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2 ONE BEDROOM UNITS in Mission Beach on Bayview Lane. \$295 with view. \$285 without view. New carpets and new throughout. Street, refrigerator. Child OK. 270-1096 or 270-8287.

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2 BEDROOM HOUSE in Ocean Beach. 2 blocks from the ocean. Garage, pet, stove, refrigerator, air conditioning. 1, 1975. \$400 per month. 583-1909.

DICTIONARY HILL: brand new 3 bedroom 2 bath house with fireplace, pool, view and more. \$450. 489-2007 for details.

\$375. 2 bedroom apartment, small Pacific Beach complex north of Garnet near beach and bus. No pet, wireless or motorcycles. Only permanent mature tenants. 488-9983.

CLAIREMONT: 3 bedroom house. \$450. Covered patio, enclosed yard, garage. Quiet cul-de-sac, nice area. Call Glen. 451-5903. Square 3655 Puchanosa Court, kids OK, no pets. 483-1913.

HILLCREST-NORTH PARK: 3 bedroom house. Fireplace, view, garden, new kitchen and carpets. No children or pets. Available December 1. 1975. \$400. 456-5791.

NORTH PARK area: 1 & 2 bedroom apartments from \$210. Stone, elegant carpeting, convenient location. 299-777.

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Real Estate

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1 BEDROOM CONDOMINIUM in Mira Mesa (Quiet Creek), excellent location! Tennis, pool, spa, sauna, etc. \$37,700 loan at 10.25 percent. \$52,000. Owner-agent. 456-7910 or 481-5644.

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3 BEDROOM, 2 BATH home, nice, quiet neighborhood, assume 8% percent FHA at \$260,000, view 10 percent \$200,000 2nd at \$200,000, for \$12,000 down, \$67,000 total. 394-2330 evenings.

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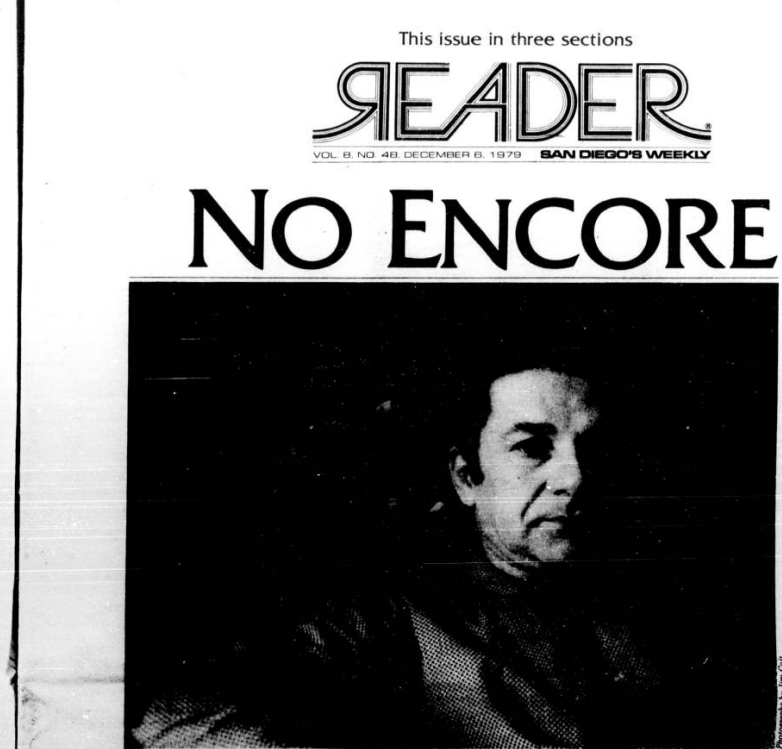
LEVEL BEACH LOT: 12 miles south of border. All improvements ready to build, utilities, sewer, water, etc. Call for details or submit offer. 275-5566.

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YOUNG COUPLE wants to buy 3 bedroom or larger home in Villavieja area with creative seller financing attached. Principals or listing agents only. 275-1574.

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1 BEDROOM HOME: Lado de Loma area, Villa, lovely mountain view, granite roof, new carpet, great potential. \$65,000. 479-6732 or 941-0227.



Maestro Peter Erös Takes His Last Bow

The young Hungarian conductor was sure the great George Szell wouldn't bother to come, but he invited Szell to one of his Amsterdam concerts anyway. The year was 1959. George Szell was conductor with the Cleveland Orchestra, one of the world's best assemblages of classical musicians, and Szell was considered a virtuoso, one of the demigods that the peculiar history of classical music spawns and then feeds on. The twenty-seven-year-old Hungarian, Peter Erös, was a mere assistant conductor with Amsterdam's prestigious Concertgebouw, but like Szell, he was born in Budapest, and perhaps that figured in the master's decision to attend Erös's concert. It was a matinee which was over at about forty. Backstage, Szell approached Erös and said in German, "Very good, very good. Change your dress and come over to my hotel. I want to talk to you."

Erös arrived at six o'clock at the Amstel Hotel, and he and Szell ate dinner together. Though Erös didn't know it yet, he was about to become a "spiritual child" of Szell's, his career guided and shaped by the great conductor until Szell's death in 1970. During dinner that night in Amsterdam, the seasoned maestro stated to the neophyte, who spoke no English, "Well, you have to come over to America." Erös asked why and Szell declared, "Because that's where the future is."

Twenty years later, Erös sits before a mirror in his small dressing room backstage at the CBS Theatre in San Diego. It is seventy-four years, opening night of his eighth season as resident conductor and music director of the San Diego Symphony, and it is Erös's last opening night here. This year he will conduct about half the concerts, next year he will conduct two, and the following year there will be a new resident conductor sitting where Erös, dressed in white tie, is sitting now. He conducts business in a loud voice, making

(continued on page 14)

Neal Matthews

City Lights

Tender Resignation

Walking down Fifth Avenue last Monday afternoon from city hall to her small office near Market Street, Nancy Stockett must have been a little nervous. She had just returned from seeing city council representatives Maureen O'Connor and Tom Gale, mustered out of office in grand style: military bands, congratulatory speeches, and a joyful cake-and-coffee reception. But Stockett's own departure from her post as executive director of the Gaslamp Quarter Association in two weeks will not be quite as ceremonious. It will, in fact, be more than a trifle awkward. The immediate reason is that Stockett tendered her resignation, then tried to retract it. The association's board of directors, much to her chagrin, did not accept the retraction, but held on desperately to her promise to quit. The situation has been, according to all concerned, distinctly uncomfortable.

Stockett, who has been director of the downtown group for the past eleven months, verbally gave her tentative resignation to Gerald Yablonsky (president of the Gaslamp Quarter Association), two weeks before Thanksgiving. The twenty-eight-year-old Stockett explained that she was planning a reconciliation with her former husband in Washington, D.C., and would not be able to continue as director. But her plans changed abruptly. "On Thanksgiving Day things took a very dramatic turn, and I no longer had to move back East," Stockett says. She then informed Yablonsky of her decision to stay on in San Diego as director of the association. "He seemed very positive about my staying," she remembers, "but apparently some people felt otherwise."

The trouble, it seems, originated with the fact that in between Stockett's resignation and her retraction, a five-member committee was formed from among the seventeen-member board of directors to select a candidate for the executive directorship. The committee first met November 23, then again three days later. The committee was informed that Stockett changed her mind and wanted to remain as director. According to Stockett, the selection of the committee was supportive of that desire. "The selection committee voted to retain me," Stockett says (although at least one member of that committee denies this). "The executive committee voted to retain me, also. But for some reason the



Nancy Stockett

full board voted not to keep me on."

The board vote (eight-to-six to accept her resignation) was taken on November 28. Three days after that — last Saturday — the board hired business consultant Nancy Johnston as the new executive director. Johnston is one of a group credited with revitalizing the Vineyard shopping center in Escondido. Johnston's position will be one of three financed through a \$50,000 contract with the city to promote redevelopment of the sixteen-block area south of Broadway and bounded by Fourth and Sixth streets. Although the director's salary is paid out of federal funds channeled through the city, the association board has ultimate power in matters of staff employment. "Johnston is bright, articulate, and has a strong background in business improvement," says Bernard. "The primary goal for the forthcoming year is going to have to be improving the business climate, and that's one of the main reasons we hired Johnston."

But one of the association board members, who asked not to be named, put it a little more bluntly. "The selection process that was started after Nancy's resignation brought forth some people with very definite backgrounds in business leasing, which is what we need right now," the board member said. "It was simply a chance to get someone better."

But an even more important factor, according to Gaslamp Quarter observers, seems to have been Stockett's political alliance with Mayor Pete Wilson and Gaslamp entrepreneur Charles Lyson, a former aide to Governor Ronald Reagan and a strong supporter of Stockett. (Lyson has also sided with Wilson on a number of controversial issues affecting the Gaslamp project, including the condemnation of a group of buildings known as Theatre Square. The ties between Wilson and Lyson have been further strengthened by the mayor's endorsement last month of Reagan's bid for the presidency.) But strong city-government influence in the Gaslamp area has not always been appreciated by the Gaslamp Quarter Association. Stockett's alignment with city hall, then, did not make her as attractive to a majority of the

association board members. When Stockett let it be known she wanted to retract her resignation, some insiders felt there was strong pressure from Wilson and Councilwoman Lucy Killea exerted on the association to retain Stockett. The covert pressure was resented by many board members who might otherwise have shown support for Stockett.

Stockett's reaction to the decision changed as the days passed. "I woke up Thursday morning the day after she was fired and I was mad," she says. "I woke up Friday morning and I was confused. Today I woke up and felt that this was probably the best thing that could have happened to me." Stockett will stay on the job until just before Christmas, when she will travel to Boston for several weeks to visit relatives. On her return here she plans to remain active in the development of the Gaslamp district in some capacity. "I'm entertaining some options," she says. —M.O.

Mr. Beagle Takes The Stand

Harvey Beagle, it must be said, has had his share of problems. By his own account, he has spent a total of three of his thirty-eight years in jail on such raps as grand theft, bad checks, second-degree burglary, parole violations, and public drunkenness. He is confined to a wheelchair, afflicted with multiple sclerosis, and suffers from an alcohol problem. He is also one of four county jail inmates who filed a 1977 lawsuit with the help of the American Civil Liberties Union against the County of San Diego alleging violations of prisoners' constitutional rights. In one of the more bizarre twists to the ACLU jail suit, though, Beagle has publicly declared that he lied on the witness stand last month about abuse in the jail.

ACLU attorney Alex Landon is speculating that Beagle's recanting of his testimony is part of a half-baked extortion plot carried out in a state of inebriation. "Harvey came to us and wanted some money," Landon said, "but we weren't prepared to give it to him, and I think — this was his own way of getting back at us." In order to get back at the ACLU, Beagle contacted local news media and confessed that he perjured himself. Channel 10 newsmen Joe McMahon was the only reporter to use the story last November 25, the

day Beagle made his claim. Beagle and three others had named the board of supervisors, Sheriff John Duffy, and several jail staff members in the suit, which complained of overcrowding and unsanitary conditions in the downtown jail. The suit was later amended to include a number of complaints from other inmates who were once incarcerated at the facility. Testimony in the trial began last November 6, and Beagle took the stand the next day.

Because of Beagle's infirmity and the nature of his testimony, his charges received wide publicity. Among other things, Beagle claimed he was refused a shower and a fresh change of clothing for forty-five days. He said it was only after he mailed two letters to the county grand jury that deputies finally relented and let him bathe.

But Beagle, who now lives in Long Beach and was unavailable for comment, recently called Channel 10 news, Channel 39 news, and the San Diego edition of the *Los Angeles Times* with the surprising statement that he had lied in court. City desk staffers at both the *Union* and the *Evening Tribune* said they received no such call. Channel 39 reporter John Britton, after talking to Beagle, called ACLU attorney Landon and was convinced that Beagle "was a loony," according to a newsmen spokesman. *Times* reporter Ted Volner also spoke with Landon after receiving Beagle's call, and after an abbreviated investigation, decided not to print Beagle's claim. McMahon of Channel 10 talked to Beagle the morning of November 25 and aired the story that night.

Landon said last week he was upset that anyone had used the story. "Harvey has been drunk," Landon said, "and has been talking to anyone who is willing to listen to him. I believe he called the news media and said that he lied, but that's just not true. We have corroborating evidence to show he was telling the truth. I think anyone who went on the air with that story is showing irresponsible journalism."

Harvey has an alcohol problem, and he was drunk at the time, I gather," Reporter McMahon, though, said Beagle was completely sober during their interview. Landon insists that when Beagle went to the media, he was in the grips of intoxication, but that when he gave his court deposition and testimony he was sober. "The thing he said in court still stand," Landon said. "He said there were bunk beds that were very difficult for a cripple to use, and that's true. He said he wasn't allowed to get a fresh change of clothing."

We know that's true because his lawyer at the time was constantly complaining about that. He talked about the food being cold, and we have several other people who have testified to the same thing. The only reason we called Harvey as a witness is because he has done long periods of time [in jail]. He has been in there a number of times, so he could testify that these problems were consistent over a long period of time."

Deputy County Counsel Tony Albers, who is representing the county's interests in the suit, said last week that whether Beagle was lying in court or lying to the media, his credibility has been brought into question. Albers was not ready to say what action, if any, he will take regarding Beagle's about-face. "Suffice it to say we're not too crazy about witnesses who lie," he said. "Our feeling is, if he lied this time, how many other times did he lie?" —M.O.

Don't Just Sit There

It is a lovely theater, elegant, acoustically perfect, an aesthetic delight. Yet it sits dark all but thirty or forty nights a year. Trustees of the La Jolla Museum of Contemporary Art, which runs the theater next to the gallery buildings on Prospect Street, say all that may now change, however.

Danah Fayman, president of the museum's board of trustees, says the museum leadership is considering the possibility of legally separating Sherwood Hall from the exhibit facilities. If that could be done, it would allow the museum to rent the auditorium to profit-making organizations, a change which could dramatically increase its usage. Fayman says the museum currently must restrict the rentals to nonprofit entities because of something that happened early in the life of the 499-seat facility.

She says the early leaders of the art repository never planned for the inclusion of a theater. That notion materialized with the death of La Jolla resident Franklin Sherwood, who left a million dollars to the fledgling museum. Although his will didn't order use of the money for a theater, the trustee who had arranged the bequest (the



Danah Fayman

late Gordon Gray of the law firm Gray Cary Ames and Frye) insisted that that had been Sherwood's intent. So La Jolla architects Mosher Drew Watson and Ferguson designed the separate structure and in 1959 the money went to build it and to add several classrooms, which were converted to additional exhibit space during last year's renovation.

"Sometimes it seemed like a white elephant to us," remembers Fayman, who was very involved with the new theater at that time. She says, however, "I had dreams of bringing in all sorts of wonderful things." Several productions were in fact staged there. But around 1961 the nonprofit museum received a shock when a hefty tax bill arrived in the mail — the property tax assessors regarded the operation of the theater as changing the museum's nonprofit status. The case went to court and the judge decided that the museum could avoid

paying any property tax only if the theater was used therefor solely for nonprofit functions. So over the years, the users for the most part have been relatively modest in their scope. The biggest among them has been the La Jolla Chamber Music Society, which gives about fifteen performances in its October to May season. The San Diego International Film Festival filled Sherwood Hall with movie lovers for eleven days this year and ten days last year; and in the past a travelogue company called Cine Travel rented it eight to ten days a year. One- or two-days users are not uncommon, like the Jewish Community Center, which used Sherwood Hall one evening about three weeks ago to show a traveling multimedia program about Israel, and the museum itself requires the space one or two days a month for its own programs.

Fayman says the situation has bothered her and other board members. "It's a wonderful asset to the community. We would like to find a way to make it more available." This summer an idea finally occurred to board member and attorney Christopher Calkins. He figured that because of the passage of Proposition 13, the property taxes on the theater space alone might now be quite reasonable, perhaps modest enough to be offset by extra revenue which could be generated if profit-making renters were welcomed. Fayman says Calkins is checking now to see if the museum can legally divorce the theater and how much the taxes would likely be then. Once the directors ascertain that, they will decide if the potential profits would justify the extra effort. "We're all thinking of ways to bring in more income for the museum," Fayman explains.

She stresses that nothing has been decided and the eventual decision may be to do nothing. But the board hired consultant Mike Connolly (formerly the general manager of the Civic Theatre) to assess what would be needed to convert Sherwood to a "professional" theater. Connolly figured the conversion could cost between \$50,000 and \$75,000. Major improvements he recommended included refinishing the wooden stage floor (now scarred and gouged by twenty years of use) and removing the permanent wooden backdrop (which currently severely limits the use of screens and scenery, and which can amplify drum sounds to the point of the distortion heard in last April's jazz festival). Connolly also suggested numerous small changes, such as adding a sign to the outside of the building, allowing smoking in the lobby, and installing blackout curtains just inside the lobby doors. However, he could suggest no improvements for the audience could be at least tripled. "This is one of the finest (if not the finest) theaters in San Diego County," he raved, predicting that with restructuring of the rental fees, usage of the theater could be at least tripled.

Fayman says the directors will be pondering all the options in the next few months, not just whether the conversion is sufficiently profitable, "but also the question of whether we want to get into show business."

—J.D.
—Jeanette DeWyz and Mark Orsoll



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A Slap At Gay Community

I am ashamed that the Reader allowed such derogatory remarks about gay people in your article on OMBAC. Why did you allow this? Didn't you think that what you reported reinforced stereotypes about gay people?

As a gay person, I feel that the things reported in your paper do damage the gay community in San Diego and gay people in general throughout the United States. At one time I respected the Reader, but now I must discontinue reading it and encourage others to join the gay community to do likewise until antigay remarks are no longer printed.

Marcus C. Collins
San Diego

A Little Respect

As a part of "Bionics" living in Santee, we wish to express our contempt and utter disgust with your article on OMBAC, and the editorial decision that allowed such a piece to appear in print in a periodical which we once respected!

Michael Stanley
Ron Oliver
Santee

A Roar From The Zoo

I'm absolutely amazed how much information Jeanette DeWye extracted from all of us during her interviews. Her article ("The Animals' Hour," November 15) was beautifully

written, very accurate, and I admired it thoroughly. Thank you for doing such an excellent piece of writing on our behalf.
Kurt Reinhold, M.D.
San Diego Zoo

Blood On Track Thicker Than Water On Brain

Unlike most of the readers incited to write a response to a Steve Esmedina column, I find myself in general agreement with him both throughout his continuing series of "This Week's Concerts," and with the particular installment dated November 22. But how can a guy who otherwise makes such good sense continue to cavalierly dismiss all of Bob Dylan's Seventies output? True, ninety percent of Dylan's Seventies

product has been painfully unremarkable, but *Blood on the Tracks* should not be lumped with the likes of *New Morning*, *Planet Waves*, *Street Legal* et cetera. Since the release of *Nashville* *Swing*, I've thought it best just to regard Dylan's 1966 motorcycle accident as fatal—for all artistic intents and purposes (John Wesley Harding is another story). But by

Letters

whatever power, Dylan was resurrected in 1974 to make *Blood on the Tracks*. Yes, you could argue that some of the album sounds more like a Dylan imitation than the real Bob, but most of the music is so intelligent and powerful as to make any question of authenticity meaningless. The musicianship is impeccable throughout, and except for a confused vocal on "Idiot Wind," the singing is consistently excellent. (A well-set version of "Idiot Wind" can be heard on the CD but mistakenly mislabeled *Hard Rain*.) At least half of the songs on *Blood on the Tracks* compare favorably with Dylan's best work in the Sixties. "Shelter from the Storm" in particular deserves a place in any Dylan anthology.

Incidentally, *Blood on the Tracks* has recently been included in *Melody Maker's* list of the twenty "most significant and influential" albums of the decade.
J. Witterman
Mission Hills

Breath Smells Of Bate

Is it me, or is your "Letters" column becoming almost as interesting as Steve Esmedina's "Music Scene" column (which I await each Thursday with bated breath)?
Cheri
San Diego

Songs For The Primates

This is probably your first pro-Esmedina letter. Although I don't always agree with Steve Esmedina's comments, I think he has very good taste in music. Besides, any Rony Music fan can't be all bad. I think the real problem here is San Diego's taste in music. Maybe they've been listening to the radio too long. Let the primates gorge themselves on the dinosaurs that chew out the same tired formulas we've heard for the last ten years. But keep Steve around to plug the good music.
Phil Drenth
Escondido

Off By Himself

Let's see—something new in the way of an anti-Steve Esmedina letter? No, you've probably heard it all before. But I do have a suggestion: why not a "Reader's Guide to the Music Scene" that would be a real assistance and a separate Esmedina column for those with time to waste?
Mike Plant
La Jolla

Authority Trip

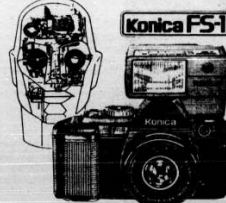
Isn't it funny that Steve Esmedina has become the local authority on new-wave music after a world tour with the Penetrators? We're still wondering where the reviews were three years ago when local bands needed exposure? The "In" Crowd
San Diego

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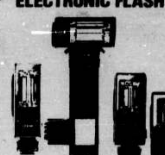
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Whatever became of the American Film Theatre?

Ever Ziegler
Serra Mesa
The distribution rights to those filmed plays belong to a New York company called Telepictures Corporation, which recently sold some of the broadcast rights to eighty television stations in the U.S., including Channel 15 in San Diego. The fourteen films are being broadcast at 9:00 p.m. on Thursdays and Saturdays. Most have already been shown, but the series will run again on Thursdays, beginning in January.

Meanwhile, Telepictures retains the rights to distribute the films to theaters. The films were produced by Ely Landau, whose idea was to sell the films in theaters on a subscription basis, in the same way that tickets are sold for operas and symphonies. The series lasted two seasons and then became the property of the banks that had underwritten their expense. Telepictures, in turn, bought the films from the banks.

Dear Matthew Alice:
I recently returned from New York State. I was very impressed with the cooperative markets and farmer-direct produce stands. Where in San Diego can I find a co-op that sells grains, nuts, dried fruits, and fresh produce?

J.H.
Normal Heights

Getting people to buy and distribute their food collectively so that everyone's food bill is lower — that's an idea that a lot of people will pledge to work for. How many actually turn out to work is another, smaller, less exciting part of the idea, which explains why there are so few

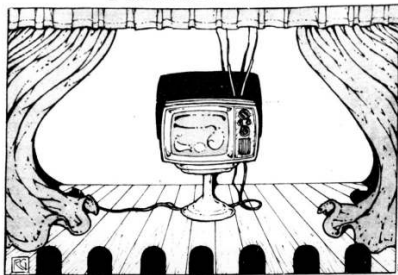


Illustration by Rick Grier

cooperatives in San Diego, or anywhere else. The Solana Beach cooperative at 503 Pacific Coast Highway, about one-half mile north of Plaza Street, needs members badly, and offers a fifteen percent discount on the price of food to anyone who minds the store for twelve hours a month. (Telephone: 755-3863.) The cooperative in Golden Hill closed within the last few years. And of the remaining nonprofit food stores, the largest is not a cooperative at all, but a corporation: O.B. People's Food Store, Inc., at 4765 Voltaire Street in Ocean Beach. Instead of offering a discount to members only, the O.B. store charges the same price to everyone who walks through the door. This policy increases the clientele, who increase the sales volume, which promotes (relatively) low prices. The store's gross income last year was \$813,039, of which about

\$700,000 went out the door again to pay for food and other goods, plus another \$100,000 for wages, rent, and related overhead expenses, leaving a net profit of \$11,140 to be reinvested in more merchandise and in new equipment such as scales and electronic cash registers.

Besides carrying a good selection of natural foods in the four basic groups — grains, dairy products, vegetables, and tortilla chips — the O.B. store is one of the sweetest-smelling places I know of. It compares to Farmer's Market in L.A. and the stretch of Interstate 5 near Market Street on days when the Sunbeam bakery is going full blast. Building on a foundation of delicatessen aromas, the store adds the distinctive, icy scents of fresh-cut sunflower sprouts and wheat grass. Moving on to the dairy department, I was glad to see that one of the yogurts was not only

natural but kosher, and I applauded the management's broad-mindedness in permitting ordinary Challenge sweet butter to be sold alongside the Alta Dena. The tea department was astute — but what prices! Two and a half ounces of Apache Blend for \$1.84. It made me wonder if the price included some kind of mineral rights.

Some foods are served in a sandwich bar adjoining the store, but I had no time to sample them. The Neil Young album being played in the background was slightly overbearing, and, at times, a trifle muddy in the low end, but this may be attributable to the cartridge in the Kenwood turntable; it certainly had nothing to do with the acoustics of the store itself, whose decor cannot be faulted. I found the raw honey dispenser — an oil drum on its side — to be the wittiest bit of display advertising outside the Horchow Collection.

Saving the best for last, I stopped by the dessert refrigerator on my way past the check-out line. Unfortunately, I never saw the desserts, as they were occluded by three persons standing in front of the refrigerator door, talking loudly. One of them was saying, "The Tofu Cheesecake for Two looks interesting, but at \$1.31 for ten ounces, I can diet instead. Tell you what. Let's have one of you get the Ne-Mo's Carrot-Carob Cake, at forty-eight cents for three ounces, and the other get the Ne-Mo's Cheesecake, which happens to be the same price and weight. Then I'll have a bite of each, and if we're still hungry, we'll talk tofu."

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

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When the Whistle Blows, Everything Goes



Tom Lamson

JEANNETTE DE WYZE

The best ten minutes in Tom Lamson's day come at eleven in the morning. By then Tom has driven his stainless steel Fiesta Catering truck to the south end of Convar's Lindbergh Field plant, where he parks and sets up a portable table and makes sure that his money belt is loaded with change. Even before the thin, high-pitched lunch whistle screams, customers are streaming from the cavernous buildings: within seconds they swarm around Tom's truck like buzzing flies. They grab seventy-cent cartons of orange juice and hand-rolled dollar burritos and hot sandwiches and cigarettes and fruit-flavored yogurt. Tom has worked this stop for five years and he's trained these folks to have

their money ready. He grabs the bills from their hands so fast that the people look as if they're on a moving sidewalk. I tried to count them one day but the engineers and machinists and secretaries quickly blurred. By 11:10 they all disappeared. By 11:15, Tom was driving out of the plant with an empty truck and a roll of bills that had been thickened by at least \$150. "It's a really lucrative business," Tom says. He figures he nets from \$500 to \$700 on good weeks, and because he's in business for himself, there are other benefits. "I don't know if you want to put this in there or not, but there's a lot of ways you can make money. You have to pay taxes, but there's a lot of ways you can make money. You have to pay taxes, but there's a lot of ways you can make money. You have to pay taxes, but there's a lot of ways you can make money."

He also has plenty of free time for disposing of all that income. He arrives at the Fiesta warehouse about six in the morning weekdays and usually he's out by two. Several times a week he heads for the golf course or racquetball court. The extreme competitiveness of the lunch truck business probably has a lot to do with its lucrative nature. The competition pushes not only individual drivers like Tom, but also the companies that they're affiliated with. If the drivers are barracudas searching out San Diego's schools of junk food junkies, the parent companies are sharks among them. "We keep it on," explains Joe McAtee, the warehouse manager. "It keeps 'em going."

Twenty-four of the special pickups which have been transformed into mobile "Fiestas." Insulated and blanketed with stainless steel and outfitted with propane jets which burn continuously to heat the coffee and soup cans and hot sandwiches, today's well-appointed roach coach can set a buyer back at least thirteen grand. So drivers for State's and Moody's and Fiesta all must rent their vehicles. Tom, for example, pays sixty to seventy dollars a week for the use of his truck. But the companies really make their money by selling the drivers all the food they carry. "If they wanted to buy their stuff from Alpha Beta, then Alpha Beta could rent them the trucks," said one manager, smiling sweetly. Fiesta's warehouse, off Miramar Road, even has the look of an Alpha Beta. It's just a year

old, and for a warehouse, it gleams. Drivers begin arriving here as early as 4:00 a.m. to stock their trucks in time to serve breakfast to the earliest factory workers. All the food sits in a plain but airy building where attractive, youthful drivers fill up shopping carts with the efficiency of home economics majors, then check out what they've got at the front desk, and transfer it to their trucks. At 7:30 a.m. amplified radio music — hard, driving rock and roll — churns among them. "We keep it on," explains Joe McAtee, the warehouse manager. "It keeps 'em going."

Fiesta is the youngest of the three big lunch truck companies and its beginnings give one an insight into this business. McAtee says the company started ten years ago when his brother Ron and two

In this business, any place is open game. One thing Tom has learned not to do is simply to drive in and invade someone else's territory cold. "In L.A. they pull guns on you for that."



partners scraped together the down payment to buy a truck and started driving it one day in Kearny Mesa. They immediately discovered that none of the food distributors in San Diego would sell to them: Moody's and State's had warned the suppliers that they'd better not help out the new competitor. So McAtee and his partners had to drive up to Los Angeles every day and there they stocked upon a far bigger line of products than that normally carried by San Diego lunch trucks. "Moody's and State's had just been carrying sandwiches and pastries and burritos," Joe says. The greater variety — candy, gum, fruit, juices, cough drops — apparently did the trick. Within six months Fiesta had acquired three more trucks and added routes in Sorrento Valley, Mission Valley, and Old Town. By then the local suppliers of milk and cupcakes and other basic foods also yielded, and about two and a half years later Fiesta acquired the Convar job.

