755-1363.
Superglide, rock. Thursday and
Friday. Alpiners, German polka
band. Saturday. Frank Sherman
swing band, swing and jazz,
Sunday.

London Opera House, 5404
Ratboa Avenue, Claremont.
273-2350. 1001 West Bank, rock
rock, Thursday through Sunday.
Wednesday.

Macho's, 2656 Midway Drive,
Loma Portal, 224-2401. Colour,
Latin disco, Wednesday through
Saturday. Mark of Zoro, top 40,
Sunday. Masa, Latin disco,
Monday and Tuesday.

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

Magnolia Mulvany's, 8561
Magnolia Avenue, SanDiego.
448-6560. Disco, Wednesday
through Saturday.

Mama's Mink, 533 East Main
Street, El Cajon, 442-8575. D.A. &
the Nealedones, country rock.
Monday through Saturday. Party
Express, country, Sunday.

Mandolin Wind, 304 University
Avenue, Hillcrest, 277-3017. King
Road Blues Band, blues, Thursday
through Saturday, auditions,
Monday. Main line, variety,
Tuesday and Wednesday.

Mark V, San Marcos Boulevard at
Freeway 78, San Marcos.
744-3520. Disco, nightly. Oldies but
Goodies night, Sunday, dance
contest, Tuesday.

Max's, 1299 Camino del Rio South,
Mission Valley, 299-3544. Disco,
nightly.

Mike's Hideaway, 6204
Wintergarden Boulevard,
Encinitas, 443-9508. (Two tracks)
rock, Friday and Saturday.

Mission Inn, 502 East Mission
Road, San Marcos, 744-2203.
White Lightning Express, country,
Thursday through Saturday.

Mississippi Room, 2223 El Capon
Boulevard, North Park, 298-8696.
Dave Torrelli, big band. Friday and
Saturday. Live combo, Sunday
through Thursday.

Mom's Saloon, 943 Garnet
Avenue, Pacific Beach, 276-4653.
Night Night rock, Tuesday through
Sunday.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0060.
Baby Face, live disco and top 40,
Thursday through Saturday.
Fantasy, contemporary, Sunday.
Feeling, live disco and top 40,
Monday through Wednesday.

Monterey Jack's, 11940 Bernardo
Plaza Drive, Rancho Bernardo.
566-2400. Bean Revue,
contemporary and classical
guitar, Thursday through Saturday.

Monterey Whaling Company,
467 Camino del Rio South, Mission
Valley, 298-1638. On the edge,
country rock and humor, Tuesday
through Saturday.

Moonglow, 4655 Claremont
Drive, Claremont, 273-1022. Sandy
Sweat and Co., contemporary.
Tuesday through Saturday. Paul
Greig, organ, Sunday and
Monday.

My Rich Uncle's, 4226 El Capon
Boulevard, East San Diego,
287-7337. Disco, nightly.

Nashville Country, 5933 University
Avenue, East San Diego, 563-6670.
Pat Corbin, country, Friday and
Saturday.

Navajo Inn, 8555 Navajo Road,
San Carlos, 465-1730. RPM, disco,
Tuesday through Saturday.

Night Owl East, 6677 North Mollison
Avenue, El Cajon, 447-3654.
Disco, contemporary, Sunday
and Monday. Fever, rock, Tuesday
through Saturday.

Oasis Bar, 101 Road Avenue,
Chula Vista, 426-2977. Jack
Berchard, country western,
Thursday through Saturday.

Ocean Beach Inn, 1838 Bacon
Street, Ocean Beach, 222-6761.
Song of Hope, contemporary,
Friday and Saturday.

Ocean View Room, Hotel Del
Coronado, 1500 Orange Avenue,
Coronado, 435-6411. Jesse Davis,
contemporary, Tuesday through
Saturday.

Odyssey 2000, 6th and
Beverly, 367 and 4th Street,
Torrey Pines, 465-0838, nightly.

O'Hungry's, 2657 San Diego
Avenue, Old Town, 246-0333.
Continous live entertainment,
daily.

O'Hungry's, 6755 Golfcrest Drive,
San Carlos, 697-3232. Roger
Blunt, rag time, and traditional.
Charles, contemporary, mellow,
easy listening, and soft rock.
Thursday through Saturday. Jim
and Theresa, Irish, folk, jazz, and
sing along, Tuesday.

LOW prices
Arab almond cheesecake our specialty!
Hard to find, but so close to home.
Dellectable, different entree daily
In fact, spinach lasagne this Friday
much, much more, come taste!
L'Chaim Vegetarian Cafe
134 West Douglas El Cajon 442-1331
San Diego's Best Kept Secret.

The Peasant Kitchen & Wine Cellar
a European-style
sidewalk cafe serving

Creative international Dishes
fresh vegetables, fruits, meats & fish
Espresso, Cappuccino, delectable desserts
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Razz Ma-Tazz
ATOMIC ART, KITCHEN & ART
DECO, BAUER & FIESTA
AT 3925 5TH AVE.
IN HILLCREST
297-0149

DICK'S AT THE BEACH
DINNER, DANCING & ENTERTAINMENT

LAST CHANCE THIS MONTH TO SEE THE

THURSDAY FRIDAY SATURDAY
BLITZ BROS.

SUNDAY MONDAY
THUNDERBOLT THE WONDERCOLT
ALSO ON SUNDAY & MONDAY
LINDA & AHVA
BELLY DANCERS

TUESDAY WEDNESDAY
STARFIRE MELLOW ROCK & ROLL
COMMAND PERFORMANCE
STARRING CARL DELUXE -
FORMERLY WITH BRATZ

TRY OUR NEW BAR-B-Q LUNCH & DINNER

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2 BLKS. NORTH OF LOMA SANTA FE
OPEN FOR LUNCH AND DINNER

La Paloma Hwy 101 & D Street
Encinitas 436-7788
presents a lecture & multi media presentation
FROM INNER SPACE TO OUTER SPACE
a look at the evolution of intelligence
both on and off our planet
by one of the world's most influential figures
DR. TIMOTHY LEARY
SATURDAY
AUG. 18
8:00 pm & 11:00 pm

EARLY ADMISSION: \$7.50 Allows entry 30 minutes before show for choice seating.
GENERAL ADMISSION: \$5.50 Allows entry 15 minutes before show.
- Limited seats available.

