

FALEIGH 10 speed. Excellent around town bike. Many new parts including wheels, tires and chain. Marine epoxy paint. Completely overhauled. \$95, 280-5483.

1976 KAWASAKI 100cc street bike. Very good condition. Only 600 miles. \$375.00. Tel. 447-1011 or 447-1012.

71 KAWASAKI Enduro. Runs good. Totally rebuilt. 3754 miles. Also a 71 Kawasaki in parts. Both for \$300. 6-5, 238-2824, or after 5:30 560-0198.

SUZUKI motorcycle, 1975, 250 cc, good condition. \$500.00. Tel. 726-4113 ext. 600.

1973 YAMAHA 250MI. Excellent mechanic call condition. Black saddle. \$425.00. Mr. Maa, 1522-9978, 9229-7788.

SALE: 1976 Moped, excellent condition. \$400.00. Call Lorraine, 224-6197.

BIA 1965-44cc Victor. \$450.00, 250cc. engine. \$50.00. Triumph 1964 boxer. \$100.00, 1971 500cc Roadster. \$350.00. 1985. Bonneville, complete rebuild. \$1200.00. Jay, 225-8143.

77 HONDA EXPRESS, needs tune-up, newing for lights, and new handle bars. 2,270 miles, yellow. \$110. 448-9758.

USED MOPED: Ford Dakota, cost \$450.00. Moving, must sell. \$250.00. Pina's Party Call Terry at 275-1354.

HONDA 90, sell as is, needs fixing. \$100. 420-9888 C.V.

MAICO 1978 AH400, excellent condition. 10,000 miles. 400cc. New motor. Many extras worth over \$500.00. Included \$110.00. Home other. 484-5075.

1973 HONDA 175, good condition. good engine cycle, economical. \$300. 284-6386 after 6:00.

1976 HONDA SL 350. Rebuilt engine. transmission. Excellent condition. \$400.00 or best offer. 263-9721, 292-9585.

1968 YAMAHA 160cc motorcycle. Good condition. Good mileage. Must sell. Will take the best offer. 455-1845.

71 MOTO GLUZZI Ambassador 750 cc, new Michelin tires, new clutch and freshly repolished seat. Needs paint and some chrome. \$850. 224-8600.

1972 HONDA SL 350. Rebuilt engine. transmission. Excellent condition. \$400.00 or best offer. 283-9721, 292-9585.

NORTON 650, 1978, plus \$1000.00 worth of touring sporting extras. Looks and runs perfect. \$1400.00. Call 455-1845.

74 HONDA CB 350, low miles, touring, bags, back rest, luggage rack, crash bar, electric start. Excellent condition. Poway 748-7774. Asking \$850.

1971 KAWASAKI 250, New high performance piston and rebuilt carburetor. Asking \$335. 756-1420.

WYCOM FAIRING, Black with white stripes. Excellent condition. Fits Honda with 3 1/2" turn signals. Price \$69. 861-5128.

MEN'S 27" AMF Roadmaster 10-speed. Good condition. 20" frame. \$40. Larry 273-7024.

HONDA 160. Good condition. \$175. 224-7634.

HONDA CB350, excellent condition, electric start. \$375. 297-0983 after 6:00.

STOCK TRIUMPH 650, rebuilt engine, sale for \$875. or trade. 461-0547.

1988 SHOGESTONE 80cc, 80 mpg, street bike. \$190. North County 748-9488.

1975 HONDA 550F, 1100 miles, all under warranty, \$1490. North County 748-9488.

1976 HONDA 250 ELSNORE, good condition. Best offer or trade for utility trailer. 271-2319 after 5.

SEARS MOTORCYCLE 80 cc, good condition. Excellent commuter transportation. \$135. 297-5000 average.

NOOAKA ACE 100cc, excellent condition, 4800 miles. \$200. 222-2752.

BELL HELMET, 800TX, white, large. \$20. 222-2752.

SUZUKI 90, good condition, 2,000 miles. \$225. 222-8554.

1972 YAMAHA 200cc, electric start. \$321. 421-5498.

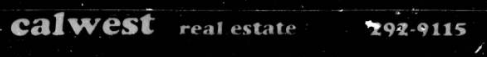
72 HONDA 350 4 cylinder. Faring, air horn, touring seat, 1.5" 1" exhaust. Excellent condition. \$950. 753-9480 average.

1975 SUZUKI TM 100, bought in 1978. Extra parts and full riding apparel. New engine in excellent condition, super clean. \$400.00, best offer. 436-2175 after 6:00.

MOTORCYCLE 250 dirt bike. Not a kids bike. Loaded with racing equipment. Selling it for half price at \$300. DESPERATE! 276-9968.

HAVE A GOOD USED dirt bike for sale. A 1975 RM 125cc Suzuki. Will sell cheap. Hurry. It will go fast. Alvar 5 call Eric. 278-8911.

REAL ESTATE SALESPEOPLE!



calwest real estate 792-9115

THIS ISN'T YESTERDAY... SO GET WITH CALWEST TODAY.

1970 KAWASAKI 350 must find a new owner. 7,200 original miles. Cherry condition. \$395. 285-43-9798.

MOTORCYCLE TRAILER, not homemade. Has one rail with room for three. \$135 or best offer. 272-6084 evenings and weekends.

1989 KAWASAKI 300cc, 895. 273-6084 evenings and weekends.

1973 HONDA SL 100. Good condition. \$225.

1973 Yamaha DS88. Has rebuilt engine and transmission. \$325. 483-2541.

1974 HONDA CB360, electric starter, disc brake. 8,200 miles. excellent condition. \$625 or best offer. 453-2870.

ITALVIE SUPERLIGHT RACING BICYCLE. Full Campy equipped, pearl-epoxy paint, 2 racing carry low fange rims, assorted extras. \$695. 483-3345, 452-9796.

1969 **MOTORCYCLE DUCATE 450cc** Dirt Bike. It has steel parts. It is a street bike. "Low Miles" \$325 or best. Peter 571-0684.