I heard a lot of innuendoes about the methods by which different people acquire different selling locations in the business. Certainly San Diego's few big industrial plants are worthwhile targets. For example, Fiesta has seven of its people serving the eleven o'clock lunch at Convar's company also handles breakfast and lunch at Convar's Kearny Mesa plant, and Tom says all of the drivers take in at least a hundred dollars in ten minutes. "You just don't find stops like that," he says. "You can build a company around a stop like that." Joe McAtee, an open, likable man, says that the exact arrangement between Fiesta and Convar is "a really kind of privileged information," but he acknowledges that Fiesta pays Convar and a few other companies a "rebate," and occasionally makes a special concessions such as donating food or services to Christmas parties and company picnics. "Every company has a different idea of what we can contribute," he says. "And it's no different from any other business where you're giving your customers a bottle at Christmas or something."

So, besides renting the drivers trucks and selling them the food, the companies also parcel out to new drivers certain routes which have been carefully developed — it gives the drivers an edge, something with which to get started. After that, however, they're on their own. Tom Lamson, for instance, says he only took home eighty or ninety dollars a week when he started five years ago. Only gradually did he build up his route to the gold mine that it is now. Tom is twenty-eight, and a hustler. He actually moved to San Diego from Maryland with the thought of driving a lunch truck. He had gone to college and

dropped out just a few credits short of a business degree, and had been running a home-remodeling business which had just started to wobble when two friends of his moved here and got jobs with Fiesta. They shared their vision of the mobile good life with Tom. So he moved, too, and started driving just a week after he set foot in San Diego. Today, Tom and his wife also own a sail cover manufacturing business on Shelter Island. He dabbles in other business ideas as well; they seem to race daily through his head. He has a clear, focused goal: to make as much money with as little work as possible to leave time for golf and photography and travel and the other pleasures. His struggling friends with law degrees are making less money, he notes with pride.

His truck bulges with at least 400 different items, everything from antipasto (two dollars each) to heated bacon and omelet combos (wrapped in cellophane) to Twinkies to "Pride of the Farm" granola cookies. Variety, more than anything, holds the customers. Tom proclaims. He also says, "You gotta be there every day. If you miss a stop or you're late or something, the people don't depend on you, so they start bringing their lunch." And you have to be friendly. Tom says 600 or 700 people a day and figures he knows the first names of 500 of them. He grows vaguer when he

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Whistle

(Continued from page 9) and they invited him in. "Most of the time the company will give you a trial to see if they want to go with you or stick with the other company. That's when you have to butter them up — you know, give away coffee and doughnuts here and there, be nice to everyone." Tom says that during this particular trial period, the other driver, a woman, also bagged the management. "She was crying and everything. A guy can't go to a manager and cry on his shoulder." Tom won nonetheless, but he says the other driver stubbornly lingers, parking between the two choice locations where Tom now reigns. "I don't know why she comes back at all," Tom muses. "I guess she won't give up."

Despite that example, Tom says flatly that this business discriminates against men. "You know you get a construction site and they don't want to look at a guy." He adds that the competition sometimes takes it beyond merely a matter of looks. "Ah, there's so many different things that happen — chicks (who drive trucks) going out with superintendents on the jobs. People would be naive to think that it doesn't happen." Tom has a lot of women on his route and he admits that he's thought of playing the game in reverse, but he claims he's decided against it "because it's bad business, really."

About half of Fiestas drivers are men but the State's leading yard looks like a woman's world. Today, the office manager, confirms that most of the drivers here are female. "The big thing in this business is making people like

you," she says solemnly. Teddy herself is a plain but friendly woman who drove a truck for nine years. "If the men on a job go out and say, 'Hey there's a really neat gal out there. She's crazy!' then pretty soon the other men'll come out," she says. I can imagine that happening with a driver like Kathy Ambrose.

At the moment, Kathy is standing in the State's parking lot on National Avenue in Logan Heights. The thirty-four-year-old company has been here for ten years, and the grimy, run-down plant shows its age. Women load their wares amid a sea of concrete streaked with dirty rivers flowing from the melting ice, surrounded by inhospitable fences topped on all sides by rolls of barbed wire. Kathy rises every morning at five and drives here from her home in La Mesa. Now twenty-one, she started driving four years ago. Like Tom, she virtually raves about it.

"It's really like a restaurant on wheels, and everywhere you go people are hungry. I go to the beach sometimes and just wipe the truck out." Today she's wearing battered tennis shoes, a pink T-shirt, and yellow shorts; she's open and talkative and almost small-town friendly as she shoves cans of soda pop into the mounds of slivered ice in her truck. Kathy did a commercial route for two years and then got bored with the unchanging routine, so she switched to her current East County territory, where she mainly serves the construction sites. "The construction guys are a lot of fun," she says. "They seem to buy a lot more sweet stuff. I'll sell ten to seven-teen cases of soda a day. I also sell a lot more hard cigarettes: Marlboros and Winston's and Camels."

Because the jobs eventually close, she constantly scouts for new sites. The winter rains also cut her work time, but then again, she's off at 1:30 in the afternoon and she once made \$475 in one good week. Sometimes she thinks about quitting, going into the landscape business. But she says, "It would be really hard to find another job after having so much freedom."

Tom, the Fiesta driver, has given up on construction workers, mostly, he says, because the profits are so uneven. "When they're pumping, you can really make money. Those guys spend three or four dollars and they don't think an eye. But in the winter you can really get burned." One of Tom's last construction jobs was the new office complex in back of Houlihan's restaurant in Mission Valley. When the work wound down, Tom waited for the businesses like Dean Witter and Unigard Insurance to move in. Then he began selling to the office workers. Today secretaries swish up to the truck on clicking high heels to buy milk and apples; a bearded young man in a three-piece suit strides up to purchase granola and a can of V-8. I recognize him when he hangs around and finally returns to grab a forty-five-cent sweet roll, showing the granola into his pocket and muttering, "Screw this hamster food!"

Tom chats with many of the people, genuinely amiable. In fact, all the drivers I met seemed remarkably friendly. But then, the bosses say that's what it takes; they say they pick 'em that way. Tom says he usually doesn't mind it and it even helps to reduce thievery, an ever-present irritant. "If you know your customers well, they're not going to rip you off. But you can't

be naive and think you're not going to be ripped off at all. Everybody gets ripped off," Tom declares. "It's just that you have to try and keep it down to a minimum."

He tells a classic rip-off story: For years, drivers avoided Saint Augustine's, the North Park Catholic boys' high school, because of the high levels of pilferage there. A friend of Tom's tried it for a while and couldn't believe the food that disappeared from his truck. Finally Tom began to look upon it as a challenge. Driving onto the nearby tennis grounds, he recalls the first encounter with the school. "The first time I was here I picked the biggest kid I could find in the crowd and I said, 'Listen, I'll give you anything on the truck that you want if you just keep me from getting ripped off.' I had four guys on one side and four guys on the other and I didn't have any problem. Pretty soon the teachers started coming out and keeping an eye on things and it's been great since then."

Some days it's better than a backyard well. Tom says he can pull in \$150 to \$200 at the school on some days, but holidays and other factors cause the volume to wildly vacillate to where Tom figures he only averages eighty dollars a day at Saint Augustine's. He arrives at the 9:30 break and the adolescent nuclei virtually mob him. They form three surging lines, six and seven bodies deep, and at each end an athletic coach watches with hawk eyes. A big burly man wearing a whistle around his neck and clutching a football under his left arm barks out orders. "Let's go guys. Go, Steve. C'mon, c'mon, keep it moving. You're not stopping for a wife; you're just picking a sand-

wich, for God's sake!" Tom, who's big himself, is lost in the crowd and I make a mental note to ask him why they buy from him. Why don't they bring their lunches and other goodies from home? For that matter, why does anyone patronize the lunch trucks instead of the school/office/plant cafeteria? Who pays thirty-five cents for an apple when you can bring one from home for ten cents?

Tom normally returns to the high school about noon to serve lunches, but today is Friday and the kids get out early, so Tom's day ends early, too. When he leaves the school grounds after the break, he hits a few more stops in the valley, then hurries to reach the Conair plant by eleven, his schedule permits no flexibility here. The Conair stop climaxes his work day, and he leaves the plant with only a dozen or so hot sandwiches, a few of which he sells in the final stops at a buy-front Navy plant.

For the last time, a dozen or so people throng the truck. Most grab an item or two, but once in a while someone merely joins Tom to nod and girl-wat and chat. And I decide not to ask him why people flock to him, the answer is too obvious. It's a hassle to pack a lunch, a hassle just to walk to the vending machine. Besides, Tom smiles and gives you change and variety under the former summer sky. He gives you just the tiniest taste of what it was like when the chock wagens rolled around and the cry went out and people clustered together outdoors to dine. Off to one side, Tom fingers his roll of bills and change, but his eyes meet the gaze of some customers while others stare at the display of food like children transfixed before the open door of a refrigerator.

A Blast from the Past



STEVE ESMEDINA

"In England there are two lots of kids — the mods and the rockers. The mods are the ones who dress like us, now they're supposed to be the with-it ones. The rockers are the old-fashioned ones; they have Tony Curtis haircuts and wear zip-top leather jackets. But in America, this mod bit hasn't caught on yet and everybody here is still sort of a rocker."

— George Harrison, from a 1964 radio interview

In 1964, the year the Beatles conquered America, the so-called war between the mods and the rockers probably meant nothing to the majority of stateside pop music fans. I know that to me, at the tender, oblivious age of nine, the terms "mod" and "rocker" carried as much resonance as fish and chips, tea and crumpets, and similar British colloquialisms. Now, at a time when the punk rock musicians and fans appear to have ardently appropriated the music, fashions, and attitudes of their English forerunners, a movie such as *Quadrophenia* is helpful in explaining that a lot of the things which

have lately been labeled "new" are actually almost two decades old. There were frequent moments in the film when I was taken aback by the similarities between the movie characters and a great number of the people I run into at every "new wave" concert — in apparel, speech, and clannishness.

Perhaps it is incorrect to make too large an issue of this fact, but as one who has spent the better part of his life listening to rock music and trying to chart the fads it generates, I found *Quadrophenia* easily and well-nigh unerringly convincing in its attempt to portray rock-and-roll as not just a kind of music, but, as it says in its advertisements, "a way of life." It shows, among its various revelations, that at a time when American kids were salivating over the Beatles' hairstyle and the cut of their clothes, the local kids who first made the Beatles popular were probably staking their entire futures on such cosmetic rigmarole.

Quadrophenia is based very loosely on the Who's so-called "rock opera" of the same name. When that album was released in 1973 the general consensus held that it was haphazard, pretentious, and overproduced. Peter Townshend obviously had

something to say about his days as a teenage mod oddball in the early Sixties, but too much of his memorabilia was translated in vague, uninteresting terms. The record remains possibly the Who's most ill-conceived effort. If anything, one of the reasons the movie doesn't completely work is that the songs often get in the way, there are frequent stretches where the action appears to be suspended in order to serve as an illustration of the music's content, rather than, as should be the case, the reverse.

The basic story is an exotic variation on the familiar theme of the young rebel in a transitional crisis period. Jimmy (Phil Daniels, a Peter Townshend lookalike) is a hawk-nosed teenager who by day is a lowly messenger boy and go-fer in a large business conglomerate. He is treated with cavalier disdain by his superiors at work, and considered a shiftless burden by his family. But he spreads his wings at night, and is accorded royal treatment as a paragon of mod principles by friends who unhesitatingly share drugs, drink, women, and records with true communal commitment. Apart from the gang, Jimmy has no motivation or purpose. At home he watches "Ready, Steady, Go!" on the telly, pastes pictures of naked women alongside glossies and posters of rock bands on his bedroom wall, and pines silently and endlessly over an aloof she-devil (Leslie Ash). He deludes himself into placing all of his hedged bets for the future on the solidarity of his mod constituency; the brash defiance implicit in their favored music, their mode of dress, their ubiquitous uppers, and their gang skirmishes is supposed to save him from a life of terminal anonymity. Typical for a rake's progress tale, he encounters only disillusionment when he is ejected from his home, having disgraced his family in a beachside gang fight with the rockers and police, loses his menial job, finds out that his object of desire is simply a callous slut and that his esteemed role-model mod is employed as a lowly bellboy in a swank hotel.

On the surface, the plot developments seem contrived and derivative. There are unmistakable echoes of *Mean Streets*, *The Lords of Flatbush*, and *Saturday Night Fever* throughout. After all, there are only

so many ways a filmmaker can tell the same story about aimless j.d.'s with debilitating jobs, tentative home lives, dubious futures, chips on their shoulders, etc., etc. But even though the progressions here seem alarmingly old-hat, the film is done in such a way as to make them look and feel fresh. Director Franc Roddam maintains a cool, neutral tone throughout, never succumbing to the temptation to celebrate his characters or milieu with nostalgic back-scratching, fan doing so, he has created an entertaining genre film which is informative about a subculture that has gone largely unnoticed until recently, and also, whether he is aware of it or not, he shows how pop culture is prone to self-rejuvenation, recycling, and repetition.

Thus, the picture is a fascinating slice-of-life primer: more notable as a documentary than as a drama. Its most interesting disclosure is that, in England, gang feudalism in the Sixties was not rooted in racial or territorial imperatives but in fashion, cosmetics, taste. The mods wore fancy Cambray Street suits and ties, wore Lambroga scooters, held white-collar jobs, and listened to the Beatles, the Who, and the Kinks. The rockers kept their hair greased with pomade, wore black leather, held blue-collar jobs, and listened to Hardies rock-and-roll. Both factions stuck together like wolf packs; if one of their members strayed or struggled he was likely to be either humiliated or pummeled. Roddam doesn't attempt to explain why the mods and rockers hate each other so vehemently. He knows that there are no postulates that wouldn't seem trivial or, at best, untranslatable and inexplicable if dwelt upon. It would be easy to say that the struggle between the mods and the rockers was a result of a ludicrous caste system which pits the working class youth against each other. I suspect that Townshend had that in mind when he first conceived of the original work. Thankfully, the film doesn't push that poetic conceit to a significant degree. Much of it may be pedestrian, ambiguous, elongated, badly shot, and badly recorded. But it is always feisty, and never dull.

As a postscript, it is incumbent upon me to mention that the movie has a judicious supply of good, charming, trashy oldies to provide a counterweight to the Who's bombastic soundtrack. The unknown actors, also, are all adequate to their tasks, although they speak uncompromisingly in the thick, gutter-snare sort of dialect which American critics in the Fifties and Sixties regularly spoke of as requiring subtitles. □

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Restaurants

Truth on the Menu

ELEANOR WIDMER

On January 11, 1978, the San Diego city attorney's office called Jim Waddell, a food and drug specialist employed by the state health services department. Waddell had been working in San Diego about a year, having been transferred down here from the Los Angeles area. (Prior to his transfer, he visited San Diego on business only five days a month.) His job with the state involved visiting food and drug plants to inspect sanitary conditions and to see that there was accurate representation in labeling. His common inspections sometimes revealed violations of state laws, cases in which products had been contaminated by rats and insects, for example. What was uncommon, especially in San Diego, were violations dealing with something called truth in menu.

Food laws pertaining to general standards of quality have existed in California since 1907. The most meaningful of the many rewordings came in 1939, when the California law was fashioned to parallel the federal food and drug laws. Another significant act was the Sherman food, drug, and cosmetic law of 1970, which was aimed at packaging, labeling, and advertising, as well as standards of identity and quality, adulteration and misbranding of food, drugs, and cosmetics. There is no one section specifically titled "Truth in Menu," but various articles of the Sherman law are constantly used as a basis for determining violations for truth-in-menu standards. (Truth in menu is concerned with whether the diner is served the product as it is "advertised" on the menu. For example, Maine lobsters must be from Maine, and prime beef must not be of a lesser cut; small chickens must not be substituted for Cornish game hens, nor beef liver served for what is stated on the menu as calf liver. Truth in menu does not relate to carelessly prepared food or merely disappointing cuisine.)

Until the consumer movement created a stir (about 1974), there was little activity for truth in menu in California. And in San Diego there were no cases at all until January, 1978, when Jim Waddell received his call from the city attorney's office. The phone call dealt with a complaint from a diner who alleged that at one of San Diego's leading restaurants he had ordered abalone and had been given a substitute. Moreover, the person dining with him had ordered Wisconsin milk-fed veal,

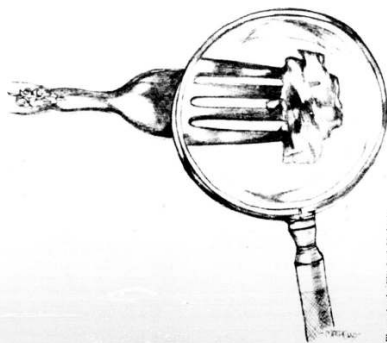


Illustration by Elizabeth Matthews

as stated on the menu, and had been served a product other than veal. Because the city attorney's office and its consumer protection unit was short-handed, the decision was made to enlist the services of a food and drug specialist at the state health services department. There were no precedents in this city for such cases, and Waddell jumped at the chance.

On January 12, the day after the call, Waddell met with two representatives from the consumer protection unit and one deputy city attorney, and they proceeded to the accused restaurant for lunch. They entered anonymously and ordered four lunches, including abalone and veal. Half-way through their meal, they were called away by a phoning phone call and thus they asked to have the remains of their lunch placed in "doggie" bags. (They resorted to this device for lack of any official procedure. Today, Waddell follows up complaints simply by making an inspection.) The four left the restaurant and rushed their evidence to a highly respected chef for inspection. City chemical labs were not used because the inspector feared that the cooking process and other ingredients used in preparation might have

altered the results of the lab work.

The chef tasted the so-called abalone and confirmed the complainant's charge that it was not abalone. In the chef's opinion, it was a pat of scallops. As for the veal, he deemed it sliced turkey breast that had been broiled.

That very afternoon Waddell returned to the restaurant and said he was there for a truth-in-menu inspection. This consisted of going over every item on the menu and asking whether the food product served was identical to that listed on the menu. When it came to the abalone, the chef at first hedged and said it was the restaurant's practice to mix abalone with another seafood. But he could not produce any abalone in the kitchen. Finally, he broke down and confessed that he used patties made from scallops. Under pressure, he also pulled out the turkey from which he cut slices to make veal. The irony was that the restaurant had enjoyed an excellent reputation as one of the best houses in San Diego, yet these substitutions had been used for several years.

This restaurant, the Imperial House in Hillcrest, paid fines of \$16,500 for its violation: \$1000 went to the state health

services department for its expenses, and \$15,500 was allotted to the City of San Diego. Assessing the fine was a complicated procedure and was based, in part, on what the restaurant had saved during the years when it received prices for abalone while serving much less expensive scallop patties. The use of turkey for veal also alerted Waddell's office to a common infraction—substituting turkey for a variety of dishes, including chicken. (It should be noted that since then, the Imperial House has strictly met all state food-law requirements. Today it serves a dish it calls scallops, which is a combination of fresh abalone and scallops chopped up and made into a patty.)

Since this first case, which was concluded in April of 1978, Jim Waddell has received fifty-eight complaints about truth in menu, though none have concluded so dramatically as the Imperial House case. Twenty-nine restaurants were found in violation; six incidents required legal referrals, and a total of \$37,000 was levied and paid in fines (this figure includes the \$16,500 paid by Imperial House). The health services department is bound by law not to reveal the names of the establishments it has investigated, nor even the names of those found in violation. Only when the matter reaches the courts and thus becomes a matter of public record, as in the case of Imperial House, are specific names available.

Among the complaints that have been filed by Waddell's office are substitutions and false menu claims which include frozen fish and vegetables for fresh, imitation hamburger (with soy or cereal added) for pure hamburger, imitation sour cream for sour cream, lower-quality meats for "USDA Choice" or "USDA Prime," commercially prepared pies for homemade pies, margarine for butter, nondairy creamer for cream, "port picnic" (shoulder) for ham and fish.

Waddell's major problem is that his office does not have the staff to make frequent routine inspections. If a diner complains, the restaurant will be visited and every attempt made to see that what's listed on the menu (say, Colorado trout) is, in fact, served (and not trout from Japan). Though some restaurants are surly and even refuse to cooperate at first, they are compelled by law to admit Waddell or suffer the consequences of legal action.

Another of Waddell's problems deals with semantic distinctions. For example, (continued on next page)

(continued from preceding page)

"fresh" refers to a product which has been subjected to no further preserving or processing beyond chilling; it also means that the product has never been frozen. Many restaurants list their fish as "catch of the day" or "local fish" without specifying whether said fish has then been frozen.

"Fresh ice cream" is misleading because a frozen product cannot be advertised as "fresh." And the phrase "freshly made ice cream" requires the product to be made on the premises daily. Few people complain about fish, let alone ice cream. Imitation hamburger is defined as "fresh or frozen beef or a combination of both . . . which may contain binders and extenders . . . without added water or with added water only in amounts so that the product's characteristics are essentially that of a meat patty." According to Waddell, some consumers do complain about the quality of hamburgers; most do not.

In fact, since there are only a handful of complaints as compared with the large numbers of diners, it may be assumed that the diners consider it rude to complain, or they don't know the proper agency to complain to, or they are indifferent to the product served them.

I am always railing against the horrors of the salads I eat in San Diego. As soon as I see bits of sliced red cabbage in the salad, I know that the greens have been purchased in large amounts from a prepackager. The red cabbage is a tip-off to what I call "commercial lettuce." It is not

against the law to serve it. Commercial, or prepackaged, lettuce is kept fresh with an additive called sodium bisulfite, which has been approved for use by the Sherman law. But while it's not harmful, it tells me something about the quality of the restaurant that buys its lettuce in bulk and keeps it fresh with a preservative.

One of my standing jobs is about the waitress who says, "Hello, my name is Linda and the catch of the day is red snapper." Technically, California does not serve red snapper, which is found only in restaurants on the East Coast and comes from Florida. True red snapper is of a different family of fish than the twelve species of rock fish that use that name. In California, what passes for red snapper may actually be rock cod, butter bass, gopher rock fish, red cod, yellowtail, green snapper, Catalina bass, sea bass, or blue perch. Restaurants here should list their product as Pacific red snapper, which would cover all the various bottom fish.

To be realistic, few, including myself, will complain if Jell-Well is served when you ask for Jello, or if you obtain another brand of decaffeinated coffee when you ask for Sanka, though the law specifies that brand names shall not be used generically for a product. What is important is that diners not be taken in by names without substance. According to an appendix to the Sherman law, "country" or "farm" (as in "country sausage") should be used only if the products have actually been prepared on the farm or in the country.

Sausage which contains cereal should not be advertised on the menu as "country-style."

The word "creme" is not just a French spelling for an English word, but refers to a nondairy product that simulates a cream product. Then, there's the confusion dealing with scampi, shrimp-scampi, and prawns. The official commercial "count-number" (the number of shrimp per pound) lists such categories as large, extra large, jumbo, extra jumbo, colossal, and extra colossal. One hardly expects a diner to jump up and cry, "Watson, I detect an extra-large shrimp in this batch of prawns!" (A prawn exceeds the standard for jumbo shrimp, or twenty-five count per pound or less.)

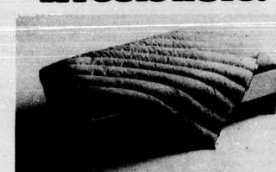
At the present time, the rule of thumb about complaints is not to try for the absolutes, such as Jello brand when you ask for Jello, but to prevent gross fraud. I consider myself a consumer advocate each and every time I dine out. Without fail, I ask if the salad dressings are prepared on the premises or if the "house dressing" is merely bottled. (The waiters and waitresses are obliged to tell you the truth, though no "law" exists to enforce it.) Without fail, I inquire about fresh fish. Eastern veal, sour cream, whipping cream, homemade pies. I always ask, "Are the desserts made on the premises?" Sometimes the waiters will mention a reputable bakery; other times they can only shrug their shoulders.

If you don't like the taste, or if the dish

served to you does not agree with your concept of what it should be, it may just be the result of an unfamiliar recipe. Even when an apparent fraud seems obvious, the situation can be very complicated. A few years ago, at a major San Diego hotel dining room, I was served coq au vin that was covered with beef gravy. When I asked Jim Waddell whether this would constitute a violation, he had to think very hard. They did serve me chicken. They could have alleged that they had wine in the beef gravy. It could have occurred in one isolated instance. In other words, it's not always easy to determine infractions.

The truth-in-menu section of the health services department cannot function effectively and do its job unless a great many diners participate. In my years as a restaurant reviewer, I have called the county health department about roaches that climbed the walls of restaurants and mice that scurried across the floors. I have never called about food substitution, though, as I was not aware until recently that there existed in San Diego an agency authorized to act on my complaints. If you suspect misrepresentation or substitution of product, have the courage to call 237-7579 and speak to Jim Waddell, the state's truth-in-menu representative. Waddell says that some restaurateurs are so cynical that even when they are caught, they reply, "Well, after all, that's only business." But as diners, our business is to see that we get the product specified on the menu. Fortunately, it's also the law. □

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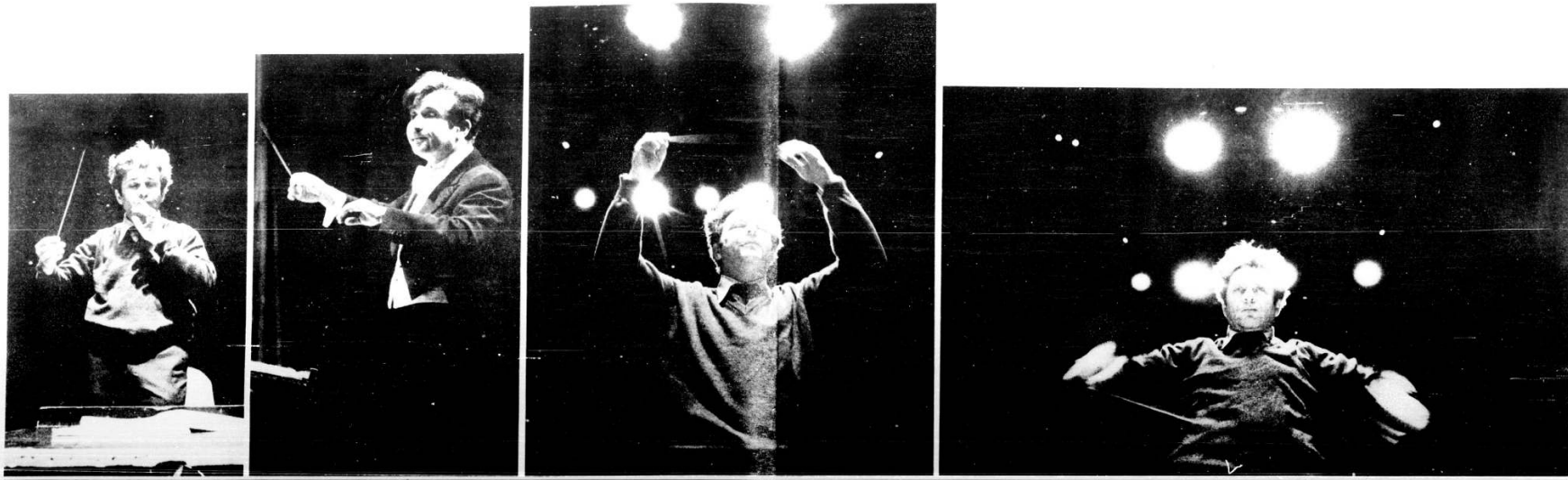
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Peter Erös

(continued from page 1)

his words heard above the reedy squeals of Nathaniel Rosen's cello, which leak through the closed door leading into a small, adjacent room where Rosen, the evening's soloist, is warming up. Though the scores for tonight's performance are lying on the vanity before him, Erös seems to go out of his way not to look at them. As asserted visitors pass in and out of the small, completely unadorned room, Erös looks to a writer that it's all right to converse with him. Indeed, the maestro seems anxious to keep his mind off the concert, and talks on with little prodding. "I'm not yet exactly why I'm leaving, since you're the first newspaper person to ask. Get this down word for word."

"I do agree with the philosophy that San Diego deserves and needs a major orchestra, but I don't agree with the tempo of the growth process. I felt very strongly before his new management [which came to power about a year ago]... I talked to the presidents of the board and I told them that after this enormous growth [in the early Seventies], they should consolidate for a few years to come. I feel this kind of growth was damaging, particularly increasing the number of concerts in the Civic Theatre. My advice was that if they want to grow, grow outside the community, go on tour. Don't concentrate on the same audience by playing three concerts instead of two each program."

But Erös is also leaving because of the symphony board, or more accurately, the executive committee of the symphony board, which decided in September, 1978, that they didn't want to have him anymore. Erös's explanation is interrupted by the man who informed him of the board's wish to let him go — symphony manager Michael Maxwell, who with his assistant, George Stailé, knock and enter the dressing room.

year there will be eighteen concerts, with three performances each. "There's been unbelievable growth, artistically and in the number of musicians. [From about sixty-five to the current eighty-five musicians.] The key positions are all changed, in the woodwinds, the brass, the first chairs in the string sections." Erös talks about the way he reconstructed the orchestra, giving every musician two years to measure up and then asking about a dozen to resign. He's interrupted when the production manager, Bruce Kelley, knocks and enters to gather the maestro's scores and take them out to the podium, which stands before a not-quite-full house of nearly 3000 people. As Erös and Kelley gather the music, the conductor spills a styrofoam cup of cold coffee over it. Kelley quips, "Geez, can't take you anywhere," as they frantically wipe it with paper towels.

Kelley departs and Erös is asked if he agreed with the symphony board's method of dashing for major-orchestra status in the last three years. "In principle, yes, practically, no," he replies. "I'm going to tell you exactly why I'm leaving, since you're the first newspaper person to ask. Get this down word for word."

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It's clear that Erös wants to talk more about why he is leaving the symphony, but his attention is drawn reluctantly to the forced cordiality now required. Maxwell and Stailé are on an obligatory visit, and the three men seem to scratch for conversation with much effort. When the awkwardness becomes truly uncomfortable, the writer asks Erös about his buttons, and the maestro reaches for a long tubular container and pulls one out as he explains that they come from Holland and Germany and are worth about \$1.50 apiece. He blows into the end of the little round container to demonstrate how it produces a perfect A note. After a short stay, Maxwell stands and offers his hand to Erös. "Peter, have a very good time," he says. "Knock 'em dead, as they say." Stailé tenders his encouragement, and the two men exit.

