READER

VOL. 6, NO. 2 JAN. 20 – JAN. 26, 1977 SAN DIEGO'S WEEKLY

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The better to eat you with my dear!

DAVID HELVARG

It just happens that the epicenter of White Shark distribution in this part of the world happens to be off San Francisco and we have a number of White Sharks off this coast, especially around the Channel Islands.

—Ray Keyes,
Curator of Fish,
Sea World

ON JULY 25, 1975, while the movie of Peter Benchley's *Jaws* was playing to a full house in Mission Valley, Brian Hawthorne, owner of the 60-foot San Diego swordfish boat *Heather B.*, was busy harpooning his own "Jaws," a 1946 Great White off Catalina Island, 20 miles northwest of San Diego County. When the 1400-pound monster was dissected at sea weeks a few days later, its stomach was found to contain two human-size harbor seals, one weighing 125 pounds, the other 175.

The summer of '75 saw the capture of over a dozen White Sharks off the coast of southern California. This past summer an 18-foot, 4,150-pound White was taken by the San Diego fishing boat *Comanche* and was the largest White Shark ever caught off the west coast of North America. The feeling among area specialists is that there may be more White Sharks present in local waters these past two years than at any time since 1959. With so little known about the natural history of sharks, people are reluctant to venture a guess as to why this might be. One theory is that after years of being filmed by people like Jacques Cousteau and Peter Gimbel the big fish have developed a taste for publicity.

For most people, however, the shark is little more than a source of fear and loathing—a nasty fish hated for his refusal to respect man's top position in the food chain. But for others, people willing to put aside their narrow prejudices, the shark can be an endless source of wonder and amusement. It is for these true "seekers after the shark" that this guide is written.

How to Know Your Shark

THE SHARK is the most primitive of all fish, having gone through only minor evolutionary changes in the last 300 million years. Its skeleton is cartilaginous. Only its jaw and a few of its fin spines are made of bone. Its spinal column is just hard enough to make a walking stick. "Shark sticks" were something of a fad in San Diego during the Gay Nineties. A shark's skin has a rough, sandpaper-like texture. If you rub a shark with your hand, you will probably start to bleed. A shark can detect—and will be attracted to—blood or tissue fluid diluted to one part per 80 million parts water. As your shark approaches, you will notice three great fins, the vertical dorsal, on the top, and the two pectorals, projecting downward from the sides. The fins are used for balance rather than for swimming; it is the big swishing tail that propels the shark forward through the water.

Since a shark does not possess a swim bladder like other fish, it must keep moving or it will sink to the bottom. It is not true, however, that a motionless shark will drown. Many sharks *can* lie on the bottom and force water across their gills to get their needed oxygen. The "sleeping sharks" of Baja are well known for this trick.

As your shark comes closer you might study its teeth. You'll notice that they are sharp and serrated, like steak knives, and set in rows, one behind the other. As the front teeth wear down or break off, the rear teeth move forward to replace them.

Now quickly strike your shark across his sensitive snout with a hard object. This should ward him off. Good! Despite a highly developed sense of smell and the ability to pick up vibrations through the water, the shark has a very primitive nervous system. A large killer White might have a brain the size of a chicken's. Of course, intellect isn't everything. If chickens had hundreds of razor-sharp teeth and weighed up to four tons each, we'd probably treat them with a lot more respect. (Certainly the price of eggs would be higher).

Where to Find Your Shark

OF THE 250 known species of sharks about 30 can be found in and around the waters of San Diego. These include the White, Blue, Mako, and Hammerhead. The first place you might want to look for your shark is at Sea World. The park's nine large, mean sharks (two Nurse Sharks

(continued on page 5)

PHOTOGRAPH BY BILL ALDERSON

If you do manage to get your six-foot Blue Shark landed and safely home, there are over a dozen local taxidermists who would be glad to make you a cast of your shark and provide you with an exact fiberglass reproduction for somewhere around $500.

CityLights

DICK LESLIE AND JOHN FISCHER

Human Relations Go Awry

Still reeling from a recent dose of bad publicity, the County's Human Relations Commission last week approved a major restructuring that could open it to even further criticism. Following the suggestion of newly-appointed executive director George Williams, the Commission's Governing Board eliminated the positions of education officer Virginia Glass, law and justice officer Dick Leslie and employment officer John Fischer.

Williams said the restructuring was necessary to "point the Commission in a new direction" and assure that it would receive funding from the Board of Supervisors to continue its work. But in a strongly-worded statement read to the Commissioners before the plan was passed, Fischer and Leslie charged that the restructuring was "no more than the culmination of a scheme" that began after the ouster of former executive director James Fukimoto last April. Fukimoto resigned after investigations by the District Attorney's office raised questions about his handling of travel and expense accounts.

Leslie said last week that he and Fischer had alerted the D.A.'s office to the Fukimoto irregularities and that they were being fired in retaliation for having publicly embarrassed the Commission.

Leslie and Fischer also revealed that the Commission, which is supposed to assure that minority groups receive equal opportunity in jobs, housing and education, has had six discrimination suits filed against it by its own employees, and that over $3,000 of county money has been used to settle three of these suits.

The Commission has been a hotbed of controversy since it was first formed by the Board of Supervisors in 1969. Newspaper coverage has been almost totally negative, and Supervisors have been openly skeptical of the benefits received from the over $1,000,000 spent to keep Commission doors open. It has gone through three executive directors over the past five years, weathered the resignation of at least two Governing Board members, and seen the restructuring of its board from 48 to 15 persons.

Last year, after the Fukimoto incident, County Supervisors placed the Commission under direct contract so they could better measure its benefits. They also slashed the Commission's budget by $70,000.

"We just couldn't tell what the Commission was doing," said Bill Martinez, an aide to Supervisor Lee Taylor. Both incumbent Supervisors Taylor and Jim Bates pushed to cut the Commission's funding last year and newly-elected Roger Hedgecock this week asked Leslie to appear before a special meeting of the Board on February 24 at which the restructuring will be discussed.

Leslie, a 36-year-old attorney who ironically received the ACLU's "Civil Libertarian" award last year for work done with the Commission, and Fischer, who is also a lawyer, will fight their dismissal and use appeals boards and courts as a platform to undermine the credibility of the Commission.

As it appears, the Supervisors will be willing to hear them. Mounting pressure by taxpayers to cut county spending may see a number of programs drastically reduced or completely cut from the budget, ones like the Commission that perform more intangible services will be heavily scrutinized. "Every program will have to show results or it's in trouble," said Diane Barlow, an aide to Supervisor Hedgecock. "It's simply a cost-to-benefit thing." The Commission is requesting a 65 percent increase over last year's $300,000 budget.

But Executive Director Williams, who has the support of ten of the 14 Governing Board members, will wage a fight to counteract Leslie and Fischer. He and several other county officials declined comment on the effect of Leslie and Fischer's decision to challenge the restructuring, perhaps waiting for the controversy to cool. And many of those contacted feel Williams should be allowed to guide the program in a direction he feels most beneficial, regardless of his motives.

Even those Commission members who supported Leslie and Fischer were upset with the statement they read last week. "It was too drastic and controversial, and I'm scared it might really hurt us," said Max Feder, who was openly skeptical of the Williams proposal. Leslie and Fischer also have been accused of complaining only because they may lose their jobs.

"I knew we'd hear that," said Leslie. "But the point is that this isn't the first restructuring. In fact, in the past five years all this commission has done is restructure. It's about time the people who are paying to keep it going ask when the changes are going to stop and the benefits begin."

P.K.

CityLights

Doubts About Dimes

Mothers marching against birth defects may be as American as apple pie, but some San Diego County residents will be conscientiously turning down March of Dimes volunteers during their January 31 collection effort. The protest comes from abortion opponents concerned with the March of Dimes' support for amniocentesis, a diagnostic procedure in which a small amount of the fluid surrounding the unborn fetus is withdrawn and analyzed. The process can detect some 200 genetic diseases, the presence of which prompts many women to opt for abortion.

Three of San Diego's anti-abortion groups say they've planned no formal protest, but individual members are determined to boycott the fundraising drive. Concerned Citizens for Human Life president Ann Fitch, who particularly worries about parents using amniocentesis to assure their offspring's sex, says she gave a tongue-lashing to one unwitting March of Dimes caller who had the "audacity" to ask her to march.

San Diego March of Dimes director Frank Nihil points out that amniocentesis can result in the treatment as well as the abortion of problem fetuses but says he's been surprised by the weakness of this year's march protest. After hearing about national protest plans to boycott the mother's march, Nihil has been braced for local reaction, but "we haven't felt their wrath so far," he said.

J.D.

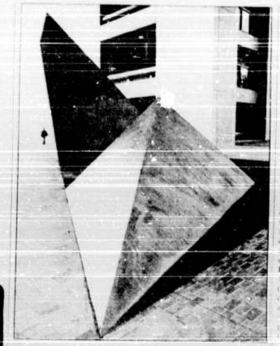
You Better Watch Out You Better Not Cry

If extraterrestrials don't land on Earth by March 30, Ruth Norman of El Cajon says she won't lose face—just $500. The money rides on a 100-1 odds wager with a London betting firm. The March date is just the first of a six-month series of landing dates on which Mrs. Norman has wagered a total of $6,000.

Head of the Unarius Science of Life program, Mrs. Norman claims she's in touch with beings on 59 planets and has produced 45 volumes of their messages dictated through her consciousness. She says she's absolutely certain of a 1977 landing. She can't pinpoint the date because the space [illegible] haven't decided on their time of arrival. "The more quickly people lose their fears, the more quickly they will come," she said.

As the first arrival date nears, Mrs. Norman says she's feeling no pressure from international publicity generated by her wager. She says she didn't initiate that publicity although she's pleased "at it has helped people be aware of our space brothers." It apparently has done that. Since Mrs. Norman placed her first bet odds on the March 30 a[illegible] have sunk to 33-to-1.

J.D.



Don't Tread On Me

"Excalibur," the starkly modern piece of sculpture which juts up out of the Federal Building plaza, has been inspiring not only comment but action. Most dramatically, someone tried to drive a car up the smaller eastern section of the art work one night last week.

Building security guards aren't sure if the stunt was intentional or not, since no one witnessed the incident which left behind heavy tracks. Although the complex is guarded around the clock the expensive metal sculpture receives no special surveillance.

Besides a faint trace of the tire tracks, "Excalibur" also bears a motley collection of scuffs and gouges. No one's turned a spray paint can on it yet, to the surprise and pleasure of Federal Protective Service officers. They say their biggest headache comes from San Diegans enticed into running up the slope.

J.D.

Resigned To Insults

Amid the tributes paid last week to Martin Luther King, Jr., one city employee received a memento of the times King tried to overcome. Duria Henderson, who resigned Thursday as head of the city's leased housing program, found an unmarked package among the farewell gifts given by fellow workers. Beneath the plain brown wrapper was a watermelon covered with cotton and a one-way bus ticket to Selma, Alabama.

While [illegible] to speculate on who sent the gift, Henderson doubts it came from a fellow city employee.

P.K.

If There Was A Place That Needed A Ramp...

Of the more than 500 curb ramps being constructed throughout the city, there are some 20 to 30 sites where construction was never started because of safety problems.

One of these buildings belongs to the *Daily Transcript* newspaper on the corner of 6th and E Streets downtown. Ironically, the building is the home for a number of groups dealing daily with people in wheelchairs: *Mainstream* magazine, a journal for disabled people; *HIRED*, an advocate for disabled employment; and the Regional Employment and Training Consortium (RETC), which funds many disabled activities. Additionally, some *Mainstream* staffers played a key role in getting the city to build the ramps.

City officials say that a ramp at the building will be constructed in the near future.

R.R.

I Am Spurious Yellow

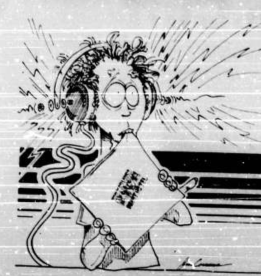
Far more men run yellow lights than women, and are caught by the red light in the middle of the intersection. Drivers who disregard yellow lights are often speeding to begin with, and one third of all the drivers at a certain San Diego intersection opt to go on through the yellow light, according to a study in San Diego by University of California psychologists.

The researchers feel traffic safety policy in San Diego and elsewhere overlooks behavioral factors such as [illegible] processes and the time required to make decisions.

Men under 30 years of age were particularly heedless of yellow lights, especially at the critical distance between 60 and 20 yards. Men driving with no passengers were the most likely group to be travelling in the left lane, and the most likely group to race through the intersection at speeds well over the 25 mph limit.

For the future, the researchers recommend more traffic controls that take into account driver limitations and habits. Two suggestions are longer all red periods, or signals with sensors which would delay the yellow light until after high-speed drivers have made it through the critical 60 to 20 yards before the intersection.

P.J.



STRAIGHT FROM THE HIP

MATTHEW ALICE

Dear Matthew Alice:
I recently bought a new turntable and cartridge and am seriously wondering about damage done to the stylus by playing bootleg albums. Also, I walked into my favorite head shop and learned that their bootleg supply was gone. Is this because bootlegging is now more dangerous?
D.B.
Point Loma

Shame on you for knowingly purchasing contraband. Bootlegging, which violates copyright laws, is a federal rap, and the local office of the FBI proffers this warning: if caught with the stuff, don't try swallowing it. Opinions from various sources indicate that the only damage you're likely to suffer by playing bootlegs is that done to your aural sensibilities. The sound quality of these backyard pressings is decidedly shoddy, as you must already know. Chances are, though, your new turntable will be none the worse for it. But too often there are defects in the grooves which put undue wear and tear on the stylus. Unfortunately, commercial manufacturers seem plagued by this problem also. Of course, you can return a faulty disc to the store when it comes from a legitimate source. Blemished bootlegs are another matter. That your favorite head shop (head shop?) should find itself understocked is a tribute to both the Feds and their relentless pursuit of justice, and to penny-wise collectors who, I have been reliably informed, are laying low and watching the prices steadily climb. *Vanilla Fudge Live at Kearny High School:* Do I hear $25?

Dear Matthew Alice:
Leaving Chicago was easy. After 24 years of bad weather and meddlesome relatives, I have no regrets. But there's just one thing: I can't seem to lose my need for news. Tell me, where in San Diego can I get a Chicago paper?
Carla Wontrobsky
Golden Hills

I hope your craving for news of the Windy City knows no deadlines, because there's only one place in San Diego where you can buy the *Tribune*, and the copy you get will be slightly yellowed (not to be confused with yellow journalism). The United Cigar Store (323 E Street, downtown) carries the paper on a semi-daily basis (they don't get the Sunday edition), but it takes between four and seven days to get here. (The main branch of the library receives it too, but don't leave the room, please). United Cigar also sells papers from New York, San Francisco, and Los Angeles. While there picking up your *Trib*, you might fortify yourself with a selection from their stock of excellent cigars. Might I suggest the hand-rolled Jamaican Macanudo; a splendid companion to a day of serious reading.

Dear Matthew Alice:
I'll bet you don't know who invented the zipper.
Phillip Holsfast
La Jolla

Whitcomb L. Judson, Meadville, Pennsylvania, 1893. Pay up.

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

Letters

Address all correspondence to Reader Editor, P.O. Box 80803, San Diego, CA 92138.

Simple Thanks From Basic Baroque

Dear Editor:
We of the Basically Baroque Symposium would like to stray from our customary performance practice and convey our simple, unembellished thanks to critic Jonathan Saville for honoring the Symposium as the year's "most important expansion of San Diego's musical life" (*Reader*, January 13). We appreciate his, and the *Reader's* recognition, and we look forward to again ornamenting the music scene this coming July.
Peter Farrell, Alan Johnson,
Mary Lindblom, Louise Spizzien,
Nancy Turetzky, Bert Turetzky

Good Recall

Dear Editor:
The "Trip Down Memory Lane" (*Reader*, January 13) was crammed full of good recall and intriguing comment. The pieces on the music scene in San Diego were particularly encouraging to a lot of us who wonder if San Diego can ever climb to big-time status. Some of us were especially drawn to Mr. Pierce's section on jazz, and his awards to many of the people who consistently make good music around town. There were even a few of us delighted with award number five, to the Crossroads; in our opinion, the backbone of jazz showcases in the county. Thanks again.
Don MacQueen
Chula Vista

Dope Scores Black Spot

Dear Editor:
How ironic that you should give Duncan Shepherd's antipathetic black spot to each of your nostalgia headings in the January 13-19 issue. While I broach the subject, I'd like to present Carlos Bey with the Earl Butz award for his less than discreet contribution: Best Place to Score Dope. This undermines the journalistic content of your paper just as it is beginning to read more like an interesting periodical than an alternative beach rag. If the urge to inform greater San Diego of this tidbit was so irrepressible, he could have at least had the good English to word it "acquire cannabis" rather than insult the verbal rationale of those who have outgrown the Jerry Rubin jargon of the Woodstock era. So stuff that in your pipe and smoke it, Carlos.
Four stars to the contributors of Press Passes and City Lights for supplying us with some intelligible reading.
Jack Linary
North Park

The Reader Stoops To Shepherd

Dear Editor:
Bravo for last week's letter regarding the insensitive ignorance of Duncan Shepherd (*Reader*, January 13). I love cinema and it's gotten to the point where I can't read through even half of Shepherd's obnoxious column without puking. His constant use of that pretentious vocabulary shows what a shallow mentality he has. Take away his dictionary and thesaurus and he couldn't spell his own name. I continue to wonder how an excellent magazine like the *Reader* can bring itself down to the level of printing Shepherd's obtuse, offensive garbage.
Jeff Horvitz
North Park

Will the Real Rosicrucians...

Dear Editor:
Your issue of December 23 regarding the Rosicrucian Fellowship indicates that you did not make a very extensive investigation of the subject. The Rosicrucian Fellowship is not part of the worldwide international Rosicrucian Organization. It holds no charters from the authentic Order in Europe. Furthermore, it is a religious organization, which the Rosicrucian Order is not. It has no Lodges or fraternal rituals as the Rosicrucian Order always did have. You will also note that the Rosicrucian Order does not concern itself with astrology or the perpetration of other similar pseudo-sciences.
I regret to say that the article contains gross misconceptions of which you were innocently unaware.
Ralph M. Lewis, President
The Rosicrucian Order
San Jose, California

Wrong Union

Doug Card's contribution "The Five Most Coldheartedly Conservative Acts of 1976" (*Reader*, January 13), suffered from an editorial error. The first sentence of his third award should have read: "The busting of three San Diego union strikes," not "The arrest of three San Diego *Union* strikers." We regret the mistake.
—Ed.

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Of the 250 known species of sharks about 30 can be found in and around the waters of San Diego.

SHARKS

(continued from page 1)

and seven Lemon Sharks) will be on display in two to four weeks when remodeling of their huge tank is completed. These "denizens of the deep" were originally caught off the Florida Keys, but came to Sea World via Hawaii Kai, a sea park outside of Dallas, Texas that is no longer in business. They were transported across the Southwest in a 2,800-gallon box mounted on the back of a big ten-wheeler truck last October. The trip took 39 hours. The sharks rested comfortably while swimming across Death Valley and were ready to eat 12 hours after their arrival in San Diego.

If you are looking to find your shark in a more natural setting, you might try searching in and around La Jolla Cove, where a majority of local shark sightings are reported. The Cove is near La Jolla Canyon, a submarine trench that extends out from the shoreline. This deep-water trough is thought to contain the kinds of cooler currents and food that might attract sharks. In 1959, the year Bob Pamperin was killed, there were dozens of sightings around La Jolla. City lifeguards, who set up a shark patrol that summer, pulled a number of Blues and Hammerheads out of the water. It was thought that a large female White must have "pupped" in the Cove early that summer since a number of "baby" White Sharks, four to five feet in length, were also taken from the water. Why sharks appear in numbers one year and not another is unknown. Their migratory habits, age, and rate of growth are but several of the mysteries yet to be resolved. If you are unable to find yourself a shark in the La Jolla Cove, and no one has for several years now, you might try the deeper waters several miles off Baja California.

How to Catch Your Shark

FROM THE 1870s right up through the Second World War, San Diego had a thriving little shark catching industry. The shark fins would be sold to the Chinese in San Francisco for Shark Fin Soup. The liver, which often accounts for as much as 25 percent of the shark's total body weight, would be converted to shark liver oil, one of the few sources of Vitamin A until the development of synthetic vitamins during the war. The skin would be tanned and used for boots, belts and wallets, and the rest would be rendered a greasy oil which sold for 50 cents a gallon and was said to make an excellent sheep wash. Today Mexico is the only country in North America that continues to maintain a shark catching industry, although a number of smaller commercial fishermen in San Diego catch sharks, along with halibut and Rock Cod, for the local fish markets.

Shark fishing for sport really didn't have too much appeal for people until the release of the movie *Jaws*. Suddenly every other tourist in Florida decided he needed a stuffed man-killer to park in his garage. The charter boats, smelling new money in the water, quickly began organizing "Jaws" expeditions. "Challenge man's mortal enemy to a duel to the death," read the advertising brochure of one boat. After several thousand sharks had been slaughtered by Captain Ahabs in tanning butter and bermuda shorts, the blood lust began to fade and people gradually went back to fishing marlin and bass.

Here in San Diego, Albacore and Yellow Tail remain the big sport fish, and sharks are considered a "nuisance" catch. Charter boats have no interest in going out after them, according to the Point Loma Sportsfishing Association. If you feel you simply must have a six-foot Blue to hang over your mantle, here's a list of some basic equipment you should take along: heavy-weight test line, 20 feet of steel leader, blood lure and bait, a grappling iron, a pair of thick work gloves and a 12 gauge shotgun. It's also a good idea not to try to boat your shark until you're sure he's dead. In 1959 a fisherman fired four pistol shots and jabbed a six-foot metal spear into a large White Shark off La Jolla. The shark swam away, apparently unharmed except for the spear sticking out of its head. If you do manage to get your six-foot Blue landed and safely home, there are over a dozen local taxidermists who would be glad to make a cast of your shark and provide you with an exact fiberglass reproduction for somewhere around $500.

(continued on page 17)

Off the Cuff

Question: *How do you feel about the prospect of oil drilling off the San Diego coast?*

James Tucker
School Teacher
Grandview Street
Oceanside

I think it's awfully complex. I don't like the consequences of it, but what's the alternative? I'm using a lot of the benefits of the industry, and I hate to feel a traitor to my lifestyle because I like all of the things I have . . . I drive a small car and I feel that in most instances I'm policing my activities a little bit. I'd even be willing to sacrifice on a kind of planned withdrawal basis if there's something else to take its place. But the idea of sacrifice is very hard to sell to poor people. How can they cut back?

Sandy Beutler
Account Executive
Caminito Espejo
Point Loma

My first thought is that it's a necessary evil because we need fuel for transportation and heating and so on. But I wouldn't be offended by the sight of oil derricks. I'm from Texas and we have them all over the place there . . . I see more advantages than disadvantages to drilling here. It'll certainly mean more jobs. Besides, I don't think that San Diegans will even be aware of it. There'll be a few people who raise hell, but no one will notice it unless there's an oil spill.

Joseph DeLuca
Retired
Orlando Street
El Cajon

I think we need all the oil we can get, and in my opinion there's been a tremendous lack of initiative by the oil companies to exploit potential areas. I have some reservations, though. I think it should be under local control to assure that we don't have a repetition of what happened up in Santa Barbara. The companies themselves have a financial interest if not a moral obligation to see that oil drilling is done with proper safeguards . . . In view of the current energy situation, the risks are well worth it.

April Tacoma
Job Seeker
South Tropico
La Mesa

I think we should try to keep San Diego as beautiful as possible, and the sight of drilling off our shores is not too pleasant . . . Oil drilling is a pretty big thing, but when it comes a step at a time like this, it doesn't seem to matter as much. People say, "Well, okay, one more isn't going to matter that much." But just look at the last 50 years and what's happened. We'll be another Los Angeles before we know it.

Jim Kinder
Attorney
Valeta Street
Point Loma

I think from an aesthetic standpoint that it's regrettable. But I don't think we can look at it in such an isolated way. There's a lot of good that comes from oil. And using it, it seems to me, is a necessary intermediate stage between the Stone Age and the Solar Age . . . I think that oil spills are highly unfortunate, and it worries me. I think that every possible precaution should be taken, but I'm not convinced that spills and oil on the beach are an absolutely necessary product of oil drilling. □

Jim Mullin

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PRESS PASSES

CAPTAIN KANGAROO

Good Morning Boys and Girls

Captain Kangaroo, the childhood hero of millions of now mature adults, ventured into alien territory when he came here this week to film a series of shows at Sea World. The Captain and his sidekick, Mr. Greenjeans, have had their daily show carried on over 180 CBS affiliates throughout the country for over 22 years. But one affiliate which refuses to buy the show is our own KFMB, Channel 8. Here the eight a.m. time slot is filled by Mel Knoepp's *Sun-Up*.

The reason for slighting the Captain's barnyard frivolities, explains KFMB program director Jules Moreland, is that the show just doesn't attract that many kids, especially when it's up against a cartoon show. "It's just not a great revenue getter," said Moreland. He also claims that because of its "public service content" *Sun-Up* scores points with the FCC.

Moreland says he's gotten several calls from CBS executives asking him to have a change of heart and carry the Captain, but says Channel 8 has no plans to relent. "The company doesn't push things too much, because they know they'd like to get out of it too, if they could," said Moreland. "They only push it because PTA mothers put the pressure on them."

KFMB's news department also nixed the idea of joining Channels 10 and 39 in covering the Captain's Sea World visit, but assignment editor Jim Loy said the news blackout is unrelated to any programming decisions. "He's just another guy coming to town, and it doesn't interest me," said Loy. Besides, no one in San Diego would recognize that crazy guy with the bangs and navy-blue sailor's suit anyway.

—*P.K.*

Won't You Step Into My Press Room

It may be quite a while before reporters get another chance to speak with C. Arnholt Smith, the former president of the now defunct U.S. National Bank. Smith, who is now facing charges of conspiracy and grand theft concerning his actions as head of a vast local financial empire, broke a self-imposed silence last week to hold an informal press conference with courthouse reporters Bill Ott of the *Union* and Mike Konon of the *Tribune*.

Ott said it was only the second time Smith has talked with him concerning the case, though the two have exchanged pleasantries in the courthouse hallways. Konon, though, doubts that Smith's lawyer, Thomas Sheridan, was happy with his client's foray into the press room. "I don't think he'll be doing it again once Sheridan gets to him," said Konon.

Smith had called the meeting to emphasize his displeasure with the performance of the county grand jury, which he feels has been unfair to him. "He seemed to think we haven't gone far enough in presenting his side of things," Ott said. "But I've got to cut off this mountain of material somewhere." Smith specifically bypassed television coverage, not bothering to call long-time acquaintance and Channel 8 reporter Harold Keen. Only Channel 10's Joe McMahn, who got a phone call from a press room source, was there to cover Smith's appearance.

—*P.K.*

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BRAD MESSER

The News—From Here To There

They used to broadcast across the highway from the Marine Corps Recruit Depot. Now they do the news in the same building as TV's *Mary Hartman, Mary Hartman*.

Brad Messer, Brent Seltzer, and George Wilson, once radio station KGB's pride-and-joy news department, are together again at KMET-FM in Los Angeles.

"When we all ended up here, some radio stations got the 'willies'," says Messer, who moved to the station over a year ago and soon hired Seltzer full-time and Wilson part-time. "But there was no conspiratorial plan to the whole thing. I just hired the people I wanted."

Besides the three newsmen, former KGB disc jockey Bob Coburn is now spinning platters at KMET, as are former KPRI jocks Mike Harrison and Billy Juggs.

The Messer-Seltzer duo parlayed news and comment for KGB in the early 70s to yield the most listened-to noontime radio newscast in San Diego. In 1974, the two garnered a nomination for *Billboard* magazine's "Best Newsman" of the year award. And while KGB's current team of Lou Rogers and Jeff Prescott continues to bring in high ratings, Messer and Seltzer are a difficult act to follow.

And what is it like working radio in the big city? "Believe it or not, it's less competitive here than in San Diego," Messer says, despite the fact that there are 55 radio stations in L.A. and only 18 in San Diego. "When people get here, they figure, 'oh boy, I've made it, this is L.A.' People just don't try as hard. They really don't look forward to anything career-wise."

But the real disadvantage of working in L.A., according to Messer, is the media star aura that permeates nearly everything.

"When I did a news show in San Diego, I'd get lots of calls from people and they'd tell me what they thought. But in L.A., when people call up, they are shocked they're actually talking to the broadcaster. Many of them dummy-up when they realize who they are talking to. They get star-struck. The bad thing is that you don't get the feedback you get in San Diego, and I miss that."

B.R.

—*Bill Ritter and Paul Krueger*

Revenge Is Sweet

It can't be easy to play cajun fiddle while hopping across the stage on one foot. But it was certainly irresistible.

Anne Hutchison

I first saw Montezuma's Revenge in 1973, when they performed for the KSON Country Star competition. After a procession of poor imitations of Tammy Wynette, George Jones and Linda Ronstadt, the audience was roused to enthusiasm at the appearance of the half-dozen young men who made their entrance by a method of locomotion then known as "trucking," their heavy stomping boots stretching far out in front of their overall-clad bodies, and their straw-hatted heads lazily bringing up the rear. The jug-band music they played had an even stronger effect than their physical appearance, and it was scarcely surprising that they took first place.

That was four years ago, and Montezuma's Revenge has changed: they've discovered drums and choreography, but the essential spirit remains the same, as the crowd of fans at La Paloma theatre discovered January 8. The members of the band strolled on and off the stage for (continued on page 34)

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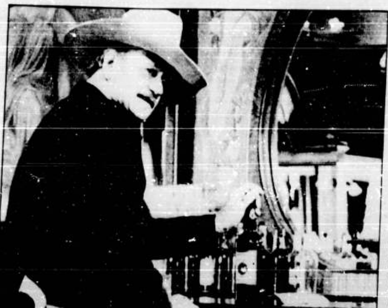

Critic's Choice: Take It or Leave It

With the newspaper laid open to the movie pages, every moviegoer, professional or amateur, faces up to the question of which movie to see and usually is not tongue-tied for an answer.

I've been grimly tussling with the job of composing my Christmas thank-yous. (Dear Dino, *King Kong* was just what I always wanted. It really, really was. Hope to see a sequel soon. And thanks a million. Make that twenty-four million. Truly yours....) And I've decided, with cloudy conscience, to say to hell with it, and skip ahead to the next order of business of the new year; namely, the compiling of a ten-best list.

Most movie critics grow weary of apologizing for this traditional task sooner than their kibitzing readers relent in correcting them on their preferences or else—a higher-minded attack—upbraiding them for diminishing criticism to the status of a parlor game. Comparing movies in this competitive fashion, say some, is like comparing apples and oranges. Even so, if you invited these high-minded puritans to an afternoon tea and offered them an apple, an orange, or a cream tart, they would not be incapable of a decision, I think.

Choice-making is an unavoidable part of moviegoing, and the workaday critics are actually less guilty of it than everybody else. They at least can afford to reserve judgment until after they have seen a given movie, while the casual moviegoer fixes his odds and places his bets sight unseen. With the newspaper laid open to the movie pages, every moviegoer, professional or amateur, faces up to the question of which movie to see and usually is not tongue-tied for an answer; and if he has seen every movie in town and a friend asks his advice on which movie to see, he is not likely, no matter how high-minded and open-minded he is, to refuse to answer so simple-minded a request. The movie critic's year-end list of preferences is roughly the same sort of modest operation, only the field of choices is considerably expanded. Of course, the January-to-December boundaries of that field are altogether arbitrary. Especially so in San Diego. Many of the movies that rightfully deserve a spot in the 1976 sweepstakes will appear here never, and many others will straggle in during years to come. The proof of this sorry state is that over half the "premiere" movies on my own list are copyrighted prior to the year just past.

That being the case, any local observer of the movie business is on shaky ground for wrapping up the year with a State-of-the-Art message. The only area of moviemaking to which the San Diegan has reasonably free access is the American commercial cinema, a smaller, stabler, and less significant arena than it once upon a time was. One offshoot of the retreat and retrenchment of the major Hollywood studios in recent years has been the step-up of independent moviemaking. But I can't swear that the drift away from Hollywood centralization, conformity, and textbook technique has been accompanied, to any great degree, by dauntless exploring, freer thinking, and chance-taking. Inside the still-standing studios, the various re-fortification projects have resulted in something that borders on grave-robbing and bone-picking (Universal Studio provided the most flagrant [illegible], back to back, it gave us *Gable and Lombard* and *W.C. Fields and Me*.) Even many of the new transplants in Hollywood—De Palma, Scorsese, Bogdanovich—reveal encumbering bonds to the past. These directors are self-conscious, well-educated cinephiles who come to their own movies out of enthusiasm for past movies. Through their overall attitude and their specific homages to past movies, they exclaim, "Gee, I wish I could make a movie like that." But they don't mean, "I wish I could make a movie that *well*"; they mean, "I wish I could make *that* movie." And they proceed to mimic, pilfer, and revise old ploys, so that their work tends to be irritatingly piecemeal and rickety at the joints.

The overriding concern of the San Diego moviegoer inevitably has to do with the conditions of moviegoing in San Diego. And on that score, I don't see any reason for rejoicing, but I don't see any for panicking either. Within the often bemoaned limitations of the local movie market, I can always, in any year, find enough movies of interest to re-fuel my flickering enthusiasm. A list of these movies is a kind of map of roads travelled, places stayed, and claims staked during the year gone by. What is the significance of such a list? Not much. Simply that I am the one who writes this column. Take me or leave me. I can't even give so much a feint toward objectivity as to alphabetize the titles. These, then, are my top ten movies of 1976, in order of ever more mixed feelings: Claude Sautet's *Vincent, François, Paul and the Others*, Arturo Ripstein's *The Castle of Purity*, Hugo Fregonese's *La Mala Vida*, Claude Lelouch's *And Now My Love*, Martha Coolidge's *Not a Pretty Picture*, Charles B. Griffith's *Eat My Dust*, Don [illegible], François Truffaut's *The Story of Adele H.*, Bertrand Tavernier's *The Clockmaker of St. Paul*, and Alan Pakula's *All the President's Men*.

The Sautet movie's placement at the head of the pack is reinforced by his newer movie's one-night appearance in a French film series at the Westland Twins in Los Angeles. *Mado*, like *Vincent* (etc.), has to do with multiple relationships, which seems to be a pretty ambitious project at a time when most movies deal with twosomes. It hits upon an ingenious idea to cover the social spectrum—the title character is an amoral, free-lance prostitute who serves as a bridge between the younger generation of broad-minded pragmatists and the older bourgeois romantics who are willing and able to buy their illusions—and its only major mistake is in failing to make the pivotal character, Mado, as interesting as everyone she comes in casual, carefree touch with. Sautet's subtle storytelling sense, his breadth of subject, his anguished social purpose, and his attention to detail make him one of the cinema's rare proponents of old novelistic virtues, and he is presently working at the top of his bent.

There are several other movies which played exclusively in Los Angeles during the past year and which I might have called upon to fatten up my list: Satyajit Ray's *Distant Thunder*, Agnes Varda's *Daguerreotypes*, Claude Lelouch's *The Good and the Bad*, Jean-Pierre Melville's *Red Circle*, Francesco Rosi's *The Context*, Elio Petri's *The Working Class Goes to Heaven*, and others. But they are out of bounds. The only movie on the list which was maybe not fair game is *La Mala Vida*, an Argentine gangster movie that I stumbled onto at the Spanish-language theater in Carlsbad. I include it as a testament to all the unforeseeable rewards of moviegoing and to the persevering vitality of old genres and old movie directors.

The Ripstein movie represents how well a movie can be shaped and held fast by its setting—its architecture, weather, color. The Lelouch, not one of his best, represents how well a movie can be weighted and paced by its camera—light, loose, nimble. Coolidge's rough-hewn, indecisive re-creation of her own rape demonstrates again that candor, conviction, and the co-operative spirit can go a long way toward replacing slick professionalism. Griffith's car-chase comedy demonstrates that conscientious craftsmanship is still attainable in a B-grade quickie, even under an overworked producer, Roger Corman, who cares very little about such quality. (Also, with no expectations but with undying stubbornness, I submit Christopher Norris, the Teenage Temptress in hot pants, to the voting members of the Motion Picture Academy as a suitable candidate in the Best Supporting Actress category. And I dejectedly suggest they fill the remaining spots in this

(continued on page 16)

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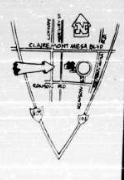

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Local Events

Galleries

EASTER ISLAND PETROGLYPH RUBBINGS, impressions of the bird cult petroglyphs from the newly opened archaeological site on Rapa Nui, taken by Michael Beede with acrylic paints on cloth, through January 31, Rozzarius Trading Company, 1401 Camino del Mar, Del Mar. 755-2646.