1974 HONDA 350cc. Completely rebuilt engine. New battery. Runs great. Have all repairs. \$375. 274-3709.

1973 SUZUKI 101. 400. Excellent condition. \$400. 376-7178.

MOPED. 40cc. Sole model. runs great. good condition. 2nd mpg. \$150. 278-5696. Keep trying.

SMALL TRICYCLE, yellow, red. 85. 80s. 20 1/2 frame. Seat. Blue. \$20. More for 1st bike. Doll stroller and toy box with shell for free. 3782 Dove St. San Diego. 80013.

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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 20 cents per additional word.

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18c, plus 20 cents per additional word. All business ads must be paid in advance.

THE DEADLINE for receipt of ads is a.m. Friday, 6 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 \$8 for 25 words or

1970 HONDA 750, 8000 miles. Not for kids. Make offer. Tom 450-0788. La Jolla.

MOTORCYCLE 250 Dirt Bike. Not a kids bike. Loaded with racing equipment. Selling it for half price at \$300. Desperate! 276-9968.

FREE SPIRIT Bicycle for sale \$20 or best offer. 1976 model silver color good condition. Call 454-9923.

1975 YAMAHA RD 200. Excellent condition. Low mileage, headers, extras. \$900 or best offer. 270-4094.

1971 YAMAHA 90, street use. Under 7000 miles. \$225. 453-6960.

CLASSIC 1970 MOTO Guzzi V750. Totally rebuilt and guaranteed engine. \$1800. Invaluable will sacrifice for \$950 or 7 Mks. 447-9838.

1975 HONDA TL-125. Great condition. Equipped for on or off road riding. The ultimate off road machine plus good transportation. \$450. 224-5319 after 6 p.m.

10 SPEED Indian bike, looks had but works well. \$20. Carol 565-1911. 94 Ties. Fr.

74 HONDA 550-lump. Bags, back, touring back rest, helmets, jacket, etc. \$1000.00. Dave 748-1150 or leave message at 279-2300 ext. 268.

1972 SUZUKI TS-185J motorcycle. Excellent condition, completely upgraded. Fireway legal or dirt. Many extras included. \$400. 761-5618.

1975 VESPA 90, less than 4,000 miles. Running excellent. \$450 or best. 454-1586. 454-0927.

SADOLE BAGS for bicycle Nylon "A1H" brand. Orange color. Never used. \$20. 469-5680.

1974 YAMAHA RD 350, tarp, helmet, rack, excellent condition, low mileage. \$300. Jack 286-9362.

TRIUMPH TRS Trophy Trail 500cc. Sharp looking, good mechanical condition. Asking \$875. Mingo 284-1156 anytime.

2 RAIL TRAILER for big bikes or small. Just purchased 2 wks ago. 1 trip, electric, hood, \$750.00. Art 476-5000. Voltaire St., O.R.

KAWASAKI 500. Very fast! John 486-7461.

18" PONDINA 7000, 3500 miles, 50 MPH top, comes with Sun beats a Moped. \$175 or best. 753-1447.

SCHWINN VARSITY men's ten speed, orange. Generator light included. Great work like new. \$45 or best offer. Jeff 459-5590.

76 HONDA 250 TL with lights. Only \$450. 275-1020 Ext. 68.

77 MOPED, good condition, orange. 454-5380.

1973 X775, bored, ported, cam, shocks, manifold, carb, pipe, sacrifice, \$178 or best offer. Raymond 458-7172. Kono Yarn.

1974 HONDA ELSNORE 125, Rtr, runs great, mini condition. Extras, never used. \$400.00. Ron 755-5468.

1977 YAMAHA XT500D shuttle motorcycle. Full dress, comes with form fitted tarp and 82 new tires. In like new condition, has had good care and maintenance. Asking \$2100. 278-2013.

77 SUZUKI RM80. Perfect condition. Only \$350. 276-1020 Ext. 66.

HONDA 175CB for sale. Needs parts, pipes better and seat. 1971, great for parts. \$75. 483-4708.

78 KAWASAKI K2400 under 1,000 miles. Showroom condition. Very smooth and strong. Throttle complete tune-up. Sacrifice \$795. 463-0824.

1971 HONDA 350 CB with extras. Excellent condition. 743-3256. Easonville.

1974 HONDA CB 360, blue. Good condition, special ignition with manual. \$650. Chris 560-9772.

1977 MOPED. Ciao deluxe special. Adjustable coil spring saddle with trailing link front suspension. Less than 500 original miles. Excellent condition. \$375. 447-8200.

BIKE EXERCIZER KIT, \$7.50. 1 um your bike into an exerciser by attaching to any adult bike. Blue seat. \$4 or both \$10. 362-0346.

MOTORCYCLE bolt-on windshield fanning. \$10. 18" X 27.75 in. \$10. 18" X 3.50 in. \$10. 18" X 12. 12V Yamaha battery. \$10. wheel with tire. \$10. Bases bag. \$10. 426-0963.

SCHWINN VOYAGER, touring-racer. Candy derailleurs. Duracra crank & pedals. New, never used. High pressure, high pressure. Call Mrs. 21. Chromolyum frame. \$2000. After. 426-2363.

1975 YAMAHA 400 dirt bike runs great. \$595 or best offer. 443-9303.

10 SPEED BICYCLE. Mens, brown. Royce Union. In good condition. \$50. Mike 280-2064.

THREE-SPEED WOMEN'S bicycle in good condition, with kiddie seat and pedal-generated light. \$30. Cricket 282-7745. evenings and weekends only.

1972 HONDA 350, running great. \$500 or best offer. 469-9093.

BICYCLE RACK. All attachments. \$7. 225-9980.