Sharon Leemaster, general manager of the La Jolla Chamber Music Society, for whom Erös also conducts, comes in and leaves a single rose in a glass vase with a note wishing good luck. The guest soloist next door has finished warming up, and the chaotic strains of the tuning orchestra out on the stage have faded into silence. Asked what he would be doing if he were alone now, Erös says he'd probably smoke another cigarette, drink some more coffee, and read the *Applause* magazine for how many printing mistakes they made. "But now it is time, Bruce Kelley comes in to fetch the conductor, then Kelley, Erös puts on his tuxedo jacket with tails, and buttons the little gold buttons on his white vest. He says he'll see the writer at intermission, tells himself in the full-length mirror on the wall, and bounds imperiously out the door.

In the cavernous half-light backstage, Erös's footfalls echo off the wooden floor as he moves past empty instrument cases and around to the side of the stage where he is to make his entrance. He walks into the audience, the silence of an expectant crowd, and as he reaches the side of the stage, Bruce Kelley says to the stagehand at the lighting console, "Tell me when they're full." The stagehand says he's full, "Okay," Kelley commands. "Bump the house lights to half position, please." The light dims. Erös, Maxwell, Stailé, Maxwell, who with his assistant, George Stailé, knock and enter the dressing room.

Erös's explanation is interrupted by the man who informed him of the board's wish to let him go — symphony manager Michael Maxwell, who with his assistant, George Stailé, knock and enter the dressing room.

ing his arms simultaneously, expanding to the limits of his five-and-a-half-foot frame, blows hard through pursed lips, and then he furiously rubs the fingers of his right hand against the palm of his left. "Anytime you're ready, maestro," says Kelley. Erös nods. Kelley leads the conductor briskly around a partition, calling softly, "Watch your step," and then steps as Erös strides onto the stage, triggering applause. He proceeds to conduct his last national anthem in San Diego, pumping his hands, arms, his whole body in grand, sweeping gestures, just the way he worked it out minutes before. Now, at forty-seven, Peter Erös's tenure with his own American orchestra was coming to a less than triumphant end.

His past had been elsewhere, rooted in Eastern Europe, where he was born in Budapest in 1932, into one of music's richest seedbeds. Countless great artists, such as conductors Eugene Ormandy, Fritz Reiner, and Georg Solti, had been born in Budapest. Many had graduated from the Franz Liszt Academy of Music in Budapest. Gustav Mahler had conducted the Budapest Opera for years, followed by Otto Klemperer. Erös's mother, Agnes Rozgonyi, was a child prodigy, a violinist who achieved much fame. His father, Egon Erös, an architect, played an outstanding viola and saxophone. Quartets and trios frequently gathered to play their opulent home. Erös's earliest memories have him seated on the piano bench, turning pages for such luminaries as Fritz Reiner, Ernst Von Dohnanyi, and Otto Herz. He started to play the piano when he was four years old, and he learned to read music before words. When he was ten, Erös played his first piano recital at the music academy. But by that time, though he couldn't have formulated it into words, Erös was already destined to become a conductor.

From the day he attended his first orchestral concert, at the age of six, his future was determined. It was war, it was Hitler, and Erös still remembers that Sergio Falloni was the conductor, and violinist Carl Fleisch was the featured soloist. "I was so fascinated by the orchestra's sound," he says reverentially, cupping his hands and rocking them near his ears. "It made a tremendous impression on me. I couldn't sleep for two days. I was so excited." He raises his small hands again to his ears and his silver-blue eyes glaze over as he exclaims, "The sound! The sound!"

Erös's parents didn't take his musical aspirations seriously because all the men in his father's family were architects, and it was almost a matter of course that young Peter would grow up to design houses and theaters as his father did. Erös's musical talent annoyed his father and unsettled his mother. It wasn't really desirable to have a musician in the family — unless he made it big. If he didn't, people wondered why he wasn't in a more normal profession. But Erös was given piano lessons anyway, and he excelled in music until March, 1944, when the Germans ruled in. "Then the war came and everything stopped," Erös explains. "Everything stopped as far as everything," he repeats tersely.

Though his parents were Christian and Erös had been baptized, his four grandparents were Jewish, and that was good enough for the Nazis. Erös's father was led away by the Germans, never again to be seen. Erös, his sister, and his mother went in different directions, led by their instinct to survive, with twelve-year-old Peter finding refuge in an underground shelter with hundreds of frightened Jews. He didn't see sunlight for a year. "We were starving. We were drinking snow. We were eating snow. We had a bed. Some were sleeping on the ground. We were full of worms. We got typhus. We were full of worms. People died." The Nazis didn't discover the shelter, and a year later the Germans were vanquished by the Russians. The survivors emerged to find the city in ruins, with frozen bodies strewn about everywhere. The job of collecting and disposing of the bodies went to the children. "The bodies, thousands of bodies," Erös intones. "Horses and people and dogs and cats. It was war, it was war." The main problem was finding and burying the bodies before the summer came. "Nobody thought about normal life — studies and careers. We had to live again. That's all." They also had to dodge

the Russians, who were plundering what was left and raping at random. Erös and his mother and sister got their house back, the piano untouched, the furniture hacked into smithereens. The house was badly damaged, but repairable. They burned the remnants of furniture for heat. Though the family had been wealthy before the war, with large real estate holdings, after the war the property that wasn't destroyed was confiscated by the Communists. "So we had nothing to live from, or of. I'm not sure that of and from business..." So my mother started to give violin lessons. And young Erös landed a scholarship to the Franz Liszt Academy.

Backstage during the opening night intermission, Erös is ebullient. As the musicians mill around a large coffee maker just outside the conductor's dressing room, Erös is telling the writer how well he feels the concert is going. "It was first class, even if I do say it myself." A horn player knocks and enters. Red-faced, stammering, he apologizes for missing a note during the performance. Erös is feeling too good to acknowledge that the musician did anything wrong. "It was great, wonderful. Don't worry about it," he says, hovering the musician out the door. "You know," he says, turning to the writer, "most people out there [in the audience] have no idea if we played good or not. I only think it's good if it doesn't bore you. If it's convincing, you won't get tired of it. The purpose is to keep those people out there happy. It's like I tell my musicians for God's sake, smile! This is show biz! People like to see us enjoy ourselves."

The maestro says he doesn't like to concentrate on the performance during the intermission, and he seems glad to have someone there to take his mind off the music. "If you ask me what I am happiest with, it would be that I awakened professionalism in this orchestra," beams Erös, who sips at a cup of coffee, a towel draped around his neck, his brown hair artfully disarrayed. "Sometimes the musicians demand more from themselves than I demand of them." The conductor talks on, cigar, sip coffee, deal with visitors, listen to a question. He speaks of his orchestra exactly as a father speaks of his children. "I'm happy with my orchestra."

The musicians have again taken their places onstage. The maestro lights up another cigarette and continues exercising that instrument which is undoubtedly the source of some of his difficulties, his tongue. "Most people's problems with me were because I was never able to develop

he muses. "I know where it came from." But then his visage darkens, and he adds, referring to his detractors, "Those who knew where it came from forgot, and those who weren't here don't know."

It's sad but undeniable: Erös is a lame-duck conductor, putting in his last season, largely overlooked and forgotten in the symphony's quest for status as a major orchestra. He's disenfranchised, shut out from the day-to-day operation of the organization. He's been in the symphony's office in Balboa Park only once or twice in the last six months. Sometimes he sneaks from old wounds, but it's important to make clear that he says he doesn't feel bitter about leaving. He's the first one to say it's time for Peter Erös to move on. It is an irrefutable fact that, for a variety of reasons, he had decided some time ago he didn't want to stay. This decision he reached six months before the organization informed him his contract would not be renewed. From his perspective, though, he was disenfranchised long before he came to that conclusion, in the spring of 1978. So his talk naturally gratifies to his harsh experiences here.

"Board members cannot be fired. Board members are holy cows. If the board president makes the wrong decision, the president won't be fired. The only people who get fired are managers and conductors." Though it's difficult to ferret out the many sources of Erös's problems here, the one under discussion seems clear to him. "Due to one president's wrong decision, they tried to push down the throats of the community more concerts." In 1975, the board, under president Bill Jenkins, expanded the concert programs from two performances each to three. Erös opposed this, and he believes it was a root of the symphony's attendance problems. He opposed many other moves, and a few key people in the organization and the management developed distastes for him, as will be later explained, and now he's leaving on a sour note.

The musicians have again taken their places onstage. The maestro lights up another cigarette and continues exercising that instrument which is undoubtedly the source of some of his difficulties, his tongue. "Most people's problems with me were because I was never able to develop

an inferiority complex," he says, stifling a grin. The comment is made that the whole situation — the way venality and petulance grew up around the conductor, the orchestra, the organization — is really tragic and sad. "Look," confides Erös, leaning his small frame forward. "I'm a tough guy. If you are in a position to collect dead bodies when you are twelve, losing your job is no big thing."

The sprouting conductor entered the Franz Liszt Academy in war-torn Budapest in 1947, where first he studied piano, then composition, and finally conducting. Though he had only reached the equivalent of fourth grade when the war thundered in, the academy took care of the rest of his academic training by offering the usual school subjects in the morning, from eight to eleven. From noon to about eight at night, Erös was immersed in music studies. He developed the ability to look at a score and hear the music, either in its totality or one instrument at a time. He began to learn the standard eighteenth- and nineteenth-century musical repertoire, studying each piece in its historical context. And though he was by then an accomplished pianist, at the age of seventeen he became a coach to the Hungarian State Opera. In that capacity he was involved with the rehearsing of the singers and much of the backstage organization, and it marked his alignment on the track toward becoming a conductor. But why did he end up a conductor and not a pianist? "It was not a choice. It was a desire in me since I heard that first orchestral concert. It was an indefinable desire. You could ask why a stage director isn't an actor, it's the same question. Of course, every stage director is an actor, too, otherwise he couldn't direct the actors. I am a musician, but I am a stage director as a conductor. Musically speaking, I love to organize the crowd; that's my talent. As bigger the crowd is, whether it's a 120-person choir or an orchestra, as happier I am, as better I feel."

While Erös evolved at the academy, life in Hungary under the Russians became unbearable. Erös remembers it as a fearful time; you couldn't think too loudly, nor speak of certain things, people disappeared. "Most people's problems with me were because I was never able to develop

(continued on page 16)



Bill Jenkins

Erös

(continued from page 17)

three performances of each concert, steadily increasing the number of concerts, paying the musicians more money, and other costly moves. Erös didn't get along well with the symphony manager, Bob Christian, and today he feels that Jenkins "supported the manager, and he never supported me. My opinion was that Christian mismanaged the symphony. The president's opinion was that he liked Christian, probably because Christian never opposed him, and that I shouldn't meddle." Erös disagreed sharply with the growth process, and he feels that instead of listening to his opinion, the powerful members of the board — Jenkins, Waddy, and Stevens — shut him out. "The basic problem for me was, during the presidency of Mr. Jenkins, the job of music director was made insignificant. Mr. Jenkins, just as much as later Mrs. Waddy [when she

Laurie Waddy

became board president in 1976), made it extremely clear that the board was not interested to hear the music director's opinion. They were anxious not to hear me, not to allow me to tell the other board members what I think. That's the reason they never invited me to board meetings."

Erös and Laurie Waddy also developed personal dislikes for each other, relations which weren't helped when, in September of 1976, Erös was informed that the budget committee of the board, while he was conducting for the summer in Australia, had decided to let Erös pay the \$2000 fee for the only guest conductor of the upcoming season. Erös protested, and not just in view of the fact that the spring before, Jenkins had informed him that his pay was being cut from \$38,000 a year down to \$31,000. The decision that Erös should pay for the guest conductor was later rescinded.

Though Waddy is currently visiting Australia, Jenkins and Stevens are still around (Jenkins is off the board, Stevens is board president). Neither man's recollection of the events of the last five years corresponds very closely to Erös's, and both were surprised to learn that he had



Paul Stevens

such sharp differences with them. "I don't recall him expressing an opinion," Jenkins says, regarding Erös's opposition to expanding the number of performances. "He didn't express them to me." Stevens feels substantially the same way. Erös believes the salary cut and the measure concerning the guest conductor were efforts to get him to resign. Jenkins doesn't remember anything about Erös having to pay for the guest conductor, and he strongly denies that his pay was cut in order to precipitate his resignation. He says the move was made because Erös had signed on as chief conductor with the Australian Broadcasting Orchestra, which kept Erös out of San Diego between May and September. Though the maestro acquiesced to the salary cut, in a strongly worded letter to Mrs. Waddy dated September 1, 1976, and intended to voice his protest over having to pay for the guest conductor, Erös wrote that, "I have made it very clear on several occasions that I do not accept his [Jenkins'] explanation of the salary cut as I very seldom conducted during the summer, and my presence in San Diego was never, and is not needed."

In 1976 the symphony withdrew itself



Michael Maxwell

from COMBO, the umbrella organization that distributes contributed money to various arts organizations around town. Erös says he was against this move, but Jenkins and Stevens can't recall anything about Erös having an opinion on COMBO or the expansion. Both Jenkins and other board members now say that Erös should have nothing to do with fundraising anyway.

Erös understands this. And he says, "Jenkins, Waddy, and Stevens's opinions totally match up. Their opinion is that the music director's job is to conduct music, and anything else he shouldn't meddle into. And my opinion is exactly the same as theirs. Except, if I see we are heading for disaster, I put my foot down. When I did put my foot down, it caused them a great deal of difficulty. I went to them, to other board members, I mediated. They accused me of trying to manipulate the board. I never denied it; I still don't."

There are those who say that all conductors have a streak of paranoia running through them, and that it's not uncommon for them to think in terms of conspiracies and battles. But there are also those who think that Erös was right. Though the symphony lost about \$200,000 by seceding

from COMBO, it was able to make up that money by doing its own fundraising. But the whole reason for pulling out was to allow them the opportunity to raise more money than was possible while a member of COMBO, and in 1976-77 their income was not much more than the previous year; a deficit of nearly half a million dollars was also accrued. The abandonment of COMBO stirred resentment of the symphony among other arts organizations, such as the opera and the Old Globe, and their supporters. And in 1977 the city, in a show of support for COMBO, withheld from the symphony its share of public money that was usually funneled through COMBO. The huge deficit that year is the immediate source of the symphony's current financial problems, and the implications are still resounding. The million dollars that originally attracted Erös to San Diego had to be used to cover day-to-day operating expenses, and is now all spent. Just this year the Parker Foundation, which had given the symphony \$25,000 in 1976 and 1977, and \$50,000 in 1978, decided to withhold its contribution because of the dire financial picture at the time it examined the books.

Besides the loss of money, the pullout from COMBO lost the symphony many friends among arts patrons. Membership in the symphony orchestra association dropped, and even though the symphony rejoined COMBO in the spring of 1978, resentment still lingers. "The fact that I warned on this," says Erös, "and I warned on many other matters, made the past two presidents [Jenkins and Waddy], and the present president [Stevens] think that I am, as they say, a Hungarian intriguer, a meddler, a manipulator, an operator. I thought I was a part of the symphony, I thought I had a voice in this thing. I thought I was building them this orchestra. I thought they would listen to me." Obviously, Erös feels very strongly he had opinions that were not admitted as part of the board's deliberations, and in the period between 1976 and the spring of 1978, he was disgruntled about

many things. So it's more than a little puzzling to hear Jenkins say, "Peter was always very cooperative. I always thought everything was going very well, that things were good."

But there were many sources of problems for Erös. Aside from his disagreements with decisions and his antagonistic relationships with Laurie Waddy and symphony manager Bob Christian, Erös has had to withstand four major shifts in management of the organization. When the maestro was hired, Phil Whitacre was symphony manager. Christian followed him, then came Dick Bass, who stayed about a year. Bass was replaced by the current manager, Michael Maxwell. "San Diego is the symphony manager's tomb," Erös comments. "It is the graveyard of symphony managers. Four different board presidents and four managers in seven years. And the conductor has to adjust again and again and again. Each one comes in with terrific plans, and I wake up a year later and they're not here anymore."

Another problem was that Erös's public image began to change in 1976, maybe starting at the end of 1975. Internally, the powers on the board were having their conversation regarding the trumpet player differ widely. That evening, Erös wrote down his recollections of what Dierks had said. He wrote that Dierks had told him he had "hurt the friend of a friend," referring to the trumpet player, and the results of the auditions were decided even before they took place. Erös's notes have Dierks saying a number of highly critical things about the orchestra, some of the musicians, and Erös himself; and the conductor is still puzzled as to why Dierks was so virulent. Dierks's perspective is that he couldn't have held any grudge against Erös due to the trumpet player's not getting the job, because the auditioning procedure gives Erös only one vote on a seven-member committee. His account of the meeting has Erös hurt because of the lack of good reviews that would "help me [Erös] get

another job." Both men are aware of the other's belief about the reasons for their split, and they both dismiss the other's perceptions with persuasive eloquence. So for many reasons, some of which may never be known with certainty, Peter Erös was no longer held up before the community and touted as a dynamic, exciting leader, able to sway the board, the women, and squeeze exquisite music out of the orchestra. But looking at it another way, it also might be, in the words of board member Dave Porter, that the powers on the board "didn't want to share the spotlight with Erös. Jenkins didn't know how to muster community support or let go of power." Maybe it was because of a shattered friendship with one of the most widely read music critics in town, or maybe it was because Erös isn't believed to have charisma. "You haven't seen big articles about the music director in the last five years," remarks Erös. "I don't think you have seen a picture somewhere. This is a systematic . . . almost a breaking of the image of the music director [The last feature story about Erös to appear in the major media was a relatively short article that appeared in the *Union* in late 1977. It was written by Dierks. I by their own decisions, my public relations stepped. This is unprecedented in symphony orchestras. In other cities, I never heard of a manager or president. Nobody knew who the manager was in Cleveland. Do you know who the manager is in Philadelphia? No. But you know that Eugene Ormandy is the conductor. Do you know who the manager is in Chicago? No. But you know that George Solti is the conductor. We have a totally reversed PR here. In my opinion, that didn't happen because they had an antismusic-director attitude; this happened because they have the philosophy that managers make orchestras. This season was advertised as the most wonderful season in San Diego history — new management team. Would you buy a ticket because of new management? I wouldn't."

(continued on page 23)

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A Case of Identity



JONATHAN SAVILLE

The second half of Lazar Berman's stupendous recital at the Civic Theatre was devoted to the music of Franz Liszt. The great Russian pianist and the great Austro-Hungarian composer illuminate each other in an extraordinary way: it

through Liszt that we can best understand the specific musical personality of Berman, and Berman's performances uncover the essence of Liszt with the force of a revelation.

Liszt's music — his music for piano, especially — is based on aesthetic principles quite different from those underlying the compositions of most of the other great

composers. A fugue by Bach, a sonata by Beethoven, a set of variations by Webern, have an internal musical logic; one thing leads to another with a sense of inevitability: the structure of the entire piece is implied by any part of it, and each part is meaningful because of its place within that structure. The composer's feelings as he wrote the music, and our emotional reactions as we listen to it, are of course important, but all these feelings are subsumed in the rationally ordered universe of statements and responses, key relationships, and the working out of thematic, rhythmic, and harmonic material.

Liszt's works are of another sort entirely. They do not attempt to create a permanent, independently intelligible world of sounds; rather, they seek to embody a particular personal experience, a mood of the heart, a memory, an impression, a passion. The piano pieces in Books One and Two of *Années de pèlerinage* ("Years of Pilgrimage"), for example, represent spiritual and emotional adventures of the composer during his travels with his great love, Countess Marie d'Agoult, during the years 1835-39. Typically, a piece in this collection will take its starting point from a beautiful scene of nature (a lake in Switzerland, a valley, a spring, a storm), or a noble work of visual art (a painting by Raphael, a statue by Michelangelo), or a literary composition (a novel by Stendhal, a sonnet by Petrarch, Dante's *Divine Comedy*) — but in each case what counts is not so much the source of inspiration as the state of Liszt's own soul as it traveled through this landscape of the feelings. The itinerary fol-

lowed in the path of kindred Romantic spirits — there is constant allusion in Liszt's scores to Byron, Schiller, Lamartine, Victor Hugo, those grandiose poets of the period with their endless explorations of the self, the Ideal, the Nature without, and the Nature within. But the center of a Lisztian composition, however much it may be surrounded by external occasions and identification with other artists, remains always the inner life, the identity, the soul of Franz Liszt himself. It would therefore be a mistake to look in Liszt's music for the objective structure and inner logic that give a work by Bach or Beethoven its enduring power. Liszt was looking for something else — his works are not artifacts but mirrors of his soul — and to experience this composer's music with full perception and pleasure we must recognize that there is more than one way to live the life of art, and that each kind of creation must be judged on its own terms.

The problem is that Liszt's music requires a very special sort of performer, since the important thing, after all, is less to show how the music is put together than to reproduce the ineffable inner experience of the composer. If that crucial element is missing in performance, this music will seem to have no worth at all. A poor performance of Beethoven's "Waldstein" Sonata sounds like a poor performance of a great work; a poor performance of Liszt's *La vallée d'Obermann* ("Obermann's Valley") — which is to say a performance that fails to evoke the emotional and spiritual inwardness of the composer's original experience — leaves us with a sentimental, melodramatic, intellectually

feeble, and exceedingly boring series of pianistic gestures. One can sense this even by reading the scores. A Bach score — if you know how to read it — is of compelling interest without a performer and without a single sound. A score by Liszt, aside from the interest it may arouse by its annotation of fabulously complex technical effects, is fundamentally lifeless in itself; until it has been converted into sounds — and, more importantly, into the emotional substance of the performer — it is nothing but a skimpy, shorthand indication of what really happened.

This brings us back to Lazar Berman, whose identification with Liszt appears to be total, and who consequently gives more of a sense of what Liszt's art is all about than any other pianist I have heard. The emotional immediacy and intensity of Berman's Liszt performances utterly fill the music with what Dostoevsky called "lived life": the serene melting into the tranquil mountain landscape, the turbulent longings and agonies of the tormented lover or sinner, the grief that grasps the heart and slowly, remorselessly crushes it — all these are palpably there, so that between the composer's experience and the present performance there seems to intervene not a period of 140 years and a revolutionary change of culture, but a mere, instantaneous flickering of the light, as though time had done nothing more than blink. "Vast consciousness of a Nature everywhere, overwhelming and impenetrable, universal passion, indifference, advanced wisdom, voluptuous abandon, all the desires and all the profound torments that a human heart can hold, I have

felt them all, suffered them all. . . ."

would anyone permit himself this feeling (and the rhetoric that goes with it) today? Yet the hero of Scanzour's novel *Obermann* felt it, and Franz Liszt felt it, and — apparently — Lazar Berman can feel it with the same overwhelming abandon.

This is all the more interesting in that Berman the man, as contrasted with Berman the consummate Romantic pianist, appears to be a person of withdrawn temperament and an almost painful shyness. Thick and hunched, he moves stiffly onto the stage, with little evident awareness of the audience's presence. There is something peculiarly inanimate about his appearance: the dull eyes, the unsmiling lips, the heavy gracelessness of a body seemingly incapable of an easy movement or a spontaneous gesture. His contact with the audience, even during their violent manifestations of approval at the end of a performance, is minimal, a perfunctory acknowledgment, a stance of cautious self-defense, as though what he wanted more than anything else would be to run away from this world of strangers and to isolate himself from their imperious demands for a relationship — even one of adoration — with him. Only when he is at the piano does the life surge through him, restless, commanding, insatiable, and then the world seems to be composed of nothing but himself and the music, with all possible life concentrated in that single interaction; this is not really a performance, but a solitary, impassioned communing with the self and the universe, with the onlookers no more substantial than anonymous gusts of wind.

This kind of Liszt performance is rare not only because musicians as profoundly spiritual as Lazar Berman are rare but also because there is much in Liszt's music that pushes a performer in the opposite direction. Liszt was himself a spectacularly gifted pianist, and his compositions reflect his fabulous mastery of the instrument's technical resources. A pianist with agile fingers and powerful shoulders can flabbergast an audience simply by playing all those passages of rapid octaves, crossed hands, leaps, explosions, trills, *glissandi*, and the like. Some modern pianists — Earl Wild, for example, or Jorge Bolet — have made their reputations as Liszt "interpreters" in just this manner. Berman's technique is sufficiently spectacular to meet all the technical demands of Liszt's music, and it is a technique which extends beyond merely flamboyant effects: his limpid, singing tone, extreme clarity of all the "orchestral voices," his skill at bringing out inner melodic lines, his grand, blooming *fortissimo* that never sound hard or driven, his flawless sense of those rhythmic stretchings, compressions, and hesitations (*rubato*) that give vitality and meaning even to routine passage-work.

But all this is in the service of the inner spiritual pulse of the music — the technique is used as a means for drawing us into the world of personal Romantic experience, not — as is the case with many other pianists — as a substitute for musical depth these pieces are thought to be lacking. Even in so sensational a crowd-pleaser as the blood-curdlingly difficult "Tarantella" that concludes *Venezia e*

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THE TASTIEST MUSIC IN TOWN

Erös

(continued from page 19)

But people do buy tickets because of new conductors, and almost everybody, including Erös, believes it's time for him to move on. Many believe he's taken the orchestra as far as he can take it. And some critics now feel that, under a different conductor, the orchestra may be worthy of inclusion in the second rank of good or chestnuts in America — the Los Angeles Philharmonic, the principal orchestra in Baltimore, Buffalo, and Salt Lake City. And of course there are those who feel that Erös has done little here. All of these opinions can also be found among those most immediately and intimately involved with Erös: the members of the orchestra.

At Wednesday's rehearsal for the Friday night opening concert, the mostly blue-clad orchestra members sit in their chairs onstage, listening attentively as Peter Erös tells them an amusing anecdote about an orchestra he conducted in Australia last summer. Sitting before the orchestra on a padded gray stool, clothed in a blue sweater and brown slacks, Erös is speaking in a perfect Aussie accent. The Australian orchestra hadn't been following him at all, so Erös asked one of the musicians what the trouble was. "No, we don't follow the conductor, we follow the leader," Erös parrots the musician as saying, "I say, 'Well why didn't you tell me that before?'" "We thought you knew," "Well why do you follow the leader?" He says, "Well, he's the leader, isn't he?" "I say, 'Well I guess I'll follow the leader then, too.'" The musicians break out laughing at this, and Erös laughs with them. It's easy to see that there is a respectful, relaxed rapport between conductor and orchestra, with room for banter between the maestro and musicians, and some degree of give and take. Erös is not a Toscanini or a Gustav Mahler, fiercely demanding perfection and getting it one way or another. He is more of a gentle prodder who seems easily pleased. Where some great conductors are known to make a musician play a small part as many as twenty times before they're satisfied, Erös is more apt to have a take-what-he-can-get attitude. "I want colors, colors, colors; lots of stars, lots of little feelings," he announces at one point in the rehearsal. "If you don't have it, get it." A little later he commands, "Do it, do it. I can't explain to you every note, I wouldn't want to. You play, I'm here only to listen, and to enjoy myself." At another point he doesn't like the way the clarinetist is playing one part, so he whistles the way he wants it. "It's a terrific whistle," works for a moment with the player, then says, "I don't know — you figure it out," and proceeds. All these actions may illustrate why most of the orchestra members like Erös and respect him, but few of those musicians are without ambivalent feelings toward him.

Some who have worked under great conductors say they miss the intensity, the single-mindedness, that is lacking in Erös. Others feel he isn't a strong leader, and therefore the leaders in each section of instruments have taken an unusually active role in advising their sections. Some feel he isn't demanding enough, though they say he always has a strong conception of what he wants the music to sound like but when he tells them to take care of problems themselves, it makes them wonder if Erös really knows which instrument is out of tune or which one played the wrong note. Still others just plain adore the man; they cannot say enough good things about him. If there's any commonly held feeling among a majority of orchestra members, it seems to be that Erös has taken them a long way from what they were in the early seventies, and that he's gotten a bad shake here from the board and the media.

"There's been a remarkable change in the artistic quality of the orchestra since Erös came," remarks Peter Rofe, the principal bass player. Rofe joined the orchestra about the same time Erös did. He says he knew of student orchestras that sounded better then, and he was ready to leave

shortly after arriving. "Erös convinced me to stay," he continues. "He said it would get better and it did. And probably will continue to." But Rofe acknowledges that Erös has shortcomings. He says he isn't much of a technician when it comes to getting in there and advising musicians on how to play their instruments, and that he might be weak on detail work. "But Erös has his own charisma, a lot of personality and character comes out of him. A lot of musicians respect him, like him. Others don't. Some want the kind of degradation you'd get from a Szell or a Toscanini." Rofe adds that many musicians are apprehensive about who the next conductor will be, and that they tried to insert a clause in the recently signed contract with the organization that would give the musicians a voice in choosing the conductor. They were unsuccessful.

Many musicians say they are sorry to see Erös go, and some have claimed that when he leaves, they'll leave. The maestro feels that he has accomplished what he came here to do. "I had one goal all these last eight years," he says. "I want to my wife and children, who nagged me these last three years to get out of here (if you ask my son, he thinks I'm an idiot, so does my wife). I said I promised these people something and I'm doing it. And last year I considered it done. I think I made an orchestra which eventually could become a major symphony as far as quality's concerned. If they raise the necessary amount of money, if they get strong management, strong marketing, strong public relations, if they cease to have this personality bullshit going on the board, if they become a civilized, acceptable society within the society, then I think they have a very good chance eventually to become a major orchestra. And that's all I wanted. All I promised."