"ENAMELS: 2500 YEARS LATER," second annual invitational showing of a wide range of techniques in enameling by California artists, through February 11, The Sculpture Gallery, 3030 Fifth Avenue. 296-7000.

"AN AMERICAN PORTRAIT," personal thoughts and feelings about America expressed by 35 modern artists in graphics and sculpture, artists include Alexander Calder, Salvador Dali and Henry Moore, through February 13, San Diego Fine Arts Gallery, Balboa Park. 232-7931.

SAN DIEGO ACADEMY OF FINE ARTS, the first annual student exhibition, through January 29, 1730 Kettner Boulevard. 231-8961.

"WHO IS DR. SEUSS?" Doodles, sketches and paintings by Theodore Seuss Geisel, through January 23, La Jolla Museum of Contemporary Art, 700 Prospect. 454-0183.

ALLAN ZEE, photographs, through January 31, Designbank Gallery, 1202 Kettner Boulevard. 236-1916.

WILLIAM GULLETTE, photographs, through January 31, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-1584.

SAN DIEGO ART INSTITUTE, juried membership for January, solo exhibition by Marjorie Linton, SDAI Gallery, 1449 El Prado, Balboa Park. 234-5946.

BARBARA LANZA, landscapes and other works, through January 31, Cottage Gallery, 2523 San Diego Avenue, Old Town. 296-1893.

FRANCES CROWELL, collage paintings of geophysical earth forms, relief prints and paintings by Mavis K. Parker, through February 10, Knowles Art Center, 7420 Girard Avenue, La Jolla. 454-8515.

DAVID REUTTER, acrylic paintings, through January 30, Unicorn Cinema Gallery, 7456 La Jolla Boulevard.

"WHAT'S UP?" watercolors and drawings by Douglas A. Beckett, through January 29, Artists Cooperative Gallery, 3731 India Street. 296-0200.

JOSE LORENZO FERIDO GATPANDAN, oil paintings, through February 17, Sea Gull Art Gallery, 834 West Grape Street. 231-2869.

"PHOTOGRAPHIC ART," photographs by Eastwick, through January 31, Portrait World, 3982 Clairemont Square Shopping Center. 270-8211.

HARRIET TCRENS, contemporary religious paintings, abstract works by Mary Moller, through January 31, Clairemont Village Gallery, 3013 Clairemont Drive. 292-1309.

MARTIN GREEN, monoprints and lithography, through January 31, Bazaar del Mundo, 2754 Calhoun Street, Old Town. 296-3161.

ROBERT MILES PARKER, architectural drawings, Orr's Gallery, 222 Fourth Avenue.

MULTI-MEDIA SHOW, paintings, watercolors, drawings and sculpture, through January 31, A. Huney Gallery, 3746 Sixth Avenue. 296-1522.

GROUP EXHIBIT, oils and prints by Uwe Werner, portraits and etchings by Robert Freeman, desert scenes by Paul Weber, through January 31, Kesler Art Galleries, 2481 Congress Street and 2521 San Diego Avenue, Old Town. 291-0119.

EDMOND WOODS, oil paintings, through January 31, Corridor Gallery, San Diego Public Library, 820 E Street. 236-5800.

SERIGRAPHS AND AIRBRUSH ART, works by Larry Smith, opens January 25, Southwestern College Gallery, 900 Otay Lakes Road, Chula Vista. 420-1331.

CARL PROVDER, recent paintings, through February 5, Bird Hall, First Unitarian Church, 4190 Front Street. 298-9978.

"FROM THE TEXTILE TRADITION," an exhibition of contemporary woven works, through February 27, ERA Gallery, 1535 East Valley Parkway, Escondido.

FOLK ARTS OF JAPAN, nearly 100 items from public and private collections, opens January 22, continues through March 6, San Diego Fine Arts Gallery, Balboa Park. 232-7931.

ELINORE GURMAN PROVDER, recent paintings, through January 31, Tarbox Gallery, 1025 Prospect, La Jolla. 459-0442.

MARK PENDLEMAN, recent paintings, through February 18, Seder/Creigh Gallery, 1172 Orange Avenue, Coronado. 435-0520.

"PHOTOGRAPHY AS MEANS," an exhibition of 2- and 3-dimensional works requiring the use of photographic techniques, including pieces by Man Ray, Claes Oldenburg and Robert Rauschenberg, through February 8, Boehm Gallery, Palomar College, San Marcos. 744-1150 x345.

"THAT KUSHNER LOOK — ONE SIZE FITS ALL," an art performance, Thursday, January 20, 8 p.m., Mandeville Art Gallery, UCSD. 452-4559.

Special Events

JOCK MAHONEY IN "SHOWDOWN AT ABILENE"

SAN DIEGO WESTERN FILM CONVENTION. The western movie and television serial that once rode supreme over all other genres have all but vanished. The simple ethics of the fictional West have faded into an urban sunset.

For those who regret the transition, the San Diego Western Film Convention will provide a welcome, if short-lived, revival. For three days, Friday through Sunday, January 21—23, there will be a continuous showing of western feature films (DESTRY RIDES AGAIN, THE LOST DUTCHMAN MINE), and television shows (GUNSMOKE, THE LONE RANGER). Between screenings, western stars (Dick Simmons — "Sgt. Preston"), character actors, producers and stuntmen will talk about the films and their experiences making them. Related activities include an 1877 chuckwagon banquet Saturday night, with a film personality at each table, and a dealer's room where movie and nostalgia items can be sold or traded.

The activities begin at 12 noon Friday and continue to 11 p.m., Saturday, 10 a.m. to 11 p.m., Sunday, 10 a.m. to 6 p.m. at the El Cortez Convention Center, Seventh and Ash Streets. All proceeds go to the San Diego County Heart Association. For further information call 291-7454.

WHALE WATCHING, the annual migration of the California Gray Whale can be observed off the coast from Cabrillo National Monument on Point Loma or from whale excursion boats departing daily from H & M Landing, 2803 Emerson Street, 10 a.m. and 1 p.m. weekdays, weekends 9 a.m., 12 noon and 2:30 p.m., 224-1144; Islandia Sportfishing, 1441 Quivira Road, Mission Bay, 1 p.m. weekdays, 9 and 11 a.m. and 1 p.m. weekends, 222-1164; Seaforth Sportfishing, 1717 Quivira Road, Mission Bay, 1 p.m. weekdays, 9 and 11:30 a.m. and 2:30 p.m. weekends, 224-3383.

Sports

WORLD HOCKEY ASSOCIATION, San Diego Mariners vs. Edmonton, Thursday, January 20, vs. Minnesota, Saturday, January 22, 7 p.m., San Diego Sports Arena. 224-4176.

AZTEC BASKETBALL, San Diego State vs. University of the Pacific, Thursday, January 20, vs. San Jose State, Saturday, Janaury 22, 8 p.m., Peterson Gym, SDSU. 286-6947.

ANDY WILLIAMS SAN DIEGO OPEN, Thursday through Sunday, January 27—30, 10 a.m. to late afternoon, Torrey Pines Golf Course. 291-5372.

PACIFIC SOUTHWEST HOCKEY LEAGUE, San Diego Sharks vs. Los Angeles Bruins, Sunday, January 23, 7 p.m., Mira Mesa House of Ice.

WEST COAST PLATFORM TENNIS CHAMPIONSHIPS. Top players will be in town from all over the west Friday and Saturday, January 22, 23, all day, Cabrillo Athletic Club, 1399 9th Street, San Diego. 234-4945.

Lectures

"IT'S THE WATER," Jon Olson, planetarium director, will discuss the incredible properties of water and explore its implications for life on other planets, Thursday, January 20, 7:30 p.m., Southwestern College Planetarium, 900 Otay Lakes Road, Chula Vista. 421-1691.

"PRESIDENTIAL TRANSITIONS," Martin M. Shapiro, professor of political science at UCSD, will outline some of the problems facing Jimmy Carter, Thursday, January 20, 8 p.m., International Center, UCSD.

"AN INTRODUCTION TO MIME ART," Sandy Sax will present an illustrated lecture, Thursday, January 20, 7:30 p.m., Ozzie's Music Hall, 68th and El Cajon Blvd. 453-1091.

"THE PETRO DOLLAR POWER," David Nehrer, counsel for the Anti-Defamation League, will discuss pending boycott legislation, Thursday, January 20, 8 p.m., Jewish Community Center, 4079 54th Street. 583-3300.

"HOLISTIC MEDICINE: HEALING THE WHOLE PERSON," George R. Simms, M.D., will lecture Thursday, January 20, 7:30 p.m., Grossmont Hospital Auditorium, La Mesa. 465-1700 x321.

"MENTAL AND ELEMENTAL NUTRITION," Dr. Carl C. Pfeiffer, director of the Brain Bio Center in Princeton, New Jersey, will discuss vitamin and mineral treatment of mental disorders, particularly schizophrenia, Friday, January 21, 7:30 p.m., University Christian Church, 3900 Cleveland Avenue. 277-4776.

"CARE FOR HOUSEPLANTS," John Mazalewski, professional nurseryman, will present a seminar on houseplant identification and care, Saturday, January 22, 9 a.m. to 12 noon, San Diego Mesa College, Room P101. 279-2300.

POET'S CRAFT SEMINAR, the second in a series of five seminars in which a featured poet will read and discuss her own work, Linda Brown is featured Wednesday, January 26, 7:30 p.m., Exploring Family School, 2561 B Street, Golden Hills.

POETRY READING, Sarai Austin, Saturday, January 22, 11 a.m., John Cole's Bookshop, 780 Prospect, La Jolla. 459-1369.

"IN DEFENSE OF ABORTION RIGHTS," with speakers Edith Berg of Planned Parenthood, Emma Pelletin of Womancare, and Ronnette Youmans of the Feminist Coalition sponsored by the Militant Forum, Friday, January 21, 8 p.m., 1053 15th Street.

DAVE WILKERSON, the Gang Preacher, author of THE CROSS AND THE SWITCHBLADE, will discuss his work among New York gangs, Friday and Saturday, January 21-22, 7:30 p.m., Grossmont High School Auditorium, La Mesa. 461-9111.

NATIONAL HEALTH INSURANCE DEBATE, "Should Congress Enact the Kennedy-Corman National Health Insurance Bill?" Dr. Lester Breslow, Dean of UCLA's School of Public Health, argues for the proposition. Harry Schwartz, member of the editorial board of the New York Times, against. Wednesday, January 26, 8 p.m., Salomon Lecture Hall, USD Campus.

VINCENT BUGLIOSI, attorney and author of HELTER SKELTER will discuss the Manson murders Wednesday, January 26, 11 a.m., Southwestern College Theatre, 900 Otay Lakes Road, Chula Vista. 421-1691, and again at 8 p.m., UCSD Mandeville Auditorium. 452-4559.

PATRICK IRELAND, the contemporary artist from New York, will explain his work, Wednesday, January 26, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect. 454-0183.

RAY BRADBURY, science-fiction author, poet and playwright discusses his work and philosophy, Friday, January 21, 8 p.m., Point Loma College. 222-6474.

Film

STONEHENGE FROM "THE DOOM SEEKERS"

"THE DOOM SEEKERS." The title of this new multi-media production at the Reuben H. Fleet Space Theatre refers to the ancient astrologer-priests who gazed at the skies for omens, gathered material for the casting of horoscopes, and in the process developed the rudiments of modern astronomy.

The sky they watched so intently was much different from the one we see today. The North Star, for example, was an entirely different star then. The show recreates the Stone Age sky and with this information seeks to explain the mysteries of Stonehenge and the incredibly accurate Mayan calendars.

Showtimes are Monday through Friday, 1, 2:30, 4, 7:30 and 8:30 p.m., Saturday and Sunday, 10:30 and 11:30 a.m., 1, 2, 3, 4, 5, 7:30, 8:30 and 9:30 p.m. Reuben H. Fleet Space Theater, East Balboa Park. 238-1233 x33.

"TEN STARS OF FRANCE," a travel film narrated by Eric Pavel, Friday, January 21, 8 p.m., Horace Mann Jr. High School, 4345 54th Street. 280-7610 x139.

"A DOG OF FLANDERS," Sunday, January 23, La Jolla Museum of Contemporary Art, Sherwood Hall, 700 Prospect. 454-0183.

"MONKEYS OF MYSORE," a study of the social system of the Bonnet Macaque monkeys of South India, Sunday, January 23, 1, 2, and 3 p.m., San Diego Museum of Man, Balboa Park. 274-0313.

TENTH INTERNATIONAL TOURNEE OF ANIMATION, several short films from around the world, Monday, January 24, 8 p.m., Palomar College Room P-32, San Marcos. 744-1150.

"SURVIVAL IN THE SEA," a poetic film on life of ocean flora and fauna, Saturday and Sunday, January 23—24, 1:30 and 3 p.m., San Diego Natural History Museum, Balboa Park. 232-3821.

Dance

RIRIE-WOODBURY DANCE COMPANY, a mixed media performance of modern dance, Friday, January 21, 8:30 p.m., UCSD Mandeville Auditorium. 452-4559.

MOVING COMPANY, Thursday, January 20, 7 p.m., Parkway Plaza Shopping Center, El Cajon.

NEW ENGLAND COUNTRY DANCING, led by caller Francis Filloux and Vintage Music Company, Thursday, January 20, 8 p.m., United Commercial Traveler's Hall, 4569 30th Street. 286-8469.

SAN DIEGO DANCE THEATRE, a concert of jazz and modern dance, Thursday, Friday and Saturday, January 20—22, Dramatic Arts Main Stage, SDSU. 286-6947.

Theatre

"THE QUEEN AND THE REBELS," contemporary drama by Italian playwright Ugo Betti, 8 p.m. nightly except Mondays, matinees Sunday, 2 p.m., through February 20, Carter Centre Stage, Balboa Park. 230-2255.

"THE FALL OF THE CITY," an anti-fascist radio play by Archibald MacLeish, transformed into tableaux by the India Street Poets Theatre, Sunday, January 23, 8 p.m., The Studio, 424 F Street. 297-8938.

"A LOSS OF ROSES," William Inge's drama set in a small Kansas town during the Depression, Friday and Saturday, 8 p.m., through February 19, Actors Quarter Theatre, 480 Elm Street. 238-9609.

"COUNTRY GIRL," drama by Clifford Odets, Thursday, Friday and Saturday, January 20-22, 8 p.m., Southwestern College Theatre-in-the-Round, 900 Otay Lakes Road, Chula Vista. 420-1331.

"IT'S SHOWDOWN TIME," comedy about contemporary black life drawn from Shakespeare's "Taming of the Shrew," Fridays and Saturdays, 8 p.m., matinees Sunday, 2:30 p.m., through February 6, presented by Southeast Community Theatre at 4343 Ocean View Boulevard. 263-7254 x19.

"BEST FOOT FORWARD," musical comedy by John Cecil Holm, nostalgia of a 1940 prom night, Friday and Saturday, January 21—22, 7:30 p.m., Saturday and Sunday, January 22—23, 2 p.m., presented by the San Diego Junior Theatre, Casa del Prado Theatre, Balboa Park. 239-8355.

"THE SHRIKE," psychological thriller by Joseph Kramm, Friday, Saturday and Sunday, January 21—23, 8:30 p.m., Coronado Playhouse, 1775 Strand Way, Coronado. 435-4504.

"SURVIVAL," a play featuring black actors from South Africa, Thursday, January 30, 8 p.m., Montgomery Jr. High School, 2470 Ulric Street. 280-7610 x139.

"ARMS AND THE MAN," George Bernard Shaw's romantic comedy about a soldier seeking refuge from battle in the bedroom of a young girl, 8 p.m. nightly except Mondays, matinees Sunday, 2 p.m., through February 6, Old Globe Theatre, Balboa Park. 239-2255.

"BUTTERFLIES ARE FREE," Leonard Gershe's play about a blind young bachelor and the pretty girl next door, Fridays and Saturdays, 8 p.m., Sundays, 2 p.m., through February 5, Patio Playhouse, 1511 East Valley Parkway, Escondido. 746-6669.

"TIMOTHY THOMAS AND THE MERMAID," a children's play, Saturdays and Sundays, 2 p.m., through February 20, Actors Quarter Theatre, 480 Elm Street. 238-9609.

"THE ROYAL FAMILY," comedy by Edna Ferber and George S. Kaufmann about an acting family closely resembling the Barrymores, stars Eva Le Gallienne and Sam Levene of the original Broadway cast, Monday through Saturday, January 24—29, 8:30 p.m., matinees Wednesday and Saturday, January 26 and 29, 2:30 p.m., Spreckels Theatre, 121 Broadway, downtown.

Music

CHRISTOPHER PARKENING

CHRISTOPHER PARKENING, solo recital by the famed classical guitarist, the program will span three centuries of music for the guitar including works transcribed and recorded by the artist, Sunday, January 23, 8 p.m., Spreckels Theatre, 121 Broadway, downtown. 454-9655.

"DIE FLEDERMAUS," San Diego Opera production of Johann Strauss' comic opera, directed by Lotfi Mansouri, conducted by Judith Somogi and featuring Johanna Meier and Cornelis Opthof as Rosalinde and Eisenstein, Sunday and Friday, January 23 and 28, 8 p.m., Tuesday, January 25, 7 p.m., Sunday, January 30, 2:30 p.m., San Diego Civic Theatre, 202 C Street. 236-6510.

"MUSIC FROM THE BAROQUE," duets by Purcell, sung by Margaret Bicknel and Christine Voigt, Handel's "Flute Sonata Op. 5," featuring flutist Janice Strait, Samartini's "Cello Sonata in G Major," featuring cellist Kathleen Franceschi, Telemann's "Canary Cantata," featuring mezzo-soprano Christine Voigt, Sunday, January 23, 3 p.m., Granger Music Hall, Palm and 4th Streets, National City. 264-8839.

TATSUO SASAKI, xylophone artist, accompanied by Howard Wells, pianist, in a program of Viennese Waltz, Monday, January 24, 12 noon and 12:30 p.m., Golden Hall, San Diego Convention and Performing Arts Center, 202 C Street. 459-7351.

"MUSIC TO REMEMBER," singers and musicians from the Starlight Opera, the San Diego Opera and the Pacific Lyric Opera will perform highlights from popular Broadway musicals, Friday, January 21, 8:15 p.m., San Diego Church of Religious Science, 3795 Georgia Street. 261-6132.

ATOMIC CAFE, an evening of experimental music, Tuesday, January 25, Mandeville Recital Hall, UCSD. 452-3229.

VIOLIN STYLES, Paul Severson, violinist, will demonstrate a variety of styles from baroque to jazz, Tuesday, January 25, 7:30 p.m., San Diego Public Library, 820 E Street.

COUNT BASIE AND HIS BAND, Sunday, January 23, 8 p.m., Southwestern College Gymnasium, 900 Otay Lakes Road, Chula Vista. 421-1691.

THE MUSIC MAKERS, a concert of classical music, featuring works by Schumann, Schubert and Reinecke, Monday, January 24, 8:15 p.m., San Diego Women's Clubhouse, Third and Maple Streets.

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Doing What TV Does Best

What Chayefsky is actually saying—that TV is a slave to Big Business, that media sensationalism provokes terrorism, that TV has turned us all into functional illiterates—is pretty much what Spiro Agnew used to fret about.

STEVE ESMEDINA

Network is a typical Paddy Chayefsky broadside: simultaneously flamboyant and banal, overwritten and undermotivated, irreverent and sanctimonious. It's meant to be taken as an "outrageous" indictment of television's influence on the mass of Americans. Throughout this loudmouthed satire, Chayefsky takes pains to reveal how evil TV's power elite is by showing it to be a pack of corporate lackeys who are either amoral, castrating, cowardly, cynical, or insane. Although the scriptwriter's strident rhetoric has predictably resulted in proclamations of "important" from the usual pom-pom critics, *Network* says nothing more illuminating about television's insidious power in this decade than *The Front* said about its Red-fever paranoia in the 50s. Like the latter movie's writer and director, Walter Bernstein and Martin Ritt, Chayefsky and director Sidney Lumet have gained points as social critics because they're television veterans. Ironically, the most entertaining aspect of *Network* is that it compels the viewer to play Rona Barrett by trying to guess which big shots these characters are modeled after.

Network's central novelty gives the first half-hour some bite. An anchorman of a fictitious network, UBS, Peter Finch, whose career and personal life are on the skids, announces on the air that he will blow his brains out the following week, live. First, the bigwigs are shocked, particularly after news department head William Holden, angry from being pushed around by UBS corporate stooge Robert Duvall, allows Finch back on the air a second night, whereupon he lashes out at his profession as "bullshit." The ensuing furor causes Holden to be sacked along with Finch. But Faye Dunaway, the ambitious new programming chief who believes the network needs "angry" shows to bolster its sagging ratings, gauges the overwhelming audience response to Finch's breakdown, and she convinces the executive board to give him a slot as "the mad prophet of the airwaves." Holden as well is reinstated by the red-faced, wishy-washy company president. Summarily, Holden and Dunaway, who has her eye on taking over the news department, begin an affair which is terminated after she achieves her goal and Holden is again sacked. Up to this point the movie is a feisty put-down of TV's perennial inability to predict what will "click." Dunaway's early scenes, ordering her staff to come up with "angry" pilots, are funny-enough parodies of already existing shows ("feminist undercover cop with crusty but benign captain," etc.). And they are outdone by Dunaway's own brainstorm—weekly dramas called "The Mao Tse-tung Hour," introduced by film clips of "atrocities" staged by a SLA-type group known as the Ecumenical Liberation Army. Watching one of their bank robbery films, Dunaway muses, "Aren't they like the bunch that kidnapped Patty Hearst?"

The trouble begins when the network buys not only this, but Dunaway's preposterous idea to have Finch's rant-slot turned into an ornate combination game show and evangelist marathon. To no one's surprise, they're immediate hits, proving Chayefsky's apparent belief that the industry is corrupt and condescending and that the audience wouldn't have it any other way. He doesn't try very hard to give us any understanding of that audience except for one whopper scene where Finch, who has just received word from God, decides his power is not "bullshit," walks to the station in the rain, and dripping wet, instructs everyone watching him to turn off their sets, run to the windows, and yell "I'm mad as hell and I'm not gonna take it anymore!" Cut to Holden's apartment building: out the window we see people of all ages and colors doing exactly that, while Holden, defender of integrity and obviously the author's surrogate, looks on in disgust. Case closed for the TV junkies.

By switching its tone from realistic satire to blubbery polemic, *Network* accomplishes only self-destruction. The attack is so indiscriminate that it's no wonder it's "controversial." But what Chayefsky is actually saying—that TV is a slave to the old two-headed monster, Big Business; that media sensationalism provokes terrorism; that TV has turned us all into functional illiterates—is pretty much what Spiro Agnew used to fret about so anxiously. During the final credits, I looked to see if he were a creative consultant.

It's too bad that neither Lumet nor his actors make any attempt to bandage Chayefsky's upturned nose. Unlike the intense interaction Lumet achieved between image, actor, and sound in *Dog Day Afternoon*, his work here is simplicity itself: business citadels are either harsh white or sinister black, and romantic interludes are "autumnal" yellow or brown. Apparently, reverting to his position as an "actor's director," Lumet seems to have encouraged everyone to enunciate and punctuate the writer's purple dialogue as emotively as possible. With all of the yapping about "primal doubts," "autumnal yearning," "egalitarian concerns," "winter passion," etc., the actors sound as if they're warming up for a high school pageant. Even talented actors like Duvall and Ned Beatty as Finch's "God" grow tiresome when all they can do is deliver oratories which are supposed to either deride, moralize, or exorcise. Finch, I suppose, has a built-in excuse for rambling on, but his regression into actual "madness" is painfully arbitrary.

Underscoring the fortissimo piousness are the performances of Holden and Dunaway. Holden, who since *The Wild Bunch* has become Hollywood's symbol of middle-aged *angst*, bellows and sermonizes incessantly in a role that is essentially a feature-length head-shake. Dunaway, more affected than usual, does what she is told—acts frigid and shrill. The movie supposedly concedes to "human drama" with their affair, but it mostly shows how Chayefsky can't resist providing Holden with some reason to give lengthy speeches. There's no other plausible explanation for this distraction, because Dunaway is simply too much the quintessential man-eater with her premature orgasms and insatiable hunger for power. It's odd that no one has complained about this ball-breaker characterization. When the second bout of their fling is ending, Dunaway tells Holden that he's "not the worst lay." He retorts, "Why do women always think the worst thing they can do to a man is to degrade his cockmanship?" Dunaway should have asked Chayefsky why men always think ambitious women must be portrayed as icy bitches.

Network is overstated so piercingly that it's advisable to sit back and see it as a barn-broad target for anybody with an axe to grind. But what continues to nag me is that, for all the film's scourging of the idiot masses, the moviemakers have done exactly what they accuse TV of: made an expensive, sensationalized work that is keeping a lot of people away from their precious books and newspapers. □

DRAWING BY JEFF YEOMANS

JUST DUCKY

At L'Escargot the monsieur-madame routine does not grate on your nerves, and while some people ordered in French, others just spoke in English translation.

ELEANOR WIDMER

The Restaurant: L'Escargot
The Location: 5662 La Jolla Boulevard, La Jolla; 459-6066
Type of Food: French
Price Range: Dinners from $6.75 to $9.75
Reservations recommended; dinners only from 6 p.m.

The Chinese and the French can do wondrous things to the web-footed bird known as the duck. Many people avoid duck because of its heavy skin, layers of fat, and the small quantity of flesh, which is brown. If poorly prepared, duck can be a disaster; if done with imagination, it can be a gastronomical treat. Two French restaurants now offer different and distinct methods of preparation and both have diverse menus that include fish, chicken and veal. But if you'd like to add some piquancy to your January doldrums, try the duck.

L'Escargot bears the same name as a famous New York restaurant. I went there for my birthday, and a friend of mine from the East who phoned on that day began heavy breathing exercises when I informed her I was on my way to L'Escargot. In New York, one meal at that restaurant will set you back a minimum of $30. The place in La Jolla, on the site of the old Chez Francoise, should serve you for approximately $10, if you are careful about the wine.

The prices for some of the dishes at L'Escargot no longer seem extraordinary, particularly since they include soup, salad, entree and fresh vegetables. But the wine list runs high ($3.75 for a split of California Beaujolais, with prices ranging to $25 for other imported wines) and so do the hors d'oeuvres, including the escargot (snails) themselves at $3.75. If you don't have to watch your budget, forget the above. But if you limit yourself, then you'll have to forego the headiness of much wine, the hors d'oeuvres, or the crepe suzettes and cherries jubilee, at $6 each.

Still, L'Escargot has a great deal going for it. It's intimate, done with quiet elegance, the service is attentive, the monsieur-madame routine does not grate on your nerves, and while some people ordered in French, others just spoke in English translation.

The meal starts with the soup du jour, which lacked salt but was otherwise smooth and pleasant. The salad, served with the house dressing, was very crisp and bright and not drowned in vinegar and oil. I had *roti a l'orange* (duck in orange sauce). A roast duck and grapes, flamed in Grand Marnier, is also available. Both of these are $8.

The orange sauce for my duck was pleasantly tart and the bird itself was neither too fatty nor was its flesh slimy, as occurs when undercooked. With it came the fresh vegetables that were the hallmark of Chez Francoise: fresh carrots, celery, and turnips. The sourdough roll was hot, the butter tender.

My host had the veal marsala ($8.50) which was good but not outstanding. The sauce was delicate, the veal was not.

The night we were there a young woman showed up in a sleeveless dress, and a dowager appeared in a white mink. At another table, some professors without ties discussed grants, and at still another, a young couple whispered about money and decided to drink water with the meal. You needn't be intimidated by this place. The food is solid B, the atmosphere and service A, and there are five items that cost $6.75. I had a nice birthday there.

The Restaurant: Chez Loma
The Location: 1132 Loma Avenue, Coronado; 435-0661
Type of Food: French and European
Price Range: $5.95 to $7.95, includes soup and salad
Open for lunch and dinner; closed Mondays. Reservations for dinner a must, but not for lunch.

Chez Loma is tucked into a tiny bungalow in Coronado and it's always jammed. When you call for reservations, you are asked if you will require an hour and a quarter or an hour and a half for dinner, and the casual maitre d', who wears a burly sweater and kisses the women, really means this. At night, the place is so dimly lit that some people formed a chain to find their way out. Because the Hotel del Coronado was hosting a ball, the overflow showed up at Chez Loma in formal attire on the night I dined there, but most were informally dressed.

Like L'Escargot, Chez Loma serves soup and salad with its meal. The soup had a wine-veal base, thickened with arrowroot and flavored with lemon. The salad came in a soup dish, a vast amount, and a great deal of dressing floated at the bottom. This you were supposed to mop up with a soft seeded roll that was neither hot nor cold nor particularly tasty. The salad was too wet and the bread undistinguished. But the duck cumberland with its sauce of bing cherries and black currants was first-rate. It cost $7.50 and was worth every cent of it. Rice pilaf, peas, and almonds came with it. My companion had veal with au gratin potatoes that were close to being mashed. However, the special of the night was stuffed salmon, a rarity in these parts. Almost everyone ordered the chocolate mousse for dessert ($1.25). It's not to be missed. I would drive all the way to Coronado in the middle of the night for that seductive chocolate thrill.

Dinner for two, plus wine (half carafe), plus one shared mousse came to slightly less than $20. Precisely an hour and fifteen minutes after we were seated, we saw the hungry look of a couple waiting for our table. If you need more time, tell them in advance. They mean what they say at Chez Loma. □

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THE BIG ORANGE

OUT AND ABOUT THIS WEEK IN LOS ANGELES

SARA MAULTSBY

Eleven garments and six bead and feather costumes make up the exhibition of fantasy clothes and fantastic costumes at the Arco Center for Visual Art in downtown Los Angeles continuing through February 19.

Four artists are represented in a gallery space of about 1500 square feet. JoAnne Jaffe works with feathers and beads to construct headdresses reminiscent of queens of the Nile or Amazon. She also exhibits halters, neckpieces, and skirts — or lower body coverings — made of feathers. As in the case of the other artists in the exhibit, the garments may be made to fit the human body, but they are not designed to give the wearer any ease or freedom of movement.

Faith Porter, who has two garments in the display, is a collector. She saves buttons, sequins, shells, and other normally discarded items of modern life. One of her costumes, called a serpent ensemble, includes headdress, neckpiece, boots, and cape, and is made of black satin decorated with more than 10,000 pearl buttons plus assorted sequins and shells. Her other costume is a lucite ensemble which carries the plasticity of contemporary clothing to the ultimate extreme with small pieces of lucite joined by cord, wire, and thread, resulting in a completely impractical garment — even for the rain.

Garments by Kathleen Newton reflect more imagination than craftsmanship. There is navy suede cape with tufts of chartreuse silk protruding in patches from small cutouts in the double layer of leather; a muslin dress tufted with bits of steel wool; a cape composed completely of finger-sized bits of unbleached muslin; and an octopus dress of hand-painted chiffon. The octopus dress is rather bizarre in that it looks as if several severed tentacles have wrapped themselves loosely around the light shift the model is wearing, ending with salmon pink fabric suckers pressed against the flesh of the throat.

Joyce Unruh's five costumes inspired by pre-Renaissance paintings complete the exhibition and make the entire presentation worth a special visit. Ms. Unruh uses top quality fabrics and construction techniques for her garments, and they are the most wearable-looking pieces in the show. Ms. Unruh states that she thinks of the pieces in terms of the people for whom she made them — Bess's dress, Peter's cape, etc. The Medieval theme of these five garments is a result of an experience Ms. Unruh had while enrolled in an art history class. She says "My eyes would play tricks on me. As I looked at the 15th Century painting by Piero della Francesca, I saw the small scale donor figures attach themselves to the lining of the madonna's cape." The result of this vision is a midnight blue cape lined with beige silk. The central figure is the person wearing the garment, and looking upward toward this great being is a wondrous crowd of folk appliqued onto the lining of the cape. Another of her garments is a dark wool and ice-blue satin dress with tabard effect portraits — front and back views — of a naked child attached to the shoulders.

The installation of the exhibition is well-designed by Gere Kavanaugh, with good spacial and lighting effects for the display of the garments. The mannequins are painted in dull, featureless tones of turquoise, ochre, grape, and old-rose complementing the futuristic and other-worldly aspects of the costumes.

The gallery is located on the "B" level of the Atlantic Richfield Plaza at 505 South Flower Street in downtown Los Angeles, and is open Monday through Friday from 10 a.m. to 6 p.m. and on Saturday from 11 a.m. to 5 p.m. Admission is free, but parking in the area is not. The gallery will validate weekday parking at 400 South Flower Street and Saturdays in the Arco Tower underground parking facility at Fifth and Flower.

Current Attractions

Persons planning to attend performances in L.A. are strongly urged to confirm ticket and program information provided in this column.

Offending the Audience by Peter Handke, at Scorpio Rising Theatre, 426 N. Hoover St., L.A. 90004. Reservations and information (213) 655-3985.

Skyjack '76: Entebbe, at La Mama Hollywood, 1276 North Van Ness, L.A. 90028. (213) 465-6111. A band of terrorist-actors hijack the theatre in a re-creation of the recent Entebbe skyjack and rescue.

The Royal Family with Eva LeGallienne and Carole Shelley, directed by Ellis Rabb. At the Huntington Hartford Theatre, 1615 N. Vine St., Hollywood, 90028 (213) 462-6666. Closes January 23.

The Guardsman by Ferenc Molnar starring Maggie Smith and Brian Bedford, at the Ahmanson Theatre, 135 N. Grand St., L.A. 90012. Reservations and information: (213) 972-7211. Closes January 29.

Boesman and Lena by Athol Fugard at the Inner City Cultural Center, 1308 South New Hampshire Ave., L.A. 90026. With Zakes Mokae and Rosalind Cash. Friday through Sunday at 8 p.m. (213) 387-8289.

"Women Artists: 1550—1950" at Los Angeles County Museum of Art, 5905 Wilshire Blvd. L.A. 90036. Closed Monday.

Psychodrama Theatre at the Westwood Playhouse, 10886 Le Conte Ave., L.A. 90024. Michael Klassman and the Looking Glass Players conduct Monday evening audience participation psychodramatic events. January, "Sex: Disaster or Delight, Part II," is the subject explored. For information and reservations, (213) 936-8105.

Travesties by Tom Stoppard and *The Importance of Being Earnest* by Oscar Wilde in repertory at the Mark Taper Forum, 135 N. Grand Ave., L.A. 90012. Previews through January 26. Ticket information (213) 972-7211.

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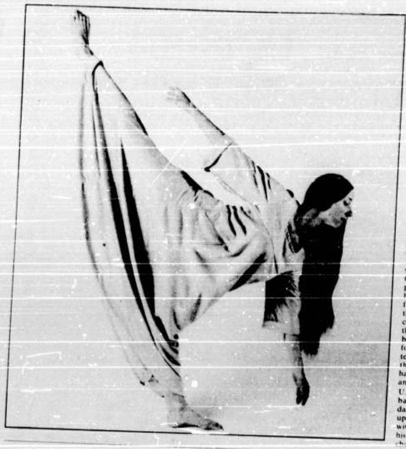

Three for the Show

"No Exit," though excellently costumed and performed, suffered from too close a literal interpretation of Sartre, and took too seriously his injunction that "Hell is other people."

GIGI SHURMAN

"Three's Company" has come of age. In their latest performance after a lay-off of seven months, they were wildly and enthusiastically received by a sell-out audience at San Diego City College where they performed Saturday evening, January 15th. Perhaps company and audience [illegible] in the same direction, as the audience seemed highly attuned to and appreciative of the sophistication and maturity shown by "Three's Company" in their latest local effort.

Saturday's concert showed more variety, depth, wit, and evenness of technical skill than any previous performance. Though this company has displayed high professional standards from their beginning in 1974, performances have not always been as exciting as this recent one. What made it so was the ability of the company to integrate various motifs from high comedy in "Opener," to an interplay between light humor and dead-seriousness in "In the Dark After Lights Out," to the rousing, primitive, life-beating force of "Tin Tal," their finale, choreographed for the company by Bill Evans, a well-known American dancer-choreographer-teacher. A good blend of material, musical accompaniment, stage props and lighting effects, and fine execution contributed to the high quality of the concert.

After three years of performing together as a group, it is as if the company reached a new level of communication with the audience in this latest production. Also, the trio's sensitive use of timing, verbal commentary, and facial expressions, as well as natural human action such as drinking coffee in "Domestic Duet," formed a delightful counterpoint to the agile, often sultry, often lyrical technical movements demanded by the choreography.