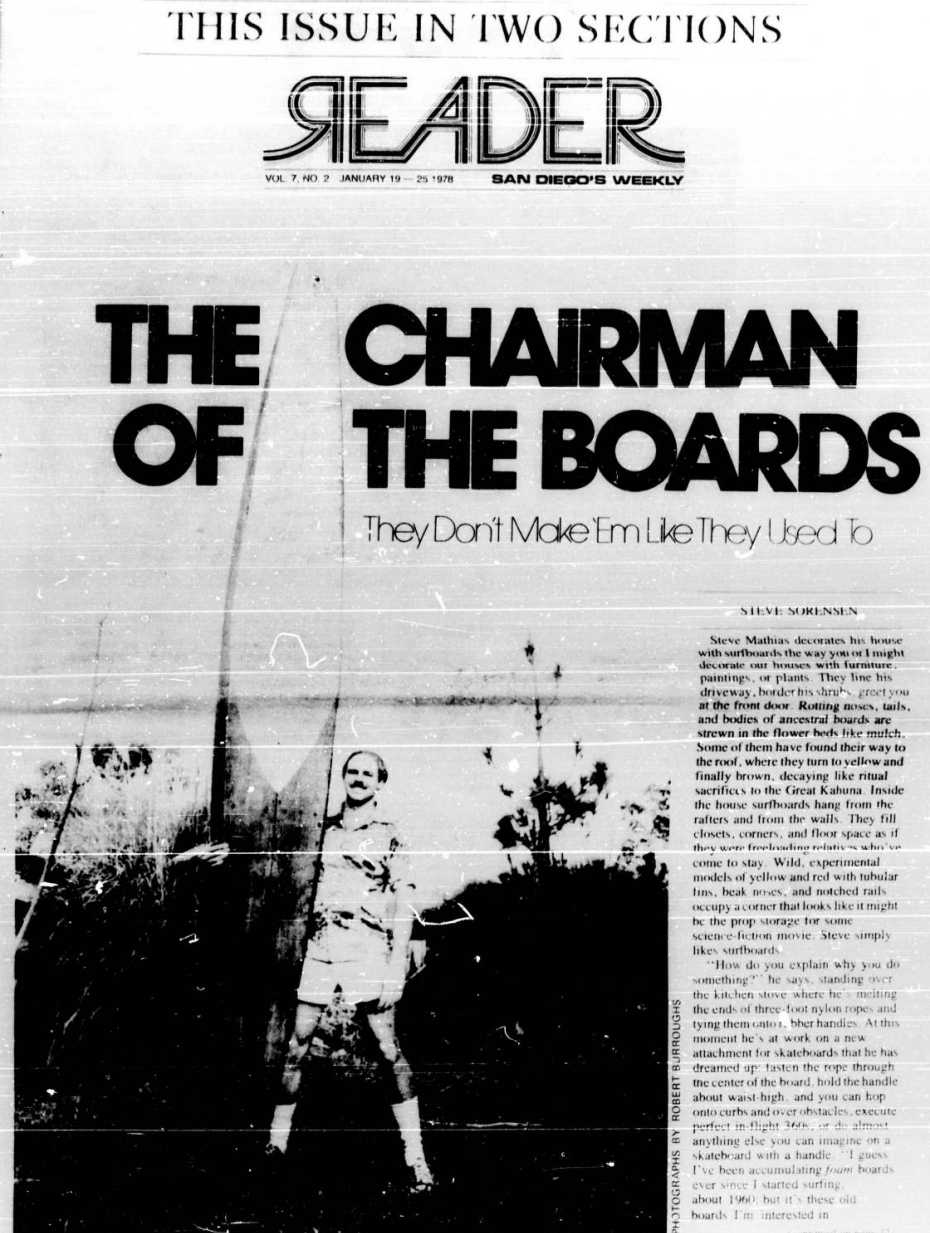
1976 HONDA 500, 4 cylinder. 4400 miles. It looks like it runs like it looks. New. Just tuned. Sissy bar. \$1150. Must sell. 299-9187.

1977 SUZUKI MOTORCYCLE GS550. Excellent condition. \$1400. Randy 264-6964.

73 KAWASAKI 250 FT 1 runs good. Must sell. \$325. 271-0108.

1974 YAMAHA RD 250. Good condition. 12,000 miles. Asking \$400. 341-4818-8229.

KAWASAKI H113 500cc. Runs good, looks? New Michlins. Jim 263-7111. Keep trying.



STEVE MATHIAS AND KUK BOX

"I started reading about the oldtimers and about the huge planks they rode. I realized that something as large as those old boards doesn't just disappear, but I had no idea they were lying around in people's garages."

PHOTOGRAPHS BY ROBERT BURROUGHS

THE CHAIRMAN OF THE BOARDS

They Don't Make 'Em Like They Used To

STEVE SORENSON

Steve Mathias decorates his house with surfboards the way you or I might decorate our houses with furniture, paintings, or plants. They line his driveway, border his shrubs, greet you at the front door. Rolling noses, tails, and bodies of ancestral boards are strewn in the flower beds like mulch. Some of them have found their way to the roof, where they turn to yellow and finally brown, decaying like ritual sacrifices to the Great Kahuna. Inside the house surfboards hang from the rafters and from the walls. They fill closets, corners, and floor space as if they were freeloading relatives who've come to stay. Wild, experimental models of yellow and red with tubular fins, beak noses, and notched rails occupy a corner that looks like it might be the prop storage for some science-fiction movie. Steve simply likes surfboards.

"How do you explain why you do something?" he says, standing over the kitchen stove where he's melting the ends of three-foot nylon ropes and tying them onto a fiber handle. At this moment he's at work on a new attachment for skateboards that he has dreamed up: fasten the rope through the center of the board, hold the handle about waist-high, and you can pop onto curbs and over obstacles, execute perfect in-flight 360s, or do almost anything else you can imagine on a skateboard with a handle. "I guess I've been accumulating from boards ever since I started surfing, about 1960, but it's these old boards I'm interested in."

(continued on page 12)

Mayor Views Ambulance Issue On The Run

The ballot proposition dealing with paramedics which voters approved last fall didn't specify which agency would operate the emergency medical service, but one contender seemed strongly favored. As far back as 1975 the city's task force on paramedics had recommended against subsidizing a private firm to provide the service, leaving as the most likely alternative the city's fire department. November's proposition strengthened that impression by citing a \$3.4 million cost, a figure consistent with the fire department's proposal; furthermore, citizens groups supporting paramedics also staunchly lacked the fire department throughout the campaign. When the city manager's office formally recommended the fire department in a December 15 report, the direction of the program seemed guaranteed, but then Pete Wilson intervened.