Now what Erös wants is "a period of peace of mind." He figures he can have that by keeping his home here in San Diego and freelancing as a guest conductor. Already this year he has spent the entire summer in Australia, returning in September only to leave for the Montreux Festival, where he conducted the Hamburg Philharmonic. Then after a short stint with the Vienna Broadcasting Orchestra in October, he opened the season here. In January he's going to conduct in Hong Kong, Canada, and Austria. He comes back for two weeks and then to Portland, Oregon, for four concerts in February. After that he's to attend to speaking engagements at Indiana University, and then he returns here to finish the season with both the San Diego Symphony and the La Jolla Chamber Orchestra. Then in May he spends four weeks with the Polish Opera, and in June he conducts in Hungary. He's taking a sabbatical from the Australian orchestras, and he hopes to take it easy next July and August, staying near his home in San Carlos.

At the completion of the opening night's concert there is a champagne reception on the second floor of the Civic Theatre. Only about thirty people are in attendance, most of whom seem to be connected with the symphony organization in some way. The flaccid promotion for the event and the subsequent low turnout appear to be natural consequences of Erös's position as a lame-duck conductor. But when Erös makes his entrance, showered and refreshed, strutting the sweet fatigue of the consummate artist, and ready to receive his admirers, he cannot hide his immediate dismay. Though he admits to having withdrawn from active and vigorous involvement with the symphony — outside of making music — and he stresses that he has no beefs with the present management, he's still irked at the meager turnout. The maestro pulls the writer to the side of the room and in a low voice vents his frustrations, but he doesn't allow them to be written down or printed. But he'd said almost the exact same things before, in his dressing room and his living room. And anyone could have read on his face the words that came back to the writer as the maestro left with his wife to go get his customary post-concert pizza. "I read in the newspaper," he had said earlier, "that they're going to make this a major orchestra. I wish them luck."

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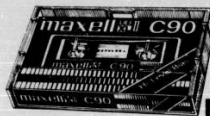
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Of Dreams and Behavior

(continued from page 24)
the voices would have been completely unrecognizable.

Now that my grousing is over, let me say that I loved the show. It was as spirited and colorful as anything I've ever seen. The wit and exuberance of Waller's songs and the lustful abandon with which the cast performed made me all the more angry that I was not able to appreciate them more fully.

One of the most joyous things about *Ain't Misbehavin'* is its glorious celebration of carnality. The songs Waller wrote had a wonderful slyness to which the cast does full justice. Two of the three women I was performing on Saturday (Arnelia McQueen and Zoe Walker, who was substituting for Nell Carter) had ample bodies. And it was a pleasure to see them prove that big can be as sexy and beautiful as skinny. The expressiveness of their body language was a wonder to behold. I especially loved the mileage that Ms. Walker got as she whipped her skirt around, out of a Forties song about contributing your junk metal to the war effort called "Don't Just Give It Away! Get Some Cash For Your Trash."

There were few out-and-out dance routines in *Ain't Misbehavin'*, although choreographer Arthur Faria designed a wonderfully languorous routine for Andie De Shields (the originator of the title role of *The Wiz*) to accompany "The Viper Drag," one of the more memorable things in this show was the racy voice and serpentine movements of Mr. De Shields as he sang about the joys of an illicit reeler.

Ken Page, the other man in the cast, did more singing than dancing. He was obviously groomed to resemble Waller, with Waller's typical wingtip shoes, bowler, and white carnation in his lapel. He also used some of Waller's mannerisms in interpreting the songs. But there was no attempt in *Ain't Misbehavin'* to make us believe that this was Waller himself performing. The show began with a recording of Waller singing the song "Ain't Misbehavin'," giving us an opportunity to hear what the original sounded like. Here as was not the case in, say, *Lady Sings the Blues*—we were able to hear the difference between the performance of the original artist and that of others performing in the artist's tradition.

There's something infinitely healthy and reassuring about a carnal, celebratory show like *Ain't Misbehavin'*. Despite what I wrote about *The Wiz* when it was in town last spring, I really do like flashy, sexy shows. What I dislike is when these qualities are injected into a syrupy tale of self-realization and we're all supposed to pretend that it's the inspirational goo we've come for rather than the trash and flash. Discounting the fact that the songs in *Ain't Misbehavin'* are much more accomplished in the craftsmanship of their music and lyrics, the honesty and good-natured forthrightness of the show's manner are highly preferable to *The Wiz*'s disingenuousness.

Shows like *All the President's Dreams* and *Ain't Misbehavin'* are candy to the theater-going appetite. The latter obviously has more money behind it than the former, so it would be futile to look for the glitter of *Ain't Misbehavin'* in *All the President's Dreams*. But sometimes tough edges can have just as much charm as the smooth. Both of these shows have, in their dissimilar ways, great appeal. They're bright, out-of-the-ordinary, glorious fun.

pourings of the Lisztian sort. The first movement of the "Moonlight" was spun out like a single, seamless thought, in an interpretation that mingled the texture of dream with the formal structure of monumental architecture. This architectural intelligence extended to the sonata as a whole: the emotional and formal balance between the first movement, with its slow, relentless, lyrical exploration of tense, contained grief, and the final movement, with its equally relentless storm and stress, the spirit of the sonata's opening released into the raging turbulence of the tempest — this could not have been brought out with more persuasive power than it was in Berman's grand rendering.

That a single musician should be able to feel so deeply, to understand so powerfully, and to communicate all this with such sensual beauty of tone, is a miracle recalling what we have heard about the performances of Liszt himself. It says little for San Diego's ability to distinguish between the sacred and the profane that the Civic Theatre, on the evening of this stunning concert by one of the world's finest musicians, was about half empty. I, however, was there, and I give thanks.

A Case of Identity

(continued from page 21)
style, a perfect sense of proportion, in dynamics and expressive devices, that even within the restraints of Haydn's witty Classicism resulted in a performance of dramatic power (drama — conflict and its resolution — is clearly the chief component of Lazar Berman's musical personality).

The Kuhnau, the Haydn, and Beethoven's "Moonlight" Sonata (which ended the first half of the program) also gave evidence of another of Berman's characteristics as a musician, a characteristic one might not have suspected knowing only his emotional and spontaneous-sounding performances of Liszt. He has, to a very great degree, that large-scale understanding of musical form that is a sine qua non for meaningful performances of virtually all serious music other than Romantic concertos.

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Off the Cuff

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Robin Bright
Artist
La Jolla

I can think of a number of times. I just got back from Europe and arrived home and my studio had burned down, and also I sent three paintings to Chicago and they were all busted up. I'm not sure it has anything to do with courage; it has something to do with crisis. I don't think you think about courage at those times. It's not exactly putting your life on the line. You have to do something extraordinary because you've created certain habits over the years and you have to break them immediately. Everything has to change immediately. I guess the courage is that you do it without whining.



Clifford Stewart
Retired
North County

There's nothing really much to tell. Everybody gets mugged in New York. I was in the supermarket and these hoodlums came in and they took us all in the room off to the side and told us to lie down on the floor. I had been to the bank just before and took out seventy-five dollars. This hood had the gun right against my neck and the funniest thing — I was thinking, "I hope he doesn't take my money." You wouldn't dare argue with the guy. It was a horrible pickle. I think one of the women got hysterical and they hit her over the head. The hood got a signal from the front and they beat it. That was all.



Shirley Golden
Freelance Artist
College Heights

Oh yeah, lots of times. You might not want to use this but I think that every time you go into surgery you have to muster up some courage. I had artery by-pass surgery on both legs — you know, they have to move your veins around and so on. The pain was terrific. They do one first and then the other one. I was still in great pain from the first leg and then about ten days later I had to do the other one. No way can you back out. It's either do it or lose your leg. There is absolutely no choice.



Gerald Toliver
Freelance Artist
Friar's Village

The time I had to muster up some courage is when I had to sing in front of an audience a cappella — without any music. It's really something to hear yourself sing without any music accompanying you. Basically, it's "This is it, this is the moment, you've got to do what you've got to do." You have a lot of nervous energy and anxiety. It's an energy that you can never duplicate. The key to everything is relaxing, getting up there and doing your thing. Singing, that's my profession actually. The audience liked it. Applause, no boos.



Keta Hodgson
Artist
Hillcrest

Well, I'll tell you one thing I did one time. I dressed up as a clown and went to the public utilities commission hearings and passed out balloons to SDG&E employees that said, "SDG&E is full of hot air." They paid for the balloons. I actually charged them fifty cents and some of the execs even bought them. I gave a speech, too. I said that I couldn't afford SDG&E as a utility company anymore because they were making bad management decisions in investing in power plants. The most courageous part was opening the can of helium.

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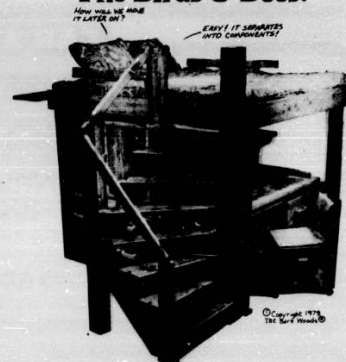
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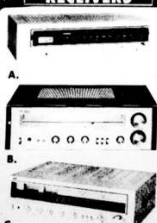
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TURNTABLES



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Technics SLB1 is a top turntable. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.

B. JVC JLA 55 \$129

JVC JLA 55 is a top turntable. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.

C. TECHNICS \$149
SLQ2

Technics SLQ2 is a top turntable. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.

AUDIO ITEMS



A. TDK ADC 90 \$219
Low \$4-19 each.

TDK ADC 90 is a top cassette tape. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.

B. SANYO 2555 \$54

Sanyo 2555 is a top cassette tape. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.

C. TECHNICS \$159
EN 8010

Technics EN 8010 is a top cassette tape. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.

CAR SYSTEM



AUDIOVOX 400 \$88

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AUDIOVOX 400 \$88

Audiovox 400 is a top car stereo. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.

AUDIOVOX 200A \$149

Audiovox 200A is a top car stereo. It features a wide range of functions including auto-tuning, auto-repeat, and auto-stop. It also has a built-in amplifier and a 10-band graphic equalizer.



SANYO 600 \$199

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MARANTZ 300 \$219

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Canadian Eskimo Art Exhibit

It's the only people. This is the name the Canadian Eskimos have for themselves, and for almost 5000 years, they were indeed the only people to be found in the one million square miles of land mass that is the Canadian Arctic. They had traveled across the frozen Bering Strait from Asia in pursuit of caribou, and they stayed, in a land north of the timberline, in a dry desert that is frozen ice and snow six to nine months of the year. They depended on caribou, musk ox, bear, fish, seal, walrus, and whale for everything: food, clothing, shelter, tools, and weapons. They were nomadic because of the climate and the migratory habits of the animals they hunted. They were animistic, believing in spirits and demons and the souls of rocks, snow, and the wind. Their best hunters were often the best carvers, the most skilled at making and using harpoons and bows and arrows. Ornamental carving, in the form of incision or pictograph, had mystical connotations: an ill-made or poorly decorated harpoon might offend Sedna, the seal spirit, who would then cause all the seals to leave. Stone was carved into cooking pots and seal-oil lamps, into amulets to defend against evil spirits, and charms in the image of the animal one hoped to catch.

Kablanut: the people with the heavy eyebrows. White people: Whalers, traders, explorers, missionaries. From the end of the Eighteenth Century on, they came more and more frequently to the Arctic. They brought, among other things, smallpox, measles, and influenza, which reduced the Eskimo population to fewer than 8000 before World War II. They took home with them, among other things, ivory and bone-carved souvenirs, and thus inspired a new tradition of making artistic objects for export. In 1910, the Canadian Handicrafts Guild began to collect Eskimo articles and, in 1930, organized the first show of Eskimo articles. The boats and carvings in the exhibition were regarded as fine and skillfully made; the drawings and carvings were considered crude and curious. Then, in 1948, a young Canadian artist, James A. Houston, visited Port Harrison on the west coast of Hudson Bay. He saw the Eskimo carvings as works of art, and he arranged with the Guild to purchase 1000 articles which were put on sale for one week in the Guild shop in Montreal. They sold out in three days, and a second Arctic project was soon initiated. Now

there are Eskimo cooperatives, which control the sale of Eskimo art.

The Eskimo language has a dozen words for snow (soft, loose, hard-packed, frozen, crusted, melting, etc.) but no word for art. The word used for carving is sinuaguk: making a likeness. The contemporary Eskimo tradition of carving is that of a cottage industry: an economic endeavor, responsive to the demands and tastes of the buying, non-Eskimo public. But the carving itself is a continuation of an ancient and mystical aesthetic, and the themes of the carvings are the old ones: animals, the hunt, myths and spirits, birth and death. Ivory is scarce now, and stone carvings more common; and the carvers believe that in each carving is a being, a reality, waiting to be realized and released.

Many of the carvings that are made and sold today are simple souvenirs, but others are truly works of art. They are organic, intuitive, spiritual, and often humorous. Some of the finest contemporary Eskimo art is currently to be seen at Scripps Aquarium Museum. The exhibition of sculpture and drawings is on tour from the Smithsonian Institution. Traveling Exhibition Service in Washington, D.C.; they were selected from the private collection of Canadian art consultant M.F. Feheley. Among them are works by Pauta and Johnnie Inukpak, two of the outstanding Eskimo artists today.

The Canadian Eskimo Art Exhibit will continue through December 24 at Scripps Aquarium Museum, Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla. A film series on the Inuit and their art, on loan from the National Film Board of Canada, will be shown on Saturday and Sunday, 10:00 a.m. to noon and 1:30 to 3:30 p.m., throughout the exhibit, in room 307 of the aquarium. The aquarium-museum is open from 9:00 a.m. to 5:00 p.m. daily. Admission is free. For further information, call 452-3624.

—Amy Chu

Israeli Chassidic Festival

Chassidism is a Jewish religious movement that arose in the Eighteenth Century and that

continues, with modifications, to this day. It began as a renewal of the emotional elements in religion, and one of its innovations was a new kind of music: heartfelt, joyous, ecstatic singing and dancing that would



lead to a feeling of intense piety devotion and closeness to God. When the songs had words, they were taken from familiar liturgical chants in Hebrew, and one of the aims of the melody was to bring out all the mystical meanings the worshippers felt to be inherent in the text.

A new stage in the development of Chassidic music commenced ten years ago in Israel, with the first Israeli Chassidic Festival. This was intended to be a one-time song contest, in which the composers would set the traditional religious words to modern melodies based on the heritage of Chassidic music, but making use of modern popular styles as well. The overwhelming success of this event forced the performers to repeat the entire concert and to record it, and soon the winning song, "Oseh Shalom," topped the Israeli record charts, and the festival became an annual event.

The second Chassidic Festival was even more successful, so that the idea was conceived of sending the entire production, with all its performers and all its new songs, on an international tour. The festival made its international debut at New York's Carnegie Hall in 1971. Since that time, scores of cities on four continents have welcomed the Israel Chassidic

festival to their stages. Ten festivals have produced ten record albums, with 120 new songs, many of which have not only become popular favorites but have also come into regular use in Jewish religious services around the world.

This year's festival took place in Jerusalem on October 10, and it is now on a tour of North and South America and of Europe. On their ninth visit to North America, the performers have scheduled fifty-seven performances, and they will be arriving in San Diego next week. This is a lively, popular music, often resembling the styles found on the pop music scene of France, Italy, England, or Spain, but with a special Jewish flavor. The influences of jazz, rock, and the French cabaret are noticeable, and the singers are Israel's equivalent of Edith Piaf, Petula Clark, Paul McCartney, or Julio Iglesias.

Sponsored by Temple Beth Israel, the performance of the Israeli Chassidic Festival will take place on Tuesday, December 11 at 7:30 p.m. in the Spreckels Theatre, 121 Broadway, downtown San Diego. Tickets for reserved seating are on sale at the Temple Beth Israel office, 2512 Third Avenue (at Laurel), Mondays through Thursdays, 9:00 a.m. to 5:00 p.m. The top-price tickets include a "meet-the-stars" champagne reception, and there are discounts for children. For further information, call 239-0149.

—Ben Sira

Christmas on the Prado

One of the visible manifestations of our contemporary malaise is to dismiss our own traditions. In our possibility gap, marriage and family are real dogs on the market. Customs which are centered in the family have become almost extinct beyond some superficial pretense we hang on to as assurance that we haven't lost anything. Take Christmas, for example. (Yes, you say, please take it — take it to Baltimore, clear the streets, and put that money back in my bank account.) It's chic to hate Christmas — I would say it's second only to television as a fashionable thing to denounce. It's easy to write it off as another cross commercial enterprise. We witness its celebration in stores and complain bitterly; that they start the whole ne-a too early (this year's award goes to the

recond store which brought it around in mid-October), hate each other's guts in traffic jams, fight it out over the last blue sweater in a size 46 — in short, act out the worst of our cultural compulsion to consume and overabundance. We hate how it's done and hate ourselves for doing it, all the while wanting to feel that something significant is happening.

With no intention of accomplishing anything, and with no place to go to, last weekend I walked the streets decked with artificial garlands and illuminated storefront trees — letting the sound and the color of Christmas seep in. By the end of the afternoon I was singing carols and ready to take down the box of ornaments. Take Christmas, for example — I think we should. Take it, keep it, hold on to it. It's maddening, I know, but I think we need it. We need a quiet moment, the smell of cookies the kids have spent the afternoon decorating, the twinkling of tree lights, the wild hopes of flannelled feet flying off to bed three hours early, the songs our

"This weekend" Christmas on the Prado" will offer an opportunity to celebrate the custom before the chaos completely clouds over its possibilities. The Balboa Park event will be conducted between Friday, December 7th at 5:00 p.m. and Saturday at 9:00 p.m. A parade along the Prado featuring Sleepy Bear, Wally the Walrus, Santa, bands and a drum and bugle corps, antique cars and equestrian teams will take place Saturday at 3:30 p.m. A holiday dinner will be served at Cafe del Rey Mon on both days. The Old Globe Theatre Arts Group will present a special adaptation of *Where the Sidewalk Ends*, the Shel Silverstein poetry book which is so popular with children, on Friday and Saturday at 6:00 p.m. Nativity sets and nativity collected around the world will be exhibited at the Museum of Man, focusing on the contrast between tribal masks and Christian images. The Point, an animated film narrated by Daniel Hoffman with music by Nilsson, of little round-headed Oblio and his dog named Arrow who are exiled to the pointless forest, will be screened Saturday at 7:30 p.m. in Copley Auditorium. Other events will include carols, musicals, and other holiday music concerts, films, special exhibits and holiday treats along the Prado.

Christmas on the Prado" will take place in Balboa Park on Friday, December 7 from 5:00 to 9:00 p.m. and Saturday, December 8 from noon to 9:00 p.m. For further information, call 274-0313.

—Sara Austin

Illustrations by David Dine Photograph by Morgan Shannon



Starling Bear/Eskimo Art Exhibit (1960)

Christmas on the Prado

READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92128.

Sports

Clippers Basketball, the San Diego Clippers will greet the Golden State Warriors, Thursday, December 6, 7:05 p.m.; and the Houston Rockets, Wednesday, December 12, 7:35 p.m., Sports Arena, Old Town, 299-5184.

5 or 10 Mile Cross Country Run to benefit the USD athletic program will take place on Saturday, December 8, 9 a.m., USD Sports Center to Teicote Canyon, 291-6480 x472.

"Tidbits of Kensington History" will be dispensed during a walk sponsored by Walkabout International, Saturday, December 8, 2:30 p.m., starting at the southeast corner of Adams and Marlborough avenues, Kensington, 280-5129.

CIF High School Football Championships will feature two games and a fireworks display, Sunday, December 8, 5 and 8:30 p.m., San Diego Stadium, 281-8169.

2010/40/50 Kilometer Race Walk will be held on Sunday, December 9, from De Anza Cove, Mission Bay, 278-0365.

Aztec Basketball will continue with a game against Northern Arizona, Tuesday, December 11,

7:35 p.m., Sports Arena, 285-5547.

Sports Invitational Golf Tournament, bits will be traded for more than forty baseball players, managers, coaches, and officials, including Duke Snider, Jerry Coleman, Alvin Dark, Jim Fregosi, and last year's winner Clyde Wright, Wednesday and Thursday, December 12 and 13, Pala Mesa Country Club, Fallbrook, 452-8640.

Galleries

Blown Glass by Jim Lundberg will be exhibited through December 7, Touch of Glass, 2491 San Diego Avenue, Old Town, 299-5184.

"Forms in Metal", an exhibition of jewelry and metalwork by seven artists, will continue through December 7, Mike Stamm Gallery, 525 Spruce Street, Hillcrest, 299-0784.

New Works by Gary Hunsman will be on display through December 7, Mike Stamm Gallery, 525 Spruce Street, Hillcrest, 299-0784.

"Paintings and Drawings from Victoria's and Around the World", an exhibition of oil paintings and drawings by Jim Randall, will be on display through December 7, Mandeville Annex Gallery, UCSD, 452-3120.

"The Decorative Impulse", an exhibit of works by Billy Al Bengzon, Cynthia Carlson, Joyce Kosloff, Robert Kushner, Kim MacConnel, Lucas Samaras, Miriam Schapiro, Frank Stella, George Sugarman, Robert S.

Zakanitch, and Barbara Zucker, will be displayed through December 9, Mandeville Art Gallery, UCSD, 452-2864.

Sculpture, Working Drawings, Watercolors by Fletcher Benton will be exhibited through December 13, with a lecture on Thursday, December 6, 2 p.m., room 220, Grossmont College Gallery, 8880 Grossmont College Drive, El Cajon.

All Media Juried Competition of the Graduate School for Urban Resources and Social Policy, Inc. will present an exhibition of works by San Diego County artists, through December 15, Multicultural Arts Institute, 431 Market Street, downtown, 236-1521.

Paintings and Graphics by Mihai Cheloniuc will be on display through December 15, Edward Nakhamkin Fine Arts Gallery, 7660 Fay Avenue, La Jolla, 459-0893.

Artists' Holiday Ornaments, an exhibition of ornaments designed by contemporary artists, will be displayed and on sale through December 20, San Diego Museum of Art, Balboa Park, 232-7931.

Art Faculty 1979 exhibition of prints, paintings, sculpture, jewelry, ceramics, and photography by SDSU's twenty-eight faculty members, will continue through December 21, SDSU Gallery, UCSD, 265-5204.

Photographic Exhibition, featuring family portraits by Al Rodriguez, sports photographs by Bob Wolfe, photographs of China by Mark Miller, and multiple images by Mary Wolf, will be exhibited

through December 21, Mexican American National Bank, 213 A Street, downtown, 239-1221.

Western and Wildlife Exhibit of paintings, sculpture, and wood-carving will be on display through December 21, Thackeray Gallery, 121 Robinson Avenue, Hillcrest, 298-0171.

Recent Paintings by Gould Allison will be on exhibit through December 22, Malcolm Love Library, SDSU.

Watercolor Artist William Rubin will exhibit his recent work through December 23, David the Farmer, 310 Fifth Avenue, upstairs, downtown, 234-2595.

"Santa Fe Group Show", paintings by Linda Lomahoff, prints by Bruce Lowrey, drawings by Alice Parrott, drawings by Jaume Quick-to-See Smith, and ceramics by Billie Walters, will be on exhibit through December 28, Palm Gallery, 520 E Street, downtown, 232-2773.

"Art: Inc. American Paintings from Corporate Collections", a traveling exhibition from the art collections of thirty corporations, including works by Thomas Hart Benton, Alexander Calder, Richard Diebenkorn, Child Hassam, Winslow Homer, Edward Hopper, Robert Motherwell, Norman Rockwell, Saul Steinberg, and Andy Warhol, will continue through December 30, San Diego Museum of Art, Balboa Park, 232-7931.

Antique Dolls and Toys, a selection of more than 100 items from the collection of Mr. and Mrs. Robert Mathes, including peg woodwork dolls, paper shoes, and a paper mache squeaking duck, will be exhibited through January 6, San Diego Museum of Art, Balboa Park, 232-7931.

Eight Paintings by Robert Moskowitz will be on display through January 6, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-5141.

Drawings and Watercolors by José Luis Cuevas will be exhibited from December 8 through December 31,

Tuendie Gallery, 820 Prospect Street, La Jolla, 454-5691.

"Paleontology: An Adventure of the Mind", an exhibit of fossils from San Diego County sites, including ammonites from Point Loma and petrified wood from Lake Hodges, will continue through December 31, Natural History Museum, Balboa Park, 232-3821.

"Scene of Wonder & Curiosity in Southern California", as captured by local photographers David Covey, Lin Jakary, Alberto Lau, and Robert Schneider, will be exhibited through December 31, Gallery Graphics, 3847 Fifth Avenue, Hillcrest, 295-3538.

"The Famous Voyage of Sir Francis Drake, 1577-1580" exhibition commemorating the 400th anniversary of Drake's voyage around the world, will continue through January 1, Museum of Man, Balboa Park, 239-2001.

Victorian Christmas Display and an exhibit of folk toys and costumes will continue through January 4, Museum of Man, 1925 K Street, San Diego, 239-2211.

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TO LOCAL EVENTS

Nikon Photomicro/Macrography Contest winners will be exhibited through January 6, Reuben H. Fleet Space Theater, Balboa Park, 236-1233 x13.

"Stanias", an exhibition of photographs by Becky Cohen, will be on display through January 11, James O'Connell Gallery, MiraCosta College, One Barnard Drive, Oceanside.

"40 Years — The Permanent Collection", an exhibition of works that span the transition from representation to abstract art and the rise of pop, minimalist, post-minimalist and conceptual art, will continue through January 13, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-5141.

Recent Works, multiples in color, limited edition acrylic sculpture by Vase, will be on display through January 16, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

Film

Children's Films, including Ludwig Beethoven's *Maddalena* and the *Rat Hat*, Pat Hutchins's *Rose's Walk*, and Evaline Ness's *Mildred's Award* winner *Sam, Bang, and Mouskine*, will be shown on Thursday, December 6, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, 474-8211.

Children's Films, *Puppy Who Wished a Boy and Mommie's Midgee* will be shown on Friday, December 7, 1:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5167.

"Star of Bethlehem", a film that considers whether the most famous star was meteor, comet, supernova, grouping of planets, or miracle, and *Garden Isle*, a film of a helicopter flight on Kauai, Hawaii, will alternate with *Grietas* and *Phantom* Unaware from December 7 through December 31, Reuben H. Fleet Space Theater, Balboa Park, 236-1168.

"Isak in Two Worlds", a film about the last survivor of the Yahi people of California, will be shown on Sunday, December 9, at 1, 2, and 3 p.m., Museum of Man, Balboa Park, 239-2001.

Children's Films, *Stating Risk and Horrible Honchos*, will be shown on Monday, December 10, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, 474-8211.

Experimental Films by local filmmakers will be screened on Monday, December 10, 7:30 p.m., Romy Theater, 4642 Cass Street, Pacific Beach, 468-1303.

"Le Million", René Clair's 1931 romantic musical comedy, will be shown on Wednesday, December 12, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5167.

"A Festival of Light" in celebration of the winter solstice will take place on Friday, December 7, 7:00 p.m., Del Mar Day Care Center, 1407 Starfield Court, Del Mar, 755-0212.

Bakesale of frogs by D. Gilhooly

will take place on Saturday, December 8, 10 a.m. to 5:30 p.m.; and Sunday, December 9, 10 a.m. to 5 p.m., Palm Gallery, 520 E Street, downtown, 232-2773.

Ceramics Show and slide featuring demonstrations of clay techniques will take place on Saturday, December 8, 10 a.m. to 5 p.m., Clay Dimensions Studio, 1735 Adams Avenue, San Diego.

Christmas Plays, featuring folk dancing and caroling, will be performed by the Lamb's Players, December, Saturday 8, 15, and 22, 12:30 to 1:30 p.m., Bazaar del Mundo courtyard, Old Town, 286-3161.

Fest of Our Lady of Guadalupe celebration will include a procession of floats and decorated cars, Sunday, December 9, 11 a.m., from Guadalupe Church, 1770 Kearney Avenue, San Diego, to the Community Concourse, downtown, 298-7711.

"Old English Christmas Faire" sponsored by MiraCosta College will feature artisans, carols, and a reading by Eric Christmas, Sunday, December 9, 1 to 5 p.m., Del Mar Shores Center, Ninth and Starfield Court, Del Mar, 757-2121.

"Once Upon a Christmas Eve", a presentation by puppeteer Marie Hitchcock, will be performed on Sunday, December 9, 2 and 4 p.m., and 3 p.m., Puppet Theater, Balboa Park, 466-7128.

Open Reading of poetry and short prose will be held on Thursday, December 6, 7 p.m., room 362, Grossmont College, 8600

Grossmont College Drive, El Cajon, 465-1700 x450.

Poetry Reading by Jim Gustafson will take place on Sunday, December 9, 2 p.m., Unicorn Theatre lobby, 7456 La Jolla Boulevard, La Jolla.

"Crime and the Elderly" will be the topic of a lecture given by SDSU's Rose-Sumnerville, Monday, December 10, 6 p.m., room 238, Social Science Building, SDSU, 265-5449.

"The Sacred Collections of the Museum of Man" will be the topic of a slide/lecture by Rose Tyson and Liz Alcauskas, Monday, December 10, 7 p.m., room K and N, Art Center, SDSU.

"The Art of Puppetry" will be discussed by Steven Beetz, Tuesday, December 11, 6 p.m., San Diego Museum of Art boardroom, Balboa Park, 232-7931.

"Men, Pornography, and Sexist Violence", a slide/lecture, will be presented by Rick Snowden, Tuesday, December 11, 7:30 p.m., Ford Hall, First Unitarian Church, 4180 Front Street, San Diego, 298-4536.

"Collecting Contemporary Art" will be the topic of a lecture/lunch covering private, corporate, and museum collections and current trends in the art market, presented by Victoria Kagan, Wednesday, December 12, 11 a.m. to 1 p.m., Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-5141.