It is a credit to "Three's Company" that they perform not only their own choreography, but add to their repertoire the demanding and stylistically different work of other choreographers who have set pieces for them: Bill Evans' "Tin Tal," and Maida Withers' "For Verabelle," included in this last concert.

Patrick Nollet's wacky comic sense was a delightful appetizer to the rest of the program. The first piece, called "Opener," rests on the hilarious juxtaposition of a farcical flapper-style routine which mimics the smooth, stock dance routine of chorus-line back-up numbers with the faintly suggested mimicry of basketball routines done by the sure-footed, smooth Harlem Globetrotters (whose theme song is used for this number). Patrick Nollet, who has performed in Tel Aviv, Sweden, and Las Vegas, as well as around the U.S. with "Three's Company," has a background in athletics before dance, which he frequently calls upon in an ironic way. Experience with "Three's Company" has honed his technical skill and sharpened his choreographic wit.

Perhaps the most demanding and complex work of the evening was the intense, dramatic contribution of Maida Withers' "For Verabelle." Odd, abstract props suggest a door or window at one end and a metallic design hanging in air suggested perhaps a dresser or table in another corner. Shadowy lighting alternated between the two women dancers who at times moved precisely together although seeming not to notice each other. One could have been the alter ego of the other in a dance which started simply enough by indicating [illegible] and impatience while waiting for someone who never shows up. However it quickly moves to a more mythic, primitive level in which the women battle with fear, rage, and impotence, eventually not being able to get up off the floor, or touch each other in an emotionally meaningful way.

"In the Dark After Lights Out," by Jean Isaacs, vacillates between

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SHEPHERD

(continued from page 8)

category, which always has more good roles and more good performances that the Best Actress one, with Nadja Tiller, the bemused alienated *hausfrau*, in *17 and Anxious*, Stephane Audran, the divorcee well-adjusted to a new life and new interests, in [illegible], Sheree North, the desperate, two-faced, poison-tongued old flame, in *The Shootist*, and Rita Moreno, the aspiring cabaret artiste who has nothing to build her hopes on but her misplaced pride, in *The Ritz*.

The Shootist is widely and wrongly taken to be one of John Wayne's finest performances; really, it only presents him with one of his plumpest roles, and he greets it with his normal, everyday, beyond-the-call-of-duty effort. The Truffaut and the Tavernier movies, both a bit over-balanced on the verbal side, maintain the "tradition of quality" in French cinema (Truffaut's nod to his forebears is in his resurrection of Maurice Jaubert's music, while Tavernier's is in his inclusion of Aurenche and Bost in the writing credits); the former, although less adaptable to the screen, is a better toned and controlled work than Tavernier's uneven debut. The inevitable, painstaking movie version of *All the President's Men* is better as an example of literary adaptation than as journalism, history, or mystery story.

There are others in the last year that I liked for reasons predominantly personal. For me, Richard Lester's *The Ritz* contained the most laughs and Jeff Lieberman's *Squirm* the most frights. In the overcrowded genre of urban violence, I liked Duccio Tessari's lurching, breakneck *No Way Out*, Sergio Sollima's smoldering, politically impassioned *Blood in the Streets*, and Henry Hathaway's superannuated *Super Dude*. In that one, the climactic night-time, deserted-street ambush of a dope dealer was the 612th action scene in the director's 40-year career, and it was the single best action scene of 1976. Clint Eastwood's *The Outlaw Josey Wales* and Gordon Parks's *Leadbelly* were two engaging tall tales that both benefitted from the ever improving cinematography of Bruce Surtees. Add *The Shootist* to his credits and he has a strong claim to being cameraman of the year. (If, for Oscar purposes, the Academy members need to reduce the possibilities to one, my recommendation is the more varied, nomadic *Josey Wales*.) Others I liked: Zbynek Brynych's *17 and Anxious*, Robert Kramer's and John Douglas's *Milestones*, Monte

(continued on page 25)

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The feeling among area specialists is that there may be more White Sharks present in local waters these past two years than at any time since 1959.

SHARKS

(continued from page 5)

Of course anyone can catch sharks from boats, or even with Bang Sticks. (Bang Sticks are those five-foot spears used by divers in heavily infested waters off Australia and South Africa.) But for true macho craziness no one can beat the Samoans. They cruise out at night in their outrigger canoes and bait the water with blood. When a shark surfaces, some hyped-up young stud jumps it, wraps his legs around it and sinks a knife into its belly. The sport is in getting back in your canoe before the shark's friends smell the blood and go into a feeding frenzy. Some teenagers in Key West, Florida, got into the "sport" of "shark jumping" a few years ago until local police put a stop to it.

Here in Mission Beach, three swimmers wrestled a seven-foot Blue Shark into shore in August of 1961. After it was beached, a policeman dispatched it with two bullets to its head. Another nice thing about sharks is that they don't hold grudges.

How to Eat Your Shark

JOE, DOWN AT the Peoples Fish Company, says you can eat your shark any way you like it—broiled, fried, scalloped. Shark cooks up a dozen different ways. Sold as "Grey Fish," shark is said to have a fine, mild flavor with a close grain texture like that of swordfish. However, unlike swordfish, shark sells for only $1.50 a pound. The tastier varieties of shark include the Soupfin, Leopard, and Thresher. They are best when they measure between two and three feet dressed down (without head or tail). The shark you eat is completely unrelated to the "man-eating" variety. It is tasty and delicious and by far the easiest way to get to know your shark.

Will Your Shark Eat You?

ON JUNE 14, 1959, Robert L. Pamperin, 33, and a companion were diving for abalone in 25 feet of water just north of Alligator Rock, La Jolla. Pamperin was wearing pink swim trunks, a face mask, and flippers. Suddenly he rose waist-high out of the water and cried for help before disappearing. His companion dove down and saw Pamperin's torso protruding from the mouth of a large White Shark. Pamperin's face mask was missing and his eyes were staring up. The body was never recovered. For the next several days, State game wardens tried to capture the shark by using hooks baited with whale meat and dried cattle blood. The shark failed to take the lure, and the city was gripped with shark fever. "Experts" talked of "rogue sharks that develop a taste for human blood." Politicians offered bounties on killer sharks. Scientists invented a pill that would kill a shark in ten seconds, but were not sure how to get the shark to swallow it. Increased shark activity that summer resulted in the establishment of a city "shark patrol." Then, as suddenly as they had arrived, the sharks were gone. There was not a single sighting recorded along San Diego beaches the following summer. In 1960, people flocked back to the beaches in record numbers.

Over the last 30 years San Diego has suffered one fatality and half a dozen injuries from shark attack. This makes it statistically more likely that you will die from the bite of a rabid skunk, bobcat, or coyote than from that of a shark. Still, a few common-sense tips might be in order. 1. If you see a shark, get out of the water. 2. Don't dive alone or at night. 3. Don't carry dead fish around with you in the water. 4. Get out of the water if you're bleeding or have an open wound or infection. 5. Don't splash the water if a shark is nearby. Swim away quickly but quietly using a breast or side stroke. 6. If a shark gets aggressive, strike it across the snout with a hard object. Do not use your hand.

SHARKS ARE SOME of the most beautiful fish in the sea. Because the specialists don't know what role the shark plays in the ecology of the ocean, some people claim they have no role to play and feel justified in spearing, shooting, and killing them. But if the shark's only function is to remind us that there are forces in nature greater and more powerful than ourselves, that alone would seem to justify the existence of this predator of the sea. □

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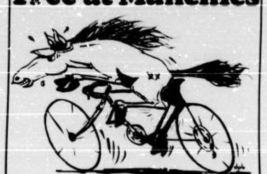

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Reader's Guide to the Music Scene

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San Diego Concerts

Kansas and **R.E.O. Speedwagon**: San Diego Sports Arena, Friday, January 21, 7:30 p.m., Sports Arena Boulevard. 224-4176.

Count Basie: Southwestern College Gymnasium, Sunday, January 23, 8 p.m.

Parliament with **Bootsy's Rubber Band** and **Rose Royce**: San Diego Sports Arena, Sunday, 7:30 p.m., Sports Arena Boulevard. 224-4176.

Taj Mahal: Backdoor, Monday, January 24, 8 and 10:30 p.m., SDSU. 386-6947.

Etta James: Backdoor, Friday, January 28, 8 and 10:30 p.m., SDSU. 386-6947.

An Evening of Traditional Jazz: San Diego Hilton, Friday, January 28, 8 p.m., 1775 East Mission Bay Drive. 296-1413.

Dave Mason and **Firefall**: Golden Hall, Wednesday, January 26, 8 p.m., San Diego Convention Center. 236-6510.

ELO and **Steve Hillage**: San Diego Sports Arena, Sunday, January 30, 8 p.m., Sports Arena Boulevard. 224-4176.

Steve Miller Band and **Norton Buffalo**: San Diego Sports Arena, Saturday, February 5, 8 p.m., Sports Arena Boulevard. 224-4176.

ELO

Clubs

Alamo: Munds and Wood and Blazing Saddles, country, Tuesday through Saturday, 3093 Clairemont Drive, Clairemont. 276-2240.

Albatross: Nova, jazz, Tuesday through Saturday, 1309 Camino del Mar, Del Mar. 755-6745.

Ancient Mariner: Stonesthrow, country rock, Wednesday through Saturday, 2725 Shelter Island Drive. 224-8242.

Anthony's Harborside: Rose and the Arrangements, Tuesday through Saturday, 1355 Harbor Drive. 232-6358.

Atlantis Restaurant: Portland Maxai, pop, Tuesday through Saturday; The Gathering, pop, Sunday and Monday, 2595 Ingraham, Pacific Beach. 224-2434.

Aunt Emma's Diamond Lounge: Raw Silk, dancing, Thursday through Saturday, 1523 East Main Street, El Cajon. 442-7288.

Bacchanal: Satisfaction, rock and funk, Tuesday through Sunday; Myrtle Diesel, truck stop boogie, Monday, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Bay Lounge: Rita Moss, dance music, Tuesday through Saturday, Vacation Village Hotel, Mission Bay. 274-4630.

Big Al's: Latin Fever, Latin style music, Thursday through Sunday, 6149 University Avenue. 586-1646.

Billy Bone's: Solar Wind, jazz, Sunday, 3 to 5 p.m., 959 Hornblend, Pacific Beach. 272-2780.

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

Black Angus: Free Spirit, pop, Tuesday through Saturday, 711 E Street, Chula Vista. 426-9200.

Black Angus: Johnny Earl, piano, Tuesday through Saturday, 5247 Kearny Villa Road, Kearny Mesa. 279-3100.

Boathouse: Larry Page, guitar and piano, Wednesday through Saturday; Brian Sherman, mellow sounds, Sunday through Wednesday, 2040 Harbor Island Drive. 291-8010.

Boom Trenchard's: Ciao, vocal jazz, Tuesday through Saturday, 2888 Pacific Highway. 291-5555.

Botsford's Old Place: Steve Vaus, folk, Sunday and Monday; Steve and Tom Tom, Thursday through Saturday, 1205 Prospect Street, La Jolla. 459-8282.

Cafe Del Rey Moro: Orange Music featuring Rick Carlson and Kevin Kent, originals, jazz, and soft-rock, Wednesday through Sunday, 1549 Del Prado, Balboa Park. 234-8511.

Caliph's Cocktail Lounge: Gilbert Warner, piano, Wednesday through Saturday, 3102 Fifth Avenue, Hillcrest. 298-9495.

Captain's Corner: Hengel-Fink, folk-rock, Tuesday through Saturday, 2901 Nimitz, Rodeway Inn, Point Loma. 224-3655.

Catamaran: The Magic II, novelty music, Polynesian Room, Wednesday through Sunday, 3999 Mission Boulevard, Mission Beach. 488-1081.

Chuck's Steak House: Zzaj, jazz, Thursday through Sunday, 1250 Prospect Street, La Jolla. 454-5325.

Chuck's Steak House: Brothers, Thursday through Saturday, 1403 East Valley Parkway, Escondido. 746-5100.

Club 21: Poli Chavez Y Sus Latinos, Latin music, Tuesday through Sunday, 2105 National Avenue, National City. 226-9582.

Colony Kitchen: Garry and Becky, music of the 50's, 60's and 70's, 2691 Navajo Road, El Cajon. 460-6420.

Colosseum: Carl Ross Quartet, pop, Tuesday through Saturday, 3737 Camino del Rio South, Mission Valley. 563-1212.

Conception Bay Fish Company: Lock, Stock and Barrel, country rock, Wednesday through Sunday, 2808 Shelter Island Drive. 224-3611.

Le Cote d'Azur: Gee Richard, minstrel, Tuesday through Saturday, 1250 Prospect, La Jolla. 454-2434.

Country Bumpkin: Denver and the High Country, Wednesday through Sunday, 7862 Palm Avenue, Imperial Beach. 429-1161.

Crossroads: Power, jazz, Friday, Saturday and Sunday, 345 West Market Street, downtown. 233-7656.

Da Vinci's Italian Supper Club: Bob Banks, piano, Tuesday through Saturday, 626 E Street, Chula Vista. 627-8880.

Dirty Dans: Higher Ground, funk, Monday through Saturday, 4000 Kearny Mesa Road, Kearny Mesa. 278-2230.

Elario's: Ken Kaiser Trio, dancing, nightly, Summer House Inn, La Jolla Shores Drive. 459-0541.

El Cortez Sky Room: Jacob's Band, dancing, Tuesday through Saturday, 7th and Ash Street. 232-0161.

Fogcutter: Tony Sarachi, Monday through Saturday; Jim and Ed, Sunday, 2858 Carlsbad Boulevard, Carlsbad. 729-3189.

The Greenery: Rick Saxton, folk, Friday and Saturday, 4474 Mission Boulevard, Pacific Beach. 276-5831.

Halcyon: Splash, Tuesday through Saturday, 4260 West Point Loma Boulevard, Point Loma. 225-9559.

Hamburguesa: Marsha Klee, Wednesday, Friday and Saturday, 4016 Wallace, Old Town. 295-0584.

Halcyon: Splash, Tuesday through Saturday, 4260 West Point Loma Boulevard, Point Loma. 225-9559.

Harold's Club: Rene Portee, dancing, Wednesday through Sunday, 29 West 8th Street, National City. 477-4701.

Hungry Hunter: Double Vision, country-rock, Tuesday through Saturday, 1221 Vista Way, Oceanside. 433-2633.

Ice Palace Disco: Lu Movies, rock and disco, Thursday through Saturday; Listen, Sunday, 775 Metcalf, Escondido. 743-9007.

Infinity Disco: Seventh Wonder, disco, Wednesday through Sunday, 8622 Lake Murry Boulevard, La Mesa. 464-8001.

Iron Maiden: John Carrol, piano, Tuesday; Jo Treanor, piano, Wednesday through Saturday, Balboa and Genesee, Clairemont. 279-2033.

Islands Lounge: El Ritual, Latin music, Tuesday through Saturday, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101.

Ivanhoe: Ed Stacy Trio, dancing, Tuesday through Saturday, 14246 Poway Road, Poway. 566-2570.

Ivy Barn: Mary Von Vleck, folk, Tuesday through Saturday, 911 Camino del Rio, Mission Valley. 296-9164.

Jacob Taylor's: Day Break, soft rock, Friday and Saturday, 2730 Via de la Valle, Del Mar. 275-1131.

Jay's Vegetarian Cafe: Glen and Marby, mellow dinner music, Friday; Phil Gross, folk, and Panhandle Slim, Saturday, 134 West Douglas, El Cajon. 442-1331.

Jolly Roger: Duke Duckett, folk, Wednesday through Saturday, 8310 Clairemont Mesa Boulevard, Clairemont. 565-3771.

John Bull: Brickyard, country, Wednesday through Saturday, 2200 Highland Avenue, National City. 474-2201.

Jose Murphy's: David Bradley and Dusty Best, Thursday; White Legs Walker, Friday and Saturday; Brickyard, Sunday; San Antonio Roses, Monday and Tuesday; David Bradley, Wednesday, 4302 Mission Boulevard, Mission Beach. 270-3220.

Journey: Prysm, funk, Friday; Tacoma, rock, Saturday; M and Ms, funk and disco, Sunday, 5375 Kearny Villa Road, Kearny Mesa. 279-2040.

Kentucky Stud: Crosscut, country and rock, Friday through Sunday, 11377 Woodside, Lakeside. 448-3402.

King's Cocktail Lounge: Rex Paris, contemporary, Tuesday through Saturday, 1333 Hotel Circle South, Mission Valley. 297-2231.

Lakeside Hotel: Stagecoach, outlaw country, Thursday through Sunday, 9940 River, Lakeside. 443-9591.

Little Bavaria: The Screamers, Wednesday, January 26, Carmel Valley Road, Del Mar. 755-1383.

Lost Knight: Autumn, top 40, country, oldies, Thursday through Saturday, 4873 North Harbor Drive. 223-3632.

Magnolia Mulvaney's: Wind Drift, mellow contemporary music, Thursday through Saturday, 8861 Magnolia Avenue, El Cajon. 448-8550.

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Wednesday – Westend Rock Review

Thursday – Westend Rock Review

Friday – Westend Rock Review

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Mercedes Room: Kirk Bates, contemporary, Tuesday through Saturday. Bahia Hotel, 998 West Mission Bay Drive. 488-0551.

Mexican Village: Oscar Aria Quartet, dancing, Friday through Sunday. Bobby Breen, mellow, Sunday through Thursday. 120 Orange Avenue, Coronado. 435-1822.

Middle East Palace: Listen, rock, Friday. 824 Camino de la Reina, Mission Valley. 298-6247.

The Mississippi Room: Bob Hinkle Trio, Tuesday and Saturday. Dave Trotzze Duo, Sunday and Monday. 2201 El Cajon Boulevard. 298-8696.

Mom's Saloon: Axis, rock, Tuesday through Sunday. 943 Garnet, Pacific Beach. 488-3366.

Mountain Mabel's: Dan Murphy, Tuesday through Saturday. 2066 Midway. 224-2401.

NC's Lounge: Jimmy Noone and Teddy Picou, jazz, Sunday, 4:30 p.m. 2674 Imperial Avenue. 239-6907.

New Clock: Ray Rich and the Catalinas, country, Wednesday through Sunday. 285 Palm, Imperial Beach. 466-0948.

Nite Owl East: Bach 'A' La Rock, Tuesday through Saturday. Tom Shay's Band, Sunday and Monday. 667 North Mollison, El Cajon. 447-3854.

Ocean View Room: Annette Stephens Trio, dancing, Tuesday through Saturday. Jim Donahue Trio, dancing, Sunday and Monday. Hotel del Coronado. 435-6611.

Orango's: Tomcat and the Blues Dusters and Louis Major and Rudolph's Apple Wine Calypso Band, Friday and Saturday, 9 p.m. 112 West Washington. Call Folk Arts for information. 291-1786.

Over Easy Production Company: West End Rock Review, Thursday and Friday. Ed Lutchan Sky Jazz Band, Saturday, 2-6 p.m. Paul Costley, mellow rock, Saturday 9 p.m.-1 a.m. Sandpaper Flute, Sunday, 4-8 p.m. Tomcat and the Blues Dusters, Sunday, 9 p.m.-1 a.m. Copenhagen, rock, Monday. Jeff Hutton, mellow, Tuesday. West End Rock Review, Wednesday. 4970 Voltaire, Ocean Beach. 222-2146.

Pal Joey's: Flo Bringham New Orleans Preservation Band, New Orleans jazz, Friday through Sunday. 5147 Waring Road, Allied Gardens. 286-7893.

The Palms Restaurant: TLC, Wednesday through Sunday. Jim and Ed, Monday and Tuesday. 3003 Carlsbad Boulevard, Carlsbad. 729-2339.

Park Place Lounge: Weekly Dues, rock, Tuesday through Sunday. 1280 Fletcher Parkway, El Cajon. 448-4111.

LOUIS MAJOR

Pavilion Lounge: The Cascades, rock, Tuesday through Sunday. Town and Country Hotel, 250 Hotel Circle North. 291-7131.

Public House: The Stephens Brothers, rock, Tuesday through Sunday. 918 Pearl Street, La Jolla. 454-1101.

Quinn's Pub: Fanny, Nook and Cranny, good-time music, Wednesday through Saturday; jazz jam, Sunday; Everyman, Irish music, Monday. 5157 La Jolla Boulevard. 488-0848.

Red Fox Steak House: Charlie Cannon, Tuesday through Saturday; Carey Baker, Sunday. 2253 El Cajon Boulevard. 297-1313.

Ruben E. Lee: Blue Sky, contemporary, Tuesday through Saturday. 880 Harbor Island Drive. 291-1880.

Rodeway Inn: Dinning and Finklestein, mellow, Tuesday through Saturday. 2901 Nimitz, Point Loma. 224-3655.

Rong Branch Saloon: Copenhagen, boogie, rock and country, Sunday, 6 p.m. 2722 Washington Street, Julian. 765-0320.

Rudy's Hearthside: Tony Van Steen, piano, Thursday through Saturday. Tony Kay, piano, Sunday through Wednesday. 5530 La Jolla Boulevard, La Jolla. 454-0318.

Sea Dog Lounge: Tequila, pop and Latin, Tuesday through Saturday. Holiday Inn, 595 Hotel Circle South. 291-5720.

Spanky's Saloon: Search, pop and disco, Tuesday through Sunday. 2855 Midway Drive. 223-3154.

Spirit of '76: Colour, Latin music, Friday through Sunday. 1130 Buenos, Morena area. 276-3993.

Springfield Wagon Works: Good Times, good time music, Wednesday through Saturday. 602 North Second Street, El Cajon. 440-5757.

Springfield Wagon Works: Gamble and Small, folk, Wednesday through Saturday. Chakra, folk, Sunday and Tuesday. 5255 Kearny Villa Road, Kearny Mesa. 565-2272.

Stag and Hound: Bill Brackett, comedy-folk, Tuesday through Saturday. Steve Schmidt, mellow rock, Sunday and Monday. 5404 Balboa Avenue, Clairemont. 279-2390.

Stag and Hound: Chuck and Mary, folk, Tuesday through Saturday. Roadwork, soft-rock, Sunday and Monday. H Street and Broadway, Chula Vista. 422-0161.

Stargate: Waterfall, funk and disco, Tuesday through Saturday. 1051 University Avenue. 295-2195.

The Stingaree: Screamers, Thursday through Saturday. Sawdust Charlie, Sunday. Stagecoach, Tuesday and Wednesday. 656 First Street, Encinitas. 753-[illegible]

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Sunshine Inn: Rosemary Aranda. Wednesday through Sunday. Mission Boulevard and Ventura Place, Mission Beach. 488-3700.

Surfer: Paul Gregg, folk. Wednesday through Sunday. 711 Pacific Beach Drive, Pacific Beach. 488-9134.

The Trojan Horse: The Shane Gang, rock. Wednesday through Saturday. 6179 University Avenue. 287-5353.

Villa Basque: Thunderbolt the Wondercolt, rock. Wednesday through Saturday. 8238 Parkway Drive, La Mesa. 465-7663.

VIP Lounge: Stainglass, disco. Tuesday through Sunday. Town and Country Hotel, Hotel Circle. 291-7131.

Webb's: Copenhagen, country disco boogie. Friday and Saturday. 1921 Bacon Street, Ocean Beach. 222-6822.

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Los Angeles Concerts

Santana and **Flo & Eddie**: Swing Auditorium. Friday, January 28, 8 p.m. San Bernardino. (714) 884-0288.

Natalie Cole: Pavilion. Tuesday, February 1, 8:30 p.m. Dorthy Chandler Pavilion. (213) 972-7600.

Kalapana and **Bellamy Brothers**: Santa Monica Civic Auditorium. Friday, February 4, 8 p.m. (213) 393-9661.

Clubs

Concerts By The Sea: Ahmad Jamal, Thursday through Sunday. Esther Phillips, Tuesday and Wednesday. 100 Fisherman's Wharf, Redondo Beach. (213) 379-4998.

Crescendo: Vicki Sue Robinson, Monday. 1721 South Manchester, Anaheim. (714) 356-1410.

Donte's: Art Pepper, Thursday. Super Sax, Friday and Saturday. 4269 Lankershim Boulevard, North Hollywood. (213) 769-1566.

The Lighthouse: Joe Pass, Thursday through Sunday. Mose Allison, Tuesday and Wednesday. 30 Pier Avenue, Hermosa Beach. (213) 372-6911.

Golden Bear: Martin Mull, Thursday. Taj Mahal, Friday. L.A. Express, Saturday and Sunday. Huntington Beach. (714) 536-9600.

The Palomino: Flying Burrito Brothers, Friday. Tom Bresh, Saturday. Johnny Rodriguez, Sunday. 6907 Lankershim Boulevard, North Hollywood. (213) 765-9256.

Roxy: Kenny Rankin and Franklyn Ajaye, Thursday through Saturday. Gil-Scot Heron with Brian Jackson and the Midnight Band, Sunday and Monday. Lonnie Liston Smith and Etta James, Tuesday and Wednesday. 9009 Sunset Boulevard. (213) 878-2222.

Starwood: Vicki Sue Robinson, Thursday through Sunday. Sorcery, Tuesday and Wednesday. 8151 Santa Monica Boulevard. (213) 656-2200.

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RECORD REVIEW

***STRATOSFEAR**, Tangerine Dream, Virgin Records.*

Based solely on outward appearances, the unfamiliar listener might be tempted to compare Tangerine Dream with Kraftwerk. Both groups hail from Germany and each predominantly features synthesizers and similar electronic devices. Interestingly enough, neither group has been successful in its homeland, although both have attained considerable attention elsewhere (Kraftwerk, via the top-ten U.S. hit "Autobahn," and Tangerine Dream by way of *Rubycon* and *Phaedra*, both big selling albums in England). There, the similarities end. Unlike Kraftwerk, Tangerine Dream does not insist on launching an all-out mechanical attack on the listener, instead viewing electronics as a means rather than an end. Where Kraftwerk's Teutonic heaviness has all the restraint of a tonic elephant on the rampage, Tangerine Dream is decidedly subdued, flowing serenely from sequence to sequence. Most important, Tangerine Dream's music stands on its own, and not just as computerized gimmickery. That said, *Stratosfear* is unarguably the group's most palatable work to date, and may very well represent to Tangerine Dream what *Dark Side of the Moon* represents to Pink Floyd: the ticket to mass commercial acclaim, by which the group is converted overnight from cult figures to international stars. For, without bastardizing themselves, Tangerine Dream has made its music less subtle and more melodic. Furthermore, the group is nowhere as cerebral as on past outings, opting instead for a more rhythmic, almost hypnotic approach. As a result, they are no longer to be regarded by the uninitiated as "strange" or "weird." For the adventurous listener who doesn't want to go too far out on a limb, Tangerine Dream could well be what you're looking for.

George Varga

***CHORDS OF FAME**, Phil Ochs, A&M Records.*

The untimely death last year of folksinger songwriter Phil Ochs did not meet with a wave of mass hysteria, nor was he eulogized in the evening news. Though Ochs' fame and popularity never rivaled that of Dylan or Baez, this anthology of his works clearly outlines his steady influence on the world of socio-musical commentary. Sadly, the cliche about some artists not being appreciated until after their death will probably apply in Ochs' case. *Chords of Fame*, a two-record set with extensive liner notes by ex-Fug Ed Sanders, contains enough significant material to cause an I-didn't-know-he-wrote-that-song reaction in practically everyone whose ears have been open for the last fifteen years. To the credit of the compilers (especially Phil's brother Michael) and A&M Records, *Chords of Fame* is more than just a "greatest hits" LP. It is a chronological collection of the most important of Ochs' songs, from the early 60s "I Ain't Marching Anymore" [illegible] which fittingly closes the album. Along the way, there are several tunes that are as familiar as they are meaningful, including the evocative "Flower Lady," the sarcastic "Love Me, I'm a Liberal," and the beautiful "There But for Fortune," which Joan Baez made into a minor classic. Possibly the most popular of Ochs' songs, however, is "Outside of a Small Circle of Friends," the hit of a few years ago whose justaposition of biting social criticism and bouncy ragtime piano had an almost eerie effect. But what comes across the strongest on *Chords of Fame* is the fact that while Ochs' main purpose for writing songs was to impart a "message" (about war, injustice, public apathy, etc.), he was also gifted with the ability to make these statements musical. The 24 songs on this LP, then, serve not only to chronicle the political events and issues of the past 15 years, but equally to capture the evolution of a fine songwriter.

John D'Agostino

***GOTTLE O'GEER**, Fairport, Island Records.*

Fairport Convention, unlike other groups who have specialized in the modernization of traditional English folk music, have had a history of unpredictability. The group's personnel, while generally consisting of the same pool of players, has rarely exhibited an identical configuration from LP to LP, with vocalist Sandy Denny qualifying for the Revolving Door Award due to her now-you-see-me-now-you-don't involvement in the group's music. It was only logical, then, that at some point one of the more dependable musicians would seize the reins and guide the band in a particular direction. Unfortunately, that person is Dave Swarbrick, a pleasant enough chap, but hardly worthy of the role of leader. Fittingly, Swarbrick has changed the group's name to Fairport (featuring Dave Swarbrick), since the album is very un-Conventional and reflects his personal musical inclinations. Lest anyone think that Swarbrick has taken control in order to spotlight his own playing, it is important to note the evidence of a violin is peculiarly lacking on this record. Naturally, there's a bit of sprightly fiddling here and there, but on the whole the album seems merely a collection of bland tunes chosen or written by Swarbrick to fill space and illustrate his deficiency as a vocalist. One exception is "The Frog Up the Pump," a traditional jig medley (instrumental) that sparkles with violin mandolin interplay. But this piece stands out like Liberace at a convention of accountants, as even a Sandy Denny tune, "Sandy's Song," and a Gallagher and Lyle number, "Friendship Song," fail to escape the mire of *Gottle o' Geer*.

John D'Agostino

***LUXURY LINER**, Emmy Lou Harris, Warner Brothers Records.*

Emmy Lou Harris' third album is both her most fully realized work to date and her most enjoyable. Vocally, Emmy Lou is in fine form, and is less subdued than on past outings. The presence of British guitarist Albert Lee adds a considerable bite to the music. His fluid guitar work [illegible] an excellent foil to Emmy Lou's vocals and should be a factor in helping her to gain wider recognition. (Lee, a protege of Chet Atkins, has since departed to join Joan Armatrading's band.) This time around, Harris shows herself capable of rocking much harder than might be expected, as on Chuck Berry's "You Never Can Tell (C'est La Vie)," although it is ballads that continue to be her forte. [illegible] tribute to the late Gram Parsons, in this instance via a [illegible] rendition of the album's title track and [illegible] "When I Stop Dreaming" features Emmy Lou in duet with Dolly Parton [illegible] What is particularly gratifying on the album is that Emmy Lou is branching out into previously unexplored musical genres. Admittedly, there is a predominant country feel to many of the songs, but there is also enough variety to ensure her of an audience not exclusively devoted to country-rock music. "Tulsa Queen" is the only self-penned number presented on the record, and ranks alongside "Boulder to Birmingham" as one of Harris' finest moments on record. Her full-bodied vocals are a continual delight, and the outstanding cast of musicians on *Luxury Liner* make it one of the more enjoyable musical treats to be released in recent times.

George Varga

***LIVING INSIDE YOUR LOVE**, Earl Klugh, Blue Note Records.*

The very physical properties that make the classical guitar such a sensitive instrument also limit its dynamic range. For this reason, and because most instrumentalists today equip themselves with an arsenal of electronic tone and volume modifiers, it is most unusual to see a relative newcomer attempt to carve a niche in the musical world of the 'seventies armed only with the delicate, nylon-stringed instrument. Earl Klugh, not exactly a household name, should nevertheless be able to establish an appreciable following on the strength of this album. *Living Inside Your Love* is the fine result of an apprenticeship served with some of contemporary music's biggest names. After developing his own unique fingerpicking style, heavily influenced by Chet Atkins and Laurindo Almeida, Klugh was discovered and recorded by Yusef Lateef, moved on to play with George Benson, and eventually wound up replacing Bill Conners as guitarist in Return to Forever. Though his stint in Chick Corea's now-defunct group was short-lived (Klugh was displaced in a few months by Al Dimeola), Klugh learned a great deal about electronics and high-energy playing from Corea. Subsequent work with jazz legend George Shearing rounded out Klugh's training, and after woodshedding for a while, he was able to incorporate the best aspects of the music on which he cut his guitaristic teeth.

On *Living Inside Your Love*, Klugh's playing is warm, quiet, and moving. In conjunction with producer arranger David Grusin, Klugh has emerged with an album that aims for the heart, bypassing geometric jazz-rock trends in favor of soothing romantic textures best heard in the early morning or late at night. The light kisses of percussion provided by Steve Gadd and Ralph MacDonald perfectly complement Klugh's clear, round guitar tones. But while tunes such as the title track and "Captain Caribe" benefit from this collaboration, it is a tribute to Klugh's artistry that the most moving piece of music on *Living Inside Your Love* is the solo guitar rendition of Burt Bacharach's "April Fools," a song that shows Klugh's sensitivity in its best light.

John D'Agostino

TOP TEN ALBUMS

NATIONAL

1. *Songs in the Key of Life*, Stevie Wonder. 2. *Hotel California*, Eagles. 3. *Boston*, Boston. 4. [illegible] 5. *A New World Record*, ELO. 6. [illegible] 7. *A Night on the Town*, Rod Stewart. [illegible] Doobie Brothers. 8. *Comes Alive*, Peter Frampton. 9. *Fly Like an Eagle*, Steve Miller. 10. Linda Ronstadt's *Greatest Hits*.

SAN DIEGO

1. *Hotel California*, Eagles. 2. *Songs in the Key of Life*, Stevie Wonder. 3. [illegible] 4. *A New World Record*, ELO. 5. *Year of the Cat*, Al Stewart. 6. *Hejira*, Joni Mitchell. 7. *Fly Like an Eagle*, Steve Miller. 8. *Boston*, Boston. 9. [illegible] Doobie Brothers. 10. [illegible]

John D'Agostino

PHOTOGRAPH BY BILL ROBINSON

BEANS

GOLD TO THE VERY LAST DROP

KRISTANA ARP

With the ten-cent cup of coffee having gone the way of the five-cent cigar, Americans are now faced with the prospect of changing yet another habit once lightly taken for granted. The latest figures available indicate that American coffee drinkers consume over 450 million cups of the brew each day, a figure which has been steadily rising for several years. For many, those daily mugs of steaming coffee have assumed an importance which makes the sudden jump in prices a matter of grave concern.

The most commonly acknowledged cause of the startling price increase is the so-called "killer frost" that reportedly destroyed from 55 to 75 percent of Brazil's coffee trees in 1975. Other theories abound: the civil war in Angola, the earthquake in Guatemala, trade disputes in Uganda, flooding in Colombia, and drought in Ethiopia. There are a growing number of skeptics, however, who suggest that the natural and man-made calamities are an excuse, not a cause, for the spiraling prices.

Reaction in this country has ranged from organized efforts at boycott to threats of economic reprisals. Although no concerted boycott has taken hold in San Diego, on January 7th a loosely-knit group of concerned citizens formed a San Diego Coffee Party and dumped two pounds of coffee and twelve empty boxes into the harbor. It was a symbolic gesture at best, for though the prices continue to climb business and consumption go on as usual.

Whatever the reasons for the dramatic cost rise, one thing seems certain—we can expect to pay ever more dearly for that morning cup. Assuming that not everyone would [illegible] a boycott and forsake their coffee entirely, a few helpful hints are in order. The following guide is intended to assist you in finding the coffee you want at the best possible price, and to suggest some methods for making each precious pound go a little farther.

Supermarkets

For many large stores, coffee is a "loss leader." That is, the store sells it for as little profit as possible (sometimes at a loss) in an effort to attract customers who, it is hoped, will spend additional money on other items. This method can result in savings, and it pays to look for advertised specials. Also, when purchasing large quantities (a three pound can, for example) the unit price usually drops. But even with coffee as a loss leader, prices have risen dramatically in all stores.

The California Public Interest Research Group (CALPIRG), which has just completed an overall price survey of area markets and plans another soon, does not intend to do a separate survey of coffee prices. Also, they have not yet come to a policy decision on supporting a boycott. Co-director Miles Friedkin admits that massive boycotts could be effective in bringing down prices, but expresses misgivings about coffee at any price. "Coffee is a non-nutritional and in some ways dangerous product to the health of the American public. It would be better if people drank less."

The only chain of stores endorsing a boycott is the locally-based Big Bear. Each store is [illegible] with large signs and even bumper stickers encouraging customers to stop buying coffee. The store's main office reports a positive response.

Whether or not you decide to curtail your own coffee buying, it is often worth the effort to shop for the best price. A check of local markets revealed the following prices for their least expensive pound of coffee:

Alpha Beta (all stores)
Most major brands, $2.54 per pound.