TICKET OUTLETS
ALL TICKETRON OUTLETS - 565-9947
BLUE RIDGE MUSIC STORE - Hwy 101 Encinitas - 253-1725
LA PALOMA BOX OFFICE - Hwy 101 & D Street Encinitas 436-7788

READER FREE CLASSIFIED ADS

Notices

DONT SAY HOME and who you had! The Community for the formerly married meets every Friday evenings at 7:30 for personal growth, friendship and fun. Join us 6650 Monizuma. Call 284-1145 weekdays.

FREE KING FLY class. 223-3908

(FORMER) HEROIN ADDICTS' female caucasion, clean at least 1 year, needed to psychology research interview. Super confidential. 223-1171. Tuesday, Friday, Book 19864. San Diego, 92119

SAN DIEGO GRAY PANTHERS meeting on Saturday August 18, at 10am. First Unitarian Church at 4190 Front Street. Come and meet St. Cassidy. 498-4312.

REBIRTHING MAKES quantum leaps over psychological processes and allows the body mind and spirit to integrate its own innate healing. Free seminars. The San Diego Rebirthing Center. 226-1365.

LABOR DAY WEEKEND RETREAT, September 3-5, Laguna Marimba area. Gentle, relaxing exercises, taking, vegetarian meals, children welcome. Call 282-2111 or 282-0660. National Yoga Center, nonprofit organization.

SAN DIEGO COUNTY Terorism. Regularly gives pregnant women information about drugs, chemicals, and physical agents which may be harmful to the unborn child. 294-3484.

STOP SAN ONFIRE. Your contribution needed to help stop burning of San Onofre nuclear plant. Call Community of Action Network. 236-1064.

CENTER FOR Psychological Research. Making a willing to hurt and be hurt. But not to harm or be harmed. Donating money to support an appointment. 1525 Hornbush. 274-6773.

GET SOME OF the latest news of America's First City on foot with Walkabout International during AFRIC week. For details of the many events call 771-1612.

DAY ON STRAIGHT, get help at a public health clinic. You think you have VD. Confidential. No charge. Appointment not needed. Several locations including the Primary Health Center, 1800 Pacific Highway, in downtown San Diego. Open Monday through Friday, from 9-11:30am and 1-4pm, except Wednesdays.

OPENING UP. A Handbook to Higher Consciousness Workshop is coming to San Diego August 17-18. For information contact Con- fucius. 51. Mary Kentucky 40063. 502-692-6006.

CHRISTIAN BARNARD, noted heart sur- geon will be a featured speaker at the confer- ence, "Healing the Heart: A Global Awareness." August 31 to September 6. 275-2694.

LOCAL ASIAN AMERICAN theater group seeking original plays about Asian Americans. Non-ethnic plays also desired. Inform production. Tom 268-5578.

PLAYWRIGHTS La Jolla Stage Company is seeking plays for fall production. Send scripts with self-addressed, stamped en- velope to Box 462, La Jolla, CA 92038. Prompt reply.

SINGLES Friday parties. A. ages, median 35, limited by Uniformed Humanistic Ideal religion. BYOB. Call Mar 287-7039.

PARTY PEOPLE PARTIES. Fridays, private homes. No membership restrictions or experience. For bright, personable, outgoing singles over 30. Casual. BYOB. nibble food. dancing. 286-2863. Free.

SINGLE FORUM, evening music discussion group, intelligent conversation, wine, coffee, and people. Contact: Divorced and single, all ages over 30. 5333 Avenida Arroyo, Box 286-2863.

CHINESE LANGUAGE time will be pre- sented by Associated Students of Grossmont College beginning August 17 at 7pm, room 20. 20 cents per person, 25 cents 4500 members. Call 467-1700 4269 for info.

PHYSIOLOGY, psychology, and Science of Mind with love and happiness - that's what's happening Sunday mornings. 11am, New Church, San Diego, Union, open. Free. Chula Vista. 427-6225.

RAW FOOD FRIENDS, let's get together! Send along for more information to Raw Food Friends, P.O. Box 2626, San Diego, CA. For more contact call 222-5553.

MARRIAGE AND FAMILY Counseling Work- shop, 5 hour intensive seminar for stu- dents, interns, professionals and agencies exploring the new WFOC law. Supervision experience. Contact information 277-7121.

I NEED \$2000. Can you help me? Wendy, Box 516, La Jolla.

FINAL NOTICE for Mensa qualifying exam- ination in North County. This Saturday, Oct 10th on SAT ONE, relay (CCTV, etc. Trials, re- servations. 560-7486. 433-7773 or 745-7129. 502-692-6006.

AUTHOR'S QUESTIONNAIRE for book on contemporary parenting and parental feel- ings. Anonymity if requested. Write to: E-very version, P.O. Box 2716, Sacramento, CA 95822.

SCIENCE OF MIND helps you create a happy being. Original plays about Asian Americans. Non-ethnic plays also desired. Inform production. Tom 268-5578.

MEDITATION AND CHANTING every Mon- day and Friday 8pm. If you have never med- itated, we'll teach you for free. Subba Yoga Center, 1214 Butler Street, Hillcrest. 266-1617.

IF YOU KNOW THAT you're not ready to be a parent, you may want information about adoption. Call San Diego County Adoption. 260-2136.

NO SMOKING at our houseparties for charming, social singles, ages 25-55. Call 452-7857 for free newsletter of all activities. Free based on your income. 287-7181. Nonprofit. Call The Healthy Set today.

RELATIONSHIP and individual difficulties? The Family Institute has a staff of licensed professionals and interns to offer assistance. Fees based on your income. 287-7181.