Women's Lecture Series will conclude with "Women as Animateurs," presented by Nancy Bucha-

nam, Wednesday, December 12, 3 p.m., room SS-133, SDSU.

Dance

Festival of Classical Indian Dance, featuring Sharon Lowen and Jan Zerlin, will include Odissi and Mohini Attam dance on Saturday, December 8, and Manipuri and Kathakali dance on Sunday, December 9, both evenings at 8 p.m., Three's Company Studio, 860 Third Avenue, downtown, 234-1449.

Kathak Dance of north India will be performed by Parvina Jha, Saturday, December 8, 8 p.m., Stratford Studio/Theatre, 1155 Stratford Court, Del Mar, 755-6395 or 481-0169.

Ballet Mini-Concert, featuring members of the San Diego Ballet performing character dances from the *Nutcracker*, will be presented on Monday, December 10, noon, Civic Theatre Grand Salon, downtown, 239-4141.

Music

Sacred Choral Music, Bach's "Magnificat," Ramrez's "Misa Guellica," and Renaissance music by Gabrieli, will be performed by the San Diego Master Chorale, Thursday, December 6, 7:30 p.m., and Sunday, December 9, 2:30 p.m., the Immaculate, USD, Alcala Park, 239-4662.

Folk Music will be performed by Old Mother Legs, an all woman, young band, and Nick Seger, string member of a very musical family, Friday, December 7, 8

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READER'S GUIDE

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positions written and performed by Southwestern College faculty members, will be presented on Friday, December 7, 8 p.m., Myran Hall, Southwestern College, 900 Olney Lakes Road, Chula Vista, 421-1185.

Metropolitan Opera Broadcasts can be heard and followed using scores, librettos, and other background material, every Sunday during the opera season, 11 a.m., San Diego Public Library, 820 E. Street, downtown, 236-5849.

Messiah Sing-Along will be presented, and scores provided, by the La Jolla Civic/University and Chorus Association with organist Jared Jacobsen, Saturday, December 8, 3 p.m., St. James-by-the-Sea Episcopal Church, 743 Prospect Street, La Jolla, 273-1335.

"A Festival of Lessons and Carols," a Christmas choral concert, will take place on Saturday, December 8, 8 p.m., and Sunday, December 9, 4 p.m., Founders Chapel, USD, Alcala Park, 291-6480 x4296.

Music of the Renaissance for the holiday season will be performed by the Gudonian Hand, Saturday, December 8, 8 p.m., room 120, Fine Arts Recital Hall, Grossmont College, 8880 Grossmont College Drive, El Cajon, 465-1700 x321.

Popular and Classical Organ Music of the Christmas season will be performed by Jim Hansen and Tommy Stark, Saturday, December 8, 8 p.m., Southland Music Center, 3459 Imperial Avenue, Lemon Grove.

South Indian Music will be performed in concert by violinist L. Subramaniam and mridangam (drum) artist Trichy Sankaran, Saturday, December 8, 8 p.m., Smith Recital Hall, SDSU, 265-5204.

Outdoor Concert will be presented by the San Diego Singing Strings Mandolin Orchestra, Sunday, December 9 and 23, 1 p.m., Squibb Square, Old Town.

Community Christmas Center will present an organ concert by Jared Jacobsen and a presentation by the U.S. Navy Band, Sunday, December 9, 1:30 p.m., Organ Pavilion, and performances by the San Harbor Chorus, at 3:30 and 7:30 p.m., Costa Del Prado Auditorium, Balboa Park, 565-4415 x259.

Music in the Gallery, festive works for harpsichord, violin, cello, and other chamber instruments will be performed by the Novellus Ensemble, Sunday, December 9, 2 p.m., San Diego Art Institute Gallery, 915 Second Avenue, downtown, 234-5946.

A Christmas Program, featuring music of Pergolesi, Piniham,

Beethoven, Anderson, and traditional Christmas music, will be presented by the Palomar Choral, Brass Ensemble, Concert Band, and Palomar College Community Orchestra, Sunday, December 9, 3 p.m., Palomar College Theatre, San Marcos, 744-1150 or 727-7529.

"Festival of Christmas," featuring the NTC Choral, the Hallelujah Singers, harpsichordist Mary Ellen Matthias, soprano Mary Boyd and Anne Murray, and organist Jim Hansen, will be presented on Sunday, December 9, 7 p.m., North Chapel, Naval Training Center, Point Loma.

Advent-Christmas Music Series will feature the San Diego Sinfonietta, Sunday, December 9, 4 p.m., Saint Bridget's Church, 4735 Cass Street, Pacific Beach, 488-2875.

"Messiah" Performance, the MiraCosta Community College Chorus and Orchestra will present Handel's oratorio, Sunday, December 9, 4 p.m., Foster Junior High School, Fallbrook, and Tuesday, December 18, 7:30 p.m., Mission San Luis Rey, 757-2121.

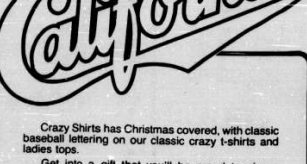
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TO LOCAL EVENTS

Two Works, Bach's Cantata no. 53 for alto and harpsichord, and Beethoven's "Rejoice, Beloved Christians" for choir and soloists, will be performed on Sunday, December 9, 4 p.m., St. Andrews Church, 1050 Thoma Avenue, San Diego, 273-3222.

"Another Of Fashioned Christmas at North Chapel," featuring the NTC Choral, the Hallelujah Singers, harpsichordist Mary Ellen Matthias, soprano Mary Boyd and Anne Murray, and organist Jim Hansen, will be presented on Sunday, December 9, 7 p.m., North Chapel, Naval Training Center, Point Loma.

Contemporary Mexican and Latin American Music will be performed by La Noplen, a Mexican group from San Luis Potosi, Sunday, December 9, 7 p.m., Centro Cultural de la Raza, Balboa Park, 295-6956.

"The Many Moods of Christmas," a concert medley of carols for voices and instruments, including performance, will be performed by the Chancel Choir, Sunday, December 9, 7:30 p.m., La Jolla Presbyterian Church, 7715 Dupuy Avenue, La Jolla, 454-8055.

Berque Music for the viola de gamba will be performed by the Ensemble Ste-Colombe, Sunday, December 9, 8 p.m., Music Department Recital Hall, SDSU, 296-2052.

"A Celebration of Christmas," a program of sixteenth century holiday music, European carols, and American folk song and spirituals, will be performed by the SDSU A Cappella Singers, Sunday, December 9, 8 p.m., Dramatic Arts Theater, SDSU, 265-6031.

Christmas Choral Concert, featuring Bach's "Magnificat" and Ron Nelson's "The Christmas Story," will be presented by the Chancel Choir and the Masterwork Chorus, Sunday, December 9, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley, 297-4566.

Medieval and Renaissance Christmas Music for voices and instruments will be performed by the Early Music Ensemble, Sunday, December 9, 8 p.m., St. Peter's Episcopal Church, Park Lane, Del Mar, and Saturday, December 15, 8 p.m., Founders Chapel, USD, 755-1406.

Pre-Christmas Concert of the San Diego County Symphony Or-

chestra, featuring soloist Vincent Clarke on trombone and euphonium, will present music of Handel, Tchaikovsky, Corelli, and Anderson, Monday, December 10, 8 p.m., Horace Mann Junior High School, 4345 54th Street, San Diego, 280-7610 x146.

Radio/TV

Evening at Symphony, Pinchas Zukerman is the soloist for Berlioz's "Harold in Italy" with the Boston Symphony, who will also perform Haydn's "Conquiescentia," Thursday, December 6, 8 p.m., simulcast in stereo with KPBS-FM, 89.5, repeating Sunday and Tuesday, December 8 and 10, noon, Channel 15.

American Film Theatre will present Eugene O'Neill's "The Iceman Cometh," part one, starring Lee Marvin as Hickey, the traveling salesman who tries to sell salvation in a Greenwich Village bar, Thursday, December 6, 9:10 p.m., repeating Saturday, December 8, 9:10 p.m., Channel 15.

Former Secretary of State Henry Kissinger will be Dick Cavett's guest, Friday, December 7, 6 and 11:15 p.m., Channel 15.

"Hallelujah, I'm a Bum," the 1933 Rodgers and Hart musical starring Al Jolson as a hobo who is the unofficial mayor of New York City, will be shown on Friday, December 7, 11:30 p.m., Channel 6.

The Metropolitan Opera production of Tchaikovsky's *Eugen Onegin* will be broadcast on Saturday, December 8, 11 a.m., KFSD-FM 94.1.

Saturday Football, the Denver Broncos will face the Seattle Seahawks, live, in Seattle, Saturday, December 8, 1 p.m., Channel 39.

"I Confess," an old (1953) but not too vintage Alfred Hitchcock film starring Montgomery Clift, will be shown on Saturday, December 8, 4 p.m., Channel 39.

"Brian's Song," a film about the friendship of two Chicago Bears football stars, one of whom is dying, will be shown on Saturday, December 8, 7 p.m., Channel 6.

Charger Football, the San Diego Chargers will be in New Orleans trying to make gumbo of the New Orleans Saints, Sunday, December 9, 1 p.m., Channel 39.

"A Tribute to Louis Armstrong," featuring film clips of his concert, film, and TV performances, will be shown on Sunday, December 9, 6 p.m., repeating on Wednesday, December 12, 9:30 p.m., Channel 15.

"The Nile," the world's longest river, will be featured in a two-part Jacques Cousteau special, with part one airing on Sunday, December 9, 8 p.m.; repeating on Wednesday, December 12, 1 p.m.; and part two on Monday, December 10, 8 p.m., repeating Thursday, December 13, 1 p.m., Channel 15.

"NFL Monday Night Football" pits the Pittsburgh Steelers against the Houston Oilers in the Astrodome, Monday, December 10, 6 p.m., Channel 10.

"From China to Us," a program of song, dance, music, acrobatics, and mime from the Performing Arts Company of the People's Republic of China, will be televised on Tuesday, December 11, 9:10 p.m., Channel 15.

Football Forum series on the Dick Cavett Show will begin with 7715 former pro Dick Butkus, John Mackey, Fred Biletnikoff, and Peter Gent, Tuesday, December 11, 11:30 p.m., Channel 15.

Concert Hall will present the Chicago Symphony, with conductor Georg Solti and clarinetist Larry Combs, performing music of Haydn, Copland, and Beethoven, Wednesday, December 12, 8 p.m., KFSD-FM 94.1.

Country Music Star Crystal Gayle will present a program with Judy Collins, B.B. King, the Statler Brothers, and musician Doug Henning, Wednesday, December 12, 10 p.m., Channel 8.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

There are times when every rock fan encounters a band whose commercial success and critical acclaim do not seem warranted by its artistic accomplishments. Since 1975, when Fleetwood Mac added the then-absolute team of guitarist/vocalist Lindsey Buckingham and vocalist Stevie Nicks to its constantly fluctuating lineup, the group has subsequently evolved into one of the most celebrated, financially lucrative rock bands in the world. Two years ago, "Rolling Stone" singled out their album "Rumours" as one of 1977's best, with the declaration that "from the diversity of the writing and singing to the punch of the rhythm section, it's impossible not to think of the Beatles." In the magazine's latest issue, the usually astute critic Stephen Holden again singles out the Fab Four by exhaustively drawing parallels between Fleetwood Mac's new "Tusk" and the Beatles' 1966 "White Album." Those of us who spend time wandering through record stores might be quick to point out one obvious dissimilarity to the "White Album": The Big Mac's latest has an unprecedented list price of \$6.98 (if you can find it on sale for ten bucks, consider yourself lucky). I am loath to denigrate Fleetwood Mac because I actually consider them a good mind rock band. If that sounds like a put-down, it's not intended as such. This group, in its various guises (from ensoul blues band to arty-crafty psychedelic band to folk-rock band to the current combination of all of the above), has turned out good, occasionally superb material. But it is hard to figure out why the current edition causes any fuss. Fleetwood Mac's



FLEETWOOD MAC

only strong connection with the Beatles is based on economics. The Beatles were a mobilizing force because, despite their varied temperaments, there was an ineffable chemistry that made all of their work sound like a group effort, as with a great sports team, there were no grandstand plays designed to show who was responsible for a given lyric, melody, arrangement, or production flourish. With Fleetwood Mac I always have the feeling that I am listening to three singer-songwriters who employ the same rhythm section — drummer Mick Fleetwood and bassist John McVie, the nominal leaders. The most conspicuous members of this band are of adept at what they do. Christine McVie is the earthy storyteller. Stevie Nicks

is the fanciful romantic, and Lindsey Buckingham uses the concerns of his female persona with incongruous riffs, vocal inflections, and studio gimmicks. After three albums together, I believe that McVie is the best singer. Nicks is the most inventive writer (and also the cutest pop star I know of — the female Paul McCartney), and Buckingham is the cleverest studio technician. That has resulted in records with brilliant fidelity, perhaps three genuinely memorable songs per disc, and a lot of innocuous filler. I'm sure that Fleetwood Mac's Sunday-night appearance at the Sports Arena will be entertaining. I'm looking forward to it not only because they are supposedly the "hottest" group in America, or because four years ago I walked

out on them when they headlined over Little Feat, not knowing that I had access to a platinum mine. Rather, I believe I'm going to see and hear three separate, talented performers who have assuaged their egos and ambitions by presenting themselves in measured doses. ("Okay," I write that in, so long it's). The whole may be less than the sum of its parts, but even feeling pleasure is not to be sniffed at, and Fleetwood Mac is good enough of what it does to cause moments of satisfaction.

One of my hopes for the coming decade is that unrefined, urban electric blues will enjoy a rejuvenation without the stench of nostalgia. If guitarist Albert King's performance early this year of the Cottonmouth is any indication of

what is in store, that with can hardly be considered a pipe dream. In my estimation, King is the most exuberant, exhilarating blues performer around. Even more than B.B. King, he has made his guitar an extension of his voice, and the sonic qualities of both are beautiful. The pure, tough blues King dials in is a form under-recorded and undervalued, but it's an enduring form which deserves more attention. King performs tonight, Thursday at the Cottonmouth. Appearing before him will be the King Biscuit Blues Band, an excellent unit that for a long time has been the house band at Hooters' Mandolin Wind. Ken Schapponeyer is a virtuoso harmonica player who deserves more recognition in this town than he's received thus far. If King Biscuit can force up to the unenviable task of opening for the great Albert King, perhaps more people will take notice.

Bonnie Raitt is everything Linda Ronstadt wishes she were: a keen interpreter with a strong, soulful voice who is also an able guitarist. Like Ronstadt, Raitt is not a writer, but her ability to select material has been impeccable. She is equally convincing with old rock ballads, blues, and "top" contemporary material. The largest part of her appeal, I suspect, is her self-confidence as a performer. Raitt has no problem taking other people's material and making you forget you're listening to a cover version. She will play Tuesday and Wednesday night at the Ritey Theatre.

Kansas is the epitome of dumb art-rock — classically trained musicians who adopt rock rhythms and volume and inflation. Glam-style philosophies in an effort to elevate the form while they make quick bucks. Any group

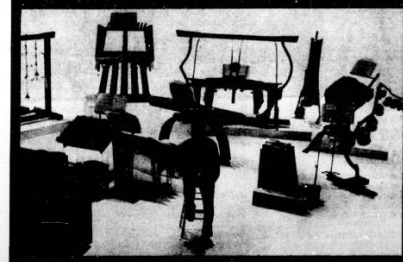
(continued on page 10)

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Sat. Dec. 8	Old Time	Old Mother Logo	8 & 10.00 \$3.00
Sun. Dec. 9	Rock 'n' Roll, Swing Country	Ms. B. Havin' with Molly Stone	7.30-10.30 \$3.00
Tues. Dec. 11	Old Time Hoot Nite	A community night musicians bring instruments	8-midnight \$1.50 or musical instrument
Wed. Dec. 12	Ballads	Sandy Dutkey	A musical storyteller 8-midnight \$1.50
Thurs. Dec. 13	Female Folkies	Mountain Jam with Nicolette Birkett & Friends	8-midnight \$1.50
Fri. Dec. 14	Singer	Kate Wolf with Nina Gerber	8 & 10.00 \$4.00

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READER'S GUIDE TO THE MUSIC SCENE

(continued from page 8)
that thought-based delivers words of wisdom such as: "Don't hang on nothing that's forever but the earth and say it slips away. And not another moment will you money buy" lives in a world of its

own. Kansas plays well (the musical equivalent of "line writing"), but they are lame, pretentious, and worst of all, uncreative. How stupid they sound! They'll be at the Sports Arena on Monday night with Split in the lead, an average new-wave group with obvious potential. (I have long hoped for a downtown location that would feature rock music regularly. The Fourth Avenue Selection Club seemed ideal, and although the dispute between the promoters

and the owners of the building is unresolved at this point, on Friday night a new "Selection Club" will be operative, the one formerly called Disco World (I am a sucker for names, and the fact that a new-wave showcase could be established in what was formerly a disco — the natural enemy of rock, right? — is ironic, if nothing else.) The main attraction will be the Penetrators, the best and, apparently, the most popular local rock group in the city. Appearing with them will be the

Mature Adults and the Rick Elias Band. Tower of Power makes its quarterly appearance Sunday at the Catamaran. My feelings about this boring funk band are no secret, and by this point hardly need repeating. Jules and the Polar Bears, a bright, effervescent power-pop band, perform Saturday night at the Royal Theater. Also, Old Mother Logo and Nick Seeger play at the Normal Heights United Methodist Church, Friday night.

— Steve Esmeding

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 291-1668 Saturday before 5 p.m. Send concert information and photos to: READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Albert King and King Biscuit Blues Band: Catamaran, Thursday, December 6, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

The Pop and Fingers: SDSU Bookstore, Thursday, December 6, 8 and 10:30 p.m., 255-6947.

Old Mother Logo and Nick Seeger: Normal Heights United Methodist Church, Friday, December 7, 8 p.m., 4650 Mansfield Street, 282-7833.

The Penetrators with Mature Adults and the Rick Elias Band: Selection Club, Friday, December 7, 8 p.m., 202 West Market Street, 282-6675 or 291-7846.

Bates Motel and Jules and the Polar Bears: Roy Theatre, Saturday, December 8, 8 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Fleetwood Mac: Sports Arena, Sunday, December 9, 8 p.m., Sports Arena Boulevard, 224-4176.

Tower of Power: Catamaran, Sunday, December 9, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Kansas and Split n' the Tears: Sports Arena, Monday, December 10, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Bonnie Raitt: Roy Theatre, Tuesday, December 11 and Wednesday, December 12, 8 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

The Moles: Catamaran, Thursday, December 13, 8 p.m., 3999 Mission Boulevard, 488-1081.

Christmas Concert: Normal Heights United Methodist Church, Friday, December 14, 8 p.m., 4650 Mansfield Street, 282-7833.

The Jacksons: Sports Arena, Saturday, December 15, 8 p.m., Sports Arena Boulevard, 224-4176.

Clubs

Albtraas: 1309 Camino Del Mar, Del Mar, 755-6746. Mark Lessman Quintet, jazz, Tuesday through Saturday.

The Alamo: 3093 Claremont Drive, Claremont 275-2240. E. Zone Wood and Basing Saddles, country-western, Tuesday through Sunday.

Albie's Beef Inn: 1001 Hotel Circle South, Mission Valley, 291-1103.

John Whelan, jazz pianist: Tuesday through Saturday.

Anchorage Fish Company: 3676 Cambria Boulevard, Carlsbad, 725-3170. Jay and Fran, contemporary, Sunday through Tuesday.

Anthony's Harborside: 1355 North Harbor Drive, Harbor Island, 232-6356. Danny Salmas, contemporary, Tuesday through Saturday.

Antonio's Hacienda: 700 North Johnson Avenue, El Cajon, 442-9827. Al Tones, contemporary, Tuesday through Saturday.

Atlanta: 2595 Ingraham Street, Mission Bay, 224-2434. Kirk Bates and Band, contemporary, Tuesday through Saturday.

Bacchanal: 8222 Claremont Mesa Boulevard, Claremont, 560-8222. Bratz, rock, Tuesday through Saturday. Magic II, variety show, Sunday and Monday.

Bahia: 998 West Mission Bay Drive, Mission Bay, 488-0581. Mercedes Lounge, disco, featuring Roger Guay, English, nightly. Pato Lounge, Gary Noremam, mellow jazz, Tuesday through Saturday.

Ran X Branch House: 119 East Broadway, Vista, 724-0810. Country, country and western, Friday through Sunday.

Bay Lounge: Vacation Village Hotel, Mission Bay, 274-4630. Shave-it-On, contemporary, Tuesday through Saturday.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Cindy and the Sinners, rock, Friday and Saturday.

Berkley's: 5600 Grassmont Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Harborland Street, Pacific Beach, 272-2780. Spectrum 20 featuring Susan Price, swing, disco, Latin, and jazz, Thursday through Sunday.

Black Angus: 5247 Keamy Villa Road, Kearney Mesa, 275-3100. Gabe Lapiano Band, contemporary, Tuesday through Saturday.

Black Angus: 707 E Street, Chula Vista, 426-9200. Portland Makai, contemporary, Monday through Tuesday, disco, Sunday.

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

Black Angus: 10370 Friar Road, Mission Valley, 563-5862. Trix, contemporary, Monday through Saturday.

Black Frog Restaurant: 4072 Federal Boulevard, East San Diego, 264-5797. Hollis Gentry Quintet, jazz, Thursday through Sunday. Hollis Gentry Quintet featuring Ella Ruth Piggee, jazz, Friday through Sunday.

Blorney Stone Pub: 5617 Balboa Avenue, Claremont, 279-2033. Brian Connelly, Irish and international folk, Wednesday through Sunday.

Boothouse: 2040 Harbor Island Drive, Harbor Island, 291-8010. Dallas Collins, contemporary, Tuesday through Saturday. Rich Faulkner, contemporary, Sunday and Monday.

Boon's: 2888 Pacific Highway, San Clemente, 291-5568. Chiridge, contemporary, Tuesday through Saturday. Bill Blackett, comedian, Sunday and Monday.

Botanica's Old Place: 1205 Prospect, La Jolla, 459-8202. Jobs and John, contemporary, Thursday and Friday. Steve Vaut, contemporary, Saturday, Suzanne Goss, variety, Sunday through Tuesday. Steve Vaut, contemporary, Wednesday.

Cafe Del Mar: 1549 El Prado, Balboa Park, 234-8881. Nova featuring Jamie Velle, Larry Logan, and Paul Blevins, jazz, contemporary, and Latin, Tuesday through Saturday.

Cafe de Paris: 1111 Prospect Street, La Jolla, 454-9778. The

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Join us in welcoming back popular Danny Salmas and his exciting group. They're appearing now in the Sunset Lounge, with fantastic entertainment & dancing, highlighted by a sparkling Neil Diamond medley and an unforgettable Elvis-style performance. Start your evening with an Anthony's world famous seafood dinner in a harbor lights setting, then enjoy the happy return of Danny Salmas — beginning at 9PM on our beautiful lower level showroom lounge, Anthony's Harborside.

Anthony's Harborside
A subsidiary of Anthony's Fish Grille
Directly across from Anthony's Fish Grille, on Harbor Drive • For reservations phone: 232-6358
Lunch 11:30-4:00, Dinner 4:30-10:30, Entertainment from 9:00 Tues.-Sat.

LARRY VALLON PRESENTS
KGB-FM 101.5 & 13K invite you to
FLEETWOOD MAC
IN CONCERT



CHRISTINE MCVIE STEVIE NICKS MICK FLEETWOOD LINDSEY BUCKINGHAM JOHN MCVIE

special guest
DANNY DOUMA and NIGHT EYES
SUNDAY, DECEMBER 9th 8:00pm
SAN DIEGO SPORTS ARENA
All seats reserved \$12.50 & \$11.50
Tickets available at all Brick Shirt Houses,
Eric the Red Stores, Arena ticket agencies and
Sports Arena Box Office.
For information call (714) 224-4176



Produced by Larry Vallon Presents

Good seats still available

READER'S GUIDE TO THE MUSIC SCENE

Cajons, Dandelion jazz, Friday and Saturday.

Caliph's Piano Lounge, 3102 14th Avenue, Hillcrest, 266-1476. Gil Warner, piano, Wednesday through Saturday, vocalists Mary Ann Biscaglia, Friday and Saturday.

Carlos'n Charlie's, 5533 La Jolla Boulevard, La Jolla, 454-0318. Disco, nightly.

Cafe Saba Restaurant, 625 H Street, Chula Vista, 422-7161. Regula Vear, strolling musician, Thursday through Sunday.

Cash and Cleaver, 1421 South Sierra Boulevard, San Marcos, 481-8238. Terry Scheidt, contemporary and originals, Wednesday through Saturday.

Cash and Cleaver, 2329 Center City Parkway, Escondido, 741-2424. Sarah Callaberry, contemporary, originals, vocals, and guitar, Thursday and Friday.

Castaways, 10757 Woodside Avenue, Torrance, 469-6700. Zeleus, rock, Thursday through Saturday.

Celtic Inn, 3089 Claremont Drive, Claremont, 276-2879. Sean McVicker, Scottish music, Tuesday through Saturday.

Charlie Horse Lounge, Winner's Circle Lodge, 550 Via de la Valle, Del Mar, 755-9666. Good Times Trio, variety, Tuesday through Sunday.

Chateau, 3623 College Avenue, College Grove, 582-5620. Versimmo Trio, contemporary, Wednesday through Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Bill Coleman featuring Eli Roth. Piggies on vocals, jazz, Monday through Sunday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido, 746-5100. Denny and Kristina, contemporary folk, Wednesday through Saturday.

Comedy Store, Ramada Inn, 2151 Hotel Circle South, Mission Valley, 291-5530. All-comedy, right-lit, Tuesday through Saturday.

The Corporation, 380 North El Camino Real, Plaza Encinitas, 753-1488. El Cuarteto, rock, Tuesday through Saturday.

Country Bumpkin Annex, 1562 Farm Avenue, Imperial Beach, 424-1161. Country Caparova, country, Wednesday through Sunday.

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Country Gentlemen, 1511-13 East Valley Parkway, Escondido, 734-7125. Homelink, contemporary, Wednesday through Friday.

Crossroads, 345 Market Street, downtown, 233-7856. Newell Bros. featuring Marguerita Page, jazz, Friday through Sunday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley, 291-7131. Disco, nightly.

Culpeppers, 7380 Galleries Place, San Carlos, 460-5400. All Tones, contemporary, Friday and Saturday.

Culpeppers, 7305 Claremont Mesa Boulevard, 571-7756. Tom

Cunningham and Groundspeed, blues/gospel and country, Thursday through Saturday.

Da Vinci's, 526 S. Street, Chula Vista, 427-8850. Saw Park, contemporary, Tuesday through Sunday.

Disco 4000, 5223 Imperial Avenue, Southeast San Diego, 263-5976. Disco, nightly.

Disco Heaven, Executive Hotel, 1st and C Streets, downtown, 233-4644. Disco, Tuesday through Sunday.

Doc Masters, 2081 Shelter Island Drive, Shelter Island, 223-2572. SBC, rock and blues, Tuesday through Saturday.

D.O. Mills & Co., 425 Camino del Rio South, Mission Valley, 298-1891. Disco, nightly. Cousin Family Jazz Band, jazz, Sunday Brunch.

Driftwood, 5286 Baltimore Drive, La Mesa, 462-5533. Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

Elton's, 7956 La Jolla Shores Drive, La Jolla, 455-0541. Bobby Moore, contemporary and dancing, Tuesday through Saturday. Dave Rodgers, contemporary, Wednesday through Sunday.

Firebird, 439 West Washington Street, Escondido, 745-1931. Disco, nightly.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635. Disco, live band, DJ, nightly.

Fogcutler, 2584 Caribad Boulevard, Carlsbad, 729-3189. Favorite Son featuring Russ Kirkpatrick, rock, Wednesday

through Saturday, Huke, rock, Sunday through Tuesday.

Galactica, 4240 West Point Loma Boulevard, Loma Point, 224-8282. 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, 276-3474. Brongers, contemporary, Tuesday through Saturday.

Humburguesas, 4016 Wallace Street, Old Town, 295-0884. Two the Max, variety, Thursday through Saturday. Sarah and the Owl, blues/gospel, Friday and Saturday. Melissa McCracken, guitar and vocals, Sunday, Two the Max, variety, Wednesday

Hundel, 2270 Hotel Circle North, Mission Valley, 297-1101. Madrigal, contemporary and Latin, Wednesday through Sunday. Janna Williams, contemporary, Monday and Tuesday.

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

Hill House, 2730 Via de la Valle, Del Mar, 755-6614. Byrd and McDonald, country and rock, Wednesday through Saturday.

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

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-6244. Thunderball, the

469-4344. "KNOCK" knock and roll, Thursday through Saturday.

Humphrey's, 501 Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Karen Nelson and Jackie Padgett, jazz and rock, Tuesday through Saturday.

Hungry Hunter, 2448 Hotel Circle Plaza, Mission Valley, 291-8074. Deb and Kevin, contemporary, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Coronado, 433-2633. Catamity Jane and the Cow Punks, contemporary, Tuesday through Saturday. Frode & Jay, contemporary, Sunday and Monday.

Hydro, 2526 South Highway 101, Cardiff, 753-9068. David Cheney, flamenco guitar, Tuesday through Saturday.

Ivanhoe, 14240 Poway Road, Poway, 746-7531. Disco, nightly.

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

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

John Bull, 2200 Highland Avenue, National City, 474-2201. T.D. and Mr. Mustard, high energy and outrageous blues/gospel, Friday and Saturday. Joe Manilla, jazz, Sunday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-6244. Thunderball, the

Wondercat, country rock, Thursday through Saturday. Tall Cotton, country rock, Sunday.

