

OCEAN BEACH, charming 3 bedroom house with fireplace, carpet, stove and refrigerator \$110. Water paid. 4862.

SPACE FOR A CAR in a covered area of large garage. Rent is very reasonable. If interested, call 770-8851.

\$250/MONTH, 2 BEDROOM duplex, Van Dyke Lexington Avenues, unfurnished, walk-in closet, stove and refrigerator, off-street parking. Large yard area 224-7710.

2 BEDROOM APARTMENT, \$265 adults no dog, laundry, \$150 deposit, 4262 Estrella, near University Avenue, 563-5014.

CLAREMONT, NEW (almost), 3 bedroom, 2 bath duplex, \$425. Deluxe kitchen, dishwasher, range, refrigerator, patio, yard, laundry. Quiet cul-de-sac on canyon view. 508 Pochras Court, 486-3383.

SOUTHEAST SAN DIEGO, 1 bedroom, 1 bath, stove, refrigerator, \$150/month, \$150 deposit, 316 38th, 239-0206, x142.

SUPPORT THE ARTS! An student looking for a studio, garage or room for studio. Absolute outdoors and lighting, \$75 maximum, 286-8013, keep things, leave message.

CLAREMONT, BRAND NEW 2 bedroom triple, \$335. Deluxe! Marble bathrooms, dishwasher, range, refrigerator, patio, yard, laundry. Quiet cul-de-sac on canyon view. 508 Pochras Court, 486-3383.

PACIFIC BEACH, \$325, nice 2 bedroom apartment with yard, 1 child, no pets, 272-6789.

DEL MAR, \$650 spacious house, furnished, 3 bedroom, 2 bathroom, large yard, 1 block beach, dishwasher, fireplace, stove, near stores and bus, 755-3660.

WANTED, BEACH HOME, guest house, cottage, La Jolla, Sunset Cliffs, near surf, perfect for all we know you have to offer. References, Len 270-2747 or Barbara, 560-8185.

2 BEDROOM BATH, unfurnished, available December 8, North Highway, Adriano, 222-8681 evenings.

\$450, 2 BEDROOM, 2 bath, Point Loma Village, Adults, students only, 271-0667.

2 BEDROOM, 2 BATH, condo, pool, jacuzzi, large bedroom and kitchen, \$380. Near Mission Valley, laundry and recreation room. Anna 433-5885, 286-8667 or 282-2226.

CHARMING, PEACEFUL HOUSE with yard, 2 bedrooms, 1 bath, new carpet, new paint, Linda Viera, near bus shopping and colleges. Available December 1st, 8275 280-1810.

\$240, 1 BEDROOM, 1 BATH, unfurnished apartment in new building, 43rd Street and El Capitan Blvd. Available December 1, 1979, 278-8877 or 270-1095.

SENIOR CITIZEN needs January 1, 1 room, unfurnished cottage with garden space, within 1 mile from stores and bus. Prefer integrated neighborhood. Maximum rent, \$135, month, 273-231-4665.

BRAND NEW 3 bedroom, 2 bath home on Dictionary Hill. Fireplace, view and oversize garage, \$450, 489-2007.

3 BEDROOM, 2 BATH, unfurnished, cond., nicely decorated, wellpainted near Stadium, pools, tennis courts, jacuzzi, den, dining room, available December-January, \$600, month, 563-1283.

WANTED TO RENT, 2-3 bedroom house in beach area in January for 2 working women and 1 11-year-old, \$375-425/month, Karen, 488-5825 after 5pm and weekends.

2 BEDROOM CONDO, Hill in Dale, no pets, OHNS, pool, jacuzzi, sauna, tennis, \$350, month, 286-4703.

GARAGE FOR RENT, \$30 per month. Dry storage only, near to 4148 George Avenue, near Marlborough, 298-0278.

ENJOY A BEAUTIFUL, relaxing vacation in the San Bernardino Mountains. Cabin fully furnished, close to skiing, hiking, lakes and 1 tank gas! References required. Babs, 282-4510.

BIG BEAR LAKE cabin, Moonridge area, 2 bedroom, full fireplace, comfortable, snow skiing, camping, Reservations, 849-450-324, or 425-3266 evenings, weekends.

CONDO, 2 bedroom, 2 bath, Lake Murray. Tennis, child OK, pool, jacuzzi, sauna, no pets, \$350, 286-4703.

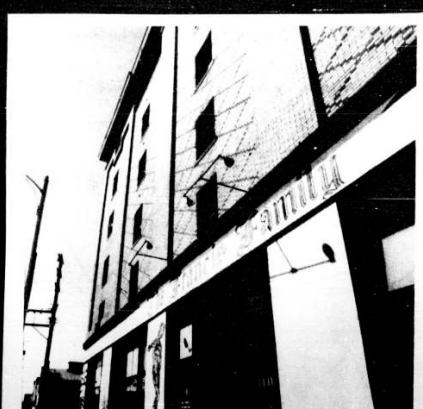
ALOHA! Hawaiian beach condo on the paradise island of Maui, 1 bedroom on the beach, furnished every night, tennis, pool, jacuzzi, airport pickup, 299-9775.

PLACE WANTED, near Mira Mesa or Kearny Mesa. Responsible, responsible, living room, non-smoker, has kitchen. Will consider light housekeeping, babysitting, gardening, cleaning. Nancy 225-8750.

\$380, SPECTACULAR downtown bay view, Mission Hills 2 bedroom, 2 bath, house, Split level, carpets, drapes, stove and refrigerator, deck, 295-8782 weekends or evenings.

\$380, DELUXE 2 BEDROOM, 2 bath, cond., all amenities, pool, jacuzzi, laundry, adults only, near Mission Valley, Anna 433-5885, 286-8667 or 282-2226.

1 MONTH FREE RENT, \$275 Pacific Beach, 2 bedroom, furnished, unfurnished, Pool, laundry, near shopping, bus, quiet, no pets, 1551 Chalcography, 272-1860 or 450-6784.



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Gaslamp Quarter, 5th & K Streets, downtown, San Diego

—across from The Old Spaghetti Factory—

1 BEDROOM HOUSE in North Park, \$190 \$100 deposit. Includes stove, refrigerator, drapes, hardwood floors, and large back yard. 299-6075.

OCEAN BEACH, 1 bedroom, 1 bath apartment, \$225. New interior, clean and quiet, 2 blocks to beach. Available now, 273-0970.

LA MESA, lovely, unfurnished, 3 bedroom, 2 bath, carpeting, drapes, dishwasher, disposal, fireplace, den, large yard, 2-car garage, water paid, \$325 per month, 381-0355 or 436-6778.

GARAGE, Pacific Beach, Electricity, secure, cement floor, shelves, \$40 per month, 272-0178.

2 BEDROOM DUPLEX, stove, refrigerator, carpets, quiet, patio, private garage with laundry hook-ups available. Near shopping, San Diego, \$285, 583-0560.

HILLCREST, Four and Robinson, near all one bedroom, unfurnished, stove, refrigerator, no children, no pets, \$100 deposit, 289-1432.

\$275 2 BEDROOM APARTMENT with fresh paint and new carpets. Newer complex with modern stairs and refrigerator. Parking. Adults no pets, 4318 Meade Ave, 282-5631.

2 BEDROOM, 1 BATH house with garage in East San Diego. Fireplace, stove, refrigerator, adults please, \$325 per month, Call 582-9333 for more details.

GARAGE FOR RENT in Ocean Beach. Storage only, \$35, 222-5565.

PALM SPRINGS CONDOMINIUM for rent or lease. Completely furnished, pool, jacuzzi, patio, pool, modern kitchen, appliances, security building and parking, washer and dryer, \$750, 453-2287.

PACIFIC BEACH, 1 bedroom, 1 bath, large apartment, \$300. Security building, 2 blocks to beach. Available now, 1018 Loring, 273-0970.

3 BEDROOM HOUSE, \$425. New kitchen, dishwasher, range, refrigerator, disposal. New carpet, paint, Rock fireplace, dining room. Spanish charm! Rent at, 4270 Menlo, 488-3383.

APARTMENT FOR RENT, Ocean Beach, 1 bedroom, 1 bath, 1 block to beach. Adults only, no pets, \$235, 222-5655.

GARAGE, single in North Park on George Street, no electricity, \$22/month, 755-8058 evenings after 7pm or before 8am.

\$400, 2 BEDROOM, Miramar, Point Loma, 2 garages, cond, near all, 222-4440 or 223-4783.

CAFE BY OWNER. Low rent, complete equipment, excellent location plus good view. Market down to \$11,000, 239-8395 after 5pm.

FOR SALE: Small manufacturing business. Unique hand-crafted wood items. Current annual gross \$2000. Down payment, \$2000. Inventory, instructions, 266-2537.

2.5 ACRES DESANCO, high on knoll, 360 degree view. Among \$100,000 plus homes, private country setting, \$48,000. Submit all offers in Owner will carry note at 7 percent. 225-4588, Monday-Friday, 9-5, by owner.

MOUNTAIN LOT for sale. Beautiful secluded section of Idylwild. Trees, view and all utilities in Owner will carry note at 7 percent. \$21,000. Mr. Walsh 235-7606 or 485-8245.

IMMACULATE TOWNHOUSE in Village Park by owner. At the lowest price, 3 bedroom, 2 1/2 bath, 2 car garage attached, 1500 square foot, upgraded kitchen, large patio, view. Point Loma, \$106,900, assume 9 percent loan. Open Saturday-Sunday, 12-3-30, 145 Countrywood Lane, Encinitas, 438-5101 days or 755-3615 after 3:30. Ask for Bernard.

BEAUTIFUL, full time, coastal natural foods store for sale, Carlsbad, John 729-8418.

YOUNG COUPLE wants to buy 3 bedroom or larger home in Villafra area with creative seller financing attached, 279-1574.

JULIAN AREA, remodelled 3 bedroom, 1 bath, pool, \$62,711, \$15,000 down, assume 1st \$16,000 at 9 1/2 percent, \$212/month. Owner will carry, no payment for 3 years! 785-1307.

SALE OR TRADE 20 acres suitable for goats 10 miles west of Barstow, close to road, \$750 per acre, low down, owner will carry balance, 272-2260 evenings.

CONDO NORTH PARK, 2 bedrooms, 1 1/2 baths, ground floor, adults, pet OK. Super location, \$59,900-maintenance fee \$35. Drive by, 4070 Washburn, 3.

CHURCH FOR SALE, 100x100 ft, ideal for expansion, good condition, excellent neighborhood, close to beaches and freeways, located in Encinitas, \$129,000, 488-3648 or 213-787-1200 evenings.

6 ACRES OF Spring Valley land, sand self-addressed stamped envelope to 4485 Kansas Street Apartment 11, San Diego, CA 92116.

WANT RDA in Mission or Pacific Beach, with or without house, trade new cond., acreage, and cash, principals, only, Rubens 225-6121 days.

SEE CAPRI and then see me! Pacific Beach, deluxe 1 bedroom, cond., 7th floor, ocean view, all amenities, security. Principals only, 234-6415 or 274-2568.

BEAUTIFUL ALL wood oceanview 3 bedroom, 2 bath home in South Oceanside. Spacious and quiet. Near schools & beach. \$129,500. Good financing. Alex 439-8093.

FOR SALE BY owner, University City, condominium, "The Park", 1 bedroom, 1 bath, ceilings, spacious view from balcony, dishwasher, excellent location, \$74,900, 453-1781.

BY OWNER 2 bedroom, 2 1/2 bath, 1180 square foot LeMans townhouse. Large rooms, walk-in closets, Mission Valley near I-65. Assumable loan. Excellent value, 292-7825.

CONDO CONVERSION partners wanted for Hawaiian project, 150 potential potential \$50,000 minimum. Mr. Glass at 275-1722 or leave message.

FOREST PARADISE 10-40 acres of heavily forested land in the foothills of Mount Shasta. I will finance private lease for ecology lovers only car or small down payments, OK. Randy 239-008-467.

\$77,000 NEW 3 bedroom, 2 bath custom-built home on Dictionary Hill. Fireplace, built-ins, and view. By owner, 489-2007.

MOBILE HOME, 10x50, Spring Valley, adult vacation, fenced yard, pool, cabana, beautiful equity. Assume low payments, 455-5848.

3 BEDROOM HOME with large yard & patio for family living. Oversize garage. Lots of trees, \$87,500. Assumable 10 percent \$66,000 loan, 4935 Date Street, 755-9050.

1 BEDROOM condominium in Mira Mesa (Dana Creek). Excellent location! Tennis, pool, spas, swimming, etc. \$37,700 loan at 10.20 percent, \$32,000. Owner/Agent, 485-7910 or 481-5644.

LEVEL BEACH LOT - 12 miles south of border, all improvements ready to build, underground utilities, 30 year trust, will sell or trade, private owner, 277-5666.

OWNER MUST sacrifice, 5 acre major corner ranch, superb, utilities available, 5 percent down payment, 275-3603.

PRINCIPAL WANTS to buy view lot from owner. Call Mar to San Diego only, 281-3046 leave message.

MOBILE HOME for sale by private party, Paramount 2058, 2 bedroom, furnished, large living area, equipped kitchen, washer & dryer, new dishwasher, pool, in cool Oceanside, 722-5371.

DRESS SHOP with attached apartment and sundries on Glamis, \$295 per month all in. Includes 1 bedroom, 1 bath and garage. Asking \$4900. Bill 578-6562 or 272-8920.

LOT 7x14x14, 64 view of bay, suitable for probably 15 units. Golden Hill area, \$95,000, 459-5509 after 7pm.

AGENTS! There's a new E.R.A. office in Mira Mesa. Free license training, too! Contact Helen 271-5008.

OWNER WILL CARRY at 10 percent, 2 bedroom, 1 bath, new kitchen, carpet, drapes, shower, detached garage, fenced yard, near all. Mission Avenue near Texas, 222-3982.

BEST BUY in North Park 10% percent financing available. Brand new 3 bedrooms, 2 baths, fireplace, 2 car garage. Carpenters and Builders. Only \$62,000, 3604 Hill Street.

HARBOR VIEW 4 bedroom, 4 bath home in Point Loma. Spacious rooms on 2 stories, no pet noise. Unbelievable financing for buyer with \$65,000 cash down. No lender needed. Kathy 222-6111.

This issue in three sections

READER

VOL. 8 NO. 46 NOVEMBER 22, 1979 SAN DIEGO'S WEEKLY

Park There, Pay Here

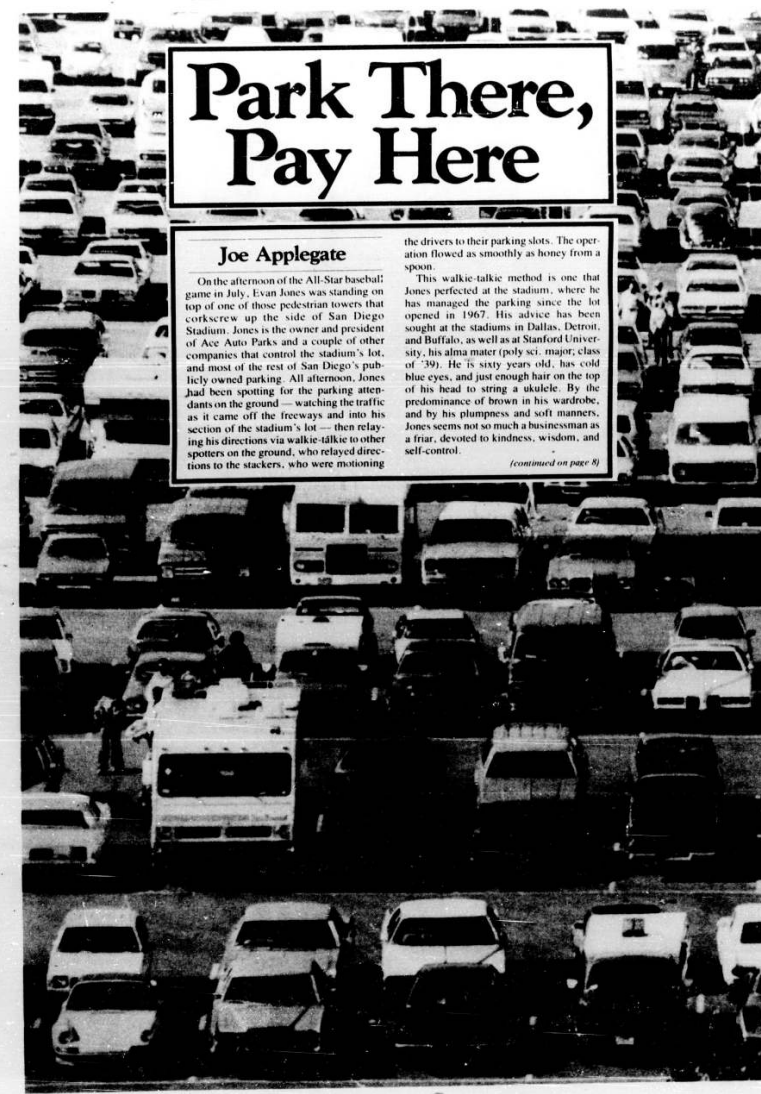
Joe Applegate

One afternoon of the All Star baseball game in July, Evan Jones was standing on top of one of those pedestrian towers that corkscrew up the side of San Diego Stadium. Jones is the owner and president of Ace Auto Parks and a couple of other companies that control the stadium's lot, and most of the rest of San Diego's publicly owned parking. All afternoon, Jones had been spotting for the parking attendants on the ground — watching the traffic as it came off the freeways and into his section of the stadium's lot — then relaying his directions via walkie-talkie to other spotters on the ground, who relayed directions to the stackers, who were motioning

the drivers to their parking slots. The operation flowed as smoothly as honey from a spoon.

This walkie-talkie method is one that Jones perfected at the stadium, where he has managed the parking since the lot opened in 1967. His advice has been sought at the stadiums in Dallas, Detroit, and Buffalo, as well as at Stanford University, his alma mater (poly sci. major, class of '39). He is sixty years old, has cold blue eyes, and just enough hair on the top of his head to string a ukulele. By the predominance of brown in his wardrobe, and by his plumpness and soft manners, Jones seems not so much a businessman as a friar, devoted to kindness, wisdom, and self-control.

(continued on page 8)



Photograph by Robert Bernhardt

How to Place Your Free Classifieds

CLASSIFIED ADS placed in the Reader must be typed on 3x5 cards. Do not use INSIDE ENVELOPES. Official Reader Service cards, letters, 3x5x4 and 4x6 1/2 may also be used and may be mailed without envelopes. No abbreviations or special capitalizations are allowed. Any restrictions should be on separate paper.

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DEADLINES. Classified ads of any kind can be mailed to the Reader and

City Lights

The Quiet Search For P.T. Barnum

Councilman Bill Lowery has made no secret of the fact that he wants to run for higher office, and because of that he is making an effort to get his name in the papers. Lowery, a Republican, has said he would like to run for the congressional seat now held by long-time pol Bob Wilson. Wilson, also a Republican, has said the only reason he wouldn't run for re-election would be if he were dead. Wilson's recent drunken driving arrest in Pacific Beach and his lack of campaign funds, however, may have raised Lowery's political spirits.

In any case, Lowery backs their man has a bright future, and are putting together a machine to help get him into higher office. There is a fine line, though, between a city official who is doing a good job in office and one who is campaigning for higher office, and Lowery may be treading that line in his search for a person to fill a vacancy on his council staff.

It started with an innocuous classified ad in the October 6 edition of the *San Diego Union*: "Journalist, 1-3 yrs prof exp reg for post elected official." A post office box was listed for inquiries. One of the interested applicants was former *Oceanside Blade-Tribune* reporter Nancy Cleland. After submitting her resume, she received a phone call telling her where to go for her interview. "They were very mysterious about the whole thing," Cleland said. "They wouldn't tell me who I would be working for, only that it was for an elected official." On Thursday, October 18, at 4:00 p.m., Cleland went downtown to an office at 751 Seventh Avenue, where she was greeted by independent political consultant David Lewis, who informed her that the job opening was in Lowery's office.

Cleland said she felt odd about the tone of the interview because Lewis began talking about Lowery's need for a council representative as well as someone who could run a political media campaign. "He told me that Lowery is definitely going to run for a higher office soon, and he wants someone who can get Lowery's name in the papers," Cleland said. "Then he asked me what I would do to get his name in the papers."

After the interview, Cleland wondered why Lewis was so obvious about wanting someone to tout Lowery politically on city-paid time. "Lewis seemed pretty blatant about getting someone good in campaigning," Cleland said. "I thought it was strange, especially after all that stuff about Wittman." (Sieve



Bill Lowery

Wittman, a former administrative aide to Councilman Tom Gade and an unsuccessful candidate in the recent council election, was accused by two coworkers of campaigning for himself on city time. The resultant media exposure may have contributed to Wittman's narrow loss to Mike Gotch.) Another question that bothered Cleland was why Lewis was doing the interviews for a city civil service position.

David Lewis, a former reporter with United Press International, is a partner in Larson-Lewis, Ltd., a firm which handles public relations, property management, and political consulting. Contacted at his office, Lewis said he would be taking part in Lowery's political future. "I won't be running his campaign if he decides to go for higher office," he said. "The reason I'm involved in the interviews is because I have a media background." When asked

what he discussed with the applicants for the job, Lewis said, "We talked about political campaigns and such in that Bill will be seeking higher visibility. Usually when a politician is seeking higher visibility it's because he's thinking of running for some other office. We're looking for someone with a media background, a very capable person who would know how to handle the media." Lewis then added, "I think it's important to know that the questions I might ask in an informal interview are not the same things that would be asked by the city."

Lowery added this week that his council representative would not be politically active during business hours. "Of course, if someone wants to participate in a political campaign after work, that's their business," Lowery said. "A council rep," as the position is called, is a classified civil-service job, and is subject to strict civil-service procedures. According to assistant personnel director Nancy Accardo, the Lowery vacancy has not been filed with the city. "It's not normal procedure for anyone other

than the personnel department to advertise," she said. "I won't say what they're doing is wrong, but it is interesting." But questions regarding the employment of council reps are almost superfluous at this point, Lowery insisted, because of *Regulation II*, approved by local voters November 6 as an amendment to the city charter. That measure allows the city council to declassify certain civil service jobs, including the post of council rep.

Lowery said city manager Ray Blair will urge the council to declassify council reps by the end of this month. But declassified or not, Lowery said the system of hiring a councilman's staff has always been a political game. "It's just that most of the other councilmen already had in mind who they wanted," Lowery said. "All they had to do was tell their choice to apply through the civil-service channels. The only way I'm being different is that I haven't pre-selected my choice yet."

—M.O.

Bob Takes A Spin

When congressmen tackle critical national issues, they do so as learned leaders of the land. When they embarrass themselves through extralegal escapades, however, the defense more often than not is that they are, after all, only human. San Diego Representative Bob Wilson was at his most human last September 9 when he was stopped by police on a Pacific Beach side street for drunken driving. The incident, though, wasn't publicized for almost two months, until Channel 10 news reporter Joe McMahon broke the story November 6.

The protracted delay between the incident and the first news report has raised as many eyebrows as questions: Why didn't reporters catch on sooner? Was Wilson given special treatment? Was there a cover-up?

Wilson was returning from a social-business gathering when he was stopped by a San Diego police officer in the 3900 block of Riviera Drive for driving erratically and running a stop sign. The twenty-seven-year veteran of congress was taken to downtown police headquarters and was given a breath-analysis test that registered a .17 alcohol level. (A count of .10 or more is considered evidence of drunken driving.) Rather than booking Wilson into county jail, though, police officials contacted his friends to claim the besotted legislator.

A notice to appear in court on September 20 was mailed to Wilson by the city attorney, charging him with misdemeanor drunken driving. Wilson never appeared in court, but his lawyer, J.

Michael Bollman, arranged for the sixty-three-year-old client to plead guilty to the lesser charge of reckless driving. Because it was Wilson's first such charge, Municipal Judge Janet Kintner agreed to the deal. (Kintner later told reporter McMahon that she was unaware the Robert C. Wilson named in the case was actually Bob Wilson the congressman.) The judge fined Wilson \$135, ordered him to attend fifteen hours of a special driving course, and put him on two years probation.

To reach a .17 alcohol level, an average 160-pound male would have to consume eight drinks in one hour. (A "drink" means one ounce of alcohol at night be found in twelve ounces of beer, five ounces of wine, or one cocktail.) According to police spokesman Bill Robinson, most people with an alcohol level that high are booked into jail. Then why wasn't Wilson? "I don't know," Robinson said. "Let's find out." He then called the traffic division and asked what

would happen to a reckless driver with such a high alcohol level. He would be arrested and booked into jail, was the response. What if the driver were a congressman? After a moment's hesitation, the answer came: "Well, let's put it this way, we could arrest him, but it's discretionary."

A senior deputy city attorney confirmed that Wilson was given unusual consideration. "You could say Wilson was given special treatment, one, as a courtesy, and two, to protect the guy," he said. "There have been laws which gave special treatment to congressmen when the legislature is in session so as not to interfere with the legislative process; laws which

reduce the severity of the sentence for minor crimes. I think what you have here is a carry-over from another era. It's a courtesy that congressmen are not put in jail. It's a courtesy that is extended to judges, prosecutors, policemen, sheriff's deputies, and highway patrolmen, also. In the first place, you know these people — or a congressman — are going to show up in court. They're good for it. They're well-established figures in the community. But it would be a pretty dangerous thing to throw these people in the pit [jail]. You can imagine what might happen if you throw him in jail and a couple of inmates say, 'Hey, we got a

congressman here.' It could really be a mess. So in that respect, yeah, I guess you could say Wilson got special treatment."

The news media missed the story because there was no obvious record of the incident to tip them off. Although the municipal court trial calendar listed Robert C. Wilson on a drunk charge, none of the reporters suspected it was the Bob Wilson. Since Wilson was only detained by police, there was no arrest report to alert the police reporter. Because Wilson didn't go to jail, there was no booking record. Furthermore, police reports of misdemeanor cases are fairly confidential, according to

deputy city attorney David Ryan, the police department's legal advisor. (This policy frustrated attempts by reporters to gain more details about the incident. Attorneys for the *San Diego Union* reportedly are researching the legality of the police information procedure.)

It might seem that Wilson's episode with the police and the court would have been a topic of interoffice gossip, which might have gotten back to reporters. Not so, according to a deputy city attorney. "It simply wouldn't have been perceived as a big deal by police or city attorney staffers, since drunken driving arrests of quasi-celebrities are fairly frequent," he said.

Beginning last week, accusations of special treatment for the likes of Wilson will be unfounded. The county board of supervisors has voted to reinstate a "quick release" program for drunken drivers; instead of being thrown in jail, they will be held in a special waiting room for a short time. Congressmen are not treated like everyone else, but perhaps now everyone (at least, drunken drivers in San Diego County) will have a chance to be treated like a congressman.

—M.O.

OB Manifesto

Last Saturday the sun was shining on the 5100 block of Cape May Avenue in Ocean Beach, and Red House at 5113 was in full flower. At the side yard gate, casually dressed visitors (mostly young) were shelling out a buck each to benefit the OB CRA Bs (an antinuclear group which would Cancel Radioactive Bullshit). Bread and Roses, San Diego's veteran musical protesters, were performing under an orange and purple and white parachute-turned-canopy. "Solar," one of the dogs that lives at the house, was sniffing at the broccoli quiches, and folks were signing petitions imploring the governments of Russia and Norway to save the whales. Yet not a few others were wondering if they weren't witnessing the end of an era.

Members of the collective that now occupies Red House say that era began in early 1973, when several of Ocean Beach's leftist activists moved into the blood-red building. With them, they brought a constellation of interests which soon transformed the four-bedroom house into a community center. Red House housed some of the first meetings of the Ocean Beach Community Planning Group, which later spawned the Ocean Beach Planning Board. It served as a meeting place for Coastal Act organizations and rent control advocates and Free School supporters. ("With benefits here, we raised more than \$5000 to help run the Free School in the last three years," says Jeannie, one of the house residents.) It housed classes in everything from tie-dyeing to wood-working. The issues of the short-lived OB Scene



Red House

originated at Red House, and some of the now defunct OB *Reg's* creators lived there from time to time. Among Red House's tenants have been activists like Tom Kozden and George Katsifas and Peter Bohner, and when they moved out, others, four to ten strong, replaced them.

The collective structure with which they lived varied over the years, according to Jeannie. "Sometimes children have been considered free renters, with the parents paying a half share of food and utilities for them." Other times, the residents figured their rent shares in proportion to their room sizes or income. Jeannie says the rent stayed low — first \$275 and now \$325 a month — because the tenants collectively supplied Red House with as

many repair jobs as political posters. Today the posters lend the kind of consistency to the home that family portraits give to more bourgeois dwellings, while fresh demands like "No Nukes" have claimed the living room walls, the older statements about Vietnam and Che Guevara and Guinea-Bissau Independence persevered in Red House's remoter regions.

With such a history, then, the Red House residents were ready when they got word a few months ago that a new owner, Philip Jordan, planned to tear down the house and build a duplex on the property. They organized a petition drive and collected

more than 500 signatures, they convinced the planning board to vote against any condemnation, and the coastal commission subsequently refused to permit it, citing the need to preserve low-income housing near the beaches. But when Jordan's attorney, Wolfgang Hahn, returned with a second plan to build only a duplex on the twenty-five-by-hundred-and-forty-foot piece of land which adjoins the house, comparable opposition failed to materialize, and the coastal commission approved that project last Friday.

Dismayed over the imminent

loss of the "recreation space," house residents were planning to meet Monday night to decide whether an appeal to the state coastal commission stood any chance of success (unlikely, since the local commission didn't even consider the matter questionable enough to warrant a full hearing). The residents also are worrying now that the duplex construction may yet threaten the existing building, since part of the old structure spills onto the lot approved for the duplex. In any event, they're questioning how the activism associated with the house can survive on the severely reduced space. "It's going to end it," predicted one resident dourly.

—J.D.

—Jeannette DeVoy and Mark Orwoll



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635 State Street

1714-231-7821

Here's Voices

Thank you for the beautifully
written article by Jeanette De
Witte about the San Diego Zoo
hospital "The Animals' Hour."
November 15.
People like Kurt Benirschke and
his staff are, to me, certainly
heroes of the noblest nature of our
present time. Their unselfish
dedication to work is truly righteous in
striving to preserve life which has
balanced and enriched our Earth.
Life which has little political clout
but nevertheless has many rights.
Life which has voices that would
enrich our lives if we listened
more, and life which, in saving it,
may help us save ourselves.
John Douglas

That's A Keeper

Jeanette De Witte's article in
the research program at the San
Diego Zoo was simply superb! On
behalf of the entire staff at the zoo
and wild animal park, I would like
to thank you for such an excellent
piece. All of us are very pleased
with it.
It's important for the public to
know what we are doing in the
field of animal preservation. Many
people understand the general
concept that zoos today are trying
to preserve wildlife, but the article
certainly has shed some light on
exactly what has been done, what
we're trying to accomplish, and
what may be in store for animals
in the future.
We couldn't have asked for a
better presentation of our research
program. Thank you, again, for
such in-depth, informative, and
artistic work.
Georgina Irvine
Public Relations Coordinator
San Diego Zoo

Take Your Peak

Your November 8 cover story,
"Power Play: The Dimming of
SDG&E," was excellently
researched and written — a truly
in-depth exploration of a very
complex problem. As I see it, the
only solution is conservation. Who
needs an electric "Hot Dogger,"
an electric popcorn popper, or an
electric can opener, or even a
clothes dryer, given the generally
sunny San Diego days?
To encourage conservation and
to spread the energy load,
SDG&E could offer consumers the
option of using energy for daily
needs (cooking, ironing, typewriters,
dishwashers, clothes washers, and
dryers) at on-peak hours, such as
evening and night, at reduced
rates. This system works
successfully in Europe, even to the
point where radiators have been
developed which store up heat at
night to be released during the day
in Germany, for instance.
Consumers can save up to forty
percent by using energy during
nonpeak hours.
Hopefully, it is not too late for
SDG&E to use creative solutions
to solve its dilemma. If it is,
municipal ownership might not be
a bad idea.
Jeanne C. Walker
San Diego

Tab Hunter

Just a little side-light to Gordon
Smith's generally fine article on
SDG&E. Recently released figures
on lobbying expenditures in
California put SDG&E — you
guessed it — at the top of the list in
influence peddling. SDG&E
weighed in with a \$1.9 million tab.
\$600,000 more than its nearest
competitor, Pacific Telephone.
Now, you don't suppose this
had anything to do with the PUC's
Sunderland decision... do you?
Curtis Shaw

Del Mar

Expose Comes To Light

We enjoyed reading Gordon
Smith's article about SDG&E.
Smith did a very good job of
researching the article and pointing
out the bad economics of nuclear
power and how the company's
nuclear philosophy has contributed
to their financial demise. It was
heartening to see such an exposure
turning full-page newspaper
advertisements to improve their
image, and continue to blame
government regulation and
environmentalists for the energy
crisis, rather than their own
incompetent management.
It takes real courage to take on
such a corporate monster,
especially in a city like San Diego.
We are always a little surprised
and really very pleased when
someone does a story like Smith's.
We know that by so doing, one is
not only a lot of criticism and
even economic pressure on local
media. We give Smith and the
Reader a lot of credit for daring to
criticize such a powerful entity.
Mr. Pasternak's example
regarding the economics of
centralized versus decentralized
network.

Gordon Smith replies:
While the cost of units two and
three at the San Onofre nuclear
power plant — \$2.4 billion for 2,500
megawatts — is a cost of \$100 per
insulated kilowatt, this cost is
dependent on unit costs that were
signed years ago. The most recent
cost for nuclear power plants, as
set out in the San Diego Reader's
Business Week, is \$185 per
insulated kilowatt. The same article
reported coal-fired plants at almost
second at about \$100 per
insulated kilowatt.

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centralized versus decentralized
network.

Windmill — the Astor-Bentley
DOE's sixty kilowatt solar
installation at the air force cadet
station in the Laguna area. It is
million. That's a whopping
\$27,000 per kilowatt. Solar
heating systems cost \$400
to \$600 dollars per kilowatt.
We think that the consumer
should be free to choose among
energy systems as he wishes,
however, he does deserve the
factual information not distorted
by wishful theories.
T. Pasternak
Committee for Science
in the Public Interest

Gordon Smith replies:
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Boys Will Be Dogs

Re: "For Big Kids Only" in
your November 15th. Frankly, I
don't understand the negative
attitudes of some men toward
women and gays as humiliated by
members of OMBAC. If I had any
input into human behavior, I
might wonder if some men felt
threatened by women and/or gays
— maybe the term "castration
complex" might come to mind.
But, of course, that's silly. The
concept of castration presupposes
"balls," without which the
concept becomes meaningless.
What do I know about humor,
anyway? Women don't get
together like men and make jokes
about "pot bellies," "slipping
shoulders," "sire," "skull," or
"getting it up." And, honestly, I
never heard a woman call a male
acquaintance "Chebacaca."
harvest.