ECK IS ON THE PHONE: to answer your questions. Mondays, August 20, 6-7pm. 297-5478.

THE THREESPHERE party at Mantra Public Theater. See it free by ordering. Walk out singing. Make 200-3111.

ANTENNA is seeking quality poetry and black and white graphics. 2019 Mission Street, San Diego. 92107.

SAN DIEGO PARENTS Without Partners has family activities, children's activities and adult activities. Discussions, movies parties. For more information call 222-5553.

ESCONDIDO Gay Rag group meets 2nd and 4th Wednesdays each month. Meet meeting dates, rates, professionals and agencies exploring the new WFOC law. Supervision experience. Contact information 277-7121.

WORKING WOMEN, join us for lunch on Tuesdays from 12 to 1pm at the Center for Women's Studies and Services, 810 F Street. Call 233-8964 for special program info.

MONKS OF THE Society of Christ, an ecumen- ical contemplative community of Christian monks in North County. This Saturday, Oct 10th on SAT ONE, relay (CCTV, etc. Trials, re- servations. 560-7486. 433-7773 or 745-7129. 502-692-6006.

SINGLE CATHOLIC Enjoy good times and good friends with the Catholic Single Club of San Diego. Parties, sports, religious ac- tivities. Call 463-2326 or 267-7026 for infor- mation.

THE TEACHING OF the Inner Child. Sunday service 11am, nursery & children's school. Room 7. Call 667-8018 immediately.

SAVE MONEY, eat better. Good Life Co-op has organic produce. Call 463-2326 or 267-7026 for infor- mation.

THE FIRST INTERNATIONAL Conference on Holistic Health, a special day of 14 ap- propriate 1-day workshops on alternative healing and therapies. Monday, September 3, 481-7751.

ANSWERING SERVICE 24 hours* days, your number or your confidential mail ser- vice, and more. Friendly and efficient. Con- vention location. Switchboard at 273-4060.

SINGLES would you like to make "con- tact" with others easily, joyously, and fre- quently? Dr. Kaufman, Ph.D. and staff will help you. Call 463-2326 or 267-7026 for infor- mation.

POETRY WRITING WORKSHOP, Wednes- day evenings, Ocean Beach. Free. Starts September 3. 266-1617.

OUTDOOR HIKING/BIKE/BOAT is look- ing for new adult members. Beginners wel- come. 1 ounce of enthusiasm is worth a pound of skill. 461-0129 or 462-6827.

BETTER ACTIVE PEOPLE than radioactive technology. Join the Community Energy Ac- tion Network. A people's movement to stop na- clear power. 226-1096.

FREE ADULT chart and reason to per- sons born 4-19-44, 4-18-45, 7-13-44, 8-24-45, 8-22-47, 8-21-48, 12-23-43, 12-21-44, 24-45, 24-46, 24-47, 24-48, 24-49, 24-50, 24-51, 24-52, 24-53, 24-54, 24-55, 24-56, 24-57, 24-58, 24-59, 24-60, 24-61, 24-62, 24-63, 24-64, 24-65, 24-66, 24-67, 24-68, 24-69, 24-70, 24-71, 24-72, 24-73, 24-74, 24-75, 24-76, 24-77, 24-78, 24-79, 24-80, 24-81, 24-82, 24-83, 24-84, 24-85, 24-86, 24-87, 24-88, 24-89, 24-90, 24-91, 24-92, 24-93, 24-94, 24-95, 24-96, 24-97, 24-98, 24-99, 24-00, 24-01, 24-02, 24-03, 24-04, 24-05, 24-06, 24-07, 24-08, 24-09, 24-10, 24-11, 24-12, 24-13, 24-14, 24-15, 24-16, 24-17, 24-18, 24-19, 24-20, 24-21, 24-22, 24-23, 24-24, 24-25, 24-26, 24-27, 24-28, 24-29, 24-30, 24-31, 24-32, 24-33, 24-34, 24-35, 24-36, 24-37, 24-38, 24-39, 24-40, 24-41, 24-42, 24-43, 24-44, 24-45, 24-46, 24-47, 24-48, 24-49, 24-50, 24-51, 24-52, 24-53, 24-54, 24-55, 24-56, 24-57, 24-58, 24-59, 24-60, 24-61, 24-62, 24-63, 24-64, 24-65, 24-66, 24-67, 24-68, 24-69, 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POSITION WANTED: New Age bookkeeper seeking for training position with New Age CPA. See Street Market, Main, Top Right, 404-5843.

MEN WANTED: to participate in 3 day research study. If you have had time available would be to train men. Call 404-4780.

POSITION AVAILABLE: Psychiatric Nurse. Requirements: classes in child development and/or experience, paid or volunteer. Available September. Please for details, Doran Beach, 404-4780. (223-6960).

PLUMBER: must be familiar with County codes, and be able to read blueprints. 264-4719.

OFFICE MANAGER/SECRETARY: for Auto Sales Company. 2000 or more bookkeeping necessary. Call Mr. Akins at Sunset West 460-7777 for appointment and information.

VOLUNTEERS ARE NEEDED: to work with teenagers providing recreational and social activities. Call Barbara at Our House 420-3600. Next screening, August 23.

YOUNG WOMEN 17-21: Do you need free vocational training, room and board, a GED? For help call WICS Job Corps 234-5184.

MODELS NEEDED: for professional art school. 223-3300.

FREE ROOM AND BOARD: on organic community exchange for mechanics/handyman work. Also people into crafts, etc. and alternate energy projects. Vegetarians only. 758-899.

MODELS NEEDED: for interview as soon as possible for fashion advertising photography. Females only. 18-30, experience not necessary. Please send recent full length photo to WAF, 636 Broadway, Suite 202, San Diego, CA 92101.

AUTO MECHANIC WANTED: to teach basic course for people who know nothing about cars. Call SDSU Crafts Center 286-9872.

EMPLOYMENT WANTED: jobs. Here's help on other construction type jobs. Have ideas and truck. 224-4812.