King's Grill, 1333 Hotel Circle South, Mission Valley, 297-2231. Linda Choke, contemporary and folk, Thursday through Saturday. Strolling minstrel, nightly.

King Luis, 5125 Linda Vista Road, Bay Park, 291-4279. Wayne L. Logan, Thursday through Saturday. "Twelve" belly dancing, Tuesday and Wednesday.

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

Justine's, 1828 Garnet Avenue, Hillcrest, 298-7302. Tom McComb, classical guitar, Thursday, John Lyon, classical guitar, Friday, David Roth, classical guitar, Saturday and Sunday.

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Kelly's Roadhouse, 556 N. Mission Avenue, El Cajon

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La Costa Cantina, 1476 Encinitas Boulevard, Encinitas, 753-1488. El Cuarteto, rock, Friday through Sunday.

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

La Chait, 526 Newport Avenue, Ocean Beach, 292-6300. Big City Blues Band, blues, Sunday and Monday. Big City Blues Band, blues, Tuesday and Wednesday.

Little Bavaria, Carmel Valley Road, Del Mar, 755-1383. Velvet Touch, jazz, Friday, Alpine.

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Take a lobster to lunch.

Meet our newest noon companion. Lobster on the Half Shell. A one-half Maine Lobster, stuffed with herbs, seafood dressing. Baked in a delicate wine sauce. Served with redskin potatoes, fresh vegetable. \$5.50

HUMPHREY'S

Whole Maine Lobster Dinner with all the fixings. \$12.85. Sunday thru Thursday \$

Homefolk

invites you to a special
Concert
in celebration of their new album

on
Saturday December 15th
8:00 p.m.
The Armenian Apostolic Church Community Center
4473 30th Street San Diego
(1 1/2 blocks north of El Cajon Blvd.)

With special guests
Deb & Kevin Brown

Pre-sale tickets—\$5.00
At the door—\$5.50
Limited seating capacity
For pre-sale tickets send check or money order
(please include your name) to:
Doug Kraatz P.O. Box 153 Sun City, Calif. 92381
Your name and tickets will be at the door

NOW APPEARING
AT SHELTER ISLAND'S
DOC MASTER'S RESTAURANT!

SRO

featuring
Valerie Formost
Rock-Dance-Comedy-Oldies

Tuesday through Saturday 9 p.m. to 2 a.m.



DOC MASTERS

at the Shelter Island Marina Inn.
Phone 223-2572

Join us on our 18th Birthday!

Romaine's

Romaine's Mexican Restaurant has been
continually serving authentic Mexican
food to San Diego for 18 years.

\$2 OFF PER COUPLE
(min. bill of \$5.00 to qualify)
Does not include liquor
1 coupon per couple
GOOD THRU DEC. 31, 1979

Happy Hours 4 PM to 6 PM

in Cantina only

1 minute off Hotel Circle
Serving LUNCH—DINNER Daily
SAT. & SUN. BRUNCH 11-2 P.M.
Banquet Room

4105 Taylor St. Old Town 295-5111

READER'S GUIDE TO THE MUSIC SCENE

Cerritos, 1960s/70s, Saturday
Womblers, rock, Wednesday.

London Opera House, 5804
Barbosa Avenue, Claremont
279-2390, John D. Acquasanta and
Wild Pitch, contemporary,
Tuesday through Saturday, Steve
Ch. contemporary, Sunday and
Monday.

Mocho's, 2966 Midway Drive,
Loma Portal, 224-2421, Colour,
Latin disco, Thursday through
Saturday, Mark of Toro, top 40,
Sunday, Moss Latin disco,
Tuesday, Colour Latin disco,
Wednesday.

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

Magnolia Mulvaney's, 8801
Magnolia Avenue, Santee,
445-4500, "KNOCK" rock and roll,
Friday and Saturday, disco,
Wednesday through Saturday.

Mama's Mink, 533 East Main
Street, El Cajon, 442-5573, D.A.
and the Needtones, country rock,
Thursday through Saturday, Zenith,
variety, Sunday and Monday, D.A.
and the Needtones, country rock,
Thursday and Wednesday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3977, King
Beaufort Blues Band, blues, Thursday
through Saturday, auditions,
Monday, Dakota Rambler Band,
top 40 and mellow, Tuesday and
Wednesday.

Mark V, San Marcos Boulevard at
Freeway 78, San Marcos,
744-3520, Disco, nightly, Ken
Harrison, disco DJ, Wednesday
through Saturday, auditions,
Friday and Saturday, disco,
and disco from New York City with
Louise and Joanne Luge, Monday.

Mart's, 1299 Camino del Rio
South, Mission Valley, 295-3544,
Disco, nightly.

Mike's Hideaway, 8203
Wintergarden Boulevard,
Lakeview, 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,
Boch-a-z, variety, Thursday
through Saturday, Dave Tazillo,
big band, Sunday through
Tuesday, Boch-a-z, variety,
Wednesday.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0950,
Classified, contemporary,
Monday through Saturday.

Monterey Jack'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,
687 Camino del Rio South, Mission
Valley, 291-1538, The Whalers with
Dave Bradley, contemporary,
Tuesday through Saturday, Wayne
"Psychedelic" Gre,
contemporary, Sunday and
Monday.

Moonglow, 4015 Claremont
Drive, Claremont, 273-1022,
Sandy Stewart and Co.,
contemporary, Thursday through
Saturday, Jim Hean 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,
287-7332, 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 East, 667 North
Mission Avenue, El Cajon,
447-3560, Fever, rock, Tuesday
through Saturday, Rock-a-10.

TONIGHT
New Wave Concert
THE POP
Along with
Fingers
Thursday, December 6th 8 & 10:30
\$3.50 SDSU Students, \$4.50 General Admission
December 11th
Comedy Tonic
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Tuesday **ZZYZX** Hot Rockin Country
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LEGEND
Sunday night only
Jazz Concert
NIEVES BROS WITH MARGARITA PAGE
Monday Dec. 10

contemporary, Sunday and
Monday, Fever, rock, Tuesday
and Wednesday.

Oasis Bar, 1121 Third Avenue,
Chula Vista, 426-2977,
Agapostolobos, country and
rock, Thursday through Saturday,
Clareland, country, Monday and
Tuesday, Agapostolobos, country
and rock, Wednesday.

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

O'Connell's, 1310 Moreno
Boulevard, Bay Park, 776-5637,
Scott Kolod, variety, Tuesday.

Odyssey 2000, 6th and
Revolution, 3rd and 4th floors,
Tuscan, Mexico Live disco,
nightly.

O'Hungry's, 2547 San Diego
Avenue, Old Town, 298-0133,
Continuous live entertainment,
daily, jam session, Monday.

O'Hungry's, 6956 Galtree Drive,
San Carlos, 697-3232, Lam,
Barbours, original, easy listening,
and oldies, Thursday, Charles
Wellcome, easy listening, mellow,
and ballads, Friday, Ken and
Clarence, pop, jazz, and rhythm
ballads, Saturday.

Old No. 7 Distillery, 140 South
Sierra Avenue, Solana Beach,
755-6733, Disco, nightly.

Old Time Cafe, 1404 North
Highway 101, Leucadia, 436-4030,
Brian Frost and Jennifer Botten,
jazz guitar duo, Thursday, Lou
Lewit, traditional folk blues
guitar, Friday, Old Mother Loga,
all woman string band, Saturday,
Ms. & Kevin, all woman blues
band, Sunday, Community Hot
Nite, Tuesday, Sandy Dufley,
balladeer and balladeer,
Wednesday.

One Night Stand, 4970 Voltaire
Street, Ocean Beach, 222-2146,
Tom Cat, blues, Thursday, Andy
Byron, country rock, Friday, Paul
Shen, folk rock, Saturday,
auditions, Sunday, Donna Kearney,
folk, Monday, Fyfe, soft rock,
Tuesday, special attractions,
Wednesday.

Organ Power Pizza, 5375 Kearny
Vista Road, Kearny Mesa,
560-1898, Tommy Stark,
contemporary and pop, Thursday
through Saturday.

Outpost, 652 Grand Avenue,
Spring Valley, 464-0007, Disco,
Thursday through Saturday.

Pal Joey's, 5147 Waring Road,
Allied Gardens, 286-7873, Pro
Bingham Preservation Band,
rhythm and blues, Thursday
through Saturday.

Palomino Bar, 3008 Main Street,
Chula Vista, 427-5889, Jack
Richards, Robin's Roost, country,
rock, and swing, Thursday through
Saturday.

Park Place, 1280 Fletcher
Parkway, El Cajon, 448-4111,
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, 291-7131, Merrill
Moore, contemporary and swing,
Tuesday through Saturday.

Pelican Pub, 7828 Broadway,
Lemon Grove, 444-9284, Ronnie
Lewit, country and folk, Thursday,
Saddlesore, contemporary,
Saturday, jam session, Sunday, P.J.
Kaufman, originals, Wednesday.

Porthole Lounge, Holiday Inn,
1355 North Harbor Drive,
Imperial Beach, 233-3561, David
Preston Unlimited, rock and roll,
Monday through Saturday.

Posidon, 1670 Coast Boulevard,
Del Mar, 755-9345, Bob Miller,
disco, nightly.

Prophet Vegetarian Restaurant,
4401 University Avenue, East San
Diego, 283-7448, Lon Bell and
Pam Cooper, mellow, 602, Lon Bell
and Carl Cranfield, classical flute
quartet, Thursday, Saturday, and
every other Sunday, Orion, guitar

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Bonnie Raitt
Fri. Dec. 7

Joe Myriad
Sat. Dec. 8

Steve Forbert
Fri. Dec. 7

Rory Gallagher
Sat. Dec. 8

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Monday
7-8 Basic Ballroom

Tuesday
8-9 Disco Cha, Bolero, Swing

Wednesday
7-8 Free Class
8-9 Hustle Level I
9-10 Hustle Level II

Thursday
7-8 Hustle Level I

Friday
7-8 Hustle Level II

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**READER'S
GUIDE TO THE
MUSIC SCENE**

duo, Wednesday, Friday and
every other Sunday.

Raspoutine's, 4230 West Point Loma
Boulevard, Loma Point, 223-1693.
Soft rock, Monday through
Thursday, Eden, rock, Friday
through Sunday.

Red Candle Lounge, Mission
Valley Inn, 8750 Circle South,
Mission Valley, 299-8281.
International Afro, contemporary,
Monday through Saturday.

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

Reubens, 5455 Grossmont Center
Drive, La Mesa, 465-3404. Ditty
and Melissas, contemporary,
Tuesday through Saturday.

Reubens Harbor Island, 1880
Harbor Island Drive, Harbor Island,
291-1880. Stratten and
Christopher, mellow music and
peppy people pickin', Tuesday
through Saturday.

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

Rib Cage, 5580 Kearny Mesa
Road, Kearny Mesa, 277-7937.
Getaway, contemporary, Tuesday
through Saturday.

Royal Vista Inn, 632 E Street,
Chico Vista, 426-2500. Lee
Wittington, contemporary,
Tuesday and Wednesday.

San Diego Disco, 1051 University
Avenue, Hillcrest, 295-2195. Disco,
nightly.

Sandy's, 590 W. Mission Avenue,
Escondido, 743-0920. Ambalgio,
top 40 and disco, Tuesday through
Saturday.

Shepherd Natural Foods
Restaurant, 1125 South Highway
101, Encinitas, 753-1124. Live dinner
music, nightly.

Sharon 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, 291-1551. Female
Impersonation, Wednesday
through Sunday.

Smuggler's Inn Dinner Club, 402
Fairfax 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.

Sparky's Solace, 2855 Midway
Drive, Loma Point, 223-3154.
Disco, nightly.

Spirit, 1130 Buena Vista, Bay
Park, 276-3993. New Wave
Phonocore, 2 bands: Bits and
Rock and Roll, Friday and Saturday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa,
565-2272. Act of Joy,
contemporary and rock, Thursday
through Saturday; Kevin Brown,
fascinating guitar, Tuesday and
Wednesday.

Springfield Wagon Works, 690
North Second Street, El Cajon,
440-5757. Sam and Sheila,
country, Thursday through
Saturday; Ralph Vasquez, guitarist,
Tuesday and Wednesday.

Station Oaks Resort Ranch,
Boulder Creek Road, Descanso,
465-4179. Live music, country rock
and requests, Friday and
Saturday.

Stratus, Young Adult Nightclub,
9200 Campo Road, Spring Valley,
697-8634. Disco, Friday through
Sunday.

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Dinner 5:30-11:30
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481-1747

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

Sweeney's Cove, 135 North
Highway 401, Solana Beach,
755-3050. New Spoon, rock and
roll, Thursday through Saturday;
mystery band, Sunday through
Wednesday.

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

Tio Leo's, 5333 Mission Gorge
Road, Mission Valley, 280-9944.
Craig Coulter and Mark Lewis,
guitars and keyboards,
Wednesday through Saturday.

Tom Horn's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-0100. Sandow and Syke,
contemporary, Thursday through
Saturday; Donna Cole, variety,
Monday and Tuesday; Sandow
and Syke, contemporary,
Wednesday.

Top of the Arc, 1940 Harbor Island
Drive, Harbor Island, 291-5700.
Summerhouse, contemporary,
Thursday through Saturday.

Triton, 2330 South Highway 101,
Carlsbad, 446-8877. Pelican Alley,
jazz and rock, Tuesday through
Saturday.

Trojan House, 6179 University
Avenue, East San Diego, 685-1070.
Casswind, rock, Wednesday
through Sunday.

Umbaco, 4473 30th Street, North
Park, 459-1071. Rock, reggae,
classical, jazz, folk, ethnic and
expressive dancing, Friday.

VIP Lounge, Town & Country
Hotel, 500 Hotel Circle North,
Mission Valley, 291-7131. Denny
O'Donoghue, ragtime, Tuesday
through Saturday.

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

West Coast Production
Company, 1845 Lincoln Street,
Midtown, 295-2724. Disco, nightly.

Wong's Room, 6608 Mission
Gorge Road, Mission Valley,
280-5363. Larry Pulli and
Cinnamon Ridge, country western,
Wednesday through Sunday.

**Los Angeles
Concerts**

Don Fogelberg: Anaheim
Convention Center, Monday,
December 10, (213) 520-9111.

Bonnie Raitt and Delbert
McClinton: Santa Monica Civic
Auditorium, Saturday, December
15, 9 p.m. (213) 393-9961.

Fabulous Poodles and Oingo
Boingo: Shadok Ballroom,
Monday, December 17, 8 p.m.
Casswind, rock, Wednesday
through Sunday.

The Jacksons: Inglewood Forum,
Tuesday, December 18, 7:30 p.m.
(213) 520-9111 or 673-1330.

Karla Bonoff and Jack
Templeton: UCLA Royce Hall,
Tuesday, December 18, 8 p.m.
(213) 520-2953.

Steve Forbert: UCLA Royce Hall,
Wednesday, December 19, 8 p.m.
(213) 520-2953.

Shy: Inglewood Forum,
Wednesday, December 19, 7:30
p.m. (213) 520-9111.

Rory Gallagher and Gary
Myrick and the Figures: Shadok
Ballroom, Thursday, December 20,
8 p.m., Hollywood Boulevard (213)
520-9111.

Blue Oyster Cult and Gamma:
Long Beach Arena, Friday,
December 28, 8 p.m. (213)
520-9111.

Madame Wong's, 449 Sun Man
Way, Chindown, (213) 658-4907 or
626-6219. Scott Brothers, Bullet
Park and Hacked Rush, Thursday,
So So, People, Dharma, and
Falcone, Friday, the Plugz and
Lute, Saturday.

Madame Wong's, 449 Sun Man
Way, Chindown, (213) 658-4907 or
626-6219. Scott Brothers, Bullet
Park and Hacked Rush, Thursday,
So So, People, Dharma, and
Falcone, Friday, the Plugz and
Lute, Saturday.

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626-6219. Scott Brothers, Bullet
Park and Hacked Rush, Thursday,
So So, People, Dharma, and
Falcone, Friday, the Plugz and
Lute, Saturday.

and Slow Children, Friday, Black
Randy with Metro Sound and Wolf
of Voodoo.

Concerts by The Sea, 100
Fishermen's Wharf, Redondo
Beach, (213) 379-4998. Seawind,
Thursday through Sunday.

Dan's, 4249 Lankershim
Boulevard, North Hollywood, (213)
769-1566. Miss Shelly First,
Thursday, Bud Shank, Friday and
Saturday.

Golden Bear, 306 Coast
Highway, Huntington Beach, (714)
535-9600. Tower of Power and
Franklyn Ajaye, Friday and
Saturday.

Hong Kong Cafe, 425 Gin Ling
Way, Chindown, (213) 658-4907 or
626-6219. Scott Brothers, Bullet
Park and Hacked Rush, Thursday,
So So, People, Dharma, and
Falcone, Friday, the Plugz and
Lute, Saturday.

Lighthouse, 3070 Avenue
Hermosa Beach, (213) 372-9911.
Ray Pitz, Thursday, Robert Ford,
Friday, Bud Shank, Saturday,
Boys, Sunday, Richie Cole,
Tuesday and Wednesday.

Madame Wong's, 449 Sun Man
Way, Chindown, (213) 658-4907 or
626-6219. Scott Brothers, Bullet
Park and Hacked Rush, Thursday,
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Way, Chindown, (213) 658-4907 or
626-6219. Scott Brothers, Bullet
Park and Hacked Rush, Thursday,
So So, People, Dharma, and
Falcone, Friday, the Plugz and
Lute, Saturday.

McCabe's, 3141 31st Street,
Santa Monica, (213) 628-4677.
Branche Hovens, Saturday and
Sunday.

Palomino, 6907 Lankershim
Boulevard, North Hollywood, (213)
764-4070. Emmylou Harris,
Thursday through Sunday.

Passau's, 22724 Pacific Coast
Highway, Malibu, (213) 466-2007.
Alan Broadbent and Gay Fother,
Thursday, Anita O Day, Friday and
Saturday.

Roxy, 9009 Sunset Boulevard, (213)
678-2222. Santana, Thursday.
Mottis and Live Wire, Friday and
Saturday; Lauren Wood and
Ricardo Hovens, Monday, Curtis
Mayfield and Linda Clifford,
Tuesday and Wednesday.

Starwood, 1551 Santa Monica
Boulevard, (213) 656-2200. 707
and London, Friday and Saturday;
Phil Seymour and the Mockers,
Monday.

Stoney's, 1201 West Pico
Boulevard, (213) 677-7156. Beverly
Spaulding, Thursday and Friday;
George Griffin, Saturday.

Teasdale's, 9081 Santa Monica
Boulevard, (213) 276-6168.
Pranster, Whizzer Rose, and Telex,
Thursday, Whizzer and Movies,
Friday, Whizzer and Telex,
Saturday.

Whiskey & Go Go, Sunset Ship,
(213) 652-4202. King Bees,
Remous, and Sugartons,
Thursday, Sun 99 and Dead
Kennedy, Friday and Saturday.

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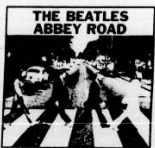
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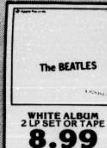
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ESCONDIDO 1923 E. Valley Parkway (714) 743-9768

KEARNY MESA 4344 Convey St. (714) 571-9896
LA JOLLA University Towne Center 4505 La Jolla Village Dr. (714) 455-1636
LA MESA 5500 Grossmont Center Dr. (714) 464-9587
MISSION VALLEY Mission Valley Center 1640 Camino Del Rio (714) 574-8903
NATIONAL CITY 1499 East Plaza Blvd. (714) 477-9013

SAN DIEGO 6335 El Cajon Blvd. (714) 265-9725
SAN DIEGO 3842 University Avenue at 39th (714) 284-9780
SAN DIEGO 243 Fashion Valley Mall (714) 574-9206
SAN DIEGO 3750 Sports Arena Blvd. (714) 226-9533

Section 3/Classifieds

Notices

SACKERS OF TRUE, Kent 10, Kent Golden Lights, Camel Lights, Merit, Vantage, and Camel brands needed in cigarette survey. 464-6960.

WOMEN'S GROUP to begin December 6 from 5:30 to 7, for women ages 18 to 23. Linda Vista Health Care Center 279-0905.

TICKET TO HAWAII One way, \$75. Ticket is written for a female. If interested, call Les 436-7788.

RUN DOWN? Need a life support system? Nova Nutritional Products can turn you around fast. They're the best made. Nova guarantees it 226-1003.

CALLING ALL native New Yorkers. Get together on December 15. Super beach party. Meet friends who share the Big Apple. 272-8798.

PRIVATE PREDICTIONS for your new year by nationally known psychic Ron Williams. January 5. Phoenix Psychic Books, 10128 S. 18th St., Oceanside. Call 722-3017 for reservation.

MENTAL TELEPATHY Research Foundation, Inc. seeks associates to advance its objective. Please call 778-4038 or write P.O. Box 6579, Anaheim, CA 92806. Not an employment opportunity.

ANSWERING SERVICE You've used the rest now by the best. Secretaries taking your calls. P.O. boxes, \$5. Typing, notary. Switchboard, 929 Turquoise, Suite 1. 272-4090.

PEOPLE CONCERNED with people, come for discussion and fellowship every first and third Sunday 7pm, 4077 Fairmount Avenue. 427-0606.

FEE PAID if experiences of North County self-published book authors used in upcoming newspaper article. Steve 574-9122 nights.

SINGLE, divorced, age 30-48. New club, "San Diego Singles," invites you to be pleasant Friday housewives. Inexpensive. Meet new people. Good times. Free newsletter. 582-2603.

PARTIES, dances, discussion groups, sports activities for single people in Del Mar, Cardiff, Encinitas, Encinitas, etc. areas. For singles who want to meet singles in a natural setting. 582-2186.

MEDITATION RETREAT, December 7, 8, 9. Intensive experience in countryside near Palm Springs. Car pooling. Natural foods. Call 282-2111 or 283-0563 for details. Natadale Yoga Center.

OPEN POETRY READING, Friday December 7, Ocean Beach Writers' Group. Readings will be held at the Ocean Beach Elementary School, Santa Monica and Sunset Cliffs, Room 18, 7pm, 1st Friday every month.

I TAKE great joy and delight in culinary adventures. I am seeking like-minded compatible female companion. 29-33 to include in sampling the gourmet cuisine of the city's finest restaurants with me. Code AAD-ADDA D. Seven-Thirty.

STOP O.P.E.C. 480-7900.

INTERESTED IN SPACE technology? Join a space research organization. Membership fee. Write UFA, P.O. Box 17058, San Diego, CA 92117. Include phone if possible.

EXPERIENCE YOURSELF Meditation and chanting every Monday and Friday at 8pm. God dwells within you. Siddha Yoga Center, 1214 Sutter Street, Haverhill, 295-1017.

DEPRESSED ABOUT the coming holidays? Join Humanistic Singles (North Coast area). Newsletter for 6 months, \$5, not-for-profit organization. Box 76, Cardiff.

FREE paid if experiences of North County self-published book authors used in upcoming newspaper article. Steve 574-9122 nights.

SINGLE, divorced, age 30-48. New club, "San Diego Singles," invites you to be pleasant Friday housewives. Inexpensive. Meet new people. Good times. Free newsletter. 582-2603.

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GURUJEFF Gurusky Center 459-7190.

LEARN WHAT your government is doing to make the energy crisis worse. Send stamped envelope to Vital Knowledge, Box 20632, San Diego, CA 92122.

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EXPERIENCE YOURSELF Meditation and chanting every Monday and Friday at 8pm. God dwells within you. Siddha Yoga Center, 1214 Sutter Street, Haverhill, 295-1017.

DEPRESSED ABOUT the coming holidays? Join Humanistic Singles (North Coast area). Newsletter for 6 months, \$5, not-for-profit organization. Box 76, Cardiff.

FREE paid if experiences of North County self-published book authors used in upcoming newspaper article. Steve 574-9122 nights.

SINGLE, divorced, age 30-48. New club, "San Diego Singles," invites you to be pleasant Friday housewives. Inexpensive. Meet new people. Good times. Free newsletter. 582-2603.

ONGOING personal growth group for students. Singles, meeting twice. 10:30. Sunday evenings. Led by psychoanalyst. seeks additional members. 433-9800 8am-10pm only.

PARENTS WITHOUT Partners, children's activities, Sunday parties, Tuesday discussions, adult activities, come join us. Wednesday 8pm at Holy Angels Church. Information call 417-1925.

GOT A LEGAL problem? Help center offers free legal advice Tuesday & Wednesday evenings. Call for appointment. 580-HELIP.

SEEK MALE companion. Travel Great Britain summer 1980. Have interests in Christianity, vegetarianism, attending rock festivals, possible sailing. Those who fit this description call Lorne 222-9760. (Male)

WOMEN wrestling fan club seeks athletic girls for light informal wrestling competition. Challenging, fun, and profitable. Flat fee plus prize money. Legitimate only. 234-9591 mornings.

FREE GUEST night lecture every Thursday night 8pm. The Baran Foundation, a non-profit educational and research foundation, more information 24 hours 297-2020.

GAY MEN interested in responding to a questionnaire on personal dining patterns. Please contact Dr. Tom Weinberg, Sociology Department, UCSD or call 578-1477.

ARE YOU overweight and unhappy? Overeaters Anonymous can help. No dues, fees, or weigh-ins. 282-8227.

CENTER FOR Psychological Revolution. There are no stupid people, only people who have not worked on themselves rigorously. Reading room by appointment. 1525 Horn-bend 373-4673.

CALIFORNIANIZATION This exclusive program is offered by SIBR to assist individuals who are newcomers to California and would like to familiarize themselves with California life as well as the social and professional communication style. 224-4444 or 222-2221.

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ATTENTION, COLLEGE Graduates! Would you like to be part of a group where you meet other intelligent singles? Our members range from mid-thirties through late forties. We have weekly get-togethers which include parties, ball dancing, hiking, dining, etc. We emphasize making friends, not short flirty impersonations. For more information, 334-0170, 466-5820.

UNIVERSAL WORSHIP Devotional service giving expression to our reverence, joy, and gratitude through music, scripture readings, and candles representing the light brought to the world and kindled in the human soul through all the projects of the world's religions. Sat Order 348-8124.

GAY ROMAN CATHOLICS Spiritually starved? We have weekly Mass, understanding priests, social events, and more. For information write Digby, Box 33367, San Diego 92103 or call 231-4609. All responses are confidential.

MISTIFYING "The Order of the Angels," psychic channeling open house through Karen Ripstein, Friday, December 7. For seating call 233-0058.

EARN A COLLEGE degree and/or an ordination through correspondence. Write for a Free Syllabus of the University Programs. University of Healing Camo, CA 92006.

FEMALE CANADIAN seeking other Canadian who is working here in San Diego to share information experience in obtaining employment here. 275-5186.

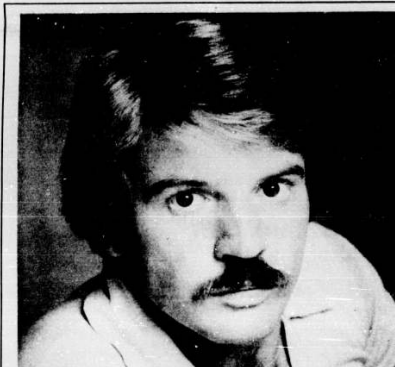
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LET'S FACE IT: If you are shy and passive, you are missing out on some of the best things in life. Are you ready for a change? I'll help you dare you to become outgoing and firm. Call 244-4444/222-2221.

SCIENCE FICTION: Many of San Diego and all those interested in making an SF, call 433-4688. Dark Side is a UFO/SF club. All are welcome.

THE NEW EXPRESSION of Reagan Road. The Secret Gospel Light and Book of Hours for psycho-spiritual understanding. Nonprofit studies 687-7892.

LAWYER REFERRALS: services to persons over 50 are offered by the Downtown Senior Center. 238-1421, schedule of attorneys fees, locations, and experience are made available to clients.

ACTORS: Other theatre personnel: information on certain trade papers in entertainment 274-4543.

REGISTERING: Now in-home baby-sitters, your area. We need all ages. 276-5556, a public service program.

LOST: INSTANT-110 at SDO's Backdoor. David Johnston center, Friday, November 7. Reward: No questions asked. 447-9643.

FREE LECTURE: "Life After Death." Friday December 7 at 7:30p. 238-4676.

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ROGERS LISA, Dymco P-35, stereo 70 and Thorens TD-125 with 7077 arm. All \$875. 453-7158. Also includes vinyl press.