You boys go right on and have a
good time — barking dogs seldom
get into fights.

Maggie Reed
Mission Beach

Big Kick

This letter is my individual
response to your article of November
1 titled "For Big Kids Only."
I'm a member of the newest
rugby team in San Diego, named
"Explosive San Diego." I am proud
to consider myself a serious-minded
rugby player, who played the game
two years ago while I was a
graduate student at U.C. Berkeley.
I object to Chuck Millerbach
calling women rugby players
"girls" and "dicks." In all
fairness, you should do an article
on women and rugby, and I would
suggest our team as your subject.
I am a woman, mother of a
ten-year-old, and a dedicated,
sports-minded rugby player.
Thank goodness that in the San
Francisco area, where I come
from, men have a positive image
about women in rugby. Most men
rugby players I met there were also
very supportive.

I hope you can do better on your
next article.
Della Hansen
San Diego

Straight Ninety

While Nassim ben Salim talks
about the eighty letters Lucille
Moore's office received in
opposition to a gay rights law for
San Diego County ("City Lights,"
November 8), shouldn't the
reminded of the fact that in 1978
fifty-eight percent of the voters in
California upheld the right of gays
to be teachers? When Detroit,
Seattle, and Los Angeles voted for
such protection, I'm sure the need
for compassion and fairness far
outweighed concern about political
penalties.

Opportunity for all is what
America is supposed to be about.
Nature, in all its variegated
patterns, has made some of us
behave differently from others. I
believe ten percent is the arrived-at
figure for those termed
"homosexuals." Why, then, all the
fuss and hysteria over something
that ninety percent have no interest
in?

We should stop all the hand
wringing and pass the needed
protection so that we can get on
with things that affect nearly all —
crime, drug abuse, child and wife
beating, and pollution.
John Primavera
National City

I Think You Just Dropped Your Nuance

In the name of heaven, why
don't you put Sue Garson on your
staff? I've read the article she's
written for the Reader ever since
the one about "Brandon." The
piece entitled "Ticker Tape"
(continued on page 20)

Holiday Stereo Headquarters

Great buys on everything you want to give—or get. Plus so much more!



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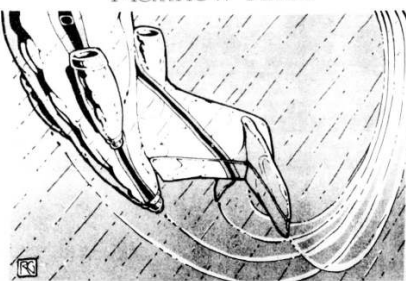
1979 Pacific Stereo A Unit of CBS Inc.

Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I noticed a jet landing at Lindbergh Field in the rain several weeks ago, and it looked too high to make the runway. I slowed my car down to watch, and sure enough, the airplane pointed the power on and went around a second time. The cloud ceiling was quite low. What happened?
Eddie Hammond
Pacific Beach

The pilot was probably flying by his instruments, and executed a "missed approach." This means that for some reason—such as poorer visibility than expected—the pilot decided not to go through with his instrument-guided approach to the runway, and executed a strict procedure to steer his aircraft clear of traffic. Let's say a pilot approaching Lindbergh Field on runway nine (coming from the west over Point Loma) learns from the weather report that the cloud ceiling is at 800 feet, with a visibility of two miles. But the ceiling turns out to be ragged. When the pilot has descended to 800 feet, he's still busting through clouds, and when at 500 feet he can't see anything, he tells the airport controller, "missed approach." The procedure for this runway is to keep the airplane aimed in the same direction, as though it were going to land, then climb to 1000 feet, bank left, and pick up a signal from the Mission Bay Visual Omni Range before calling once more to the control tower. (The Visual Omni Range, or VOR, is a radio beacon that enables a pilot to determine his direction. If the aircraft is equipped with DME—Distance Measuring Equipment—the pilot can also determine his aircraft's location relative to the VOR. There are thousands of VOR's in the country; most are placed at intervals of fifty miles. The nearest one north of San Diego is in Oceanside. You can see it from



where the San Diego Gas & Electric Company has its own zip code—92184. As for who receives the most mail in the country, the postal service doesn't think in those terms. The service is concerned with "density flows." In San Diego, the mailbags are heaviest downtown at the 92101 zip code and at the lock box locations: 92112 at the downtown post office, and 92138 at the office on Midway Drive. The highest density flow from San Diego is to Los Angeles and Washington, D.C. (the Department of Defense). A spokesman at the Midway office said that New York seems to have the country's highest flow of first class mail, but Washington leads the nation in third class and bulk rate.

Dear Matthew Alice:
Every time I drive down Pacific Coast Highway, I am overwhelmed by a stench at Sasagras Street in front of General Dynamics. The smell is so bad I can taste it for a while after I've gone by. What's it from?
K.E.D.
San Diego

A sewage line made of petrified clay pipe, eight inches in diameter, crumbled underground and leaked sewage, which percolated up to the street and perhaps flooded a nearby manhole, releasing the stench. When I wrote this, on November 7, the city had just repaired the clay pipe with a new section of polyvinylchloride. All repairs to sewers of this size are being made with PVC, as the plastic is called. Not only does it last longer than petrified clay, it is still less expensive.

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.

the freeway just north of town; it looks like a huge inverted ice cream cone, standing in a field between the freeway and the ocean.)

The missed approach procedure for runway two-seven at Lindbergh (that is, for airplanes coming in over Balboa Park) is to maintain the aircraft in the runway's direction, and while climbing, contact San Diego Radar, the region's control tower.

The decision to call a missed approach is always the pilot's. The missed approach, therefore, is not to be confused with the "go around," a command that comes from the control tower. The go around occurs whenever the controller wants an approaching airplane to fly around the airport and come in for a landing on another try. The reason is usually minor, as when a

plane that's just landed has been told to take taxiway D when leaving the runway, and instead takes taxiway E. Seeing this, the controller knows the aircraft will occupy the runway a little longer than had been expected, and he decides that the aircraft in approach for a landing is coming in too soon. He tells the incoming pilot, "Okay, let's take it around."

Dear Matthew Alice:
Who is the most popular mail recipient in the country? Is it the phone company? President Carter?
Frank Ninos
Golden Hills

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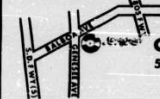
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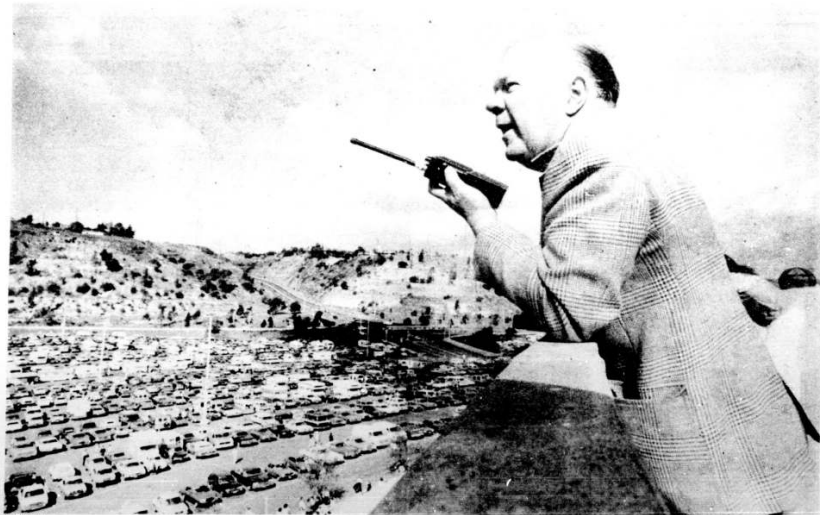


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THE TASTIEST MUSIC IN TOWN

RECORDS TAPES



Erin Jones

Park There, Pay Here

(continued from page 1)

He is rich. From his father, a well-to-do realtor in San Diego, Jones inherited an interest in the southwest corner of Fifth Avenue and B Street, across from the construction site of the new Bank of America building. On his own he founded the parking companies that last year earned, in gross income, about \$500,000 from the stadium, Lindbergh Field, and the Sports Arena, not including the income from three parking lots in Hillcrest, seven in La Jolla, and forty in the heart of town.

The only people who normally get excited about parking are teen-agers. But parking itself is integral to modern transportation, the way chains are to a dinner table. Owing to the fact that highway taxes are hidden in the price of gasoline, many people have the impression that they use highway, for free. And so by extension it

seems that parking should be free as well. Maybe this is why so many people hate to pay for parking. Honest people — people who would not cheat at solitaire, who never in their lives have made a personal long-distance telephone call from the office — think nothing of parking in an unattended lot and ignoring the slanted vertical box wherein they should slip fifty cents or a dollar. Consequently, the management of parking lots has much to do with deterring cheaters. Ace Auto Parks has found that at an unattended lot, one person out of two declines to pay. But the parking lot company doesn't pay anything, either, when it calls to have an offending car towed away. The towing company is glad to have the business, as the current charge for a passenger car is twenty-eight dollars, and the company impounds the car until the charge is paid. To its signs that say unpaid-for cars may be towed away, Ace recently added the words "Without Warning." Jones said the addendum had a beneficial effect on his customers that was not unlike religion.

At Lindbergh Field, whose 3500 spaces

are easily the busiest in town, would-be cheaters have tested Ace's ingenuity. As at most airports, customers are charged according to the time that's elapsed on a ticket issued to each driver upon entering the parking lot gate. Early every morning, an employee of Ace drives through the lots looking at license plates and muttering their letters and numbers into a tape recorder. The information is later transcribed and arranged into lists of license plates, identifying cars that have been in the lots for one, two, three, four, five days and longer. "Ah — I — ah lost my ticket," a customer might say. "My parking lot ticket, you see, while I was saying good-bye to my mother, who just left on American. Anyway, I've been parked for only twenty minutes." The Ace employee in the exit kiosk nods attentively at the (old) story, while reaching for the license plate lists.

Having noticed how many people hate to pay for parking, transportation planners, particularly those concerned with cleaning the atmosphere, saving fuel, or other social problems, have tried to use

this trait as a lever for rolling the mass of automobiles away from the center city. In practice, the mass has rolled a little and the lever has bent a little. The federal Clean Air Act of 1972 tried to restrict parking with surcharges, which merchants quickly avoided by having Congress hold back the money for enforcing those sections of the law. Cambridge, Massachusetts, and a couple of other communities got around the merchants by banning parking in certain areas for the purpose of improving the flow of traffic and not the quality of air. Now the surcharge idea is back in a different form. Those federal employees in Washington, D.C., who work for the executive branch can no longer park for free in governmental lots and garages. As of November 1, they pay a charge which will rise for three years until it matches the prevailing commercial rate. The policy does not apply to members of Congress or the Supreme Court.

The cheap cost of parking has shaped San Diego as surely as erosion has. However, there is no surety about the number of cars that will remain in downtown San



Wendy Jones

Diego when the price of parking goes up, as it has already begun to do. For one thing, downtown parking is now fairly abundant. Currently, there are 39,000 spaces, about a quarter of which are on the street. San Diego is extremely generous with its on-street parking. Denver allows but a third as much. Since World War II, this city's downtown has been fairly saturated with cars, and the car-crazed development of Mission Valley (which on some days deserves its nickname: Emission Valley) has ironically prolonged this saturation. With its seeth and fingermails, the center city hung on to the governmental and financial communities, and even while some traffic slipped away to the valley's shopping centers, the number of parking

spaces downtown increased eighty-seven percent since 1958. That was the year the city council approved the rezoning of ninety acres in the valley for construction of May Company. (The council ignored the planning department, which warned about flooding and other problems.) The upshot is that San Diego's downtown parking is the cheapest among the nation's fifty largest cities, according to a report last year by Dun and Bradstreet, the stock analysts. All these years it's been cheap parking that has kept autos, hence people, in the center city, and cheap parking is a bait that some city planners and consultants want to keep wiggling for a while after redevelopment breaks the surface.



Scott Jones

The way it looks now, about 2000 off-street parking spaces will be bulldozed away by 1981, when the Horton Plaza retail center and nearby townhouses will be under construction. The higher prices for the remaining spaces will hardly bother business executives who park downtown, for the cost of parking is normally included in their perquisites. It's the secretary, the bank teller, the title searcher, the sales clerk, law clerk, and just about everybody with the title of vice-president who will pay the higher monthly rates for all-day parking.

Building low-cost parking lots at the edge of the center city is the idea that a couple of consultants have offered as the way to stop cars from clogging the redevelopment area. Attracted by the price, a secretary might be persuaded to leave her (or his) car at the peripheral lot and take a shuttle bus to the office. A garage or lot at the Front Street exit of Interstate 5 would intercept traffic from the north, a lot near Harbor Drive, south of downtown, could intercept traffic from the opposite direction. And eventually, a lot near Twelfth Street or City College would put people on the trolley line that's going to be built through downtown starting next year.

Jones opposes this idea of peripheral parking, or properly speaking, he opposes details of it. His opposition is subdued, well-mannered, pragmatic. He knows how to have his say. He chairs the redevelopment committee of San Diego, Inc., the downtown property owners association,

which sponsored a strategy session on downtown parking on November 9 at the Embarcadero Holiday Inn. It was a we-must-business affair: coffee but no donuts, a giant screen in one corner of the room for the city planners who never appear in public without their visual aids; and next to this screen, a tape recorder on top of a card table, where a woman arrived every half hour to kneel and feed in another cassette.

Jones had been asked to speak at this meeting, along with four other men, during the midmorning session. He was wearing a blue suit, a red tie, and his oversized, wire-rimmed glasses. Sitting at one of the speakers' tables, which was draped with a white cloth, he smiled and nodded at some of the people he knew in the audience. He'd told somebody before the meeting that he had been having some trouble in cutting his speech down to the essentials. He was empty-handed at the speakers' table — no notes. People who know him well say that Jones is never unprepared, and that he practically memorizes the chessboard before making a move. (Chess is not Jones's game, however. He likes to play bridge with his wife. He thinks that's why he chose the name "ace" for his business.) Norene Dann Martin, executive vice-president of the National Parking Association, of which Jones was the president in 1966, said, "He's really a tough guy. A great guy to work with, because you always know

(continued on page 10)

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AN ENGLISH TEA ROOM



Park There, Pay Here

(continued from page 9)

where you stand. And yet he's rather a severe person — not the kind you can joke with right away. In spite of his gentility. When asked if he could relate an anecdote about Jones, Mrs. Martin thought for a long time. Then she said, "No, I can't think of anything. He doesn't really lend himself to anecdotes. He's a man with no rough edges."

Actually, his speech at the meeting was pretty lively. He began by saying that the speakers before him had already covered the points he'd intended to make, then he stepped away from the microphone and pretended to head for his chair, drawing a few laughs. The previous speakers had covered his topic, Jones said, because their remarks and ideas converged on the goal of creating a prosperous and bustling downtown.

The speech that Jones went on to deliver was calmly optimistic — a fireside chat transposed to the convention room of a Holiday Inn, beneath a cold chandelier. He stressed cooperation, and made it clear that he himself looked forward to cooperating with everyone — the city, the Center City Development Corporation (the redevelopment agency), and the business community — and that everyone in turn needed to cooperate with one another if the common goal of redevelopment were to be achieved.

As he leaned straight-armed against the lectern, in the pose of a man of action, a

football coach at a banquet, Jones seemed to one observer to be directing the attitude of the audience in the same way he'd directed the traffic on All-Star day — with an eye to avoiding a bottleneck. "Evan's stance all along was to be cooperative with the local officials, and not have everybody standing around and arguing," said Mrs. Martin, remembering Jones's mildness in the early days of the NPA, in the 1950s, when most operators were aroused to stop the threat of publicly owned parking garages. At present Jones is still willing to cooperate on this question of peripheral parking lots. Maybe they're a good idea, he told the audience. Maybe the peripheral lots will eventually draw customers by their convenience, which is the test of any parking strategy. But he left his audience with the suggestion of taking an easy, interim step toward peripheral parking — running a fleet of express shuttle buses between the center city and a daytime commuter parking lot at the stadium.

If that suggestion seemed self-serving, Jones had no need to apologize for it, because the original proposal would also serve his interest. By his dominance of the parking business, Jones would be likely to manage at least one of the downtown lots if the city should go ahead with them. In one way Jones resembles the Don Quixote described in Richard Wilbur's witty poem — a man with a view of success in every direction. But Quixote, in his lofty, declines even to choose a direction; he lets his horse select the road to glory, and Rocinante plods off to the barn.

Not so with Jones, who involves himself wherever possible in decisions on downtown transportation. When the Met-

ropolitan Transit Development Board announced what it thought to be grand news — next year's closure of C Street while trolley rails are being installed — Jones, in his own words, "fought like hell to keep that street open for a lane of cars." He argued that the rush hour traffic needed an eastbound street for leaving the civic center, and MTDB finally agreed. Tom Larwin, MTDB's general manager, said it was Jones's personal influence, quite apart from his affiliation with San Diegans, Inc., which bore on the decision to keep one lane of C Street open.

Part of Jones's influence derives, of course, from his being a native San Diegan with many friends and acquaintances. His father, Albert Jones, arrived in 1911 from Athens, Ohio, at the age of twenty-seven. He chose San Diego over other cities on the coast because it was among the smallest, and therefore he expected it to well come progress. He married here and prospered, buying a house on Guy Street, Mission Hills, which had been built in 1927 for \$60,000. It was his last residence. On a sunny Monday night in 1946, while attending an outdoor meeting at the zoo, he collapsed of a heart attack and died. Evan then was twenty-seven, and capable of taking over his father's real estate business. Though he had worked in the office for only seven months, he felt he'd gained his emotional maturity in Hawaii during World War II. "I learned more in those two years than I've ever learned in ten years since," Jones said the other day. "You might say I grew up."

Commissioned in the Navy after the start of the war, he attended communications school in Los Angeles, and then transferred with nineteen other classmates

to San Francisco. "All of us were told to call the dispatch office every morning at eight o'clock to get ourselves a berth on the next ship to Hawaii. So the other guys were calling at nine or ten, because they didn't want to leave San Francisco, and I didn't either. But hell, I was new at it, and I didn't know any better. And so I kept calling at eight."

Because he'd been the first to call, Jones sailed to Hawaii in the stern of a new ship, the submarine tender *Sperry* (which he glimpses from time to time, these days, in San Diego harbor). And because he was the first in Hawaii, within four months he became the communications officer of the naval supply depot. As for his classmates, "Well, one came to Hawaii with me aboard the *Sperry*," Jones said, "but the other eighteen were sent to Midway or Palmyra, or to the naval radar station on the other part of Oahu, with nothing but the shacks and the pineapple groves. Meanwhile, I was back in Honolulu with everything you could want. I reported only to the captain, and I did whatever he wanted me to do, and consequently, whenever I wanted anything, it was not too difficult to work something out."

Jones returned after the war and quickly went from the real estate business into parking. The lines of work are related. Some realtors operate parking lots on their vacant properties; others park to benefit their commercial interests, such as offices and shops. This was Jones's intention when he bought a 150-car garage at Fourth Avenue and B Street. Then he discovered that he liked the parking business. Maybe its appeal was the service it demanded — for Jones has always valued good service. It is one of the "principles," he said, that he learned from his father. Jones has seen to it that the words "service" and "reliability" are stenciled on the T-shirts of the 200 parking attendants he currently employs.

Beginning in 1950 with one garage, the business grew slowly as Jones acquired more garages and paved vacant properties for parking. Landlords whom he knew in his capacity as a realtor or as a friend asked him to manage the parking in their stores or office buildings. Today about half of his business derives from the management of lots and garages that somebody else owns.

In 1968 most of the local competition sold out to Jones and to a partner he had taken for the acquisition, William Dick. They bought Terminal Auto Parks, Service Auto Parks, and the U-Park Company from A. Paul Sutherland, who had started in the business about the same time as Jones. The Terminal and Service companies continue to operate under those names, and are supervised by Dick, although he and Jones split the ownership. In his own right, Jones had founded a separate company to do business with the city — the Center City Parking Corporation — in case the city forced him to accept a labor union. Jones's employees have unionized anyway, under Teamsters Local 411. But a starting attendant still earns only the minimum wage, \$2.90 an hour. By 1969 all these companies taken together controlled 35,000 spaces — almost enough to

(continued on page 12)

Restaurants

The Honeymoon's Over

ELEANOR WIDMER

The Restaurant: Mille Fleurs

The Location: Paseo Delicias and Avenida de Acacias, Rancho Santa Fe (756-3085)

Type of Food: French
Price Range: Dinner entrees: \$13.50 to \$16.50
Hours: Closed Monday. Open Tuesday through Sunday. Lunch, 11:00 a.m. to 3:00 p.m.; dinner, 6:30 to 10:00 p.m. Reservations necessary.

A cartoon by Whitney Darrow in the October 29 issue of the *New Yorker* aptly summarizes the trend of American dining. In what appears to be a fashionable restaurant, a portly man dictates his order to the waiter: "Soup du jour, muffin of the week, catch of the day, and fruit in season." These standard phrases reflect the standardization of products and the increasing reliance on generic phrases for what should be individual dishes. A decade ago, the same diner would be ordering vegetable soup, bran muffin, filet of sole, and Persian melon. As caricature, the man parrots the phrases on the menu as if he accepts the words for the food. A more dramatic cartoon, one that only Saul Steinberg could do justice to, would portray a man having a meal in which his plates are filled only with the jumbled words, "Soup du jour, muffin of the week, catch of the day, fruit in season."

Possibly to avoid these clichés of dining, people have increasingly turned to ethnic restaurants, where even the most obscure dishes provide welcome relief from interchangeable American menus. And, for the affluent, there's always the search for the inebriate, for that little masterpiece that requires hours of labor, results in a tiny portion, and costs a shabby ransom.

Last summer, when I had lunch at Mille Fleurs restaurant in Rancho Santa Fe, I thought I had found a new establishment where I would never hear the profanity, "catch of the day." At that time Mille Fleurs served only lunch, and like a child awaiting Christmas, I looked forward to the day when they would be open for dinner. At lunch I had a marvelous salad and an incredible dessert brought to me from a cart spilling over with aesthetic and gustatory delights. What with the sun shimmering through the stained trees, and the wide swaths of green beyond the terrace displaying meticulous care, I felt myself to be in one of the most romantic spots in the area.

Every few weeks I would phone to inquire about the status of dinner dining, and would be told that the kitchen was in the process of being completed, or that the European chef was on his way. Finally, last week, I was informed that all was in readiness, and in my eagerness, I virtually urged the car along the way.

Mille Fleurs is located in a courtyard bounded by Paseo Delicias and Avenida de Acacias. (In Rancho Santa Fe, the commercial area is so small that they do not give street numbers to the businesses, only the cross streets.) In any event, we went



through the tiled courtyard and into the restaurant, which is one of the most useful and beautifully appointed restaurants in all of San Diego County. The central room is dominated by a wood-burning fireplace. The banquettes are Scandinavian style; that is, virtually straight-back, covered in champagne-colored fabric, which is accented with pillows in brilliant hues. The chairs opposite the padded benches are leather, the cloths are from Denmark, the vases elegantly Danish, and the fresh roses cream colored and edged with red. Beyond the main dining room is another room, equally elegant, and this is where my two friends and I were seated. If it can be said that restaurants have a voice, Mille Fleurs has the voice that is full of money.

This became apparent when we read the menu. On the phone I had been told that the entrees were \$8.50 to about fifteen dollars, but when I read carefully, I noted that the \$8.50 referred to the hors d'oeuvres; namely, warm lobster in Sauternes sauce, or cold appetizer, billed ambiguously as "half cold lobster." Whether it was half-cold or half a portion I did not have the occasion to discover. The entrees were \$13.50 to \$16.50.

Two soups were listed à la carte: a Dijon mustard soup with diced cucumbers for \$4.50, and a truffle soup for \$4.75. I let out an audible gasp. In almost six years of professional dining, I have never encountered a bowl of soup so expensive. To add to my astonishment, both of my friends actually ordered soup, one of each kind. While we waited, I inquired about the desserts, particularly the Zuppa Bolognese, only to be told that their former pastry chef was too old to work any more. My spirits fell. I had visualized that pastry cart during our long drive.

Approximately fifteen minutes after ordering, we were brought some crisped French bread, exactly one piece each, and

with one of the slices too brown for comfort. The creak of sweet butter was superb, but we were starving and had to ask for more bread. I am always at a loss to understand the rationale for being served one roll or one piece of bread — it bespeaks a delicacy which is unnatural. If the reason is that the bread is meant to be served hot, then as one portion is being served, another should be heated. But there is no reason for the diner to be placed in the embarrassing position of having to ask for more, twice in our case. We felt like Oliver Twist begging for another bowl of gruel. In a restaurant where elegance is queen, and where a bowl of soup costs \$4.50 to \$4.75, this should be unnecessary. (The people in front of us complimented the meal but complained that they had no bread to sop up the sauces.)

After what seemed like a millennium, the soups arrived. The cucumber soup was literally one shallow bowlful, not a tureen, not a crock. It was both interesting and successful, a most original soup. But the truffle soup, which looked so grand with its soufflé-like topping that billowed over the small crock and covered the sides, was stone cold. How the topping managed to cook while the soup below remained cold is a culinary mystery. I urged my friend to return it — not simply because of the price of \$4.75, but because it was not intended to be served barely tepid. Truffle soup is extremely delicate in its flavor — some might even think it tasteless — and it can't be served at frigid temperatures. A fresh serving was delivered piping hot. This was one of the major problems at Mille Fleurs. The chef is from Holland, and he prepares each dish individually. Perhaps he has a problem in assembling the dishes after they have been completed, which may account for the cold food.

I ordered the veal in mustard sauce (\$14.50) and my friends had beef tour-

nedos (\$14.50) and rack of lamb (\$14.75). To dispense with the limitations first, the sauce on the single round of tenderloin of beef was cool in temperature, and ordinarily two tournedos are customary. The cut of meat was excellent, as was the lamb. The veal was not tenderized or served flat, but was arranged somewhat akin to a paté. It was quite unusual in its preparation, though it had to be cut more vigorously than I had expected.

What was truly magnificent was the vast quantity and variety of vegetables: broccoli, scalloped potatoes, a mashed potato roll, soufflé of leeks, and the most delightful of all, a round of pastry topped with eggplant and spinach. No one could fault the variety, but the scalloped potatoes were partially raw and the broccoli so cold that I asked to have it heated. Possibly it would have been better manners to have not touched the broccoli, but excessive gentility and quiet intimidation permits restaurants to perpetuate mistakes at the expense of the diner.

Finally, we ordered two desserts, a glass of mousse at four dollars and three cream puffs filled with ice cream and topped with chocolate sauce at \$3.50. These were altogether unremarkable. Not only is four dollars for a few spoons of mousse an outrage, but one hardly needs to eat more.

In sum, the cooking does not measure up to the exquisite surroundings and the charm of the management. The chef has been in this country from Amsterdam only a short time and scarcely speaks English, but also in Holland people like their food warm and well cooked. Some of his innovations succeeded eminently — the cucumber soup was a pleasure, and so were the spinach and leeks. But the entrees themselves, while of high competence, were in no way extraordinary. If we are paying almost fifteen dollars for a tiny salad (well dressed, to be sure) and a small serving of meat and vegetables, then we have the right to expect a first-rate culinary experience. Each dish — aside from the cold vegetables and the potatoes that were uncooked in the center — had a good taste. But taken as a whole, the meal did not come together; it did not impress one as the work of a master chef. Admittedly, the chef may need more time to accustom himself to his particular kitchen. As of this writing, though, the meals are good, even interesting, but not of the first order of excellence.

The prices also bear further attention. While Mille Fleurs has no connection with restaurants that offer a muffin of the week, it also lists swordfish at \$16.50, thus limiting its clientele to the very few. The management of Mille Fleurs has provided us with a gorgeous restaurant and a potentially lovely concept. But when I left I felt highly saddened because I knew I wouldn't return. Financially, I don't want to risk another thirty dollars for a dinner in order to discover whether or not the chef has improved. As we drove away from the hushed stillness of Rancho Santa Fe, the words of F. Scott Fitzgerald flashed through my mind: "The count of enchanted objects had been diminished by one."

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Park There, Pay Here

(continued from page 10)
fill a quarter of Balboa Park.
"I never knew Jones was so strong in this town," said Mark Battaglia, twenty-nine years old, the owner of the local franchise of Parking Company of America. An athletic-looking man, he wears a sleek moustache and a Frankie Avalon hairstyle. "When I came here in 1976, from Denver, I was just looking to get out of the snow. I saw San Diego's population — second largest in the state — I saw the climate. I came." When he arrived, his franchise consisted of three parking lots, today it numbers forty-three. Many of these he acquired by looking through the county records for the owners of vacant lots downtown and offering each owner a contract with his company. At the same time, he looked to see who managed lots owned by the city, county, and the United Port District.

Battaglia noticed that Jones and his companies had been holding leases on publicly owned parking lots for years, with no chance for outside operators to offer the public another deal. For thirteen years Jones had operated the 1000-car garage at the community concourse after winning the original five-year contract. The same thing had occurred at Lindbergh Field, which is run by the port district. Jones had held a year-by-year contract since 1967. He had won it in that year and it had never again been up for competitive bidding. Of course, Jones isn't responsible for putting the contracts up for bid — the city and port districts are. But he's responsible for his part, benefited from circumstances beyond his control, and within it.

At the community concourse, Jones and the city had made an agreement: before his first contract expired, Jones installed, at his own expense, devices to improve the operation of the garage by keeping track of where the cars were parking. He donated these devices to the city in exchange for the renewal of his five-year contract. This done, the city later extended the contract for three more years to compensate Jones for closing part of the garage when the Security Pacific building was constructed next door. Finally, the contract expired, and Jones won it again in 1977, underbidding Battaglia.

At the airport, Jones's lease kept getting extended every year because the port district was uncertain about the construction of the west terminal and didn't want an inexperienced operator on the parking lots when the route around them were torn up. The project was stalled for years by opponents who wanted the Coast Regional Commission to reject it. (Jones, whom Governor Reagan had appointed to the commission, abstained from votes regarding the airport. He left the commission in 1968 to serve as president of the San Diego Chamber of Commerce.) Now that the terminal has been built, a spokesman for the district said the parking contract may be open for bidding in 1980.

Last, Battaglia learned that Jones had been running a county parking lot for six years at the same rent, taking advantage of an expired contract. He notified Supervisor Jim Bates, who drew the contract up for review. Jones pointed out that the contract had been allowed to expire because the parking lot at Front and B streets, next to the law library, was the site for a new office building proposed by the county. Nonetheless, the contract was put up for bid, and Jones won it again by offering to raise his monthly rent from \$2400 to \$8000. The issue led the county to review its leases periodically. "Before I came to town, there was nobody even looking at these leases," said Battaglia, standing on the blood-colored rug in his office. "If anybody deserves a medal around here, it's me."

Something about Battaglia's situation suggests the heroic, or at least the tingy of a purple heart. However aggressive Battaglia may be, it's only himself, one employee, and a Brandt coin-sorting machine against Jones, his companies, and his San Diego heritage. Even Battaglia's

most precious asset, his youth, cannot overpower Jones, whose children are all in the parking business.

Wendy Jones, twenty-five years old, dropped out of Stanford to manage Ace's business with the airport. She had majored in clinical psychology, a field more useful in parking than one would imagine. "Everybody needs to be creative," she said, referring to the way she likes to encourage good work from parking lot supervisors.

Steven Jones, an attorney in San Diego, went into business with two friends from the University of Utah's law school. They manage the parking lots of the Salt Dome arena in Salt Lake City, as well as the garages for the Zion Cooperative Mercantile Institute, the department store for the Mormon Church. (Jones himself is not a Mormon.)

Scott Jones was the first to enter his father's business. He had no career in mind after graduating from Stanford, and took the job that was available. And now, thirty years old, he's taking all the responsibility that he can lay a hand on. "It's a good arrangement all around," said Wendy, dropping into an analytical tone. "When we talk about a business decision, we're all family, so we say what we want and everyone listens."

Steven said that Scott and his father don't agree on how fast Ace should grow.

"Dad would have been content to leave the business alone for a while and not go out on a tangent. Meanwhile, Scott was going out and looking for ways to enlarge the company." It was Scott who spotted a vacant lot next to the San Diego Repertory Theatre, at Sixth Avenue and Cedar Street, and drove to Carlsbad one day to persuade the property owner that an extra income could be had if the lot was sold to a theater patron. A dollar in coin. The owner agreed, and ever since, at almost every performance, a patron asks the manager of the theater if it's all right to park in the lot next door without paying money in the company's box.

Scott shakes his head when he hears of this, wagging his longish hair. He says he's always amazed to learn of people who ignore the rights and the value of property. These words may seem odd from one who went to a liberal college in the late 1960s. And though it can't be a surprise to anyone that longish hair, bell-bottoms, and other stylish traces of the last decade have no relation anymore to one's social views, Scott seems an unusually odd mixture of the liberal and conservative. One minute he says that he's repelled at the selfishness of waiters who ought to be glad for having a job, and then he says, with conviction, that his parking lot attendants need more than money; they need attention, or the sense that their employer cares for the way they feel.

One trait Scott and his father share is the way they like to appear spontaneous, though they are as deliberate as alarm clocks. Scott and his girlfriend eloped to Switzerland. But then, Scott and Kathleen Burdick (now married) seem to know each other since Scott was fifteen. His father's spontaneity is surprising and funny. A Chinese merchant comes to mind when one sees Jones in his office. He's seated behind his desk, having pulled a lower drawer out as a footrest. Solid and bland, he seems to have been there forever. He's talking about his friend, that is, "my friend" precedes the name of many of the people he mentions, in whatever context. "Some of my more political friends," "My friends at the police department." "The people at city hall are a pretty good bunch of guys." And on this very night, when he drives home to his wife, Sally, he may stop off and buy a new car.

"He likes to pull around the corner and surprise everybody," said Wendy. "It doesn't happen very often. And he's obviously thought about what kind of car he's going to buy because he ends up keeping the thing for six or eight years before he gets rid of it."