Fed-Mart (all stores)
Fed-Mart Brand, $2.19 per pound

Food Basket (all stores)
Harvest Day Brand, $2.20 per pound

Big Bear (all stores)
Butternut, $2.19 per pound

Safeway (all stores)
Safeway Brand (paper container), $2.05 per pound

Vons (all stores)
Butternut, $1.9[illegible] per pound

Gourmet

San Diego has three stores which specialize in selling coffee beans. Their prices are higher than the supermarkets, but the coffee is always fresher. All three offer a wide variety of beans from around the world, and all have been hit hard by price rises.

The Pannikin (7467 Girard, La Jolla, and 1010 First, Encinitas) Price range: $3.36 to $4.16 per pound. Bob Sinclair, owner of the two Pannikin stores, follows coffee [illegible] percent increase in prices from December, 1975 to December, 1976. Since 1974 the wholesale price he pays for green coffee beans has risen an astounding 400 percent. Sinclair, the only coffee roaster in San Diego County, doubts [illegible] boycott is possible, but encourages state consumers to write letters to their Congressional representatives. Despite the rough times for someone in his position, he is confident of survival, and plans to open a new store in La Mesa as well as expanding his roasting operations.

Coffees of the World (4573 University Avenue) Price range: $4.00 to $4.80 per pound. Maurice M[illegible], owner and proprietor of the store, notes that the price he pays changes nearly daily; sometimes up, and sometimes down. The rapid rise though he attributes to political manipulation, discounting the impact of Brazil's frost. M[illegible] claims that in spite of the cost business has remained steady, and that the coffee they sell (roasted in Los Angeles) is far more flavorful than that found in supermarkets and therefore should require less per cup.

The Coffee Merchant (Paseo Bonita Mall, Grossmont Center) Price range: $3.20 to $5.00 per pound. Since the first of this year, owners Janetic Gras and Hal Pinker report the price they pay for their beans has risen from as little as three or four cents to as much as fifty cents per pound. Business, they say, has not been severely affected, although customers have been buying more tea lately [illegible] threatening to switch permanently.

On Brewing Coffee

The most popular method of making a cup of coffee is also the most inefficient. Percolators, which boil and recycle water through the grounds, require [illegible] ground coffee. As a result, the extraction ratio (coffee to water) is very poor. Also, boiling the coffee tends to make it taste bitter. Percolators are rarely seen in Europe, where prices are nearly twice as high.

(continued on page [illegible])

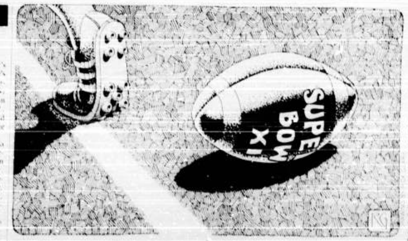
SHEPHERD

(continued from page 16)

[illegible]man's *Born to Kill*, Max Baer's *Ode to Billy Joe*, Daniel Petrie's *Lifeguard*, David Miller's *Bittersweet Love*, Paul Mazursky's *Next Stop, Greenwich Village*, Marvin Chomsky's *Mackintosh and T.J.*, James Frawley's *The Big Bus*, and Curtis Harrington's *The Killing Kind*.

There are still others I admired, a bit begrudgingly, for reasons predominantly impersonal, if I am capable of such magnanimity: Claude Chabrol's *A Piece of Pleasure* and *Just Before Nightfall*, Louis Malle's *Lacombe, Lucien*, Costa-Gavras's *Special Section*, Pierre Granier-Deferre's *Le Chat*, Nicolas Roeg's *The Man Who Fell to Earth*, Roman Polanski's *The Tenant*, Joseph Losey's *The Romantic Englishwoman*, Stanley Kubrick's *Barry Lyndon*, Joan Silver's *Hester Street*, Bob Rafelson's *Stay Hungry*, Martin Scorsese's *Taxi Driver*, Irvin Kershner's *The Return of the Man Called Horse*, Maximilian Schell's *End of the Game*, and the documentary *The Man Who Skied Down Everest*.

In deference to opposition views, I should mention the first arrivals in San Diego theaters from the New German Cinema, although I thought these first representatives could certainly have been better selected. Volker Schlondorff's *The Lost Honor of Katharina Blum* scores some obvious and unobstructed points in a dull, declamatory fashion, and Rainer Werner Fassbinder's *Fox and His Friends* scores some obvious and unobstructed points in a slippery, guileful fashion. Other movies of big buildups, of rave reviews, and of high hopes which left me pretty much unstirred were Sidney Lumet's *Network*, Martin Ritt's *The Front*, Lina Wertmuller's *Seven Beauties*, Ingmar Bergman's *Face to Face*, Jean-Charles Tacchella's *Cousin, Cousine*, Andrei Tarkovsky's *Solaris*, Arthur Penn's *The Missouri Breaks*, Mel Brooks' *Silent Movie*, Alfred Hitchcock's *Family Plot* and Brian De Palma's *Carrie*. And just to round things out, my bottom ten runs like this: De Palma's *Obsession*, Larry Peerce's *Two-Minute Warning*, James Goldstone's *Swashbuckler*, Mel Frank's *The Duchess and the Dirtwater Fox*, Vincente Minnelli's *A Matter of Time*, Ken Russell's *Mahler*, Jack Gold's *Man Friday*, Karen Arthur's and Joan Hotchkis's *Legacy*, Robert Altman's *Buffalo Bill and the Indians*, and in tenth place, all the other movies that are too trivial to recall or that I wisely dodged as they raced through town. □



SPORTS OF ALL SORTS

ALAN PESIN

Super Yawn

On Super Bowl Sunday at the Pasadena Howard Johnson's Restaurant, the special of the day was Super Bowl of Soup, a heaping bowlful of split pea with ham for $1.25.

On the following Tuesday KNBC consumer lookout David Horowitz reported that two regular portions of split pea with ham soup at sixty cents each provided thirty percent more peas and ham for five cents less.

Regular season football tickets in the National Football League average $9.50 each. Super Bowl tickets this year were $20.00 apiece. Since the average Super Bowl game is thirty percent more boring than the average regular season game, and since 86 percent more people leave the average, boring regular season game earlier in the fourth period than people leaving early from the average, boring Super Bowl game, this means that the average professional football fan is 45 percent more bored at the Super Bowl game than at a regular season game. In other words, only sado-masochists, dull-witted cherubs, high school math teachers, and Captain Orr stayed for the final minutes of Super Bowl XI.

For everyone else who passed up those last few plays of the game, here follows a brief description of that which transpired.

With the Oakland Raiders leading 32-7, reserve quarterback Bob Lee replaced Fran Tarkenton. He threw a 13-yard completion to Sammie White, then handed off to Sammy Johnson for 11 yards. Lee threw two incompletions, then completed another pass to Sammie White for 26 yards. A six yard run by Sammy Johnson was followed by a 14-yard touchdown pass to Stu Voigt. Fred Cox kicked the extra point with Lee holding. The final score was 32-14. Jerry Magee of the *Union* picked 30-10. Not bad.

Putts And Rolls

Bruce Lietzke is not the brand name of a new Czechoslovakian roll-on deodorant, but the proper name of the winner of last weekend's Joe Garagiola Tucson Open golf tournament.

San Diego State graduate, La Jolla resident, and avid collector of Rolls Royces Gene Littler, in losing the match on the fourth playoff hole, ensured himself a hallowed place in Ripley's Believe It or Not Hall of Fame: the only native-born American with a garage full of Rolls Royce automobiles to lose a PGA sanctioned golf tournament to a Lietzke.

Those masochistic, cherubic, math teachers who watched the televised tournament to its conclusion say it had the most exciting finish of the 1977 tour. Lietzke turned 2½ back on his successful 65 foot birdie putt, then watched as Littler clutched, leaving inches short his own 20-foot putt for a tie.

San Diego County Rolls Royce dealers had a fit of collective apoplexy, and Andy Williams returned from Aspen just in time for next week's Andy Williams San Diego Open, and the local introduction of the Bruce Lietzke.

Horsing Around

Dave Cowens, all-star center for the NBA champion Boston Celtics, quit the game at the beginning of this season due to unrevealed personal reasons. After a short rest Cowens took a position as vice-president of Suffolk Downs Racetrack.

The first day on the job he learned that a jacket and tie were required in the performance of his duties. The gym shorts and t-shirt had to go. Soon after it was politely mentioned by an underling that shoes, not sneakers, were more fashionable with a jacket and tie. Three consecutive mornings he was late for work. He said something about the team bus usually getting him where he was going on time. Then there was the problem of meal money. There wasn't any. He had to eat in the horsemen's cafeteria. That was the last straw. The smell of a basketball locker room was bad enough, but a racetrack cafeteria! Bring on the [illegible]

Cowens is now back in a Celtic uniform. In his return debut he received a technical foul for wearing [illegible] at the center jump. □

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The Three Faces of Shaw

Shaw felt strongly about sexual hypocrisy, about socialism, about eating animals, about how plays ought to be written, and what was most characteristic of these opinions was not so much their content as their style.

JONATHAN SAVILLE

George Bernard Shaw's *Arms and the Man* is playing at the Old Globe, in a production directed by Craig Noel. If you know Shaw, and if you know Craig Noel, and if you know the way they get along together, you will run right down and buy tickets. Not since Mr. Noel's wonderful production of *Getting Married* have I enjoyed a play so much.

Shaw was one of those venerable dramatists of yesteryear whose dignity is attested to by three names (modern playwrights must content themselves with two—Arthur Miller, or Tennessee Williams—and they are lesser artists for it). Shaw's trinominality is appropriate, for there are in fact three George Bernard Shaws. The first is an inordinately conceited man with arrogantly firm opinions on a variety of social and philosophical subjects, from prostitution to capitalism to religion. The second is a clever manipulator of the plot devices of comic theatre. The third is a great artist, who has done what great artists do—observed to its depths a crucial truth about human life, and reproduced that truth with as much power and confidence as if he had himself created it. *Arms and the Man* shows us the three Shaws in one of their rare moments of total equilibrium and harmony.

The opinionated Shaw was the one G.B.S. professed to admire most. He felt strongly about sexual hypocrisy, about socialism, about eating animals, about how plays ought to be written, and so on and so on; and what was most characteristic of these opinions was not so much their content as their style: that consummate indignant self-assurance that transformed every thought of George Bernard Shaw into absolute truth and every opponent of such opinions into a scoundrel or a fool. It was only natural that Shaw should have spent so many years as a music critic, for it is universally acknowledged that music criticism attracts insufferable prigs the way grease attracts roaches. Most of Shaw's opinions, whether about music or about the rest of life, are intelligent, decent-minded, and wittily expressed; most of them deal with issues that have vanished, or represent viewpoints that have now become so common that they carry no more interest than the multiplication table. If Shaw's plays had to live on the strength of the ideas overtly expressed in them, they would have starved to death long ago.

Arms and the Man, for example, is a forum for the conveyance of Shaw's ideas about warriors and warfare (he does not care for either), and even the brilliant foppery of Geoffrey Beauchamp as the Old Globe's Sergius, a preposterous heel-clicking hero-by-accident, and the equally brilliant crudeness of Herb Mitchell, who plays the part of blunt-headed good-hearted Major Petkoff—even these fine and finely directed performances cannot make Shaw's satire of the martial profession seem anything more than feeble and outmoded. That war is silly and that professional soldiers are dumb but essentially decent folk is hardly the way a satirist would put things nowadays. We know that war is not mere childish folly but the result of powerful and often hidden social forces, and we know that professional soldiers tend to be complicated members of the human race, with intricate and often conflicted psyches—however much some people may have disliked General Westmoreland, to cite a professional soldier whose name is not yet quite forgotten, no one thinks of that hero of the Vietnam War as a good-hearted dope. *Arms and the Man* dates from 1894; in terms of the human race's experience of warfare, it seems to date from a million years ago.

How beautifully crafted it is, though. If the ideas in it cannot be taken seriously as comments on history, they serve marvelously as occasions for the famous Shavian wit; and even the wit takes second place to the neat comic plotting, with its secrets, subterfuges, coincidences, double-takes and cross-purposes. Major Petkoff's imperious daughter Raina has sheltered in her room an enemy officer; the officer, having made his escape, encounters at some later time Raina's father and her fiance Sergius, telling them the whole tale although not naming the lady; Raina attempts to conceal what has happened from her menfolk, but a pert servant-girl, who is attempting to steal Sergius away from her mistress, tells him all; and at that moment the former enemy officer appears . . . It is that kind of plot. Familiar enough, and any number of other accomplished Nineteenth-Century playwrights (or Twentieth-Century television writers) could have done pretty much as well; but Shaw juggles the age-old implements with special skill, and the audience's laughter pays tribute to his abilities in this line. Still, there are a great number of plays just about as skillful, yet they do not last the way *Arms and the Man* has lasted, nor do they have its theatrical impact.

If Shaw the opinionated social critic and Shaw the technician of well-made comedies are not sufficient to account for this play's power to outlast its era and to go on moving audiences, then credit must go to the third Shaw, at once the most universal and the most mysterious. Shaw the great visionary had only one real theme, and it not only appears centrally in all his plays but it provides the true dramatic motive force, in comparison with which social criticism and comic contretemps appear merely decorative. This theme—really quite an odd one for an eccentric character like G.B.S.—is the irresistible organic chemistry that draws man to woman and woman to man. The theme, in short, is love, and in spite of all his irony, cool wit, and intellectualism, there are few playwrights who have equalled Shaw in bringing home to the audiences the immense force of healthy sexual attraction. (Shakespeare is the only one I can think of at the moment.) The old-fashioned morals of the society Shaw depicts, the rules, the proprieties, the clothing that so effectively conceals the female body—all these make the intensity of sex in Shaw's plays that much the more impressive.

In *Arms and the Man*, Raina and the enemy officer are immediately paired by the inexplicable, non-rational forces of nature, and all their resistance to this superpersonal power proves vain. The manifestation of the natural power of sexual attraction, the hero and heroine's struggles against it, and their ultimate acceptance of it—this is what *Arms and the Man* is really about, and it is what makes the play so satisfying, so uplifting. The sense of elation it—along with all of Shaw's plays—leaves with us is due not to the Shavian wit, and certainly not to his preaching, but to the spectacle of a relentless natural force that is a force for good rather than for evil, a force that cares nothing for us as individuals and yet accords us the greatest victory when we have admitted our defeat. In most modern drama, life is run by the forces of destruction, and the defeated hero is merely a victim. It is nice to be shown that there is another way of looking at things.

In spite of all his irony, cool wit, and intellectualism, there are few playwrights who have equalled Shaw in bringing home to audiences the immense force of healthy sexual attraction.

Of course, Shaw's great intuition eventually turned into an idea, and later on in his career there is a good deal of talk about the life force and how it transcends all egos and all social scruples. In *Arms and the Man*, this truth has not yet descended to the realm of ideas; it is simply there, in the realm of experience, and it does not lose any of its theatrical effectiveness by not being articulated. It is inherent in the characters of Raina and her enemy officer, in their situation, and in the outcome of the plot. In the Old Globe production, Molly Mayock as Raina and Kelsey Grammer as the officer seem to have had a total understanding of the play's essential theme, for their manifold acting talents (which include, in both cases, a considerable talent for satire) are directed above all at showing us the covert sexuality of the relationship between hero and heroine.

What is opposed to the life force, in Shaw's view, is pretentiousness, self-inflation, the project of living as though one's mind or social position or personal attributes put one in charge of one's destiny; the basic structure of his plays consists of the puncturing of these pretences by sexual desire. Think of Henry Higgins, his lofty self-sufficiency and his ignominious (yet happy) fall. In *Arms and the Man*, it is mainly the heroine who puts on pretences, and Miss Mayock—herself a very beautiful young lady—is superb in satirizing Raina's egotistical romanticism. Yet at the same time she makes her attractive and lovable, so that when Raina capitulates we are not only happy to see a prig defeated, we are even happier to see a lovely and worthy girl fall deeply in love. Both Miss Mayock and Mr. Grammer (the latter living up to the promise he showed as the psychotic soldier in *Kennedy's Children*) play their roles with an admirable self-irony, with real passion, and with a quality even harder to attain, on the stage as well as in life: nobility. They are not just the hero and heroine of a light comedy; they are allied with the force that through the green fuse drives the flower, and being aware of this ennobles them, as it does us who are watching them.

As for director Craig Noel, there are two of him (just as there are three Shaws): one who makes mistakes and one who's perfect. It is the latter Craig Noel who directed *Arms and the Man*. And how nice it is to have costume designer Peggy Kellner back for a while; there is only one of her, apparently, and that one is the best theatrical costume designer in the business.

Go see this lovely play and its lovely production. It will make you happy. About how many plays these days can one say that? □

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Movies

Duncan Shepherd

As these listings are subject to change at the drop of a hat, be sure to check with the listed theatre.

The reviewer's priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

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The Black Bird — The overexposed version of THE MALTESE FALCON by John Huston and Company, 1941, is so near to parody itself that no charges of irreverence can be laid upon David Giler's take-off. Irrelevance, yes. But the ideas in this resumption of the bird hunt are frequently amusing: Sam Spade, Jr. has inherited his father's job ("God, I hate my life"), debts, secretary, and office, although the district has gone decidedly downhill ("Hey, man, ain't we got enough spades in this neighborhood?"). The pacing, on the other hand, is often faulty, and the ending is a pratfall. George Segal, Stephane Audran, Lionel Stander, Lee Patrick. 1975.
* (UCSD, 1/21)

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Bloody Mama — Roger Corman's haphazard retelling of Ma Barker's career. Despite the guilt-ridden leeching from BONNIE AND CLYDE, there is some serious acting done by Robert DeNiro and Don Stroud. In addition, or in abundance, there is Shelley Winters, who may or may not be serious, but she is certainly the most immoderate of actresses. 1970.
* (Casino)

A Boy and His Dog — A flip piece of science-fiction misogyny. In the stereotyped wastelands of post-WWIII, man's best friend is still his dog, and woman is still his Garden-of-Eden undoer. (The dog's interior monologues and telepathic dialogues sound like a canine counterpart of Morris the Cat — a dry wit, jaded, bored.) There is a Corman-ish grade-Z frugality about the shooting in all-purpose Southwest desert locales; however, L.Q. Jones' direction is not without diligence and not without pretensions toward the "offbeat" — a character named Fellini, a gallery of painted faces, and a volley of anti-America ironies. The venomous punchline, which was probably the prime incentive that kept the film-makers plowing eagerly through the shaggy-dog storyline, is pretty much what you might expect from a science-fiction award-winning novella by Harlan Ellison. With Don Johnson, Susanne Benton, Jason Robards. 1975.
* (Ken, 1/23 and 24)

Carnal Knowledge — Series of set pieces, dedicated to proving the unworkability of sexual relationships. So over-rehearsed and smoothly predictable are the moves of actors and camera that the supposedly fickle passions appear to be planned and preserved for propaganda reasons only. The script is by Jules Feiffer, which is fairly obvious, and the studied direction of Mike Nichols does not animate the proceedings much more than one of Feiffer's cartoons. With Jack Nicholson, Ann-Margret, Candice Bergen, Art Garfunkel. 1971.
(Ken, 1/21 and 22)

Carrie — The main ingredients — the adolescent heroine's mystical mind-over-matter powers, her mother's sadistic religious zeal, and her classmates' brutal bullying — never interlock with each other. The crazy mother especially, with her Salvation Army frock and her Pre-Raphaelite hairdo, seems to be several decades out of synch with these modern teenagers (the car culture of AMERICAN GRAFFITI is duplicated down to the very same shots and the goldie-oldie on the radio). The girl's supernatural powers serve mainly as a deus ex machina, and are never made to seem any more mysterious or believable than the hocus-pocus in BEWITCHED or I DREAM OF JEANIE. The best material is on the everyday horrors of high school. Nearly every scene featuring the tense, well-groomed, level-headed gym teacher, Betty Buckley, plays quite credibly. And Sissy Spacek, as the senior class pariah, achieves some affecting moments of shyness, clumsiness, and self pity, independent of the zany storyline. Through it all — the freckle-faced girl's brutalization at home and at school, the improbable prank played on her at the prom, and her Zeus-like flood-and-fire retaliation — the movie is involved in overstatement. It's almost as if, by their exaggeration, the creators of this horror story doubted the [illegible] of their thesis about the evil lurking in all God's children. Brian De Palma directs the thing with enormous technical proficiency and a very poor sense of emphasis. He makes little of the girl's discovery of her powers (she looks in the library card catalogue under the heading "Miracles," and locates a one-line definition of "Telekinesis"), he skims over the first showdown between mother and daughter, he mistimes the plot surprise just prior to the climactic holocaust, he mislays his imagination during the big destruction scene (a firehose snakes around, knocking people on their asses, as in a Chaplin comedy), and he gets his only measurable thrill underhandedly, after the story proper has ended. 1976.
** (Center 3 Cinema 3, Del Mar Drive In)

DON'T LOOK NOW

Day for Night — Truffaut's demonstrative, wobbly, and somewhat bullying attempt to propose a toast, with which all film lovers are expected to chime harmoniously, to the charming and admirable and fallible folks who come together temporarily and strive for the highest and fumble around somewhat and, ultimately, create a little magic for the millions (what is also known, prosaically, as a movie). Truffaut's aroused, youthful, movie-fan enthusiasm resurfaces in the form of agitated hand-held camerawork, obligatory homages to his deities ("Ah, the books I ordered" — on Hawks, on Hitchcock, on Lubitsch, on Bresson, etc.), and naive miscalculations (a dream scene in which the film director, played by Truffaut himself, is tormented by nightmare voices [illegible]). With Jacqueline Bisset, Jean-Pierre Leaud, Valentina Cortese, and Jean-Pierre Aumont. 1973.
** (Fine Arts, 1/22 through 24)

The Discreet Charm of the Bourgeoisie — Luis Buñuel's reminder that, at age 72, he's still [illegible] The gags are elaborated with considerable languor and redundancy, and they mostly tire out before the finish. But it is quite involving for Buñuelian insiders; for others it may be incomprehensible or indifferent. Very suave, very droll, very well-heeled, very bourgeois even. The cast, very fashionable, includes Fernando Rey, Stephane Audran, Delphine Seyrig, Bulle Ogier, and the best of the bunch, Paul Frankeur. 1972.
*** (Fine Arts, 1/22 through 24)

Don't Look Now — Nicolas Roeg's psychic thriller, from an intrigue-and-romance-in-Venice story by Daphne Du Maurier, is largely feints and loose ends. With the jagged abruptness of the editing (the famous Julie Christie-Donald Sutherland lovemaking bout comes out looking like illustrations A through J in a bedside sex manual) and the vertiginous freeness of the camera-work, Roeg achieves little continuity and still less momentum (it is difficult to grow tense about the strange story developments). But he gets considerable vague edginess and undertone. 1973.
*** (La Paloma, through 1/22)

Emmanuelle — A perfumed chi-chi piece of erotica, exported from France and bearing a fairly irritating, vain savoir-faire attitude about the ins and outs of carnal pleasure. Actually, the amorous adventures of the pixie wife of a French diplomat in Southeast Asia rely mostly on frivolous, obvious amusements — masturbating in front of a Paul Newman pinup, smoking a cigarette in the vagina. With Sylvia Kristel, directed by Just Jaeckin. 1974.
* (Fine Arts, 1/25 through 27)

Emmanuelle, the Joys of a Woman — [illegible] They are all photographed with a travelogue's savoring of sights, geographical and anatomical. The best work is done by [illegible] hairstylist. Directed by Francis Giacobetti. 1976.
* (Fine Arts, 1/25 through 27)

The Enforcer — In Eastwood's third outing as Dirty Harry Callahan, the biggest malcontent on the San Francisco police force, he is shackled with a rookie female partner at the same time that he is trying to ferret out the People's Revolutionary Strike Force, a terrorist group having no apparent ideology but having at least a hissable villain — a blond, blue-eyed, psychotic Vietnam veteran. The problem is worked out with roughly the thoroughness of one of TV's hourly cop shows. The problem of a female sidekick (Tyne Daly, with a believable haircut, a brisk manner, and a girlish sprinting style) isn't really at issue, but is an excuse for Eastwood's entertaining repertoire of [illegible], sneers, and slow burns. Directed by James Fargo. 1976.
* (Center 1 Cinema 1, State, Pacific Drive In)

Fantastic Planet — Animation is obviously a favorable, and as yet underexplored, way to do sci-fi and fantasy subjects — a more direct and less compromising outlet for the imagination than is [illegible] by the average film-studio special effects department. And this prize-winning French-Czech cartoon, by Rene Laloux, about the battle for global supremacy between tiny naked Oms and monstrous blue Draags, evidences a rampant imagination. [illegible]
** (Ken, 1/23 and 24)

Flesh Gordon — [illegible] The [illegible] scheme of combining prurient interest with the straight-and-true [illegible] [illegible] Directed by Howard Ziehm.
• (Balboa)

French Provincial — San Diego premiere of Andre Techine's chronicle of three generations of a French industrial family. With Jeanne Moreau. 1975. Co-billed with the vintage UNDER THE ROOFS OF PARIS by Rene Clair, 1930.
(Unicorn)

The Front — An extremely complex subject — the blacklists in New York television, ca. 1953 — is brought up bravely, and set aside hastily, by two victims of it, director Martin Ritt and scriptwriter Walter Bernstein, who should be able to tell us a good deal about it. They do not attempt to probe even the political persuasions of the blacklist victims, but neither do they delve into the matter. Rather, they [illegible] 20 years after the fact, that the communists were martyrs and saints while the anti-communists were tyrants and fanatics (the latter group can be recognized in this movie by their abstinence from smiling). And they have centered their story on a no-talent apolitical [illegible] who is used as a front by three banished writers, in effect [illegible] to wriggle through the narrow straits between enemy camps without engaging either side in battle. On this stealthy mission, they ride the narrow shoulders of Woody Allen. With him in the lead role, they seem quite content to harvest laughs from his familiar impostor persona — alternately bluffing and blushing — without making any particular point. It is a surprisingly tight, modest movie. With Zero Mostel, Herschel Bernardi, Michael Murphy. 1976.
** (Flower Hill Cinema 1)

Gator — The sequel to WHITE LIGHTNING was conceived as nothing grander than a vehicle for Burt Reynolds. The [illegible] a Mickey Finn, and it was directed by Reynolds himself with the sort of subservience to the star that you might expect from an audience [illegible]. In this context, subservience comes across as intolerable conceit. With Lauren Hutton, Jerry Reed. 1976.
* (State)

In Search of Noah's Ark — Documentary (with some dramatization) thrown in of the attempts to verify the Biblical story. Directed by James L. Conway.
(Center 3 Cinema 2, Cove, Flower Hill Cinema 3, Fox, Parkway 1, Roxy, Vogue, Campus Drive In, Frontier Drive In)

King Kong — On general principle, it should be insisted that the original KING KONG is not invincible, and that any Ray Harryhausen effort (JASON AND THE ARGONAUTS, VALLEY OF THE GWANGI) is apt to be just as enchanting a visual experience. But even on that principle, Dino De Laurentiis' resurrection of the Eight Wonder [illegible]

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KRIS KRISTOFFERSON, SARAH MILES
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FROM THE DIRECTOR OF "MAN WHO FELL," "WALKABOUT," "PERFORMANCE"—NICHOLAS ROEG
9:00
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Monty Python AND THE HOLY GRAIL
11:00
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A film by Luis Bunuel
THE DISCREET CHARM OF THE BOURGEOISIE
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THE BATMAN SERIAL CHAP. 3

MOVIE THEATERS

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Aztec	665 5th	239-9239
Balboa	4th & E	233-3326
Big Sky Drive-In	2245 Main, Chula Vista	422-3177
Broadway	Broadway at 4th	232-4600
Cabrillo	[illegible]	[illegible]
California	[illegible] 4th	[illegible]
Campus Drive-In	6147 El Cajon Blvd.	[illegible]
Capri	[illegible] Park	[illegible]
Casino	643 5th St.	232-4978
Center 3 Cinemas	2120 Camino del Rio North	297-1988
Century Twin Cinemas	54th & El Cajon Blvd.	582-7690
Cinema 21	1140 Hotel Circle North	291-2121
Cinerama	5889 University	[illegible]
Clairemont	4140 Clairemont Mesa	274-0901
College	6303 El Cajon Blvd.	286-1455
Cove	7730 Girard, La Jolla	459-5404
Del Mar Drive-In	[illegible]	755-8757
Fashion Valley 4	110 Fashion Valley	291-4404
Fiesta Twin	476 5th, Chula Vista	422-5297
Fine Arts	1818 Garnet, Pacific Beach	274-4000
Flower Hill Cinemas	Interstate 5 at Via De La Valle	755-5511
Fox	720 B	233-6331
Frontier Drive-In	3601 [illegible]	222-6996
Grossmont	5500 Grossmont Center Dr., La Mesa	465-7100
Harbor Drive-In	32nd and D, National City	477-1392
Jerry Lewis	9610 Carroll [illegible], Spring Valley	460-9781
Ken	4061 Adams	283-5909
La Paloma	471 1st Street, Encinitas	753-1455
Linda	[illegible]	[illegible]
Loma	3150 Rosecrans	224-3344
Midway Drive-In	3901 Midway	223-8747
Pacific Drive-In	4860 Mission Bay Dr.	274-1400
Parkway Theatres 1, 2, 3	12th & [illegible]	[illegible]
Rancho Drive-In	Federal and Euclid	[illegible]
Roxy	4642 Cass, Pacific Beach	[illegible]
South Bay Drive-In	2170 Coronado, Imperial Beach	423-2727
Spring Valley Cinema	1067 Elkelton Blvd.	[illegible]
State	4712 El Cajon Blvd.	284-1428
Strand	4950 Newport	223-3141
Tu-Vu Drive-In	5635 Kearny Villa Road	[illegible]
UA Cinema	Interstate 8 at Magnolia, El Cajon	440-0006
Unicorn	7456 La Jolla Blvd.	459-4341
Valley Circle	Mission Valley Center West	[illegible]
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Carnal Knowledge
SUN.-MON., JANUARY 23-24
FANTASTIC PLANET
a boy and his dog
TUE., JANUARY 25
ingmar bergman's "the passion of anna"
'SKAMMEN'
WED.-THUR., JANUARY 26-27
The sailor who fell from grace with the sea
LORD OF THE FLIES

Movies

the World leaves a lot to be desired. What with the 40-foot mechanical toy, the man-sized monkey suit, and the changeable masks, the new King Kong looks like a different ape from one scene to the next. And too much screen time is given to the ape's cushion-y hand, which appears to have as much muscle as a waterbed. Actually, the movie is most diverting before the beast's appearance, with Charles Grodin's comic villain, a petroleum speculator hoping to write himself into the history books, and Jessica Lange's sensuous impersonation of a vain, starstruck beauty. In most ways the new version is not more sophisticated, only more explicit than the original, as it plays up the theme of imperialism vs. Nature, the Noble Savage, and the Third World. With Jeff Bridges, directed by John Guillermin, 1976.
** (Valley Circle)

Little Murders — Jules Feiffer's script of urban paranoia becomes basically a Feiffer cartoon brought slightly to life by Elliott Gould, Alan Arkin (who also directed), Marcia Rodd, Vincent Gardenia. Periodically funny and continually ugly. 1971.
* (Strand, 1/21 and 22)

The Maltese Falcon — The third, and the most revered, but not the definitive [illegible] movie version of Hammett's mystery novel. It insists on the fun involved in these private-eye escapades, as it wobbles underneath the consequences of some whimsical casting and playing — Sidney Greenstreet, Peter Lorre, Elisha Cook, Mary Astor and Bogart as Sam Spade. This is John Huston's first directing job, and he seems determined to make a lark of it, and some of this spirit is catching. 1941.
*** (UCSD, 1/22)

The Man Who Skied Down Everest — A sports documentary on a daredevil expedition by the Japanese athlete, Miura, to ski in the thin air of Mt. Everest's summit. It lacks the suspenseful immediacy of a WIDE WORLD OF SPORTS special event on ABC-TV, but it has the advantage of a high-quality, crisp, wide-screen image. And it is, like a skier, lean and finely balanced; it doesn't overplay any of its elements — the sightseeing, the mountain-climbing, or the skiing. The narration — excerpts from Miura's diary spoken in English by Douglas Rains — is pretentious throughout, but is really annoying only in the stream-of-consciousness stuff during the movie's climax, and it causes a misalliance between the visual point-of-view (the objective reporter) and the verbal point-of-view (the first-person protagonist). The breakneck downhill climax is quite exciting enough to do without the dramatic reading, and, if anything, you'd prefer [illegible] caster's commentary by Jim McKay. Produced by F.R. Crawley, James Hager, and Dale Hartleben. 1975.
*** (Clairemont from 1/21)

The Marathon Man — William Goldman's concept of a mystery plot is one in which the audience hasn't the foggiest notion what's going on. The eventual elucidation doesn't really put everything in place, but simply throws a blanket of approval over the multiple outbursts of mayhem and murder. Along the way, though, the audience knows for certain that it is viewing a Helen MacInnes-type melodrama. It knows this by the abundant cliches: the uniform gray-day lighting, the omnipresence of silent Hitchcock-ian henchmen shadowing the principal characters, the stereotyped Nazi war criminal sequestered in South America in a room decorated with human skulls, the James Bond gimmickry of a bomb in a baby carriage and a push-button sword that shoots out of a coatsleeve, and the interrogation and torture in a lonely, abandoned warehouse (the special nature of the torture will no doubt discourage a number of customers from their twice-yearly dental checkups). Dustin Hoffman, playing a college track man as in his GRADUATE debut, begins the movie in Andy Hardy cuteness and ends it in Mike Hammer ruthlessness, but in between he has some credible moments of faint-hearted frenzy. John Schlesinger, directing his most irredeemably commercial project to date, generates a few fleeting sensations of paranoid edginess, but he is unable to bring any conviction to the zap-pow comic-strip stuff. One of the wackiest ideas in this loose-screw movie is the implication that mid-Manhattan is teeming with Jews who survived WWII concentration camps and who look as gray and gaunt as if they had been freed only yesterday from Dachau. With Laurence Olivier, William Devane, Roy Scheider, and Marthe Keller. 1976.
** (Century Twin 2, Flower Hill Cinema 2, UA Cinema 1)

Monty Python and the Holy Grail — Monty Python's skits — sometimes funny, always silly comedy about stupidity — take a linear route spoofing King Arthur in Old England. The road-movie format (traveling [illegible]) [illegible] spots that are never returned to again, although many of the jokes are brought up again in slightly varied guises, [illegible] the quest storyline with a feeling of futility. This quest — the real object is laughs, never mind the holy grail — is willing, on any off-the-cuff inspiration, to charge off in any direction, some of which are profitable (a man-eating white rabbit, the Black Knight who won't concede defeat while he loses arms and legs, left and right — "It's only a flesh wound") and some of which are dead-ends (stale animation sequences). Directed by Terry Jones and Terry Gilliam. 1975.
* (La Paloma, 1/23 through 25)

Network — This bombardment of big business, television, and the entire boob-tube generation, and of anything else in the vicinity, is not awfully unlike the "underground" comedy of Bob Downey, Ken Shapiro, Mad Magazine, and the SATURDAY NIGHT LIVE group. It begins with a far-fetched "what if" premise (in this case, an on-the-air nervous breakdown of a network newscaster) and proceeds to answer the question with the same collegiate impertinance and intemperance with which it was asked. Director Sidney Lumet's penchant for snappish, skittish histrionics is often at cross purposes with author Paddy Chayefsky's elocuent, long-winded tirades. The former permits nary a casual action, a calm moment, a concealed emotion, and the latter permits nary a pause, a stumble, a drawn breath. They end up shedding more heat than light, to coin a phrase, on the high-altitude corporate milieu. The actors — William Holden, Robert Duvall, and [illegible] — prove to be a good, lively group of combatants, all except Peter Finch, who, as the unhinged newsman, is adrift in his own private realm. (He comes in from the rain, dressed in pajamas and trenchcoat, to do his show, and the doorman salutes him, "How ya doin', Mr. Beale?" I must make my witness.) "Sure thing, Mr. B[illegible]." With Ned Beatty, Wesley Addy. 1976.
* (Fashion Valley)

Never a Dull Moment — Re-release of a gangster comedy from the Disney studio. With Dick Van Dyke, Edward G. Robinson, Dorothy Provine, and Joanna Moore, directed by Jerry Paris. 1970. Co-billed with the featurette, THE THREE CABALLEROS, with Donald Duck, Jose Carioca, and Panchito. 1945.
(Clairemont, Parkway 3, Alvarado Drive-In, from 1/21)