FINES CRISTA-LIGHT with stand, drum, \$10. \$50. Plus 200 assorted rock and jazz records. 50 cents to \$10. All good to excellent condition. Call 291-7811

NEEL YOUNG outstanding concert pictures, \$10-\$50. Plus 200 assorted rock and jazz records. 50 cents to \$10. All good to excellent condition. Call 291-7811

6 DECEMBER 6, 1979
P. 10A 20A 30A 40A 50A 60A 70A 80A 90A 100A 110A 120A 130A 140A 150A 160A 170A 180A 190A 200A 210A 220A 230A 240A 250A 260A 270A 280A 290A 300A 310A 320A 330A 340A 350A 360A 370A 380A 390A 400A 410A 420A 430A 440A 450A 460A 470A 480A 490A 500A 510A 520A 530A 540A 550A 560A 570A 580A 590A 600A 610A 620A 630A 640A 650A 660A 670A 680A 690A 700A 710A 720A 730A 740A 750A 760A 770A 780A 790A 800A 810A 820A 830A 840A 850A 860A 870A 880A 890A 900A 910A 920A 930A 940A 950A 960A 970A 980A 990A 1000A 1010A 1020A 1030A 1040A 1050A 1060A 1070A 1080A 1090A 1100A 1110A 1120A 1130A 1140A 1150A 1160A 1170A 1180A 1190A 1200A 1210A 1220A 1230A 1240A 1250A 1260A 1270A 1280A 1290A 1300A 1310A 1320A 1330A 1340A 1350A 1360A 1370A 1380A 1390A 1400A 1410A 1420A 1430A 1440A 1450A 1460A 1470A 1480A 1490A 1500A 1510A 1520A 1530A 1540A 1550A 1560A 1570A 1580A 1590A 1600A 1610A 1620A 1630A 1640A 1650A 1660A 1670A 1680A 1690A 1700A 1710A 1720A 1730A 1740A 1750A 1760A 1770A 1780A 1790A 1800A 1810A 1820A 1830A 1840A 1850A 1860A 1870A 1880A 1890A 1900A 1910A 1920A 1930A 1940A 1950A 1960A 1970A 1980A 1990A 2000A 2010A 2020A 2030A 2040A 2050A 2060A 2070A 2080A 2090A 2100A 2110A 2120A 2130A 2140A 2150A 2160A 2170A 2180A 2190A 2200A 2210A 2220A 2230A 2240A 2250A 2260A 2270A 2280A 2290A 2300A 2310A 2320A 2330A 2340A 2350A 2360A 2370A 2380A 2390A 2400A 2410A 2420A 2430A 2440A 2450A 2460A 2470A 2480A 2490A 2500A 2510A 2520A 2530A 2540A 2550A 2560A 2570A 2580A 2590A 2600A 2610A 2620A 2630A 2640A 2650A 2660A 2670A 2680A 2690A 2700A 2710A 2720A 2730A 2740A 2750A 2760A 2770A 2780A 2790A 2800A 2810A 2820A 2830A 2840A 2850A 2860A 2870A 2880A 2890A 2900A 2910A 2920A 2930A 2940A 2950A 2960A 2970A 2980A 2990A 3000A 3010A 3020A 3030A 3040A 3050A 3060A 3070A 3080A 3090A 3100A 3110A 3120A 3130A 3140A 3150A 3160A 3170A 3180A 3190A 3200A 3210A 3220A 3230A 3240A 3250A 3260A 3270A 3280A 3290A 3300A 3310A 3320A 3330A 3340A 3350A 3360A 3370A 3380A 3390A 3400A 3410A 3420A 3430A 3440A 3450A 3460A 3470A 3480A 3490A 3500A 3510A 3520A 3530A 3540A 3550A 3560A 3570A 3580A 3590A 3600A 3610A 3620A 3630A 3640A 3650A 3660A 3670A 3680A 3690A 3700A 3710A 3720A 3730A 3740A 3750A 3760A 3770A 3780A 3790A 3800A 3810A 3820A 3830A 3840A 3850A 3860A 3870A 3880A 3890A 3900A 3910A 3920A 3930A 3940A 3950A 3960A 3970A 3980A 3990A 4000A 4010A 4020A 4030A 4040A 4050A 4060A 4070A 4080A 4090A 4100A 4110A 4120A 4130A 4140A 4150A 4160A 4170A 4180A 4190A 4200A 4210A 4220A 4230A 4240A 4250A 4260A 4270A 4280A 4290A 4300A 4310A 4320A 4330A 4340A 4350A 4360A 4370A 4380A 4390A 4400A 4410A 4420A 4430A 4440A 4450A 4460A 4470A 4480A 4490A 4500A 4510A 4520A 4530A 4540A 4550A 4560A 4570A 4580A 4590A 4600A 4610A 4620A 4630A 4640A 4650A 4660A 4670A 4680A 4690A 4700A 4710A 4720A 4730A 4740A 4750A 4760A 4770A 4780A 4790A 4800A 4810A 4820A 4830A 4840A 4850A 4860A 4870A 4880A 4890A 4900A 4910A 4920A 4930A 4940A 4950A 4960A 4970A 4980A 4990A 5000A 5010A 5020A 5030A 5040A 5050A 5060A 5070A 5080A 5090A 5100A 5110A 5120A 5130A 5140A 5150A 5160A 5170A 5180A 5190A 5200A 5210A 5220A 5230A 5240A 5250A 5260A 5270A 5280A 5290A 5300A 5310A 5320A 5330A 5340A 5350A 5360A 5370A 5380A 5390A 5400A 5410A 5420A 5430A 5440A 5450A 5460A 5470A 5480A 5490A 5500A 5510A 5520A 5530A 5540A 5550A 5560A 5570A 5580A 5590A 5600A 5610A 5620A 5630A 5640A 5650A 5660A 5670A 5680A 5690A 5700A 5710A 5720A 5730A 5740A 5750A 5760A 5770A 5780A 5790A 5800A 5810A 5820A 5830A 5840A 5850A 5860A 5870A 5880A 5890A 5900A 5910A 5920A 5930A 5940A 5950A 5960A 5970A 5980A 5990A 6000A 6010A 6020A 6030A 6040A 6050A 6060A 6070A 6080A 6090A 6100A 6110A 6120A 6130A 6140A 6150A 6160A 6170A 6180A 6190A 6200A 6210A 6220A 6230A 6240A 6250A 6260A 6270A 6280A 6290A 6300A 6310A 6320A 6330A 6340A 6350A 6360A 6370A 6380A 6390A 6400A 6410A 6420A 6430A 6440A 6450A 6460A 6470A 6480A 6490A 6500A 6510A 6520A 6530A 6540A 6550A 6560A 6570A 6580A 6590A 6600A 6610A 6620A 6630A 6640A 6650A 6660A 6670A 6680A 6690A 6700A 6710A 6720A 6730A 6740A 6750A 6760A 6770A 6780A 6790A 6800A 6810A 6820A 6830A 6840A 6850A 6860A 6870A 6880A 6890A 6900A 6910A 6920A 6930A 6940A 6950A 6960A 6970A 6980A 6990A 7000A 7010A 7020A 7030A 7040A 7050A 7060A 7070A 7080A 7090A 7100A 7110A 7120A 7130A 7140A 7150A 7160A 7170A 7180A 7190A 7200A 7210A 7220A 7230A 7240A 7250A 7260A 7270A 7280A 7290A 7300A 7310A 7320A 7330A 7340A 7350A 7360A 7370A 7380A 7390A 7400A 7410A 7420A 7430A 7440A 7450A 7460A 7470A 7480A 7490A 7500A 7510A 7520A 7530A 7540A 7550A 7560A 7570A 7580A 7590A 7600A 7610A 7620A 7630A 7640A 7650A 7660A 7670A 7680A 7690A 7700A 7710A 7720A 7730A 7740A 7750A 7760A 7770A 7780A 7790A 7800A 7810A 7820A 7830A 7840A 7850A 7860A 7870A 7880A 7890A 7900A 7910A 7920A 7930A 7940A 7950A 7960A 7970A 7980A 7990A 8000A 8010A 8020A 8030A 8040A 8050A 8060A 8070A 8080A 8090A 8100A 8110A 8120A 8130A 8140A 8150A 8160A 8170A 8180A 8190A 8200A 8210A 8220A 8230A 8240A 8250A 8260A 8270A 8280A 8290A 8300A 8310A 8320A 8330A 8340A 8350A 8360A 8370A 8380A 8390A 8400A 8410A 8420A 8430A 8440A 8450A 8460A 8470A 8480A 8490A 8500A 8510A 8520A 8530A 8540A 8550A 8560A 8570A 8580A 8590A 8600A 8610A 8620A 8630A 8640A 8650A 8660A 8670A 8680A 8690A 8700A 8710A 8720A 8730A 8740A 8750A 8760A 8770A 8780A 8790A 8800A 8810A 8820A 8830A 8840A 8850A 8860A 8870A 8880A 8890A 8900A 8910A 8920A 8930A 8940A 8950A 8960A 8970A 8980A 8990A 9000A 9010A 9020A 9030A 9040A 9050A 9060A 9070A 9080A 9090A 9100A 9110A 9120A 9130A 9140A 9150A 9160A 9170A 9180A 9190A 9200A 9210A 9220A 9230A 9240A 9250A 9260A 9270A 9280A 9290A 9300A 9310A 9320A 9330A 9340A 9350A 9360A 9370A 9380A 9390A 9400A 9410A 9420A 9430A 9440A 9450A 9460A 9470A 9480A 9490A 9500A 9510A 9520A 9530A 9540A 9550A 9560A 9570A 9580A 9590A 9600A 9610A 9620A 9630A 9640A 9650A 9660A 9670A 9680A 9690A 9700A 9710A 9720A 9730A 9740A 9750A 9760A 9770A 9780A 9790A 9800A 9810A 9820A 9830A 9840A 9850A 9860A 9870A 9880A 9890A 9900A 9910A 9920A 9930A 9940A 9950A 9960A 9970A 9980A 9990A 10000A 10010A 10020A 10030A 10040A 10050A 10060A 10070A 10080A 10090A 10100A 10110A 10120A 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12990A 13000A 13010A 13020A 13030A 13040A 13050A 13060A 13070A 13080A 13090A 13100A 13110A 13120A 13130A 13140A 13150A 13160A 13170A 13180A 13190A 13200A 13210A 13220A 13230A 13240A 13250A 13260A 13270A 13280A 13290A 13300A 13310A 13320A 13330A 13340A 13350A 13360A 13370A 13380A 13390A 13400A 13410A 13420A 13430A 13440A 13450A 13460A 13470A 13480A 13490A 13500A 13510A 13520A 13530A 13540A 13550A 13560A 13570A 13580A 13590A 13600A 13610A 13620A 13630A 13640A 13650A 13660A 13670A 13680A 13690A 13700A 13710A 13720A 13730A 13740A 13750A 13760A 13770A 13780A 13790A 13800A 13810A 13820A 13830A 13840A 13850A 13860A 13870A 13880A 13890A 13900A 13910A 13920A 13930A 13940A 13950A 13960A 13970A 13980A 13990A 14000A 14010A 14020A 14030A 14040A 14050A 14060A 14070A 14080A 14090A 14100A 14110A 14120A 14130A 14140A 14150A 14160A 14170A 14180A 14190A 14200A 14210A 14220A 14230A 14240A 14250A 14260A 14270A 14280A 14290A 14300A 14310A 14320A 14330A 14340A 14350A 14360A 14370A 14380A 14390A 14400A 14410A 14420A 14430A 14440A 14450A 14460A 14470A 14480A 14490A 14500A 14510A 14520A 14530A 14540A 14550A 14560A 14570A 14580A 14590A 14600A 14610A 14620A 14630A 14640A 14650A 14660A 14670A 14680A 14690A 14700A 14710A 14720A 14730A 14740A 14750A 14760A 14770A 14780A 14790A 14800A 14810A 14820A 14830A 14840A 14850A 14860A 14870A 14880A 14890A 14900A 14910A 14920A 14930A 14940A 14950A 14960A 14970A 14980A 14990A 15000A 15010A 15020A 15030A 15040A 15050A 15060A 15070A 15080A 15090A 15100A 15110A 15120A 15130A 15140A 15150A 15160A 15170A 15180A 15190A 15200A 15210A 15220A 15230A 15240A 15250A 15260A 15270A 15280A 15290A 15300A 15310A 15320A 15330A 15340A

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MUSIC MAN. 15 watt guitar amp with one 12" Electro-Voice speaker. Perfect \$275 or trade for Fender amp. Steve 747-4113 or 743-3500.

40 WATT INTEGRATED amplifier for sale. Kenwood KA-3000. 40 watts/channel RMS. 92 percent THD. In excellent condition, with instruction manual. \$80 or best offer. Rich 462-0956.

FLEETWOOD MAC concert tickets. December 30th. 4 excellent seats on Loge. Best 282-4712.

FENDER JAZZ bass with natural finish. Hard case \$350 and variable bass amp with 15" speaker. \$350. Both like new. David 226-1654.

P.A. MIXER for sale. Six channel "Protek" by Gates of Massachusetts. Two channel out. Also, high and low impedance inputs. 100g and more. Fully built functional. Victor 235-0258.

TOP CLUB BAND now booking parties, weddings, Light rock to oldies and dancing. Please contact: Hangers, Dick's, Mom's. Call now for preferred holiday date. Affordable. John 235-0258.

DYNACO stereo 120 watt guitar amp. PAT4 pre-amp. Both in excellent condition. \$190 to gether. Come listen. 272-9615.

DRUMMER available for working pop rock lounge group. Congrat. dependable. experienced. 444-5338. 487-4100 x 451 or 268-5158. Lease message.

1977 HONDA CIVIC. Excellent condition. Must sell. Great mpg. AM/FM cassette. other extras. Green with gold trim. Make offer. 282-4712.

1978 DATSUN F10 WAGON. AM/FM radio, new brakes and clutch, radial tires and rear window defroster. 3350 mpg. \$3350. 266-5271.

1977 VOLVO 145 station wagon. Excellent condition. original owner. car. automatic transmission. radials. \$1775. 274-9820.

1966 KARMANN GHIA. Mechanically perfect. new paint and body work. 38 mpg. \$1650 or best offer. 281-1541. evenings. Saturday and Sunday. Keep trying.

1976 DATSUN 5210. Automatic. AM/FM stereo. 30 mpg city. one owner in showroom condition. only 32,000 miles. \$2995. 466-5544. keep trying.

1966 FORD MUSTANG. Strong 302 V-8 automatic transmission. Good, reliable transportation. Call 270-1963. Ford Thunderbird, parking lot. Many parts available. 263-8664.

1979 RAMBLER DIESEL. 5 speed. 175 miles. arrived from Germany. full warranty. \$8150 or best offer. 488-0046. mornings.

LATE 1975 CHEVY VEGA hatchback. Low miles. excellent condition. super clean. 3100 miles. \$1275 or offer. Must sell. 287-0186. anytime.

1978 DODGE VAN. \$4100. Max. 1 ton. AM/FM cassette. automatic transmission. power steering, cruise control, sunroof. 272-7840 or 236-9460.

1977 DODGE VAN. Excellent condition. 38,000 miles. extended engine warranty. paint, carpet, AM/FM cassette, captain chairs, radials. chrome trim. sacrifice \$4800. 270-0003 or 483-3732.

1971 DATSUN 2402. Engine in good condition. needs body work. Must sell as I am moving from the area. Best offer. Rob. Messenger 272-4060 x10.

1976 DATSUN PICKUP. Excellent condition. air conditioning, mag wheels. Rob. Messenger 272-4060 x10.

BETTER GAS MILEAGE. guaranteed! Amazing Dupont Teflon Motor Treatment lasts 90 days of your engine. Car or boat. old or new. gas or diesel. You must get better mileage, compression, easier starting and use less oil or money back. For free delivery send \$14.95 plus tax to California Automotive Research, 3808 Rossmore St., San Diego, CA 92110 or phone 287-1091.

ALFA ROMEO SPIDER convertible. 1974. British racing green, black interior, original owner. meticulously maintained by factory service manual. last model without catalytic converter. 62,000 miles. many new parts. Boston, Anna, Bosch, Proff, Nether, fast. \$5500 firm. Charles Day 235-7834. days.

1968 VW FACTORY CAMPER. rebuilt engine, new brakes, clutch, battery, etc. Runs excellent. Good motor and interior. \$1795. 488-9867.

1977 TOYOTA CELICA. 4 speed, very sporty. 30 mpg. runs great. 275-2044. leave message.

1967 FORD VAN. 6 cylinder, needs rings, new brakes and battery. Best offer. 286-2582.

1970 VOLKSWAGEN Squareback with new motor, good paint. \$1400. Also 1969, cherry, new motor. \$1600. Jim 299-5724.

ONLY 25,000 original miles on gas-saving simple 8 cylinder stick. 10 windows. \$275 Ford Van, extra seat and couch bed. Better than new. \$3500 or 1111. 755-4555 or 463-6987.

1971 GTE MK III rare sports car, feedback coach. excellent condition, needs tires and shocks. Make reasonable offer. 411-5080. after 5pm.

MAG WHEELS. 2 each Ford 147 and 2 each 1460. brushed aluminum 5 spoke. Appliances. \$15 each or all 4 for \$40. 560-0621. Clarendon area. Thursday-Friday evenings. Saturday, Sunday.

1965 AUSTIN HEALEY convertible. 3000 Mark III. baby blue, tachometer, wood on dash, needs work. \$1500 or offer. 147 La Mesa Avenue, Encinitas. 753-5774.

1979 CORVETTE. all factory options. sleek, spacious, driving lights, car cover, mahogany steering wheel, computer optional tapephone. \$500 plus lease payments of \$268.83. 571-7394.

1971 TOYOTA COROLLA. new tires, battery, 4 cylinder, automatic, excellent body with vinyl top, gaseous saver. \$1000 or best offer. 452-7655. after 5pm.

1977 DODGE ASPEN. excellent condition, silver, sport wheels, automatic, power steering. 1 owner. 36,000 miles. \$2995. 561-6183.

2402 AUTOMATIC. lowers, air, AM/FM stereo, new wheels, good condition. \$3500. 462-6791.

1969 CORVAIN MONZA convertible. excellent restored condition. 200 miles on rebuilt engine, electric top, automatic transmission. Air. affordable classic. \$2600. Monique 297-1256.

NEED A PICKUP TOP (over cab only) to fit my 1962 Scout. Will trade my full top over cab and bed for any cash. 262-0384.

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1974 AMC SPORTABOUT wagon. 1974 Dodge Dart wagon needs major engine work. 1965 Continental. 1969 Ford pickup dual gas tanks, rear window, etc. possible trade. 482-2634.

1975 VW DASHER station wagon. 30 mpg. \$2500. 585-4398.

CORVETTE STINGRAY wanted. 1976-79, weekend out-of-state 4 speed, all stock, under \$9000. Prefer L482 or L46. 290-3459.

1978 CHEVY CAMARO LT. used as 2nd car. 13,000 miles, all options, best offer. Rick 298-8081 or 296-4742.

TRUCK. 1960 Ford 4-wheel drive, runs strong. Many extras, radial, pipe bumpers, off-road tires and more. Make offer. 275-0060. after 5pm.

WANTED. VW Bug or motorcycle, not running or in need of repair. also want diamond necklace at a reasonable price. 697-3450.

PORSCHE SEATS. original equipment, black naphtha from 1968 model. no tears. \$50 per pair. 291-4289 or 452-6376.

MOTORHOME. school bus conversion, runs great! Equipped to live in, bathroom, kitchen, living quarters. New paint, rebuilt engine, new carpeting. Must see! 272-5543. evenings.

1968 DATSUN 1600 ROADSTER. gold paint, removable hardtop, black, good tires, new clutch, rebuilt engine. Must sacrifice. \$2100 or best offer. Gary 276-5580.

1978 FIAT X3. good gas mileage, excellent condition. AM/FM stereo, Pioneer speakers, mag wheels, luggage rack. \$3300. 460-0203.

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CORVETTE STINGRAY wanted. 1976-79, weekend out-of-state 4 speed, all stock, under \$9000. Prefer L482 or L46. 290-3459.

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TRUCK. 1960 Ford 4-wheel drive, runs strong. Many extras, radial, pipe bumpers, off-road tires and more. Make offer. 275-0060. after 5pm.

WANTED. VW Bug or motorcycle, not running or in need of repair. also want diamond necklace at a reasonable price. 697-3450.

PORSCHE SEATS. original equipment, black naphtha from 1968 model. no tears. \$50 per pair. 291-4289 or 452-6376.

MOTORHOME. school bus conversion, runs great! Equipped to live in, bathroom, kitchen, living quarters. New paint, rebuilt engine, new carpeting. Must see! 272-5543. evenings.

1968 DATSUN 1600 ROADSTER. gold paint, removable hardtop, black, good tires, new clutch, rebuilt engine. Must sacrifice. \$2100 or best offer. Gary 276-5580.

1978 FIAT X3. good gas mileage, excellent condition. AM/FM stereo, Pioneer speakers, mag wheels, luggage rack. \$3300. 460-0203.

1974 AMC SPORTABOUT wagon. 1974 Dodge Dart wagon needs major engine work. 1965 Continental. 1969 Ford pickup dual gas tanks, rear window, etc. possible trade. 482-2634.

1975 VW DASHER station wagon. 30 mpg. \$2500. 585-4398.

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2 Dentures for the price of 1
\$195 per denture

This 1st Anniversary Celebration is our way of saying "thank you to all our wonderful patients."
Offer good Dec. 1—Dec. 15th.
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Join the fastest growing new sport in the world.

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San Diego Sailing Center
747 Torquise St. Pacific Beach 276-4403

100% PURE VERMONT MAPLE SYRUP

Looking for a new twist to the time-honored tradition of gifting friends and associates with a "jug" at Christmas?

This year, we suggest the jug be a decorative plastic one filled with 100 percent pure maple syrup from Butternut Mountain Farm in Vermont.

Unsurpassed for table use and as a natural, healthful substitute for cane sugar in recipes, this dark amber gourmet delicacy is made in the traditional way to capture that old-fashioned flavor not found in grocery store syrups. The easy-pour plastic jug has a screw cap to maintain flavor and freshness.

The syrup is available in the following container sizes:
SIZE 1/2 Gallon Quart Pint
PRICE \$11.95 \$6.95 \$4.40

Please add \$1.50 shipping charge for delivery to each address in Southern California. Call for shipping rates to other areas.

Send your name and address with check or money order to:
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San Diego, California 92108
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Hands Up!!

Are You Being Held-Up With High Fingernail Prices?

Do you feel robbed paying \$35, \$45, or \$55 for acrylic fingernails? Want more money to spend on the holidays?

At **Nails By Betty Burns** we have a ten-year reputation for excellence in the manicuring field. We are the salon that teaches advanced technical techniques to other professional manicurists. We are award winners in nail competitions!!

Nails By Betty Burns may not be in the most prestigious area of San Diego but we have "gourmet" quality at "Jack-in-the-Box" prices — a set of acrylic nails is only \$25, a pedicure is \$10, a manicure is \$5, a facial is \$10, and make-up classes are \$10.

If this sounds too good to be true just stop by and see us in action. Or better yet have a sample nail applied as a pre-Christmas gift from us to you... bring this coupon.

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Open early and late every day with appointments
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FREE HARCUTT Lakes, bring your man into a Touch of Class, for a hand and eye. You get a free handcut. In Point Loma 226-1033

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VOCAL COACH. A contemporary approach to singing pop and rock by an experienced vocalist, pianist and songwriter. Private studio sessions. You should be singing! 299-2895

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HATHA YOGA in Ocean Beach. Continuing classes for all levels. Group and private sessions offered. Call The Center 222-3162

DIVINE GUIDANCE GROUP, free. Learn how to tap into the all-powerful divine energy for daily guidance in your affairs. 578-5500. Ad \$100. 9-9pm

FREE DANCE LESSONS every Sunday 7-9. Ballroom, Latin and Disco, at Balboa Park Club Building in Balboa Park.

I NEED instruction from an experienced flute teacher. Please someone from the Solana Beach, Del Mar area. Michael 481-9791 or 755-0515.

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TUTOR. CREDENTIAL teacher will tutor junior and high school ages in all and/or history. Emphasis on a learning how to learn approach. 221-9882

GUITAR AND BASS lessons. The word is spreading. We're the best in town, all styles, levels, and ages. Call for information. Trist Music. Monrovia. 272-0386

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NATURAL VISION IMPROVEMENT. Certified teacher of Bates-Cornell Method, mass available for new students. Private lessons. Call for free interview. 225-5860 (no charge)

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GIVE BELLICANDING class for Christ. Area Council has gift certificates for \$40. Turn a hand on to a serious exercise. Call. 563-5375

PIANO LESSONS. All levels, experienced instructor with master's degree from Indiana University. Sign reading, theory, technique, repertoire suited to individual. Call 489-9518 or 427-1102

NATURAL CLASSICAL guitar instruction for serious students. Emphasis, beauty of music, self-sufficiency techniques. Study with Arlene Segovia. Arlene Lerner. Lee F. Ryan. Mts. 429-7444

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Electro-Kite for Automatic Exposure. Canon's exclusive AE. Quick loading film mechanism. Built-in automatic battery check. Warns when power is low. Specially designed for color. Shutter priority AE. Aperture priority AE. Program AE. Electronic Flash AE. Manual. Total digital control and metering.

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- 1. One of four color ring film.
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Roommates

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PACIFIC BEACH apartment, \$185. Female, fireplace, new kitchen appliances with microwave oven. Large bedroom with private bath. 222-0658

SHANE 2 BEDROOM, 2 bath condo, Solana Beach, January 1st. \$245 plus deposit, first, last & 100. 481-9791

PROFESSIONAL PERSON, share 3 bedroom room in Ocean Beach. Furnished, including auto. 222-0658

MALE TO SHARE nice, quiet condo near LTC and USC. 2 bedrooms, 2 baths, 2 living areas. 222-0658

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CHRISTIAN MOM will share lovely 4 bedroom, 2 bath home in nice area. Fireplace, family room, 2 car garage. Telephone required. Mrs. Allen 271-5209 evenings.

FEMALE 25 plus, non-smoking, responsible, quiet to share very nice 3 bedroom house in North Claremont, \$180 plus 1/3 utilities. Student preferred. 222-4395

ROOMMATE wanted for furnished 2 bedroom, 1 bath duplex in Carlsbad. Walk to beach, utilities paid. \$200 per month. Available December 1. 428-6995

VOICE LESSONS. 12 years teaching experience. Classical, pop, rock. 800 West 22nd Street. 697-0611-112am.

FEMALE ROOMMATE wanted. Non-smoking, responsible, quiet. 2 bedrooms, 2 baths, 2 living areas. \$180 plus 1/3 utilities. Available December 1. 428-6995

WANTED A FRIEND who wants a hand to share my nice home. Must be clean, honest, 60-65. 697-0611-112am.

FEMALE ROOMMATE wanted. Non-smoking, responsible, quiet. 2 bedrooms, 2 baths, 2 living areas. \$180 plus 1/3 utilities. Available December 1. 428-6995

WE HAVE two rooms for female non-smokers. Near Genesee and Claremont. 2 bedrooms, 2 baths, 2 living areas. \$180 plus 1/3 utilities. Available December 1. 428-6995

PACIFIC BEACH. 20-35, to share 2 bedroom apartment with swim. Responsible, quiet, non-smoker. Bedroom. 222-0658

FEMALE ROOMMATE wanted to share apartment in South Mission Beach. 2 bedrooms, 2 baths, 2 living areas. \$180 plus 1/3 utilities. Available December 1. 428-6995

MISSION BEACH, 2 female roommates needed to share 2 bedroom, 2 bath condo. \$180 plus 1/3 utilities. Available December 1. 428-6995

RESPONSIBLE FEMALE looking for room to rent in house, female or couples OK. 2 bedrooms, 2 baths, 2 living areas. \$180 plus 1/3 utilities. Available December 1. 428-6995

FEMALE 1, room available in 2 story, 4 bedroom, south-facing house. 222-0658

MALE 25 plus, non-smoking, responsible, quiet to share 3 bedroom house in North Claremont, \$180 plus 1/3 utilities. Student preferred. 222-4395

ROOMMATE wanted. Non-smoking, responsible, quiet. 2 bedrooms, 2 baths, 2 living areas. \$180 plus 1/3 utilities. Available December 1. 428-6995

SPACEMATES. Live better for less. Reduce monthly housing costs 50 percent or more. Reduce monthly energy expenses 10 percent or more. Avoid credit card debt. How? It's easy. Each client completes our "Lifestyle Roommate" questionnaire and is then interviewed. By matching the questionnaire and interview, Space Mates can quickly find qualified referrals. Each client is then advised that a prospective roommate has been found and a meeting is arranged between the client and the prospective roommate. The Space Mates approach is designed to protect your confidentiality while finding the right roommate for you. Open evenings for your convenience and interviews. 222-0658

RENTAL. 2 bedroom, 2 bath, 2 living areas. 100. Classes held in Hill Country. 222-0658

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YOUR OWN room in my beautiful house in South Mission Beach. 2 bedroom, 2 bath, 2 living areas. 100. Classes held in Hill Country. 222-0658

2 TQ QUIET, non-smoking, vegetarians wanted to share house with me and soon to be born baby. \$185 each plus utilities. Call 298-0983 or 287-3653

FEMALE ROOMMATE wanted, own room and bath in 2 bedroom apartment. \$145 plus 1/3 utilities. Nice apartment in Terasa area with courts and pool. 565-1334

FEMALE ROOMMATE needed to share spacious 2 bedroom house near SDSU. Pool, washer & dryer, large yard. Pet considered. Available now. 226-2570

FEMALE ROOMMATE wanted to share a nice 3 bedroom house in Kensington. Own room, fireplace, near SDSU. \$115 per month plus 1/3 utilities. 228-3712

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NONSMOKING FEMALE (18-25) needed to share 2 bedroom, 2 bath condo in La Jolla. 1 mile to USC. \$240 monthly & 1/3 utilities. 228-3712

FEMALE ROOMMATE wanted to share 3 bedroom house, 1 mile to San Diego State. 1125 plus 1/3 utilities. 480-9555 after 5pm

NEED A NICE place for 3-4 months? Sublet room in Ocean Beach house. \$125 monthly & 1/3 utilities. 1 block from beach. 228-3712

SHARP MY beautiful house in South Mission Beach. \$300 per month plus 1/3 utilities. No cigarettes, please. 480-4004 evenings/weekends. Keep trying.

TENNIS, BEACH, swimming needs funny female to fill other bedroom. Furnished, pool, tennis court, near SDSU. 222-0658

ROOMMATE WANTED to share 2 bedroom, 2 bath home, pool, jacuzzi, jogging trails, fireplace. \$200 per month plus 1/3 utilities. 222-0658

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We're sorry that we are now limiting service calls to cars that we will start, however, we are happy that we are now able to offer you a much larger variety of service for your VW. You know from our previous ads that we're for the absolute perfection that I demand from myself and my mechanics. To share 2 bedrooms, 2 bath, full kitchen, and living room. This is a great opportunity for you to own your own car. You have a personal garage that you will be completely satisfied with our service. Every customer is important to us and our reputation is spotless. Please call for details.