"I remember once we all went out to the beach — everyone except Dad — and we waited and waited for him to come. He's never late. And then he shows up in this new car. That's one thing about him I always thought was great."

Cello Solo Duo



Mariner Rostropovich

Nathaniel Rosen

JONATHAN SAVILLE

Within the space of a week, the San Diego Symphony presented two programs with distinguished cello soloists — Jonathan Saville, who played Tchaikovsky's Variations on a Rococo Theme, and Mariner Rostropovich, who performed the Dvorak Cello Concerto. These concerts gave San Diego music lovers the chance to compare the two artists, as well as an opportunity to assess the qualities of the orchestra as it begins its 1979-80 season.

Rostropovich is, of course, one of the world's great musicians, a product of that brilliant, intense Russian tradition that has so enriched the musical life of the last hundred years. His technical mastery is unsurpassed, and what is especially striking about it is that it seems so effortless, almost casual. Rostropovich plunges into his music with the abandon of a pelican dive-bombing for fish. Rather than calculating and preparing each passage, he gives himself entirely to it with the magisterial confidence that everything will come out right — and everything does. The result is a sense of spontaneity that often carried with it the air of improvisation, as though the cello had at just that instant been inspired to a totally new and totally personal interpretation of the score. It is the attitude that has made pianist Artur Schnabel so extraordinary an institution, with his continual self-renewals over three-quarters of a century. Every performance by artists like these seems a new start, the creation of the world.

Nevertheless, there are certain persistent traits — and perhaps even quirks — in Rostropovich's playing that make his style

distinctively his own, however spontaneous any individual performance may appear, and these traits were fully in evidence during his concert with the San Diego Symphony. A remarkable flexibility of rhythm, coupled with an exceptional smoothness and connectedness of the melodic line, frequently makes Rostropovich sound like a great singer, rather than an instrumentalist. Four-square rhythms and entries precisely on the beat are not for him; within the regular rhythmic patterns of the music he asserts the freedom of stretching and compression that is indispensable for giving expressive life to the notes on the page. Yet this device (it is really more a habit of mind) is never exaggerated to the detriment of the basic pulse — rather than muddling or confusing the structure of the musical phrases, it renews them in all their organic vitality.

Rostropovich is a vigorous and impassioned performer, but also characteristic of his musical personality is an extreme inwardness or self-absorption that manifests itself whenever the music suggests an occasion for it. In the first movement of the Dvorak Concerto, for example, there is a passage in which the cello restates the assertive opening theme very softly, with the note values drawn out to double their previous length, above a subdued orchestral accompaniment of trembling strings. It is an amazing passage in any performance, but in Rostropovich's hands it takes on an uncanny quality that few other cellists achieve (or even seek). The sound of the instrument seems infinitely attenuated, infinitely distant. Rostropovich himself appears abstracted, hypnotized, as though suspended in a private heaven of meditation, and the expressiveness of the singing line ceases to have any human form — any

passion, or longing, or conflict, or relation to the external world — but seems rather to be spun out of the impersonal soul of the universe.

The effect of such a moment, breathtaking as it is, is perhaps a bit diminished by Rostropovich's tendency to resort to the same musical posture at other points in his playing, possibly more often than his music itself may warrant. The ecstatic illumination thus takes on some of the aroma of a preconceived device, and the atmosphere of spontaneity that is so characteristic of a Rostropovich performance becomes less pure. This was most notable — to me, at least — in the two encores, both from Bach's Suites for Unaccompanied Cello. However refined and elaborated these pieces are, they remain fundamentally dances, and they require the rhythmic pulse, the lift and lift and pointedness of beat, that characterize that particular musical form. For Rostropovich, however, they were occasions for more mystical meditation — hushed, suspended, ruminative, otherworldly. What one thinks of such performances may be a purely personal matter. Surely, there are grounds enough for calling them exquisite, miraculous. But may I at least suggest — without pushing the point — that it might not be completely legitimate to apply the words "precious" and "unidiomatic" to them?

Rostropovich's tone is full, rich, mellow, gorguous — he plays a Stradivarius — but it lacks bite, and it is sometimes hard to hear the soloist through the fairly thick textures of the orchestra. This is partly due to the nature of things in any concerto (though in fact the Dvorak Concerto is orchestrated with unusual skill so as to make the solo instrument audible in spite of the relatively heavy scoring). It is also partly the fault of conductor Peter Erös, who did not always calculate the balance between soloist and orchestra with sufficient sensitivity. Yet Rostropovich himself — or, rather, his way of perceiving, recreating, living the music — also bears part of the responsibility. There is a strange doubleness in this great musician. To all appearances, he is the supreme extrovert, rushing into music and into life with all the energy of a passionate nature, dominating the stage with his dynamic presence, flinging off passages of double-stop octaves as though they were confetti. Yet, in contrast, there is the Rostropovich of those incredibly controlled, introverted meditations, a Rostropovich whose music-making carries with it the secret intimacy of one who plays not for an admiring audience in a large hall, but for the sake of the music alone. And the tone this kind of playing produces must sometimes be listened to not with the senses of the body but with those of the spirit.

Nathaniel Rosen is quite a different sort of cellist, and the difference is not solely to be explained by the difference in age. No one would claim that Rosen is as present as Rostropovich's equal in his mastery of technique. Rostropovich's intonation is flawless, while in fast passages work Rosen occasionally does not hit all the notes exactly in the center of their pitch. Rostropovich tosses much of the music off

with grandiose ease; Rosen is more careful, more deferential to the difficulties of the score. These differences ought not to be exaggerated, however, for they are nuances, shaded gradations of skill and attitude, rather than sharp contrasts. In any case, they are probably to be explained by nothing more than the difference in age between the two cellists. Rostropovich, in his mid-fifties, has been perfecting his technique since before Rosen was born. The career of the thirty-one-year-old Rosen has taken off into international stardom only in the past two years, following his winning of the Naumburg Competition in 1977 and the Tchaikovsky Gold Medal in 1978 (the most prestigious American and Russian awards for young musicians). By the time this fine young cellist reaches Rostropovich's mature years, his playing may have acquired that same astounding technical perfection. He is certainly very good as he is.

The other differences between Rostropovich and Rosen seem to be more a matter of temperament and musical personality — they are those "characterological" differences that inevitably distinguish one artist from another, giving each a distinct individuality. Rosen's tone has considerably more point than Rostropovich's; it combines a singing warmth with an incisive, out-directed timbre. (Some of this is, naturally, due to the differences between the specific instruments they play — but the selection of an instrument, with its particular sound characteristics, is itself an expression of the musician's sense of himself and his music.) There was never any difficulty in hearing Rosen, whose tone was consistently more concentrated and assertive than that of Rostropovich. The Tchaikovsky Rococo Variations, it should be said, is orchestrated in such a way as to enhance the soloist's audibility: the orchestra is relatively small, the scoring is transparent in texture, and the orchestra's role, more often than not, is merely that of a background accompaniment, above which the cello may sing out to its heart's content. How Nathaniel Rosen would fare with the balance problems of the much more symphonic Dvorak Concerto is uncertain, but the basic quality of his tone — his instrument's vocal apparatus, so to speak — would be radically different from Rostropovich's in any piece.

Aside from the difference in tone, Rosen is in general a much more straightforward cellist than Rostropovich. By this, I do not mean that he ignores those music, expressive alterations of rhythm and dynamics that give life to the music — Rosen is a thoroughly Romantic musician, as all good cellists must be, and in his power of transforming and vivifying the music he is in no way inferior to Rostropovich, though perhaps a bit more restrained. He played "straightforwardly" in the Rococo Variations in that he strove to reproduce the composer's intentions, without eccentricity, and without any overt imposition of his own personal experience and imagination on those of Tchaikovsky. There were no magical moments in this performance comparable to Rostropovich's (continued on page 20)

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Get This Thing Off Me



BILL OWENS

Doug Lemmon's knees are shaking. Lemmon, twenty-five years old, is seated next to his mother in the tidy, disinfected reception area of a Mission Valley dermatologist's office. Women in white uniforms move about busily behind a thick, sliding-glass panel fifteen feet in front of the young man and his mother, who sit as they wait in their gold-upholstered chairs. In approximately twenty minutes, Dr. Barry Jay Heckelman will click on a small, whirling instrument and use it to rub off a piece of Lemmon's arm. Dr. Heckelman removes tattoos.

Eight years ago in his home town of Kane, Pennsylvania, Lemmon took a sewing needle and a bottle of India ink and tattooed a small, circular peace sign—about one inch in diameter—on his upper left arm. He says that he mixed alcohol with the ink to reduce the risk of infection. "It seemed like a fun thing to do," says Lemmon, a mill operator at Convar, "but I didn't think up the idea." He wears a red T-shirt, faded jeans, and blue running shoes; his thick blond hair is parted down the center. "Me and a couple of other guys didn't have nothing better to do. I was impressed by that stuff back then."

Two weeks ago he decided to have his peace sign removed. Lemmon says he was told by a fellow worker that what he had punctured into his skin was actually a sign of the devil. "That's what I've heard," he says grimly as he checks off categories on a medical consent form. "This guy's

wife is a Christian counselor. No use takin' any chances. So I just looked this place up in the *Yellow Pages*." Lemmon's mother grips her purse and stares quietly at her boy.

Heckelman's office is the only entry listed in the current San Diego County *Yellow Pages* under "Tattoos — Removed." His office has also taken a small display advertisement on the same page. In the top left corner of the ad is a rendering of the head of a rose. While a representative of the San Diego County Medical Society says that she has "no information on it," the Society's emergency referral service responds to a query regarding tattoo removal with a list of the names and numbers of qualified dermatologists. "There's gotta be hundreds," says the referral service employee, though she is quick to point out that her list merely indicates recommended dermatologists and cosmetic surgeons, who "may not necessarily remove tattoos."

"There's probably, I don't know how many people out there," says Lemmon, "former hippies that didn't know they were puttin' on their skin. It's like I'd of never known if I hadn't found out about it. It's just not right." He says that he knows the process of tattoo removal will leave a scar on his arm, and perhaps a patch of permanently numb skin. "It's worth it," he says quickly, leaning forward in his chair. "I'd rather not be flyin' a flag that I don't agree with. Like I said, there's a lot of guys out there who don't know what they're car-

rylin' around. I've seen guys with pachucas, which is a cross with three dots over it. It means they've murdered or robbed or raped. And some of them don't even know it means that." Restlessly, Lemmon fingers the brown clipboard which holds his completed medical form. An outer door is abruptly swung open by a smiling nurse. "Mister Lemmon?" she asks.

There are twenty-two plaques on the walls of Heckelman's small office. The doctor, who is thirty-six years old, wears a loose green smock and is seated at his desk. He is a short, straightforward man with a shock of black hair and a distinct New York accent. In a few minutes he will deal quickly with Doug Lemmon's peace sign. "There are three ways to remove a tattoo," he says in his efficient and informative manner. "Surgical excision (just cutting it out), salabrasion, which is rubbing it out with salt, and dermabrasion, or skin peeling, which means the use of diamond wheels or wire brushes to grind down the skin. In dermabrasion we grind down through the epidermis to the dermis, where the pigment is imbedded. After removal, the area fills with connective, or healing tissue."

He says that, usually, only smaller tattoos can be removed by surgical excision, and that he prefers dermabrasion with diamond wheels because with that method the scarring is minimal. The apparatus used by the doctor in his dermabrasion treatments is a motor-driven wheel called a Frazier, which planes off layers of the skin. Normally, he recommends multiple dermabrasion sessions, either two or three

treatments, for best results with the least amount of scarring. "And all tattoo removals do leave scars," he stresses, "with the possible exception of lasers, which they're just now testing." Heckelman schedules the sessions four weeks apart and planes one-third of the way down each time. "As the skin heals," he explains, "the layer of skin containing pigment continues to surface from the tattoo area, which means the total depth that you've gone down rises." He claims to be one of the first who started multiple sessions, and that his fees are modified for the series of treatments.

Heckelman, who claims to be listed in *Who's Who in the West*, is a board-certified dermatologist with four and a half years of practice—two years in Connecticut, the remainder in San Diego (he has been in his Mission Valley offices for six months). Tattoo removal, he says, is one of his "sub-specialties," along with hair transplants. Regarding the availability of tattoo removal services in San Diego, he says that "there is a maximum of less than five doctors that do it."

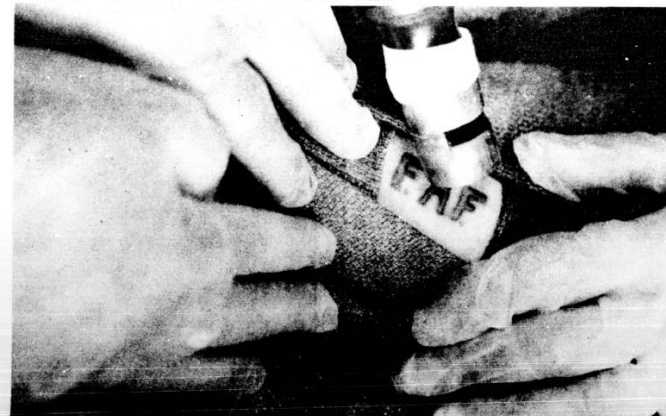
He says he has removed hundreds of tattoos in the past few years, from a seven-by-three-inch tattoo of a snake, to a tiny blue dot only one-eighth inch in diameter. "And I've seen tattoos from profanities to angels," he adds. The most popular locations for the markings are the arms, back, and chest. The average age of his clients, he notes, usually falls between fourteen and twenty-two. Predictably, most are young men

in the military. "I see a lot of anchors, ships or names of ships, and sea-related articles. Most of those are done overseas in Singapore, Hong Kong, or whatever—the Far East." Flowers seem to be the most frequently worn tattoos with his female clientele, he says, glancing at his watch. "And you also get 'Property of on women.'"

The youthful physician laughs as he recalls a man who once came into his office for consultation about a heart tattooed on his arm; the name of the man's former girlfriend was needled inside the heart. Heckelman clutches the arms of his swivel chair in mock disbelief. "The guy told me he just wanted to have the name removed so he could have another name put in! I told him it wasn't possible. Another tattoo wouldn't take over scar tissue."

The anatomical location and size of some tattoos make their removal virtually impossible. The most formidable piece of tattooing that he's ever seen, the doctor says, was on a young woman's chest and sides. "Did you ever see those vans with big orange flames painted on each side?" he asks, spreading his arms wide to indicate great mass. "Well, this woman had those kinds of flames engraved both breasts." He shakes his head sadly at human folly. "I wouldn't touch it."

Heckelman strides down the long corridor from his office to the operating room where Doug Lemmon and his mother are waiting. Outside the door to the room, a smiling nurse hands him a form which contains Lemmon's medical history. "This is lousy," he says, scanning the form. "What about



doctor in a clipped and professional manner. Linda "drapes off" the tattooed area with gauze and then sprays it with Frigiderm, a freezing liquid which makes skin as hard as mahogany. "This is done so that the skin offers resistance against the spinning diamond wheel," explains Heckelman. "Can you sandpaper peanut butter?"

Lemmon's eyes are closed. He sighs. "You comfortable?" asks the doctor. "No pain? You relaxed?"

"I'm all right," says the tattooed man on the table. The high hum of the motorized instrument in Heckelman's right hand fills the operating room. The device, a simple Dremel motor tool, has a black handle and a small, spinning disc the size of a cocktail coaster attached on top. "It's okay, Mom," the doctor reassures Lemmon's mother. He leans in over the patient as the shrill whine of the machine pierces the room and the device bites into the skin of the devil.

In a few minutes, the dermabrasion session is over and a large part of the tattoo is gone. Linda applies a ferric subsulfate solution to the raw, white excavation, and dresses it. The astirring solution, says the doctor, stripping off his gloves, will cause stasis, or blood coagulation.

"Something 'hit me in the face," says Lemmon, shifting to a sitting position on the table. "That's the stuff I told you about."

"One more crack will do it, huh, doc?"

"Absolutely. One more month for your final session. Now, keep that dry for forty-eight hours. After the third day, no more dressing. Let the air at it." The doctor says good-bye, pulls open the door, and is gone.

Lemmon leans on the table, close to her son. "It wasn't as bad as I thought," he says. "There was nothing to be afraid of. I'm relieved a little bit, but my relief won't be complete until this thing is completely off. I found out what it really meant, from a religious standpoint. People should find out what things mean—even symbols—before they go sticking 'em on their body."

"I've been to weekend van-jams in New York and Virginia where a tattoo artist pulls up his own van and has business day and night. People are really goin' for it. Drinkin'! I don't understand it. I wish I'd never done it in the first place. If I hadn't, I'd of saved myself some money today. I dunno. It's unsightly, something you've gotta live with the rest of your life—unless you have it removed."

"You should never desecrate your body. Isn't that what they say?" asks Mrs. Lemmon. "Surethin' like that," mumbles her son, staring down at the floor.

Forrest F. Stivers II, a twenty-seven-year-old test engineer at General Dynamics, sits in Dr. Heckelman's office. One time ago the dermatologist applied his diamond wheel to a flower tattooed on Stivers' chest. He is back today so that the doctor can check the progress of his dermabrasion. Stivers, a relaxed and friendly man, talks freely about his tattoo and its removal. Heckelman leans back in his chair, listening. "I got it in the beginning of 1975," Stivers says, "when I was in the Army in Germany. It was my idea. There were three or four guys who were good friends, and one night said, 'Let's go out and get tattooed.' So we took the train down to Frankfurt and did it." Stivers says he was a beautiful, excellent," he says.

"Excellent." The patient buttons up his shirt and grins at the doctor. "The scar will be barely visible," Stivers says with satisfaction. "You can't really call it a scar because of what was there before. Before, it was a scar, now it's gone."

had the design transferred by electric needle to a spot over his left pectoral muscle. "It felt neat," he recalls. "It was a nice, pretty thing to see. I wasn't like a typical person who gets tattoos in the service. I actually thought I would have the option of someday getting it removed."

The option of removal, he says, became increasingly important to him last summer. "I go to the beach a lot. I see a lot of Navy guys now who have tattoos on their chest similar to mine. Anyway, at my age it seems corny."

Stivers saw Heckelman for the first time in August. "At that time," says the doctor, "I recommended two sessions. He also mentioned self-removal, and I warned him of the dangers involved, told him to think very seriously about it, then come back and see me." The dangers the doctor had mentioned included a high risk of secondary infection and the possibility of gross disfigurement. "I just wanted to make sure there was no chance of me being able to do it," says Stivers. "It's a cosmetic thing. It's costing me \$230 to get this removed. I'm not that rich."

"I don't regret having the tattoo," he says defensively. "I want to look good. But it makes it tough to pick up girls at the beach. I mean, it immediately gives a negative impression, you can just kind of sense it. What they would be thinking is that I would have a sort of sailor kind of attitude."

Stivers pauses to reflect. "I think they can expect a sort of radical type of thinking when a person has a flower on his chest." Heckelman says that the primary reason people choose to have tattoos removed is simple embarrassment. "It can be embarrassing to the spouse, boyfriend, or girlfriend, to themselves or to other people—on the beach, for example. How a tattoo looks or what it says can be embarrassing. But when you're young, in your late teens or early twenties, you're living for today; there's no thought of ten years down the road."

"I advise anyone who's contemplating a tattoo to think. The removal process is lengthy, somewhat expensive, and will leave a minimal scar. So if you're anticipating getting a tattoo, think."

"Let's take a look," he says. Stivers says the tattoo specialist, Stivers' unbuttoned shirt and bares the left side of his chest. A thick crust of scab has formed over the spot where the flower once was. The doctor looks at it closely. "That white skin around the scab is a thermal injury," he says. "It will go back to color. What we're actually doing is like causing a surgical asphalt burn which is medically controlled and regulated." He studies the wound. "It's nice and flat. There's no infection. Nice heal, now that's flat. Looks beautiful, excellent," he says.

The patient buttons up his shirt and grins at the doctor. "The scar will be barely visible," Stivers says with satisfaction. "You can't really call it a scar because of what was there before. Before, it was a scar, now it's gone."

Mop-up Operation



Nostalgia, the Vampire

DUNCAN SHEPHERD

Much as I imagined it would be, *Apocalypse Now* is still holding strong after the smoke has cleared from the San Diego International Film Festival. On that calculated gamble, I have ignored it with clear conscience for the first several weeks of its run. I imagine it will still be in view next week as well, and at that time, if coffee and No-Dor do their share of the work, I will at last face up to the horror, the horror of it. Meanwhile, there remain several festival films that have not yet been touched upon in these pages. I can have no illusions as to how many potential readers I am addressing on the subject of, for example, Arturo Ripstein's seductively sleazy *Place Without Limits*, or some such festival entry shown once in this city and probably never again. A simple look into the festival waste basket at the few hundred discarded ticket stubs after the performance would tell me almost exactly how many. But the people holding the other halves of those stubs are better friends of mine, whether they like to think so or not, than the fashion followers who scramble for the earliest spots in the *Apocalypse* ticket lines. So, kindly consider the following to be in the nature of private correspondence, and if it strikes you too smoothly exclusive, by all means feel free

to butt out.

The night of Jacques Demy's *Lady Oscar*, the final festival weekend, felt by far the most truly international of this so-called International Film Festival. It felt that way in part because of the crazy cultural crosswinds in the film, it having been financed by the Japanese and adapted from a Japanese comic strip about the French Revolution, scripted by an American with the fanciful name of Patricia Louisiana Knop, filmed in France by a predominantly French crew, and played in English by a predominantly English cast (the vertical Japanese subtitles on the print shown here put the final seal of oddness on the thing), and in part because of the congregation of esteemed guests who had films in the festival and were on hand the final weekend, including Demy, Agnes Varda, Claude Miller, Jean-Pierre Gorin, and — who did not have a film in the festival but had friends among those who did — Marie-France Pisier. Demy's faintly feminist masquerade about a woman raised as a man, all the way to a station in Marie Antoinette's private guard, is a childlike view of history; it cuts little deeper than the dollhouse aspect of the period costumes and Versailles locales, all of which are very loosely framed in Demy's images in order that he may embrace as much sumptuousness as possible. It's somewhat thin and wan in



The Black Stallion

characterization and narrative, but strewn with lovely moments, one of the tenderest nude scenes in all of movies, for instance, when the stunning Catriona MacColl, a bit scuffed after doing better than just holding her own in a tavern free-for-all, gingerly removes her shirt and creakily reclines on her bed. There is no one in the whole cinematic world quite like Demy, or even close, and as such he is infinitely precious. More than one sense of the word. He never presses or nudges or punches up his material, as does Richard Lester with similar stuff in *The Three (and Four) Musketeers*, in an attempt to court the more muscular and rambunctious tastes of the American and Anglican audiences when the English-language production was intended to open the door to. He has also somewhat tempered the Japanese sensibility in the story, instead of killing off both of the lovers in the Bastille Day finale, as in the comic, he settles for killing only one.

There are some cultural crosswinds at play also in *Black Generation*, a high-gloss, low-cost item made in the United States by an alumnus of the *Fashibinder* school, Ulli Lommel, and having to do with a New York "new wave" singer (Richard Hell) and a French video journalist (Carole Boddy, from Buñuel's *That Obscure Object of Desire*) whose affections vacillate between the hyper-

sensitive punk rocker and a fellow journalist from Germany (Lommel). This movie seems to me closer to comic-strip style than the comic-strip-based *Lady Oscar*, but it belongs with the "literate" sort of strip, in "On Stage" or a "Brenda Starr," which pretends to verisimilitude, but a verisimilitude so compressed, shrunken, and dehumanized that it is to Real Life, or even to stage and screen approximations of Real Life, as a raisin is to a grape. Lommel doesn't dodge the clichés of the *King Creole* genre, but looms his head and charges right in. The result is a rather phlegmatic, dry-ice humor, interpermed with a few bubblier outbursts — an encounter with a film experimental filmmaker, a couple of TV interviews with Andy Warhol and a former film critic turned Eastern mystic — to reassure any doubters that the movie was "supposed" to be funny. Good tortured songs by Hell, good background brood music by Elliott Goldenthal.

The Black Stallion, possibly the best horse movie since *National Velvet* and without question the best Mickey Rooney showcase in quite some time, but not quite as long a time as since *National Velvet*, has a rich narrative style, ornamented with a couple of nicknames, a jackknife and a horse statuette, that have been pumped up, in the silent-movie narrative tradition of lockets and hanks of hair, with symbolic

and sentimental value. Carroll Ballard, a Francis Ford Coppola protégé, devises a painstaking strategy for every scene, always on the lookout for an unusual entry into the event, like the momentous moment when the shipwrecked boy mounts the wild Arabian stallion for the first time, luring the horse into the ocean for a graceful underwater pas-de-deux and then swimming onto his back. The liability of this improbably airy children's movie, depending on how much beauty you can tolerate at one sitting, is the rapturous photographic style which occasionally results in something really hair-raising, like the shipwreck scene with the panicked horse leaping over the railing against a fiery night sky and the boy plummeting from the midst of the inferno into the dark and silent ocean, but results more often in a sort of *National Geographic* appreciation of nature, nature at its most lauded, starched, ironed.

Werner Herzog's *Nostalgia*, which pays homage to the vampire genre not by bringing new life to it but by propping up and bowing down to the old decayed carcass of F.W. Murnau's 1922 classic, falls prey to the same passion for profanification. Herzog's notion of a socko image is, for a director who built his name on the outré, depressingly trite: the portentous wing-flapping of a slow-motion bat, a swirl of time-lapse clouds, and the like. Claude Lelouch is no less a sucker for gratuitous beauties, but in *A Nous Deux*, his latest ballad of irreproachable, God-blessed criminals and lovers, he keeps them in the background and by the wayside, doing especially nice, Christmas-decorative things with electric and neon lights: as seen against a night sky, or through a rain-blurred window, or out of focus in the indeterminate distance. There is something quite tension-easing about his weightless, effortless, acrobatically graceful work, as though he were playing for far lower stakes than either Herzog or Ballard.

André Delvaux's *Belle* is about as beautiful as a movie can be without it becoming lewd (too bad the fest... got stuck with showing an inadequate 16mm print of it). Delvaux is never wantonly overpowring in his effects; he is always precise, getting a Chirico-like sexual significance into his stark landscape of erect trees and treacherous black bogs, and performing a sort of comparative analysis of the distinct tactilities of hair, wheat, straw, fur, and brush bristles. He is particularly good at filtering the details of a scene through the consciousness of his central character: a kitchen scene, for instance, whose very precise focus centers in turn on a mini-skirt, its material and its length, the brown stockings beneath it, the checkered pattern of the tablecloth, the ceramic coffee pot, the drips of coffee down the spout and on the tablecloth, these drips then calling to the character's mind the spot of blood on the road the night before when he struck a

dog with his car. Delvaux's central character in this surrealistic love story is a prissy intellectual going through a midlife crisis in which his daughter's betrayal coincides with, or brings on, his real or fantasized fling with a femme fatale half his age. Asurprisingly surreal, Delvaux constructs his story along the lines of dream logic, but without a clear demarcation of the border between reality and fantasy, except in the case of the hero's incest-ridden nightmare, done in style of the Belgian painter Paul Delvaux (night, streetlights, a nude, a train), whose relationship to André, if any, I have never been able to ascertain.

Ana Carolina's *Sea of Roses* offers a broader, jokier Buñuelian brand of surrealism, including a do-it-yourself surrealist practical joke that calls for a razor blade to be inserted below the surface of a bar of soap. The lead actress, Norma

the associate directors of the festival, I would say in hindsight that the second annual affair stacks up immeasurably higher than the first in terms of programming, of reaching farther and digging deeper for the movies, and of coming back with what we set out to get and not settling for the next best thing. Speaking from under my second hat as film critic, I would say that the second annual also stacks up higher, if not immeasurably so, in terms of aesthetic merit, the highest in the stack being, I think, Zurlini's *The Desert of the Tarts*, Robbe-Grillet's *Progressifs du Plaisir*, Miller's *Tell Her I Love Her*, and Varda's *Daughters-by-Choice*. That it registered as high as it did on the aesthetic scale can be justly described, from under my first hat again, as a great relief. I don't know for certain how other film festival selection committees operate, or how the general public imagines they operate, but I

suspect that it might have come as something of a surprise to the average moviegoer in Sherwood Auditorium — not enough of one, I trust, to have caused a panic — that the majority of movies in this festival were chosen sight unseen. It's inevitable, I guess, that I encounter suspicions, expressed with a wide assortment of leers, that I, in my two hats, must always be speaking out of the promotional side of my mouth at the same time as the critical. Because I do the bulk of my critical speaking after the festival has finished, and because last year I found so few festival movies to speak very well of, those suspicions ought to be brushed to one side, of course, that the reason I found more to like this year is that I was able to recognize more of myself in the selections, much as someone might recognize his own physical features in his offspring. (In *Lady Oscar* can be seen my weak chin; in *Belle* my thick eyebrows, etc.) But such intimacies of narcissism or Proud Page-ism are beside the point. Whatever germ of truth there is in my critical reputation for negativity is explainable largely by the fact that I don't normally get to pick the movies I see. Whoever regards me as overly negative, on the other hand, probably sees one movie per week, or two per week, or one per two weeks, and has a surmised view of the available movies around town because he picks them well — that is, picks them

Whatever germ of truth there is in my critical reputation for negativity is explainable largely by the fact that I don't normally get to pick the movies I see.

Benigni, has endeared herself to me a number of times in the past for her work in such other Brazilian films as *The Murdered House*, *The Gods and the Dead*, and *The Empty Night* (slightly mistranslated in its American version as *Erug - Pursuit of the Bizarre*), as well as in a couple of Italian films more widely accessible to American audiences, *Planet of the Vampires* and *The Hellbenders*. She delivers a deliciously ironic enunciation of her character's name here: "Felicidia," when she is required to introduce herself to a loony dentist near the end of a long, hard day, in the course of which she has slashed her husband with a razor blade and left him for dead, been stabbed in the neck twice with a hatpin and then had her dress set afire by her beasty little daughter, and finally been knocked down by a bus. More in that line of experiences comes along before day is done. The novice director, a classical musician by training, does some extremely irritating but artfully cacophonous orchestration of voices in bringing to life the cantankerous script. In *The Crazies*, a half-speed trial run for his *Dawn of the Dead*, George Romero orchestrates his own awful cacophony by combining a Preston Sturges snappish script with Russ Meyer-esque cut-cut-cutting. "Jesus Christ," cries one of his understandably exasperated characters, "this is so random!"

Speaking from under my hat as one of

after the festival has finished, and because last year I found so few festival movies to speak very well of, those suspicions ought to be brushed to one side, of course, that the reason I found more to like this year is that I was able to recognize more of myself in the selections, much as someone might recognize his own physical features in his offspring. (In *Lady Oscar* can be seen my weak chin; in *Belle* my thick eyebrows, etc.) But such intimacies of narcissism or Proud Page-ism are beside the point. Whatever germ of truth there is in my critical reputation for negativity is explainable largely by the fact that I don't normally get to pick the movies I see. Whoever regards me as overly negative, on the other hand, probably sees one movie per week, or two per week, or one per two weeks, and has a surmised view of the available movies around town because he picks them well — that is, picks them

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Mailer on Gilmore



FRED MORAMARCO

For the past week or so I have been haunted by the presence of Gary Gilmore — by which I mean, of course, that I have been immersed in Norman Mailer's massive 1056-page evocation of the Gilmore story, *The Executioner's Song*. The word is out about the book: reviewers tend to think it is either a masterpiece ("astounding," Joan Didion, *N.Y. Times Book Review*) or a bore ("massively overwritten," Robert Kirsch, *L.A. Times*). When I talk to friends about the book, the same sort of division is evident; there are those who have been gobbling up the *Playboy* excerpts like movie popcorn, and there are those who won't have anything to do with what they feel is a hyped-up glorification of a cold-blooded killer. Of course, people in the latter group usually come to their conclusions without having read the book. The subject is simply beyond the pale of their interest or one which offends their sensibilities.

But once again Mailer's instincts for

searching out an enormous and centrally important American story are right. The implications of the Gilmore story travel in so many different directions that they become hard to contain. It is most of all a story about America in the mid-Seventies, and its cast of characters makes up about as representative a cross-section of American life as it is possible to get into one book. There are high-class lawyers and ambulance chasers, media superstars and bush-league reporters, cops and robbers, murderers and priests, mental patients and psychiatrists, shoemakers and financiers, used car salesmen and civil rights activists, writers and producers, alcoholics and Mormons (who never touch the stuff), dopeheads and New England aristocrats, feminists and suicidal women — in a word, Americans in their infinite and often bizarre variety. It is also a story about some of the seminal issues of the Seventies: the revival of capital punishment in this country, the right of an individual to choose to die, the exploitation of a news event by the big-money people. And not the least, it is a story about human relationships in a time of great stress — about

families in crisis, about lovers facing doom together, about cooperation, competition, and survival.

The voices one hears in this immense volume are sounded from sea to shining sea. The first half of the book, entitled "Western Voices," focuses on Gilmore's background and the events leading up to and away from his arbitrary and senseless murders of a service station attendant and a motel manager on successive summer evenings in July of the bi-centennial year. The second half, called "Eastern Voices," deals with the major national event that Gilmore's execution became when he refused to appeal the death penalty, attempted to commit suicide twice (once in a lover's pact with his girlfriend, Nicole Baker), and finally became the first person in more than a decade to be executed in this country. The only voice conspicuously missing from this account of Gilmore's life and death is the voice of Norman Mailer.

Had any other writer taken on the task of writing about Gilmore, the absence of the author's voice would hardly be noticeable. But Mailer has strutted his ego across the

major events of our time. He began his book about the first manned flight to the moon with the sentence, "Norman, born sign of Aquarius, had been in Mexico when the news came about Hemingway." He wrote about the Democratic and Republican conventions of 1968 (*Miami and the Siege of Chicago*) as if they were rowdy banquets thrown in his honor; and he described the 1967 march on the Pentagon in *The Armies of the Night* as if it were his own private crusade. In *The Prisoner of Sex*, he used his reaction to Kate Millet's attack on his work (*Sexual Politics*) to view the entire women's movement as a personal affront to his sense of fair play. So now, in a book about Gary Gilmore which confronts some of the major issues of recent years, one expects somehow to find Mailer in the thick of things.

Instead, the book's opening sentence is one that could have come from McCaffrey's *Reader*: "Brenda was six when the fell out of the apple tree." I will quote the first paragraph to give you a sense of the remarkably flat and emotionless tone Mailer sustains for the entire first half of the book — no less than 503 pages.