The Next Man — The new Saudi Arabian Minister of State, nicknamed "The Tiger with Soft Brown Eyes," throws the U.N. General Assembly into a tizzy with a vague but heartfelt proposal for peace in the Middle East; immediately, intelligence agencies around the globe begin to plot the extermination of this eccentric boat-rocker (his F.B.I. bodyguard [illegible] upgrade him from a "C-" risk to a straight "A"). There is some nice, extraneous detailing of the several locales and characters (though the footage of parades in Nice, New York, and the Bahamas is merely obligatory travelogue stuff). The movie's cocky cynicism about the major powers' animosity to peaceful coexistence makes it a moderately serious spy movie, but its intentions in that direction are undermined by hitching the plot to a preposterous Mata Hari man-trap (Cornelia Sharpe), who has Faye Dunaway's porcelain looks and affected speech, and who distracts the Arabian altruist from the moment he sights her at a cocktail party, with white feathers fringing her face. Sean Connery, Albert Paulsen, directed by Richard Sarafian. 1976.
** (Strand, 1/26 and 27)

Nickelodeon — Peter Bogdanovich, in the ranks of American directors, may be the foremost movie fan or may be the foremost plagiarist. Throughout this reminiscence of the early days of the movie industry, he is making reference to this or that in movie history (the "wild man" character from James Agee's essay on silent comedy, the ostriches from Hawks's HATARI, a paraphrase of a Jimmy Stewart quotation which gives Bogdanovich's most recent book, PIECES OF TIME, its title, etc.), but he seldom aspires to the educational goals of the true historian. One wouldn't have expected Bogdanovich, of all people, to promote an image of pioneer film-makers as quaint, goofy, and clownish, but in the [illegible] sequence (Ryan O'Neal, on the run, steps into a bucket — the first of numberless unquestioning imitations of slapstick's hoariest and deadliest jokes), one learns to lower the expectations. Near movie's end, Bogdanovich at last communicates a little of his reverence for movies when he re-creates the Hollywood premiere of Griffith's BIRTH OF A NATION, and he is momentarily in the presence of a really great movie, a beautiful tinted print, and some well-selected extracts. With Burt Reynolds, Stella Stevens, Tatum O'Neal, Brian Keith. 1976.
* (Cinema 21)

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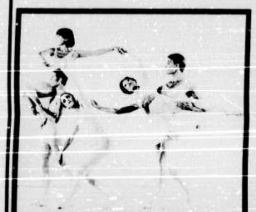

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JANUARY 19–FEBRUARY 15

Movies

Obsession — A feature-length kidnapping plot is speeded through in under half-an-hour, so as to set the stage for the central story of neurotic love and retribution. There is insufficient time in this opening stretch to generate any real suspense, so the moviemakers entrust the tone to the bombastic musical scorer, Bernard Herrmann (we get a glimpse of a gun handle beneath the butler's vest, and the music switches abruptly from a dreamy waltz to a violent quake and abruptly back to the waltz). The central story has to do with a Louisiana land developer who is burdened by guilt over the loss of his wife and daughter (we know he is obsessed with his dead wife because in one shot he is sitting on the edge of his bed, gazing at a wallet-sized snapshot), and who gets "a second chance" when, 17 years later, he encounters an exact duplicate of his wife in the very Florence cathedral where he originally met her. When he invites this pert Italian to dinner, she quips, "Signor, I thought it was the Italian men who picked up the American women." The plot is a thicket of coincidences and interdependencies and improbables. It observes not the bizarre logic of abnormal psychology, but rather of third-rate, tricks-for-tricks'-sake thrillers. The film is heavy with technique: the ever-present white haze which equalizes New Orleans and Florence, and the slow glides, swoops, and curves of Vilmos Zsigmond's camera (the Italian girl's face-to-face with the dead woman's portrait is a volley of zoom shots closing in on the eyes of the girl, of the portrait, of the girl, of the portrait). None of the razzle-dazzle can expunge the feeling that this appalling story ought to be shelved among the Gothic paperbacks. Cliff Robertson and Genevieve Bujold; written by Paul Schrader; directed by Brian De Palma. 1976.
* (Fine Arts, through 1/21)

Both Working?
Child care costs are now deductible even if one spouse is working part-time, according to General Business Services, Inc., one of the nation's largest business tax preparers. Although the new Tax Reform Act does not have upper income limits, it does not allow the child care cost to exceed the earnings of the lower paid spouse.
Child care costs are a credit and not a deduction.
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The Passion of Anna — Ingmar Bergman supplies a sort of television-talk-show format for his actors (Tell us about your new role, Mr. Von Sydow), as he interrupts the action now and then and interviews each of his stars behind the scenes. These interludes do not really reveal a great deal. They are quick, efficacious, under-elaborated devices to cue a mood, much like the wooden crutch with which Liv Ullman makes her initial impact on screen, or the irritating ticking of a clock, but they are indicative of Bergman's search for the inner person, holding onto a face and examining it, close up, as if it's in a jar; and they also break the ice and point the way for the favorite undying pastime after any Bergman movie — group discussion on the topic, The Meaning of It All. Sven Nykvist's image, for this movie of mysterious unseen violence on Bergman's island, is in rough, cold, comfortless color except for one languidly sensual episode in a shade of bordello red. 1970.
** (Ken, 1/25)

Psycho — The television-play barrenness of the black-and-white production works very well in the early scenes of austere urban life—the comfortless hotel room, Janet Leigh's comfortless bra—but Hitchcock seems to be pushing and pleading to get thrills out of a nosy highway patrolman, a car salesman, a collection of stuffed birds, and a Disneyland haunted house. Anthony Perkins, Vera Miles, John Gavin, Martin Balsam. 1960.
** (Fine Arts, 1/19 through 21)

Rollerball — The vision of the future in William Harrison's screenplay is plagued with severe myopia and checkered with blind spots. (Its origin is Harrison's very short story in Esquire, and he'd be damned if he was going to expend much more thought on it.) Maybe the near-sightedness accounts for Norman Jewison's directing the thing with a preponderance of slow zooms into extreme closeups, as a result, though, the real danger of the future appears to be not the ultra-violence nor the loss of individualism as much as the creeping closeups. (James Caan's battle scars, one can see very plainly, are a fine makeup job.) Really, the imagining of a future world of leisure, computers, corporations, and so forth, is a simple parody-without-humor of the present world: Caan's macho gladiator-hero dresses in matador casuals; the bored beautiful people are Fellini-esque revellers who troop outdoors in the dawn light to ignite pine trees with a gun that shoots balls of fire; and the international sport of Rollerball is about ninety percent roller derby, plus a shot-put which is fired around the track like a pinball and then must be thrown or socked into a goal the size of a catcher's mitt, plus motorcycles, plus blood. 1975.
* (Center 3 Cinema 3; Del Mar Drive In)

Royal Flash — Richard Lester, following THE THREE and THE FOUR MUSKETEERS, perseveres in creating two-left-feet swash-bucklers. In this mock PRISONER OF ZENDA, Oliver Reed's and Alan Bates' waxed-mustache Prussian villains are played with the comic style of cocked eyebrows, while Malcolm McDowell's British non-hero, a sort of boys' school mischief-maker and chronic shirker, is done broader and pushier and friendlier. And although the gags are mostly as chintzy as before, the musty Geoffrey Unsworth image, in princely 19th century decors, is supremely luxurious. With Florinda Bolkan.
*** (La Paloma, 1/23 through 25)

The Sailor Who Fell from Grace with the Sea — Heavy-breathing rendition of the Yukio Mishima novel about a fatherless boy's obsession with the sea, a glamorous, multi-scarred sailor who forsakes the rigorous seafarer's life for the cozy bed of the boy's mother, and a bullying crypto-fascist schoolmate who heads an extracurricular sect of adult-haters. A portion of credibility is sacrificed automatically with the transplanting of the story to a genteel English coastal town of antique stores and tea shops; and the damage is hardly repaired by the portrayal of the blond, pink-cheeked, fanatical schoolboy as a sort of Gestapo gangster (cigar in hand, feet on the desk). A couple of amorous episodes between Sarah Miles and Kris Kristofferson are rather bold, it's true. But Lewis John Carlino, in his first directing job, stretches too hard for an overall sensuosity with endless dissolves and an endless doleful piano theme by Kristofferson. 1976.
* (La Paloma, through 1/22; Ken, 1/26 and 27)

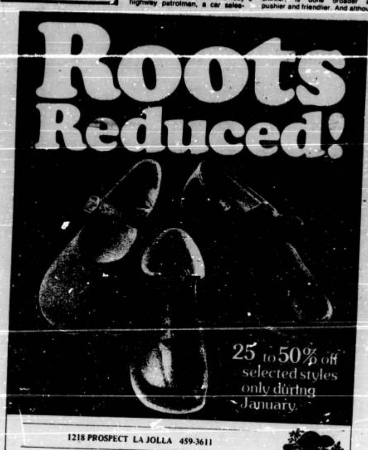
The Seven-Per-Cent Solution — The fanciful meeting-of-the-minds concept (patented by Steve Allen, among others) opens the door to endless intriguing possibilities, but the get-together of Sherlock Holmes and Sigmund Freud touches off few sparks in this underdeveloped mystery movie, shot all in yellow, for no good reason. Rather than providing any sort of personality clash or complement, Holmes and Freud simply take turns making perceptions that all sound rather Holmes-ian. Indeed, Freud has little to contribute from his own field of specialization, and he must fill up his allotted space by leaping between railroad cars and firing guns. At the finish, he coaxes Holmes, under hypnosis, to divulge a secret that explains, in one swoop, the detective's choice of vocation, his hatred of Professor Moriarty, his cocaine addiction, and his suspicion of the female sex. This is not an example of Freudian literary appreciation a la Ernest Jones. Nicholas Meyer wrote the script from his own best-seller. Nicol Williamson is Holmes, Alan Arkin is Freud, Robert Duvall is Watson, and Laurence Olivier is Moriarty. Herbert Ross directed. 1975.
* (Fashion Valley)

The Sex Machine — Futuristic bedroom comedy.
(Balboa; UA Cinema 2)

The Shaggy D.A. — Fantasy-comedy from the Disney studio, with Dean Jones, Suzanne Pleshette, and Tim Conway, directed by Robert Stevenson.
(Parkway 2)

Shame — Liv Ullmann and Max Von Sydow, isolated on Ingmar Bergman's sterile island during an undefined war, do their patented nasal-congestion acting, with suffering eyes and fish-like open mouths. The whole affair has a buzzing head-cold sensation. Torturous, but not in a totally negative sense. 1969.
*** (Ken, 1/25)

Silent Movie — How much further does Mel Brooks intend to take his take-offs on venerable Hollywood genres? This one, a one-gimmick movie, abandons speech, substitutes title cards and ceaseless jouncy music, but otherwise hasn't much to do with silent movies. It's neither an exact parody of silents, nor a resurrection of them, but rather a sort of necrophiliac embrace of them. Brooks, whose style incorporates full-color and fast-motion and Busby Berkeley-ish crane shots and whatnot, really leans more toward the comic manner of the 30s and 40s. His principal players — Marty Feldman, Dom De Luise, and himself — lack the physical eloquence of Langdon, Lloyd, Keaton; and as a team, this threesome has an unprecedented absence of interplay. Brooks doesn't strive to stretch out the gags individually nor to knit them together; most of his jokes are the sight-gag equivalent of one-liners. There is, for all that, no lack of laughs and no lack of trying for them. The best of them come in the self-mocking cameo appearances of James Caan, Burt Reynolds, Paul Newman, and Brooks' wife, Anne Bancroft. 1976.
** (Strand, through 1/25)



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Silver Streak — Innocuous take-off of the LADY VANISHES-NIGHT TRAIN railway thrillers, executed without any sense of the style of the Hitchcock-Reed prototypes, and replacing the sophisticated fun with a more sophomoric type. The poppycock plot has a movie buff's sure feel for standard cloak-and-dagger situations (the funniest gimmick is having the innocent hero—Gene Wilder of the gullible eyes and the distraught hairdo—ejected from the train at regular intervals), but the only participant who appears to understand the proper tone for this sort of thing is Patrick McGoohan, in the role of the suavely sinister art curator from Chicago. Richard Pryor, Jill Clayburgh, Ned Beatty; directed by Arthur Hiller. 1976.
* (Loma)

Sisters — While it would be quite passable as part of a drive-in theater's dusk-to-dawn horror jamboree, this leering fantasy about Siamese twins is over its head when it crashes film festivals and is promoted as the peer of Hitchcock's thrillers. Because Brian De Palma (GREETINGS) made it, there has been a notable tendency for critics to stretch their tolerance uncommonly. The sick-joke quality of it would be more engaging if the movie were not so self-congratulatory. And the jumble of disparate elements — imitations of Hitchcock, crude gore, spoofing, loopholes, nonsense, Bernard Herrmann's humorless romantic score — give the impression of loose screws caroming inside a fairly empty head. Margot Kidder, Jennifer Salt. 1972.
* (Aztec, through 1/22)

Smile — Michael Ritchie's malicious satire of beauty pageants, while guilty of overkill, offers long, painful, and salutary exposure to the embarrassments abounding throughout the competition for the title, "Young American Miss." And Jerry Belson's script faithfully reproduces American speech and manners with some of the quality of Sinclair Lewis (at his vulgarest). Bruce Dern, Barbara Feldon. 1975.
*** (Strand, 1/23 through 25)

A Star Is Born — The twice-told (first by William Wellman in 1937, second by George Cukor in 1954) fame-and-heartbreak tale is told once more, minus the fundamental narrative facility of the earlier versions. The rising star's hungry aspirations and the falling star's artistic ego are established so negligently that the ensuing spectacle of love, anguish, and sacrifice makes very little sense. The circus-y rock music milieu is done reasonably well, but the movie retains plenty of old Hollywood cliches about the music-making art (she picks out a little melody on a piano and he, hearing it for the first time, immediately chimes in with off-the-cuff lyrics). Kris Kristofferson struggles manfully with the voice-straining musical arrangements and the cuddly stuff with his over-bearing co-star, Barbra Streisand; and he emerges, unbruised, as one of the eminent Sex Symbols of his day. Streisand, her Jon Peters frizzied hairdo sitting atop her head like a lampshade, her lips writhing with a worm-like life of their own, has a more arcane appeal. Directed by Frank Pierson. 1976.
* (Grossmont)

A STREETCAR NAMED DESIRE

A Streetcar Named Desire — The delicacies of the Production Code, ca. 1951, coupled with the oily, gossipy insinuations of Tennessee Williams do not make it entirely clear what dark secrets are concealed behind Blanche Du Bois's self-delusions, deceits, and twittering airs. With nowhere else to turn, she drops into her brother-in-law's New Orleans hovel, and he proves to be the worst possible host for this dreamy, chattery Southern belle. He, Stanley Kowalski, has a prideful sensitivity about his heritage (Polish, not Polack, thank you), but he models his behavior on his more distant ancestors, the baboons. Marlon Brando, the only cast member not to receive an Oscar for this movie, makes some good, churlish comedy out of his incompatibility with Miss Blanche, and Vivien Leigh somehow makes Blanche a surprisingly touching, fragile figure amid the inflated, chest-heaving dramatics, the wanton musical accompaniment, and the florid, lurid look of the stagy production. With Kim Hunter and Karl Malden; directed by Elia Kazan.
*** (Cinema 21, 1/21 and 22, midnight)

The Texas Chain Saw Massacre — An arty, ominous start: a black screen interrupted by yellow flashes, barely distinguishable, of fingers, of teeth, of flesh, in advanced stages of decomposition. But after the deceptive prologue, Tobe Hooper's made-in-Texas curio, a cult item on the midnight movie circuit, falls quickly into the bag — and to the bottom of the bag — of minor league, or semi-pro, horror movies whose main ingredients are a puny budget and a lonely country house terrorized by devil worshippers, ax murderers, flesh eaters, whomever. Inside the house, here, lives a paunchy, grunting executioner with a Halloween mask, a set of Nutty Professor dentures, and a shrieking electric saw that leads him to flesh and blood like a divining rod. At heart, the movie, with a sleazy image of pond-scum green, is just another portrait of Southern imbecility — backwoods backwardness, tooth decay, hyenic laughter, drool, etc. 1975.
• (Casino)

Three Days of the Condor — Sidney Pollack's spy thriller, from the James Grady novel, caters to an intellectual's insulated ego: innocence, book-learning, and beginner's luck are called on to fend off an army of cold-blooded CIA agents and freelance assassins. The hounded, solitary hero appears comfortable with thriller literature, art photography, and the New York Times; his menacing bureaucratic adversaries mire themselves in top-secret dossiers, code names, and closed-door conferences. In the manner the story is developed, the most appealing idea (the mismatch of professional calculation against amateur unpredictability) is pushed aside to make way for standardized cat-and-mouse melodramatics. And these provide some pretty enjoyable jolts. Robert Redford, Faye Dunaway, Cliff Robertson, Max von Sydow.
** (UA Cinema 1, Strand, 1/26 and 27)

The Treasure of the Sierra Madre — The actors adopt exaggerated masks—Bogart with shifty eyes and unshaven stubble, Walter Huston with penetrating squint and Old Codger whiskers, Tim Holt with a babyfaced pout, and a Mexican bandido with roughly 64 teeth—which plainly declare their positions in this primer on Human Greed. They are so adamant about pushing the thesis that their behavior seems barely plausible. From a B. Traven novel, directed by John Huston. 1948.
** (UCSD, 1/22)

Who's Afraid of Virginia Woolf? — The frankness of the dialogue no doubt marks a forward plunge for commercial movies, circa 1966, although this advance is made rather safely behind the stout reputation of the Edward Albee play, a witty and unsparing view of the home life of college professors and wives. Richard Burton, mussed-up and bilious, and Elizabeth Taylor, her hair tangled and figure padded, are the older, tenured couple. George Segal and Sandy Dennis, new arrivals on campus, are their goofily uneasy guests in Mike Nichols' first film, shot in arty charcoal grays by Haskell Wexler.
** (Ken, 1/21 and 22)

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REVENGE

(continued from page 7)

some minutes before the performance started, playing with the instruments, lugging their own equipment, and paying no attention to the audience. But with their formal introduction ("From Spring Valley, California, Montezuma's Revenge!"), they flung off their overcoats and emerged full-blown as the same crazymen they've always been.

For the most part, the repertoire is pure Doctor Demento, with silly lyrics and sound effects, laced with light-hearted vulgarities. But a broader spectrum was apparent at this concert, with some excellent work musically by all the members of the band; country-and-western classics such as "Rocky Top" (sung straight) and "El Paso" (enlivened with broad visual humor) contrasted with a couple of gentle ballads and some reminiscences of the past, both satiric (a heavy-handed reprise of the famed drum solo in "Wipe-Out" appeared in one exceedingly lengthy sequence) and semi-serious (a deft, professional version of Cream's "In the Sunshine of Your Love").

The antics on stage were entertaining enough to compensate for any amount of musical lack, but there was little necessity for compensation. Every member of the group sang at one point or another, all of them well, and often with strong, close harmonies. Instrumentally, there was nothing to apologize for, either, with especially good banjo and fiddle contributions. And it can't be easy to play cajun fiddle while hopping across the stage on one foot. But it was certainly irresistible.

For the first time in many years, I heard a group say "This is our last song; we're running late for the second show" and mean it. I'm glad to find that the encore is not obligatory, although I could have wished for once to hear one last tune. But it was a satisfied audience that walked away from the early show that evening. It's nice to see a local band making good, whether they deserve it or not. And Montezuma's Revenge deserves it. □

COFFEE

(continued from page 24)

If you're stuck with one of these machines and refuse to change to a different method, it's possible to stretch your coffee by using less and boiling longer. The taste, however, is bound to suffer.

An increasingly popular alternative to the percolator is the drip method. Variations on this process are numerous, but all of them work on the same principle. The coffee, which can be ground finer than that for a percolator, is placed in a paper filter and hot water is allowed to drip through. Because of the finer grind, the relative surface area of each granule is greater, permitting a more thorough extraction. Also, it's possible to buy inexpensive one-cup drip makers, thereby eliminating unnecessary waste by making only as much as you can drink.

The cold absorption method also reduces waste. In this process, cold water is combined with a pound of coffee in a cone lined with extra-heavy filter paper. After several hours the stopper is removed and the brew filters down into the pot. The resulting concentrate can be kept in the refrigerator. To make a cup of coffee, combine one or two spoonfuls with hot water. This method, which originated in South America, is also a boon to sensitive stomachs. No oils are released from the coffee because no heat is applied.

As a general rule, one should remember that the finer the coffee can be ground, the more efficient the extraction process will be. There are limits, though; drip coffee in a percolator will clog the metal filter and damage the machine. Powder-fine grounds in a paper filter will result in a thick, muddy puddle which inhibits dripping.

It's also advised that you treat your coffee like any food which can spoil. There is nothing more wasteful than allowing good coffee to go bad by leaving it exposed to air or moisture. Keep your coffee in an airtight container. If you would like to refrigerate it, which prolongs its life somewhat, be very sure the container seals tightly, as moisture in a refrigerator will quickly do damage.

If you're considering a new method for making your coffee, one which could mean real savings to you, it's best that you seek the advice of someone familiar with the various options. If you prefer staying with what you've got, but are interested in stretching your budget, try thinning your coffee with ground, toasted barley. The flavor is similar, and the price difference is substantial.

Finally, the surest, if not the easiest way to cope with the disturbing rise in coffee prices is to simply drink less. □

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DANCE

(continued from page 16)

moments when the "children" cling to each other for comfort, moments when they torment each other, and moments when they joyfully catapult about the stage acting out their night fantasy — bumping into each other, recounting school lessons out loud, and competing for attention by talking all at once to the audience about individually traumatic or memorable childhood events. This is good theatre as well as good dance. It is both hilarious and serious; it is only slightly marred by the expected yet trite conclusion of an off-stage voice admonishing them to "go to bed in there." Jean Isaacs, currently teaching at George Washington University, has been on the faculty of U.S.I.U for four years and performed extensively in San Francisco and San Diego, having trained at the Boston Dance Circle.

In Nollet's "Domestic Duet," the couple, performed by Nollet and Isaacs, only make real contact "by the light of the silvery moon," the background music, and even that seems to be only and specifically sexual and somewhat desperate. In the daylight the couple have nothing to say to each other. Their real emptiness is reflected further in the open, empty pop-art refrigerator used as a prop both symbolically and literally to suggest the inside of this not-too-cozy home. As he drinks his coffee, he pays no attention to her statements that she is hungry as she dances by him. Neither one can even adequately pour a cup of coffee for the other, symbolized by their spilling the contents into the air. Underneath the light, humorous moments is a sardonic view of domestic bliss.

"Friday's Child" was delicately performed by Betzi Roe, who also choreographed it. Her light airy costume fluidly swayed with the lyrical movements of the piece. "Friday's Child" shows off Roe's technical virtuosity and command. Its delicateness, along with the music by Malou Gorman, was a nice contrast to the rest of the program. In this connection, perhaps the program was a little heavy on the "night music" and semi-lighted stage. Roe, currently teaching at UCSD, has performed extensively with the San Francisco Ballet, the Hartford Ballet Company, and the Los Angeles Dance Workshop.

"No Exit," though excellently costumed and performed, suffered from too close a literal interpretation of Sartre, and took too seriously his injunction that "Hell is other people." Any translation of an art work into another form flirts with the danger of a too heavy-handed literal reading. The three characters move around each other desperately searching for contact, but are hopelessly caught in an emotional quagmire of their own personalities and limitations. They wind up frustrated and alone, each in his own chair.

The high quality of their performance and the enthusiasm of the audience (some of whom had to be turned away) proves that San Diego has its own high-caliber modern dance company and an audience ready to support it. Hopefully we will see more of this company and will welcome as enthusiastically other endeavors in this direction. □

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DANNY TOMPKINS' Band of Friends. Supportive evening for counterculture spirits. Singles, couples, newcomers welcome. Monday, January 24, 8 p.m. Growth Groups San Diego, 711 San Rafael. [illegible]

KREATIVE SELF Discovery (KSD-1). Feeling blocked by hangups you developed in growing up? Let our behavioral scientists and artists guide you through a liberating self-transformation sequence in one weekend workshop, January 26-28. $65. 463-3098 or 459-5766.

THE SAN DIEGO Astrological Society, a non-profit organization, meets monthly, plans special educational programs and gatherings for like-minded persons. 298-1610 or write Box 99686, San Diego 92109.

FREE HAIRCUTS for contemporary women in exchange for modeling in haircutting workshops. Call Le Beau 469-2169.

JOIN INA FELSER'S free acting classes Tuesdays and/or Wednesdays, 7:30 p.m., Cardijn Center, 2422 Congress Street, Old Town. Information: Midway Adult Center, 224-3531.

CRISIS HOUSE would like you to know its hotline is open 24 hours daily. When you need to talk, we're here to listen. Call Crisis House at 444-1154.

HORSEBACK RIDING. The stable at Sheridan Valley, Descanso, offers the finest horses, spectacular trails and the lowest rates anywhere. Guaranteed—or the ride's on me. Call Lee, 445-5035.

WANT TO SHAKE a gambling problem? Call Gamblers Anonymous 239-2911. No dues or fees for help.

[illegible] eminent Nembutol and author of [illegible] Numbness will speak on "Has America Become a Country to which Our Very Bowels Say 'No'?" For location, time write Box 3324, San Diego 92103.

FREE FREE FREE Single Southlander newsletter of events and highlights from Sierra Single, Single life and A-1 tours for singles. Send today. A stamped self-addressed #10 envelope with to "S.O. Lander" P.O. Box 6124, San Diego 9211[illegible]

BOXING FOR ALL who are interested. amateurs, pros, supporters and clubs. 270-0242 ext. 99.

THE MAGIC THEATER, 1967 Abbott, OB. A unique concept in creativity. Multimedia experiences and classes. Music, film, lights, movement, yoga, healing, nutrition. Opening February.

CREATIVE SINGLEHOOD Workshop starting January 27 or January 30 at the Institute of Holistic Potential. Start the new year off with a new you. Call 464-1644 for details. Space limited.

WOMEN'S ARTS and Crafts Skills Exchange. First meetings are Tuesday, February 1 at 12:30 or Wednesday, February 2 at 6:30. For information call 231-1280 or 232-5230.

FREE CLOWN CLASSES! Learn mime, makeup, magic, puppetry, movement. For details call Crystal the Clown 753-8109 or leave message on machine.

IMPROVING FAMILY relationships. Free course presented by Sandra Ceren, Ph.D. at Lindbergh Community School. January 20—February 24. 1—3 p.m.

DR. LARRY HOLDEN, Human Living Explorationist, will appear on the Bill Gordon Show Sunday, January 23 at 9 a.m. (98.1 FM). Why not tune in and find out more about who he is and what he is doing?

NEWLY SINGLE? Join others learning to cope effectively in this new lifestyle. Child care available at Spreckles Community School. Saturdays, 9:30—11:30. January 22 through March 12.

ALTERNATE FAMILY lifestyles. Supportive discussion for people with similar interests. Newcomers welcome. Wednesday, January 26, 8 p.m. Danny Tompkins' Growth Groups San Diego. 711 San Rafael. 488-2229 or 270-0242, ext. 205.

LEGAL AND EMOTIONAL aspects of divorce. Workshops Florence Community School, Spreckles Community School, January 19—26, 6:30—9:30 p.m. Lindbergh School February 9—16, 6:30—9:30 p.m.

ECOLOGY CLASS. The fascinating natural environment and softening our impact on it. Beautiful films, slides. Ocean Beach Elementary, Thursday nights, 7—9. Starts tonight. 223-2027. Free.

WEEKLY ENCOUNTER workshop. Starting Sunday, January 30, 3—5 p.m. A workshop for those who seek to know themselves better. Call the Institute of Holistic Potential for details at 464-1644.

YMCA PROJECT OZ is a residential counseling center for adolescents and families located at 3304 Idlewild, San Diego. Give us a call at 272-3003.

WELL BEING MAGAZINES! Are you missing any back issues? We have them all. We have good food too. Jay's Vegetarian Cafe, 134 West Douglas, El Cajon. 442-1331.

1, 2 AND 3 DESK offices available on Garnet near beach. Answering and typing services available. 270-0242.

ARICA. Free introduction to newly developed Arica programs every Wednesday evening at 8 p.m. 3695 First Avenue. 291-1842.

GRAND OPENING. Eckankar Center now available to East County residents. Saturday, January 22, 1 to 8:30 p.m. Intro talks, film, music, art display, rummage and bake sale. 1252 Broadway, El Cajon.

HOMOSEXUALITY and Gay lifestyles explained. Speakers panel available to schools, colleges, churches, professional organizations. Two weeks advance notice desired. Call Gay Center for Social Services. 232-7528.

IF YOU KNEW TM, like we know TM. Uh, oh, oh what a con! Send 13¢ stamp to ACTS 17, Box 2183, La Mesa, CA 92041.

THE ASSOCIATION for Childbirth at Home will hold its first 6-week session in the San Diego area, February 1 and 3. For information call 462-5489.

PRO-VETERANS Center offers counseling services to Vietnam Era veterans. If you would like to help as a volunteer, call 299-6560. We provide comprehensive training.

YOU QUALIFY for Mensa with top 2% score on AGCT, NGCT, SAT, GRE, AT, WAIS, others. Details, 13¢ stamp. Mensa, Box 80772, San Diego, 92138.

WRITERS: The San Diego Society of Authors, Composers, and Playwrights is now accepting both established and beginning writers. For membership information contact Joe at 420-8093.

PAULA CHAFETZ entertains at the Bushwakker every Monday night 8—12 p.m. 1299 Camino Del Rio South, San Diego.

GAY CATHOLICS: Dignity of San Diego has things going for you. Write Box 19071, San Diego, 92119, or call 448-8384 for information.

PEACE WITH NATURE. Learn how to soften your impact on the natural world. Beautiful films, slides. Grant Elementary (Mission Hills), Monday nights 7—9. 298-7147. Free.

Cars

1969 FORD surfer van, custom inside and outside. Last chance. Must sell as is. Hurry! Leaving country. Make offer. Garry, 488-4516.

1974 TOYOTA Celica ST. Automatic, air-conditioned, AM/FM stereo. Low mileage, excellent condition. $3,000. 755-8023 evenings.

STOCK GAS tank for a Dodge van, holds 22 gallons, $5. Bruce 276-5785.

1970 VW BUS, good condition, low miles, extras. $1,575. 270-5587. 273-6736.

GASOLINE PRICES keep going up but this 1973 Fiat 128 Sedan still gets over 30 mpg even in town. 463-9524.

BMW R50-S 1960. Excellent, recent top end. $700 or best offer. 464-3480.

1971 PINTO, metallic brown, low mileage, new tires, excellent condition inside and out. $1,200. 583-1081 or 282-8578.

1971 RENAULT R-12. Only $930. 454-3468.

1972 FIAT station wagon, 128. Not registered, needs some work. Best offer. Larry, 299-2595.

MOVING? UTILITY trailer in good condition with universal hitchup. 6'x4'x5' completely enclosed. 436-9248. Leave name and number.

1960 DODGE panel truck, good tires and motor. $500. 291-2227.

DATSUN camper shell. Blue and white, good condition. $275 or best offer. 469-3754 or 291-6860, ask for Chad Grimm.

MERCEDES WHEELS. 13"x5", five bolt, for 1960-67 b-series. $10 each. MB hubcaps (white) for same, $7.50 each. 224-0626.

1973 HONDA CIVIC hatchback, roof rack, AM/FM stereo, Michelin radials, excellent condition. 469-8724.

1970 SQUAREBACK. Low mileage, new tires. New paint, engine overhaul, excellent condition. Asking $1,500. 298-4679.

1973 DATSUN pick-up. FM 8-track, new paint. Must sell now! $1,800. 582-2844.

OIL. QUAKER STATE 10-20-30W. 17 cans. $10. 272-2142 evenings.

1965 VW BUG, new engine, good tires and paint. A fine running little car. $700. 463-8465 after 6.

1974 DODGE VAN. Power steering, power brakes, low miles, quad tape/FM, cedar wood interior, cruise, ice box, stove, skylights, leather captains chairs, burglar alarm, unique air brush exterior. 488-4639.

1970 VW SQUAREBACK. Low mileage. Freshly painted, diamond blue. New tires, etc. Excellent condition. $1,400. 475-9392.

1973 FIAT 128 sedan. AM/FM stereo tape. Michelin steel radial tires. A real gas saver for $1,950 or best offer. 463-9524.

1970 AUDI LS 100. 4-speed, 4-door, beige, AM/FM cassette stereo. Excellent condition, asking $1,700. 277-7581 or 283-6368.

FIX IT YOURSELF auto, 1971 Comet, 250 cu., automatic, vinyl top, low mileage. $900. 279-6185 after 6 p.m., if no answer 222-3033.

WANT REASONABLY priced small foreign or American car in need of mechanical repairs. 295-6868 or 453-1728.

VW BUS. Good mechanical condition. Needs paint and upholstery to put in optimal shape. 223-6307.

1971 BMW 2002, low miles, new battery, in perfect shape. $4,100 or offer. Mark 454-0959 evenings.

1970 SAAB 99, green. Siempret radials, needs repairs. Will sell, trade or sell parts or would buy good low mileage engine or transmission. David 743-6600.

WINDOW, for camper, 10"x27", do-it-yourselfers take note! Only $4. 297-7667 mornings.

1971 VOLKSWAGEN BUS. Converted to semi-camper. New clutch. Low mileage on re-built engine. Great buy—only $2,300. 224-3032 or 583-8656.

SCARCE '65 Ford short bed pick-up. Rebuilt 390 with warranty. Air conditioning, 10" and 12" mags, towing hitch. $1,500. 747-8764, keep calling!

1968 VW BUG, auto-stick, very pretty, tan with red interior. 65,000 miles. $1,095 or best. 287-1970 9 to 5.

1970 CHEVROLET Townsman wagon. Good transportation car with reliable 454 engine. Excellent mechanical condition, good tires and body. $1,250 or make offer. 286-4482.

HEY MAZDA OWNERS! 4 nice mag wheels and used tires, all for $65. 264-0957.

1969 MGB-GT wire wheels, overdrive, radials, AM/FM radio, sharp looking, 25 mpg. $2,250 or best offer. 272-9206.

1972 DATSUN 510 deluxe wagon. Tinted windows, luggage rack, engine just tuned and humming! Exterior sparkling white! Newness at $2,000 firm. 444-2636.

1969 CADILLAC El Dorado $1,400. New shocks, exhaust system and more, great shape, runs great. 223-9506 or see at 4969 Santa Cruz Avenue, OB.

INTERNATIONAL SCOUT, 1962, 4x2 Posi-traction, removable top, strong tight engine and drive train, body, tires and interior excellent, radio and heater. $975. Trade or ? 222-9505.

DODGE DART convertible, in super shape. 273 engine and automatic transmission both rebuilt, power steering, stereo, a beautiful fine-running car. $1,150. 462-9403.

GEM-TOP CAMPER shell fits an El Camino. Excellent condition. 274-3502, no weekends.

MAZDA ROTARY engine, complete and ready to run. New seals. $250. 264-0957.

WINDOW, for camper, 10"x27", do-it-yourselfers take note! Only $4. 297-7667 mornings.

1971 VOLKSWAGEN BUS. Converted to semi-camper. New clutch. Low mileage on re-built engine. Great buy—only $2,300. 224-3032 or 583-8656.

SCARCE '65 Ford short bed pick-up. Rebuilt 390 with warranty. Air conditioning, 10" and 12" mags, towing hitch. $1,500. 747-8764, keep calling!

1971 DATSUN 1200 deluxe 2-door. Blue with white vinyl top. Radials. Very reliable and responsive. $1,250. 444-2636.

1966 VW VAN with new engine, transmission, brakes, clutch, battery, paint, etc. Even has paneling and stereo. Still under warranty. Better than new for $1,375. 270-0242 ext. 59, leave message.

1977 TOYOTA CELICA, less than 3,000 miles. Must sell! New license. Red, black interior. Tina 280-2070 or 452-2573.

1972 MGB GT. Dog outgrew the car! Must sell. Immaculate and a lot of bonuses since selling was not expected. 222-2458.

1973 SAAB-99LE, 39,000 miles, air, stereo, perfect condition. New $6,500, sell for $3,200 or best. 100% guarantee on brakes, clutch, tires, engine, body. Must sell! 755-1016.

1973 FIAT 128 4-door sedan, new Michelin radials and AM/FM radio. Excellent condition. $2,000 or best offer. 295-0231 evenings or weekends.

1968 VW BUG. Air-conditioned, AM/FM, 22,000 miles on rebuild, NOx device. Excellent original condition, must see to appreciate. $1,300 firm. 488-0775.