WE NEED COMPASSIONATE: ex-smokers and non-smokers to volunteer on the day time for the Smokers Quilts. Call 233-6446 or the American Cancer Society at 233-6886.

CARIBBEAN TEACHER: credentialized elementary to teach family to Caribbean, leave Christmas 1979, gone one year on new 50 Ketch. Own private cabin, tutor our 2nd and 5th grade from home. Experience required. Sonoma, MA, CA, 17645, San Diego, MT 17.

MAN NEEDED: for total gas oven. Must know some capacity. Call 363-6971.

WANTED: NE 2nd floor apartment several rooms in house about 1000 sq ft. Must be near downtown. Call 404-4780.

YOUNG COUPLE: living in Pacific Beach need a reliable part time for our baby. 1 year old daughter. Call 404-4780.

PAID JOB TRAINING: through the MAAC Project. Must be a high school graduate and have a job. Call 474-1575. Bring this ad with you.

FLUORESCENT: 20-25 months experience in work adjustment evaluation with B. degree. Call Bob at 404-7777.

AM INTERESTED: in a business to be employed as a full time salesperson. 130 Atlanta Ave. Residence 286-9872 or 286-9873.

ACTIVE RESPONSIBLE: woman to attend to a 1000 sq ft. house. 286-9872.

NEED CLEANING: lady for 700 square foot house. 15-20 hrs. only every 2 weeks. References please. 286-9872.

ATTENDANT: 5000 per month salary in exchange for insurance, preparation of food, and household chores. Please at least 25 years. Must own automobile. 270-1446.

NEED MONEY? Make \$45,000 in 3 weeks legally with little time or effort. Send self addressed stamped envelope to Alan Galt, Box 15753, San Diego, 92115.

YOUNG WORKING COUPLE: expecting 1st child seeking married woman for home child care in La Jolla. Private room, bath, salary. 434-3811, 404-4780, or 434-6661 after 7pm.

DANCER: Auditions for scholarships to study with the San Diego Dance Theater are coming soon. Call 287-5024 for more information. Ballet, Jazz, Ballroom, Stretch, etc.

HELP WANTED: People currently employed who need extra income or who would like to make a job change. Family man/woman preferred. 272-8927 after 7pm.

HELP WANTED: Live-in care for elderly lady, mother, nurse, private room, owners room, private bath. For details and interview call 383-3424. Monday/Thursday or 282-1852 Friday 5pm to Sunday 9pm.

CORPSEMAN WANTED: for unique, honest money-making opportunity. 283-8246 or 282-1850.

JOB ARCH ASSISTANCE: by professional. Resumes, cover letters, interview tips, and job leads. Call 404-4780.

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CORPSEMAN WANTED: for unique, honest money-making opportunity. 283-8246 or 282-1850.

FEMALE NURSE MODELS: Conducting photo shoots for professional photographers. Must be 18-30, 5'6" or taller, 120-150 lbs. Very good, very serious. Need reply. 383-6923.

WANTED: NE 2nd floor apartment several rooms in house about 1000 sq ft. Must be near downtown. Call 404-4780.

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CORPSEMAN WANTED: for unique, honest money-making opportunity. 283-8246 or 282-1850.

20. SAILBOAT: Flying Dutchman, trapeze dinghy, 17' x 17', with motor. 345-486-8711.

HANG GLIDER: for sale. Men's with custom sail, good condition. \$400 or best offer. Make 200-4440 before Aug.

HANG GLIDER: Phoenix 6 junior pilot weight 135-185 pounds. Excellent LD and tow rope. Good condition. \$500. Free lessons. 224-9201.

18 SEA RAY: boat, 108 hp, 17' long, tandem axle, motor, 100 gal. fuel tank, fish, ski, 460-9530.

WOMEN PROFESSIONAL: Canadian hockey skates, new in original case. 8. Men's figure skates like new in mint condition. Recently sharpened. \$10 each. 404-9157.

16 HOMER CAT: sailboat and custom trailer. Excellent condition. Blue and white. 2' x 2' x 2'. \$1995 or offer. Call 404-7777.

SURFING STARTER KIT: 611. Bahu & Pines. Excellent. Call 404-7777.

SAILBOAT: 22'1" Convertible day cruiser. 40 hp, large mahogany cockpit. Call 404-7777.

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WOMAN'S WETSUIT: size medium, nylon. 11. Pairs with attached vest and ropes, jacket with attached vest. Excellent condition. Best offer. Susan 404-4780 or 404-9157.

ANCHOR YOUR BOAT: with a 16' x 16' Anchor. Self-heating anchor with 15' of 1/2" chain. \$200. 404-4780 after 6pm.

24 VANDON BOAT: trailer, sun sail. \$425. 270-1200 or 270-7770.

12 FISHING BOAT: glass over wood. Nautic-car gear, rope, cables, chain, anchors, floats, sails, winches, shabies, blades, stainless steel. 223-7668.

BOGIE: board with beam and Churchill line. Used rarely, so like new. \$50 for both. 270-7770.

RIDEABLE FIGURE SKATES: with blades worn. Size 4, good condition. \$30. 404-9157.

BOAT TRAILER: 14' x 16' 12' wheels good condition and includes spare wheel and tire. 270-8306.

20. SAILBOAT: Flying Dutchman, trapeze dinghy, 17' x 17', with motor. 345-486-8711.

HANG GLIDER: for sale. Men's with custom sail, good condition. \$400 or best offer. Make 200-4440 before Aug.

HANG GLIDER: Phoenix 6 junior pilot weight 135-185 pounds. Excellent LD and tow rope. Good condition. \$500. Free lessons. 224-9201.

18 SEA RAY: boat, 108 hp, 17' long, tandem axle, motor, 100 gal. fuel tank, fish, ski, 460-9530.

WOMEN PROFESSIONAL: Canadian hockey skates, new in original case. 8. Men's figure skates like new in mint condition. Recently sharpened. \$10 each. 404-9157.

16 HOMER CAT: sailboat and custom trailer. Excellent condition. Blue and white. 2' x 2' x 2'. \$1995 or offer. Call 404-7777.