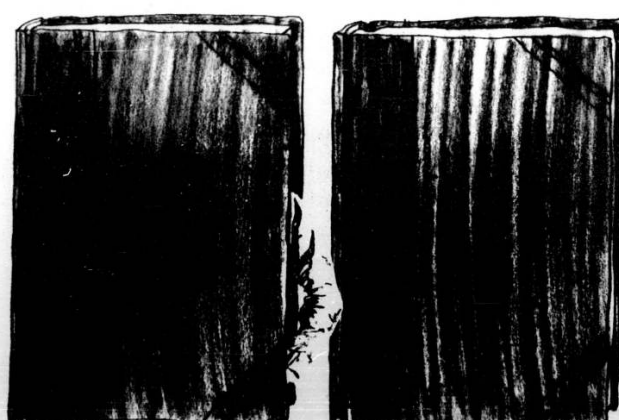


Illustration by Tom Foss

Brenda was six when the fell out of the apple tree. She climbed to the top and the limb with the good apples broke off. Gary caught her as the branch came scraping down. They were scared. The apple trees were their grandmother's best crop and it was forbidden to climb in the orchard. She helped him drag away the tree limb and they hoped no one would notice. That was Brenda's earliest recollection of Gary.

This coolly dispassionate narration has an accumulative hypnotic power unlike anything I've read recently.

Mailer leads one character after another on to his stage and lets us see how they look at the world. First Brenda, Gary's cousin, who arranges to have him released from an Illinois prison in April of 1976; then Gary himself, some impressions from his childhood, his feelings about being free after spending thirteen years in jail; then Mont Cort, Gary's probation officer; and Johnny Nicol, Brenda's husband; and Toni, her kid sister; and Vern and Idie Damico, her mother and father. The circle gets wider and wider to include Nicole Baker, the love of Gary's life; his victims, Max Jensen and Benny Bushnell; and their families; and on and on until by the end of the book,

Geraldo Rivera and Bill Moyers and the United States Supreme Court and Johnny Cash and David Susskind have all become a part of this immensely dense and tangled human drama.

The drama is tangled not because the events themselves are so complex, but because each person involved comes with a history, and these intersecting histories cause us to see the story as a multifaceted, spherical ballroom mirror, the light glinting in our eyes as it revolves slowly in front of us. Mailer gets so deeply inside each of his characters and describes their feelings and perceptions so precisely that we seem to be looking directly into their souls. I see that I have slipped into the convention of using the word "characters" to describe the real people depicted in *The Executioner's Song*, a confusion Mailer invites by calling the book a "true life novel." That is, he inhabits the consciousness of each of the people in the book much more like a novelist who knows the fictional creations of his own imagination than like a reporter who pretends to know what's going on inside the heads of the people he's interviewing.

A couple of examples: It is beginning to dawn on Nicole Baker, Gary's girlfriend, that he may indeed be executed for his crime. Here's Mailer's description of that awareness breaking through:

Death would sit in her thoughts. Except it was more as if she was sitting in death, and it was a big armchair. The chair would begin to go upside-down, but slowly, until she felt the kind of nausea you get on one of those twisty carnival rides where you can't tell if you're excited or ready to throw up. Even when the thoughts stopped, she still felt as if she was spinning.

Second example: Dennis Boaz, a "former lawyer" and free-lance writer from California, is in Salt Lake City at the time of the sentencing. He writes to Gilmore and asks him about the possibility of doing an article for a national magazine. Gilmore rejects the idea ("I simply refuse to capitalize on this in any way"), but something in Boaz's letter gets to him and he asks Boaz to represent him in his wish to have his execution proceed on schedule, because his court-appointed lawyers seem intent on appealing. Boaz is an *outsider* in Salt Lake City, and though he spends a lot of time shuttling between Utah and

California, he thinks of Salt Lake as something of a foreign town. Mailer shows us exactly how this man perceives the environment around him.

He was going up the hill to the State Capitol with its beautiful dome that he had looked at so often, for it was visible just about anywhere below in Salt Lake. Dennis was certainly feeling up for the occasion. Today he was going to lay his calling card on the Attorney General's desk and declare that Gilmore wanted Dennis Boaz to be his lawyer tomorrow before the Utah Supreme Court and there argue his right not to have any delay of execution. It was going to be no ordinary meeting, and Dennis took his time going through the building. He was trying to pick up the aura of these old Mormons. The piety in the air was like the heavy piety you could find in all courtrooms and government buildings, except without the old stale cigar smoke. Maybe there was less piety in this piety. It sure smelled of reverential air. Like we will all be present on Day One when the Lord makes His appearance.

One feels Boaz's sense of pride, his mounting excitement, his puzzlement about what makes Mormons tick, his distance from them, his self-appointed hipness.

But Mailer's ability to see the *dramatic* personae of the Gilmore story from the inside out is only one dimension of this remarkable book. Another is hinted at when we notice on the back of the title page that the book is copyrighted by Norman Mailer, Lawrence Schiller, and The New Ingot Company, Inc. I'm not sure what "The New Ingot Company, Inc." is, but there is no doubt that Schiller has an instinct for pure gold. He does not make an appearance in Mailer's narrative until page 557, in a section of the book entitled "Exclusive Rights." There we learn, from Boaz's point of view, a few of the things Schiller is known for: "While he didn't know much about Schiller in advance, he'd asked a couple of reporters and heard that the man had picked up the rights to Susan Atkins's life in the Charlie Manson case, plus the last interview Jack Ruby ever gave. A guy to watch yourself with, somebody warned Boaz. Get in when people are dying."

From the point of Schiller's entrance, the story of getting the rights to the Gilmore story shares the stage with the Gilmore story itself. Schiller gets into a head-to-head competition with David Susskind for the rights and wins. We hear a lot about dealing in big bucks, about competition between the heavens for a piece of the action. ABC invests nearly \$70,000 for

(continued on page 22)

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Letters

(continued from page 4)

(November 8) was one of her best yet. It's really entertaining to pick up on all the little nuances she drops into the story. I really feel you are overlooking a writing talent by just serving up helpings of her work occasionally.

Betty Dodds
Lemon Grove

Not A Freak In Sight

The staff of the San Diego Center for Appropriate Technology thanks Sara Austin for her write-up of our first anniversary celebration ("Local Events," October 25). The description of the center's projects and activities was the best we have seen to date. Other papers have written articles about us, but none have been as clear and concise. I suppose it is because most interviewers think appropriate technologies are anti-tech fantasies or cracks, rather than as people who see the potential for using technology in a humanitarian and ecologically sound context.

Green Ben Lomax

Covington, SD, ATC
San Diego

She Stifled Herself

I have just finished reading the review of "Daisy Mayne" by Christopher Schneider ("A Perfectly Pleasant Little Play," October 25), and must protest his weakness in adequately assessing the play.

We had season tickets to the Spreckels Theater, purchased when we found out that Jean Stapleton was cast for the lead of the same production. When the season folded we were overjoyed to find that the San Diego Playgoers had Ms. Stapleton cast in the same role, in the same play. We quickly ordered season tickets again. We would have gone anywhere to see Ms. Stapleton, and were anxiously awaiting the production.

You cannot imagine our disappointment in finally seeing the play. Ms. Stapleton seemed to

be straining her voice during much of the play, and we had fourth row seats. The set was very reminiscent of *Of Mice and Men*. The supporting actors were weak, for the most part, inadequate. The actor that played Ruth's father looked much too old for the part and was, at best, mediocre. Ruth (Pamela Patch) did not play a very convincing role.

In our leaving the theater we felt that we had been had. A name personality like Ms. Stapleton was signed to do a poor, inadequate play. We were almost embarrassed for her, for her talents seemed to be prostituted in this play. Unlike Schneider's feelings, we "had no reassurance that if you're single, getting on in years, you can still move up in the world, and, in the end, marry the guy you want."

Our only reassurance is that it is a good thing that this review came after the play closed (something we cannot understand since it is now a most potent) so that he did not encourage others to be poorly excited, poorly acted play with much substance.

J. A. Cost

San Diego

Radio, Radio

I was not too pleased with Jeanette DeWye's article "October 18 concerning ASCAP/BMI and clubs" ("City Lights," especially in a newspaper that calls the arts, she should be sympathetic to the situation songwriters are in. That is, they should be rewarded for commercial use of their songs. As DeWye pointed out, radio and TV and stage even pay a fee (as do juke box operators, who are monitored by a company called Harry Fox Agency). These monies cycle back to writers, as would the use of DeWye's written, copyrighted work under proper procedures. Otherwise, the only money songwriters would get would be from record sales.

The conflation to this is that radio stations use the performances on

records for free. While they pay ASCAP/BMI for the composers, the musicians do not get anything more than exposure. This exposure is a good deal for a band or singer, but a rip-off in the sense that it is the reason we rarely hear local musicians on the air. For a radio station to hire a band of union musicians for daily programming (as used to be the case) would cost lots of money. I'm not forgetting that we have changed and that programming all local music would be absurd, but the American Federation of Musicians is presently lobbying Congress to change the communications laws that exempt radio stations from compensating performers for materials used on the air.

In DeWye's article, she presented both sides, but the tone left me feeling that she sympathizes with club and restaurant owners. I play in a band here and have played music for years. Believe me, they need no sympathy, especially with fees like \$120 a year. Hell, it costs about that to get *Billboard* for a year.

Think how you'd feel if you wrote a song that was a hit for Linda Ronstadt and you heard it on the radio or on tapes everywhere you went, and you knew that those people were not paying you any royalty. Enough said.

Doug Meyer

San Diego

Notes In The Void

Were my eyes deceiving me? Was it all a figment of my imagination? No, it's true! An actual feature story on my most favorite band — the Penetrators! ("Two Dollar Tune," October 18). I mean a *real* story — pictures and all. Can this be a new trend? Local support for a local band?

Now Linda, don't get your hopes up. After all, you've lived in San Diego more than six years and in that time there's been a new crop of support for local talent. At least half of it is always Steve Esmolina put-downs, and I relish all the clever ways people say,

"You make me sick." "I'm positively convinced that the majority of your letters are Steve Esmolina hate mail. Long ago, I realized the only reason the Reader keeps him on is for the controversy he stirs up. Surely people see through his devil's advocate role. He dislikes talented creative professionals in favor of thugs hanging on for dear life. Need I say his article on the Penetrators was a total sham? His love for the clumps of punk rock and their hapless travels cease to be of any interest whatsoever, and even of less significance."

Who the heck cares if San Francisco gives Esmolina a "sensual jolt"? He's got to be the only fool in the world who would consider sleeping on the ground with a bunch of berling, burping slobs to be a vacation. Steve said it best himself: "I'll never understand musicians" (for, for that matter, music). This leads one to wonder what business he has doing so-called music reviews.

Why can't the editorial staff ever give a reply to the distressed readers? Does Steve Esmolina have any credentials at all? It's a good thing we don't pay for this paper, or more aptly put, we should be paid to endure this suffering. The letters section is the only relief, compensation, and saving grace the paper offers.

D. Alexander

North County

Body By Fisher

Permit an accolade for your Eleanor Widmer from one who has eaten all around the world. I am joined in this opinion by my good little wife, Sophie, the point of which is that had she not mapped in dietetics at Berkeley, I might weigh nearer 300 pounds instead of 185.

When Widmer disapproves of a restaurant, she is invariably right. When she approves of one, she is right ninety-nine percent of the time. I feel compelled to write this because of criticism that seems mainly to come from parties with interests in cafes.

I have never met Eleanor Widmer. Nelson Fisher
San Diego

A Belch, A Jolt, A Critic, A Letter

The letters section is the most entertaining part of your paper. At least half of it is always Steve Esmolina put-downs, and I relish all the clever ways people say,

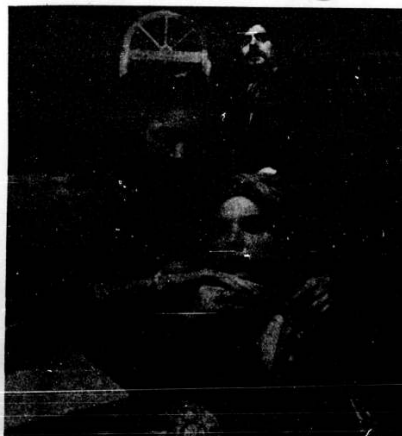
And Reality Welcomes You

I want to tell you I enjoy your article about the subject seems boring, like punk rock or sex surrogates, the stories are so well written they are captivating. You give us a sense of being let in on reality, a far different feeling from that of reading the daily newspapers.

Robert Pidgeon

San Diego

I'll Take My Strindberg Straight



Rosina Widowson-Reynolds, Kit Goldman, Sam Woodhouse

CHRISTOPHER SCHNEIDER

Swedish playwright and novelist August Strindberg, who is one of the main characters in Per Olav Enquist's *The Night of the Tribades* (currently playing at the Second Avenue Theatre), had a talent for vituperation. His views could be as thoroughly objectionable, they are expressed with such eloquence, however, that you are drawn to them anyway. More often than we like to think, our response is that of Marie Caroline David, one of *Tribades*' other characters: "Sometimes, when I think of all the radical, well-educated, and prejudice-free humanists I have met, then I think it is really nice to talk with a son-of-a-bitch like you, Mr. Strindberg."

Once Strindberg (played by Sam Woodhouse) arrives at the rehearsal, he learns that the other female part in *The Stronger* will be played by Marie. Marie (Rosina Widowson-Reynolds) is a young woman who used to live with Strindberg and Siri, only to be kicked out by Strindberg.

Tribades brings us one night in the lives of August Strindberg, Siri von Essen, his estranged wife, and Marie Caroline David, her intimate friend. They are to rehearse *The Stronger*, a short new play by him intended to be part of the opening triple-bill for the Dagmar Theater (which Strindberg and Siri have just bought). This will be a comeback for Siri (who is played at the Second Avenue Theatre by Kit Goldman). She hopes to divorce Strindberg, go back to the stage, and lead a free life.

Once Strindberg (played by Sam Woodhouse) arrives at the rehearsal, he learns that the other female part in *The Stronger* will be played by Marie. Marie (Rosina Widowson-Reynolds) is a young woman who used to live with Strindberg and Siri, only to be kicked out by Strindberg.

berg when he began to suspect her of being Siri's lover. The rehearsal begins, but it soon disintegrates as Strindberg and Marie compete for Siri's affections. Strindberg was an extraordinary writer. And it is his virtues that shine forth in *Tribades* — largely because author Enquist has incorporated much of Strindberg's writing into his text. A considerable part of the dialogue is based upon Strindberg's letters and his autobiographical novel, *A Madman's Defense*. That may be the reason for the variable quality of the play's dialogue. I get the impression that what's best in *Tribades* is either taken directly from Strindberg or modeled after him.

The views for which Strindberg is probably best known today are those he had of the natural relations between man and woman: a race to the death. And there was no mistaking the side he fought for. Strindberg's self-appointed task was to defend the rights of men against the encroaching army of the New Woman (who constituted, he thought, the Third Sex). In plays like *The Father*, *Miss Julie*, and *Credulity* he would portray women as vampires who drained men of their reason and strength. He hated Ibsen's work — particularly the profeminist *A Doll's House* — and was determined to combat the "Nora-cult," which he thought Ibsen had created.

What prevents Strindberg's antifeminist writing from becoming tiresome is its lack of self-righteousness and its patent irrationality. He never tries to make himself look noble at the expense of his opponent. Rather than a reasoned dismissal, his are always the denunciations of a madman. Typical of this approach is the absurd and yet utterly sincere anecdote told by the hero of Strindberg's *The Father*. An Englishwoman, says the Captain, once complained to him that the Irish throw burning lamps in the faces of their wives. "God, what women!" he replied to her. When she asked him to explain, he told her that when things have reached such a pitch that a man is forced to throw a burning lamp in his wife's face, then the situation must really be serious.

A tirade like this appeals to the amoral "me versus the rest of the world" feelings which we all possess at some level or other. And there's a special elation one feels upon hearing characters abandon

conventional pieties and express these low-down emotional truths. Here, at least, there's no muck about; for once you can tell who the enemy really is.

But Strindberg also had a great ambivalence toward his warring men and women. His heroes are as tormented as they are tormenting. The picture he gives of the abuses suffered by women are frequently straining enough to pass for feminist. And his women are seldom passive in their suffering. Members of Strindberg's Third Sex are usually as strong, if not stronger, than men. And they're infinitely preferable in their magnificent evil to any number of pesty-faced, sweetly helpless ingenuities. They're the Devil incarnate, which isn't bad — considering that a fanatic for the Devil always will get the best lines.

There's more to Strindberg than these plays of sexual warfare. There are, for instance, the dramas filled with Swenborgian mysticism, like *Dr. Damus* and *The Great Highway*. But the earlier and fiercer Strindberg is the one who seems to reach us most readily, and it is he whom Enquist tries to introduce to us in *Tribades*. That's fine; the problem is that he's watered Strindberg down, made him too easy for us.

Enquist wrote *Tribades* while teaching Strindberg to students at UCLA. The play looks it: it's filled with neat little explanations to help us understand Strindberg's Strindberg explained, however, is a Strindberg reduced. This isn't the extravagant, passionate madman who overwhelms us with his fancies; instead of cream, Enquist gives us skim milk.

The full-blooded Strindberg was worried about evil, vampirish women who gobbled up your soul and drained you of life-giving forces. Enquist obviously knows his Strindberg, but to those who don't know the signs to look for, his Strindberg seems to be concerned with nothing more than his phallus — that people acknowledge that he's got one, and that they give it proper respect.

You see, Strindberg had a feminine side to his nature — tender, yielding, receptive — that he was afraid to acknowledge, for fear that acknowledging it would make him less a man. Towards the beginning of the First Act, Siri accuses Strindberg of writing slander about some gypies and changing the facts of what happened to make himself look good. He replies, "If I had written the truth — that I was afraid! — everyone would think I acted like a helpless little old lady, and not like a man." In Act Two, he's angered when Marie, commenting that the logic he shows is feminine, tells him "You have a fine little woman in you." But his fury is at its greatest when Siri implies that the size of his equipment isn't all that it should be. Strindberg goes into a tirade, saying that he's taken it to whores, performed feats with it, and had it scientifically measured for posterity. They gave him a Satisfactory, if not Honors, and for us.

(continued on page 22)

Cello Solo Duo

(continued from page 13)

vich's rapt transcendences — but, as I have already suggested, it may be questioned whether that kind of magic rises from within the music or whether the spell is cast from without. In Rosen's Tchaikovsky, there was nothing but rich, heartfelt singing, lively dancing, and vigorous, assertive, rhapsodic emotion. Rosen's equal comfort with song and dance also informed his encore — like Rostropovich's, a piece from a Bach Unaccompanied Cello Suite, but with considerably greater rhythmic thrust and forward propulsion, along with all the expressive lyric sensibility the music could possibly de-

mand. What about the orchestra's contribution to these concerns? The San Diego Symphony's difficulties in selling tickets for the current season are especially deplorable considering the high standards of playing the orchestra has achieved. Peter Erös, in his seven-year tenure, has proved himself a stupendously talented orchestra builder. The many personnel changes that have occurred during these years, as well as his patience, persistence, and expertise in creating group solidarity and morale, have resulted in an orchestra that is now capable of handling the standard repertoire as well as many of the important American orchestras, including — for example — the Los Angeles Philharmonic. The percussion and wind sections have been ex-

cellent for quite a while, and some of the wind soloists — oboist Elizabeth Enkella, flautist Damian Bursill-Hall, clarinetist Charles Macleod, and horn player Jerry Folsom, just to mention a few — are as good as any to be found among the great orchestras of the world. This year, for the first time, it is possible to praise the strings with similar enthusiasm: their pitch, their unanimity, their musicality — these have reached a level that matches the excellence of the other orchestral groups. The strings, too, have their first-rate soloists — I am thinking especially of Eva Lieberman's stunning viola solo in the Kodaly *Hary János* Suite.

In general, it can be said that the quality of orchestral playing in these first two concerts of the season was consistently out-

standing. What remains to be seen, now, is what the orchestra will sound like under the direction of the series of eminent visiting conductors scheduled for the rest of the season. The orchestra has learned to respond to Maestro Erös, and to give him what he wants. His particular vision of music — driving, energetic, brisk, precise, unadorned — sits well with them, though evidently it does not give some influential members of the audience the special expressive excitement and excitement they crave. This will certainly be the most interesting season in the history of the San Diego Symphony, as the visiting conductors, with their own styles and visions, test the orchestra's mettle and challenge them to stretch their already proven abilities even further.

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DAILY 10-6

(continued from page 19)

A possible TV movie about Gilmore's life, then sanctimoniously pulls out when it appears they are in the center ring of the media circus. *Playboy* pays \$22,000 for an exclusive interview with Gilmore that is drangled through Schiller. Rupert Murdoch, the publisher of the *New York Post*, also has a piece of the exclusive description of the execution from Schiller (he is one of the four "guests" Gary invites), which he turns down. The same *Post* pays one of Gilmore's ex-cellmates, a police informer, \$5000 for a few of Gary's letters. Reporter Jimmy Breslin's agent offers him a \$25,000 advance for his story on the execution. "It's not for sale," says Schiller. J. Deals are made with the *Na-*

(continued from page 21)
isn't that good enough?

This may very well be an accurate reading of August Strindberg. He probably was afraid to act tender and "womanly," overcompensating with the brutish side of his nature in order to hide his fears. But to say that this explains Strindberg is as ridiculous as if one were to attempt to explain Marcel Proust through his homosexuality. It's stupid oversimplification.

Enquist also has Strindberg saying to Marie, in a moment of true near the play's end, that "it was the same for Siri and me as for most people. We thought we owned each other, and lived our lives and resented one another. If we had been more generous, perhaps it would have gone better." That's about on a level with wishing that Goneril and Regan had been nicer to Lear or that Hamlet had gone to a good family counselor. I don't want to find out that things were for Strindberg as they were for "most people"; it's what makes him different that I love. If I wanted "most people," I'd go to early Paddy Chavafsky.

Journal Enquirer and with Bill Moore, who, with Geraldo Rivera and with people magazine *Time* thinks about offering \$25,000 for a cover story, but backs off after establishing a policy against "blackmail" sources. There are other details, but one obviously must be the deal Mailer made with Schiller to do this book. There is but one opaque reference to it in an afterword: "By the time the contracts were signed and I was ready in May to go to the mountains, Schiller had already written." Schiller had already collected something like sixty interviews and would yet go to as many more and make countless trips to Utah and Oregon. "Since so much of the book is made up of interviews, the mechanism that underpin a story of this magnitude, Mailer's decision to leave out his own connection to the high rolling seems a serious omission, but one he no doubt would have justified by the absolutely neutral and impressive tone he has adopted throughout the work."

Enquist's writing is at its best when he shows Strindberg's reaction to the relationship of Siri and Marie, which is indeed tribadic. ("Tribade" is an archaic word for lesbian.) Their mutual love leaves Strindberg at a loss, since the world of women is equally women's country, alien to him. There's no way he can compete. Strindberg is terrified by the thought of Siri and Marie getting along quite well without him, since without their reaffirmation it's almost as if he didn't exist. This is quite touching — almost reminiscent of the scene in *Swaneau* where the bewildered impotence in the face of Odette's affairs with other women.

Enquist's great insight — and also what brings us back into the realm of CompLit — is that Strindberg's *The Stronger* gives us evidence of Strindberg's need to be at the center of the concerns of women. *The Stronger* has roles for two actresses: one speaking and one mute. (Ingmar Bergman, who has had a long career of directing Strindberg on stage and television, surely must have thought of this while writing *Persona*.) Madame X meets Mademoiselle Y, the former mistress of the latter's husband. They meet on Christmas Eve. As she talks to the mute Y, Madame X realizes that her taste in clothes, in food, where she vacations, the name chosen for her son — all the things,

There can be no question, despite what many may say about the commercial exploitation of a tragic and traumatic national event, that Mailer has written an immensely impressive book here, one that will stand as a landmark in the history of American literary works of this century. Several reviewers have already noticed the similarity to Dreiser's *An American Tragedy* (another voluminous account of a murder, trial, and execution) in the way that Dreiser's, and Gilmore's, finely honed style is reminiscent of the style of Dreiser's, and Gilmore is much more mesmerizing a figure than the fictional Clyde Griffiths, the central character in Dreiser's novel. The book may be favorably compared to Dreiser's *Fortress of Solitude* and *The Trilogy*. Like *Des Passions*, Mailer uses news clippings, snippets of interview dialogue, actual letters, and legal documents to shape a highly structured montage of America at a particular time in its history.

The Executioner's Song is not a brief for

in short, she has chosen to do to please her husband—have been reflections of Mlle. Y's taste. Her husband has, in the process of asking for what he likes, remodelled her in Mlle. Y's image. But, despite the control that Mlle. Y exerts over her life, Mme. X is not out over her: she has a husband and she is Mlle. Y. The woman who is not willing and willing to be molded, has survived, while Mlle. Y, stiff and unchanging, has been virtually snapped in two.

This is a scene of two competing women dominated by a single off-stage presence: the husband of Mme. X, Mme. X altered, and Mlle. Y. The scene is not new, but when Sirri plays Mme. X, to Marie's Mlle. Y (something which is an invention of Enquist's), she turns the former's dec-

larsen of hate into a pacaen of love: I wanted to fly from you but I couldn't; you lay like a snake and enchained me with your black eyes... I felt my wings lift, only to be pulled down by the weight of your arms and feet together and the more I tried to swim with my hands, the deeper I sank... until finally I sank to the bottom and you lay there like a giant crab ready to take me with your claws... and now I am lying there.

With her willful misreading, Siri proves that the bond between these two women in Strindberg's play is stronger than their bond with the man they quarreled over. Siri's misreading of the relationship as *The Stronger* was a distorted version of her relationship with Marie designed to comfort Strindberg's pride. The two women

or against capital punishment. Though Gilmore has such a palpable presence in the book, and we come to know him so intimately, that when the execution finally does occur, we recoil from it as if we were watching a friend die. *Death Wish* is a book we have known all our life. It is not a glorification of a criminal at the expense of his victims, for the senselessness of Gilmore's crimes, the anguish inflicted upon the victims, and the suffering of his family, is also not a maudlin love story about doomed lovers and their suicide pact, for Mailer wisely lets the incredible letters of Gilmore and Nicole Baker speak for themselves, and they speak from the depths of a heart that has known the agony of a writer the book could be any or all of these things, but in Mailer's hands it becomes a painstaking, slow-motion analysis of our social institutions (courts, media, family, religion) and the role of the accused criminal. It is as tightly structured as a delicate Swiss watch, as finely balanced as a fine Swiss watch. □

It was an intimate theater for which Strindberg wrote *The Stronger*. The Second Avenue Theatre is also intimate, and it makes a perfect setting for *The Night of the Tribades*. It's a lovely production directed by Will Simpson and designed by Robert Siri, fully as good as I had been led to expect. The cast is superb, including previous Women's Theatre Ensemble productions (like *The Killing of Sister George* and *Uncommon Women* and Others).

Although Sam Woodhouse and Kit Goldman were fine as Strindberg and Siri, the best performance of the evening was given by the lovely and understated actress Marie. The former pair were their roles in it was only possible in small theaters like the

Second Avenue Theatre. Ms. Widdowson-Reynolds, however, not only possessed her part but had both immaculate diction and great presence. She really knew how, in a delicate yet thoroughly effective way, to shape a monologue and make it pay off.

The Night of the Tribades is not a bad play. It's about three fascinating people and it has a fair amount of good dialogue. But it is simplistic in its view of Strindberg; it seems to be designed for novices.

Why can't the Women's Theatre Ensemble give us the real thing? I would love to see the production by them of *The Dance of Death*. But until that pleasure is available, I'll make a man a good cop's wife.

How would you spend a great evening by yourself?



Eddie Stanko
Carpenter
Pacific Beach

I haven't been alone too much lately, but when I am . . . well, I play guitar. I like to listen to blues. I put a record on and I play along with it. I kick back with a rum and Coke and just play. Or I'll sew my pants, 'cause I sew, too. Or I'll cook dinner. The only thing I know how to cook is steak and potatoes, or pork chops and potatoes. It's not too interesting, but . . . that's what carpenters eat. That's it: music and food.



Don Drake
Production Manager
North Park

I've been an amateur radio operator since I was fifteen years old. It's very enjoyable. I'm able to communicate with people from all over the world. My favorite people to talk to are Australians. Their sense of humor coincides with mine. Reading so many issues of *Mad* magazine over the years, I've developed a weird sense of humor. It's hard to explain to someone who hasn't been involved with ham radios. I have a little glass of wine —



Lauri Owens
Florist
Pacific Beach

I'd like to be walking with a bunch of trees and stuff, you know, in the fall, when all the leaves are turning. Just to be way up — way secluded, somewhere where it's really quiet. I'd like to be by myself and not hear anything around, not to think about anything. I guess what I mean is to think about *everything*. Build a fire . . . sit under a big tree, watch the moon come out. The first thing I'd do when I got there, I'd scream. That's the first



**Kathleen Cushionbury
Frame Attendant
Santee**

This just happened the other night. A friend took me out to lunch at the Hotel Del. I really needed to spend some time alone. He rented a room; it was a gorgeous room. Room, dinner, with whoever I wanted . . . it was on him. I got to take a bubble bath, which is one of my favorite things. A gorgeous tiled bathroom, piped-in music, big tub. *Big tub!* After dinner and dancing with my friends, I went to my room and there I stayed. I prooned myself up on



Bob Walton
Minister
San Diego

If my wife was gonna be gone someplace, I'd probably be watching TV. I'm thinkin' Monday nights—football. If there wasn't no football, I'd read. I'm never caught up on my reading; I'm always behind. I read Bible commentary books, but nobody would understand. What I mean... it sounds so phony, but it's true. I'll never get caught up. Everytime I go to a bookstore I buy two or three more.

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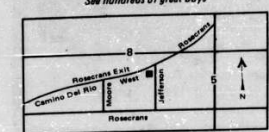
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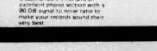
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C. JVC RS-7 \$219

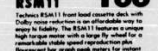
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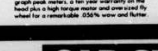
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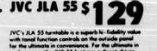
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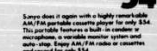
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AUDIO ITEMS



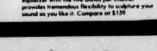
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Bob Marley is to reggae what Carlos Santana is to rock: the major ambassador for an audience composed of young white rock fans. He is the only Jamaican artist to capture and hold American attention. Three years ago reggae was all the rage, but pop music listeners are notoriously fickle, and that reggae has remained an eclectic, specialized form. Nowadays, most of the reggae which trickles down from above for display is non-Jamaican, overly slick, and somewhat affected, regardless of quality (Gladys Jeffers, the Police, Robert Palmer). Marley, like his ex-partner Peter Tosh, has tried to keep the elemental rawness of "authentic" roots in his work. But since becoming an international celebrity, Marley has forced less well than Tosh. That judgment stems more from an uneasiness with Marley's temperament than with his talent. The original Wailers had three strong personalities (the cynical Tosh, the romantic Bunny Livingston, and the equitable



BOB MARLEY

Marley, who gave the music a dramatic tension that has been lacking since the group became the sole possession of Marley. Unlike Tosh, Marley has no sense of irony, and unlike Livingston, he has no fear for love lyrics. These failings have resulted in a series of albums — from 1976's "Rastaman Vibration" to last year's wretched "Kaya" — which made me wonder if the hopes of reggae had been placed on the

wrong spokesman. What has prevented me from totally discounting Marley is his own sense of "importance" to the development of rock as art. All of that has been logged and is past. There is not one long from Dylan's Seventies catalogue which could be categorized as "great" or "bad," they have been holding patterns. He is idolized because he symbolizes something, not because he is still setting it out. This

has proven to me last year of the South America when he shocked what credibility he had by mangling (and I don't mean mangling, I mean mangling) the songs that made him famous. He has a new album celebrating his conversion to "San Agustin." Christianly, "Slow Train Coming." Literally, it is a gloriously obscure and ingenuitous musicality. It is a vague amalgam of white gospel, blues, and rock in other words, it is an okay potluck by a major evangelist whose hold on guitar soul, often little from Satchel, Cleaves or Charles Colson's. The band's setlist has officially become just a copycat. The Grateful Dead have a collage of workaholics who believe they can do no wrong, but I don't say it? They've done little right in their long existence. They have toyed with various forms without ever coming up with something that, to these ears, sounds like a definite style. Truly psychedelic. To best describe the group I must paraphrase James Thurber's cartoon about wine experts. The Grateful Dead are a native domestic band without any breeding, but I think you'll be amused by its presumption. Back Nelson will be of the Ritz Theatre, Sunday, Nelson, like Michael Nesmith, is a performer whom rock artists damn without a star. Before the Eagles, he was performing country rock that was intelligent, respectful of tradition, and progressive. And he did it! (continued on next page)

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READER'S GUIDE TO THE MUSIC SCENE

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563-8322. Beat, rock, Tuesday
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show, Sunday and Monday.

Bahia, 998 West Mission Bay Drive,
Mission Bay, 488-0881. Mercuries
Lofting, disco, featuring Roger
Gus English, nightly. Piano lounge
Jazz, Rock, and Mercuries, 2000
on drums, contemporary, Tuesday
through Saturday.

Barbary Coast, 2431 Pacific
Highway, downtown, 233-7359.
Disco, nightly.

Ran X Ranch House, 119 East
Broadway, Vista, 724-0580.
Country, disco, Saturday and
Sunday, Friday through Sunday.

Ray Lounge, Vacation Village
Hotel, Mission Bay, 274-4630.

Shine It On Show, contemporary,
Tuesday through Saturday.
Brighter Days, contemporary,
Sunday and Monday.

The Beach Club, 4021 Bacon
Street, Ocean Beach, 222-8822.
Candy and the Sirens, rock, Friday
and Saturday.

Berkley's, 5500 Grassmont Center
Drive, La Mesa, 463-9825. Disco,
Tuesday through Sunday.

Billy Bones Restaurant, 950
Humboldt Street, Pacific Beach,
272-2780. Spectrum 20 featuring
Susan Price, swing, disco, Latin,
and jazz, Thursday through
Sunday.

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

Black Angus, 707 E Street, Chula
Vista, 420-9200. Portland, Maine,
contemporary, Monday through
Saturday, disco, Sunday.

Black Angus, 1000 Graves
Avenue, El Cajon, 440-5055.
Summertime, contemporary,
Monday through Saturday.

Black Angus, 4370 Friar Road,
Mission Valley, 563-5862. Trix,
contemporary, Monday through
Saturday.

Black Frog Restaurant, 4672
Federal Boulevard, East San
Diego, 264-5797. Sammy Little
Organ Trio featuring Monica
Hopkins, jazz, Thursday through
Sunday.