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Engine rebuild with casters and standard valves \$450.00
Tune-up and valve adjustment (flat) \$22.50
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GUY NEEDS housemate to share big 2 bed room view home near Mt. Baker, big yard, country like atmosphere. Rent or housework. Family only. 460-7308.

WANTED: ROOMMATE to share 3 bedroom house with young couple in Southbay. \$150 per month. Near & call: Stephen or Lisa 268-3200.

YOU MAY LIVE in my living room, private, temporary for \$75 a month & 1/2 utilities. Nice duplex, nice area east of Nimitz. Donna 264-3214.

I'M LOOKING for a female with consideration, cleanliness, flexibility, cleanliness and responsibility. To share 2 bedrooms, 2 bath, full kitchen, and living room. This is a great opportunity for you to own your own car. You have a personal garage that you will be completely satisfied with our service. Every customer is important to us and our reputation is spotless. Please call for details.

NEEDED RESPONSIBLE female roommate to share Pacific Beach apartment. 2 bedrooms, 2 bath, all amenities. Available immediately. \$200 utilities. paid. George 270-6171.

ROOMMATE NEEDED to share Caroll's duplex. Must be responsible. \$115 month plus 1/3 utilities. We smoke 2087 Edinburg. 9041.

WOMAN ROOMMATE 25-30, no dependents, professional, clean, quiet, wanted by 29, professional to search together for new place in beach environment. John 447-3800.

FEMALE NONSMOKER to share Mira Mesa home with 2 other roommates. \$160 per month plus 1/2 utilities. Ron 455-7359 or 566-7296.

OCEAN BEACH Christian Pre-School. Full part-time schedule. Top-notch staff. Yummy lunches. Brochure on request. 474 Santa Monica. 233-6990.

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DISPLAY AD Salesperson. From track record to some field of sales required. Send resume to Jay. Touch-On Signs. P.O. Box 80603, San Diego 92138. No phone calls please.

INTERESTED in a business opportunity of being self-development and unlimited earnings? Shante 255-1368.

I WANT MOTIVATED people who want extra money and the freedom of running their own business in San Luis National Products. Lory 224-6001.

BOB JOSEPH needs part-time work from 1-4 pm per week. Experience and references. D. Boring 224-6701 after 5pm.

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CHRISTIAN WORKER/student needs part time work (days), JPM, preschool teaching, writing, or 232-6555.

INSTRUCTORS needed for Pacific Beach YMCA in aerobics, swimming, gymnastics, and jazz exercises. Also jazz exercises as school secretary. La 272-0702.

TYPEWRITER IBM Selectric. Correctable available free, type your own manuscript or term paper, evenings, weekends in exchange for answering phones. Donna 273-2586.

UNUSUAL OPPORTUNITY for men or women seeking excellent opportunity. For appointment, phone 466-1013.

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EXPERIENCE MONEY! Home mailing, proof, Rush service, and advertising. No experience needed. \$1000 per month. Call 270-1200.

\$1,000.00 REWARD

Any person having information concerning the killing of Michael Lee Van Horn on September 2, 1979, in the 3000 blk. of Franklin St., San Diego, please contact the S.D.P.D. at 236-6581.

IF your information leads to the filling of a complaint and the prosecution of a person or persons responsible for the crime, you will be paid \$1000.00. The reward will be paid to the first person supplying the information.

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TOO MUCH MONTH at the end of the month? Are you beginning to suspect that having a good job does not necessarily mean the good life? Are you ambitious enough to explore, thoroughly, a viable alternative for economic mobility? Barry, 232-6519.

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GREAT PART-TIME and full-time opportunity in the fast growing field of synthetic hair. Lubricants that save money and gasoline. Call: William Stephenson, 747-8666.

WANTED: ATTRACTIVE young ladies, age 18-28, for freelance modeling in male client's ads. Also need models from San Diego area. No professional modeling experience needed. Improved lifestyle guaranteed. Rentals, sales. For appointment 455-7016 Sun-5pm.

16' SKI BOAT. 285 Ford engine. Volvo 200 outdrive. Must sell \$2500. 454-0474. Mon-Fri 9-5. Behind Dairy a Restaurant.

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36' BOAT. Used hull, no motor. Would make good houseboat. Only \$700. Rick 438-9218.

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COLNAGO SUPER frame, 49 cm (19 1/4") Campy headset, bottom bracket. Excellent condition, used 1 month. Asking \$380. 277-3786 days, 272-4113 evenings.

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YAMAHA 250 dirt bike, seldom used. Excellent condition, also Harley Davidson Blau, rust free, low hours. 460-4290.

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10 SPEED BIKE, 27" men's, 21" frame. Light and carry. Good condition. \$40. 24th 273-9058.

1979 HONDA CR 500 custom, water cooled, shaft drive, midrange blue, low miles, most condition, extra sharp, must sacrifice. \$1950. 583-9058 after 6pm.

21 1/2" VINTAGE PRO, aluminum frame, all alloy components and tuned bearings. Only 23 pounds and like new. \$275. 267-0399.

1978 YAMAHA 175 Enduro, over 70 mpg, excellent condition, built by me, 102,000 miles. \$675. Steve 582-1907 or 281-4566.

CENTURION OMEGA 10 speed, rare 18" men's frame with 26" high pressure tires, fits anyone around 5'10". Alloy parts, excellent condition. \$135. 270-2254.

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1976 HONDA XL 175, 4700 miles, OK. Except clutch is shaky. \$375. Richard 561-4988.

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FALL AND WINTER clothing. Men's, women's, children. We purchase and resell on consignment. Johnnie's Resale Boutique. Days 299-1672, evenings 320-3730.

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IBM SELECTRIC II typewriter needed for report writing. Immediate cash. Call 448-3725 anytime.

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WANTED: 1971 3rd Super Baseball cards, also 1979 cards. Ask for Richard at 271-6468.

14 ALUMINUM or fiberglass boat. 294-2767.

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TOW BAR wanted for automobile or truck. 480-9630.

WANTED: Someone to donate a refrigerator and radio in good working condition to a class for financially distressed students. Can verify persons. Tax deductible. Dave 756-5786.

WORLD BOOK DICTIONARIES: I need to buy a pair of World Book Dictionaries. If you have a pair, please call 489-4500, keep trying.

COLLECTIONS of underground newspapers, zines, etc. Buy cash, reasonable prices. 565-4480 evenings and nights 58 2AM.

WANTED TO BUY: books, records, tools, radio and TV sets, equipment, spare equipment, camping gear and guns. Must be in good condition. Clyde 280-4557.

WORLD WAR II aviation memorabilia wanted, especially pilot's wings, medals, medals, top books, uniforms, certificates, citations, or you name it. Call 252-8071 for top offer.

CASH FOR LEAD 20-30 cents a pound. Will pick up. 486-5835.

TOP DOLLAR for war souvenirs, especially German and Japanese medals, badges, dog tags, medals, citations, certificates, Top helmets, etc. Call 423-1094 for top offer.

WANTED: BETTER jewelry. Don't pawn it or sell it for scrap. I pay better prices. Will pay cash. Helen 748-1471.

NEW ZEALAND couple wishes to rent a car for 10 days with cash. 273-1000 from Jan 12 to Jan 22, 1979. Lynette 583-1858 evenings.

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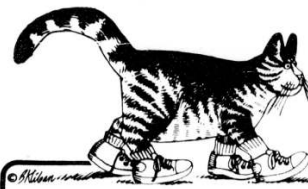
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Last chance to get a great deal before prices go up for Christmas. Don't wait a minute longer. Size and styles will become ridiculously hard to get if you wait until the last three weeks before Christmas.

We sell the finest quality skates at the guaranteed lowest prices in the world. The prices are even guaranteed for up to six months after you buy. Don't buy those cheap quality skates. They're bad for your feet, they don't last. Because of their bearings and wheels they go too slow and are boring.

Compare these prices
Price includes sure-grip plates—synthetic manufactured wheels.

Size continued another week—ends 12/13/79
Competition's Competition's Discount Skate Price

Size	price	reg.	sale
Recess (Riedel) made	\$129.95	\$159.95	\$89.00
I.F.D.	129.95	159.95	89.00
Rainbow Sure Grip	79.95	109.95	59.00
Warrior High Top	79.95	109.95	59.00
Jaguar Tennis Shoes	84.95	109.95	59.00

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in Pacific Beach

Discount Skates
4460 Mission Blvd. (between Grand & Garnet)
in Pacific Beach

Roller skate 50¢ an hour weekdays before 8 p.m. with coupon, two or more people 4 hours 10 a.m. - midnight

SKI BOOTS: Men's size 13 good used boots. No 12's please. Call Mary 459-1813 or leave message at 454-0387.

DEADHEADS: Does anyone have photos of Bob Weir? Please call P.J. 279-6337 after 8pm.

WOMEN AGES 20-35: I will buy your slightly used, up to date blouses, vests and blazer jackets. Earth tone colors, medium sized. Top quality only. 272-6581.

OLD DOLLS WANTED: Beige china, complete or vinyl, any condition. Stacey Temple daily wanted also. Gold or silver coins or mountings. 578-2015 or 275-1887.

HUTCH suitable for kitchen dining area. Approximately 64" high, 48" wide 18" deep. All finish and well refinish. 459-9237.

2, 3 OR 4 DRAWER FILE cabinet, also metal chair, reasonable. 584-4172 please.

GASELECTRIC refrigerator for camper. Must be reasonable. 20" W x 25" H. 296-3774.

THIS BROKE AND SICK man needs help to provide a Christmas for her 5 children. 488-3467 after 7pm, or 3952 Clearview Blvd., No. A San Diego 92113.

VW WESTPHALIA camper components and VW tent. 481-4052.

OLD AMERICAN, Canadian, Mexican gold, silver, nickel, copper coins. Have some to trade. Dave 453-2872 evenings.

SKIS, poles, 160", 165", 170", 175" wanted by family. Also wanted skis, skis, pants, vest or jackets. Donna 270-3970.

VAN TO RENT or exchange for use of my VW. Need for one week to take to the mountains, reliable, insured adult driver. Donna 270-3970.

WE NEED windows and other building materials for our non-profit educational demonstration projects. We will pick up. Ecological Life Systems Institute. 290-4331. Come see us.

ENTRY DOORS, closet doors, 8' sliding glass doors, kitchen cabinets, bathroom cabinets, 4" wide fence, 6" wooden fence. Wall heater, gas stove, toaster refrigerator. 571-8680.

DESPERATELY NEED TWO (2) tickets to the Charger vs. Denver game December 17. Name your price. Karen 278-8068.

CASH for your old comic books and Disney items. 480-5000 evenings and weekends.

ROOM NEEDED in L.A., meeting about 50, for free film screening on a Friday or Saturday evening in January. 264-3871.

WANT TO BUY classic Mustang in hardtop, preferably leather sound. Jan 560-9783 evenings.

BASEBALL CARDS WANTED: Cash paid for baseball cards prior to 1970. Also interested in plastic statues and other related memorabilia. Andy 281-5817 days, 486-2763 evenings.

14 ALUMINUM or fiberglass boat. 294-2767.

WAR RELICS: American or foreign military medals, uniforms, flags, helmets, medals, bayonets, books, insignia, other war memorabilia. 714-747-6961.

Rides

HOUSTON! Any person wishing to share expenses and driving to Houston phone 881-9423. Leaving December 11.

QUALIFIED DRIVERS needed for cars going north and east. Must be over 21. Call for details. Monday through Friday, 9-5. 860-8002.

NEED A RIDE to town. Must leave December 21 or 22. Will share gas money. Gayle 563-4500.

SAN DIEGO to Baltimore, Maryland area. Leaving San Diego February 23rd, need someone to share driving and expenses. 270-5851, hope trying.

AVOID X-MAS RUSH! Travelmate, the nationwide, safe travel alternative since 1973. Free rates to and from all points U.S.A. Unlimited toll-free service to members. 272-4545.

WANT SOMEONE to share driving and gas expenses to Chicago, Illinois. Will leave December 20-21. Bob 581-6283.

LOOKING FOR RIDERS to Boston or thereabouts. Leave mid-December return mid to late January. Share driving and expenses. 264-0533.

RISE NEEDED to San Diego from Cincinnati. Call Tim 224-2578.

GOING EAST to WEST Virginia in mid-December. Share driving and expenses with one person. Eddie 578-1858.

NEED RIDE to San Francisco or Bay area. Friday, December 16 or Saturday, December 16. Will help with driving. 450-6569 after 8pm.

NEED FEMALE college age others to drive vehicles to L.A. and San Francisco. Must have valid driver's license. 222-5556 leave name and phone number.

SHARE MOVING, ride to and from L.A. San Francisco, New Mexico, Colorado. Stops in between. John 704-729-0243.



SALES & RENTALS

SUNSHINE SAFETY SPECIAL
Safety equipment at a new low price

Ask About Our
Skate Catering
Service

San Diego 2452 5th Ave. at Laurel

231-5899

factory sale

Sorry, NO charge
25%—60% off
suggested retail price
Dec. 8th & 9th; 15th & 16th
10—4 p.m. only!

Leather Belts
small accessories

Gemini Craftsman
Custom Leather
5595 Magnatron Blvd.
Ste. 1 San Diego
560-8336



Contemporary Woman

Mission Valley
7850 Mission Center Court
Suite 203
297-2166

Hair Designs
FOR TODAY'S WOMAN

car stereo, 24 watts \$20

DECEMBER 6, 1979 23

SOFA SLEEPER, good condition, queen-size. Armoire, Meridian fabric. \$100. 286-1360 after 4pm.

MEN'S LINED leather coat, size 34. \$40. Panasonic AM/FM stereo car radio. \$50. Cassette player, auto-reverse, with under-dash removable bracket. \$40. 579-0501.

FINE ART PRINTS. \$4 each or 3 for \$10! Large, full-color reproductions of Renoir, Van Gogh, Dalí, Picasso, Rembrandt, Klee, Degas, Monet, more! 584-4710.

AMERICAN AIRLINES 11 fare coupons, 2 available. \$35 each. 454-3986 or 459-1962.

RECLINER, new, never used. Wall-A-Way, gorgeous fabric and color. \$300 value, must see! \$150. Great! Xmas gift, should see! 584-4710.

REFRIGERATOR, 12.3 cubic foot. Sears. Compact, upright with separate freezer. auto-defroster, white. \$350 when new, first \$179. 584-4710. 483-0737. Keep trying!

2 LOVELY new checked afghans, double shawl, vogue pattern, approximately 46x60. Great gift. Only \$35 each. 292-1469.

NCA VIDEO RECORDER, 4 hour VHS. 24 hour programmable, used 1 week, under warranty, must see to pay bills. \$729 or best offer. 469-7991.

SELLING CAR RADIO. \$5. like carrier. \$2. plastic pen, all sizes, man's clothes rack holder. \$1. G.E. gas clothes dryer. \$30. Flat 444-3829.

ASTROLOGY BOOKS. Professional collection of approximately 300 titles, excellent quality, many hardcover editions, some out of print, best offer. 279-7427.

IBM TYPEWRITER, Executive B Model, excellent condition, recently cleaned and overhauled. \$250. But 232-7451.

AMERICAN AIRLINES 50 percent coupons. \$50 each. 583-5338.

27" WALNUT CONSOLE TV, needs repair, nice piece of furniture. \$20. 462-8440 after 6 and weekends.

2 AMERICAN AIRLINES 50 percent discount tickets (141112 and 144016), for 2 for the price of 1 to the Caribbean or 7. Both \$60. 584-4744.

UNITED AIRLINES, 2 for sale, \$20 each. 283-9272 anytime or 584-5511 after 5, 9:30-5, Monday-Friday.

GARAGE SALE. Furniture, bicycles and household goods. Saturday and Sunday, 10am to 5pm, 4023 Crown Point Drive.

ELECTRIC WELDER, 300 A Craftsman. Sears. Good condition. \$30. deersider, refrigeration type. \$25. 488-6668.

MEN'S RINGS. 13 carat fine white, perfect diamond ring, much less spent and heavy U.S. \$1 coin ring, excellent condition. \$480 each. 483-3596, keep trying.

SEWING MACHINE in portable case, just overhauled and sews perfectly. \$60. 278-1208.

NICE LOOKING weed whacker for sale, 6", 300' long, under parts and top rail, 40 percent off. \$500 with 2 gears. 443-9111.

UNIQUE ANTIQUE quarter-oval gram oak dining table and 6 chairs. "Victor Extension" pattern model, extends to 10x14 from 6x8. Bakers 437-8217 after 6:30.

MATRESS AND BOX SPRING, futaba, quilted, extra firm, used 1 month, cost \$240. sell \$125. 459-0116.

QUEEN BEDSPREAD, light blue and white, like new. \$12. 462-1445 after 4 and weekends.

SABCA WALKING SHOES, size 6, never worn. \$20 or best offer. 280-7650.

PIANINA PARTY BED. Robust steel frame with 2 twin mattresses, great as a couch too. \$50 cash. 235-0531. Keep trying.

SHUTTERS, 16 custom lacquered, all size stock, with trim. 452-0623 mornings and evenings.

SLEEPER SOFA, double size, approximately 68" overall length, beige/coral. Hercules. Used. 584-4710 or 755-6429, leave message.

1 FARE COUPON, United Airlines. Make best offer. 575-6249 or 755-6429, leave message.

SLIDE PROJECTOR 34. Redwood. \$40. \$25. flat phone \$5. Crown point offer \$12. 888-888. 584-4710 or 584-4710.

GARAGE SALE. Electric espresso machine, stand glass, vintage bed, oriental tapestries, ladies clothes, size 7-10s more. Saturday, December 8, 10:4-12:30. Virginia. La Jolla.

SLIDING DOORS for closet, brand new, 8x15, approximately 2 panels, track included, plus 1 track and 1 door for 1010 closet. all for \$100. 454-1225.

LADY'S BICYCLE, 26" electric baroque, vintage, twin bed frames, women's shoes, like new. Sun Gym, start board, back, rug, saddle. 442-9707.

CARPET PAD, 13x15 or 10' foam rubber, waffle pad, good condition. \$15. 287-2858.

ANYONE BUYING A GEZE BINDING GETS A PORSCHE 924.

Take a good look at our line of GEZE ("Gate-say") bindings. (Germany's Warentest Foundation rated GEZE ahead of every other binding manufacturer.)

And if you buy a pair of GEZE bindings, you'll get a special limited edition poster of the remarkable Porsche 924. Free. What's the connection? Well, GEZE and Porsche are both made in Stuttgart, where engineering excellence is a way of life.

So the companies are more than just neighbors. They're mutual admirers.



Pacific Beach, Ski & Sport
915 Garnet Ave.
Pacific Beach, CA 92109
713-270-3511
The Shop That Cares

GEZE / PORSCHE

KING SIZE MATTRESS and box spring, excellent condition, like new. Firm mattress. \$150. 455-7288.

LIVING ROOM SET, matching couch and chair. Crushed velvet, rust color. \$150. 270-2509.

SOFA, velvet-like softness, light rust, modern with chrome base & stretched cushions. Excellent condition. Yours for \$100. 5101 at 463-4789 mornings.

ANTIQUE AMERICAN pocket watches \$45 to \$75. Have several. All are in working order. Also two American Mantel clocks. Just cleaned and reset. \$85 each. Anytime. 270-2573.

KINGSIZE WATERBED frame and pedestal \$60. Waterbed only \$25. 584-4710.

WHITE DRESS UNIFORMS, size 36-38. Good. Wood packing only. 3 of 15 VHS. \$12 each. 4 of 15 VHS. \$24 each. 279-5987.

GOLD CHAIN, men's, gold chain, ladies. \$20-60. 479-1041.

TRADE 21" GE color TV for smaller color portable, stereo, good camera. 07. Linda. 481-6264.

PAINT SPRAY RIG, spray gun interior-exterior. Sears. Air compressor. Speedsters 120V. 160PSI. 1/2" hose. Water filter extra. Good. 454-1225.

MOVING AND GARAGE SALE. Many items including furniture, clothes, miscellaneous. December 8 and 9, 10:30-4pm. 1676 Moorland. Pacific Beach. Everything must go!

THIS ALARM will wake you up! Digital alarm with AM/FM, regulating alarm volume and digital recording. Includes color \$50. 584-4710 or 222-8404.

CHARGER TICKETS. Monday night Denver. General admission, best offer. 481-6834 or 481-6834.

MEN'S GOLF CLUBS full sets (Wilson). 120V. 160PSI. 1/2" hose. Water filter extra. Good. 454-1225.

OAK ANTIQUES, dropped table \$125. armoire with beveled mirror \$200. 180x4 foot rug \$100. 2 Bally's bed frames \$300 each. 223-9419 or 222-8404.

EMPIRE BUFFET, oak china cabinet, cherry hutch, table, oak slatted bookcase, tables, chairs, all refinished. 488-9034.

22" BOLES AERO TRAVEL. Trailer, easy to tow. Aircraft construction, storage, stool, water heater, stove, oven, hooding tank, make offer. May trade for 7-27-0007.

1 UNITED AIRLINES 50 percent discount coupon, authorization stamp attached. Good for 1st class, coach or commuter fares until December 15, 1979. Best offer. 296-8665.

AMERICAN AIRLINES 11 fare coupon for sale, price negotiable. Carol 295-2245 or 291-7999 evenings.

SPANISH MEDITERRANEAN sofa and loveseat, looked velvet, moss green. \$200. 2001 table, \$25. matching wing lamp. velvet. 270-2573.

GUATEMALAN hand-embroidered and woven blouse for sale, great! Mexican tie, size small. \$20. 283-8606 evenings.

WINE CELLAR refrigeration unit, tempers air perfectly. \$25. 295-4356.

CHRISTMAS DECORATIONS, elf, artificial tree complete with stand. \$10. 41 handmade Santa Claus cloth, 11" plywood, sealed. \$10. 421-5875.

JUCKER Ultramarine M700, stainless steel, 5 year guarantee, as seen at Fraser Farms. Juckers everything - vegetables, fruit, wheat, pasta, olive, fish, seafood. \$265. 784. 8997.

GARAGE SALE Saturday and Sunday, 8am-5pm. December 8 and 9. Hand sawn, wood, Amel. items, clothes, women's size 8-10. 4x6 size 42-43. 500s. Gold. Lancaster. Drive.

LADIES LONG DRESSES, pantsuits, slacks and tops, skirts, coats and miscellaneous. size 12 and very reasonable. 452-9338.

QUEENSIZE WATERBED with pedestal, iron mattress, and heater. A real nice package for \$130. Large spiral rug. \$20. Andy. 277-3035.

SEARS KENMORE gas dryer, natural gas or propane. Adaptor included. If needed, large 30" x 16" x 16" box. \$150. 444-4497.

SMALL TENT TRAILER, portable wardrobe, 1978 Subaru station wagon, some miscellaneous. 488-9034.

DEL MAR 2 bedrooms, 2 bathrooms, \$800 a month. 730-4337.

OCEAN BEACH 2 bedroom, \$300. Good location, near shopping, beach. Ruben Field Carpet, along, refrigerator, stove. Quiet adults only please. No pets. mellow landlord. 224-0045.

PT. LOMA HOUSE for rent. Beautiful 2 bedroom, open-beam ceilings, the work! Fully landscaped, fenced yard. Adults, no pets. Call 225-1538 or 299-3000.

OLD CHARM 1 bedroom apartment, stove, refrigerator, large yard. \$185. 15 to Crosby to 1816 Julian. Drive by then call Randy. 235-9197.

PACIFIC BEACH \$250. New 1 bedroom duplex. Quiet adults, no pets. 2708 Grand Ave. 271-7832 or 433-4024. Also, garage. \$40. Dry storage. 1455 Grand. 270-7385.

1 BEDROOM COTTAGE, 4054 Main. Ocean Beach. \$275. Adults only, no pets. 297-7773 or 283-1441.

HOUSE FOR RENT. Mission Beach, furnished. 2 bedroom house. 1 bath. Empty, clean, non-smoker. 3774 Bayview Walk. 239-0206 x118. Corner Bayview Walk and Redondo Court.

ONE BEDROOM apartment, furnished, in unusual Victorian complex. 53 blocks north of Balboa Park, downtown, and freeway. \$350 per month. Adults, no pets. Patio garden. \$210.

PACIFIC BEACH condo 1 bedroom, \$385. Private patio, swimming pool, jacuzzi, sauna, security building, quiet street near shopping. 272-5202 before 8am or after 10pm.

LOMA PORTAL CONDO. One bedroom and bath, garage, jacuzzi, pool, fireplace. Homeowner. \$175 per month plus utilities. Rent 224-4885 or 223-6925.

POINT LOMA Villas condo, deluxe 2 bedroom, 2 bath, includes heat, refrigerator, pool, sauna, laundry. \$425. 452-7822.

3 BEDROOM HOUSE \$400, 4270 Menlo, new kitchen cabinets, dishwasher, range, refrigerator. New carpets, dishes, paint. No fireplace, dining room. Rent. Fairmont. El Cajon Boulevard. 488-3383.

STUDIO APARTMENT for rent, new bathroom, 1 bedroom, 1 bath, \$125, available immediately. North Park area. 279-3481.

INCREDIBLE 2 bedroom ocean front. Encinitas, Mexico, home for responsible, creative adults for extended Christmas Holiday. December 15 to January 15. \$400 per month. 277-0644.

2 BEDROOM HOUSE in South Mission Hills. Hardwood flooring & fireplace. Minutes from Balboa Park, downtown, and freeway. \$350 per month. 291-0484 or 271-5488 evenings.

OCEAN BEACH apartment, 2 bedroom, 1 bath, garden, ocean view, to share. Female preferred. No kids, pets. \$180 a month, utilities, mail security. 222-1414.

ENJOY BEAUTIFUL Lake Tahoe in January. Only \$100/month, great night life, near ski areas, fireplace, cable TV, washer/dryer. Dates left. Call 468-0218.

WE ARE February newyears and need apartment in La Jolla area for March or April beginning rent. Any information call Jaime. 270-7817.

IMMACULATE HOUSE, 3 bedroom, 1 bath, view of San Diego and Mission Bay, redwood deck, fireplace, 2 bedrooms to 1000, pet OK. \$640. 279-5300.

1 BEDROOM apartment, furnished. Very nice, garden, ocean view, to share. Female preferred. No kids, pets. \$180 a month, utilities, mail security. 222-1414.

SAN CARLOS one bedroom, one bath condo with all amenities. Pool, gym, jacuzzi, plus more. Adults. \$275. 265-0649.

ENJOY A BEAUTIFUL, relaxing vacation in the San Bernardino Mountains. Cabin, fully furnished, close to hiking trails, skiing, fishing, references required. Bala 282-4810.

\$375 SUPER CLEAN, two bedroom apartment, historic, close to downtown. No pets or waterbeds. Excellent for adults looking for permanent beach residence. 276-1144.

270-3070 Donna.

LIVE AMONG BIRDS and trees! One bedroom house, close to Balboa Park, canyon with view of the city. Redwood deck, large, improved, clean water, new appliances. 234-8571 (days) or 231-2478 (evenings).

1500 MAINT STREET, Ocean Beach, 1 bedroom 1 bath. \$220-450 or 222-4495.

PACIFIC BEACH Redwood Cottage Office, Salon or whatever. \$100. Cass Street. Also one bedroom one bath house 1014 Torsewood. 272-5202 before 8am or after 10pm. \$300. Call the number on the house.

HUGE TWO STORY, four bedroom, three bathroom house a mile from Balboa Bay. New carpeting, washer/dryer and refrigerator. \$600. Available January 1. Call Kathy at 454-2744 or 265-0460.

1181 1 BEDROOM COTTAGE, private, full kitchen, utilities, near beach. Adults, call okay. 222-7137 or 222-8404.

IMMACULATE 1 bedroom, 1 bath house. New chairs, carpet, and forced air heater. Gas range. 23rd and E streets. Golden Hill. David 566-7677 or 233-0157.

THE READER PUZZLE

No. 85 Rebi

By Don Rubin

A rebus, according to our friends at *American Heritage Dictionary*, is "a middle composed of words or syllables depicted by symbols or pictures that suggest the sound of the words or syllables they represent." (Well, that's easy for them to say.)

The first rebus, a hieroglyphic — were restrictive and were developed so as to prove illegible and indecipherable to all but the highest priests of ancient Egypt. It wasn't until the Seventeenth Century that the rest of us were let in on their secrets, and not until... well...

...now, that you and I have had an opportunity to really sharpen our skills.

The following rebus (rebus?) date back to the mid-Nineteenth Century. And we've actually given you the answers. Of course, the very least you could do is point them out.

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 shirt 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.



1. Baghdad
2. Time and tide wait for no man.
3. Manhattan
4. Lincoln, Maine
5. Heidelberg
6. A new broom sweeps clean.
7. Alaska
8. That which is crooked cannot be made straight.

9. Nottingham
10. Okeechobee
11. Campeche
12. Athens
13. Dakota
14. Panama
15. Cayman
16. Colorado
17. Every man's home is his fortress.

Winners of Answers to Reader Puzzle #83, The Game

Movie quote... eight words... first word... two syllables... first syllable... sounds like... crank... second syllable... sounds like... knee... second word... sounds like... third word... deer... fourth word... eye... fifth word... dunk or give... sixth word... don't... seventh word... (a little word)... eighth word... sounds like... gam.

Let's see now, "Crank-knee tie deer eye dunk (or donut) give a gam." Say, didn't Rhet Butler say something like that to Scarlett O'Hara in *Gone with the Wind*? You bet he did.

"Frankly, my dear, I don't give a damn."

There were 175 entries, all but three of them perfect. We wish we had room to list all the winners, but frankly...

1. Janet Pehau, Chula Vista
2. Al Amado, San Diego
3. Marianne Cravens, Escondido
4. Gail Decker, San Diego
5. Pam Santer, San Diego