SURFING STARTER KIT: 611. Bahu & Pines. Excellent. Call 404-7777.

SAILBOAT: 22'1" Convertible day cruiser. 40 hp, large mahogany cockpit. Call 404-7777.

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Total body health is the focal point of the evening. Next lecture held, September 12, 1979 7:30 p.m. in Garnet Professional Center

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Following the film, Dr. K. B. McKillican will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncture with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosing:

- A. Impaired vital nerve supply
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This evening of health is being offered at no charge
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A companion tasting of excellent, reasonably priced wines from France and California. Taste the differences and similarities! 5.00 per person includes cheese and bread. Reservations required. Next wine tasting Wednesday, August 22nd, 7:30 p.m. Call for reservations or information

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That's right. We pay you \$10.00 if we don't give you a better deal on any pair of roller skates (same brand, same style) we have in stock than anyone else in the world!

\$120.00 Skates Discounted to \$90
\$90.00 Skates Discounted to \$75
\$80.00 Skates Discounted to \$65

Rent skates all day till midnight \$5



Discount Skates

Pacific Beach (corner of Grand & Mission)

Hours: 10 a.m. till midnight (7 days)

ROOMMATE wanted to share a 3 bedroom house in Pacific Beach. Non-smoker. \$150 plus utilities. 222-0881 after 5pm.

SHARE HOME on west side in Claremont. Female or male. 2 bedrooms, 2 bath, view, and garage. \$140 plus \$25 deposit. Chris 275-2158 after 5pm.

ROOMMATE. Responsible student male, age 22, with job. Looking for room in house preferably in historic area with one or two existing people. Steve 295-5780 or 583-5407.

TWO HOUSE PARTNERS, male and female, to share a 3 bedroom condominium near University. Towels, Central Air, available September 1. \$147 per month. 432-1312.

FEMALE TO SHARE 3 bedroom condo in Tamarack. Includes pool, jacuzzi, tennis, view, etc. Close to SDSU. \$165. Prefer non-smoker. No pets. 278-2966.

ROOMMATE. Female preferred to share clean, modern condo with responsible male. 28 room, jacuzzi, tennis, pool, no smoking or pets. 224-9077 before 5:30pm or evenings.

LUXURY CONDO in Mission Valley needs 2nd roommate. 2 bedrooms, pool, jacuzzi, sauna, 21 signed tennis courts. \$180. John 563-5900 evenings and weekends.

WANTED: 2 USCJ females to share condominium. Master bedroom available with private patio and huge bath near college. Pool, jacuzzi, etc. \$135 each or \$250 for one. 582-4904.

ROOMMATE wanted to share large 3 bedroom house near Mission Valley. 2nd bedroom, pool, jacuzzi. \$175 per month. 581-2833 after 5pm.

SDSU STUDENT looking for other Christian females to room with during the school year. 582-3627.

FEMALE WANTED to share 2 bedroom apartment in Normal Heights. Prefer someone casual, with sense of humor. \$115 plus utilities. Please call after 5pm.

NEED RESPONSIBLE young woman to share with two others of same species. Some come on site with building brooms, brooms, vegetable garden, 15 minutes downtown and SDSU in Mission Valley. No kids or pets. \$170. Call owner for details. 287-5667.

WANTED: Friendly, responsible, female preferred room for very nice, large 2 bedroom house between SDSU and Lemon Grove. Enclosed patio, fireplace, and barbecue. \$150 plus utilities. No cats, dogs, or livestock. 287-5667.

ROOMMATE. Female, neat, responsible, to share 2 bedroom duplex in Claremont. Utilities low. No pets. \$115 plus utilities and deposit. 270-2930 or 432-4212.

HOUSEMATE NEEDED 824 for share, 2 bedrooms, 1 bath, 1200 sq. ft. \$175, split utilities. Prefer age 30-40 to share with male. Many extras. 475-6372.

CLAREMONT house needs roommate. 3 bedrooms, 1 bath. Quiet street. San Clemente Canyon view, furnished, share with existing graduate student. \$200. 283-273-3796.

ROOMMATE NEEDED to share spacious, 2 bedroom house. Five minutes from State and Ocean. Quiet street, neighborhood with lots of privacy. \$140. 481-1851. \$130 or \$160. Non-smoker. 25-38. 286-1211 evenings.

ROOMMATE/DW wanted to share beautiful home near Mission Field. Choice of two bedrooms, available until January. \$130 or \$160. Non-smoker. 25-38. 286-1211 evenings.

RESPONSIBLE ROOMMATE needed. Share 3 bedroom house in North Mission Beach with one male, one female. \$100 per month. \$50 deposit. 1/3 utilities. Available September 1. No tobacco. Larry 486-7853.

FEMALE SUMMER ONLY. Quiet, responsible non-smoker wanted. Prefer female, veg. diet. Over 35 hours, near SDSU. \$150 per month. 582-2234.

LOOKING FOR FEMALE to share apartment or house with 25-year-old female and 6-year-old daughter. Must not mind children. Donna 276-1775.

FEMALE ROOMMATE preferred to share one bedroom apartment in Pacific Beach. Vegetarian only, please. \$125 per month. Max 272-6265.

ROOMMATES WANTED. North Pacific Beach view. Females preferred. Rent \$100 plus utilities. September 1. \$115 plus utilities. 438-6877.

FEMALE ROOMMATE wanted. 3 bedroom house near SDSU. \$117 per month plus 1/3 utilities. 483-5333.

ZEN HOUSEHOLD, rural North County, wants resident. Zen practitioner or someone compatible with Zen living. 483-0292. 481-5488, or 270-4143 7-8am or after 6-10pm.

FEMALE ROOMMATE wanted to share a 3 bedroom apartment with female and 2-year-old daughter. Be clean and in mid-20s. 281-0387 anytime, weekends.

QUET, NON-SMOKING roommate wanted to share condominium in Rancho Penasquitos. Available immediately. \$150 plus utilities. Jeff 485-8377 evenings.