In a surprise memo released the same day as the city manager's pro-fire-department report, Wilson urged members of the Public Services and Safety Committee to consider a private contractor and a subscription service format (which would charge nonsubscribers a higher usage fee than subscribers). Wilson said he suggested the private contractor and a subscription service format because of his concern about the growth of government. I fear that if located within any city department, paramedic service has a potential for expansion and increase in cost that it does not have to the same degree in contracted private service. The mayor repeated the suggestion in his State of the City message last Wednesday, and almost immediately afterwards private companies vying to provide the service chalked up two victories: Friday, the Public Services and Safety Committee took action to help the private companies qualify for paramedic training, and Monday the San Diego Union agreed with Wilson's support of private contractors in its editorial pages.

The sudden vocal support for a private contractor arrangement sent several of the more active citizen supporters of paramedic service reeling. "Wilson is running for governor and I think his whole motivation for this is to try and show people that he's concerned about taxes," fumed John DeCastro, head of the San Diego Citizens Committee for Paramedics. "He's not interested in paramedics," echoes Bernie Winter, another paramedic activist. "Basically, his motivation is strictly political." Both men argue that a city-operated service would be much easier to control than any private contractor, who they say would be especially



BALLARD SMITH

susceptible to strikes and high turnover. Total cost of both alternatives would be about equivalent, they argue, and fees based on individual use probably would be exorbitant, they say.

Wilson isn't specifically defending the private proposals, but instead is just "warning that we've sort of been brainwashed by television that paramedics automatically belong in the fire department," according to mayor spokesman Otto Bos. Wilson's reticence doesn't leave the private paramedic concept without active defenders, however, as four different private ambulance companies have come forth in recent weeks to compete for the potential plum. Among them is Hartson's Ambulance Service, which submitted a proposal to provide service almost a year ago. Vice-president Bob Spradley points out that private ambulance companies already are acting as paramedics in every other major California city and he argues that Hartson's can do it here "at a lesser rate to the taxpayers."

Confronted with all the conflicting arguments, the Public Services and Safety Committee next Thursday will come up with bid specifications. The actual choice may be a long way off, however, and fire department service proponent DeCastro says the delay itself is shaping up as a new source of worry for paramedic promoters. "I'm afraid this issue may turn out to be like the airport," he says. "We're going to study it forever."

-J.D.

Foul Ballard?

Ballard Smith, executive vice-president of the San Diego Padres, had a terrible day at city hall last week. Councilman Larry Stirling called him "Mr. Ballard," Bill Mitchell forgot Smith's name altogether, and Maureen O'Connor nearly provoked a swinging match.

"He came in obnoxious and tried to stay obnoxious," Councilwoman O'Connor said of Smith. While she didn't do much to calm the young executive's anger, she did quash Smith's request for \$30,000 to subsidize baseball's All Star game, to be held in San Diego Stadium July eleven. Smith put up a fight. "I got angry, I admit it," he said of his interruptions before the council's Public Services and Safety Committee. That, some observers reflected, was something of an understatement. "Mr. Smith showed us that he has a big mouth and knows how to stick his foot in it," offered one council aide who viewed the repartee. (The argument at one point became so intense that O'Connor adjourned for a five minute recess.)

Smith came to the meeting armed with a budget which included an estimated \$163,000 in expenses for the All Star classic and argued that the council members should free \$30,000 from the city's hotel-motel tax to help defray the estimated \$73,000 deficit, which, under league rules, is passed on to the host team. (While ticket sales total \$750,000, ninety percent of that figure goes to the major league pension fund.)

Smith had two strikes against him from the start. O'Connor and Jess Haro, who previously have had volatile run-ins with former Padre general manager Buzzie Bavasi, were determined to deny Smith just about anything he asked for. Committee members Stirling and Mitchell attacked the specifics of Smith's budget. They balked at plans for a \$35,000 pre-game party for more than 1,000 sportswriters, baseball executives, and city officials (including the council members themselves) at Sea World, and questioned the \$42,500 set aside to pay for other pre- and post-game parties, meals, and hospitality rooms. (Smith's original budget had totaled \$109,500. When it had become clear the committee would be less than cooperative, he upped the figure \$50,000, adding \$15,000 for park decorations and \$1,000 for baseballs among other expenses.) Smith answered that an impressive display of hospitality would go far

towards boosting San Diego's image as a good tourist town. "There will be 600 sportswriters and broadcasters here to cover it," Smith said of the All Star game, which visits each major league park just once every twenty-six years. "I can't think of a better way to spend those hotel-motel tax monies." Presumably the committee can; members voted unanimously to deny his request.

Nonetheless, Smith has no intention of cutting back on the frills. He's got former *Union Tribune* news director Mil Chipp rounding up support from the Chamber of Commerce, the Greater San Diego Sports Association, the Padres Action Team, and the Convention and Visitors Bureau. While the Padres might garner free transportation, a luncheon or two, and a "goodie bag" of local products for the visiting players, it's doubtful any of these organizations will put up \$1,000, much less \$30,000, for the festivities.

The high council members are still smarting from their run-in with Smith, the vice-president himself is ready to patch up differences and move on to other business — such as his plan to free-up the box seats now reserved for twenty-six privileged city officials and their guests. A lawyer, and son-in-law of Padre owner Ray Kroc, Smith says he's used to encounters such as last week's. "I made my living in criminal court so I've been involved in a lot worse shouting matches than that one. I never take these things personally."

-P.K.

prominent scientists in their fields. We hope we can enlarge this research effort."

Today, nearly five years after taking on responsibility for the museum and its \$850,000 annual budget, Davis finds himself in faltering command of a group of subordinates who have become openly mutinous. This year alone, four of the museum's five curators have left their posts. One died, one was fired, two others resigned. To date, Davis has filled only one of those openings.