5" QUARTZ IODIDE high beam headlights. Near new, cost $29, will sell for $15. Mark 454-0959 evenings.

BARGAIN: must sell 1969 Fiat 124 Sport Coupe which needs valve job but has new brake system and 2 new Michelins. $500. 467-6843.

1971 VW BUG. Rebuilt engine, valves, generator. New radials, battery. Runs perfect, looks clean. Trouble-free. Light blue, black interior. $1,398. 755-8435.

1972 GMC 5500 Series cab and chassis with 16' furniture van body. New engine, AM/FM 8-track stereo, CB hookup, excellent. $4,100. 276-2746.

1966 TRIUMPH Spitfire. Must sell, will accept best offer. 264-5120.

4-SPEED TRANSMISSION for 1960 Roadrunner. Hurst shifter, drive line and oil. Excellent condition. 271-0822 anytime.

1960 PORSCHE speedster for parts. Good transmission, doors, etc. Body good except one bad fender. Will sell all or part cheap. 264-2703 till 11 p.m.

1975 MONTE CARLO, fully equipped, swivel bucket seats, AM/FM, air conditioning and many extras. 14,000 miles. $4,600 or make offer. 488-7112 evenings.

SUPER DATSUN 510 wagon. Air, fat tires, etc. Excellent mechanical condition. $1,250 or offer. 272-2360.

1971 DODGE TRADESMAN 200, six cylinder stick, AM/FM tape, captain chairs, shag, mags, extras. $2800. 270-7199.

1946 PANEL TRUCK. $500. Also 1971 Suzuki TM 400, mint condition, super reliable. $300. 222-8477.

… FIAT 850 Spyder. 67,000 miles, 4,000 …anty. Good running condition. Must … $1300 or offer. 225-8497 evenings. … trying.

… RENAULT 10, 30 mpg. Runs great. …able transportation. Body is banged up … completely operable. 4 wheel disc …kes. $500. 464-0286 or 281-2550.

…66 DATSUN 1300 PL411. Excellent …und town car. Recent valve job, runs … Left front fender damaged. Every…ng works. $650. Need to pay my rent. …-0286 or 281-2550.

…76 FIREBIRD 350 2 BBL. Automatic …ansmission, AM/FM stereo, power steer…g and brakes, air shocks, rear hitch, fire…rn red, white interior. 282-0284 or 442-…15.

…67 MUSTANG. Automatic, power steer…g and brakes, good mechanical condi…on. $1100. 280-3454 after 5:30.

…ONDA 600 SEDAN and lifetime supply of …rts. Runs good, looks funky. $795. 298-…455.

…966 MUSTANG. Runs good. Reasonable. …22-8940.

…966 BUICK SKYLARK, all parts except engine for sale. Excellent condition. 222-2250, leave message.

CHEVY VAN. My body is 12 years old, but looks new with no rust. My engine with 20 miles only 4 years old and very sound. 234-5645.

1972 CAPRI 2000. New AM/FM cassette deck, very clean, no dents, new paint. $2000 or trade for Datsun 1200. Chris 453-5792.

1976 CAMARO. Excellent condition. Must sell, lost job. $4400 or $1000 and take over my payments. Audrey 225-0426.

1968 VW BUG. $450. Needs work on front end and body mainly. Otherwise it runs all right. Dean or Eloise at 286-7786.

1966 BUICK RIVIERA. Loaded. Needs some bodywork. $450. 481-9967 or 481-7602.

1972 VW BUG. 51,000 miles. AM cassette radials and snows, new brakes and shocks. Good shape. $1475. Ski rack and tire chains for VW $10 each. 224-5966.

1973 MAZDA RX-3 coupe. Brown with white vinyl top. Excellent condition. Air, automatic, 2 door. $1500 or best offer. 239-8146 or 422-4946.

1968 PONTIAC Firebird. Excellent condition. 2 door, vinyl top. Michelins, new battery, automatic, air. $1300 or best offer. 239-8146 or 422-4946, keep trying.

1969 MGB. 63,000 miles, strong engine, excellent condition. Radials, wires. 454-3038 before 6 p.m., 454-3011. Paul.

1971 DATSUN white station wagon. Air, new Michelin tires, engine in excellent condition, some dents and scratches. $1300. 272-2360.

1964 BUICK LeSabre. Excellent condition overall. One owner. All receipts. Factory AM/FM, air. I purchased new sports car. $550. 436-9730.

1970 RENAULT R-10, 4 door. Rebuilt engine with 6,000 miles. Excellent condition. $1000. Bryan 281-8538.

1973 TOYOTA Land Cruiser. Heavy duty roof rack, dual gas can carrier, warn hubs, clean, engine and transmission excellent condition. $3900. 262-6242 or 436-1647. Jerry.

1955 CHEVY Panelwagon. 4 speed truck. Runs well, good tires, radio, heater. Come see and make offer. Marc 583-1959. East San Diego.

RENAULT DUNE buggy. Tube frame, full roll cage. $300 or best offer or trade for ATC. 463-9665.

TRIUMPH 500 tiger. Recent motor work, original, needs work. $300 or best offer. 463-9665.

1968 VW SQUAREBACK, blue, 4 speed. Rebuilt 75. Good condition. Needs body work, runs great. $900 or best offer. 455-1642.

YORK (BORG-WARNER) auto air conditioner from a Datsun (99% complete). $40. 758-2220 days, 563-0947 evenings. Alex.

1967 VW SEDAN. Very clean. Engine recently rebuilt lovingly by my father. Must sell. $1100 or best offer. Mary 1-436-4663.

1965 VW. This car has had some restorative maintenance. Runs good. Needs seat covers and a little body work. $500. Mike 275-2992.

1962 DODGE Schoolbus/housecar. Good condition, clean. Well designed interior with shower-toilet, stove, sink, heaters, etc. $4150 or best. 436-6885 after 2 p.m.

1974 CHEVY VAN 30, high-cube truck. Power steering, brakes, air, insulated. Low miles. Very good condition. $4275 or best. 436-6885 after 2 p.m.

MUST SELL 1965 Ford Mustang, original owner, not running, but can be renovated into collector's item. Make offer. Jay 270-7424 days, 436-6379 evenings.

1969 VW BUG. Excellent condition. Sunroof, luggage and ski racks included. $1100 or best offer. 466-9551.

1971 PINTO 2 door standard. Radio and heater. Nice condition. $1295. Bumper hitch $10. Sears infrared sunlamp, deluxe model on floor stand, timer, $40. 271-8987.

1972 TOYOTA CORONA. Excellent condition. Must sell, leaving area. 481-0491.

1971 CHEVY MALIBU SS. Good condition. Air conditioning, AM/FM radio, mags, disc brakes, power steering, automatic. $1200 or best offer. 278-9241.

AUSTIN MINI Cooper. 1971 body, Austin America motor, runs good, dependable. $1150 or offer. Todd 755-7548.

1972 VEGA HATCHBACK, runs well. Good looking, one owner. 30 plus mpg. $795. 274-0538 or 270-0242, ext. 121.

KEEP WHAT YOU HAVE! Car alarm, installed $75. Wilke Alarm Agency 297-2400.

1959 VOLVO. Good mechanical condition. Economical transportation, many good miles left. $625. 279-5526 or 297-8475.

1972 CAPRI, two liter, new AM/FM cassette in dash, clean and attentively taken care of, mechanic's dream, test it! $1995. 4… -1792.

1969 TRIUMPH G.T.6. Classic beauty. $1575. Also 1969 Triumph 2000, rare. $1275. Must sell. 478-5085 or 465-7570.

1968 BUICK Sports Wagon, automatic, 400 engine, good condition, for $600 or best offer. Must sell before January 22, all papers ready to be registered, tags and smog paid. 263-6847, 262-9874.

1966 FORD Super Van. Runs good. New valve job, lifters, carb, starter and clutch. Body rusted fairly badly. $650. Richard 755-1637.

1962 PEUGEOT Classic. Nice lines. New paint, clutch, tires. Runs well. $500. Leave message for Bobby at 270-0242, ext. 128.

1969 VW POPTOP camper. Good condition. $1700. Greg 454-0913 or 560-1151.

1971 125 PENTON. Excellent shape. Just rebuilt lower end, 2 tanks, 2 pipes, extra parts. Runs great. $325 or offer. Must sell. 222-3858.

1970 DODGE CHARGER R/T less engine and transmission. Must see to appreciate. $600 or best offer. Joe Parra 479-7403.

1959 BIANCHINA Special, rare classic. Only 10 feet long. Rebuilt Fiat engine, 500 cc. Doesn't burn rubber but saves gas. Top speed 50 mph. New paint, tires, top. $350 or best. 275-2932.

1974 FORD E-100 van. 14,000 miles, 302 V-8, automatic, power steering, semi-customized, carpet, ice box. Only $4300. 453-0345.

1968 VW SQUAREBACK. Runs well. Interior and exterior in good shape. $950. 469-8577.

1969 VW FASTBACK. Excellent condition. New tires, shocks, paint, etc. Gets 35 mpg. Complete service record available. $1300. 452-9909 evenings.

19' REINELL 225. OMC outdrive and trailer, bait tank, radio. $2900. 459-2360, ext. 243 days.

1968 VW SQUAREBACK. Engine is in good mechanical condition. New clutch, muffler and good tires. $950 or offer. 488-5218 or 224-2259.

1972 DATSUN pickup. Excellent condition, camper shell. $2000 or best offer. Also 1973 C.Z. motorcycle, tricked out like new. 295-1729.

1968 PONTIAC Catalina, automatic, very clean inside and out, excellent mechanical condition. The ultimate in reliable cross country transportation. $600. 225-1734.

1968 VW SQUAREBACK. This car is very nice inside and out except that it needs a motor. 4 speed, white with red interior. $500 or offer. 225-1734.

1969 VALIANT slant 6, 4 door, power steering, automatic. Runs good. $650. 223-6416.

1956 ALFA Guilietta Spyder. Collector's car. First Alfa tested by Road and Track. Excellent condition. New chrome, paint, more. Engine rebuilt. Offers around $1500. 436-9730.

1969 FORD FAIRLANE. Excellent transportation. Must sell. Gerry 488-4516.

1963 VW CAMPER bus. Bed, icebox, cabinets. New 1835 cc motor with Holley carb, mechanical distributor, late style case. Rapid-Cool full flow system with roof mounted cooler, 12 volt except for wipers and flasher. 1969 transmission, center section, rebuilt redux boxes. New front tires, new rear brakes. Bilstein steering damper. Needs body work, paint, and some interior work. Almost no rust. $1750 or trade for pickup/small car with cash. 281-9960.

1965 CHEVY VAN with peppy 73 engine for short trips or cross country travel. Shop around, then call 234-5645.

1974 VW SUPER Beetle. Orange, sunroof, AM/FM, new brakes, recent muffler, Semperit steel radials, Bilstein front shocks. Professionally maintained. Paint and interior need attention. $2300 firm. 281-9960.

Bikes

TRIUMPH pre-unit basket case. Engine and transmission have had rework. $300. 464-3480.

125 DIRT BIKE, good running condition. 278-1032.

1974 HONDA 125 CB. Low mileage, excellent condition, 90 mpg, must sell immediately. $300. Dean 281-6459.

1972 NORTON Interstate 750. Low miles, real sharp. $900. Ron 279-6447.

GOING OUT OF Business Sale. Up to 70% off everything in stock. Cal State Bike Shop, Lemon Grove store only. 7761 Broadway. 466-3636.

CUSTOM 10-speed … frame 24", Frank Appel sealed B.B. 17 lbs. outfitted, pump, spare tire, sew-ups, must ride to believe. $800. 475-9286. Jeff.

YAMAHA 100cc in excellent condition. It's a jammer, for best offer! Jeff, 273-5210.

1972 KAWASAKI 175cc, bored out to 200cc. Ready for dirt racing. New tune-up. 454-7629 after 6 p.m.

BIKE FRAME, 21", all 531 D.B., headset, bottom bracket, all trued. $75. 475-9286.

GIRLS' 20" bike, good condition, made by Firestone. $35. 287-6033 after 5 p.m.

MOTORCYCLE front forks for Kawasaki 250 or 350 unused. "Hata style." Can be adapted. $50. 291-6329.

1975 SUZUKI 750. Full dress, beautiful bike, excellent running condition. Only 10,000 miles. Less than reasonable offer not refused. Rick 566-2509.

RALEIGH women's 3-speed, 26", black, generator light, registered, brand new! Best offer. 270-5932.

1971 HONDA CB 100. Street or dirt, good transportation. $180. 277-7434.

1974 YAMAHA RD 350, near showroom condition, 6,000 miles. It's ready for you. $725 makes it yours. 287-1960, 9 to 5, Raleigh.

PROFESSIONAL touring bike. 10-speed Mondia Special. 531 tubing, double butted. Brooks saddle. Campy equipped. $400. 436-6868 after 5, 753-3118.

1972 SUZUKI TS-250 street/dirt bike. Recently rebuilt. Excellent mechanical condition, like-new appearance. Must sell. $335. 297-8207.

25" LYGIE PRO FRAME, all Columbus tubing, Campi headset, seatpost, bottom bracket and pump $150. 436-5514 after 5.

1974 YAMAHA 650. 9,000 miles. Well taken care of, clean, reliable. Helmet, extra chain, rack, service manual included. Yours for $900. 286-4482.

25" PROTEUS Road Frame, all 531 DB. Campi headset, seatpost, and pump. $150. 436-5514 after 5.

1973 YAMAHA Enduro 250 dirt bike. Needs tank, front end work. Comes with helmet, boots, belt. $200 or best offer. See at 809 Archer Street, PB. 272-9206.

KAWASAKI 350cc motorcycle. Brand new, in storage for 4 years. Includes more than $500 in new spare parts. Call for details, best offer. 291-6329.

1975 HONDA CB 500 T, only 3,900 miles. Excellent condition, fairing, luggage rack, crash bars. Must sell. Asking $1,100. 291-3047.

SUZUKI 1975 TS 400. Super low miles. Looks and runs like new. Big sacrifice. $725. Ken, 272-7934.

PEUGEOT 10-speed, sew-ups, Mavic rims, MaFac "Racer" brakes. $150. 436-6868 …

100% WOOL Weyless jerseys and tights, Sugino drilled chainrings, sew-up training wheels with tires. All very reasonable. 284-6097 evenings.

1971 SUZUKI TM 250. Very fast, excellent handling, good tires, diamond chain. Set up for dirt. Must sell. $330 or best offer. 282-8575.

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Attention Art Students!
20% OFF
Special on ALL art supplies through February 12, 1977 at all FRAZEE PAINT stores with this coupon.

School

Instructor

FRAZEE PAINTS
the paint people

1972 HONDA 450. Runs and looks good. Dependable transportation. $550 or offer. Phillip 488-2160.

ITALVEGA Super Speciale. Masi factory yellow with black pinstriping. All Campi. Cinelli head set. Columbus DB tubing. Fingertip shifters. 22 frame. Many extras. $650. 582-2108.

SCHWINN VARSITY 10 speed 24" frame excellent condition. $75 or best offer. 462-3162 after 6 p.m.

1968 HONDA 450. Has windshield and carrier rack. Runs good. $380. 565-2436.

BEAUTIFUL 1975 Honda 750. Black pearl paint, fairing, headers, sissy bar, rack, etc. $150 or trade for Harley, Triumph, Norton. Vic 452-6266.

NISHIKI ROADE Compe. 23" frame. 2 years old, super clean. New sells for $300, yours for $200. Jim 224-2534.

NISHIKI Competition 25" frame, one year old. Phil Wood sealed hubs and bottom bracket. Unicanitor saddle, front bag. Cost me $375, you $225. 224-2534.

22" FOLLIS racing bike. Reynolds 531, sew-ups, weighs 22 pounds. $100. Jay 475-0527 evenings.

TOP QUALITY touring/racing bike. Italian, Japanese equipment, new condition. Cost $450 new, now $275. 488-4162.

1970 HARLEY XLCH. Clean, unique paint, molded frame, fat rear tire, 21 across front, solid engine. Extra handlebars and seat. $1500 or offer. 464-2607.

1975 KAW Motocross KX125, $475. KD80, $275. Used four months, excellent. 460-5537, 463-2649.

1972 SUZUKI 250. Needs work. $200. 297-2729.

HONDA 350CB. 5,200 miles, excellent condition. Complete with fairing and helmet. 55 mpg. Only $495 or best offer. Jim 299-0204.

HONDA CL 175, excellent condition. 4,500 miles. With cover. $300. 755-4713.

1975 SUZUKI 250 GT. Excellent condition. 7,000 miles, 2 cycle, 6 speed transmission, good tires. Only $600 or best offer. 488-9180 or 488-5829.

SCHWINN VARSITY, woman's 5 speed with child seat/rack. Excellent condition. $55. 454-9241.

MOTOBECANE "Le Champion." All Reynolds 531, Campi hubs and derailleur, Universal brakes, plus extras. Excellent condition. $325? Jeff 454-4744.

PNEUMATIC double sided bicycle repair stand. $250. Tim 488-3636.

BICYCLES AT COST. Cal State Bike, 7761 Broadway, Lemon Grove. Going out of business. Cost and set-up transportation. 466-4183 (no prices over telephone).

1968 SUZUKI KT 120. Hi-lo transfer, dual sprocket, less than 7,000 miles. $125. 287-4586.

1972 HONDA, 6,000 miles, excellent condition. $600. John W. 560-7907.

MOTOBECANE MOPED, model 50L. Brand new, 300 miles. Bought for $500, would like $450. 436-2604 or 755-4259 after 6 p.m. or anytime weekends.

1973 HONDA 450 streetbike, brand new condition, all stock parts. Extra 2 helmets, headers, luggage rack, windscreen. Best offer. 282-1899 after 5.

1974 YAMAHA 125. Good mechanical condition, needs some cosmetic work. $275. 272-2959.

SCHWINN 10 speed. Excellent condition. Red. $75. 272-7959.

MOTORCYCLE HELMET, size medium, full face plus shield, imitation Bell Star, "Shoei" brand, orange, excellent. $25. 297-7625.

For Sale

BOOKSHELVES. Metal, free standing, $10. Wall-unit bookshelves with lighted magazine rack and enclosed space, walnut. $25. 453-1872.

ESTATE SALE. Upright piano, 2 dining room sets, one teak and one solid walnut and leather. Velvet chaise lounge, king mattress, hospital chair, redwood patio furniture, Xmas tree, fine old couch—needs cover. 274-6889.

BEDSPREADS. Twin, beautiful yellow velvet, new. $50 pair. 459-6485. Please keep trying.

COUCH AND LOVESEAT, green and gold velvet, $400. Bedroom set with box springs and mattress, $100. Push lawnmower $10. Ms. Acosta, 437-2345, 280-6916.

Ocean Toad

Hopping off to a new year with the whole pond on sale . . .

7503 Girard
La Jolla
459-5893

It's Sale Time!

SEARS HEAVY DUTY washer, 2 cycle (apt. size). One year old, like new. $100. 270-0147.

GAS RANGE—Gaffers and Sattler full size, griddle in center. Storage door to left of oven. $80 or best offer. 224-0345.

SEARS 10" table saw with stand, like new, only few hours use. $180. Burt Adams. 452-3636.

SHAG CARPET, 12'x18', plush red with ½" foam padding. Like new, $60. 487-5706 evenings.

VACUUM CLEANER. Eureka upright with supply of bags, $15. Dresser, purchased 1936, with large round mirror, $40. Electric heater, portable, $10. French Provincial end table 26"x26" with 2 shelves, $10. 282-3970, keep trying.

LOVE SEAT, gold velvet, custom made, excellent condition, $75. 582-6703.

HIDE-A-BED $35. 222-1378 after 5 p.m.

GAS MODEL airplane, extension cords, aluminum crutches, end tables, 2 gallon gas can, fiberglass target arrows. Dave 279-5746.

EXERCISER BIKE. Wards Deluxe, like new, low miles. $45. 287-4599.

100% WOOL WEYLESS jerseys and tights. Sugino drilled chainrings, sewup training wheels with tires. All very reasonable. 284-6097.

MOVING—MUST sacrifice: 7 drawer Lane chest, solid walnut, excellent condition, $100. Masculine black leather chair with chrome/wood trim, $75. 453-1872.

TELEPHONE, antique oak, 2' high. Original parts, including bell. $150. 278-2227.

FREE STANDING, gas and woodburning fireplace, white, good sized, excellent condition, has wood on rack. Women's clothes, bed linens, stereo record rack. 239-8437 evenings.

OPEN HOUSE. Furniture sale, sofas, tables, bookshelves, kitchen chairs, rugs, all sizes beds, large selection of plants. 488-4762.

SPANISH brown leather boots for women, size 7½ to 8. Nearly new. 2½" heel. $30. 489-8000.

FURNITURE, original designs in oak, koa, walnut, etc. Stools, chairs, rockers, tables. Ridenour's Studio, 11404 Sorrento Valley Road #125, San Diego. 452-9080.

VITAMINS, very cheap. Doctor wants me off of supplements. 753-0235.

SNOW TIRES 650x14, 5 hole like new, $25 pair. Twin bed complete $20. Swing set complete $10. Fireplace logs, gas, like new, 20", $30. House plants, all kinds, reasonable. 277-8685.

AS SEEN ON Channel 10 and 8, Union-Tribune, jars of shredded money, $1,000,000.00 in each jar. Only $1 each in lots of 99. Resell at swap meets for $4. This is real United States currency. 264-2703 for more information.

VW VAN REAH SEAT, tape recorder, new guitar, sunlamp, antique wire recorder, ... Fresca Court, Solana Beach. 755-8508. Best offer.

KING SIZE BED, complete. Very good condition. $75/offer. 436-1131.

TV, BLACK/WHITE portable 19", needs new channel knob, $10. 272-8599.

QUAKER STATE OIL, 10-20-30W. 17 cans, $10. 272-2149 evenings.

REFRIGERATOR, old but good. New gasket, new paint. 29" wide, must sell, $35. 297-6207 afternoons, evenings.

CHAIRS. One new Danish rocker, hand woven and wood, cost $74.15, now $44. One upholstered with slipcover, $9. 452-0411.

ALUMINUM patio cover—lots of good metal, yours for removing. 461-9590.

NEED AN EXTRA toilet? Old but good toilet that we just removed from our bathroom due to remodeling. Plain white. $10. Sandy or Larry 436-9136.

YARD SALE, Saturday, January 22, 10-3. Guitar, record player, planters, books, etc. 1759 Chico, PB.

FREUD, PLATO, Marx and more in the Great Books of the Western World. 72 new books and a maple bookcase. $200. 224-9875 evenings.

LIKE NEW white bedroom set including desk, chair, twin beds, high chest, night stand. Also, round game table, 4 chairs, and color portable TV. Evenings 475-0840.

15" COLOR PORTABLE TV, excellent picture, good service. Instant-on, UHF. $135 or ? Loren 291-1596.

ROSEWOOD, East Indian, air dried, one to four inch thicknesses. Direct imported, less than wholesale. N.H. Ridenour, 11404 Sorrento Valley Road #125. 452-9080.

GOOD JEWELRY. Gold bracelets, jade, pearls. Arlena, 753-0235.

ANTIQUES. Oak furniture: bedroom set, rocker, hall trees, trunks, and meat grinder. Must see to appreciate. Moving. Pat 774-2086.

... upholstered, off-white background, with large blue and gold flowers, leaves and branches. Good condition. $25 and worth it. Stanley 460-1556 after 5.

KALSO EARTH SHOES. Sandals, size 7, $18. 270-5932.

ANTIQUE OAK buffets, dressers, sewing machines, tables, chairs, rockers, washstand, and collectibles. Very unusual. Refinished and original conditions. Private. 2243 Illion St. 276-2746.

AUTHENTIC antique oak wall telephone, 2' high, original parts. $150. 278-2227.

19" BLACK & WHITE Admiral TV $30. 12" black & white Admiral TV $25. 287-5304.

SINK FOR laundry room or basement, $5. Wooden swivel chair for desk, $10/best. 224-4525.

BOOKCASE, maple with 72 new, beautiful Great Books of the Western World. $200. 224-9875 evenings.

BIZARRE MASQUERADE garage sale. Come Come Come. Furniture, plants, household items, musical instruments, Indian rugs, jewelry, art work. 3428 6th Avenue off Upas. Saturday, January 22.

HONEY IN THE COMB. Made by our bees in Windansea area. $1 for an 8-plus ounce package. Buy several. Call Betsy 454-9101 weekdays.

USED CLOTH HANGING, fireproofed, available at minimal cost. 447-5463.

MAN'S 38R BLACK 100% cashmere overcoat worn six times. $135 new, will sell $50 or exchange for something of value. Evenings 233-9916.

KALSO EARTH SHOES. Women's padded walking shoe, size 6½. Like new. $25. 270-5932.

MOVED. HAVE excess. Queen bedspread, sheets, teak chest of drawers, rugs, glassware, earthenware ...

A SET OF 4 914 Porsche wheels. Make an offer. 582-0939 or 232-9004.

SLEEPING BAG. Celanese Celacloud 36"x80" cut size, 100% Acetate fiber. $4. 454-2070.

UPHOLSTERY FABRIC, 10 yards 54" sophisticated black/offwhite floral, suitable antique/modern furniture, one piece brand new. Make an offer. 454-3400 evenings and weekends.

SELLING OUT art studio. Flourescent modeling lights, art bins and shelves, couple of tables, full-sized stuffed horse, old Coke dispensers, iron candelabra. 296-3848.

KALAMAZOO GUITAR amp, aluminum folding screen and case, metal x-ray files, folding chairs, Mexican Indian yarn paintings, 8x10 wooden film holders, antique graflex. 296-3848.

KING SIZE Ortho mattress, box spring, frame, headboard, bedspread, one pair sheets never used. Mint condition, under guarantee. Cost $340, sell for $225. 276-6127.

VINTAGE WOOD stove. Wards Valor model. 21x26x33 tall. Black, with white enamel doors. Ageless funky feeling. $100 or best offer. 464-0286.

DOUBLE BED $40. Matching dressing table $30. Single bed $30. Kitchen table and 4 chairs $25. Typewriter $25. 299-7586.

USED LAW BOOKS. Must sell so I can buy new ones. Tremendous values. Many subjects. Casebooks, casenotes, outlines, nutshells. Package deals for greater savings. 225-1454.

IBM EXECUTIVE Model D typewriter. Like new, carbon ribbon, 13" carriage, repeat keys, proportionate spacing, other features. Private. $275. 286-7134.

TELEVISION, Westinghouse 20" screen with UHF Ultraverter. Excellent reception with just rabbit-ear antenna. Only $30. 226-1803.

VACUUMS, upright, one Kirby Classic with rug shampoo and all attachments, over $350 new, $100. One Hoover Dial-a-matic with attachments $40. 462-9403.

GARAGE SALE. January 22. 5235 Cass Street, Pacific Beach. Non-working refrigerator, scale, queen bed, clothes, snow tires, miscellaneous. 488-5841.

DOUBLE OVEN. O'Keefe Merritt electric built-in, copper color, glass windows. Beautiful. 459-3055.

HEAVY DUTY double lock utility boxes. Complete with carpenter racks. Like new. For stepside pickup. A steal for $75. 4?-0784.

WORLD WAR II, week by week. Rare collection of Life magazines, 1939—45, complete, leather-bound. Must be seen. Best offer. 459-0900. 8—4 p.m.

VOLKSWAGEN BATTERY, Delco 6 volts. Brand new 6 volt headlight. Make offer. Ask for Ed after 12 noon, weekdays. La Jolla Music, 1128 Wall Street, La Jolla. 459-3375.

GOLD COUCH, walnut end tables, low modern teak double bed frame with foam mattress, walnut bunk beds, gold shag carpet. Lloyds AM/FM stereo. 272-2430.

MARCHANT & MONROE electronic calculators, mechanical-type, $4 each. Need work. Lou 583-2002.

IRON $5. Calculator $10. Picture frames 23"x19"—36"x28" $3. Outdoor grill $8. Green chair cover $3. Camp stove $5. 299-7586.

MOVING, MUST SELL. 8' couch $25. Round dining table and 4 leather chairs $25. 2 end tables, 1 coffee table, 1 hutch $35. Gold chair $15. 460-8244.

HIDE-A-BED $40. New 36" range hood with light and fan $35. Navy bridge coat size 46 $35. Rug 8x11, blue-green. 264-8565.

AIR COMPRESSOR and large tank. $135 or offer. Josh 466-4184.

Cheese Sale

50¢ off on any $5.00 purchase with this coupon. expires Jan. 27

MONTEREY JACK	$1.19/LB.	(regularly $1.69)
MEDIUM CHEDDAR	$1.29/LB.	(regularly $1.79)
MOZZARELLA	$1.29/LB.	(regularly $1.89)
SWISS CHEESE	$1.59/LB.	(regularly $2.09)
PROVOLONE	$1.59/LB.	(regularly $1.89)
TILLAMOOK	$1.59/LB.	(regularly $1.99)

MUSHROOMS	89¢/lb.	TOMATOES	39¢/lb.
AVOCADOS	4/$1	FERT. EGGS LGE	85¢/doz.
IT. SQUASH	29¢/lb.	GRAPEFRUIT	10¢ ea.
ORGANIC ORANGES	13¢/lb.	BROCCOLI	35¢/lb.

MOVED – NEW STORE
Farmer's Market
Pacific Beach's Store for the People
open 7 days – 8:30 a.m. to 8:30 p.m.
4435 Cass St. (SE corner Cass & Hornblend) 272-8500

CALIFORNIA BUCKLE WORKS

An experience in practical art

Handmade brass buckles with copper and turquoise plus a large selection of handcrafted belts, purses, visors and wallets

Moving Sale
10-40% Off
EVERYTHING

Listen for our ad on KDEO
California Buckle Works
3558 University Ave. (located 4 blocks east of 805)
Mon.-Sat. 10-6   Closed Sun.   280-8251

Birkenstock Sandals

Birkenstocks are light, flexible and are designed to duplicate natural walking conditions. The patented footprint contour is composed of highly durable cork. It becomes flexible with body warmth and molds itself to your feet: becoming more your own with every step you take.

Birkenstock Footprints
of San Diego
6119 El Cajon Blvd. (near College Ave.) 583-4761

... GLASS display cases, make offer ... cabinets with glass and wooden ... from $9 to $18. Josh 466-4184.

IMPORTED linen from Czechoslovakia. White tablecloth 64"x84", 8 napkins 22". Brand new. $35. Also new ... Black & Decker drill #9001. ... 488-1863.

REFRIGERATOR $30. 4 drawer wooden cabinet $15. Mark 466-3636.

DOUBLE TUBE flourescent fixtures $15 ... 3 workbenches with drawers. ... or offer. Mark 466-3636.

HEAVY DUTY metal shelving units ... $20 each or offer. Phil 466-4183.

... TOTAL National cash register ... or offer. Cincinnati time clock with cards and holder $110. Phil 466-4183.

... AND GOLD sofa, love seat, and chair, Mediterranean style. $325. Avocado side by side refrigerator/freezer. $225. 453-...

BURLAP POTATO sacks, ideal for fishing and other things. About 100. Make offer. Double garage doors with hardware. 296-...

LIGHT FIXTURES: Two 8' flourescent with tubes each. One 4 arm chandelier with crystal hurricane shades. Like new. $25 each. 454-8038 between 10 a.m. and 5 p.m.

GOING OUT of business sale. Up to 70% off everything in stock. Cal-State Bike Shop, Lemon Grove store only. 7761 Broadway. 466-3636.

BEAUTIFUL 8' Victorian sofa, green velveteen, spring padded backrests. Cost $450 new, sell for $175. Dishwasher, excellent condition, cleans like new, $100. 233-0560.

COUCH AND love seat. Paid $258, sell for $100. Excellent condition, matching set. 231-3974.

THREE DOG NIGHT albums, excellent condition, $3 to $5. Basketball, backboard, goal, net, $16. Ouija board $2. Wide leather belt, size 30, $2. 239-6704.

WEDDING GOWN, traditional, size 12. $50. 281-4874.

MAN'S GOOD serviceable gold calendar wristwatch, $7.50. 2 well designed living room chairs, $8 each, $13 both. Camp stove, electric salad maker, photo books, Indian moccasins. Ray 232-4745.

SILVERSMITHING tools: acetylene tank, regulators, hoses, torch. Assorted tools, ring and bracelet mandrel, files, etc. $150. 299-3758 after 6 p.m.

SEWING MACHINE. Singer zig-zag model 457 with walnut cabinet and chair. $100. 299-3758 after 6 p.m.

ALADDIN HEATERS and lamps. Kerosene burns cleaner, cheaper. Actually enhances health factors. Proof, safe, guaranteed to cut electric bill cost ⅓. Victor, 802 DeWitt Ave., Encinitas. 436-2346.

EYEGLASS PRESCRIPTIONS filled from $10. Plastic and metal frames from $8. David of California, 1620½ W. Lewis St. Saturdays 10—noon. More information Lou 583-2002.

PORTRAIT WORLD Photography Studio and Framing. We can satisfy all of your professional photographic and picture framing needs. We create a friendly atmosphere, and our prices are sensible. We welcome your inquiries. 3962 Clairemont Square. 270-521.

GARAGE SALE, 4560 Narragansett, O.B. 9—3 Saturday, Sunday, January 22, 23. White sewing machine, $50. Kitchen table and chairs, $16. 3' round coffee table, $5. Pachinko game, $20. Camping cots, strong box for top of van $10, miscellaneous items.

DRIFTWOOD GLASS top tables. Warm living nature effect. Regularly retail at $300, unbelievable now at $150. 583-3564 after 5 p.m.

LEATHER COAT. Men's casual dress, 40—42, pigskin with bone buttons, 3 pocket, as new Christmas gift. Cost $120, sacrifice for $50 or offer. 454-9241.

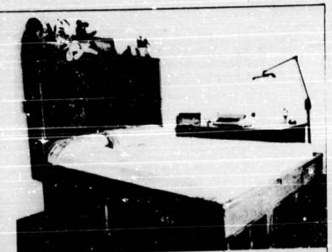
FREE. 24" 4-burner gas oven, needs work. Double waterbed plus frame $30. Ladies' size 7 ski boots, leather and laced. $5. 436-6079.

AUTOMATIC Curtis key machine with over 1,000 blank keys. $300 or offer. Tim 466-3636.

7 SHAG CARPET pieces. Clean, champagne color. 5'4"x5'8", 3'10"x7'2". $25 and $35. 272-2966.

SINGER "FASHION Mate" sewing machine, $50 with case. Good condition, recently overhauled. Buttonholes, zig-zag stitching. Reliable. 453-6454 before 10 p.m.

the bare woods



The Bed

SOLID WOOD WITH MASSIVE DRAWERS UNDERNEATH.
INCLUDES DELIVERY AND FINISHED IN YOUR CHOICE OF 24 STAIN COLORS

	BED	HEADBOARD
KING	$265	$85
QUEEN	245	85
FULL	215	75
TWIN	185	75

FACTORY & SHOWROOM
OFF MISSION GORGE AT HWY 8
4678 ALVARADO CANYON ROAD
280-5350 7-9 WEEKDAYS 10-6 SAT

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MASTER CHARGE
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WE ALSO OFFER A COMPLETE LINE OF PINE FURNITURE. BRING US YOUR IDEAS, WE'LL DO THE REST, REASONABLY, WITH "The Barewoods" LOOK.

BUSINESS FOR SALE by owner. Here is a rare opportunity to take over an established Mission Beach dress etc. shop. Small investment. Just in time for spring and summer. Inquire at 3761 Mission Blvd. or write 1974 Chalcedony, San Diego, CA 92109.

FLORIDA LOT. Lots of fishing, low taxes, cheap living. $1500. Terms. 478-5085 or write Walt Swift, Rt. 1, Box 333, Campo, CA.

MOVING SALE. Everything must go. Bookcase, table, couch, chair, t.v., kitchen accessories, etc. Cheap. 464-3480.

WORK BENCH, wood, 4x8 top, 60 cubic foot storage in 20 separate bins. 464-3480.

RECLINER. Avocado vinyl upholstery, in good shape and very comfortable. $38. 462-9403.

POPCORN MACHINE. $300 or best offer. 487-9106.

GARAGE SALE. Household items, plants, clothing and miscellaneous. Saturday and Sunday, January 22 and 23. 4867 Palm Ave., La Mesa, off University Ave.

COPPER PYRAMID, 10' bed and group size, convertible to 6' for meditation. Collapsable, open frame, capstone. $55. Duffy 291-1842.

OVERHEAD PYRAMID system. 3'x3' matrix of 9-1' copper wire pyramids, apexes radiating energy downward. Colored plexiglass framework suspended by 3' pyramid. Attractive. $55. Duffy 291-1842.