NONSMOKER WANTED to share quiet 2 bedroom home. \$80 per month, first and last. \$50 security. 486-1435. 486-1435. 486-1435. 486-1435.

ROOMMATE WANTED to share 3 bedroom house in Pacific Beach. Non-smoker. \$150 plus utilities. 222-0881 after 5pm.

ROOMMATE WANTED to share 3 bedroom house in Pacific Beach. Non-smoker. \$150 plus utilities. 222-0881 after 5pm.

HOUSE WANTED to share convenient to Claremont with large bedroom and no dogs or cats. 222-0881 after 5pm.

FEMALE 1 bedroom house, 1.5 bath from Mission Bay. Your own living room, kitchen, washer and dryer. \$1200/month. 274-1173 or 482-0724.

FEMALE ROOMMATE (student) wanted to share apartment 1 block from SDSU. \$160 own room and bath. No, quiet only. 480-2864.

MALE/FEMALE ROOMMATE wanted to share 2 bedroom, 2 bathroom Pacific Beach apartment. \$188 includes utilities, pool, tennis, jacuzzi, cable TV, etc. Available September 4. Steve 273-0503 or 430-6603 weekdays.

HOUSEMATE WANTED. Responsible person, over 21, to share 3 bedroom North Claremont house. Own room, private entrance, fireplace & campy view. \$120 per month plus 1/3 utilities. Prefer female. 272-6806.

FEMALE ROOMMATE for nice co-ed house to SDSU. Independent, clean, responsible person wanted who is open to and aware of their environment. \$113 plus 1/3. 563-0632.

ROOMMATE WANTED to available near 4 bedroom La Jolla house with jacuzzi. 488-3200.

MALE ROOMMATE. Share beautiful 3 bedroom, 3 bath house with beautiful landscaped courts and pool facilities. Furnished, near SDSU, quiet area. \$200. 774-4337.

ROOMMATE NEEDED. Early 20s, to share furnished 2 bedroom apartment. Claremont. \$175-179. \$150 per month plus 1/3 utilities. Must like rock music. 292-9315 after 6pm.

ROOMMATE NEEDED to share 2 bedroom house in Hillcrest with 29-year-old RN. 297-6163, keep trying.

ROOMMATE WANTED. Share beautiful, modern, 3 bedroom home with bedrooms in Lemon Grove. Excellent neighborhood. Perfect for mature, responsible individual. 484-8727.

ROOMMATE. Female, responsible who prefers a male, to share 2 bedroom, 2 bath apartment in beach area. 439-1567 nights only.

MALE APARTMENT MATE wanted. Private room in beach. \$135 per month. \$70 deposit. In San Diego. 487-5247 or 482-0181.

RESPONSIBLE, CONSIDERATE roommate needed to share nice 2 bedroom, 2 bathroom apartment. San Clemente. \$115 plus utilities and deposit. Jim 283-0407.

LA JOLLA 3 bedroom house, 110 blocks from ocean, has own pool. Private entrance, bath. \$180 per month. 1. Non-smoking vegetarian. 481-0809 or 475-7504 nights only.

FEMALE ROOMMATE needed to share condo in Tamarack. Pool, jacuzzi, tennis and handball courts. \$185 plus utilities. 563-1903 evenings.

ENCINITAS: Female to share 2 bedroom, turn-furnished duplex. Fireplace, fenced yard. Small pet OK. \$175 plus 1/3 utilities. 753-0462 evenings.

MALE WANTS female non-smoker to share 3 bedroom house in Claremont. \$150 per month. 741-6022 days or 741-8080 evenings.

HELP! Roommate needed to share 2 bedroom, 2 bath apartment with jacuzzi and pool. Own bedroom and bath. \$115-\$130, utilities paid. 481-0809 or 475-7504 nights only.

NEAT, RELIABLE non-smoker wanted to share house in Encinitas. Quiet area close to beach. No pets, shopping, pool, etc. \$175 per month. \$100 required. 342-3136.

ROOMMATE BOUGHT for 2 bedrooms, 2 bath detached condominium in Mira Mesa. Utilities paid. Small pet OK. \$175 per month plus 1/3 maintenance fee and utilities. 566-0665.

FEMALE ROOMMATE to share 3 bedroom, 2 bathroom house located between State and Grossmont. Available September. Complex offers many amenities. \$185 plus utilities. 481-0809 or 475-7504 nights only.

ROOMMATES WANTED to share 2 bedroom Pacific Beach apartment. \$140 plus utilities. Must be clean female non-smoker preferred. Available September 1. 272-1024 evenings.

YOU'LL LIKE our friendly 3 bedroom home with fireplace. We need 1 roommate to share. Mature atmosphere. Modern facilities include dishwasher. \$160. 464-2727.

NEED 2 WOMEN to share spacious, unfurnished house in North Heights. 3 bedrooms, 2 bath, fireplace. \$140 plus utilities. Available September 1. 281-8802.

FEMALE ROOMMATE wanted for beautiful 3 bedroom house in Tamarack. \$180 per month, beginning September 1. 292-4415.

MALE OR FEMALE roommate needed to share nice 2 bedroom house near SDSU. Available immediately. \$87.50 plus utilities and deposit. 282-1735.

OWN ROOM in North Claremont house. \$140 plus utilities. Pool and spa. \$50 deposit. 486-1435. 486-1435. 486-1435.

ROOMMATE WANTED to share 3 bedroom house in Pacific Beach. Non-smoker. \$150 plus utilities. 222-0881 after 5pm.

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fruit juice and a glass of tea (not
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FEMALE. Furnished room in country with private jacuzzi. El Cajon area. No kids, pets, or cats. For home. \$135 per month. Must like country living. 561-6678.

FEMALE ROOMMATE to share 2 bedroom, 2 bath luxury condo. Near State and Ocean. Furnished, fireplace, fenced yard, storage, auto pet OK. \$175 plus utilities. 753-9562 evenings.