While the aftereffects from the resignation last week of thirty-three year-old Thomas Fritts wear off here, one research associate at the museum, Mitchel Beauchamp, says fundings and donations for experiments will become increasingly hard to find. "Institutions will tend not to appear of instability," claims botanist Beauchamp. "The effects of the resignations will linger far longer in the academic community than in San Diego," added Arnold Ross, former curator of paleontology. Much of the discontent on the part of the outspoken scientists stems from their philosophical differences with Davis's style. "There's no interaction here at all," said Beauchamp. "The director just doesn't understand our problems." Reflected Ross: "The situation is one of a militarist versus an academician. The director tells you what to do and you do it." The hostility has increased since curator Joseph Jehl

Admiral Weighs Rancor

When Admiral John B. Davis assumed the directorship of San Diego's Museum of Natural History in March, 1973, he had this to say about the museum's research efforts: "The research that is conducted by the museum staff is some of the finest in the country, and we have some of the most



FLOYD MORROW

Tax Two To Tangle

The county tax assessor's office may seem an unlikely target for an impassioned philosophical battle, but just such a race may well be shaping up. Former City Councilman Floyd Morrow is now considering the assessor's race as a chance to promote his unconventional economic views.

Morrow, defeated in his November bid to retain his Fifth District council seat, says he's been talking about the assessor's job with a few close associates, and will decide whether to take the plunge by February. "If I do run, it will just be to present people with an alternative. I've got a totally alternative kind of philosophy and that philosophy would be right out on the front banner," he says. An ardent member of the Henry George school of economics (Morrow now spends much of his time working to promote Georgist through an educational organization), the former councilman says Georgist principles would dictate a property assessments policy that is "exactly the opposite of what we now have." A

Georgist assessor would treat vacant property much less leniently. Morrow says, at the same time taking much more care not to penalize homeowners for improving their property.

Should Morrow enter the race, he'll certainly face one other ideological candidate, tax protester Barbara Hutchinson, who already has filed her declaration of candidacy. Sincere in 1974 to ninety days psychiatric evaluation in connection with tax violations, Hutchinson now conducts a flourishing tax consultation business, and promises a heated campaign which will raise questions about the morality of all taxation. Any contest between Morrow and Hutchinson may provide fireworks for personal reasons as well, since the two ran against each other in a 1965 city council race, a bitter contest in which Hutchinson formally demanded a recount. J.D.

While the aftereffects from the resignation last week of thirty-three year-old Thomas Fritts wear off here, one research associate at the museum, Mitchel Beauchamp, says fundings and donations for experiments will become increasingly hard to find. "Institutions will tend not to appear of instability," claims botanist Beauchamp. "The effects of the resignations will linger far longer in the academic community than in San Diego," added Arnold Ross, former curator of paleontology. Much of the discontent on the part of the outspoken scientists stems from their philosophical differences with Davis's style. "There's no interaction here at all," said Beauchamp. "The director just doesn't understand our problems." Reflected Ross: "The situation is one of a militarist versus an academician. The director tells you what to do and you do it." The hostility has increased since curator Joseph Jehl



STUART MCDANIEL

Packing Them Out

Stuart McDaniel, manager of the new East County Performing Arts Center, looks genuinely baffled. He is shaking his head, wondering how someone could live in El Cajon, yet not know that the performing arts center exists. The geometrical brown structure, next to El Cajon's new city hall, cuts into the skyline over Main Street; overall, the complex is about as inconspicuous as an ice skating rink in the desert. Yet McDaniel insists most East County residents still don't realize the new theater has come to town, and that is one reason the local citizenry isn't knocking down the doors to get in.

Documentation of the center's initial sparse attendance came recently when McDaniel prepared the first

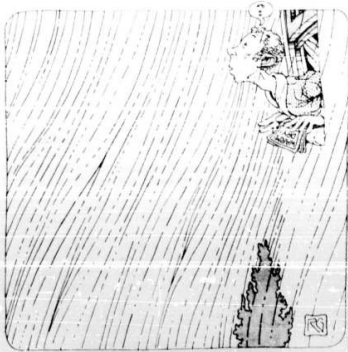
quarterly report. Those figures showed that not even one production in the first three months of operation filled the 1,200-seat facility, in fact, attendance figures only ranged from 755 patrons down to a dismal four. Yet despite the apparently grim statistics, opinions about the center's performance are by no means uniformly pessimistic. Opinions also vary because the center, since its inception, has been a complicated public project. The city of El Cajon and the Grossmont Community College District built it jointly, each putting up about \$1.1 million in construction funds. When the structure was completed, however, it became the sole property of the college district, which now subsidizes its operation and runs it, thus McDaniel and the two other center staff members work for the college.

Syd ey Wiener, president of the district's board of trustees, is one of the people quickest to protest that the center has done just fine so far. The spiritual

Davis's spokeswoman says the director has made every effort to communicate with the disconcerted faction. She argues that the museum's policy of basing a curator's salary on his ability to bring in grant monies is nothing unusual, and says the fracas has been blown completely out of proportion. Research associate Beauchamp, who's spent ten years using museum facilities for research on San Diego County flora, counters that the present atmosphere of the museum "is just not conducive to research. It's just like a purge around here. Everyone is gossiping about who'll go next." Another museum associate is sure that no matter what happens, Davis will survive the rough sailing and spare the board of directors the task of finding a new director, the fifth since 1966. "He's not going to leave until the high tide comes in," declared the associate. "If he stepped down now, he might get caught in the mud."

-P.K.

(Continued on page 24)



STRAIGHT FROM THE HIP

MATTHEW ALICE

Dear Matthew Alice:

Why does San Diego have such a dry climate when we live so close to the water and the temperatures are so warm? Shouldn't the weather be hot and rainy? Edna Baumister North Park

I am glad your question arrived on a Saturday because it gave me something to read about all afternoon, when it was too rainy to go outside. I have read about deserts. The world's great deserts — the Sahara, the Great Victoria, and West Texas — were created by local terrain and to a greater extent by their position on the globe. San Diego is dry because it is just the right distance from the equator — thirty degrees latitude — so that warm air rising from the tropics descends and settles over our land, creating a broad area of high pressure that resists cold and rainy weather. If we were any closer to the equator we would have tropical rains; any farther away and we would be like Washington, where rain is served with every meal. Being on the western edge of the continent has something to do with San Diego's dryness, too. The weather pattern on a continental scale brings winds from over the dry land and not from the ocean, making our climate similar to that of Portugal and Morocco, which are likewise bordered by the sea but remain dry. Southern California is particularly dry because it has no great coastal mountains to trap ocean air and make it drop its moisture (and because of vast amounts of hot air that settle in Hollywood).