Blonny Stone Pub, 5617 Balboa
Avenue, Claremont, 279-2033.
Brian Connolly, Irish and
international folk, Wednesday
through Sunday.

Boothouse, 2040 Harbor Island
Drive, Harbor Island, 291-8070.
Dorian Collins, contemporary,
Tuesday through Saturday, Rich
Faulkner, contemporary, Sunday
and Monday.

Boon's, 2888 Pacific Highway,
downtown, 299-5555. On Stage,
contemporary, Tuesday through
Saturday, disco, Sunday.

Boon's Old Place, 1205
Prospect, La Jolla, 459-8262. Joe
and John, contemporary.

Thursday and Friday, Steve Vaut,
contemporary, Saturday, Suzanne
Igou, variety, Sunday through
Tuesday, Steve Vaut,
contemporary, Wednesday.

Cafe Del Rey, 1549 E
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Logan, and Paul Breyer, jazz,
contemporary, and Latin, Tuesday
through Saturday.

Cafe de Paris, 1111 Prospect
Street, La Jolla, 454-9778. The
Cousins, Dixieland jazz, Friday
and Saturday.

Caliph's Piano Lounge, 3102 Fifth
Avenue, Hillcrest, 298-9495. Gil
Warner, piano, Wednesday
through Saturday, vocalist Mary
Ann Macmillan, Friday and
Saturday.

Carlos N. Chatter's, 5530 La Jolla
Boulevard, La Jolla, 454-0318.
Disco, nightly.

Cafe Salsa Restaurant, 625 H
Street, Chula Vista, 422-0761.
Reggie Vear, strolling musician,
Thursday through Sunday.

Cask and Cleaver, 140 South
Sierra Boulevard, Solana Beach.

481-8238. Terry Schmitt,
contemporary and originals,
Wednesday through Saturday.

Cask and Cleaver, 2329 Center
City Parkway, Escondido,
741-2404. Sandy Castleberry,
contemporary, originals, vocals,
and guitar, Thursday and Friday.

Castaways, 10757 Woodside
Avenue, San Lee, 489-6700.
Zentana, rock, Thursday through
Saturday.

Celtic Inn, 3089 Claremont Drive,
Claremont, 276-2879. Jim and
Teresa, Irish and Scottish music,
Tuesday through Saturday.

Charlie Horse Lounge, Winner's
Circle Lodge, 550 Via de la Valle,
Del Mar, 750-6666. Good Times
Trio, variety, Tuesday through
Saturday.

Chateau, 3623 College Avenue,
College Grove, 582-5820.
Vasiliou Trio, contemporary,
Wednesday through Sunday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-5325.
Bill Coleman featuring Elia Ruth
Piggin on vocals, jazz, Monday
through Saturday.

Join us for dinner Tuesday
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The Peasant Kitchen & Wine Cellar

a European-style sidewalk cafe

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NOV. 29
8:PM

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Every Monday 8 p.m.
Giant Screen NFL
Come early for Happy Hour 5 p.m. (25¢ hot dogs too!)

Every Tuesday 9 p.m.—10:30
NBC's Saturday Night Live
Previous Saturday's show shown commercial free on Tues.

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Dance your... off!

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Thursday—Country swing dance lessons
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SATURDAY** **TURN ON TO... NRG**
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WITH SPECIAL GUEST
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**SUNDAY
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TASTEFUL ROCK & ROLL

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IGGY POP DEC. 11 **THE TUBES** JAN. 11/12
BOB DYLAN GOLDEN HALL NOV. 27 & 28
KANSAS DEC. 10 **THE JACKSONS** DEC. 18
CHEAP TRICK NOV. 24
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 from now 'til who knows when?

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 8-day catch-up day
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 125 North Hwy. 101, Solana Beach 956-3010

READER'S GUIDE TO THE MUSIC SCENE

Chuck's Steak House, 5403 East Valley Parkway, Escondido. 746-5500. Denny and Kristina contemporary folk. Wednesday through Saturday.

The Corporation, 340 North El Camino Real, Plaza Encinitas. Real Encinitas 942-6676. Disco. Tuesday through Saturday.

Country Bumpkin Annex, 1662 Palm Avenue, Imperial Beach. 429-1161. Country. California country. Wednesday through Sunday. Duck tail. Revue. Nothing. Monday and Tuesday. Feelings. Disco rock. Tuesday through Saturday. Disco. Tuesday through Sunday.

Crossroads, 345 Market Street, downtown. 233-7806. Neves Bros. featuring Marguerita Page. Jazz. Friday through Sunday.

Crystal TV Emporium, 503 Hotel Circle North, Mission Valley. 291-7131. Disco. nightly.

Culpeppers, 7380 Golfcrest Place, San Carlos. 460-5400. All Times. contemporary. Friday and Saturday.

Culpeppers, 7305 Claremont Mesa Boulevard. 571-7766. Tom Cunningham and Groundbeet. bluegrass and country. Thursday through Saturday.

Da Vinci's, 6261 Street, Chula Vista. 627-8880. Ben Pans. contemporary. Tuesday through Sunday.

Disco 4000, 6323 Imperial Avenue, Southeast San Diego. 263-5970. Disco. nightly.

Disco Heaven, Executive Hotel. 1st and C streets, downtown. 233-4844. Disco. Tuesday through Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 222-0561. Travel. rock and disco. Tuesday through Saturday.

D.O. Mills & Co., 425 Camino del Rio South, Mission Valley. 298-1891. Disco. nightly.

Driftwood, 5286 Baltimore Drive, La Mesa. 462-2533. Steve Johnson Duo. contemporary and swing. Tuesday through Sunday.

El Amigo Pazo Restaurant & Ballroom, 540 Broadway, El Cajon. 442-0537. Swing Set. music of the 40s. Friday.

Barlo's, 7956 La Jolla Shores Drive, La Jolla. 499-0541. Bobby Moore. contemporary and dancing. Tuesday through Saturday. Dove Rodgers. contemporary. Wednesday through Sunday.

Freddie, 439 West Washington Street, Escondido. 745-1921. Disco. nightly.

Flanigan's, 5373 Mission Center Road, Mission Valley. 291-8535. Disco. live band. 21. nightly.

Fogcutter, 2658 Carlsbad Boulevard, Carlsbad. 729-3189. Favorite San featuring Russ Kirkpatrick. rock. Wednesday through Saturday. Blue. rock. Sunday through Tuesday.

Galactica, 4240 West Port Loma Boulevard, Loma Portal. 228-8282. Disco. nightly.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131. Soft Touch. contemporary. Tuesday through Saturday.

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

Hamburguesa, 4076 Wallace Street, Old Town. 295-0564. Two Real Mass. variety. Thursday through Saturday. Spanish and the Owl. bluegrass. Friday and Saturday. Melissa McCracken.

DYNAMITE SEATS!
GRATEFUL DEAD
 NOV. 23 & 24 GOLDEN HALL

BOB DYLAN
 NOV. 27 & 28 GOLDEN HALL

FLEETWOOD MAC DEC. 9 **KANSAS** DEC. 10

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 Thursday, November 29, 1979
 7:00 & 10:30 p.m.
 Students \$3.50 Gen. Admission \$4.50

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 Rock-Dance-Show
 Oldies
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guitar and vocals. Sunday. Two The Mass. variety. Wednesday.

Honolani, 22701 Hotel Circle North, Mission Valley. 291-1011. Modern. contemporary and Latin. Wednesday through Sunday. Joseph Williams. contemporary. Monday and Tuesday.

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

Hill House, 2730 Via de la Valle, Del Mar. 756-6644. Byrd and McDonald. country and rock. Wednesday through Saturday.

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4000. Ikegami Movers. disco and pop. 40. Tuesday through Saturday. Wild Flower. contemporary. Sunday and Monday.

Horse Shoe Tavern, 7604 Broadway, Lemon Grove. 491-6344. KNOCK! Knock and roll. Thursday through Saturday.

Humphrey's, 1011 Main Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577. Diane Schuur and Jeff Daniels. progressive jazz. Thursday through Saturday. Rita Moss. piano. Thursday and Friday. (cocktail hour). Gary Hoot Band. contemporary. Sunday and Monday. Diane Schuur and Jeff Daniels. progressive jazz. Wednesday. Rita Moss. piano. Wednesday (cocktail hour).

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

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517. Ralph Vacco. contemporary. Thursday through Saturday.

Hungry Hunter, 1221 Villa Way, Oceanside. 433-2633. Colony. Jimmy and the Cow Punks. contemporary. Tuesday through Saturday. Pride & Joy. contemporary. Sunday and Monday.

Ivanhoe, 14240 Poway Road, Poway. 768-7531. Disco. nightly.

Ivy Room, 911 Camino del Rio South, Mission Valley. 296-6329. Jeffrey Bryan Moody. contemporary folk. Friday and Saturday.

Jackie O's, 3191 Sports Arena Boulevard, Loma Portal. 226-0281. Disco. nightly.

John Bull, 2200 Highland Avenue, National City. 474-2201. T.D. and Mr. Mustard. high energy and outrageous bluegrass. Friday and Saturday. Jose Morillo. jazz. Sunday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220. Thunderbolt the Wondercoll. country rock. Thursday through Saturday. Tall Cotton. country rock. Sunday. Cindy and the Sinner. rock. Monday and Tuesday. Tall Cotton. country rock. Wednesday.

Josephina's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596. Crystal Suzanne. contemporary. Wednesday through Saturday.

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

Justine's, 1526 Garnet Avenue, Pacific Beach. 273-5000. Rick Fagan. contemporary and pop. 40. Thursday. Ken and Clarence. pop. jazz, and rhythm ballads. Friday. Jackstraws. bluegrass, traditional, and folk rock. Saturday. Charles Wellcome. easy listening, mellow, ballads. Sunday. Larry Robinson. originals, easy listening, and oldies. Monday. Jackstraws. bluegrass, traditional, and bluegrass. Tuesday. Jim and Teresa Horton. Irish, folk, pop, and song. Wednesday.

Kelly's Roadhouse, 5961 Mission Avenue, El Cajon. 442-0363. Junior Gandy. piano. Tuesday through Saturday.

King's Grill, 1533 Hotel Circle North, Mission Valley. 297-2231. Linda Chase. contemporary and folk. Thursday through Saturday. Shilling marbles. nightly.

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Live Music: Rusty Strings, Tom Courtney, Sam Hinton, Bermuda Grass, Old Time Hoot Nite, Lou & Virginia Curtiss.

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 9 p.m.—1:30 a.m.

Sunday 8 p.m.—7 JAM SESSION

READER'S GUIDE TO THE MUSIC SCENE

King Lulu, 5925 Linda Vista Road, Bay Park, 294-2279. Wayne T. Organ. Thursday through Saturday. "Devilish," belly dancing. Tuesday and Wednesday.

Kung Food, 2949 Fifth Avenue, Hillcrest 298-7302. Tom McCombs, classical guitar. Thursday, John Lyon, classical guitar. Friday, David Rom, classical guitar. Saturday and Sunday.

La Costa Cantina, 1476 Encinitas Boulevard, Encinitas, 753-1488. El Quintero Coyote Latin. Friday through Sunday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331. Maria Mouratides, classical guitar. Wednesday and Thursday. Cass, folk. Friday and Saturday.

Le Châlet, 5246 Newport Avenue, Ocean Beach 222-5300. Big City Blues Band, blues. Thursday. Solid



JOHN MAYALL

Funk, jazz. Friday and Saturday. select rock groups. Sunday and Monday. Big City Blues Band, blues. Tuesday and Wednesday.

London Opera House, 5434 Balboa Avenue, Clairemont. 279-2390. John D'Acquisto and Wild Pitch, contemporary.

Tuesday through Saturday. Steve Or, contemporary. Sunday and Monday.

Macchi's, 2966 Midway Drive, Loma Pointe 224-2401. Color, Latin. Tuesday through Thursday. Mark of Zoro, top 40. Sunday. Mass Latin disco. Tuesday. Color, Latin disco. Wednesday.

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

Magnolia Mulvaney's, 8501 Magnolia Avenue, Santee. 448-8550. "NODC", rock and roll. Friday and Saturday. disco. Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5673. D.A. and the Neotones, country rock. Thursday through Saturday. Zenith, variety. Sunday and Monday. A. and the Neotones, country rock. Tuesday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3077. King Biscuit Blues Band, blues. Thursday through Saturday. auditions. Monday. Dakota Rambler Band, top 40 and mellow. Tuesday and Wednesday.

Mark V, San Marcos Boulevard at Highway 78, San Marcos. 744-3520. Disco, night. Ken Harmon, disco. D.J. Wednesday through Saturday. DJ. Top 40 and disco from New York City with Love and Joanne Lugo, Monday.

Matt's, 1299 Camino del Rio South, Mission Valley 299-3544. Disco, night.

Mike's Hideaway, 5203 Wintergarden Boulevard, Lakeside 443-9508. Blue Edge, rock. Friday and Saturday.

Mission Inn, 502 East Mission Road, San Marcos, 744-2203. Divided Highway, country. Wednesday through Saturday.

Mississippi Room, 2223 El Cajon Boulevard, North Park, 298-8686. Bach-o-la, variety. Thursday through Saturday. Dave Torallo, big band. Sunday through Tuesday. Bach-o-la, variety. Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley 563-0360. Classified, contemporary. Monday through Saturday.

Monte Carlo's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

565-2400. Harmony, contemporary. Tuesday through Saturday. Cheryl Deeds, contemporary. Thursday and Friday (happy hour).

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley 291-1638. The Whalers with Dave Bradley, contemporary. Tuesday through Saturday. Wayne "Psychedelic" Giv, contemporary. Sunday and Monday.

Moonglow, 4615 Clairemont Drive, Clairemont 273-1022. Sandy Stewart and Co., contemporary. Thursday through Saturday. Jim Nease Trio, country western. Sunday and Monday. Sandy Stewart and Co., contemporary. Tuesday and Wednesday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego 287-7337. Blue Wind, rock and roll. Tuesday through Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos 465-1730. RPM, top 40, and originals. Tuesday through Saturday.

Night Owl Cafe, 667 North Mallon Avenue, El Cajon 447-3884. Fever, rock. Thursday through Saturday. Bach-o-la, contemporary. Sunday and Monday. Fever, rock. Tuesday and Wednesday.

Oasis Bar, 1121 Third Avenue, Chula Vista 426-9777. Zapadobadaga, country and rock. Thursday through Saturday. Crowswind, country. Monday and Tuesday. Zapadobadaga, country and rock. Wednesday.

Ocean Beach Inn, 1638 Bacon Street, Ocean Beach 224-6741. Jim Espy, contemporary. Friday and Saturday.

Ocean View Room, Hotel El Comodoro, 1600 Orange Avenue, Coronado 435-6111. Sweet Seasons, contemporary. Tuesday through Saturday.



THE GRATEFUL DEAD

O'Connell's, 1310 Main Street, Ocean Beach 224-6741. Jim Espy, contemporary. Friday and Saturday.

O'Connell's, 6955 Colateral Drive, San Carlos 497-3232. Larry Rathbone, originals, easy listening, and older. Thursday. Charles

O'Connell's, 2547 San Diego Avenue, Old Town 298-0153. Continuous live entertainment, daily. Jim Nease, Monday.

O'Connell's, 6955 Colateral Drive, San Carlos 497-3232. Larry Rathbone, originals, easy listening, and older. Thursday. Charles

Welcome, easy listening, mellow, and ballads. Friday. Ken and Clarence, pop, jazz, and rhythm ballads. Saturday.

Old No. 7 Distillery, 140 South Serrano Avenue, San Jose Beach 755-6733. Disco, night.

Old Time Cafe, 1464 North Highway 101, Leucadia 435-4030. Tom Coulter, blues. Friday. Sam Horton, folk. Saturday. Steve Beader, classical guitar. Sunday morning. Bermuda Gorda featuring Molly Stone, bluegrass. Sunday evening. Old Time Hot Nite. Tuesday. Lou and Virginia Curtis, nostalgia. Wednesday.

One Night Stand, 4770 Voltaire Street, Ocean Beach 224-2446. Tom Cat, blues. Thursday. Andy Ryan, country rock. Friday. Paul Shaw, folk rock. Saturday. auditions. Sunday. Donna Deery, folk. Monday. Flyte, soft rock. Tuesday. special attractions. Wednesday.

Orion Power Pizza, 5376 Kearny Villa Road, Kearny Mesa 560-8898. Tommy Stark, contemporary and pop. Thursday through Saturday.

Outpost, 662 Grand Avenue, Spring Valley 464-9007. Disco. Thursday through Saturday.

Pat Joey's, 5147 Waring Road, Allied Gardens 286-7873. Jim Nease and Down Home, country western. Thursday through Saturday.

Polomino Star, 3008 Main Street, Chula Vista 427-5889. Jack Richards-Rubin's Rock, country, rock, and swing. Thursday through Saturday.

Park Plaza, 1280 Fletcher Parkway, El Cajon 448-4811. Weekly Dues, contemporary. Thursday through Saturday. Tacoma, rock. Sunday and Monday. Weekly Dues, contemporary. Wednesday.

Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7151. Merle Moore, contemporary and swing. Tuesday through Saturday.

Pelican Pub, 7828 Broadway, Lemon Grove 464-9284. Bones.

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Featuring **BLITZ BROS**

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SUNDAY: TWO FOR ONE WELL DRINKS

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WEDNESDAY: COLLEGE NIGHT—FREE DRINK WITH COLLEGE I.D. 8:00-9:30

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THURSDAY: TOWER RECORD NIGHT FREE DRINK TO FIRST 100 PEOPLE 8:00-9:30

HAPPY HOUR TUESDAY, WEDNESDAY, THURSDAY & FRIDAY 10¢ BEER 4-8 P.M.

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Spirit Eden

Ladies' Night

All well drinks 50

READER'S GUIDE TO THE MUSIC SCENE

rock and roll, Friday and Saturday, pm session. Sunday, quilters, Monday and Tuesday, Jim Pine, country and folk, Wednesday.

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive, Embarcadero, 232-3661. Eddie Preston Unlimited, rock and roll, Monday through Saturday.

Posession, 1670 Coast Boulevard, Del Mar, 765-0348. Bob Miller, disco, nightly.

Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego, 253-7448. Lori Bell and Pam Soper, mellow jazz, Lori Bell and Carl Cranfield, classical flute duets, Thursday, Saturday, and every other Sunday. Orion, guitar duo, Wednesday, Friday, and every other Sunday.

Raspoutine, 4230 West Port Loma Boulevard, Loma Portal, 223-1693. Disco with Ron J. nightly.

Red Candle Lounge, Mission Valley Inn, 875 Hotel Circle South, Mission Valley, 298-8281. International Rock, contemporary, Monday through Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and Conspiracy, contemporary, Tuesday through Saturday.



BOB MILLER

Reubens, 5455 Grossmont Center Drive, La Mesa, 465-3464. Duets and Melissa, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island, 291-5030. Stratton and Christopher, mellow music and peppy people picks, Tuesday through Saturday.

Reubens Plankhouse, 7637 Balboa Avenue, Claremont, 278-7373. Don Livingston, contemporary, Tuesday through Saturday.

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937. Getaway, contemporary, Tuesday through Saturday.

Rocky Vista Inn, 512 E Street, Mission Valley, 526-2955. Lee Wittington, contemporary, Tuesday and Wednesday.

San Diego Disco, 1051 University Avenue, Hillcrest, 295-2958. Disco, nightly.

Sandy's, 510 W. Mission Avenue, Escondido, 743-0920. Ambrogio, top 40 and disco, Tuesday through Saturday.

Shepherd Natural Foods Restaurant, 1126 South Highway 101, Encinitas, 753-1024. Live dinner music, nightly.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2000. Fred Thompson and the Guadalupe National Philharmonic, contemporary, Monday through Saturday.

Show Biz, 1421 University Avenue, Hillcrest, 291-1581. Female impersonators, Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170. Disco, Monday through Saturday, disco performance featuring Louie and Joanna Lugo and big band sound with James Dean, Tuesday.

Sponky's Saloon, 2655 Midway Drive, Loma Portal, 223-3542. Disco, nightly.

Spirit, 1130 Buena Avenue, Bay Park, 278-3993. Call club for entertainment listing.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 277-7937. Contemporary, Tuesday through Saturday.

Stargate, 1051 University Avenue, Hillcrest, 295-2958. Disco, Sunday, New Jay, jazz and disco, Sunday.

Station Oaks Resort Ranch, Boulder Creek Road, Descanso, 445-4179. Live music, country rock and requests, Friday and Saturday.

Stratus, Young Adult Nightclub, 6520 Camino Road, Spring Valley, 697-6634. Disco, Friday through Sunday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802. Joe Marillo Quartet featuring Ron Satterfield on piano and vocals, jazz, Friday and Saturday.

Sweeney's Cove, 135 North Highway 101, Solana Beach, 755-3000. New Sounds, rock and roll, Thursday through Saturday, mystery band, Sunday through Wednesday.

Tiburon, 1st and Dale Street, Imperial Beach, 429-8000. Western Funk, acoustic folk rock, Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9944.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Sandoval and Spive, contemporary, Thursday through Sunday. Donna Cole, variety, Monday and Tuesday. Sandoval and Spive, contemporary, Wednesday.

Top of the Arc, 1960 Harbor Island Drive, Harbor Island, 291-6700. Summerbeats, contemporary, Thursday through Sunday.

Triton, 2530 South Highway 101, Carlsbad, 436-8877. Pelican Alley, jazz and rock, Tuesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Crowdwind, rock, Wednesday through Sunday.

Umbilico, 4473 30th Street, North Park, 459-1971. Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing, Friday.

VIP Lounge, Town & Country Hotel, 501 Hotel Circle North, Mission Valley, 291-7131. Derby O'Donoghue, reggae, Tuesday through Saturday.

Voyager Kona Club, 1901 Shelter Island Drive, Shelter Island, 222-0421. Disco, Wednesday through Sunday.

West Coast Production Company, 1845 Hancock Street, Midtown, 295-3724. Disco, nightly.

Wrinkler's Roost, 6008 Mission Gorge Road, Mission Valley, 280-6263. Larry Pratt and Cannon Ridge, country western, Wednesday through Sunday.

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Bob Marley and the Wailers, UCLA Pauley Pavilion, Friday, November 23, 8 p.m. (213) 520-9111.

Grateful Dead, UCLA Pauley Pavilion, November 25, 8 p.m. (213) 520-9111.

Iggy Pop with Shandi and the Hellcats, UCLA Pauley Pavilion, November 30, 8 p.m. (213) 520-9111.

Dianna Warwick, Pasadena Civic Auditorium, Saturday, November 24, 8 p.m. (213) 449-7360.

Leo Kottke, UCLA Royce Hall, Thursday, November 29, 8 p.m. (213) 826-2953.

Ravi Shankar, UCLA Royce Hall, Saturday, December 1, 8 p.m. (213) 826-2953.

Marino Bistrot, 2001 Washington Boulevard, (213) 821-4963. Doug McCloud, Thursday, Bobo Big Band, Friday through Sunday.

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Golden Bear, 306 Coast Highway, Huntington Beach, (714) 536-9900. Dwight Twilley Band, Friday and Saturday, Rhy Camp and the Rockabilly Rebels, Wednesday.

Hong Kong Cafe, 425 Gin Ling Way, Chinatown, (213) 658-6907 or 625-6279. Fear, the Last, and the Unwired, Friday, Human Hands, Suburban Hawks, and Monitor, Saturday.

Rezy, 9009 Sunset Boulevard, (213) 878-2222. Wayland and Madonne, Friday through Sunday; Prince, Monday, Bob Marley and the Wailers, Tuesday.

Starwood, 8155 Santa Monica Boulevard, (213) 656-2200. Regulus and A La Carte, Thursday, the Pop and the Octopus, Friday and Saturday.

Madame Wong's, 949 San Mun Way, Chinatown, (213) 624-6346 or 972-9570. Mick Smiley and Zippers, Friday, Twisters and Zippers, Saturday.

Snook's, 12021 West Pico Boulevard, (213) 477-7156. Freddie Reed and his Western Union, Friday and Saturday.

Troubadour, 9081 Santa Monica Boulevard, (213) 276-6168. The

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Palomina, 6907 Lankershim Boulevard, North Hollywood, (213) 704-4040. Rick Nelson, Friday and Saturday, Tumbleweed and Fanny Colton, Sunday, Couches, Monday, Sammi Smith, Wednesday.

Posqueline, 22724 Pacific Coast Highway, Malibu, (213) 466-2007. Anita O'Day, Friday and Saturday.

Rezy, 9009 Sunset Boulevard, (213) 878-2222. Wayland and Madonne, Friday through Sunday; Prince, Monday, Bob Marley and the Wailers, Tuesday.

Starwood, 8155 Santa Monica Boulevard, (213) 656-2200. Regulus and A La Carte, Thursday, the Pop and the Octopus, Friday and Saturday.

Madame Wong's, 949 San Mun Way, Chinatown, (213) 624-6346 or 972-9570. Mick Smiley and Zippers, Friday, Twisters and Zippers, Saturday.

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READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

Lectures

New Poetry Series continues with an open reading, Wednesday, November 21, 4 p.m., and concludes with a reading by Eleanor Antin, Wednesday, November 28, 4 p.m., Revelle Formal Lounge, UCSD, 452-2533.

Twentieth-Century Jewish Music will be the subject of a lecture by Jonathan Saville, followed by a discussion and reception, Monday, November 26, 7:30 p.m., Jewish Community Center, 4979 54th Street, San Diego. 583-1330 x16.

"Art and Artists" lecture series will conclude with "Lyn of Hollywood," a talk by Lyn Foulkes, who combines painted images with photographic ones and sings his songs of love and life on the Santa Monica merry-go-round, Tuesday, November 27, 7:30 p.m., room 4412, Art Building, SDSU. 265-5204.

Women's Study Lecture: "Women in Sport," will be presented by SDSU's Gloria Rodriguez, Wednesday, November 28, 3 p.m., room SS-100, SDSU.

Radio/TV

"Ormandy at Eighty," Eugene Ormandy celebrates his eightieth year and his forty-fourth as conductor of the Philadelphia Orchestra in a birthday concert featuring Rachmaninoff's Symphony No. 2, Wednesday, November 21, 8 p.m., Channel 15.

"Mayflower: The Pilgrims' Adventure," a dramatization of the two-month voyage of 103 English pilgrims in 1620, will be televised on Wednesday, November 21, 9 p.m., Channel 8.

"The Island of Dreams," a sound portrait of Coney Island, including the screams and laughter of people riding the Cyclone, will be presented on Thursday, November 22, 12:30 p.m., KPBS-FM 89.5.

"Up-to-Date," a new monthly program of City news and features, will premiere on Thursday, November 22, 9 p.m., Mission Cable 24 and Southwestern Cable 16.

Macy's Thanksgiving Day Parade in New York City, featuring cast members from Broadway's *Fever Fun*, the Muppets, and the Radio City Music Hall Rockettes, will send its way on Thursday, November 22, 8 to 11 a.m., Channel 9.

"The Stardust Road: A Hoagy Carmichael Jubilee" concert from the Newport Jazz Festival at Carnegie Hall, honoring Carmichael on his eightieth birthday, will be aired on Thursday, November 22, 10:30 p.m., KPBS-FM 89.5.

"An American in Paris," Gene Kelly and Leslie Caron dance and sing *Gershwin* songs in the Academy Award winner for best picture of 1951, Thursday, November 22, approximately 4 p.m. (after the football game), Channel 39.

Evening at Symphony, guest conductor Klaus Tennstedt leads the Boston Symphony Orchestra in Mozart's "Eine Kleine Nachtmusik," K. 525 and Strauss's "Le Bourgeois Gentilhomme," Thursday, November 22, 8 p.m., simulcast in stereo with KPBS-FM 89.5; repeating Sunday and Tuesday, November 25 and 27, noon, Channel 15.

American Film Theatre presents *The Man in the Glass Booth*, starring Maximilian Schell as a survivor of the Nazi concentration camps who is suddenly

charged with being a former S.S. leader, Thursday, November 22, 9 p.m., repeating Sunday, November 24, 9 p.m., Channel 15.

"Desert of Ice, Sea of Life," a documentary on past exploration and current international discussions about the disposition of its resources, will be shown on Thursday, November 22, 11 p.m., and Sunday, November 25, 1 p.m., Channel 15.

"NFL Monday Night Football," the New York Jets will play the Seattle Seahawks, Monday, November 26, 6 p.m., Channel 15.

"The Predators," a documentary narrated by Robert Redford on the plight of predators in North America, whose habitat has been taken over by man, will be shown, Monday, November 26, 8 p.m., repeating Friday, November 30, noon, Channel 15.

"Rise and Fall of the City of Babylon," a new production of the Birell/Brecht/Kurt Weill musical drama will be broadcast on "Live from the Mer," Tuesday, November 27, 8 p.m., simulcast with KPBS-FM 94.1; repeating Sunday, December 2, 1 p.m., Channel 15.

Former Ballerina and ballet director of the Chicago Lyric Company Maria Tarkhiev will be Deck Caver's guest, Wednesday, November 28, 6:30 and 11:30 p.m., Channel 15.

Great Performances presents two versions of a theme, a woman's last conversation with a man who has left her, featuring Liv Ullmann in *The Human Voice*, Wednesday, November 28, 8 p.m.; and Karen Armstrong and Steven Hunter in *Pavane's* operatic treatment of Cocteau's *Le Voe Humaine*, Wednesday, November 28, simulcast in stereo with KPBS-FM 89.5; repeating Saturday, December 1, noon and 1 p.m., Channel 15.

Frost Forecasts will be broadcast nightly until about March 20, on the 6:05 and 7:05 p.m. news, KORN 1450, 4:15 p.m., KMLO 100.1, 6:10 p.m., JUIE 1352 and KPJM 102.1 and 7 p.m., KAVO 107.1.

Sports

Backgammon, the Rancho Bernardo Backgammon Classic tournament will take place, Friday through Sunday, November 23 to 25, Rancho Bernardo Inn, 753-5940.

Bowl for Breath, to benefit the Cystic Fibrosis Foundation, will take place on Friday and Saturday, November 23 and 24, 10 to 11 p.m., Sports Arena, 226-1275.

Clipper Basketball, the San Diego Clippers will play the defending midwest division champion Kansas City Kings, Friday, November 23, 7:35 p.m., and the Chicago Bulls, Tuesday, November 27, 7:35 p.m., Sports Arena, 226-1275.

Women's Volleyball, West Coast Athletic Association champion and nationally ranked number six SDSU team will play host to the other top seven teams in the Region 5 Tourney, Friday and Saturday, November 23 and 24, beginning on Friday at 9 a.m., with the finals on Saturday at 7 p.m., SDSU, 265-5547.

Arise Football, the SDSU Aztec have defeated the Texas Miners, then this game against the Brigham Young University Cougar will determine who goes to the Holiday Bowl in Houston, Saturday, November 24, 7:30 p.m. (or 10 a.m. or 1 p.m. if Channel 10 is going to telecast it), San Diego Stadium, 265-5547.

Charger Football, the San Diego Chargers face the Kansas City Chiefs, Sunday, November 25, 1 p.m., San Diego Stadium, 260-2111.

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Christopher Schneider, commentary by Jonathan Saville and Christopher Schneider. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

ANTY BISHOPMAN
Musical revue built around the songs of Thomas "Fat" Waller, a famous black pianist, composer, and performer of the Twenties and Thirties. Among his better known songs are the title number, *Honkytonk*, *Road*, *The Viper*, *Drag*, and *Reaper*. *Out of Mischief* *Now*. He was a better-than-reputable jazz pianist, who became famous for his pop songs and the amiable way he had of performing them. This New York hit-theater in the San Diego Playhouse Series is part of a wave of shows about black musical performers in the Twenties and Thirties—*Eddie*, *Bubbling Brown Sugar*, and *One More Time*. *Reaper*—*The Hip Musical* recently released the scope of the retrospective into the Forties. How long, I wonder, will it take them to get to *Norman* (C.S.)

DR. COOK'S GARDEN
A mystery about a small New England town, a kindly old doctor with some rather unusual business methods, and the doctor's young new apprentice. Written by J. Lewis, many of whose other works (such as *Rosemary's Baby*, *Venice's Floor*, *Compulsion*, *The Day After*) show a definite predilection for the morbid and the bizarre. He does, though, seem to have a gift for capturing the audience's imagination. (C.S.)

A CHRISTMAS CAROL
Douglas Jacob production of Charles Dickens' sentimental classic has been going progressively better over the years. Last year's version was a lively, moving, delightful staging of the holiday Victorian ghost story that otherwise many people have become sick and tired of. Jacob's ingenious use of theatrical devices—especially his clever way of involving the audience in the action—refreshed the old story and made it consistently interesting from a theatrical point of view. The San Diego Repertory Theatre usually devotes its best energies to this Christmas play, with a level cast and its best scenery. This year's version is new and improved, and it should be better than ever. Tickets sold out quickly for this annual production, so early reservations are advised. (J.S.)

COME BACK, LITTLE SHERA
Forthright poetic naturalism at its best. The play by William Inge, famous for the performance by Stephen Booth in both its stage and screen versions, is right up there with William A. Foster's *Norman*. It's about an aging, elderly housewife, her devoted doctor husband, and the pretty young

boarder who comes between them. (C.S.)

DIO—60 YEARS OF THE AMERICAN MUSICAL THEATRE AT ITS BEST
Here's another history of the American musical stage. Four performers "dig" into an old trunk and discover all sorts of costumes, props, and memorabilia which inspire reminiscences about Broadway and all its different musical styles over the years. (Yeah, to quote Dorothy Parker, gamut from A to Z.) (C.S.)

THE FANTASTICS
A well-known musical by Tom Jones and Harvey Schmidt which has played innumerable years Off Broadway in New York. It's the story of a young boy and girl who want to get married, despite the disapproval of both their fathers. Sound familiar? Still, the show must have something to make so many people love it so much. Among the melodious songs by Jones and Schmidt is the fairly well known *Soot* *It's a Gonna Rain*. (C.S.)