LIVE IN BEAUTIFUL Ocean Beach. Female roommate wanted to share a 2 bedroom apartment 2 blocks from beach. \$140 per month. 224-1196.

WANTED: Female roommate for La Jolla Highlands apartment. \$135 per month, must have income. 455-9095.

ROOMMATE WANTED. Responsible non-smoker to share 2 bedroom, 2 bath La Jolla apartment. 3 minutes from USC and beach. Pool, jacuzzi, etc. Own room. \$235 per month. 432-1868.

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ROOMMATE W

crashed, like new. \$850. 284-7783 afternoon and evening.

PDS-7918			plain and swirl. Vern 2B4-1240.	rms. 7am.
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• display mannequin. 260-7016

One pair soft contact lenses \$99*

4 PIECE BEDROOM set, walnut finish, solid oak, men's chest, lady's dresser and night stands, mattress \$600. 456-6736.

WALL MAP, United States full color, hand somely framed, 2' x 2'. Vinyl jacket, map 100-102, 12-200. Bill Ziegler, 17-18000-86-565-9071.

REFRIGERATOR \$75. 578-2574.

ANTIQUE OAK treadle sewing machine \$50. 224-6047.

NEW 10 GALLON aquarium, filter, heater, sand, etc. complete for water and fish \$35. Discount. Diana Mark 12 Master and case \$35. 239-5976.

OSTER JUICER \$35. 2 VWR mixers \$5 each. 224-6047.

SELLING WORKING bronze 0.8 refrigerator and also selling 0.8 clothes dryer that needs work. Want to buy push lawn mower. Pat 444-0829.

FINE ART prints, large in color \$4 each or 3 for \$9. Gauguin, Van Gogh, Renoir, Dali. Picasso. Monet, etc. 284-4710.

GENERAL ELECTRIC built-in stove, oven and hood. Clean and good condition. \$225. 272-1122.

BLACK & WHITE portable TV works good no lamp \$10. 564-6052 before 2pm.

DRAFTING MECHANICAL set \$20. 14 extension set ladder. Good condition \$15. Pair of scissors wire and hanging \$5. 562-4361.

CHEERFUL WOODEN, 100 board feet, \$2. 50 board foot. 224-6047.

TUNED, complete outfit, blue jacket, black pants, excellent condition. size 40 tall, needs dry cleaning. \$50. 276-4312 after 6pm.

AUTHENTIC EMERGENCY drinking water, 60 gallon capacity. Never been filled, just taking up space. \$30. 563-5201.

CHINA DINNERWARE - 98 piece set never opened, white with sterling silver border. \$450. New, asking \$280 or best offer. 271-6964 after 6pm.

BIDESMAID dresses, 1 pale blue, 2 pale yellow, \$15 each or all for \$35. 448-1175.

3 USED ALUMINUM washed casement windows, 1 window glass set for both, \$10 each. 488-5514.

TRAVEL TRAILER, 1969 Teaming 28 travel trailer fully eq., excellent condition. 13800 or trade toward motor home. 270-1440.

LIVING ROOM chair \$10, large table lamp \$5. 272-1702.

REFRIGERATOR, freezer, 13.2 cubic foot, 4 dining room chairs, 2 dining chairs. Moving, must sell. 224-6520.

1974 CHEVROLET Malibu Classic, automatic, air conditioning, new radials, original owner, excellent mechanical condition. 578-1622 or 461-3247 after 6pm.

FURNITURE SET, Couch, chairs, coffee table, desks, lamps, mattresses and box springs. Furniture can be separate or as a whole. Best offer. Steve 287-8023.

FIX IT YOURSELF, you'll have a good color TV Zenith complete 25" beautiful cabinet, dual speakers, needs some work, make reasonable offer. 262-9812.

DOUBLE BUILT in ovens work perfectly. Built-in dishwasher, need some repair. Best offer. 583-6632.

MOVING SALE, must sell all, 10 speed 1973 Ford F150, dining table, stool, dresser, walnut desk, \$172 each. 224-6960.

GARAGE SALE, moving must sell furniture, tools and other miscellaneous. Saturday, August 18, 10am-4pm. Brighton, Ocean Beach. 262-3696.

CHOICE OAK antiques: Wasteland, pallets, 152022, art deco, 152022, round pedestal table, curved china cabinet, breakfast table, breakfast chair, secretary, buffet. 267-1992.

SAPPHIRE, 4 dynamic rock and roller ladies who played at the Oldies live. I've got over 60 different excellent color photos for sale. 481-7108.

USED FURNITURE, good starter stuff, cheap 1 piece sofa, desk, table and chairs, lamp, etc. Make offer, all or part. 435-2560.

ANTIQUE Oak reclining chair, 1980, for sale, excellent condition. \$185. 274-1268 or 275-1824.



August Bedding Sale!

our new arrivals—
Spreads Reg. Now
(Taj Mahal, Patchwork, Rainbows, Multi's, more) **\$149⁹⁵**
Sheets **\$54⁹⁵** **\$24⁹⁵**

also
Clearance on floor model beds—Save up to 40%

"Come Bed With Us At The Bunk House"
5011 El Cajon Blvd. 286-1410

I HAVE 1 UNITED Airlines jet coupon, \$75 or best offer. Chase 565-0778 nights after 8 o'clock.

STUDENT'S DESK, good condition. \$60. Royal electric typewriter, office size. \$50. Frigidaire automatic washer, good condition. \$100. 281-3713.

FRIGIDAIRE PROSTRESS refrigerator with cross top freezer. 17 cubic foot, \$180, upright. Westinghouse freezer, \$150, both work fine. 561-1323.

DINING ROOM SET with china cabinet, queen box spring and mattress. Beaten sofa, bookcase desk, one set rug, lamp, mirror and more. 435-2567.

32 TRAILER, permanent set, fully furnished, center bath, stove, 4, evening pool, laundry pool condition. Sports Arena area, \$2900 firm. 272-1267.

SHAKESALE, Leaving town, must sell stock on hand. 20 percent off vitamins, cosmetics, organic products. Hurry while quantities last. 291-8104 afternoons and evenings.