Dear Matthew Alice:

I have been told that a researcher recently discovered a preventative for Montezuma's revenge. Apparently a teaspoon of yogurt or Pepto Bismol will destroy the bug before it destroys you. Could you confirm this? John Clavadescher La Jolla

Your question makes me wish I knew a Kurd, or could transport myself to Kurdistan, the very cradle of yogurt culture. It's long been said that yogurt helps to control troublesome germs in the intestines — and it's a tribute to yogurt that Kurdish herdsmen can stomach living in Turkey, Iran, and Iraq, countries that have not always been genial hosts. It must be said, however, that Western science only believes that yogurt has this medicinal, preventative value. I can't confirm what your friend has told you, and neither can science. I admit your source may be more knowledgeable than mine, a circumstance that is likely to have a Kurd. Whatever the case, both yogurt and Pepto Bismol are no good at all at curing diarrhea once the discomfort has taken hold.

Dear Matthew Alice:

Last November you told Carol Baker of North Park that TV commercials are no louder than their accompanying programs. As a professional sound technician, I know your answer was not entirely correct. I hope you will forward this letter or print it for your readers. Andrea Enhall North Hollywood

You raise good points, and before you go on, let me raise a couple of my own. I told Carol Baker that commercials sometimes sound louder than programs because they eliminate background noises and aim their message more directly at the viewer. I also suggested that complaints against loud commercials be directed to the FCC. You say, as I did, that commercials are technically no louder than regular programs. Then you add, "TV commercials are 'compressed,' and this compressor, makes the sound seem louder. Let me explain. We turn up the volume on sounds that the human ear is most sensitive to. Because we do not change the electronic amount of sound, the commercials are technically no louder than the programs. But by making sure that the sound in the commercials is within your most sensitive hearing range, the effect is that the commercial appears louder than it really is. You can complain to the FCC all day long, but they can't do a thing about compression because there is no difference in volume between compressed and non-compressed sound. What you can do is write a letter to the sponsor of the offending commercial."

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

Letters

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

Not Accrual Joke

Some aspects of your recent article on the financial evolution of the San Diego Symphony ("City Lights," January 12) require clarification. First, my thesis is not simply a financial analysis of the symphony. The thesis attempts to ascertain some of the qualitative differences that distinguish San Diego performing arts organizations through comparisons of the symphony, the San Diego Opera Association, the La Jolla Chamber Music Society, and the Sinfonia of San Diego. Additional comparisons are made with the federated fund-raising group, COMBO. The goals of these comparisons are: (1) to identify and define problems of finance, community acceptance, and community support; (2) to lead to a creative sense of the forces that need to be brought together to make the symphony a cultural institution of national prominence. In short, the thesis attempts to present a positive framework for revitalizing the symphony and overcoming its current financial and organizational problems. The financial analysis described in Paul Krueger's article is but one of six elements in a design for development of the symphony, its board of directors, and its activities.

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The paragraph of my thesis referred to in your article has generated controversy largely due to a lack of understanding of the concepts involved there. What I wrote is: "If one counts season tickets or future performance as a liability, the symphony may reach a net worth of zero before March 1978." A greater danger is that the symphony's current assets, even if supplemented by advance revenues for next season, may be inadequate to cover projected expenditures for the current season, and the symphony's revenues cannot sustain both the current season and the 1978-79 season.

The model that led to these conclusions was developed in May 1977, and was viewed at that time by several symphony board officers and senior staff members. Examination of the symphony's financial records of October 31, 1977 resulted in the figures published in my thesis. These figures were shown to a senior staff member before the thesis was released to the public or to members of the press. Within the past month, these figures have been reviewed by financial experts formerly associated with the symphony. In their view, the methodology used for this analysis conforms to accepted practices of accrual accounting.

The symphony's problems, although serious, are not insoluble. With creative leadership and a demonstrated desire for public input, the organization can do more than merely survive — it can become a viable cultural element in San Diego, and an institution of national prominence. This can be achieved if the board and management are willing to confront these problems now, while they are still manageable, and to discuss them publicly. Given an opportunity to respond and the means for effective input, the community can aid the symphony, without the need for a stimulus so traumatic as a reduced season, or so destructive as its economic collapse.

Urban blight is not a matter of the appearance or quality of the downtown plant, it is a problem of degeneration of the human spirit. The "decay" the politicians bandy about is within the hearts and minds of the people, not the message puffers, cracked sidewalks, or boarded storefronts. Until there is an

SAN DIEGO'S WEEKLY

Publisher James E. Holtman Editor James T. Mullin

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Controlled circulation postage paid at San Diego, California

Subscription Six Months—\$6.50 One Year—\$12.95 Payment must accompany subscription.

Submissions The Reader welcomes writing of all kinds. Send submissions to the Editor. Please include self-addressed, stamped envelope. Published weekly on Thursdays. The entire contents of the San Diego Reader are copyright 1978, James E. Holtman All rights reserved.

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unity of thought and feeling in certain segments of our society, the most astounding urban setting conceived will still be frequented by our unhappy people. James J. Wilson San Diego

Appraise That Refreshes

This is the first time I have ever written to the editors of any magazine or periodical. I read some (not a lot) and I favor art. This was the first time I ever read a painting. Gaudette's descriptive pen pointed such mental images for me, and with such imaginative textures, I doubt I will ever pass through the city again without recalling them. Let's hear more from this refreshing writer. Don Blaterly San Diego

Barrios About That

Recently in an article entitled "Why Do You Build Me Up Just to Bring Me Down?" ("City Lights," December 15), I was reported as insinuating that there was some illegal activity in reference to the selection of the developer for the Colonial Barrios project. I wish to make clear that I intended no such insinuation. Neither I nor this organization stand to gain any monetary benefits from the selection of a developer for this project.