OFFICE FURNITURE for lease or rent. High quality modern walnut, 2 colors. Executive office, small office, and reception room for 2. 299-7753.

BEAUTIFUL winter white tweed coat, satin lined, large white fox collar, worn six times. Size 10. 225-1310.

GUNNY SACKS 40¢ each or 3 for $1. Bulletin board $3. Football $4. Baseball bat $1. Racing set, extras $15. Assorted model car parts $1. 239-6704.

LITTLE GEM grain grinder, 6 months old—never used. $120 or offer. 583-9653.

GREAT AFTER Christmas sale. Retiring racer clearing out tons of quality supertrick racing and touring parts. Paniersbags, wheels, frames, clothing, must go. 488-4162.

ONE PAIR Shelby mags and wide tired $60. Metal workbench $25. Bathroom sink $5. Kitchen sink $10. 4 large International heavy duty truck wheels $25. Bike $10. Typewriter $20. 478-5085 or 465-7570.

CAT CAGE/carrying box for airplane. 14"x16"x20". All wood, excellent condition. Cost $40 new, sell for $20. 459-0348.

LIGHT METER for camera, Weston Master II. Excellent condition, works too. Only $10 cheap. 459-0348.

CINE 8 movie camera, Bell and Howell ... leather case. Best offer. 459-0348.

GAF 3000-S super-8 movie projector, new, with warranty and still in carton. $195. 225-1840.

GUITAR PLAYER magazines, 1970—present, ½ price. 225-1840.

2 STANDARD TOILETS, 2 bathroom sinks with formica tops, 1 bathtub, all in good condition. $100 for all or $25 each. 278-2658.

PHILCO COLOR T.V. console, nice wooden cabinet. Good condition for $125 or best offer. Must sell. 263-5847 after 5:30 p.m. or before 12 noon.

LADIES WOOL coat, ankle-length. Deep purple, black fur collar. Almost never worn. Cost $65, asking only $37. Size 13. Runs small. Lynn 453-8935.

UNIQUE BENTWOOD cane armchairs, two, teakwood stained, like new. 222-4798.

HERBS. Some locally picked or ordered from top sources. Low prices. Essential oils also. Private person. Rosa 222-4798.

INDIAN JEWELRY. 50% off turquoise and coral rings $2.95. Bracelets $6.95. Seeing is believing. Apache Trading Post. It's catching on. 6512 El Cajon Blvd. Behind Daisy's.

FINE OLD Henry Disston 18" backsaw in a Stanley miter guide. You can't buy a saw like this today. $65 both. 273-2290.

WORKTABLE, 30x30x5'8" board top, constructed of heavy steel angle, modular and in large ball bearing rubber wheels. Vise included. $40. 273-2290.

MOVING. Must sell furniture. Bookcase, couch, chairs, etc. 5015 Saratoga, Ocean Beach. 222-8940.

SPOOL TABLE top, unfinished, 5' diameter. $20. 462-6791.

ORIENTAL CARPETS, 9'x12' and 3'x5' Karastan. Excellent condition. Cost over $1000 at May Co., will sell for $400 for ... 223-7320.

DIG IT, and you can have it. Free young ...

Make offer. ½ horsepower electric motor. $1. 286-4157.

NATIVE FERNS, exotic tropicals, lush ivy planters, cacti and other succulents for sale at decent prices. Also Bonsai planters from $7.50. 4' Gnarly Pepperwood log planted with ivy and flowering Bilbergias, hung by theft-proof chain for $37.50. Michael 755-8674.

CONVERTIBLE SOFA, exterior destroyed by cat claws, bed is fine, couch if suitable. $20. 758-2220 days, 563-0947 evenings. Alex.

BOOKSHELVES. Metal, free standing $10. Wall-unit bookshelves with lighted magazine rack and enclosed space, walnut. $25. 453-1872.

FOLDED HORN cabinets with new CTS 15" speakers. $100 each. 272-4620.

Housing

WANT ROOMMATE February 1st. Male or female, huge house. 488-4916.

ROOMMATE WANTED to share 3 bed room, 2 bath house one mile to SDSU. $125 month. 451-9590.

1 BEDROOM duplex cottage 1950 Missouri, Pacific Beach. Individual yard, parking, child welcome, no pets. Beam ceilings, new paint, carpet. $275. Available now. 272-2786.

$89 PLUS DEPOSIT, first and last, split utilities. Share Hillcrest residence, sleep in adjacent trailer. Minimum 6 months. Capable student considered. Barrelhead cash. Robin 296-4756.

SMALL SINGLE family dwelling available to family who would make necessary repairs. $125 rental. 447-5463.

FEMALE TO SHARE three bedroom house. $90 month plus utilities, PB area. 270-1683. Call after 6.

ROOMMATE NEEDED for three bedroom house on ocean in Mission Beach. Rent $114. 488-4762.

COMMODITY TRADER seeks house in La Jolla for wife, self and computer in exchange for services. Write PO Box 4341, San Diego 92104.

ROOM FOR RENT. $100 month. Female preferred. State college area, free rent til February 1. 463-8703.

SHARE THREE bedroom house in Sunset Cliffs area. One block from ocean. Large yard. Over 25, non-smoking female preferred. $125/month and ⅓ utilities. 224-4525.

NEW SPANISH style house for sale. View of Mission Bay, decks, 4 car garage, master bedroom with large patio. $75,000. 276-6094.

TWO MEN or two girls wanted to share house. $90 each. 276-6094.

NON-SMOKING roomie wanted in Linda Vista area, share 1 bedroom duplex. $50 plus 1/2 utilities. Dave 279-5746.

MALE OR FEMALE roommate wanted for two-bedroom apartment in Clairemont. Furnished, utilities included, $110/month. Must be neat, non-smoker. 270-4236. Edward.

OWN ROOM in peaceful Ocean Beach household. House is clean, light, healthy and involved. Non-smoking person preferred. $100 includes utilities. 222-7196. Keep trying, worth it!

FEMALE ROOMMATE wanted to share 4 bedroom, 2 bath house in San Carlos. 464-8300.

FEMALE ROOMMATE (responsible non-smoker) to share 2 bedroom, 2 bath modern Ocean Beach apartment starting February 1 with second year law student. $107.50. Ken 222-1849.

NON SMOKING female looks for room in shared house for self and friendly dog in Pacific or Mission Beach. Barbara 454-8132.

FEMALE TO SHARE two bedroom Pacific Beach apartment. Clean, responsible, non-smoker, no pets please. Available February 1. $100/month plus 1/2 utilities. Bob 272-0066.

FEMALE, non-smoker, non-rowdy to share two bedroom apartment with same. $92.50 month, 1/2 utilities. Pool, cable TV. 3 miles from SDSU. 283-2900 evenings. Keep trying.

WE ARE LOOKING for a fifth roommate for our Del Mar household: spacious modern house with darkroom and near beach. No pets. $140 month plus utilities. Female preferred. 755-1334.

FINE TWO BEDROOM house for rent. 48th Street, San Diego County, ... available now. Formal dining room with two built-in oak cabinets, fireplace. 582-3257.

R-2 LOT WITH one bedroom house. $29,500. 276-6094.

SUCH A DEAL by owner! Near 54th and University. 3 bedroom, 1 bath, 2 car garage with easy care fenced yard and fruit trees. Move-in condition. $39,900. 264-8676 keep trying.

ADD YOUR INTERESTS to ours of pottery, jewelry, stitchery, stained glass, conversation and foolish delights. We're looking for two companionable housemates to share our comfortable wooded Pt. Loma home. Essentially vegetarian and non-tobacco smoking. Not excited about pets. $110 or $150 plus utilities and share housework. 222-2962.

SMALL 3 ROOM cabin. Mt. Helix secluded area, big yard, view, big trees. $120/month. Utilities paid. 460-7595.

FOR RENT. New four bedroom plus two bath, fireplace, view of mountains and Sweetwater Lake. $385. 9351 Corte Pato, Spring Valley, left turn going south on Sacramento. 296-4428, 563-1543.

WORKING GRADUATE student couple wishes to find home to share with compatible person. North Park vicinity. Non-smokers, semi-vegetarians. 297-0627.

PANTS FAIR

Discount store for his and hers. Come to the Pants Fair where you get first quality merchandise at discount prices. WHY PAY MORE? Free alterations while you wait.

January Clearance
20% Off Entire Stock
Big savings up to 70%
Sale ends Jan. 31 at both locations
At the Pants Fair why pay more?

Bankamericard
Master Charge

Two locations to serve you: 4680 Clairemont Mesa Blvd. Diane Shopping Center 270-8830; 1471 Garnet Pacific Beach 270-0430
Open daily 'til 9, Sunday 'til 5

ZAMUDIO'S

Professional Hair Care

NOW HAIR THIS!

—it's more than just a haircut!

FIRST VISIT $20

Thereafter $12

Save 10 to 50%

14 Kt Gold—Jewelry—Silver
Macrame—Planters—Baskets
Necklaces—Massage Oils—Rings

Clearance Sale

expires Feb. 2

Chumples
287-6790

Daily 10–6,   Closed Sunday
6305 El Cajon Blvd.   Next to College Theatre

albert's MUSIC CITY

January Clearance in stock items only 1977

Fender Electric Guitars & Basses

½ Price

(must purchase mfg. hard-shell plush-lined case)

Expert guitar, band instrument and amplifier repair shops. – Free estimates

Financing Available—Mastercharge—BankAmericard

Three locations to serve you.

4661 Clairemont Dr., San Diego, Ca. 270-3331
2964 Navaho Rd; El Cajon, Ca. 460-7640
815—5th Ave; San Diego, Ca. 234-6466

NEED A NEAT, employed gal to share beautiful Spanish style home. View of Mission Bay. $140. 276-6094.

QUIET, THOUGHTFUL young man, employed and responsible, seeks inexpensive living space: room, apartment, house. 238-8745 Monday through Friday 8-5:30 or 272-2362. Don H.

FOR RENT. Nice small studio. Own separate building. Small yard adjacent. 1530 Monroe Street, Hillcrest. $135. 270-5921 and leave message if out.

FEMALE ROOMMATE(S) needed to share large two bedroom, two bath duplex near SDSU. Own room. $125 plus deposit. Share room, $75. Over 21, non-smoker. Carol 465-9893.

BEAUTIFUL large house in Golden Hills needs a third roommate. Three bedroom, two bath, sun porch, large dining room. Seek person of quality. Albert or Penny 233-0550.

SHARE A FURNISHED, musical, country home with two persons in Crest, El Cajon. Beautiful view—garden. Neat, flexible, communicating. No smokers. $155 includes everything. 444-2636.

FEMALE HOUSEMATE wanted, 21 or over, to share two bedroom apartment with mellow couple. $100 month plus 1/3 utilities. 486-1556.

I WILL SHARE my lovely furnished four bedroom home with responsible family or persons, near SDSU. Pool. $350 month. Non-smoker, non-drinker, and clean please! 286-1855.

FOR RENT in prime C-zone, around corner of 32nd and Adams, suitable for business and/or living quarters also. Lovely home with fireplace, yard, garage plus 6 spaces for parking on side of building. $350. 295-0738 evening or 236-2535 day.

APARTMENT FOR RENT. Unfurnished. $180. Two bedroom, one bath, quiet attractive area, north of Adams. Immaculate, nice yard, patio, self-defrosting refrigerator. 295-0738 evenings or 283-9061 days.

WANTED: FEMALE to share two bedroom condominium. Fashion Valley, pool, air conditioning, available immediately. 400-0803 weekdays and 299-4608 evenings and weekends.

HOUSE NEEDS one person, has beam ceilings, fireplace, walk to State. 287-1709. $115.

MALE ROOMMATES. Students, non-smokers, two bedroom townhouse, pool, etc. $83.50 plus utilities. Near Mesa. 278-1511.

FEMALE ROOMMATE needed to share large two bedroom/2 bath duplex near SDSU with graduate student. Rent $125 plus deposit. Over 21, non-smoker. 465-9893.

NEED A YOUNG person (21-26) who is responsible and honest, loves cats and doesn't smoke cigarettes to share expenses on a two bedroom unfurnished apartment by January 22. It's $100 a month plus utilities. Hillcrest area, 10 minutes from anything!! 279-1938 after 5 p.m., 293-6302 between 8 a.m. and 5 p.m. Ask for Ed.

FEMALE TO SHARE with same. Two bedroom apartment with view. Steps down to beach. Prefer non-smoker. 223-6168 before 3 p.m.

STUDIO TYPE, room, bath, stove, refrigerator, private entrance. Lower level of view house in Mt. Helix. $120 month with utilities paid. Female only. 460-7595.

ROOMMATE LOCATORS. We have roommates in all areas and price ranges. $10 fee. Roommate Locators, 277-4478 or [illegible]

NORTH MISSION BEACH studio, $155. Faces Mission Blvd. Two blocks north of Belmont Park. 488-2984 early or late.

FREE RENT! Share four bedroom home in Tierrasanta in exchange for child care, light housekeeping evenings and nights. Most days, weekends free. Non-smoker please. 277-7812.

HOUSEBOAT. Loveable and liveable home at only houseboat dock in the county. No motor but has bathroom, kitchen, even fireplace and garbage disposal. $8,000. 270-0242 ext. 59, leave message.

FOR RENT: Nice old California style small one bedroom cottages. 1542 and 1548 Monroe Street, Hillcrest. $165 and $175. 270-5921 and leave message if out.

FOR RENT: Large partitioned garage. 582-3257.

FEMALE, QUIET non-smoker wanted to share one bedroom apartment with same in La Jolla. $100/month and utilities. Diane 454-1636 evenings.

ONE OR TWO FEMALES or couple, 20—35, wanted to share furnished, spacious ocean front condo in Solana Beach. All appliances, fireplace, underground parking and superb whale watching view. Private tennis courts, pools, jacuzzis, recreation center and sauna. 755-8682 before 8:45 a.m. or Sunday only.

COUPLE with newly acquired home seeks peaceful people to join us in trust, laughter, open communication. Ages 35—45. Share chores, some meals, natural foods (non-vegetarian). No tobacco, no animals. Sagacious humans okay. Very private yards, solar swimming pool, small garden. Private entrance, near Mesa College. $100—$135. 278-8436, 755-8674.

2 BEDROOM, den, cottage, steps to ocean, parking, furnished, $315. 2 bedroom, 2 bathroom bayfront duplex, super spacious, balcony, furnished, $325. 2 bedroom cottage, ocean view, $300. 2 bedroom cottage, parking, cedar paneling, furnished, $275. 2 bedroom duplex, $240 ... [illegible] 274-2173. Mission Beach.

$120 MONTH, share canyon lot La Jolla home with artist and two boys for at least a year. Must be sensitive, solvent, independent. Prefer professional person or employed outdoor type. No tobacco. Elizabeth 459-7622 after 6. Friday mornings.

QUIET, HARMONIOUS individuals invited to share country living in Santee. Non-smokers, vegetarians, no pets. Own room, private entrance. $85, share utilities. Morten 448-4406.

CANYON HOUSE in Solana Beach has 2 rooms available for mature, stable, aware human beings. Private sunny yard, warm surroundings, som..., communal responsibilities. Please no smokers, free ranging pets, or inconsiderate slobs. Rooms are $95 and $125. Call 755-8674 or 755-4190 to talk about it.

ROOMMATE TO SHARE Pacific Beach house with couple, dog and cat, large yard, own room, near beach. $125 and 1/3 utilities. 270-2181.

SERIOUS GRAD student seeks a place to live/share by February 1, near the ocean or buy at reasonable rent. Dean 281-0459.

FEMALE ROOMMATE to share large newer apartment with heated pools, sauna, jacuzzi, recreation rooms. $95/month plus 1/3 electric, phone. Serra Mesa. 565-7820.

TWO BEDROOM apartment/art studio, Cypress at Florida, to share with hedonistic far out woman who digs food, art, Bach and incense. Rent negotiable. Gary 299-8854.

MELLOW ROOMMATE, 23—30, needed by February 1. Share very nice 3 bedroom, 2 bath with 2 others in Clairemont. 1/3 rent ($108) plus utilities. Furniture is welcome, but no pets. Jay or Candie 279-4350, keep trying.

MAN AND WIFE wanted to manage 17 apartments at 4185 Front Street, 92103. For maintenance work also. Go to apartment No. 7 to be informed.

FEMALE NONSMOKER wanted to share 2 bedroom house in North Park. Should be neat, easygoing, and like dogs. $60/month plus ½ utilities. 295-1591.

SHARE CANYON LOT La Jolla home with view with employed, independent, non-tobacco smoker. Garage workspace available. Waterbed. Elizabeth 459-7622 evenings.

MALE BUSINESSMAN, non-smoker, 24, athletic, is looking for a responsible male or female roommate with personality to share their furnished 2 bedroom apartment with me, almost anywhere. $120—180. Steve 1-485-5360 after 6.

TWO ROOMS for rent in 6 bedroom Solana Beach home. No pets, cigarettes, kids. People over 25 who like living with people call 755-4190.

MALE OR FEMALE housemate wanted to share and grow in quiet 3 bedroom home. Fireplace, canyon, garden, fruit trees. 284-3348.

APARTMENT FOR RENT. Furnished bedroom, living room, kitchen. No pets, no kids. Close to park and downtown. $125/month, gas (heating and oven) included. 232-5264.

SHARE 2 BEDROOM, 1½ bath condo with a single or a couple. Del Mar area. Pool, jacuzzi, sauna, yard, garage. No smokers. $150/month plus ½ utilities. 755-4713.

MELLOW PERSON in mid-20's to share 3 bedroom furnished house with fireplace, washer, garage, and 2 others. No cigarettes. Helen or Julie 272-2966.

FEMALE ROOMMATE wanted to share 2 bedroom, 1½ bath townhouse with male grad student. Near Sharp's Hospital. $100/month. Paul 565-9150.

ROOMMATE wanted by February 1. 3 bedroom house in Ocean Beach. Own room. $65/month. Must be responsible. Marilyn or Dave 222-3406.

OUTRAGEOUS BAYSIDE home, South Mission, needs mellow easygoing roommate. Own room. Fireplace. Superb location. Covered parking. Male preferred. $150 utilities included. John 488-7036.

HILLCREST on 6th Avenue. 2 bedroom apartment in triplex, overlooking Balboa Park. $225, first and last month's rent and deposit. Michael 299-4306 5—8 p.m.

MATURE, RESPONSIBLE musician needs housing by Feburary 1. Non-smoker, prefer $100 price range. Like to share 2 bedroom house or apartment. Rich 465-1339.

RESPONSIBLE NON-SMOKER, 23, looking for same to locate and share 2 bedroom house or apartment for $200 or less by February 1. Richard 465-1339.

NEEDED IMMEDIATELY. Female roommate for own room in 3 bedroom apartment in Del Mar. $106/month includes utilities, dishwasher, pool. 755-7366 nights.

NON-TOBACCO, vegetarian, open minded person needing house to share with same in Santee area. Write Patt. dathke, 10644 Second St., Lakeside, 92040.

FEMALE ROOMMATE needed for 5 bedroom home in Pacific Beach. Swimming pool, laundry facilities, friendly and easygoing atmosphere. $95/month. 270-9130.

OCEAN BEACH. Own room in 3 bedroom house. Garage. One block from beach. 1/3 utilities, only $72/month. 5047 Saratoga Ave. 270-0979 after 6 p.m.

HOUSEMATE NEEDED to share 2 bedroom North Park house with quiet, non-smoking older student. $108, share utilities. Tom 297-9615.

FEMALE, non-cigarette-smoking, wanted to share mellow East San Diego canyon home with two females, two males. $100/month, first and last, please, includes all. 282-7745 evenings only.

PRIVATE ROOM in older North Park home for mature, responsible woman. Open, earthy atmosphere, plants and animals. $85 and share utilities. 281-8733 or 283-4335.

MALE OR FEMALE to share 2 bedroom, 2 bath Lake Murray apartment with professional male, 26. View, tennis, volleyball, handball, more. $180. Ken 469-5856 evenings.

FEMALE C... MALE roommate wanted now by two female psychology grad students. Huge bedroom with bath in Pacific Beach house only feet from the ocean. $160. 488-3071 evenings, weekends.

OWN ROOM in spacious 3 bedroom, 2 bath Cardiff duplex with view. Responsible and over 24, please. $95 plus 1/3 utilities. First and last. 436-9730.

LOOKING FOR a place to share or to share a home? T.V.S.C. provides a video housing library service to save you the hassle of searching. 223-2993.

FEMALE ROOMMATE wanted: cozy furnished 2 bedroom apartment 3 blocks to beach, close to shops and theatre. 21 or over, non-smoker. $122.50 plus utilities. 488-4105 evenings.

HOUSEBOAT. Shelter Island area. One bedroom. Very quiet and aesthetic. Adult humans only. You must be genuinely interested in energy conservation. $190/month. 225-8361.

NON-SMOKING mellow housemate wanted for spacious house near Fairmount Ave. $90 per month. 262-8037.

I WANT TO LIVE with other high self esteem, high energy folks in a homey atmosphere in Del Mar, Solana Beach or La Jolla. Bob 454-1747. Leave message.

RESPONSIBLE MOTHER of two, 12 and 7, needs roommate, stable family environment, large room and bath. Encinitas $125. Would consider adult and one child. 436-0573.

HELP. QUIET person in 20's looking for room or to share small apartment. Must move now or live on sidewalk. Clairemont, Pacific Beach. Danny 276-3722.

SHARE A SUNNY cottage in Ocean Beach. $132.50. Prefer vegetarian, mellow non-smoker. Myla 222-7563.

FURNISHED ROOM to responsible male in lovely home. Non-smoker, non-drinker and clean. $110 includes all utilities, kitchen privileges, phone, pool. Near SDSU. Car needed. 286-1855.

I WILL SHARE my lovely 4 bedroom home with family or persons. Responsible. Non-smokers, non-drinkers, and clean. Near SDSU. Pool. Car needed. 286-1855.

FEMALE TO SHARE 4 bedroom house with 2 others. Laundry, big kitchen, fireplace, close to State. $115/month. Donna or Lisa 583-2993.

FEMALE VEGETARIAN, quiet, neat, spiritual, to share house with heated pool near SDSU. $150 includes all. 237-6865.

HOUSING HELP to Japanese student. Downtown. No fancy living. 239-8559.

FEMINIST MOTHER of two wishes to share housing cost with another. Her share $150 including utilities. Joyce. 3431 Del Rey Street, apartment 12.

FEMALE ROOMMATE to share 3 bedroom, 2 bath apartment with two SDSU students. Own room, pets allowed, 10 minutes from State. 469-4262.

FEMALE ROOMMATE wanted to share bayfront luxury condominium in Pacific Beach with professional woman. 272-0897.

ENCINITAS HOME for 4 near beach. Steambath, private yard, workroom. Needs mellow, non-smoking, preferably tennis playing adults to share large unique home. $150—165. Carol 235-8937.

FEMALE FOR comfortable, spacious 3 bedroom home near Mt. Helix. Own room or share master bedroom. Open and cooperative household. John, Brian, Sasha 462-3054.

[illegible] bedroom house, Crown Point. Yard and garage. Mellow male preferred. Karen 270-7451, leave message.

I AM 22 year old male. I would like to share 2 bedroom apartment with a female 18 to 30. ½ on everything. Must be bookkeeper. Call anytime 262-0132.

OUR FAMILY will share home with person between 20 and 25 with possible interests in chess, art, music, psychology, acting, electronics. $90/month. 282-0186.

ROOM IN 3 bedroom South Mission townhouse with fireplace. $175, utilities paid. Available February 1. 488-7970.

ARTIST TO SHARE working space. I like to work with other artists. Do you have or are you looking for studio? Call Carol 274-9018.

TWO NORMAL MALES would like responsible male/female roommate for 3 bedroom house in Pacific Beach. Large yard and fireplace. 270-3206.

HOUSEMATE WANTED. Own room in 4 bedroom, 2 bath, unfurnished Mira Mesa condo. Pool and jacuzzi. $73.75/month plus utilities and deposit. 271-7044.

HOUSEMATE WANTED to share 3 bedroom house. $115 with $50 deposit. Jan or Pam 455-0818.

FEMALE ROOMMATE wanted. Own room. Close to State. $95/month. 463-7566.

Lessons

STAINED GLASS—Copper Foil class. Flat and three dimensional work included. Professional techniques. North County Kaleidoscope. 436-6991.

SPECIAL introductory tennis weekend clinics. Sponsored by the Institute for the Study of Attention. 436-3611.

BLUE RIDGE Music Store—offering lessons on guitar (all styles), banjo, mandolin, fiddle, classic violin, autoharp, dulcimer, bass guitar, and pedal steel. 509 Highway 101, Encinitas. 753-1775.

SELF-HYPNOSIS workshop, a practical tool for a positive life. Saturday, February 5, 9 a.m. to 3 p.m. $35. Anxiety Treatment Center, 3737 Fourth Avenue. 299-4070.

TEST-PREPARATION CENTER. Raise Entrance Exam scores. MCAT-DAT-GRE-LSAT-SAT. Nat'l Med. Bd. 270-6810.

...NA FELSER'S free acting classes ...ys and/or Wednesdays, 7:30 p.m. ... Center, 2422 Congress Street, Old ... information: Midway Adult Center ...31.

...E CLASS, beginning and advanced. ...anury 26, Helix Adult School (461-... January 31, Mission Bay Adult ...l (273-3221). Instructor, Chris Vitas, ...64, 463-9697.

.../BODY AWARENESS. Learn and ...ow Age methods of self development: T'ai Chi, Bioenergetics, Acupres... Therapeutic Touch, Psychic Aware... Auto-genics. Starts Monday, Janu...7, Ocean Beach Community School; ...nesday, January 19, Lindbergh ...munity School; Tuesday, February 1, ...ckels Community School, 7-9:30 p.m. ...fee. Rebecca Martin, Instructor, ...ngers Community College District.

...E AND MASK theater classes. Adults ..., 8 weeks, beginning and intermediate ...en $8, 6 weeks. Mid-January to mid-...ch. Video playback. Florence, 298-...7 and Spreckles Community Schools.

...E DAY JUGGLING workshops will be ...d soon for beginning and advanced ...glers interested? Call the Florence, ...dberg, Fletcher and/or Ocean Beach ...munity Schools.

...ATHA YOGA in a warm, friendly, peace-...l environment. Introductory lessons. ...all group classes with individual ...ention. Radiance yoga and dance ...mpany, 1618 West Lewis, Mission Hills, ...n Diego. 299-1443.

...EN'S CLASS. Greek and Balkan dance. ...gins Wednesday, January 19, 7:30-9:30 ...m. Pacific Beach Elementary School, ...anuel and Tourmaline. Rec. Dept. spon-...ored. Ten sessions $7.50. 272-6812.

SILVERSMITHING classes. School of Metal and Stone. For information, call 222-...721.

TEACH CONVERSATIONAL English in Japan! Grads only, couples okay. Send letter, resume, references, transcripts, 2 current photos now. Hiroshima Language Center, 687 Spokane Way, El Cajon, CA 92020.

"COMMERCIAL ART for Advertising (Basics)" is a new ten-week introductory course being offered this spring by the San Diego Community Colleges through the North Shores Adult Center and co-sponsored by the U.S. Small Business Administration. Registration and classes begin Thursday, February 3, 1977, 6:30 to 9:30 p.m. at Mission Bay High School, 2485 Grand Avenue. 273-3221.

KARATE AND T'ai Chi introductory evening workshops in Solana Beach. Special children's karate classes too! Call the Institute for the Study of Attention. 436-3611.

MARITAL GROWTH. 8-3 hour lessons. January 16, Catamaran Hotel. 276-2900.

SILVERSMITHING classes at School of Metal and Stone. Morning and evening instruction, beginning and advanced small classes. For information, call 10-5 p.m. 222-9721.

LEARN TO BE a Montessori pre-school teacher. Approved training program. Monday to Wednesday, 2 to 5 p.m. begins January 31. Course instructor: LoAnn Jundt. Call Betty Bailey, 275-1920, for information. Montessori School House of San Diego.

TAI CHI CH'UAN is an art of health, exercise, mind control, philosophy, and self-defense. Learn the complete art at [illegible] classes. Introductory course $17. Come by 3554 University or call 280-6382.

PRINCIPLES OF NATURE, a course exploring a paradigm of Nature that underlies body disciplines, cognition, consciousness, and physics, will be offered by the Institute for the Study of Attention, Inc. in Encinitas. The ten-week weekly seminar begins the week of January 16. For information, write ISA/POB W/Solana Beach 92075, or call 436-3611.

FREE CLOWN CLASSES! Learn mime, makeup, magic, puppetry, movement. For details, call Crystal the Clown, 753-8109 or leave message on machine.

CAREER DEVELOPMENT classes are being offered at the Adult Career Guidance Center (ROP) at 1608 Fifth Avenue, San Diego. Tuesday and Thursday evenings from 6:30 to 9:30 beginning February 1. For information and enrollment call 233-7351 or 232-7201.

ADULT MEDIA CLASSES in use of film and slide projectors, tape recorders. Introduction to graphics, photography, darkroom, videotaping. Monday and Wednesday 12—2:30, Mira Mesa High School. Tuesday and Thursday 9—11:30 and 12:30—3:00, Serra High School, all starting February 7. For more information call P. Handler 296-4069.

THE ASSOCIATION for Childbirth at Home announces the start of 6-week sessions covering all aspects of homebirth. February 1 and 3. Call 462-5499 for more information.

INTRODUCTION to World Religions begins Tuesday, February 2, 9:30—3:30, City College. Discussion of major Eastern religions and values clarification. Instructor Neil Voigt. 256-4201.

FREE CONVERSATIONAL French classes at Navajo Adult, Patrick Henry Campus. Beginning Tuesday 6:30—9:30, intermediate Thursday 6:30—9:30 starting February 1 and 3. Registration begins January 17.

JAZZ MODERN DANCE classes. Broadway Heights ... [illegible] 1645 ... Tuesday and Thursday 6—7, intermediate/advanced 7—8. Instructor: performer Pamela Hoastelis. 239-2346, 235-8954, 474-3385.

MODERN DANCE class, Mondays, 7:30 p.m., taught by Debra Kaye. For further information call 295-5201.

CLASSICAL GUITAR lessons. Studies technique, repertoire. Based on Segovia method. Beginners welcome, reasonable rates. Deidra Cadenhead 454-1716.

Inauguration Day Specials

(Coupons expire January 31, 1977)

INBETWEENER* 10¢ (reg. 30¢) With the purchase of one dozen chocolate chip cookies. *A wedge of ice cream inbetweener two chocolate chip cookies

10¢ OFF PEANUT NUTTY BUTTER. One lb. tub made fresh daily. No salt, sugar or preservatives added

75¢ OFF A Lord Byron's T-SHIRT. While supply lasts

25¢ OFF toward the purchase of two dozen chocolate chip cookies

AT LORD BYRON'S we bake 3 kinds of chocolate chip cookies all day long. We make them just the way you like them—always fresh with lots of walnuts and gobs of real chocolate chips!
ICE CREAM is a natural with cookies. And at Lord Byron's with every cone or dish you get a fresh chocolate chip cookie free! Plus three of your favorite flavors are natural—made only with honey!

We're open 7 days a week. Sun—Thurs 11am—10pm Fri—Sat 11am—11pm
737 Pearl Street, La Jolla 454-3034
©1976 Lord Byron's Inc.

GUITAR LESSONS: rock, blues, jazz, improvisation, technique, theory. Folk, [illegible] finger-picking, beginning, intermediate, advanced. Les Preston 281-0932.

FCC RADIOTELEPHONE License information. Complete study guide questions and answers for radiotelephone second and first class license in good condition. $85. 282-9652.

NEW CREATIVE DANCE class for adult beginners wishing to liberate their movements, develop creativity and self-confidence. Enrollment open for Wednesday 7 p.m. class with Liz Weiss, experienced teacher of Barbara Mettler's methods. Fusion Creative Dance Center, 230 Birmingham, Cardiff. 436-3733.

DREAM SEMINAR. Wednesday evening 7:30—9:30. Open to all. An opportunity to look at what happens in the dream universe. We will explore lots of theories—Senoi, Gestalt, Jung, etc. $8. Call Sassha and Rus 295-4808.

LAYING ON OF HANDS: an evening workshop to teach this ancient art. Focus on touch, energy, breath, and color. Beginners welcome. February 4, 7:30-10:30. $15. Call Sassha and Rus 295-4808.

FEMINISTS: Learn liberation through humor! Free workshop using the art of the clown to assert and express. Cindee 753-8109.

SPANISH AND FRENCH taught by a college professor. Alcide Tremblay 234-0391, extension 335.

Services

CARICATURES by Rick Geary. Parties, conventions, individuals and groups. By appointment. 488-3338. P.O. Box 99835, San Diego 92103.

I WILL DESIGN logos and business cards for your business. Call 280-5597.

CHILDCARE in my home. 75¢ an hour each child. 29 years experience, love children. [illegible] 5 p.m. 231-3974.

HAND-PAINTED T-shirts, dresses, ties, tote bags, etc. Surprise your guy or gal with something unique for Valentine's Day or birthday. Mary Lou 276-5763.

PERSONAL PORSCHE-Audi-VW repair. Learn more about your car. Mobile repair, fully licensed. Lowest prices, most makes repaired, all work guaranteed. Call 455-1938 for information or appointment. Bill.

OUTDOOR WEDDING photographer can help you out! You decide on quantity, size, [illegible] professional. Dave 755-5468.

ASTROLOGY BY CAY. Business and personal counseling, compatibility comparisons, mini-charts-special $10. Invite me to your next party! Member American Federation of Astrologers. 297-1648.

TAROT READINGS and astrological birth charts professionally read and prepared by Aaron. Please call 295-5201.

PHONE MATE hang ups? Entertain and relax your callers, make an impression, get more messages. Bozo Productions creative recorded messages for business-home. (714) 291-2493 for samples.

IBM EXECUTIVE TYPING. Dissertations, theses, term papers (listed with USIU and SDSU), resumes and cover letters, manuscripts (all kinds, including medical), business letters, repetitive letters, legal documents, envelope addressing. 287-4237.

MAKE YOUR New Year's Resolution come true. Learn how to release painful tension and past fears through private sessions with Doneer Whelan. Doneer has developed a unique method of helping you understand what's happening within you and why. Call 284-3817.

SAVOIR FAIRE REMINDER: Quality is not cheap, nor is it expensive. Quality lasts! Custom designs in clothing, crochets and knits, restyling, repairs, newest ski and beach fashions. Open late by appointment. The Craftswomen of Savoir Faire, 3735 India Street Art Colony. 297-8938.

HANDYMAN: hard working college student to do painting, yard work and light [illegible] starving. Call Keith 488-7481.

PORTRAIT WORLD Photographic Studio and Framing. We can satisfy all of your professional photographic and picture framing needs. We create a friendly atmosphere, and our prices are sensible. We welcome your inquiries. 3962 Clairemont Square. 270-5211.

A BREAKTHROUGH for beautiful young-er looking skin. By appointment only call 462-6508 for more information.

DOG GROOMING with love. We care for an about your animal. Top quality professional service at reasonable prices. Shear Delight. 3385-30th St. 283-4335.

INDIVIDUAL INCOME TAX returns professionally prepared. Long or short forms. Open evenings and Saturday. North Park area. Call evenings for appointment. Pro-Tax. 283-6055. Notary.

IAN DRYDEN would like to hear from anyone requiring first class photographs for advertising, promotion, decoration, or personal use. Phone 236-9246.

YOUNG WOMAN will clean your home while you're at work. 11—3. $20, experienced. Dependable. Call Mary 276-9229.

ELIMINATE REUPHOLSTERY! Vinyl process matches appearance to original invisibly. Save! "The Plastic Surgeon" makes housecalls. Guaranteed quality. Residential, commercial. James 270-8930, 270-6242, ext. 1...

VOLKSWAGEN REPAIRS. Bench tune-ups, $17.90 complete. Lowest prices, compare. Mobile repair shop, all cars, any work. For appointment call 488-8560, 8 a.m. to 6 p.m. Always home 5—6 p.m.

TIRED BACK? Aching body? Bring these and other complaints to Rus Nichols for massage. Mind/body integration. Swedish massage and relaxation. $20/appointment. Call 295-4808.

CATERING—Weddings and private parties. We will prepare any kind of Greek hors d'oeuvres, complete dinners and homemade desserts. From 10—500 persons. Call us at 234-1955 to discuss your plans. Athens Market.

ACADEMIC research papers. Thousands on file. Send $1.00 for your 192-page mail order catalog. 11322 Idaho Ave., #206, Los Angeles, CA 90025. (213) 477-8474.

WOMEN'S INDIVIDUAL and group counseling. Low fees by professionals in office setting. Call 231-1610.