HOTEL PARADISE
A French farce, written by Georges Feydeau and Maurice Desvallieres. Feydeau was a master writer of farces (one of his most famous being *A Place in Her Car*), the mere mention of his name is enough to imply an entire genre, bringing to mind relations of people rushing in and out doors, mistaken identities, and husbands

San Diego repertory theatre
HALF PRICE PREVIEWS
NOV. 27 & NOV. 28
Charles Dickens
A Christmas Carol

featuring Eric Christmas as Ebenezer Scrooge
San Diego's foremost stage actor stars in this critically-acclaimed feast of fine comedy, music, and drama.
OPENS THURSDAY NOV. 29
SAVE \$1.00 ON ALL SEATS PURCHASED BEFORE NOV. 28—ORDER TODAY!
Downtown - 1620 6th Ave. Tickets: 231-3585

THE LYCEUM FOLLIES
"BOFFO. RAZZLE DAZZLING entertainment."
—Greg Dums, Channel 10
"It works splendidly... CHARISMATIC performers..."
—William Jones, San Diego Union
"GREAT VERVE... versatile cast... DELIGHTFUL costumes."
—Bill Hagan, Evening Tribune
"...an EYE-POPPING effect... cast is extremely talented."
—Kathryn Russell, Times Advocate
"TERRIFIC... entertainment of the first order."
—Jonathan Saville, The Reader

General Admission Prices
\$13.50 Fri. & Sat./Dinner Package 18.50
\$12.50 Tues.-Thurs. & Sun. Pm./Dinner Package 18.50
\$ 9.50 Sun. Matinee/Brunch Package 13.50
Reservations & Information 235-6535
Box Office Open 10:00 a.m.-9:00 p.m.
Master Charge—BoA—Visa—AE
Group Sales—Joy Furby—225-0430
Valet Parking

THE LYCEUM THEATRE
314 F Street, San Diego, CA 92101

missing love to their disguised wives. (C.S.)

THE HOOD OF EVERYMAN
A medieval morality play, or something that looks like one, about Everyman and his search for truth. (Everyman, one presumes, has already found it.) He meets the usual array of colorful characters—Death, Lust, etc.—in the process of his slapstick-filled peregrination. A production of the Lamb's Players

THE COMEDY STORE
proudly presents
a series of one-act plays
by
Ollie Joe Prater
Steve Turner
& Andy Haggins
Fri.—Sun. 7:30—2:28
Karen Hartman,
Dennis Jean Young, Gary Hale Doss,
Mike Brady
In Mission Valley, Wed.—Sun. 21—24
Bill Howard, Al Abbott,
Eugene Labovitz & Ray Reskin
In La Jolla, no cover—Wed., Thurs., Sun.

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READER'S GUIDE TO THE THEATRE

(continued from preceding page)
singing, sensational dancing, gorgeous costumes, delightful humor, and even some serious and touching undertone. Talent and energy are in such abundance that even if this were nothing more than excellent vaudeville, it would be irresistible. In fact, it is not only vaudeville but an artful parody of vaudeville, functioning at both levels throughout. It is this that gives the whole production the unmistakable Wortman stamp, with its combination of rave entertainment and ironic sophistication. It is a musical revue about musical revues, poking fun at them even while it illustrates all their tried and tested theatrical virtues. Each of the odd-time singers is presented with his or her stylistic idiosyncrasies ludicrously exaggerated, nevertheless, while all this lavish parodying is going on, there remains a kind of wonderful innocence and sweetness as what is parodied. Wortman looks back with irony but also with love. As for the cast, he has assembled a group of excellent singers and dancers — mainly young — who look good, sound good, and give off their own radiance to such a degree that their parodies of their stage ancestors glow with a light as fresh as this afternoon's. Outstanding in the cast are Holly Baber, Don Rubin, and Dee Ann Johnston. Wonderful costumes, belly music, a great time for everybody. Tickets are available for the show alone, or with dinner included at the adjacent restaurant, (L.S.)

LYCEUM THEATRE, Tuesday through Friday, dinner at 6:00 p.m., curtain at 8:30; Saturday and Sunday evening show, dinner at 5:00 p.m., curtain at 7:00; Saturday evening late show, dinner at 8:00 p.m., curtain at 10:00; Sunday matinee, brunch at 11:00 a.m., curtain at 1:00 p.m. Open-ended run, through November.

THE MAN WHO CAME TO DINNER
The famous comedy by George S. Kaufman and Moss Hart about an infamous academic wit and lecturer (not dissimilar to Alexander Woollcott) who breaks his leg slipping on the doorstep of a conventional Ohio



Art's Minichew

family's home. Suddenly immobile, he reverts himself upon the family in whose home he is trapped by completely reorganizing their lives. Kaufman was as successful in his day as Neil Simon is today, but I take the former's witly comedies any time. This kind of writing may be formulaic, but at least it's fresh. (C.S.)

THE LEMON GROVE PLAYERS, through November 24, Thursday through Saturday at 8:00 p.m., Lemon Grove Junior High School Auditorium, 3146 School Lane. For information call 466-2807.

MISTY ROBERTS
An adaptation by Joshua Logan of Thomas Hagan's comic novel about a U.S. Navy cargo ship in the South Pacific during the last months of World War II. This was a popular hit of the late Forties that ran three years on Broadway. It was part of the first wave of plays to examine the war after World War II had finally finished.

Audiences were now willing to see the war depicted on stage, but only in non-combat situations. (C.S.)

ORCA SPACE PLAYERS, ORCA Theatre, 9115 Claremont Mesa Boulevard, through November 24, Friday and Saturday at 8:00 p.m., Matinee Sunday, November 18 at 2:00 p.m. For information call 277-9628 x111.

MY THREE ANGELS
Here's another play by the authors

of the book for Ross Mc Kinn, Sam and Bella Spewack. They wrote a number of very funny, very competent plays in the Thirties and Forties, including *My Sister Sam*. This opportunity for critical comparison will give you a chance to evaluate their style. The story of Angels (which I believe was filmed with Humphrey Bogart) concerns three lovable thieves who steal with infinite grace and charm. Starring John Culladine, whose single career would surely provide material for several plays. (C.S.)

Fiesta Dinner Theatre, through November 25, Tuesday through Saturday, dinner at 7:00 p.m., curtain at 8:30 p.m.; Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m.

NIGHT OF THE TRIBADES
Reviewed this issue.

Second Avenue Theatre, through December 8, Wednesday through Friday at 8:00 p.m., Saturday at 3:30 and 9:00 p.m.

NO MAN'S LAND
We should be deeply grateful to the Marquis for giving us an opportunity to see this strange and beautiful play by Harold Pinter, one of England's most universally praised playwrights, but it lies almost completely out of their range. *No Man's Land* is about an entangled, alcoholic poet (played by Robert McKenna) who brings a man (played by James Marley) whom he

has met in a bar home for more drinks and conversation. McKenna is cared for by two younger men, who, resentful of their new home and jealous of his claims upon McKenna's affections, try to intimidate him and drive him out of the house. Pinter gives us a vision of a very desolate Hell, where people make endlessly elegant conversation, filled with barely distinguished threat and portent, and drink their lives away while nothing really happens. A very cold, gray, sterile landscape where nothing connects with nothing. The talk, endless though it may be, is very funny, however. It has generous dollops of Noel Coward-like bickery and some *Beyond the Fringe*-like lampoons of the upper classes. The play originally starred Sir John Gielgud and Sir Ralph Richardson, and it calls for actors with their years of training in Shakespeare, Congreve, Chekhov, and Wilde — who can register opposing emotions while maintaining perfect epigrammatical poise and diction. The people at the Marquis make a gallant attempt at the play, but this sort of highly polished, highly verbal British work comes from a tradition which is alien to them. It shows. *No Man's Land*, in the current production, is laborious and dull just where it should be brilliant. Don't use it as an opportunity to learn about Pinter — that wouldn't be fair to you or the work. (C.S.)

Marquis Public Theater, through November 25, Thursday through Sunday at 8:00 p.m.

SILENT NIGHT, LOVELY NIGHT
Touching drama of two solitary, unhappy people in a small New England town on Christmas Eve. Both are beset by troubles: the man's wife has been put in an asylum, leaving him alone; the woman is a result of the accidental drowning of their son; and the woman is shocked by the sudden news of her husband's infidelity. Written in the late Fifties by Robert Anderson, author of *Tes and Samphire* and *Never Gave My Father*. I remember this being a good, warm television movie in the Sixties with Lloyd Bridges and Shirley Jones. Be prepared for something that appeals to the heart

rather than the head, and so, years from now, when you speak of this — and you will — be kind. (C.S.)

San Diego's Lyceum Theatre, through December 8, Thursday through Sunday at 8:00 p.m.

SON OF LILY FORTUNE
A musical drama of the Old West, continuing the story of the *Guns of Lily Fortune*. How about an adaptation of the Cole Porter/George S. Kaufman musical *Silk Stockings*, set in the Old West and called the *Runs of Lily Fortune*? (C.S.)

The Bell Star Players, Wild Bell's Restaurant, 1005 Mission Gorge Road, San Jose. For more information call 448-1721 or 449-0000.

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Marquis Public Theater, Fridays only, through November 30 at 12:00 p.m.

UNDER MILKWOOD
The famous radio drama written by poet Dylan Thomas. It traces a single day in the life of a Welsh village in gorgeous, lurid streams of rich, orotund language. (C.S.)

UCSD, Mandeville Recital Hall, November 28 through December 1, Wednesday through Saturday at 8:00 p.m.

WORLDS APART... A MUSICAL INDICTMENT
An entertainment written by Helen Friedman, with music by Jonathan Sachs, which speaks to us through song and dance about the current energy crisis and where it may lead. A joint production of the California-Pacific Theatre and the California Public Interest Research Group. This is a special performance honoring Karen Silkwood, who died November 13, 1974. (C.S.)

The Consumer Action Theatre Troupe, Indoor Sports Center, 3030 Front Street, San Diego, Sunday, November 25 at 2:00 p.m.

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CURRENT MOVIES

trick-or-treaters, the costumes, the candies, the pumpkins? Starring Donald Pease and James Lee Curtis, directed by John Carpenter. 1978. (South Bay Drive In)

The Happy Hooker — A dry trick With Lynn Redgrave, in variable hands, eyebrows, and spats, as Xaviera Hollander, directed by Nicholas Spargo. 1975. (New Valley Drive In)

The Hills Have Eyes — A clan of murderous cannibals in the American West besets an Ohio family whose car has broken down in the middle of nowhere. The starving savages, wearing animal paws and bear-claw necklaces, and communicating via walkie-talkies, have

their greedy eyes not only on the refrigerator in the RV, but also on the pump-tine baby in the bassinet. (It's no wonder these people are starving. Whenever they eat, as much food goes down their chins as down their throats.) Directed, written, and edited by Wes Craven. 1977. (South Bay Drive In)

The In-Laws — Alan Arkin is a finely tuned comic reactor, in a style that might be described as freeze-dried hysteria, but he is severely overacted in a ridiculous spy spoof that subjects him — a Manhattan dentist, home and family in New Jersey — to a harebrained CIA agent.

an excess of Mack Sennett chases, and a drug-a-ling Latin American doctor. The laughs are occasional, the sickly, jaundiced color is constant. With Peter Falk, written by Andrew Bergman, directed by Arthur Hiller. 1979. (Mesa Mesa Cinemas)

Interiors — Even if you had been predisposed to toast Woody Allen for his courage in striking off in a new direction (namely, the comedian's traditional secret desire to do HAM-LET), you will probably feel not much like celebrating after you have viewed the results of his labor. This deadly serious movie (accent on "deadly") creates the cross atmosphere of an Excedrin advertisement, but unlike an Excedrin ad, there's no relief in store. The central crisis concerns the inter-familial shock waves set off by a sixty-three-year-old man's abandonment of his lifelong wife — a hyper-sensitive woman with a highly cult-

ured taste in beige, cream, and pale gray colors — and his subsequent relationship with a "vulgarian" who clothes herself in loud reds. The family's grown-up children and their respective mates, all of whom are artistically inclined, suffer out loud and at great length with everyday problems that could be of interest only to themselves and their most ardent admirers, and as much as we remain completely ignorant of their work, it is difficult to take much of an interest — in fact, indeed, to take any attitude but the one expressed by all the characters here: "I have my own problems." Allen has previously parodied himself as Bergman, most notably in LOVE AND DEATH, but here he is openly emulating the king of scalp-pickers, starting immediately with the credits sequence, a blank background, plain encaustic lettering, and no music. This is unintentionally better parody than Allen's earlier evocations of Bergman, but it is too

painful to be fun. With Geraldine Page, Maureen Stapleton, E. G. Marshall, Richard Jordan, and Diane Keaton. 1978. (Center 3 Cinema 1; Claremont)

Island of Dr. Moreau — An H.G. Wells political parable, thoroughly disguised behind some imaginative half-human, half-animal Halloween makeup and some nice, bristling color (Berry Fisher, photographed). Somebody behind this project apparently has a nose for a good story, but the filmmakers seem to be in poodling pursuit of the story rather than right on top of it. With Burl Ives, Michael York, Barbara Carrera, directed by Don Taylor. 1977. (Century Twin 1)

Jonathan Livingston Seagull — Hal Barlett's filmization of Richard Bach's best-seller is about as honest and up-front an offering as could be imagined. It is exactly what you expect: Halmark greeting-card pictures and philosophy, put to the tunes of Neil Diamond, James Franciscus and Julie Mills, provide the sinpering seagull voices. 1973. (Strand, 11/22)

The Legacy — Thriller with Sam Elliott, Katharine Ross, and Robert De Niro, directed by Richard Marquand (Cabrillo Cinema Plaza 6, Flower Hill Cinema 2, Frontier Drive In, Mira Mesa Cinemas, New Valley Drive In, South Bay Drive In, Sports Arena 6, UA Cinema 3)

Life of Brian — The emotional blackmail implicit in this vicious Biblical spoof, from the Monty Python group, is that by not finding it funny, you are liable to be taken for a dunderhead. It could be argued, though, that the followers of Cecil B. DeMille actually have more reason to be offended than those of Jesus H. Christ. With Graham Chapman, Michael Palin, John Cleese, Eric Idle, and Terry Jones, directed by Jones. 1979. (Frontier Drive In, Center 3 Cinema 3)

Love and Death — Woody Allen makes an unexpected retreat, taking along his eyeglasses and neuroses, to Russia of the Napoleonic era and to the social circles chartered by Tolstoy, Turgenev, others. He preaches over more props, more extras, more budget than ever before (the movie was shot, furthermore, in Paris and Budapest), but all this seems not to have swollen his head. Where classic Russian films often advance no strong individual characters and classic Russian novels advance a dozen or so, Allen limits himself, as before, to just one — himself. (He charitably gives a fair share of good lines to Diane Keaton, and she has acquired considerable knowledge of how to handle them.) Allen's spoils of his established superiors — Eisenstein, Bergman, Dostoevski — are just little more of the time-honored schoolboy impudence. But they and the movie's High Art ambience, unlike Allen's usual Pop Culture stuff, and this serves to better set off the chronic facetiousness which he maintains out of self-defense, self-deprecation, and general self-centeredness, while he wages his unending search for a great lay. Photographed by Ghislain Cloquet. 1975. (Strand, 11/23 and 24)

Luna — Jill Clayburgh as an opera singer in an incestuous relationship with her son; directed by Bernardo Bertolucci. (Fashion Valley)

The Main Event — A deeper dimension, if not a whole new definition, has been added to the word "pest" by Barbra Streisand. Streisand, as a successful perfume manufacturer (her nose is her fortune), who, for technical financial reasons, assumes management of a reluctant proctologist. She reads him tips from a boozing-for-boys manual during his sparring sessions, she butts into his corner between rounds to give him advice like "Try to remember to hit him more than he hits you." — in short, she does things that would not be funny even if someone other than Barbra Streisand were doing them. We are awarded a wide variety of views of the star's headquarters, but these are not

CURRENT MOVIES



The Fish That Saved Pittsburgh

enough to compensate for the tongue that never rests, the nose that knows, and the new reddish hair tint that does not go at all well with the rose and rust colors Streisand is always wearing or standing in front of. With Flyn O'Neal, directed by Howard Zief. 1979. (Mesa Mesa Cinemas)

Melancholia — Life and love among the literati in New York City, photographed in still, heavy, arty black-and-white by Gordon Willis, and flooded with the music of George Gershwin. Woody Allen, having played behind the camera on his INTERIORS, is back on screen as his

own hero. He has evolved less as an actor than as a writer-director, however. And as a consequence, he displays a rather schizophrenic, perhaps hierarchical, sense of humor. Some of his characters are not funny by any standard of wit, some are funny, albeit rarely, in the sense of being satirical targets, or joke-bombs, and some (actually only one of these, and you know who) are funny in that they are in monogamous command of the one-liners, the witty repartee, the epigrams, the bon mots. With Diane Keaton, Mariel Hemingway, Michael Murphy, Anne Byrne, and Meryl Streep. 1979. (Center 3 Cinema 1; Claremont)

Melior — Dooomsday science fiction in the stiff upper lip British manner of THE DAY THE EARTH CAUGHT FIRE, written and directed by Brothers Stanley Mann and Ronald Neame. By the laws of physics which govern a game of billiards, an errant comet sends a monstrous asteroid shooting towards Earth, where it is due to strike with a nice sense of timelessness and tradition, although no one makes mention of the fact, on Pearl Harbor Day, Sunday, December 7. The papa asteroid is preceded by several babies which cause mini-disasters on the order of an avalanche in the Alps, a tidal wave in Hong Kong, and a deflation of Central Park in Manhattan. These, while not well filmed, and laughably injected with attempts at "human interest," provide the only relief for the acid fan. With Sean Connery, Natalie Wood, Karl Malden, and Brian Keith. 1979. (Century Twin 1, Crest, Mira Mesa Cinemas, Pacific Drive In, Paza)

The Muppet Movie — Strictly for kids, and the younger the better. The simplicity of the images, the queer lunar lighting, and the 3-D-ish, split-level compositions give you the feeling of looking at a View-Master rather than at a movie. Jim Henson's dead-eyed puppets are pretty uninteresting as shapes and colors, and no matter how much they are magnified, they lack presence on the big screen (they look as though they would be a sure hit at a five-year-old's birthday party, however), as they make their way through a California-Hare-I-come storyline, several gaudy Paul Williams songs, and countless, pointless cameo appearances by the likes of Don DeLuise, James Coburn, Madeline Kahn, Milton Berle, Bob Hope, Richard Pryor, Steve Martin, Mel Brooks, and Orson Welles. Directed by James Frawley. 1979. (A-10)

Murder on the Orient Express — A movie mystery with accoutrements of the finest quality (an all-star cast, photography by Geoffrey Unsworth, production design by Tony Walton,

title and montage sequences by Richard Williams) but with the soul of a CHARLIE CHAM-ist. B-grade gimmickhouse product. It comes from an Agatha Christie story, and she knows only one way of playing the detection-and-deduction game — i.e., she cheats inconspicuously. There are a fair number of small diversions along the way, with Sean Connery, Anthony Perkins, and Ingrid Bergman giving generously to the cause. It's unfortunate, though, that the bulk of the talkative screenplay falls on Albert Finney, as Hercules Poirot, whose constricted voice and cumbriously padded body make things seem all the more difficult and painful to get through. Directed by Sidney Lumet. 1974. (Strand, 11/26 and 27)

Oliver — Dickens' OLIVER TWIST musicalized for the stage by Lionel Bart and accorded a sturdy screen treatment by Ronald Neame. It has delicate, pretty little boys (Jack Wild, Max Lester) and hard-breathing,

overbearing men (Ron Moody, Oliver Reed) and several enervated, limited, puppet dance numbers. Sham Wicks contributes a nice note, a flash of brightness in the boggy sets of Old London. 1968. (Ken, 11/25 through 27)

101 Dalmatians — The drawing is a little meager compared to the finest work of the Disney animators, also is afflicted with a bad case of the cutes. But the storyline picks up conspicuously when it moves beyond a couple of frightfully four-legged dalmatians and introduces several different breeds of dog, as well as a lionhearted cat. The transition between the story first half and the lively second is marked by a magical journey through the London night lights and into the tranquil English countryside as the canine grapevine springs into action to solve a dastardly case of dogsnapping. 1961. (Sports Arena 6, University Towne Centre)

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CURRENT MOVIES

The Orion Field — Joseph Wambaugh served as cinematic executive (scriptwriter and producer) of his own best seller in order to insure that his evocative vision of the police man's reality was in no way distorted or diluted. It is, however, somewhat diminished in the dark, dark cinematography. And it is also somewhat anticlimactic in the hastily delivered portrait of a psychopathic cop (John James, *Boyz n the City*) who, his gun to his forehead, has a high-chopped, concentration-camp hands. The good thing, his character's chaotic (and somewhat) about family togetherness, his frenzied and macabre mood that serves as his disguise during a liquor alone night, the off-the-top and skip in his pace that he barely evades him to increase speed without attracting attention, the "therefore" and "moreovers" and the like that punctuate his high-pitched speech, and so on and so on, he makes this movie work best as a case study in self-deception. Wambaugh never builds up the cop characters to a point where they can compete on

Pink Flamingos — John Waters, modern-Batman's just piece about the battle for his life of Edward G. Robinson. The combatants are, in some corner, Connie and Raymond Marley (one of the colored hair, he of the swimming pool blue), who pursue his high-heeled, impregnable, and set the offspring to lesbian couples, and in the other corner, Divine, a transvestite be-hermon with a hairline shaved back to the middle of his/her crown, circus-clown eye makeup, and some pretty unsavory habits. Waters dis-

plays a certain taste for antiques of American Camp, but his slovenly stylelessness and the brain hamstrings of his actors leave the ideal in the raw, or in the words: There's a little in the movie that wouldn't be just as effective, if that's the word, heard secondhand or... what's no better advised in person rather than on screen. 1974

• (Fine Arts 11:23 and 24 midnight) *** (Big Sky Drive in)

Quadrophobia — The rivalry between the Blues and the Rockers in 1964. Directed by Francis Ford Coppola. (Cinema 1)

The Runner Stumbles — Dick Van Dyke in a dramatic role as a priest on trial for murder, with Kathleen Quinlan and Maureen Stapleton, directed by Stanley Kramer. (Cinema 1)

Running — Michael Douglas as an Olympic marathoner, with Susan Anspach and Jim McKay, written

and directed by Steven Hilliard Stern. (Cinema 4, College Sports Arena 6, University Towne Centre)

Saturday Night Fever — A soft-core, popularized version of the MEAN STREETS topic, the hell-raising of Susan (Catholic) buddies in the New York borough. You can also see traces of ROCKY in the awkward, manipulative boy-girl romance, and in the Sylvester Stallone poster that hangs on the hero's wall alongside the best-selling posters of Rocky. (Cinema 4, College Sports Arena 6, University Towne Centre)

The Shape of Things to Come — H.G. Wells' vision of the future, with Jack Palance and Carol Lynley, directed by George McGowan. (Big Sky Drive in, Casino, Claremont, New Valley Drive in, Pacific Drive in, UA Cinema 1, Village)

Sleeping Beauty — A splendid villainess named Maleficent, with yel-

low eyes and black horns, and a splendid final fifteen minutes when the Three Good Fairies attempt to rescue Prince Phillip from Maleficent's stronghold on Forbidden Mountain. A tiny bit draggy to that point. Produced in 70mm by the Disney animation team. 1959

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• (Cabrillo, Frontier Drive in, South Bay Drive in)

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• (Ken, 11/28 and 29)

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"DISCOVERY," San Diego's hottest new mobile music and light show. We play a variety of music for all occasions. 272-5584 or 481-2553

GUITAR acoustic 6 string, Abalone inlay in neck and sound board, with case. \$150 OBO. E3 222-1186 days, 270-9728 evenings.

WANTED HIGH ENERGY guitar and bass, must sing into Camel, Sly, Zeppelin, Kansas, and Cut. Pros only 225-1376 days.

WANTED TO BUY: Bane Flying "Y" guitar, any year, quality 1977. Todd 479-3881

GUILD D-44, 10 years old, maple with mahogany, hard case, great tone. Phil 286-7880 or 275-3352

RCA STEREO combination, AM/FM radio (solid-state) and record player. Attractive console, \$100. Also beginner's guitar \$15. Jim 765-4860

GUILD 9-100 guitar in good condition with hardshell case, \$300. Fickenbacher practice amp with 10 inch speaker, \$50. Both for \$325. 582-1584

DYLAN TICKETS, Tuesday or Wednesday, front center. \$25 each. David 222-9120 or 294-1387 evenings.

VERSATILE GUITARIST available. Also play bass and pedal steel, vocals. Want steady or casual club or recording work. Doug 281-2530.

KEYBOARD PLAYER wanted for funk disco and some rock. 489-0291 or 487-0845

COUNTRY, O.B. Goodies groups, musicians: I have 15 years night club experience. Need a good drummer for steady or fill in work? Dizzy 488-7900. Drums and transportation.

ADD \$20's \$200. Kameo LOTM power amp \$500. Rogers LS35A's \$500. Blue SRA-125 in preamp and headphone amp \$275. 448-8177

ROCK DRUMMER available, 88 Barham, formerly of Bander is looking for a rock machine in need of a full time experience, equipment and wages. 224-2247

ACOUSTIC musicians play and get free meal and donations. Monday through Friday, time to 8 in major restaurant calls. Contact David at 68 People Food, 4788 Ventura, Ocean Beach or 294-1387

FENDER JAZZ BASS guitar and Sunn Coliseum amplifier, \$700 or best offer. 461-8337 days, 274-7200 or 225-7853 nights, Steve

FENDER BASSMAN 125 amp/speaker cabinet, 4 "12" speakers, new tubes, just serviced. Also 4 extra tubes. Looks good, sounds good. \$300/best offer. 581 277-3078

AUDIO ECSTASY: Magnaphone MQ-11 speakers, superior condition, \$595. Joe 453-9745, 458-4048

FARFISA organ \$200. Only 585-3552

MARKETREEM rock and roll. For company parties, New Years Eve parties, and party parties. Call Alvin and Walt. 271-1777

LINE NEW Carvin all channel stereo tuner with 140 watts \$800. Clear mono channel with 125 watts \$325. Univox echo \$50. Big mut \$10. 728-5885

PAIA STRING synthesizer model 1200-3 octave with piano voicing, \$525 or offer. Call Richard nights and weekends, 444-2943

EDEN—would like to thank Steve Ockewitz, Ray Fernandez, Danny Maxwell, Manny Fernandez and Jack Wagner for their support in getting me started. Don 275-5885

PUNK bass player wanted, 480-1283

MALE VOCALIST wanted for the rock band Dryflyer. Must be dedicated, have good attitude and be available for evening practice. Stage presence a must. Box 275-5885

JVC STEREO cassette deck, excellent condition \$85. Two Audionics 21 watt auto stereo power boosters, \$20 each. 423-8403 evenings.

BASS PLAYER wanted for rock and roll oriented band. Must be willing to work hard and travel. 10 to 75 percent original. Zack 279-3108

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* Remove chain and clean
* Remove rear derailleur and clean
* Adjust brakes
* Adjust front and rear derailleurs
* Oil where needed
* Adjust all cables
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any size dog or cat
expert full groom also

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FENDER Princeton reverb with four switches and cover. \$130. 270-0862

ORGAN, Luster Heritage Deluxe with rhythm box and Leslie 17 speaker for stereo sound. Walnut. In top condition. After 5 and weekends. 233-9278

10 PIECE LUDWIG drum set, 6 cymbals, good sound, many extras, must sell \$580. Dave 275-1885, knee trying

CELLO, very old, but in very good condition. German made. Beautiful solid wood, with bag and octagonal bow by G.A. Pfretzschner. \$700. 563-3969

BASS PLAYER: Looking for professional working band who has lost or losing their bass player. 28 years old. All styles, great equipment, attitude and some vocals. David 436-6007 North County

FENDER PRO-HEVIB 2-12's, Gibson SG, both like new. \$300 each. Also 7 month old Roland Boss distortion box, case \$70, yours for \$50. Mike 278-4110. Trade bass

GARRARD 70 turntable, well cared for, good condition. Includes base, dust cover, and Shure cartridge. \$45. John 280-5133 evenings

FOUR SONY speakers \$15 each. Garrard Syncho-lab turntable never used \$125. beautiful French Provincial walnut complete stereo system console Westinghouse AM/FM radio \$240. 452-7827

HERITAGE FLUTE made by Armstrong. Solid silver, open hole. Low B foot. \$700 or best offer. Lon Bell 236-4204

2.8K, K-120 SPEAKERS in beautiful shape. Buy them with or without cabinet for \$75. a piece. Jim 290-8989

KEYBOARDIST and composer looking for agent to help push originals, no jokers please! 225-1378 days, 232-8655 nights

KENWOOD SEPARATES: KD-9100 amplifier, set \$600, make offer. KT-8300 Tuner, set \$450, make offer. Moving must sell 574-6681 days, 323-5450 late evenings

30 WATT GUITAR amplifier, distortion, reverb \$110. SAC cassette deck \$200. 20 watt Harmon Kardon receiver \$85. Sansui turntable, Stanton cartridge \$60. Must sacrifice 429-5187

LOOKING FOR PERSONS wanting to be in a band. Must put in time and effort. If interested contact Selma. Canada 543-1717 or 443-3832

HARPISCHORD for sale, Zuckerman Virgil, professionally built 1964, oak box, portable. \$1995. 282-9334

ARISTON: RD-18 turntable with JH Formula 4 tonearm. \$750 list. Yours for \$375. Terry 270-6833

FORGET THE RAG DOLL Machines. For your next event, The Santa can give you quality rock or reasonable rates. Plan now for Christmas and New Year's parties. 444-7697 or 440-2265

HOT TRENDS needed for serious band. Must be very dedicated. Transportation not necessary. Zeppelin, Travels, Van Halen. 582-1594

FLEETWOOD MAC tickets. Choice seats, stage and floor. Only a few tickets available. While they last. \$80. 270-4463

PIONEER receiver SX550, Technics turntable SL50, Apollo 980 speakers, 1 year old. Trade for rock or motorcycle. \$600. Make offer. Rick 280-8862 after 5pm

DOUBLE FRENCH HORN, silver Conn 6B. Perfect condition, never used, only one owner. \$1100. 423-0454 after noon

BASSIST, 31 years old, looking for full-time lounge party, will travel. Have good equipment and transportation. Terry 423-0388

GENESIS H&M and the Morged Hords limited edition 45 vinyl single on sale at Tower Records. Side 1 "Amen Invasion," Side 2 "My True Love"

YAMAHA GUITAR FG 150, excellent sound, with case \$100. Leo 277-4353

ROCK BAND interested in renting a safe size practice space large enough to accommodate five people and music equipment. Ocean Beach area preferred. 233-9037 or 272-5255

TEAC 1230 model reel to reel, excellent condition. \$150. Matt 468-8371

AR TURNTABLE complete with New Grado PTE cartridge. Oils and powder. \$40 cash. 224-7771 nights after 9:30

ROGERS jet black gloss five piece drum set Heavy hardware. Zildjian ride, crash, and hi-hat cymbals. Complete with throne. Excellent. \$875. 487-3386

BOB DYLAN concert tickets for Tuesday performance, excellent seats in the 4th row. Best offer over 20 dollars. Bob 422-2992 or 421-6642

ACOUSTIC HEAD, 125 watts, \$225. 466-1895

PIANO, 12 P. Haines, Silent \$550, and Kimball Electronic Organ, Model 695. "Seaweed" with "manar" 8, \$950. Both in walnut and excellent condition. 697-1883 or 452-0511

BOB DYLAN concert tickets for Tuesday performance, excellent seats in the 4th row. Best offer over 20 dollars. Bob 422-2992 or 421-6642



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EXPERIENCED bassist/vocalist, available for employment band only. Preferably top 40 easy listening. If not working, not bother to call. 299-3446.

YAMAHA GS-55 classical guitar. Excellent condition. \$100. 268-0599.

RICKENBACKER BASS for sale with dot may \$400. Perfect condition. 299-9446.

LEAD GUITARIST needed. Heavy rock good equipment. Must live in Los Angeles. (Pat Travers). Cars. Steve 223-9149 or Giga 296-2529.

ELECTRO-Harmony top of the line "Wah Pedal" used by Jeff Beck, Peter Frampton. For \$229. See 985. (Unhappy) in cart with warranty card 286-5537.

ORIGINAL ROCK guitarist seeking musicians interested in musical career. Send name and phone number to: John, 636 Arroyo, San Diego. 92103.

MORRIS ELECTRIC guitar, Mark V. 2 pick-up. Tremolo. Black finish, excellent. A preview for the first \$130. 296-1511 offer.

WANTED: RETIRED musicians who like to play the standards just for fun and occasional jobs. Mark 224-4799.

Cars

1971 FORD COUNTRY. Excellent mechanical condition. Best body work. Good dependable transportation. \$300. 481-7491 evenings.

AUTO BODY AND PAINT REPAIR. All work at the highest quality, done in a shop but at tremendous savings with us. Call 280-1378 or 432-8698 for more info.

1968 VOLKSWAGEN Pickup camper. Rebuilt engine, 17,000 miles with papers, new clutch, brakes, etc. Good interior and exterior, no rust, runs excellent. \$1195 or best offer. 488-9857.

1954 CHEVROLET New Yorker 4-door. Excellent condition, moving. Must sell. \$2400. Call Mark at 565-1050. 268-0599. Leave message on top of 911 answer.

1971 CUMMINS SUPREME. Brigham. Excellent condition, air, power steering, power brakes, window, and roof. 15 wheel and more. Must see to appreciate. First reasonable offer please. 296-9573.

1972 FIREBIRD. Export. Cherry condition. Must sell, received company car. 692-0754 after 5pm or before 7am.

1980 MAZDA GLC. Under 4000 miles, 30-40 mpg. Relocating to east coast. \$8000. Evenings between 7-8 only. 433-4613.

1969 MUSTANG convertible, rebuilt engine, new parts & top. \$2475. 272-7752.

1979 FORD VAN. 6 cylinder, over drive, low mileage, power steering and brakes. \$5800 or offer. 438-2654 or 753-0087.

1972 TOYOTA CELICA. 1980. 1974 Dodge. No. 1025 out of 1047 made. Recent court case winner. Excellent mechanical condition. \$12,500. 213-257-7421.

1972 PONTIAC SUNBIRD. power steering & brakes, new radios, many other extras, all made in luxury and economy, must see this beauty. 222-2369 anytime.

CAR DOCTOR makes house calls. Why pay \$15.24 per hour? 20 percent off garage rates or \$15 per hour. GL 233-1856. Professional Services.

1972 DATSUN 240Z. Air conditioning, mag wheels, 4 speed. Kona shocks maintenance records, original owner. Excellent condition. \$3795. 578-5491.

1979 EL CAMINO 350 engine. New transmission, new paint, and excellent stereo. Metallic shine with black interior. Excellent condition. \$2000. Blvd. 270-6286 or 438-2178.