Our position is basically as follows: First, the Colonial Barrios project is important to the local economy and should go forward. Second, when there is local expertise and interest, it is the best interest of the San Diego economy to award such a project to local companies.

I hope this will alleviate any misunderstandings. Clarence Hall, General Construction Services Officer Business Development Center

Gail Blather

What is the matter with you? Have you no positive mind? I've never known you to confront the popular arts in your column. You don't really give a damn about everybody's whipping boy, Duncan Shepherd, mainly because he rarely entertains myself with movies. But you've another in the same mold in the person of Steve Esmedina. I'm a musician and this man is taking absolutely nothing to encourage the musician's trade in these parts. San Diego audiences are known state-wide as being really poor, and week after week he keeps telling people not to go! Apparently, there is no music that he likes, and if he doesn't like music he should get the hell out of it.

Recently, he had the gall to call Paul Simon's "best voice today" (Phoebe Snow) who "sometimes thinks she is a jazz singer." When? Another time, on the basis of a top-40 single release he won't even listen to, he says if he "can't dissuade you from going," well, what the hell, in reference to the Daredavils, as they're known in the Ozarks. They play damn good hill music when you let them and I'm really sorry to see this kind of advance notice for them.

I really hope you can find someone else. But in the meantime, tell Esmedina to change his name when he comes to OB. Slimpork Ocean Beach

Devilled Egghead

Even though Duncan Shepherd's lack on *Close Encounters of the Third Kind* was predictable in view of his consistent aversion to being pulled into favorable responses to current fashions of the film world, his tactics were nonetheless disconcerting. In his haste to deliver a scorching condescension to the movie, Shepherd wisely opted to go after the storyline (and its telling) and in so much as two words ("really wonderful") dismisses the special effects which, after all is said and done, are the marrow of the film's matter.

The disconcertedness is brought about by Shepherd's use of the pronouns that a critic avails himself of — and in this instance I believe I've caught him double standardizing in the worst way. To illustrate my point, I refer to Shepherd's summer review of *Exorcist II: The Heretic*. Here, Shepherd detected his concerns almost exclusively to the film's rich visual delight — which he highly praised — while brushing incidentally aside the storyline as "barely coherent" and idiotic, but of no real concern in view of the lush, "extravagant imagery" conveyed through director John Boorman's capable eye. The message was clear: sit back and enjoy the show and don't worry about trying to make sense of the storyline.

With *Close Encounters* Shepherd's review is intent on making shambles of the plot and its development, and virtually ignores the film's extremely ambitious special effects — which, although grandly gaudy in parts, are more often awesome and at least as vivid as those "extravagant images" of *Exorcist II*.

The difference between the positive response to *Exorcist II* and the negative response to *Close Encounters* seems to have something to do with the latter's "upbeat" ending, which Shepherd downgrades at the outset with an inept survey of art and optimism. And then, in a customary Shepherd-esque ploy designed to draw the line between himself and the simple folk devoid of his all-pervasive sophistication, he takes an inevitable dig at the multitudes: "whose feelings for outrun their reason."

I think Shepherd makes the mistake of pre-supposing that all the excitement generated by *Close Encounters* is predicated upon its "heavy" ending and its optimistic overture, but I contend that what makes the movie so enthralling is not so much the message as its medium. While *Close Encounters* is certainly capable of satisfying both thrill-seekers and optimists alike there is an undeniably seamless quality about the film that unites its physical and psychological ingredients into a work of quality — the movie achieves more than the sum of its discordant parts.

I must confess that Shepherd's review did offer something of use in condemning Spielberg's efforts as "fearless and brainless" for Shepherd saved me from having to pan through my grab-bag of adjectives in search of a couple that would most effectively describe his critique. Thanks Duncan. I could have said it better myself. Ron Jennings San Diego

Off the Cuff

QUESTION: Is sex necessary for complete mental and physical health? (In a national poll, 61.2 percent of those responding said No.)



Brenda Brown Apartment Manager East San Diego



Rufus Simon Peter Retired Downtown



Frank Yucino Songwriter and Bum Horton Plaza



Pat Wall Cook San Diego



Marcus Gilmer Retired Salesperson San Diego



Retired Salesperson San Diego

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Local Events

FILM. A series devoted to children's films, will continue with *Some of These Things I'm Doing*, which uses the awareness of a young child to look at the relationship between a scrap of paper and a piece of string, and "J.I.," a film about a lonely Harlem child whose devotion to a wounded ally calls into question the values of his society. Friday, January 20, 3 p.m., Conference Room, National City Public Library, 200 East 12th Street, 477-5131.

"BIBLICALS." The San Diego City College Community Services office will sponsor this travel film, narrated by Charles Foster Taylor. Friday, January 22, 1 and 3:30 p.m., City College Theatre, 15th and C Streets, 238-1181 X30.

POLAR RAINBOW. Antarctica, the huge, hostile South Polar region, will be the subject of two documentary films, "Seven Cities of Antarctica," and "Antarctica: The Cold Frontier." Saturday, January 21, and Sunday, January 22, 1:30 and 3 p.m., auditorium of the Natural History Museum, Balboa Park, 232-2621.

"MOUNTAIN NEW ZEALAND." Grossmont College will present this travel film, Tuesday, January 24, 2 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

"EGYPT, GIFT OF THE NILE." cinematographer Doug Jovic will narrate a new film, which transports the audience to the pyramids, minarets, bazars, and oases of Egypt, in a look at the country's past and present. Wednesday, January 25, 2 p.m., Pleasant Cinema, 116 1/2 Hill Street, San Diego, 534-1111.

"THE MAN IN THE GLASS BOOTH." Maximilian Schell stars in this film about a man who is torn between two ideologies, one as a Nazi war criminal, and one as a Jew persecuted by the Nazis, sponsored by the Israel Cultural Committee of UCSD, Wednesday, January 25, 7:30 p.m., Mandeville Auditorium, UCSD.