2 AMERICAN AIRLINES 1 fare coupons, best offer. AMERICAN FLIGHTS 252-8350.

AMERICAN AIRLINES discount tickets, 2, \$75 each or best offer. 435-7200 mornings.

1 FORMAL sofa with matching loveseat, \$600. double bed, frame, bookshelf headboard with 4 drawers. \$20. small 4 drawer desk, \$20. all good condition. 287-1446.

ELECTRIC TYPEWRITER, Underwood 25, type, automatic return, carbon tape, \$20. all good condition. 287-1446.

MOVING SALE, dresser, 2 nightstands, 2 chairs, and other household items. 272-9012.

WATERBED, queen size with drawers, \$100. 274-9927.

TELEVISION, 21" black and white, good picture, new tubes. 488-5624.

ANTIQUE BED, single, new mattress, \$150. 422-1167.

APPLIANCES, 19 cubic foot Amana refrigerator, like new, gold-leaf, frost-free, brown. \$400. electric dryer, \$100. private party. 481-5644 anytime.

PERFECT GUTS, Fantasy lamp, revolvers and rights up with license, cost \$25, sell \$12. 280-7929.

COOKWARE, new waterbeds, 3 ply stainless steel, 20 piece set, stainless, 439-0865.

STANDARD UNDERWOOD manual type writer, older, excellent condition, \$40. oriental rug, Taj Mahal, blue, 4'x6', \$35 (local \$80). 36" table lamp with shade, \$15. 283-8650.

TRUNKS, 2, 24x14x14, non farm with springs, 2 pairs, bottom pulls out, spot, clean, no mattresses. \$25. 286-7519.

VACUUM CLEANER for sale, canister with attachments, \$25. Hoover. John 452-1312.

BIRDSEYE MAPLE, 4 drawer, 4 piece, with matching mirror, \$50. solid, 4 piece single bed with spring and mattress, \$25. 4 ladder-back chairs, \$4 each. 571-9418.

KING TUT T-shirts, heavyweight cotton, 2 colors, excellent quality. \$30/each, machine laundries. \$25. head and tail board, all good condition. 287-1446.

HOUSE FOR RENT, \$400 per month, 3 bedrooms, 3 bathrooms, 2 cars, 2nd floor, 3rd floor, 4th floor, 5th floor, 6th floor, 7th floor, 8th floor, 9th floor, 10th floor, 11th floor, 12th floor, 13th floor, 14th floor, 15th floor, 16th floor, 17th floor, 18th floor, 19th floor, 20th floor, 21st floor, 22nd floor, 23rd floor, 24th floor, 25th floor, 26th floor, 27th floor, 28th floor, 29th floor, 30th floor, 31st floor, 32nd floor, 33rd floor, 34th floor, 35th floor, 36th floor, 37th floor, 38th floor, 39th floor, 40th floor, 41st floor, 42nd floor, 43rd floor, 44th floor, 45th floor, 46th floor, 47th floor, 48th floor, 49th floor, 50th floor, 51st floor, 52nd floor, 53rd floor, 54th floor, 55th floor, 56th floor, 57th floor, 58th floor, 59th floor, 60th floor, 61st floor, 62nd floor, 63rd floor, 64th floor, 65th floor, 66th floor, 67th floor, 68th floor, 69th floor, 70th floor, 71st floor, 72nd floor, 73rd floor, 74th floor, 75th floor, 76th floor, 77th floor, 78th floor, 79th floor, 80th 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floor, 544th floor, 545th floor, 546th floor, 547th floor, 548th floor, 549th floor, 550th floor, 551st floor, 552nd floor, 553rd floor, 554th floor, 555th floor, 556th floor, 557th floor, 558th floor, 559th floor, 560th floor, 561st floor, 562nd floor, 563rd floor, 564th floor, 565th floor, 566th floor, 567th floor, 568th floor, 569th floor, 570th floor, 571st floor, 572nd floor, 573rd floor, 574th floor, 575th floor, 576th floor, 577th floor, 578th floor, 579th floor, 580th floor, 581st floor, 582nd floor, 583rd floor, 584th floor, 585th floor, 586th floor, 587th floor, 588th floor, 589th floor, 590th floor, 591st floor, 592nd floor, 593rd floor, 594th floor, 595th floor, 596th floor, 597th floor, 598th floor, 599th floor, 600th floor, 601st floor, 602nd floor, 603rd floor, 604th floor, 605th floor, 606th floor, 607th floor, 608th floor, 609th floor, 610th floor, 611st floor, 612nd floor, 613th floor, 614th floor, 615th floor, 616th floor, 617th floor, 618th floor, 619th floor, 620th 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1005th floor, 1006th floor, 1007th floor, 1008th floor, 1009th floor, 1010th floor, 1011st floor, 1012nd floor, 1013th floor, 1014th floor, 1015th floor, 1016th floor, 1017th floor, 1018th floor, 1019th floor, 1020th floor, 1021st floor, 1022nd floor, 1023rd floor, 1024th floor, 1025th floor, 1026th floor, 1027th floor, 1028th floor, 1029th floor, 1030th floor, 1031st floor, 1032nd floor, 1033rd floor, 1034th floor, 1035th floor, 1036th floor, 1037th floor, 1038th floor, 1039th floor, 1040th floor, 1041st floor, 1042nd floor, 1043rd floor, 1044th floor, 1045th floor, 1046th floor, 1047th floor, 1048th floor, 1049th floor, 1050th floor, 1051st floor, 1052nd floor, 1053rd floor, 1054th floor, 1055th floor, 1056th floor, 1057th floor, 1058th floor, 1059th floor, 1060th floor, 1061st floor, 1062nd floor, 1063rd floor, 1064th floor, 1065th floor, 1066th floor, 1067th floor, 1068th floor, 1069th floor, 1070th floor, 1071st floor, 1072nd floor, 1073rd floor, 1074th floor, 1075th floor, 1076th 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