1974 CHEVY VAN 6 cylinder, 1 ton. AM/FM 8 track, carpet, insulation. Asking \$3000 or best. Linda 224-7036.

CAMPER. OR short bed truck. 2 bunks, ice box, table, tinted windows, storage. Excellent condition. \$900. 223-9510.

1971 MBG-OT hatchback. 4 speed, very good condition, rebuilt engine. Must sell. \$2000. 578-7812 after 4pm weekdays or weekends.

1978 PEUGEOT 40, diesel, auxiliary tank. AM/FM cassette, air conditioning. \$8000 or best offer. 296-4884.

1977 VW WESTFALIA pop-top camper. 32,000 miles, excellent condition. \$7500 or best. 156-1836 evenings or early mornings.

SCOTTY - born 1983 into the family, international 4 cylinders, 4.4 ave. 25 mpg city runs great. Commerce teacher for this budget. \$100. Celica 272-9708.

1969 CHEVY KINGSWOOD station wagon. New engine, brakes, body and paint. Modified 4-barrier carburetor. Chienhouer intake, extra power, stereo, C.B. wooden cabinets and more. \$5000 or best, and worth every penny. 481-9529.

1969 MERCURY COUGAR, automatic, good condition inside and out, reliable. \$850. 222-0985.

1970 FORD MAVERICK, 6 cylinder automatic, reliable runner, new battery, solarized, bolted out gas tank, good body interior. \$975. 484-0022.

1971 VOLVO. P1800. Perfect condition. 5 speed. Michels, Kona, Jansen, AM/FM stereo, metallic blue, black interior. \$5000. Serious calls only. 225-0875.

KARMAH GHIA convertible, 1967, white black top, 4 speed, 1500 engine runs great. First \$2750. 272-0707.

MIDSIZE 4 Dodge for sale, runnable but needs repairs. \$200 or make offer. Must sell. 225-055.

1969 MUSTANG convertible, rebuilt engine, new parts & top. \$2475. 272-7752.

1970 VW BUG with sunroof. FM, radios, new brakes and battery. Runs great, needs paint and minor body work. Bargain. 224-7031.

1961 PORSCHE KARMANN hardtop coupe. No. 1025 out of 1047 made. Recent court case winner. Excellent mechanical condition. \$12,500. 213-257-7421.

1971 MAZDA pickup engine. 4 door. 4 speed. 25-30 mpg with regular gas. Runs & looks great. \$1350. 270-5917 or 274-1290.

1973 CHEVY DIESEL pickup, air, dual tanks, automatic, heavy duty equipment, many other extras. \$800. 268-0599.

WANTED: DODGE Dart. 64 to 69, in good condition and priced reasonably. Peter 297-8457 home evenings.

1977 CHEVY 1 ton pickup. AM/FM radio, 350 engine. Automatic transmission. \$3000 or best. \$2000 or offer. 271-0135.

1979 CAMARO. Excellent condition, dark brown, electric windows. AM/FM cassette stereo. Must sell. \$5000 or best offer. Maria 452-4550 or 233-7164.

1976 FIREBIRD custom, new mag wheels and tires, 4 speaker, air conditioned, alarm, full power, excellent condition, should be seen. 454-8232.

1981 CORVARI FOR SALE. 3 speed automatic, 4 door. \$1200 invested. brakes, shocks, valves adjusted and greased, fuel pump, distributor, new auto, transmission, torque converter, tires. Midsa 299-3446.

1970 PICKUP. Ford 1 ton Ranger with camper shell. 302 V-8, stock, sunroof. Excellent condition. \$500-1300.

1971 DATSUN 280Z. 28,000 miles, automatic, air conditioning, stereo, mag, tria, white, brown interior. \$6500. 1972 Duster, air, automatic, air conditioning, vinyl top, power steering and brakes. \$1450. 224-5966.

1972 LANDCRUISER. Phenomenal condition. New engine, brakes, body and paint. Modified 4-barrier carburetor. Chienhouer intake, extra power, stereo, C.B. wooden cabinets and more. \$5000 or best, and worth every penny. 481-9529.

1972 MAZDA WAGON. Good condition, cassette tape deck. \$500 or highest offer. 569-0700 evenings.

HAVE A R/R in your yard? Cars, furniture, leather, dishboards, etc. Can repair invisibly, saving costly reupholstery. All work guaranteed. 225-1249.

BAJA BUG. complete cage, rebuilt engine, good transmission, no top. Doug 842-0439.

1971 DATSUN 260Z. light blue with AM/FM cassette, air, new brakes, new radios, mag. \$1200 and take over payments. 270-0851 after 5:30pm.

1967 PORSCHE 911S. clean, white, cherry interior, 20,000 miles on motor, receipts, new tires. 5 alloy wheels, cover, stereo. 747-3086 after 6pm.

1979 CHEVY NADA. complete overhaul, excellent condition, must sacrifice. \$1000 firm. David 438-6489.

1968 VW BAJA bug, engine is not running. only needs rings. Tires good, body OK. Pensacola area. \$450. 485-8838.

1973 FIAT 128 wagon. \$2,000 miles. 33 mpg. recent tune up of 1047 made. Recent court case winner. Excellent mechanical condition. \$12,500. 213-257-7421.

1971 MAZDA pickup engine. 4 door. 4 speed. 25-30 mpg with regular gas. Runs & looks great. \$1350. 270-5917 or 274-1290.

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CAMPER SHELL. Fits 1972-74 Courier or Mazda. Cargo door, excellent condition. \$195. 274-6015 after 5 p.m.

1971 TOYOTA 4 wheel drive Landcruiser. dual tires and shocks. Custom factory stereo and camper. 5000 miles. 484-0022.

1966 FURY 4 DOOR, regular gas. 1 family owned, 108,000 miles, power steering. With paint and minor body work, could be sharp. \$400 cash. 223-9928.

1971 OPEL engine, very good condition, all most new yellow paint, very clean, gets top mileage. Make offer. 753-7960.

1976 VW RABBIT, sunroof, performance package, including Michelin radials. 4 speed, 2 door, 30 mpg, 37,000 miles, immaculate. \$277-4170 after 7 p.m. only please.

1969 FORD FALCON, good transportation car. 2 door, 6 cylinder, automatic, air conditioning, power steering, power brakes. \$250. 277-4170 after 7 p.m. only please.

NEED A BIG CART? 1969 Dodge Polara V8. 350 engine. Automatic transmission. Excellent. One owner. Best offer. 276-7257.

1967 CHEVY 280 has block & crank, bored and honed, cast iron and main bearings. Crank turned. 180. 478-3004.

1981 CORVARI FOR SALE. 3 speed automatic, 4 door. \$1200 invested. brakes, shocks, valves adjusted and greased, fuel pump, distributor, new auto, transmission, torque converter, tires. Midsa 299-3446.

1970 PICKUP. Ford 1 ton Ranger with camper shell. 302 V-8, stock, sunroof. Excellent condition. \$500-1300.

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1977 TRIUMPH SPITFIRE convertible. 5500 original low miles, manual gearbox, engine, 4 cylinder, 4 speed. AM/FM digital clock, immaculate. \$3500. May consider trade. 484-0022.

1971 TOYOTA 4 wheel drive Landcruiser. dual tires and shocks. Custom factory stereo and camper. 5000 miles. 484-0022.

1966 FURY 4 DOOR, regular gas. 1 family owned, 108,000 miles, power steering. With paint and minor body work, could be sharp. \$400 cash. 223-9928.

1971 OPEL engine, very good condition, all most new yellow paint, very clean, gets top mileage. Make offer. 753-7960.

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NEED A BIG CART? 1969 Dodge Polara V8. 350 engine. Automatic transmission. Excellent. One owner. Best offer. 276-7257.

1967 CHEVY 280 has block & crank, bored and honed, cast iron and main bearings. Crank turned. 180. 478-3004.

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1967 PORSCHE 911S. clean, white, cherry interior, 20,000 miles on motor, receipts, new tires. 5 alloy wheels, cover, stereo. 747-3086 after 6pm.

1979 CHEVY NADA. complete overhaul, excellent condition, must sacrifice. \$1000 firm. David 438-6489.

1977 TRIUMPH SPITFIRE convertible. 5500 original low miles, manual gearbox, engine, 4 cylinder, 4 speed. AM/FM digital clock, immaculate. \$3500. May consider trade. 484-0022.

1971 TOYOTA 4 wheel drive Landcruiser. dual tires and shocks. Custom factory stereo and camper. 5000 miles. 484-0022.

1966 FURY 4 DOOR, regular gas. 1 family owned, 108,000 miles, power steering. With paint and minor body work, could be sharp. \$400 cash. 223-9928.

1971 OPEL engine, very good condition, all most new yellow paint, very clean, gets top mileage. Make offer. 753-7960.

1976 VW RABBIT, sunroof, performance package, including Michelin radials. 4 speed, 2 door, 30 mpg, 37,000 miles, immaculate. \$277-4170 after 7 p.m. only please.

1969 FORD FALCON, good transportation car. 2 door, 6 cylinder, automatic, air conditioning, power steering, power brakes. \$250. 277-4170 after 7 p.m. only please.

NEED A BIG CART? 1969 Dodge Polara V8. 350 engine. Automatic transmission. Excellent. One owner. Best offer. 276-7257.

1967 CHEVY 280 has block & crank, bored and honed, cast iron and main bearings. Crank turned. 180. 478-3004.

1981 CORVARI FOR SALE. 3 speed automatic, 4 door. \$1200 invested. brakes, shocks, valves adjusted and greased, fuel pump, distributor, new auto, transmission, torque converter, tires. Midsa 299-3446.

1970 PICKUP. Ford 1 ton Ranger with camper shell. 302 V-8, stock, sunroof. Excellent condition. \$500-1300.

1971 DATSUN 280Z. 28,000 miles, automatic, air conditioning, stereo, mag, tria, white, brown interior. \$6500. 1972 Duster, air, automatic, air conditioning, vinyl top, power steering and brakes. \$1450. 224-5966.

1972 LANDCRUISER. Phenomenal condition. New engine, brakes, body and paint. Modified 4-barrier carburetor. Chienhouer intake, extra power, stereo, C.B. wooden cabinets and more. \$5000 or best, and worth every penny. 481-9529.

1972 MAZDA WAGON. Good condition, cassette tape deck. \$500 or highest offer. 569-0700 evenings.

HAVE A R/R in your yard? Cars, furniture, leather, dishboards, etc. Can repair invisibly, saving costly reupholstery. All work guaranteed. 225-1249.

BAJA BUG. complete cage, rebuilt engine, good transmission, no top. Doug 842-0439.

1971 DATSUN 260Z. light blue with AM/FM cassette, air, new brakes, new radios, mag. \$1200 and take over payments. 270-0851 after 5:30pm.

1967 PORSCHE 911S. clean, white, cherry interior, 20,000 miles on motor, receipts, new tires. 5 alloy wheels, cover, stereo. 747-3086 after 6pm.

1979 CHEVY NADA. complete overhaul, excellent condition, must sacrifice. \$1000 firm. David 438-6489.

1979 JAMBORIE RALLYE IV. 2nd. excellent condition, great control, air conditioning, generator, fully equipped. Make offer. \$3500. Must sell. 273-0934.

1984 JEEP CONVERTIBLE. stock equipment, good condition, needs tires. \$1700. 484-1247.

1975 OREILIN, great mileage, excellent condition, must sell. \$1500. 758-1058.

1978 CHEVY LUV. longbed truck, wheels, suspension, roll over, stereo, low mileage, the new. Howard 280-3480 days.

PEUGEOT 404 used parts. 479-4752 weekdays only.

SNOW TIES (F78x14) already mounted on wheels. Have less than 1000 miles. \$85 total. Set racks for medium-sized car. (Manning, Camino, etc.). 511. 697-0081 anytime.

1978 MAZDA, still in warranty, 6500 miles. AM/FM cassette, wire wheels, white body, black interior. \$2450 or best. 222-9943 or 299-7167.

VINTAGE FORD VAN, excellent workhorse since 1965. New carburetor, starter, alternator, fan, muffler, interior, carpeting. See and drive to appreciate. \$1600 or 121-9943.

1968 VOLVO 145S Wagon, not pretty but reliable. 1968. Norm 432-6063.

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1967 PORSCHE 911S Targa. smog-free test, 15,000 miles, regular gas. Fully adjustable, roof air conditioning, awning. \$3500. Must sell. 273-0934.

CAMPER SHELL. Fits 1972-74 Courier or Mazda. Cargo door, excellent condition. \$195. 274-6015 after 5 p.m.</

CHEVY CAPRICE loaded, 18 month, lease \$240 per month. Lease Dr. Thompson 1-745-6724.

1975 FIAT 128, 4 door, excellent condition, new paint tires, etc. See to appreciate. Must sell. \$1125 or offer. 287-0186 anytime.

LIU TRUCKER van used, like new. fits new body to age 5 in travel and receiving safety 487-8320 after 5pm.

1975 MERCURY Van Montejo, air conditioning, new belts, tires, only \$5,000 must sell. Best offer 299-0431.

CAMPER Truck type for 1 to 20 pickup, 2 beds and lots of closet space. \$200 or best offer. 268-8355.

1972 VOLVO 164 4 door, clean rebuilt transmission, \$2,400. 569-3190.

1979 VOLKSWAGEN Rabbit diesel, new 200 miles, 1.1 model diesel, vinyl seats, 4 door, sunroof. AM/FM radio. Beige/brown. \$8700. 729-6427.

1979 CHEVROLET CHEVETTE, blue with light blue interior, has air, cruise control, and tilt steering. Assume small monthly payment of \$125. 582-4716 after 5pm.

1974 CAPRI PARTS, Gas tank \$10, wind shield and back window \$25 each and back door. Also some other parts. 268-2502.

1979 PLYMOUTH Volare wagon, very low mi., gas, automatic, power steering & brakes. Air conditioning, roof rack. \$5,440. 267-2205.

1987 FORD VAN, 6 cylinder needs rings, new brakes & battery. Best 268-2502.

1974 SUBARU DL, 4 speed transmission, front wheel drive, 30 mpg, 1.6 liter, 4 door, only 53,000 miles. Runs and looks great. Leaving country, must sell soon. \$1995 takes it. 560-3307.

1973 SUBARU WAGON, damaged, all or parts. Repairable, good motor. 272-3793.

1989 FIREBIRD, 400 V6, automatic, vinyl top, 18 mpg, a classic. \$1250 or offer. Brian 468-7732.

1975 BUICK REGAL, low mileage, like new condition. many extras. \$2800. 453-5177.

1970 PLYMOUTH DUSTER, 340 engine, racing potential. Excellent condition, low mileage. \$1500 or best offer. 295-7488 before 9 a.m. or 582-3307.

1979 OLDSMOBILE Cutlass Supreme, just spent \$500. New wheels, radial, battery. Regular gas, 350, 2 barrel, automatic, air, one owner. Beautiful car. \$1500. 271-0580 evenings.

1977 OLDSMOBILE Cutlass, 45,000 miles, air, white & red interior, red interior, excellent condition. \$5000. Parked in lot corner of Market & E. 5001 Street. Behr 233-0285 No. 13 or 234-8887.

1978 TOYOTA "Gypsy", 16 motorcycle, 10,000 miles, 18 mpg, shower, toilet, stove, refrigerator, sleep 4, dual batteries. AM/FM radio, 300 registration paid. \$7900. 272-0719 evenings.

1979 CHEVY 1/2 ton pickup with stereo, shock, new paint, low miles, radial, 4 speed, V6, regular gas, sacrifices only selling \$2,495. 239-5718 or 281-4848 anytime.

CLASSIC MERCEDES Benz 250 SE sedan, beautiful condition, extremely low miles. 6 cylinder, fuel injected, automatic, electric sun roof. \$4,800. Allen 239-2554 or 481-9049 evenings.

FIAT SPYDER 77,000 miles. \$5200. 232-5240.

1989 TOYOTA landcruiser, hardly used, no bar, spoke wheels. \$1750. 727-1804.

1987 MERCEDES Benz 250 SE sedan, beautiful condition. Only 65,000 miles, original engine. 6 cylinder, fuel injected, automatic, electric sun roof. \$4,800. Allen 239-2554 or 481-9049 evenings.

1976 FORD ECONOLINE Van, excellent condition, model extra, air, parking. \$4595 or best offer. Jim 462-0603.

1966 VOLKSWAGEN Squireback, 2 door wagon, radial tires, new engine, 4 speed, family car. \$1100. 443-8655. El Capitan 450-5402.

1975 DODGE SPORTSMAN Custom wagon van, uses regular fuel, 9-12 miles a gallon. 66,000 miles, many cosmetic and mechanical extras. \$3400. 753-4150 or 438-3622.

PRIVATE PARTY needs work car or truck, running or not. Prefer economy car, especially 1971-75. Call, repairable or for parts. 271-0906.

MGB OR MGB GT WANTED for parts. 486-8983.

1976 HONDA CYCCE, 4 speed 32 mpg, 16 hp, air, stereo, excellent condition. \$2795. 697-6474 keep trying.

1973 TOYOTA PICKUP with camper top, etc. West \$2000. Max 24-2559 evenings.

1970 TOYOTA CORONA Mark II, new air, automatic transmission, excellent vinyl top. AM/FM cassette. \$699. 459-0908.

1969 CHEVROLET 1/2 TON PICKUP, 6 cylinder automatic, good tires and radio, good work. \$1200 or offer. 489-8878.

1979 DATSUN 1600 Roadster, classic condition, new paint, new tires, cassette deck available. \$4454.

WANT VOLKSWAGEN, not running or in need of repair. Please write to buy some demand jewelry. Phone: 697-3460 La Mesa. 6. 560-3307.

1979 DATSUN PICKUP, excellent condition, new perfect, new tires, cassette deck available. \$1700. 697-6474 keep trying.

1972 BLAZER, 4700 miles, factory engine, new transmission and transfer case. Custom interior. \$3700. 264-3875 or 465-6700.

1986 CHEVY EL CAMINO, 6 cylinder, 3 speed, nice, interior, new tires, runs great. \$650. 287-7488.

MUST SELL Chevy Monte Carlo Indaco, good condition, loaded, power steering and brakes, low mileage. 563-5765 after 6.

1988 DATSUN 2000 Roadster, 98,000 miles, new top and excellent body, mag wheels, new tires with hardtops. \$17,500. 562-5634 or 579-7882.

MGB CAR COVER, fits 1969-80, \$40 or best offer. 292-0272 after 5pm.

1972 VW BUS, excellent condition. Crag AM/FM cassette stereo, mag wheels. \$2800. 270-0007 evenings.

1971 TOYOTA COROLLA, new tires, battery, 4 cylinder, automatic, excellent body with vinyl top, radial tires. \$1000 or best offer. 455-7628 after 5pm.

1988 DODGE CORONET 300, 4 door wagon, V6, automatic, low mileage, good condition. 595-750-7092.

1972 AMC TRAILBLAZER, 360 V8, power steering and brakes, air, \$200 or best offer. 489-2644.

1979 MAZDA, 4 cylinder alloy engine, good tires, 4 door hardtop, great on gas, good car, reliable. 9975. Call A. Vivaldi at 290-4970.

PIONEER 160 car stereo, \$15. Ford Van also for sale. \$15, new used, all in mint condition. 287-1446.

1984 TR4, VERY GOOD condition, made in the outside. Must sell. Daniel 454-1745 after 5pm.

1965 CORVIR Monza coupe, runs superbly, body in excellent condition. \$2000. Also 1973 Honda CB450T motorcycle. Engine needs work. \$300. Bob 295-1059.

1970 DATSUN 1600, excellent condition, runs great. New paint, mag. AM/FM cassette, radio, hard top, new clutch, carburetor, many extras. \$3500. 450-5402.

1970 FORD CUSTOM van 302 V8 rebuilt engine, auto transmission. AM/FM custom interior, mag. 18 mpg. regular gas. \$2900. Jan 444-5563.

1965 CLASSIC VW Microbus, sunroof, custom camper, new upholstery. New transmission, clutch, brakes and radial engine. Body in good condition. Offers. \$41 466-7704.

ALFA ROMEO parts wanted, need rear deck lid, over molded dash, small parts for 1967 Spider. Wayne 757-4538 or 758-6974.

1977 FORD CLUB wagon van, 1 ton, V8 engine, 12 passengers, cruise control, special air conditioning. Also at Christian Family Counseling. 749-0673 North County.

1973 CHRYSLER Newport, 4 door, many extras. \$1450. 566-6345.

NEED STANDARD tool (over cab only) to fit my 1982 Ford. Will trade my custom 1976 over cab and bed or pay. 262-0354.

HOUSEHOLDING Don't leave your home and belongings unattended while vacationing. Professional women with references house sit for you. Available January. Kathryn 284-7997 or 292-9737.

SENIORS Comprehensive treatment for post-stroke depression is now available for participants in a research project. For more information contact John McCann 292-0100 or 282-5969.

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THE FINEST MUSIC for any occasion. The Great Basics. Reusable, will entertain your special guests. 224-5477.

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BAD HANDYMAN Carpenter, plumbing, painting, electrical, etc. No job too small. 233-7315 after 5pm. 234-1822, 272-7923.

EXPERIENCED MECHANIC with shop near Sports Arena. Best prices/quality on all foreign car repairs. Volkswagen tune-ups \$25, complete, 4-cylinders, transmissions and overhauls. Everything guaranteed. 238-0007.

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HARDWOOD FLOOR refinishing and custom cabinet work. Wood specialists with vinyl top, radial tires. \$1000 or best offer. 455-7628 after 5pm.

DUMP IT NOW! Brush, unwanted items, construction clean up. Rates by hour, load. Call Dump Truck 298-7208.

TREE SERVICE, trim, top, remove, palms and stumps. 298-7309 anytime.

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GO FOR GALS A new unique temporary art and service, will do light housekeeping, party decorating, pick up & delivery service, friendly reminder service, etc. especially for Xmas. Xmas card addressing, gift buying, wrapping presents, free buying, after party clean up, bartending, etc. 262-7289.

BACHELORETTE PARTY? Or other female occasions needing exciting male dancers. Will dance free to keep up the occasion. 275-3728 days.

HOMEOWNERS, renters, and businesses interested in employing ambitious young adults for quality yardwork, house maintenance, and business tasks contact: Ocean Beach Community Services. 225-1243.

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SWEDISH MASSAGE in your home by licensed massage. Women or men. Legitimate only. \$25/hour. Martha 566-7300 x42, 83 Monday-Saturday.

MOVING! DON'T get burned! Use a licensed & insured professional who has all the necessary equipment and experience. Free estimates. Evening Moving 223-1811. Call T. 275-3728 days.

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ANSWERING SERVICE, \$22.50 for 3 months, 24 hour - 7 day service. Business hours, \$15.00. Call, value-up and backup service also available. 226-0206.

ANSWERING SERVICE, 24 hour - 7 day, P.O. boxes, typing, rotary, pager, business cards. Assistance in starting your business, self-employment. 929 Turquoise, Suite 17A, San Diego. 234-1776.

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SHOWER walls, ceiling or in need of repair? We'll expertly install long lasting Formica or marble. In excellent condition with 10 years experience. References. 270-1714.

TALOR EXCLUSIVELY for every type of alteration including cutting down of skirts, repairing leather coats, men's pants, all types uniforms, etc. Leon 461-1936.

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MALE MAIDS Men do it better. Domestic help for all occasions. Weekly cleaning, gardening, parties, painting, papering. Handsome staff. 266-9781.

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FREE DANCE lesson every Sunday 7-9 Ballroom, Latin and Disco. At Balboa Park Club Building in Balboa Park.

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FLUTE TUTOR wanted. Twice or once a month in La Jolla area for beginner. Deb B. 450-1602 evenings after 8pm or weekends.

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DISCO HUSTLE (\$20 monthly) and modeling workshops. Want to get into show-biz? Instruction, advice, entertainment by professional dancers and models from N.Y.C. Louie & Marlene Lugo. 4550 El Capitan Blvd. (224-9998/282-0541).

GUITAR VOICES singing, bass composition. Formal instruction for the serious musician. Master person, or relaxed approach for those seeking general enrichment. Paul V. Simon 295-6484, 5-7pm.

FEMALE ROOMMATE wanted: own room in large 3 bedroom home, close to SDSU. Must be non-smoker, quiet. Available December-January. \$110. 483-6729.

MALE ROOMMATE for La Jolla home. Main duty requirements. Non-smoker. 25-35, outgoing, clean, responsible, prefer professional, long term. \$150, available December 1-4. 454-0940 (evenings or 560-7070 days).

FEMALE ROOMMATE wanted, University City home is looking for 4th person. \$175 in. Includes utilities. Available December 1. Janice or Howard 433-7855 7:30-9:30am.

RESPONSIBLE ROOMMATE to share nice house with yard and garden in Pacific Beach. Must like dogs. \$188 per month, 11 utilities. Available January 1. 463-4598.

PACIFIC BEACH roommates wanted, male, female or couple are preferred. Furnished, preferably non-smoker & responsible. \$200. 270-8405.

COME LIVE by the beach in a health-oriented La Jolla Shores home. \$230 a month. Furnished or unfurnished. 454-3773.

MISSION BEACH room with utilities paid. New kitchen, young, cool. Non-smoker. \$150 per month. 363-0665.

ROOMMATE to share 3 bedroom Solana Beach house with large garden. Semi-vegetarian, non-smoker. Working female preferred. \$145. 481-2396.

PERSON wanted to share 3rd bedroom with father and son in Mexico. Share expenses and cooking duties. 27-077 evenings.

COUPLE PREFERRED roommates share 4 bedroom Mission Hills house with generally well-behaved couple, 35-28. Washer, dryer, canyon. \$175 each. Share utilities. 255-6459.

FEMALE ROOMMATE needed to share beautiful 3 bedroom, 2 bath home near University Town Center. Fantastic view, pool, fireplace. \$150. Sandy 433-9535.

WORKING FEMALE on grad student needed to share 2 story house in Tamariscia. Pool, jacuzzi, and tennis courts. \$185 plus 11 utilities. 565-1960 after 5pm.

FEMALE to share plus La Jolla condo with tennis, racquetball, pool. \$175. 455-1242.

WORKING FEMALE, 25-30 years old to share 4 bedroom house with high beam ceilings, large fenced in yard, pet. \$100 per month plus utilities. Serra Mesa area. 274-8211 evenings.

LARGE ROOMS near City College/Solana Park. \$125, kitchen, bath, laundry included. Close to bus. Men. May 23-4521 after 6pm.

DEL MAR roommate & bath, pool, jacuzzi. Roommate wanted starting December 1. \$130 total per month. 755-7564 5-10pm.

ROOMMATE for 3rd bedroom, 1 1/2 bath house 2 blocks from Mission Bay. 13-1st and utilities. 276-1771.

FEMALE, 24-30, responsible, independent, employed, 10-12 bedroom apartment. \$157-50 available December 1. 11 blocks from beach. Security entrance. Stella 229-0081 or 270-2268.

WANTED, Male roommate, 2 bath, 3 bed room house, fireplace, swimming pool, washer/dryer, garage, large yard, \$175 plus 11 utilities. 454-0940 9:30-7:30pm.

KEYSTONE HOME, 2 bedroom, garage, yard. Male or female roommate wanted. \$112-50 per month, 11 utilities. Cable TV furnished. 284-4710.

ROOMMATE wanted to share large 4th bedroom, own bathroom with bathroom, swimming pool, jacuzzi, tennis courts. \$210. 571-0967 after 6pm Monday-Friday. All day weekends.

FEMALE ROOMMATE wanted to share nice house with yard and garden in Pacific Beach. Must like dogs. \$188 per month, 11 utilities. Available January 1. 463-4598.

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THE UNIQUE EXPRESSIONS is now making applications for immediate employment in the San Diego area. Learn the world of decorating with water while earning a generous income. Call 692-0510 or 433-8271 for appointment.

BARTENDING, waitress and waiter (college and food) program, men and women, 1 or 2 week program. Full and part time employment available. Free job placement. Century School of Bartending. 233-0184.

NURSES, LVN's, aides, Healthways wants you. Offer excellent benefits. Choose your location. 225 Broadway, Suite 1500. 233-0593.

EXPERIENCED SEVEN seeks employment in dressmaking and alterations. Eager to learn all aspects of profession. Janet 234-6547.

JOB SEARCH ASSISTANCE by professional women. Resumes, occupational interest tests and career counseling at moderate rates. Vocational Institute of La Jolla. Call for confidential consultation. 245-5844.

YOUNG MAN with own tools, looking for work/learn situation with carpenter, contractor or wood shop. Familiar with wood-working tools. House construction experience, quick and eager to learn. Robert Kelly, P.O. Box 643, Encinitas, CA. 753-5045.

IMMEDIATE need for clerical materials in the comfort of your own home. Share your talents for \$1.60 per month plus 1/3 utilities. 271-6027 after 5pm, weekends.

ROOMMATE wanted, non-smoker, 28 or over, 2 bedroom, 1 1/2 bath, 2 car garage. \$215 per month plus 11 utilities. 565-1960 after 5pm. 274-8211 evenings.

BAYSITTER wanted immediately for my 2 1/2 year old son. Prefer my 4:30pm-8:00pm hours. \$30 a week. 4-7:30pm. Sharon 274-8211 evenings.

REGISTERING NOW in Home baby-sitters needed. Your area, hours 276-5556. A public service program.

EARN EXTRA MONEY! Home addressing program. Rush stamped, self-addressed envelope for free details. Bookholder, P.O. Box 33302, San Diego, CA 92103.

TRAINING POSITIONS available in entry-level occupations in restaurant and hotel industry for applicants who qualify. 298-8110 for more information and application.

LEARN BUSINESS for eventual purchase. Hand-crafted wooden magnetic puzzle manufacturing. Extend your product line. Industrial family can earn extra money while watching TV. 296-2337.

HAIRSTYLIST: We have an opening for both male and female. Elegantly designed, centrally located, well established salon. Call Elie at Hair Studio. 331-5141. Cassa Mesa Blvd. (Interlocking Center) 261-2677.

VOLUNTEER position available in social agency working with at-risk people. Opportunity to develop counseling skills. College students and second career people please apply. 262-3307.

ONE COUNTY City of Elgin position is available for West Coast residents. Contact Diane Education Project, San Diego 364-2991.

CLEANING LADY wanted for Mission Beach area house once a week. 456-6515.

PART TIME OPENINGS for cook and cocktail waitresses. Must have experience and 21 years or older. Apply daily after 3:00pm. 225 Broadway, Suite 1500. 233-0593.

START NOW, Local Agency distributor offers opportunity for good earnings. You pick the hours. We train. For interview, call 422-8620.

NURSES, LVN's, aides, Healthways wants you. Offer excellent benefits. Choose your location. 225 Broadway, Suite 1500. 233-0593.

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CLEANING LADY wanted for Mission Beach area house once a week. 456-6515.

WANTED, Partner, in auto related business, male or female, with 10+ years experience. Able to travel on some weekend evenings. Night auto swap meets. 606-7 Trucks. 445-2827.

HELP WANTED, Petition creditors. Cash every Friday. Make your own hours. 260-4557.

UNUSUAL PART TIME business opportunity for men or women seeking college salary for the night. Apply in person at 225 Broadway, Suite 1500. 233-0593.

BRAVE AND BEAUTIFUL, college lady student can assist in enterprise with ambitious individual, no phone please. 224-6581.

\$200.80 POSSIBLE in only 5 hours work per week at home. Your answer to financial security. Call 523-8123. 225 Broadway, Suite 1500. 233-0593.

200 BLACK MALE actors needed for comedy special of "Wild Kingdom" in exchange for screen credit. For audition appointment, call 272-4278 after 5pm.

I WANT MOTIVATED people who want extra money and the freedom of running their own business in Surplus Nutritional Products. Call Larry 224-6601.

REAL ESTATE SALESMAN or broker. Your own business for \$125 per month. 100% commission. 267-5252 or 356-0598. 454-9013.

COMPETITIVE inductive heater. (See John Jolyon) needed to treat me twice weekly, 100% treatment. P.O. Box 1657.

PIZZA COOK - fair pay with good benefits for the person. Apply in person at The Leaning Tower. 3992 Claremont Mesa Blvd.

LEGAL SECRETARIES if you've had 2 years' legal experience and want to re-enter the field or change jobs, call Pro Legal Services. 233-6191.

RE-TRAIN FOR A JOB as a bank teller in 4 weeks. Free information. 279-9626. Tel. 279-9626. 1971 Camino de la Reina, Suite 508, San Diego.

BE YOUR OWN BOSS too you too can make money. Free information, write to Hill Enterprises. P.O. Box 2274, Station A, La Mesa, CA 92041.

SALES MANAGER and sales representative for commercial equipment company. Commission \$500-\$1000 per month with training necessary. 233-5998 18.

PRIVATE SECRETARY, companion, aide to young entrepreneur businessman. Discrete responsibilities: bookkeeping, typing, 279-2927.

WE NEED compassionate non-profits and non-profits to volunteer in the daytime for the Shriner's Children. Call 225-4440 or the American Cancer Society at 233-5558.

PRACTICAL hospital trained nurse, part time off weekends. \$3.50/hr. Call Nancy Kelly. 565-9524.

CHRISTMAS HOME money for the holidays. Popular line of presents plus money for your pocket. Call for details. 272-1196 (leave message).

SEE FOR YOURSELF, Local Army Distributors are enjoying extra income. We show you how. Call for interview between 5pm and 7pm. 445-2827.

ROOM AND BOARD on organic farm in exchange for work, gardening, tending animals, mechanics, sprouting, herb collection and preservation, juice preparation. Vegetarians only. 759-8987.

READY TO WORK? Part time experience for emotionally disabled adults. Work orientation and job seeking skills training provided. Qualified clients call 337-43-0781.

PEOPLE INTERESTED in technical side of work? Need volunteers in all aspects of production. Kearny Mesa, call Larry 273-4543.

PART OF FULL TIME, Earn \$10 an hour. No experience. Need car and phone. Commission only. Partyplan, Princess House Corp. 697-0232 after 5pm.

WANTED, Spearman, large 3 bedroom type like a Prodivisor or Magnum. Write to Box 17545 (Santee) San Diego 92117.

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SKINING REQUIRES STRENGTH, Endurance, flexibility. Qualified strength coach offers special ski fitness program. Three sessions. \$60. at Paula's Fitness Gym. 4275 Genesee (Balboa Field Center). Classes start 177-7700. Be in shape for the slopes this winter.

SURFBOARD 6'10" Rick James swimwear. wear. 330-459-3735.