WEDDINGS AND FUNERALS. No artificial impediments. St. Francis Chapel, Liberal Catholic Church, 741 Cerro Gordo Ave., San Diego. 233-4637 or 459-5809.

SAVE MONEY. Carpets steam cleaned. Any size living room and hall $16.95. Free deodorizer, expert spotting and personalized service. Economy Carpet Care 264-7349.

FREE INFORMATION. Visiting Las Vegas: you can enjoy yourself and save money. Write B&L, Box 103, 3403 5th Ave., San Diego, CA 92103.

INTERNATIONAL Graphologie: handwriting analysis. Hillcrest 297-0559. Accurate scientific insights into personality traits and behavioral patterns. Graphology course taught on an individual basis.

PERFECT GIFT—Holistic massage for friend, lover, business associate after tension of holidays. Holistic Stress Reduction Message: 1½ hour session $15. Series of 4 sessions $50. Michael Harrison, Center for Holistic Arts. 235-6388.

REDUCE—Slender Now weight loss program. All natural and nutritious. Guaranteed 10—29 pounds first month. Distributorships available. Call Dan and Carol 298-7579.

ARE YOU LONELY, depressed, in a legal hassle? The Help Center can assist you when you need a friend. Call 582-HELP between 2 and 10 p.m. Monday through Friday.

TYPING. Perfect copy on quality bond paper. Editing too. Fast and reasonable. Term papers, theses, manuscripts, resumes, etc. Jackie 224-7420 after 1 p.m. and 225-9210.

FREE—To begin an ongoing weight control support group to meet weekly in La Jolla. Enid 459-3054.

MOBILE DISCO available for any occasion, any size group. We furnish D.J., music program (Top 40, requests, etc.) and a highly acclaimed sound reinforcement system (now available with earth-shaking Sensurround, on request). Call now. DiscoQuake! 426-9900.

Music

COMPETENT bassist available, have PA, practice studio in El Cajon, time and energy. Can play top 40, country, funk, soul, disco, rock, 50s. Rich 465-1339.

LEAD GUITARIST available for R&R band. Ray 270-9182.

GRAND UPRIGHT piano, very good condition. Sacrifice $400. Sandy 447-4116.

CLASSICAL NYLON string guitar and case, books. $50. Sounds nice, looks like new. 224-6880.

PRE-CBS Twin Reverb. Excellent condition with two 12" Altec speakers. Steal at $385. Twin Reverb with 15" JBL $315. Leslie 45 good condition with pre-amp $310. Sunn 200, steal at $90. Fender two 12" cabinet $15. Microphone $20. Stand $5.50. 462-8135.

ATTENTION MUSICIANS! TEAC A2340 four track recorder. Excellent condition. $495. Hot damn! Check it out! 755-1637.

UPRIGHT PIANO. Excellent condition, beautiful tone. Mahogany wood with mirror top. $495. Bench included. 274-8889.

IF YOU'RE A high energy guitarist with good equipment, stage presence and vocals and want to make it in the near future, call 724-7822 before it's too late.

DYNACO FM-5 tuner, 1 year old, $120. Sony TC 152SD stereo Dolby cassette deck, AC or batteries. $150. Rob 455-0851.

VIOLIN, 3/4 size, good condition with two bows and case. $50 or best offer. 280-1744.

ACOUSTIC GUITAR amplifier, excellent condition, if interested in that great acoustic sound call 435-6492.

HEADPHONES. Marantz, brand new. $120. 272-2149 evenings.

SONGWRITERS, musicians. I write songs, play flute, percussion and sing. I'm looking for creative musicians to form band or write with. Kurt 222-6205.

TEAC 40105. Reel to reel tape deck in perfect condition, auto reverse, extra tapes. $235. 297-1597.

HEIL PA SPEAKERS. Excellent condition. Must sacrifice $350. 224-1524.

MARSHALL 50 watt lead amp $295. MXR Phase 100 $60. [illegible] guitar with case. $175. 284-4809.

MAESTRO ECHO-PLEX, 2 months old. Paid $325, take $200. Many special effects for guitar, keyboard etc. 2 minute recording. 426-9523 evenings.

GARRARD TURNTABLE, base and dust cover. Shure cartridge. Very good condition. $30. Sandy or Larry 436-9136.

VOCALIST NEEDED immediately for top 40 band. Have PA and practice studio. Prefer tenor. Please, no rank amateurs. Rich, 465-1339, before 7 p.m. El Cajon area.

CUSTOM DOBRO. This is a fine instrument with regular neck action, wood body, and all gold plated parts. $325 cheap! Give me a call. 755-1637.

ARP 2600, 2 voice, for immediate sale. Fender Pro Reverb 2-12's. 223-6998.

PIANO. 281-8011 after 6 p.m.

HIGH ENERGY guitarist needed! Vocals, stage presence, and good equipment a must. Gigs and recording. Contact with qualifications: Rush Productions West, De Crepo Enterprises, 948 North Santa Fe, Suite 84, Vista, CA 92083.

GOLDEN MELLOW tone. Bundy special Selmer alto sax, good condition. $140. 270-7212.

QUICK CLEAN TONE. Vito Bb clarinet, $65, like new. 270-7212.

MUSICIANS: Free referral service. To be listed, call Straits Head Sound. 465-3397.

TAKAMINE 6-string guitar, 360-S spruce top. Practically new, perfect condition, plus new hard case. $200 or best offer. 296-4519 or 233-4093.

HEADPHONES. Marantz, brand new. $120. 272-2149 evenings.

DO YOU LIKE to sing? Every Monday morning from 9 till 11 a happy group gathers in the basement at 320 Date Street and sings popular songs to their heart's content. You're invited. Come on out, it's phun!

HAVE TO SELL acoustic guitar amp, 125 watts. Excellent condition, best offer. Also a Fender guitar, early 60s model for $115. 435-6492.

FENDER BASSMAN amp for sale. With two 15" speakers. One JBL and one Eminence. $400 or best offer. 428-2995.

FENDER TELECASTER custom, humbucker on rhythm side. Cream white with maple neck. Good condition. $220. 474-7417.

FENDER PRECISION bass, 1973 model, sunburst, rosewood fretboard, hard shell case, excellent, $250. Fuzz box, perfect for punk rock, $20. 452-1269.

LEAD GUITARIST, experienced, and hard working, looking for established band or serious people to work with. Joe 264-4809 after 5:30.

CHROMATIC harmonica player to lead trio (bass, chord). Ability to read music preferred. No blues harps. Bill Fox, 291-2404, days. Pete White, 291-1692 evenings.

GARRARD TURNTABLE, has cueing and other fine features. Lab 80 model. $35. 272-4957 Kevin.

GUITARIST SEEKING band or musicians to form one. Into rock and originals. Have experience, time, transportation, equipment. Mark 561-4157.

TWO JBL SPEAKER cones built in homemade cabinets. Excellent sound for your van. Great bass. 224-7034.

PEAVEY P.A. 400. Excellent condition, must sell. $600 or offer. 481-0367.

INTERESTED in getting together with banjo player to practice. Have been playing for 5 months. Kathy 278-2658.

RAGTIME PIANO PLAYER. I need a good non-professional ragtime piano player. Must be a good accompanist. Young or old, male or female. Just for fun. 297-0571.

SUPEREX electrostatic headphones PEP-77C with walnut case. $60. Unsurpassed sound quality. Heath 5" oscilloscope $120, with manual. Perfect condition. Doug 481-9039.

PANASONIC with turntable and cassette AM-FM, two speakers. Leaving town, must sell. $125. 488-6760 or 488-3086.

AKAI 1810 reel to reel recorder with built-in 8 track and auto reverse. Cost $500 new, $175 or best offer. Also 100 reels available. Jim 299-0204.

JAZZ FANS. If you would like KPRI-FM to pick up where KFSD left off, if you want to hear jazz broadcast on a regular basis, if you care about this musical form, please write and express your interest. An enthusiastic response could lead to a new jazz program. Write KPRI-FM, c/o Jazz, 11585 Sorrento Valley Road, San Diego 92121.

1969 D-28 AND 1972 D-35 MARTINS. 1929 National custom black ES335 Gibson, Gibson L5C, 1961 and 1965 Stratocasters, 1964 Gibson Hummingbird. Used D50 Build and many others. Trades okay. Jim's House of Guitars, 4329 University, 280-9024.

CLASSICAL GUITAR Medina handmade in Mexico. About 10 years old, excellent condition, beautiful tone. $225. 286-8469.

ORPHEUM #3 5 string banjo. In excellent shape...

[illegible]

MUSIC MAN amps and guitars, complete line and all in stock at Blue Ridge Music, 509 Highway 101, Encinitas. 753-1775.

GUITARIST looking for working or nearly working band. Ready and willing to play most styles of music. Have eight years playing time, and road experience. Full time and serious. Age 23. Mike 278-5257.

BLUE RIDGE Music Store—Martins always 40% off. We also offer Guild, Ovation, Takemine, Ibanez, Iada, Music Man amps and guitars, Peavey. Large music book selection. Repairs, lessons. 509 Highway 101, Encinitas. 753-1775.

EXPERIENCED guitarist, singer looking for another guitarist, singer to do acoustic music in small clubs, coffee houses, et cetera. Harmonies a must. David 743-6600.

DRUMMER AVAILABLE. I'm looking for work in a top 40, funky, disco, rock band or a country western band. Only experienced call Greg, 279-0775.

PAIR SPEAKERS with nice mahogany enclosures. Jensen 12" loudspeakers. $85. 222-4952 Kevin.

MADMAN'S WORKSHOP. Complete stereo, hi-fi, tape machine, and turntable service. Call us before your set is in our competitors' clutches. Our deal is better. 275-0333.

MUSICIANS. Interest in pro recording? Compare our studio to all the others. Bring this ad for a 20% discount on 4 hours or more recording. Phaedo Recording 292-9584.

Personals

TRUTH IS WHAT I've said. Believe me, library books, public phone! Pondering dream distortions resulted confusion. Inbetweens cooperative? Others used some phone time. Wide Eyes.

DAVE I am in love with your dinghy. Please contact me through Dave B. Hurry! Zeke the Freak.

THE C.V. skateboard locals are cool, and they know that they've got a good thing going. Wood Rasp is gonna be another Toenails in no time.

THE ANIMALS have run out of postal cards and would to apologize to all their friends. Mr. Badger.

NEED SOMEONE to talk with? We're here to listen. Alpha Project 382-2117. Monday through Friday 10–10. Mid City area.

"OVER 30" Women's Group. Alpha Project, 3432 University Avenue, 6–8 p.m., Tuesday evenings. Limited to 8 women. Call for next group. Sarah 283-2118.

LOVELY LADY in blue, buying pop at Foodbasket, driving red pickup, who waved goodbye driving out of parking lot, please acknowledge in next Reader. Mike.

FEMINISTS. Learn liberation through humor! Free workshop to use the art of the clown to assert and express. Cindee 753-8109.

BORIS—We do have fun with the Rams, and Oakland. If only we had more time to play. Here's to Palm Springs weekends! Natasha.

FINDERS. Ponder for a moment if you can! Are you just a concept of your fellow man? S.S.T.

HOW LONG CAN 2 people remain apart before they lose the precious ability to communicate? Does silence become too easy? First words too hard? Forever?

SPLASHY. I believe we've had the same dream. Let's dream together and make reality fade away. Close your eyes, say what you want to see.

MICHAEL. Kindly, nervous Bill asked me...

[illegible]

Guitar Center

Always the musician's choice

WE'RE GIVING IT AWAY

FREE GIBSON LES PAUL CUSTOM GUITAR & CASE
$900 Value – Drawing held January 31st
No purchase necessary – Come on down and enter

ACCESSORY BURNERS

	LIST	SALE
ALL GUITAR & BASS STRINGS	2 FOR PRICE OF ONE	
ALL MORLEY PEDALS		40% OFF
ALL SEAMOON ACCESSORIES		50% OFF
ELECTRO HARMONIX SMALL STONE PHASORS	79.95	[illegible]
ELECTRO HARMONIX ELECTRIC MISTRESS	199.95	[illegible]
ELECTRO HARMONIX LPB-1	23.95	[illegible]
HEIL TALKBOX	149.95	[illegible]
MXR 6 BAND GRAPHIC E.Q.	79.95	[illegible]
MXR 10 BAND GRAPHIC E.Q.	139.95	[illegible]
MXR PHASE 90	119.95	[illegible]

IF YOU'RE INTO DRUMS

	LIST	SALE PRICE
NEW		
CAMCO MAPLE — 5 PIECES	[illegible]	[illegible]
GRETSCH CHROME — 5 PIECES	870.00	[illegible]
PREMIERE SUPERSTAR — 7 PIECES (DBL. BASS)	1170.00	[illegible]
ALL LATIN PERCUSSION ACCESSORIES (IN STOCK)		40% OFF
ALL ROGERS STICKS		1 FOR 1
REMO SKINS (IN STOCK)		30% OFF
USED		
LUDWIG OYSTER BLACK CLASSIC — 5 PIECE		549.00
LUDWIG BUTCHER BLOCK — 6 PIECE		649.00

IF YOU'RE INTO AMPS AND P.A.'S

	LIST	SALE PRICE
NEW		
ACOUSTIC 804 P.A. COLS	[illegible]	[illegible]
ACOUSTIC AMPS — ALL MODELS		BIG SAVINGS
AMPEG AMPS — ALL MODELS		40% OFF
FENDER SUPER TWIN	[illegible]	[illegible]
FENDER 4S 160 P.A. SYSTEM	[illegible]	[illegible]
SUNN P.A. 4 CHL. 100 WATT HEAD	[illegible]	[illegible]
SUNN AMPS & CABINETS [illegible]		40% OFF
TRAYNOR P.A. COLS		50% OFF
USED		
ACOUSTIC 406 CAB		[illegible]
FENDER PRE CBS SUPER		[illegible]
FENDER DUEL SHOWMAN TOP		[illegible]
FENDER PRE CBS DELUXE		[illegible]
FENDER PRE CBS BANDMASTER MINT		[illegible]
FENDER BANDMASTER REVERB COMPLETE		[illegible]
FENDER PRE CBS BASSMAN TOP		[illegible]
FENDER PRE CBS BASSMAN TOP & BOTTOM		[illegible]
FENDER SUPER BASSMAN TOP		[illegible]
SUNN SORADO BASS — 50 WATT TOP		[illegible]
SUNN 118 CAB W/ VEGA SPKR		[illegible]
SUNN 215 SR (1 PR) MONITORS		[illegible]

* SAN DIEGO LOCATION ONLY

IF YOU'RE INTO GUITARS

	LIST	SALE PRICE
NEW		
FENDER STRATOCASTER		FROM 229.00
FENDER TELECASTER		FROM 199.00
FENDER PRECISION BASSES		199.00
GIBSON LES PAUL CUSTOM WHITE LEFTHANDED		IN STOCK
GIBSON EXPLORERS	[illegible]	382.00
GIBSON DBL NECK	1200.00	798.00
GIBSON FLYING V NATURAL	[illegible]	369.00
GIBSON THUNDERBIRD BASSES	[illegible]	369.00
GUILD ACOUSTICS		ON SALE
HAMER — CUSTOM EXPLORER		IN STOCK
DASS CUSTOM GUITARS		IN STOCK
B.C. RICH BASSES		IN STOCK
RICKENBACKER BASSES		FROM 379.00
TAKAMINE ACOUSTICS		40% OFF
YAMAHA ACOUSTICS		40% OFF
* PLUS CASE		
USED		
FENDER MUSICMASTER PRE CBS		159.00
FENDER TELECASTER		[illegible]
FENDER ESQUIRE		[illegible]
FENDER PRE CBS TELECASTER		279.00
FENDER MUSICMASTER BASS		[illegible]
FENDER PRECISION BASS MAPLE NECK MINT		[illegible]
GIBSON HUMMINGBIRD CST/SUNBURST		349.00
GIBSON EBO BASS		99.00
GIBSON EB-? BASS		[illegible]
GIBSON MELODY MAKER SUNBURST OLD		[illegible]
GIBSON L-? ARCHTOP SUNBURST OLD MINT		[illegible]
GIBSON RB-100 BANJO LIKE NEW		[illegible]
GIBSON ES-330 SUNBURST CLEAN		[illegible]
GIBSON LES PAUL TV MODEL MINT		[illegible]
GIBSON SG STANDARD SUNBURST		[illegible]
GIBSON LES PAUL RECORDING		[illegible]
GIBSON FIREBIRD III		[illegible]
GIBSON SG STANDARD CHERRY W/BIGSBY		[illegible]
* PLUS CASE		

IF YOU'RE INTO KEYBOARDS...

NEW FLOOR DEMOS (FULL WARRANTY)	LIST	SALE PRICE
LESLIE 760	[illegible]	[illegible]
OBERHEIM 2 VOICE W/SEQUENCER	[illegible]	[illegible]
RHODES 73 SUITCASE	[illegible]	[illegible]
RHODES 88 SUITCASE	[illegible]	[illegible]
ROLAND RS 202 STRINGS	[illegible]	[illegible]
ROLAND SYSTEM 100 SYNTHESIZER		NOW IN STOCK
SLM CONCERT SPECTRUM	[illegible]	[illegible]
USED		
HAMMOND B3		[illegible]
RHODES 73 STAGE		[illegible]
[illegible]		[illegible]
UNIVOX MINI KORG		[illegible]

Guitar Center

Mon-Fri 9:30AM–7PM Sat-Sun 10AM–6PM 630 "C" Street 234-8731

JANNIE. I've never had a love like this before. Oh no, I've never had it so good. Michael.

WORLD MESSENGER for lowered awareness and hastened reincarnation. Hare Kare, invites all to the christening of our new glowing temple, made entirely out of plutonium.

ONLY GOD can "expunge" what is, according to His reasons. "Man proposes, God disposes." [illegible] the gold it presumably stores.

TO THE THIEVES who stole my dope plants: Shame. That was really not cool at all. You could have left one. Thanks for the scissors, though.

22' CLASSIC SLOOP "Bounty." Beautiful lines and excellent craftsmanship. Lots of mahogany and teak. [illegible] dinghy, many extras. Asking $3,600. Roy, 277-7581 or 283-6368.

SKI BOOTS. Lange Phantoms, size 10½ M. Brand new, used once. Worth $160. Will sell for $90. 755-4259 after 6 p.m. Leave number.

[illegible]

22' SLOOP, glass, fixed keel, well equipped, beautiful and fast. Ideal pocket cruiser for Catalina and Hawaii? Dana Inn Hotel D-14 or 291-8231 weekdays.

15' KAYAK. Fabric covered, varnished wood frame. Two seater. Two paddles, cartop rack, dolly. 287-2538 after 5 p.m.

18' FULLY S/L 1968 Nomad RV. Immaculate. In storage 5 years. Sleeps 5. Bright, spacious interior. Many new extras. $3200 cash. 272-4455 evenings.

24' SAILBOAT. $150 or offer. 1970 Volvo Penta 6 cylinder marine engine, $675. 20 horsepower Merc outboard, $75. 478-5085 or 465-7570.

SKIS. FISCHER 175. Salomon bindings, 45" poles, ski cover. Excellent condition. $110 or best offer. Maureen 275-8296.

12' HOBIE MONOCAT with small walkable trailer. Excellent condition. Must sell. $700 value, $350. Art 454-5344 or collect 1-934-6255.

GOLF CLUBS SALE. 3 sets of irons, Haig, Wilson, Snead. Two sets woods. Regular $25 to $50. Good condition. 296-6464.

16' HOBIE CAT. Excellent condition. Trailer, extras. $1850. George 454-1256.

NEW SURF RACKS $15. Full wet suit, small, $25. 282-8825.

NEED RACQUETBALL partner, male or female beginner. Jacquie 425-0412 evenings.

MENS COMPLETE set Wilson X-31 woods and irons. 4 woods, 9 irons, putter bag and cart. Mint condition. $175. 583-6710.

HANG GLIDER, $225. 272-9397.

21' SAILBOAT with small cabin, fiberglass over wood, teak deck, Seagull outboard, main and jib sails, mooring. Arrowhead design. $900. 272-9397.

SCUBA GEAR, everything but tank, regulator, gauges. Brand new. Will sell as package for $200, worth over $300. 755-4259 after 6 p.m.

LOS ANGELES LAKERS pro basketball. Anyone for carpool to attend selected Laker home games Friday/Sunday nights? Wayne 291-1396 evenings, weekends.

16' WOOD AND GLASS 3-man canoe. Heavy but rigged. $50. 436-9730.

WOMEN'S GOLF CLUBS. Woods, irons, and carrier. Need cleaning but in very good condition. $35. 299-3758 after 6 p.m.

KNEEBOARD/SURFBOARD. 5'5". T. Torrey fish, excellent condition. $60 or offer. 755-4138.

HANG GLIDER. Brock Redtail 19—17. Albatross sail. Excellent condition. Seated harness. Must sell. First $100 takes. 299-3758 after 6 p.m.

Wanted

I NEED CARPETS, rugs, foam padding, and egg cartons for acoustical purposes. Any size or quality. Sam, 278-6914, after 5 p.m.

BARREN DUPLEX needs furniture—sofabed (quality), or couch with matching chair (very soft), High Boy, bureau, bookshelf (tall), wood dinette set (good). 4??-9423 a.m.

SHORTWAVE RADIO. HRO or equivalent. 287-4599.

USED ODYSSEY or other TV video game. Good condition. 2??-6357.

TV FREAKS and media buffs—The Video Company carries the Advent VideoBeam television with the 7' screen. We also carry the Sony Betamax at low, low prices. Come in today for a demonstration. 1147 Prospect, La Jolla. 454-3061.

I NEED AN old, overstuffed sofa I can fix...

[illegible]

CHILDREN AND ADULTS needed by psychology grad students learning to administer intelligence tests. Takes 2—2½ hours. You will get general idea of your I.Q. plus practice in such tests. Please call Judy at 234-4924 or leave phone number.

PRIVATE PARTY wants used color television set, stereo record player, chests of drawers, desk and chair, coffee table. Must be very reasonable. 565-7820.

WANTED: PARTNER IN GRIME. My VW's had it. Seeking someone in or approaching similar circumstances to combine resources toward two cheap, quality rebuilds. 426-3395, 463-2649.

I NEED a weight lifter's belt. Olympic style, will pay a reasonable price. Call Gary 223-6032.

WANT FLOOR MAT from 1969 Datsun pickup. Also tires, size around E70x14. Air shocks for Datsun also. 275-2932.

KING SIZE WATERBED frame and heater wanted, vibrator optional. Already have mattress and liner. Reasonable, or will trade my astrological guidance. Trading is happiness. 297-1648.

WANT AQUARIUM, large all glass. Must be cheap. 287-4599.

BE SOMEBODY! "My House" needs kitchen equipment: blender, mixer, electric oven, refrigerator, what have you? Will pick up. 299-0837. "My House," New Directions self-help center, 3869 4th Avenue.

RESEARCH PROJECT: We need to contact all females born either June 15/16, 1948. If that's you, please call 464-1800.

RESEARCH PROJECT: We need to contact all males born between January 28 and 31, 1925. If that's you, please call 464-1800.

WANT 1949 to 1953 flatbed V-8 engine. Also 1965 Chevy 230 cubic inch 6 cylinder engine. Also running 36 to 40 horsepower VW engine. 222-4477.

THE BOTTLE BILL. It won't work unless we do. If you want to help, call 222-5138 or 223-6562 or 233-7144. Don. Thanks.

INTERRACIAL COUPLES are needed as volunteers for sociological field study conducted in San Diego. Contact Mary for interviewing at 233-1141.

Jobs

THE READER has an opening for a dependable delivery person. Prefer student with light delivery vehicle. 231-7821 after Wednesday for appointment.

GRAPHIC ARTIST looking for person with similar interests to work with me and handle my overload. Call Gary at 296-0524 after 8 p.m.

SURFERS, skin divers, hang gliderers, male or female [illegible] might like to model for photographs. $5 an hour, plus possible percentage. 232-1312.

DISTRIBUTORS for Shaklee products needed. Work your own hours, part or full time. Immediate earnings, no layoffs. Also need people to train for supervisors and assistants. 448-1451 after 2 p.m.

MATH TUTOR wanted for adult, 2-4 hours per week. Algebra and trigonometry. My home or yours. Pacific Beach area. Write P.O. Box 4341, San Diego, CA 92104.

TYPIST WITH access to IBM composer needed for book project. 282-7745 evenings only.

"EXECUTIVE" SECRETARY, to fill a long term part time position. The hours will be completely flexible, a minimum of 10 hours per week, beginning immediately, until June. The required qualifications, listed in order of importance are: a positive attitude, imagination, and experience in typing, filing, and checkbook balancing. If you would like the job, send an informal resume, including qualifications, goals, past achievements, and present occupation(s) to Will Johnson, 2565 Camino Del Rio South, Ground Floor West, San Diego 92108, or call my receptionist (who knows nothing about this opening) at 299-0100, and leave your name and phone number.

BABYSITTER wanted four nights a week, your home or mine, $1 hour. La Mesa-State College area. 463-8703.

BACKYARD BONDO man needed for body work. Complete prep for painting, reasonable. Tom, 283-6249 evenings.

EXPERIENCED mature woman wants weekend work. Waitress, house or pet sit job. Leave your number with manager for Apt. 4, 272-8072.

SALES DIRECT. Part time work. Top Comm. in young dynamic company. Monday-Friday. 461-4228, 9 a.m.-11 a.m.

COMPUTER PROGRAMMING consulting jobs wanted. Experienced in scientific and commercial applications. Languages include Fortran, Cobol, PL/1, RPG, and IBM Assembler. 224-6649 anytime.

SEEK EMPLOYMENT in electronics, herbs, bicycle repair, piano tuning, or social relations. Have been out of work due to back injury. Phone today 223-7734. Thank you.

SECOND INCOME. Want people interested in a second income. Earn $165 per week, working 1 hour per day. It's legit! Write: Valor Ent., [illegible] Box R, San Diego, CA 92103.

WANT A CHALLENGING career with excellent income? We need people to distribute Shaklee products. Work your own hours and we'll train you to go as far as you wish. Also ideal part time work. 461-0224 after 12.

ARTISTIC DIRECTOR. For applications send stamped self addressed envelope to Genesis Theatre, 4690 Palm Avenue, La Mesa, CA 92041. Deadline, Friday, February 18.

CONVALESCING mother needs household help for 2—4 weeks. No nursing. $100 per week. Prefer someone who can live in. 276-1504.

Would you believe progressive haircutting in a railroad car?

Here are some believers:

"Greatest haircut I ever had. The girls are beautiful . . ."
Mike Doyle
Professional Surfing Champion

"I got turned on to Henna there. They really do know what they're talking about."
Claudia
Songwriter and Musician

"Wow, this place is beautiful, what a trip!"
Ken Copper
Disc Jockey, KOGO

"My permanent looked so good, that people thought it was a natural."
Robin March
Student

Experience a dynamic new image through our individualized approach to your special head of hair.

California Zephyr

Creative hair designs for men and women
315 South Hwy 101, Solana Beach 481-8963

Complimentary Reconditioning Treatment
With your next haircut through February 20.
We use and recommend REDKEN

UCSD NEWSPAPER is looking for two dynamic people-oriented persons to handle their own sales and advertising accounts. Ask for Gary at 452-2468 between 9 and 12 noon.

HONEST, RELIABLE, hardworking young woman desires housecleaning or house work. Have transportation. Available anytime. Reasonable. Excellent references. Sherry 582-6414.

JOB AVAILABLE. Typing experience necessary. Keypunch data onto cards. $2.50/hour. Minimum 2 evenings per week, 4 hours each evening. La Jolla. Shirley 452-2148.

FREE SUPPLIES! $500—$1000 guaranteed! Mailing our salesletters. Send stamp and self addressed envelope to Associated Enterprises, 4301 Dale St., La Mesa, CA 92041.

ONE MAN OR WOMAN needed to sail to Tahiti, Samoa, Fiji, and Australia. Pay own living expenses. Experience desirable but not necessary. P.O. Box 945, Coronado, CA 92118.

Pets

IRISH SETTER. Ten month female. Needs new home. Requirement—no chain, needs space to run. $50. Call Bob at work 560-8434.

DUCKS, adult male Black Cayuga $5. Adult female Black East Indian, excellent egg layer, $5. Offspring, one female and one male, 3 months old. 280-1744.

CATS AND DOGS economically spayed and neutered even in heat or pregnant. Pet Assistance, 222-1590.

WANTED: BORZOI stud for my bitch. My Borzoi is of [illegible] 276-5785, negotiate $. Ask for Bruce.

PLEASE SAVE MERLIN from the tortures of apartment life. Attractive, small male dog with unique personality needs plenty of attention. Free to good home. 447-5392.

9" BLACK SHARK, $10. 12-year-old tropical catfish, $5. Two silent giants, $7.50 apiece. 1 diatom filter, $20. 282-1475.

FREE, excellent watchdog, female German Shepard, very well trained, for adults and teenagers only. Very protective. Needs a job. Owner leaving town. 4883086.

PURE BLACK German Shepherd AKC stud. International grand champion lines. Need female Shepherd to breed with. Fee, pick of litter. 225-8497 evenings, keep trying.

FOUND—Female German Shepherd. Very friendly and well behaved. Found in the area of south Prospect and Coast Blvd. in La Jolla. Wendy 454-4744.

10 GALLON AQUARIUM, Dynaflow filter, under gravel filter, heater, hush pump, non-metal. $20. 287-4599.

Trade

TRADE FOR ? Skills — rough carpentry, plumbing, painting, minor auto work, stone work, labor, etc. Bob 449-0925.

MY BOHEMIAN walk-up garret needs love. I'll exchange my astrological expertise for ceramic, macrame, plants, paintings, furniture, sculpture, whatever! Barter is beautiful! 297-1648.

WILL TRADE double mattress and box spring for clean single mattress (or 2?) Ann 291-0968.

BLACK LEATHER motorcycle jacket size 36-38, like new, many zippers. $35 firm or trade with cash for 12 string guitar. Tracy 437-1321 after 4 p.m. weekdays.

1970 SAAB 99, green, Semperit radials. Needs repairs. Will sell, trade, or sell parts. Or would buy good low mileage engine or transmission. David 743-6600.

1962 INTERNATIONAL Scout 4x2 positraction, removable top, strong tight engine and drive train, body, tires and interior excellent, radio and heater. $750 or trade? 222-9505.

COMMODITY TRADER seeks house in La Jolla for wife, self, and computer in exchange for services. Write P.O. Box 4341, San Diego, CA 92104.

MAN'S 38R black 100% cashmere overcoat worn 6 times. $135 new, will sell $50 or exchange for something of value. 233-9916 evenings.

SELF-IMPROVEMENT, motivational lectures on tape. Will trade for comparable. Want to spread the light? Register in Tape Library 292-0126 evenings.

MY DODGE VAN B-100 for your truck of equal value. Baby blue '74, power steering and brakes, AM/FM. Bruce 276-5785.

TRADE YOUR MECHANICAL work on my non-working bulldozer for bulldozer work or what do you need? 421-9977.

I HAVE FOUR mags and tires and would like to trade them for five stock rims and tires for '72 VW bug. 286-9578.

TENNIS LESSONS in exchange for typing the rough draft of a tennis book. Can I.S.A. at 436-3611.

KING SIZE WATERBED frame and heater wanted, vibrator optional. Already have mattress and liner. Reasonable, or will trade my astrological guidance. Trading is happiness. 297-1648.

Photo

MINOLTA S-R7, 35mm camera with case. Excellent condition. 3 lenses, 1 adapter, sun hood, filters, cable release, and choice of carrying case. $200 firm. 287-3679.

VIVITAR 85-205mm/3.8 macro zoom lens, for Nikon, Nikkormat only. Case, polarizer, UV, skylight filters. 6 months old. $150. 453-9393.

4x5 ALL-ALUMINUM view camera, $40. Kodak 8x10 enlarging easel, $6. Nikor stainless tank for 220 film, $5. Graflex bracket, $3. 448-3725.

209mm PROCESS LENS. For copying or enlarging, works great at infinity too. $30. 448-3725.

HONEYWELL PENTAX SP 1000 35mm, through the lens metering. Single lens reflex camera. Mint condition, barely used. Case and strap included. $175. Sandy or Larry, 436-9136, Encinitas.

REDUCED! Nikkor 35mm f/2 lens, $110. Vivitar 85-205mm f/3.8 zoom (Nikon mount), $125. Leitz film cassettes for III series, three for $18. 224-0626.

COMPLETE DARK ROOM. 23C Beseler enlarger with Omegatran lens. Omega developing tank, trays, timer and 11x14 easel. Everything you need. 459-9421.

GAF ANSCOVISION 688 Dual 8mm/Super 8mm movie projector. Zoom lens, slow motion. Automatic thread. $40. Sam 278-8914 after 5 p.m.

WANTED: Used dark room equipment. Grain focuser, timer, safelight, easel, contact printer. Must be in excellent working order. Call Dan or Patt 755-1334 evenings only.

WANTED: Nikonnos or Calypso underwater camera with light meter. Mike 225-9892.

CAMERAS, assorted antiques, excellent, clean, working. Various prices. Also 135mm Schneider for Retina S. 287-1960.

CANON TL QL 50mm f/1.8 lens, leather case, lens hood, like new condition. $150 offer. 481-9080, nights.

NIKON 135mm/3.5 lens. $125/best. 453-9393.

BOLEX P4 8mm movie camera, 9-36 Pan Cinor zoom, variable speeds and shutter, fades and laps, with projector. Cost over $550 new, sell $135. 462-9403.

URGENT: Needed for screw mounted Leica 50mm/F2 Summicron lens, rigid or collapsible, or 50mm/F2 Summitar. [illegible] condition brings top New York City cash price. Kent 272-8087.

YASHICA Super 8 movie camera. Electronic telephoto zoom, slow and fast motion, automatic light meter. Excellent condition. Must sacrifice. $200. 436-0784.

SOUND PROJECTOR [illegible] extremely durable school-type. Will last forever. $150. 459-0900 6—8 p.m.

POLAROID SX-70 film. New SX-70 color land film. Fresh, first quality, not seconds. 10 pictures per pack at 99 each. 488-1863.

NIKON F, FT, and FTN bodies, 24 f/2.8, 55 f/3.5, 105 f/2.5, 200 f/4, 80-200 f/4.5. All Nikkors. Dave 565-4550.

DARKROOM EQUIPMENT. Besler 23C-II enlarger, 50mm and 80mm Schneider Componon lenses, Time-O-Lite timer, color filters, trays, etc. $300. Dave 236-6780, 299-3758.

CAMERA REPAIRS-PICTURE FRAMING. Professional repairs—sensible prices. We can frame anything, on any budget. Free estimates, fast service! Portrait World, 3962 Clairemont Square. We're friendly! 270-5211.

CIBACHROME color printing class. Starts January 30. 272-9268.

35MM YASHICA TL Electro-X SLR. Barely used. $130. Mike 279-2607.

Rides

RIDER WANTED from Mission Beach to downtown, 8:30-5 hours, Monday through Friday. $17/month. 488-3360, ask for Sherry.

NEED RIDE Monday-Friday from Hillcrest area to La Jolla, work 8 to 5. Hope, 298-1560.

RIDE NEEDED to Bay Area (Santa Cruz) January 24-25. I will share expenses and can share driving. Howie, 465-9325, leave message.

GOING NORTH or Northeast? Have 3/4 ton pick-up with hitch to move you. Experienced in moving. Leaving January 31. Reasonable. 224-0677.

SHARE-A-RIDE referrals for riders and drivers. All U.S. cities. Call Travelboard 232-7791, a free community service of Travelers Aid of San Diego.

LOS ANGELES LAKERS, pro basketball. Anyone for car pool to attend selected Laker home games Friday, Sunday nights? Wayne 291-1398 evenings, weekends.

RIDE NEEDED north on 5 as soon as possible. Returning to school in Portland, Oregon. Will share driving and expenses. Dave 426-4719, 426-4648.

How to Place Your Free Classifieds

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

ADS OF LESS THAN 25 WORDS are free to individuals and non-profit organizations which do not charge for their services. Ads of more than 25 words cost 10 cents per additional word.

ADS MUST BE TYPED, double spaced, on a post card or 3 X 5 card. No special capitalization, no abbreviations. Any instructions on separate paper.

THE DEADLINE for receipt of ads is 10 a.m. Saturday, 5 days before the Thursday issue. Limit—two ads per week. We reserve the right to edit or refuse ads.

BUSINESS CLASSIFIEDS. Businesses (businesses include you if you are giving lessons, counseling, selling real estate, etc.) may buy ads for $3 for 25 words or less, plus 10 cents per additional word. All business ads must be paid in advance.

SEND ALL ADS TO:

READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92138

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