SURFBOARD 6'10" swimwear. Great for Christmas orders now being taken. L.C. Skates. 4900 Manchester. Encinitas. 753-1508. Open Saturdays 10-5.

LOVE TO SAIL? Wind 'n Sea Sailing Club, a great group of men and women sailors who train, discuss and cruise together. Novices, good "hands" are welcome. \$20/month in dues at training and ocean sailing. For brochure: Wind 'n Sea, Suite R, 8561 El Paseo Drive, La Jolla 92037.

GET IN TOUCH with the land, clear your mind. Relax your body. Exercise your body. Release your mind. Free 1 hour lesson and two hour ride. Old country. \$52 hours. Weekdays only. Weekends, 52 hours. Lewis & Renn-A-Jack. 454-5035.

SKIBOOTERS, Snow Superlights, medium shell (8-9th) orange, yellow, green, medium shell (10-11th) orange, yellow, green, medium shell (12-13th) orange, yellow, green, medium shell (14-15th) orange, yellow, green, medium shell (16-17th) orange, yellow, green, medium shell (18-19th) orange, yellow, green, medium shell (20-21st) orange, yellow, green, medium shell (22-23rd) orange, yellow, green, medium shell (24-25th) orange, yellow, green, medium shell (26-27th) orange, yellow, green, medium shell (28-29th) orange, yellow, green, medium shell (30-31st) orange, yellow, green, medium shell (32-33rd) orange, yellow, green, medium shell (34-35th) orange, yellow, green, medium shell (36-37th) orange, yellow, green, medium shell (38-39th) orange, yellow, green, medium shell (40-41st) orange, yellow, green, medium shell (42-43rd) orange, yellow, green, medium shell (44-45th) orange, yellow, green, medium shell (46-47th) orange, yellow, green, medium shell (48-49th) orange, yellow, green, medium 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15 DAYSALE SLOOF with trailer. Four glass over wood \$500 or best offer. 229-4162 after 5:30pm.

BACKPACKS: Expedition 16 standard size \$75 each. 1 expedition size \$90. Excellent condition and all extras. 440-0531.

SKIS: Trak Marathon's 205cm. Poles 135cm. Alberta shoes, size 9. Brand new. Never used. Must sell. 270-9661 evenings, keep trying.

SKATEBOARD: G&S flexboard with Bernetti and Road Rider 4. \$35. 224-7126.

SKIS: Head Cr. 180cm. Lock Nevada bindings, cost \$300, sell \$125. Boots, Large Barn-shoe, cost \$190, sell \$85. Poles, \$10. BO 561-5263.

ICE SKATES: Boys or men's Canadian CCM professional hockey ice skates, brand new, in original carton, size 8. Men or boys Johnson figure ice skates, like new, size 10. 450-1066.

WOMEN'S SKI SUIT: Bibs and jacket, size 8, orange. \$50. 274-2289 after 5pm.

BACKPACK: Good condition, great for a beginner. \$15. 275-6332.

SAI BOAT: 20' Flying Dutchman, fiberglass, 4 sails, spritaker, trapeze, trailer, best offer over \$1000. 258-0487 or 259-6690.

WOMEN'S SOCCER team needs only Field players and goalie with advanced skills and competitive team experience. Available Monday, Wednesday evenings and Saturdays. Tryout information: 222-9432.

DIVERS WET SUIT: Women's. Size small. Brand new. 222-5197 after 5pm.

SCUBAPRO MARK V regulator, pressure, depth gauge, compass, decompression meter, Apnea, fins, masks, tanks, \$50. 800 cubic feet. Salsa dive watch, \$50. 297-6908.

1978-79 NORDICA TORNAAD ski boots, size 4, used 4 months. \$50. 224-7126. 1977-78 Hansen Avanti ski boots, size 9.7. Excellent condition. \$70. 755-1786 after 6pm.

JOHNSON OUTBOARD: 22hp, still in crate and under warranty. \$600. 439-6142.

SKIERS: Ski boots for sale. Nordica ST, excellent condition. Used only one season. \$55. Size 11. Keith 460-7906.

SKI OUTFIT: Black & white, small or girls 14. Like new, cost \$140, now \$80. Child's medium leather ski gloves, \$10. Girl's size 1 shoe outer soles. \$5. 454-8239.

BACKPACK: Dkt Karatsumi, blue, medium soft touring design, \$55. Gortex rain parka. Banana Products. Green, small, \$50. Both like new. 452-1403 evenings.

ANCHORS: Ski Dancette, COGA, commercial. Good chain and rope also. 224-6500.

USED 19' BOAT: Trailer. Insect 1536 Murray Canyon Trail, Bld to Community College. Northgate Foundation, care of Garland Peed, 224-7126. San Diego.

16' NOBIE: Excellent condition, full race equipped, with trailer. \$1425. Jan Malachuk 234-0861, days or 229-8009 evenings and weekends.

SAILBOAT: 14' SUNFISH. Very new, sail, lots of fun. \$200. 422-5884.

RUNNING SHOES: Size 6-9. New Tahenda (all treated sides), very good condition, clean. Cost \$80, sell \$25. 260-4582.

BRAND NEW pair of Churuli swimfins. Never been used. Yours for only \$25. Dkt. Boat. Great Christmas gift. 254-7651.

TENT: Used once, 8x10 with 8x10 screened porch. Excellent condition, easy-up, easy-down. Size 8x10. Water-proof, ready to go. 561-7199 evenings.

BROWNING 22 caliber semi-auto rifle with 10x55. \$200. 224-7126.

11' JET BOAT: Tami-Ton Star, River Runner, new 455 engine, Berkeley jet, row row full cover. Tandem trailer. Cost \$7000. Extra \$3700 or more. Offer \$99-118.

SKI BOOTS: Men's Size 9-10. Hebel-rod, size 10.5. White Skag and size 36 (new). \$40. Evelyn 270-9512.

BACKPACKERS: North Face Ruffsack, oodles, Gortex, 40 lbs. new, including tent poles, new 10x10 cot, and 4x4 tent. 224-7126.

4 SAIL: 15' Ventura Catalina, blue and white, with trailer, good shape, price \$700 or offer. Mary 458-0486.

1975 WELLCRAFT boat 17'0 165HP motor. Used fresh water only. Low hours. Callenport trailer. New cover. \$3500. 756-4674.

COACHING NEEDED for men's soccer team. We have the talent, it's just missing the coaches. Matches every Sunday thru April. Kevin or David 277-2277.

SCUBA CLUB has 2 teams with positions available to strong, experienced players. To tryout, call Club International. Practice info: 255-SHOT, leave message anytime.

OLIN MARK 1190 with Salmon bindings, used only twice. Best offer \$37-4317 after 5pm or 297-4971.

TREKWAY mountain inquest & trails. Used 1975. 214-9908 after 5pm.

BUY ONE, GET ONE FREE

PARLOR PALM

4" POT
1 FOOT TALL



MIX OR MATCH

BUY ONE FOR
\$2.50
GET ONE FREE

EXPRESSO WICKER BASKET

4"

GOOD WITH THIS AD THROUGH NOV. 29th

OPEN THANKSGIVING DAY, NOV. 22

the BASKET CASE

180 WASHINGTON ST.
THIRD AND WASHINGTON
OPEN 7 DAYS A WEEK 229-0216

10' BOAT: Trailer. Insect 1536 Murray Canyon Trail, Bld to Community College. Northgate Foundation, care of Garland Peed, 224-7126. San Diego.

16' NOBIE: Excellent condition, full race equipped, with trailer. \$1425. Jan Malachuk 234-0861, days or 229-8009 evenings and weekends.

SAILBOAT: 14' SUNFISH. Very new, sail, lots of fun. \$200. 422-5884.

RUNNING SHOES: Size 6-9. New Tahenda (all treated sides), very good condition, clean. Cost \$80, sell \$25. 260-4582.

BRAND NEW pair of Churuli swimfins. Never been used. Yours for only \$25. Dkt. Boat. Great Christmas gift. 254-7651.

TENT: Used once, 8x10 with 8x10 screened porch. Excellent condition, easy-up, easy-down. Size 8x10. Water-proof, ready to go. 561-7199 evenings.

BROWNING 22 caliber semi-auto rifle with 10x55. \$200. 224-7126.

11' JET BOAT: Tami-Ton Star, River Runner, new 455 engine, Berkeley jet, row row full cover. Tandem trailer. Cost \$7000. Extra \$3700 or more. Offer \$99-118.

SKI BOOTS: Men's Size 9-10. Hebel-rod, size 10.5. White Skag and size 36 (new). \$40. Evelyn 270-9512.

BACKPACKERS: North Face Ruffsack, oodles, Gortex, 40 lbs. new, including tent poles, new 10x10 cot, and 4x4 tent. 224-7126.

4 SAIL: 15' Ventura Catalina, blue and white, with trailer, good shape, price \$700 or offer. Mary 458-0486.

1975 WELLCRAFT boat 17'0 165HP motor. Used fresh water only. Low hours. Callenport trailer. New cover. \$3500. 756-4674.

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OLIN MARK 1190 with Salmon bindings, used only twice. Best offer \$37-4317 after 5pm or 297-4971.

TREKWAY mountain inquest & trails. Used 1975. 214-9908 after 5pm.

MICE FOR SALE: Pets or feeders. 50 cents each. 434-4715.

PARROTS: cockatoos, African grays, macaws, cockatoos, normal \$25, parrots, \$10. \$40. Beautiful birds, excellent prices. Cages, training available. Christmas yellow and delivers. 274-7471.

YELLOW PUPPIES: 10 Lab and 10 Golden Retrievers. 8 weeks, females only. Best offer. 454-3878 evenings.

YELLOW LABRADOR PUPPIES: Pick out now for Christmas delivery, photo included. \$50. Call after 6 p.m. weekdays or weekends. 726-7126.

CAT CARRIER: only used once, worth \$20, will sell for \$15 or best offer. 459-6790.

WANT TO MATE: Siamese-Mink female with same or other nice looking Male. Persian. 281-7453 or 284-3883.

PYTHON: Beautiful individual variety. Brand new. \$40. A handy, exceptional pet. Easy care. 281-7453 or 284-3883.

PLEASE SAVE ME! Year old mixed setter, good with children or as watch dog, never leaving him this week. 287-7045.

BEAUTIFUL KITTIES: black and white, need loving home. 1 spayed female, \$5. 1 younger one not yet spayed. 277-5681. Before 6 p.m.

CUTE CHIHUAHUA PUPPY: 7 months, female, nice colored, had all shots and dewormed. \$25 to good home only. 563-0065. Cash only.

LOST: Black cat with white chest and four white legs. Female, lost on 2000 block of Highland, Pacific Beach, in late September. 1 year old. 271-1810.

CANARIES: beautiful yellows, going out of business. 452-0140.

HALF QUARTER-THOROUGHBRED: gelding, 15 hands high, 8 years old. Excellent riding horse and good disposition. Must sell! \$675. 435-1769 or 435-6148. Ask for Leslie.

BEAUTIFUL AKC Golden Retriever at stud. Out of state bloodlines. Guaranteed. 299-0412 days or 579-1741 evenings.

KINGSNAKE WANTED: 454-4715.

BEAUTIFUL MALE COCKATOO with large cage. \$850. 281-7453 or 284-3883.

SIX PURE BRED pit bulls. Must see to appreciate. \$200 each. \$100 to pick ups. Will be ready for new home in about 3 weeks. 281-7453 or 284-3883.

BEAUTIFUL, tame box constrictor, 7', unusual gift. Complete with terrarium. \$125. 291-3519.

DOG TRAINING at your home by a certified trainer. Obedience with hand signals and guide dog training. \$100. 281-7453 or 284-3883.

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NIKOR LENSES: wide angle 24mm F2.8. Excellent condition \$175. 200mm F4 \$100. 224-7126.

35mm TOPCON \$110. New Omega Timer, rays, tanks, chemicals, studio lights, books, camera bags. 28mm, 135mm lens set for Vivitar 285. Nikon equipment. 475-5669.

CAMERA TRIPOD Star D professional originally \$85, used now \$25. Kodak camera \$5 with flash. 234-6928 after 5pm.

200mm VIVITAR lens with Canon mount. Excellent condition \$75. 225-0032.

POLAROID POLARISCOPE projector. Re-sals for \$400. Sell for \$200. New condition. 452-1017.

WANTED: Binoculars — Zeiss or U.S.N. for marine use. No antiques please. Call after 6 p.m. 562-0029.

MAMMYA C33 2 1/2" x 2 1/2" camera with 80mm lens. Good condition \$150. Also Mammya C-3 camera body only. \$50. 238-3777. Ridger 8:30 a.m.-6 p.m. Monday-Friday.

CAMERAS FOR SALE: Pentax system, 2 cameras and three lenses. Film, close-up lenses, leather case. Very clean. Also small 35mm camera. 424-8864.

ENTIRE DARKROOM for sale, including 400mm f/5.6 enlarger. 788-3304.

SUPER-8 SOUND CAMERA GAF model 508R. With boom mike, hand mike, 81.8 zoom. \$150 or best offer. Brian 278-6320.

CANON A1: body only, used twice, prime condition, still fully under warranty. \$125. 436-7910 evenings.

SOMEONE TO PROCESS and print black and white film for photographer. Top quality, clean work needed. 583-6000 evenings.

BEISLER 230 enlarger with El-Nikkor lens, carrier, filter, and Cibachrome M1 exposure monitor. All new and unused. \$300 sales. Extras. Tom 465-0095.

TRADE NORTH 68 2 1/2 x 2 1/2 single lens reflex, near new, for Nikon FTN 100 or 135 lens. \$300. 380-5566.

1978 VESPA scooter, P200cc, like new, low top. \$200. 600 miles. \$100. 224-7126.

1978 HONDA 750cc F model. Top condition, low miles. \$975-2000.

1975 SUZUKI 500, 800 or best offer. Must sell. 456-1598.

1978 KAWASAKI 1000TD excellent condition. All new and unused. \$300 sales. Extras. Tom 465-0095.

10 SPEED Land Rover \$25. 222-5119 after 5pm.

1978 CAD MOTOR \$150. 275-1618 Thursday or Friday, after 5pm.

BMW BIKES: Schwinn frame, Weber mag, Redline bars, and Tuff Neck gearshift. Good condition. \$75. 269-0829.

YAMAHA Y250E: Excellent condition, low miles. \$200. 224-7126.

1978 HONDA CX500: Shift drive, water cooled, runs smooth and strong, new tires, 1000 miles. \$200. 224-7126.

1972 HONDA 350: Needs some engine work. \$85. 224-3023 after 5pm.

HUFFY MEN'S 10 speed, brand new. \$85. 269-0829.

RALEIGH BIKES: \$200. 224-7126.

1978 HONDA 350: Needs some engine work. \$85. 224-3023 after 5pm.

1972 HONDA 350: Needs some engine work. \$85. 224-3023 after 5pm.

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Shhh!

San Diego's best kept secret!
Sunday Brunch

Featuring
The Windansea Omelette.
We also feature a complete bar and cocktail lounge and outdoor patio dining.
The Ocean Fresh Cafe—
an extraordinary
seafood restaurant

Open Every Day For Lunch 1130—230
Dinners 5 PM. on Sunday Brunch 1000—200

5509 La Jolla Blvd., Bird Rock
459-4149

Retail Seafood Market Next Door

MOTORCYCLES: Ruffs, men's 50, "Viking" 100, 150, 250, 350, 450, 550, 650, 750, 850, 950, 1050, 1150, 1250, 1350, 1450, 1550, 1650, 1750, 1850, 1950, 2050, 2150, 2250, 2350, 2450, 2550, 2650, 2750, 2850, 2950, 3050, 3150, 3250, 3350, 3450, 3550, 3650, 3750, 3850, 3950, 4050, 4150, 4250, 4350, 4450, 4550, 4650, 4750, 4850, 4950, 5050, 5150, 5250, 5350, 5450, 5550, 5650, 5750, 5850, 5950, 6050, 6150, 6250, 6350, 6450, 6550, 6650, 6750, 6850, 6950, 7050, 7150, 7250, 7350, 7450, 7550, 7650, 7750, 7850, 7950, 8050, 8150, 8250, 8350, 8450, 8550, 8650, 8750, 8850, 8950, 9050, 9150, 9250, 9350, 9450, 9550, 9650, 9750, 9850, 9950, 10050, 10150, 10250, 10350, 10450, 10550, 10650, 10750, 10850, 10950, 11050, 11150, 11250, 11350, 11450, 11550, 11650, 11750, 11850, 11950, 12050, 12150, 12250, 12350, 12450, 12550, 12650, 12750, 12850, 12950, 13050, 13150, 13250, 13350, 13450, 13550, 13650, 13750, 13850, 13950, 14050, 14150, 14250, 14350, 14450, 14550, 14650, 14750, 14850, 14950, 15050, 15150, 15250, 15350, 15450, 15550, 15650, 15750, 15850, 15950, 16050, 16150, 16250, 16350, 16450, 16550, 16650, 16750, 16850, 16950, 17050, 17150, 17250, 17350, 17450, 17550, 17650, 17750, 17850, 17950, 18050, 18150, 18250, 18350, 18450, 18550, 18650, 18750, 18850, 18950, 19050, 19150, 19250, 19350, 19450, 19550, 19650, 19750, 19850, 19950, 20050, 20150, 20250, 20350, 20450, 20550, 20650, 20750, 20850, 20950, 21050, 21150, 21250, 21350, 21450, 21550, 21650, 21750, 21850, 21950, 22050, 22150, 22250, 22350, 22450, 22550, 22650, 22750, 22850, 22950, 23050, 23150, 23250, 23350, 23450, 23550, 23650, 23750, 23850, 23950, 24050, 24150, 24250, 24350, 24450, 24550, 24650, 24750, 24850, 24950, 25050, 25150, 25250, 25350, 25450, 25550, 25650, 25750, 25850, 25950, 26050, 26150, 26250, 26350, 26450, 26550, 26650, 26750, 26850, 26950, 27050, 27150, 27250, 27350, 27450, 27550, 27650, 27750, 27850, 27950, 28050, 28

ELEGANT FORMAL antique dining room set with glass china cabinet, buffet, table and chairs. \$1,300. beautiful antique bedroom set. \$800. 563 5219 evenings.

BACK TIRE! SORE! Then you need my Naigra Therapy Cycle Pad with massager. Bought at De Mar Fair. \$205. As new \$150 or best 448-4761.

FREEZE DRIED FOODS, and dehydrated, good assortment, all or part at healthy discount. Mountain House brand. 296-3696.

MATCHSTICK window shade. 3d/5. cal. color with case. \$5. pair of small bedspread. \$5. 565-1192. please call daytime.

ROLLTOP DESK, oakwood grain veneer with 3 lower drawers. 22 years, excellent condition. \$200. 277-9694 days.

MIAMI STONE, concrete cast brick with its posed small rock. Build fireplace fronts, wall facing planters, etc. Assembled corners. 30 cents per square foot area. 422-6332 or 461-1194.

PINBALL MACHINE, excellent gift for Xmas. Official size and really good condition. 1968 Gottlieb "Domino" for \$250. For more information call 453-4028.

NEW LAMA SKIN for rugs and lamia hair blankets, beautiful, make beautiful Xmas presents. 268-8794 after 7pm.

UNITED AIRLINES fare discount coupon. 454-3811, 5241, 510, 453-9125 after 5:30.

UNIQUE OLD OAK bookcase, loaded glass doors. 44x24x14, no shelves. \$225. 443-4728.

OLD FASHIONED bathtub with claw feet and faucets, in excellent condition. \$85. 272-6789.

BEDROOM SET, double bed, 2 drawer night, 6 drawer dresser with mirror, excellent condition. \$145. 280-4640.

ROCKING HORSE, excellent condition. 510, highchair. \$8. other children's things. 463-1168.

4 AMERICAN AIRLINES 50 percent coupons, \$50 each or other. 453-5044 evenings.

FOR XMAS, lovely Karatana area rug, imported candleholders lamp, mirror console set, wrought iron room divider, tea caddy, Stone Marten fur for your lady. 453-9523.

DISCO LIGHT BOX with geometric designs, 28x15, \$5. also baby-sitting services, \$1 per hour. 224-4528 anytime.

MODERN COUCH, chair, coffee table, \$50. desks, \$10. dinnette set, \$25. 10-speed bike, \$40. 743-9857. Elevation.

EVERYTHING you always wanted in a store and a new lot more for sale. electric range, 200, white with double doors, and many other great condition. 510-0016, 871-6891.

VENDING MACHINES, yogurt, 3, super price. Bonze 272-4773, 8-4, or 479-9408 after 5.

ORIENTAL RUG for sale, 5x7, blue with cream, good condition, \$75. electric floor-standing pump table, needs a little work, \$40. 481-0632 evenings.

QUILTED 2 XMAS stockings, trim top and toe with embroidered name if you wish, \$8 plus 10 cents a letter average. Novel and prompt. 484-1403.

PAIR OF MATCHING lamps, tone and color of Xmas lights, kitchen cabinet door, 18 in. x 6, various sizes, excellent condition. 287-4782.

UNITED AIRLINES is price coupon, 1, with authorization label, \$45 or best offer. 453-5322 weekdays, 5pm to 9pm, 284-0789 evenings and weekends.

CB BASE, Trans D201, lites, Vuc, used 20 hours, great buy and new, \$382. D201, CB, no crystals, programmed, excellent condition. 453-4529.

NEW, NEVER ALTERED, black luscious with matching tie, lightweight, size 40 regular. Paid \$150 on sale, we sell for \$75. 224-2756.

2 UNITED AIRLINES is fare coupons, best offer over \$5. 355a 565-0317 evenings.

UNITED AIRLINES is off fare coupons with authorization labels, \$45 each. 566-2092.

HEATERS, convection floor heater, 48" wide by 7" high, like new, original cost \$60. We sell \$35. also Galaxy heater, 17" wide by 14" high. \$15. 272-6789.

LOW-TOP DRESS BOOTS, brown 7 1/2 A, worn 3 times, cost \$75, sell cheap. 997-0531, call now.

3 CIRCUIT BREAKERS, new 2 pole 440 volt, 30 amp, 40 degree ampere compensating, 1 wholesale price. 270-4737.

1 STATIONARY EXERCISE bike, excellent condition, hardly used. \$287-1740.

PRE-CHRISTMAS CLEARANCE SALE PRICES SLASHED

BROOKS GOLDEN VANTAGE MEN'S & LADIES'
Reg. \$29.95 SALE \$19.95

TRETORN FORECOURT TENNIS SHOES MEN'S & LADIES'
Reg. \$18.95 SALE \$12.95

NAME BRAND SPORTS SHIRTS 50% OFF

Also at our Convo location these additional
Adidas Shoes as low as \$6.95
Converse High/Low Top Reg. \$19.95 SALE \$9.95
Saucony Trainers Reg. \$29.95 SALE \$18.95
All Leather Tennis Shoes Reg. \$29.95 SALE \$15.95

324 Broadway
El Cajon, CA
(714) 444-1623
(Gemco Center)

3904 Convo St.
San Diego, CA
(714) 565-0401
(across from San Diego Glass & Paint)

1131 Fifth Avenue
San Diego, CA
(714) 239-9577
(Union Bank Building)

HURRY! HURRY! Limited to sizes & quantities on hand.

Sale begins Nov. 23rd thru Dec. 1

Plus big savings on many additional sale items/Gift certificates available

WHITE CHESTY mode heater, good condition, 30 x 20, 20 cubic feet, with 3 sliding removable storage baskets, like new, \$225. 223-3434.

UNITED AIRLINES discount coupon with authorization stamp attached, \$45. 289-9597 or 225-2032.

CARPET SHAMPOOER, Blue Luster/Fluorene, with 200 lbs. case, Cost \$150, \$85. never used. 425-0347 after 5.

2 UNITED AIRLINES is fare coupons with authorization stamps, \$40 each. Chip 784-5607.

KNOXIE WATERBED with heater, \$120. black mirrors, 4x5, 20" dish set, \$20. 480-4686, 54pm.

BLACKHILLS'S TOWLS: Lufkin Surface gauges, bevel, bread gauge, scotch (offset), calipers. March 234-4000.

2 UNITED AIRLINES is fare coupons, best offer. Pre 567-1383.

NATIVE AMERICAN clothes and beads. Call for information. Web 753-4567.

16 BOAT WITH trailer, \$50, color TV, 24" Magnavox, \$65, washer, dryer, Kenmore, both \$50. 279-1354.

2 BEDROOM, 1 BATH, condos, bright and cheery! Appliances included. Garage and storage. Penasquitos \$350/month. 484-2892 or 453-1098.

ONE BEDROOM furnished apartment in unusual Victorian complex. Patio garden. \$100/month. 453-1098.

2 UNITED AIRLINES is fare coupons, best offer. 453-5322 weekdays, 5pm to 9pm, 284-0789 evenings and weekends.

HAM EQUIPMENT: Heamline HW 101 transceiver with 350 watt power supply, also antenna. \$330 or best offer. 224-6507.

CB RADIO Linear amplifier for sale. Talk around the world from your home. 400 watts plus for \$370. Russ 271-4436.

19TH CENTURY BOOKS of quality, yet not too dear. Bibles, Bibles, Marys, Shakespeares, etc. Drafting board parallel rule, air-brush compressor, antique postage projector. 384-1240.

DRYER, Frigidaire Deluxe gas, large load, used very little. \$100 cash. 278-3411.

UNITED DISCOUNT coupon, \$45. 289-9597 or 225-2032.

3 BEDROOM, 2 BATH, unfurnished condominium, nicely decorated, well-lit, near Stadium, pools, tennis courts, jacuzzi, den, laundry room, covered patio, mail yard, available December/January. \$1,600. 563-1282.

ONE BEDROOM furnished apartment in unusual Victorian complex. Patio garden. \$100/month. 453-1098.

STUDIO APARTMENT, semi-furnished \$250. Utilities included. La Jolla Village. Paid \$150 on sale, we sell for \$75. 224-2756.

2 UNITED AIRLINES is fare coupons, best offer. Pre 567-1383.

NATIVE AMERICAN clothes and beads. Call for information. Web 753-4567.

16 BOAT WITH trailer, \$50, color TV, 24" Magnavox, \$65, washer, dryer, Kenmore, both \$50. 279-1354.

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CB RADIO Linear amplifier for sale. Talk around the world from your home. 400 watts plus for \$370. Russ 271-4436.

PACIFIC BEACH, \$325, nice 2 bedroom apartment, with yard, no pets, new carpets, paint and drapes. 272-6789.

SMALL STUDIO, utility paid, La Mesa country like, nice view. \$130/month. Single only. 460-7995.

2 BEDROOM house with garage in East San Diego. Fireplace, stove, refrigerator and much more. Adults only. \$325. 565-8814.

\$266, 2 BEDROOM apartment, adults, no dogs, \$100 deposit. 402 Eureka near University Avenue. 563-0814.

\$225 MONTHLY UNFURNISHED 2 bedroom building, range, and refrigerator, 7223 El Capitan Boulevard. For information call 453-1273 or 389-7232.

NEW CONDO FOR RENT, \$325, 1 month free rent, fireplace, walk-in closet, bright, pool, jacuzzi, etc. 462-7079 or 475-5877.

APARTMENT NEEDED: working male professional seeks economic living quarters. 1 plan to travel abroad next year and need to save money while in housing. References. 222-1884 day.

POINT LOMA 1 bedroom unfurnished apartment, includes stove, refrigerator, drapes, and carpet, enclosed yard, close to all, \$285/month furnished. 222-2568.

2 BEDROOM, BATH unfurnished, available December 8. Mountain Heights. \$210/month. 222-8881 evenings.

LARGE ROMANTIC 1 bedroom condos with a fireplace right on the bay. Drive by 3880 River, then call 453-2717. Available. 11:05. Sorry, no pets. \$525.

LARGE 2 BEDROOM in Ocean Beach, good shape, stove, refrigerator, garage, yard, pet-friendly. 224-2536.

PROFESSIONAL OFFICE space available for rent on hourly or monthly basis by fully furnished. Space currently shared by psychotherapy and legal services. 231-1610.

PACIFIC BEACH, house for rent, 2 bedroom, wooden floors, beautiful ceilings, yard and garage. \$550/month. 489-3210.

NEWLYKEES NEED new 1 bedroom apartment in La Jolla area. March or April. 270-7817 or 452-1228.

FOR LEASE: Professional space in new building. Prime Mission Hills location, air conditioned, package, carpet allowance. Richard 280-3551.

QUIET ADULT for furnished studio in Golden Hills. No kids or pets. \$165 per month. Oscar Chavez 453-9067.

\$150 ROOM WITH key for female nonsmoker near North Claremont Square, fenced yard & garden, no kids or pets. Available immediately. 483-1508 leave message or 274-6853.

PACIFIC BEACH, new building near beach, 2 bedroom, 1 bath apartment, patio, carpets, drapes, refrigerator, dishwasher, fireplace. 422-9622.

2 BEDROOM Point Loma, new, condos. \$400. Pool, 2 garages, 2 baths. 223-9783 or 222-4640.

\$200 ONE BEDROOM duplex, unfurnished. Appliances, carpets, drapes, convenient to canyon. Older adults, no pets. For appointment call 284-1302.

ENJOY A BEAUTIFUL, relaxing vacation in the San Bernardino mountains. Cabin, fully furnished, close to hiking trails, boating, fishing, skiing. References requested. Babes 282-4810.

MOUNTAIN CABIN Big Bear Lake, 2 bedroom, full kitchen, new snow season coming. Reservations. Ralph 460-3241 or 426-2266, evenings or weekends.

COZY 1 bedroom apartment in Ocean Beach. Will allow pets. \$225 per month. Rick 280-3551.

1 BEDROOM FURNISHED apartment available beginning December 1st. Walking distance to SDSU. \$150 per month. Mike or Sebastian 287-1344 after 5pm.

WANTED ROOMY 2 bedroom house or duplex in Hillcrest, Mission Hills area. Responsible married couple can afford \$300 per month. Can move in after January 1. 571-6483.

2 AND 3 BEDROOM duplex, carpet, stove, refrigerator, fenced yard. Near National City. \$200-\$300 per month. 282-5366 or 284-5418.

WAREHOUSE SPACE, near downtown, \$200 per month. 229-1208 8:30-5pm.

3 BEDROOM REDWOOD apartments, Colma, San Jose area. Coming available December. Deposits taken now. No pets. \$475 and up. 297-9242.

\$60 BIG BEAR! Walk to slopes from cozy mountain cabin. Sleeps 8, knotty pine throughout, natural rock fireplace, fully equipped. Reserve now for winter. 453-4366.

\$475 SATELITE, 3 bedroom, 2 bath, large yard, fireplace, air conditioned, etc. 449-9474.

DEL MAR apartment, 10 block to beach, 2 bedroom, 1 bath, \$500 available December 15. 755-1188.

HILLCREST, 4th and Robinson near all, 1 bedroom unfurnished, stove, refrigerator, no children or pets. Please call. \$275 per month. \$100 deposit. 295-1432.

\$290, 1 BEDROOM condominium in Mission Valley (Ranchito Mission Village). Excellent location overlooking Torrey Pines, tennis, pool, jacuzzi, etc. Available December 1st. 456-7810 or 481-4640.

PACIFIC BEACH townhouse (2 story) large 1100 square feet. Fireplace, 1 year old, 2 car parking, no kids, no dogs or cats. \$405 per month. \$100 deposit. 483-5717.

LUXURY 1 bedroom apartment, security building, range, and refrigerator, 7223 El Capitan Boulevard. For information call 453-1273 or 389-7232.

\$230 FOR MODERN beach cottage in Ocean Beach. Carpets, drapes, stove, refrigerator, and pet-friendly. 458-0711.

UNFURNISHED house, lovely 2 bedroom, fenced yard, porch, carpets, fireplace. No pets. Call 3353 Fairmount Avenue. \$288-4326.

\$275 PACIFIC BEACH, 1 bedroom furnished or unfurnished. Pool, laundry, near shopping, business. Call. No pets. 1501 Chalmers, 271-1800 or 458-6784.

\$115 ROOM NEAR North Claremont Square. 2 bedroom, 1 bath, pet-friendly. 483-1508 or 274-6853. Available immediately. Hurry!

WAREHOUSE SPACE near downtown, \$200 per month. 229-1208 8:30-5pm.

OCEAN BEACH, 1 bedroom house with garage. Must vacate by November 28. This house has pet-friendly, no pets. Please call. \$225 per month. 223-1232.

GARAGE 1 1/2 blocks to Claremont Square, safe and secure, no kids or pets. 3 month minimum. 483-7666 call now.

NORTH PACIFIC Beach near La Jolla, 2 bedroom, 1 bath, pet-friendly. 453-1302 evenings best.

THE READER PUZZLE

No. 83 The Game

By Don Rubin

Charades, for those of you who've been living in a cave, is an old parlor game in which a player, using free mime and conventional gestures, attempts to act out a well-known phrase that other players attempt to guess. The most popular variation of charades—the one they used to play on television—is called "the game." But maybe this will refresh your memory.

First, we'll act out the category (song title, quote, book title, etc.), then the number of words in the phrase, the word we're working on (first, second, third, etc.), the number of syllables in that word, and the syllable we're working on (if necessary). If a word sounds like another word that is easier to act out we'll use the familiar "sounds like" gesture. You remember.

Is everybody ready? Okay, start the clock.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and street size (S, M, L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.



Winners of and Answers to Reader Puzzle #81, Good Luck

Well, so much for that puzzle game. Nearly all of the more than 312 people who attempted Puzzle #81 got it right. Oh, there were twenty or thirty dummies who missed Brzezinski anyway, or confused Hermann Hesse and Lou Gehrig (and got Hermann Goering), but that's to be expected. All in all, we'd say you did a pretty good job. Here's the mess we accumulated:

Sue Warren Nashville
La Dolce Vita "The Bicycle Thief"
Galileo Galilei Hermann Hesse
Ayatollah Khomeini Lou Gehrig

Karachi Los Angeles Moscow
Oauka
Kuwait Guam Albuquerque
Shanghai
Ilma Kozla playpuzz marmoset
emu ibex gnu aardvark abalone
Franz Liszt Man Ray Knute
Rockne
Zbigniew Brzezinski Dick
Agnew
Mein Kampf Moby Dick
Quixote
Little Women Ulysses Vanity
Fair

The following people can expect a typographically flawless except for that backwards R) T-shirt for their efforts:

1. Mike Floyd, La Jolla
2. Linda Henry, San Diego
3. Barbara G. Svendsen, San Diego
4. Wayne Miller, La Mesa
5. Brent Brown, San Diego