"NORTH OF SUPERIOR," a film in which viewers travel to the heart of the Canadian wilderness, and "Man Betwixt the World," a wild ride down a crooked city freeway, are to be scheduled to run at various times for an indefinite period, Reuben H. Fleet Space Theater, Balboa Park, 238-1168.

Music

SYMPHONY. pianist Paolo Poggi will join Maestro Peter Eros and the San Diego Symphony Orchestra in a program that will include Beethoven's "Two Moons," Opus 10, Rachmaninoff's Piano Concerto No. 3 in D Minor, Opus 30, and Beethoven's Symphony No. 2 in B Minor. Thursday, January 19, and Friday, January 20, 8 p.m., and Sunday, January 22, 2:30 p.m., Civic Theatre, 202 C Street, 238-6110.

"MUSICIANS IN THE MAKING." The Music Committee of the Jewish Community Center will present a concert by pianist "Bar Kaimoff" and flutist Jane Deasley, Sunday, January 22, 3 p.m., Jewish Community Center, 4079 4th Street, 535-3300.

"TRIBUTE TO ERNST KRENEK." Sponsor, UCSD's contemporary music ensemble, will perform this concert under the direction of Bernard Randa, Sunday, January 22, 2 p.m., Mandeville Recital Hall, UCSD, 452-3229.

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HUSBAND AND WIFE ART. Henry and Edith Gleason will exhibit their portraits, landscapes, and still-lives in both oil and watercolor, through January, Landmont Art Guild's Village Gallery, 3055 Claremont Drive, 308 Claremont Shopping Center, 278-2507.

LANDSCAPES and marine paintings in oil by Charles K. Sumner, as well as paintings made from sketches done during travels in Europe, will be exhibited through January, Carmel Gallery, 501 First Street, Encinitas, 433-0066.

"MAN, HIS SPIRITUAL AND PHYSICAL WORLD." This series of paintings will be on exhibit through January. Marvin and Mahalia Gallery, 667 and 679 Turquoise Street, La Jolla, 488-2842.

"PERSONAL LANDSCAPE FANTASIES." a multi-media installation of fantasy landscapes by Christine Delman will be on display through February 9, Booth Gallery, Palomar College, Mission Road, San Marcos, 744-1110.

ART PUZZLES. witty watercolors, etched-glass commentaries on art collecting, and documentation prints will be included in a one-artist exhibit of Russell Baldwin's work, through February 9, Casat Gallery, 5721 La Jolla Village, La Jolla, 459-4201.

"RELEASE." The Feminist Poetry and Graphics Center will present this showing of graphics by inmates of the Federal Bureau of Prisons, under the direction of artist David Beck Brown, Sunday, January 22 through February 10, Interaction Gallery, second floor of the Community Arts Building, Third and E Streets.

CHRISTIAN ART. Point Loma College will host the Southern California Christian Artists Exhibit, Friday, January 20, through February 17, Keller Arts Center, Point Loma College, 3900 Lomaland Drive, 522-6474.

WRITER RETROSPECTIVE. a retrospective of works by 15th-century writer landscape artist George Henry Durrle, some of whose paintings were published by Currier and Ives and are familiar to the American public due to the inclusion of artist David Beck Brown, Sunday, January 22 through February 10, Interaction Gallery, second floor of the Community Arts Building, Third and E Streets.

PIANO. David Gonsky will perform a recital of the 19th-century piano music of Schubert's Sonata in A Major, D. 959, Chopin's Ballade in F Major, and Prokofiev's Sonata No. 7 in B-flat Major, Sunday, January 24, 3 p.m., Pacific Beach Presbyterian Church, 1675 Gemel Avenue, 272-3212.

YOUTH CONCERT. The Civic Youth Orchestra will perform its 22nd Annual Winter Concert Sunday, January 22, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

SPRING JAZZ. The Chula Vista Public Library will present the first in its Spring Concert Series, when a jazz ensemble under the direction of Don Jeffries performs, Monday, January 23, 7:30 p.m., Chula Vista Public Library, 1155 First Street, Chula Vista, 576-9068.

"ELLERH" in keeping with its tradition of presenting one major oratorio each year, the Costa College Community Chorus and Chorus will perform the Mendelssohn work Sunday, January 22, and Tuesday, January 24, 7:30 p.m., in the school's gymnasium, 1 Bernard Drive, Covadene, 757-2121.

"ATOMIC CAFE." a forum for UCSD's composers and performers, will offer a presentation of compositions by graduate students, Tuesday, January 24, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

CHAMBER MUSIC. The Neon Concert Series will present a concert by the Novakia Ensemble, Thursday, January 26 noon, Mandeville Recital Hall, UCSD, 452-3229.

"WHAT'S IN A TUNE?" will be the question posed to area children in the next Young People's Concert, a program highlighted by the appearance of syndicated cartoonist Sid Stone, who will draw cartoons to the music of Duke Ellington's "The Sorcerer's Apprentice," in a concert by the San Diego Symphony Orchestra which will include selections from Stravinsky's "The Rite of Spring," and the Rosenkavalier Waltzes by Strauss, Saturday, January 21, 10 and 11:30 a.m., Civic Theatre, 202 C Street, 238-9721.

GUITAR. The Orion Guitar Quartet will perform the music of Baroque, 18th-century contemporary composers in a concert Saturday, January 21, 7:30 p.m., La Jolla Congregational Church, 1518 Cave Street, La Jolla, 277-5965.

CARTOON EXHIBIT. an exhibition of cartoons by Los Angeles Times Pulitzer Prize-winning artist Paul Francis Conrad, featuring 300 of his works, will be on display Friday, January 20, through February 17, Mandeville Art Gallery, 2837 Park Boulevard, 237-5775.

"THE GREAT WHALE." an art exhibition held in conjunction with the "Second Annual Week of the Whale Celebration" in Del Mar will feature paintings by Andrew Hoffman, Walter Jacobson, and Robert Mason, glass by Barbara Reppert, watercolor by E. J. J. and E. J. Schwartz, drawings by Paul Espinoza and Ron Bark, photographs by Howard Hall and Chuck Nicklin, and a special cartoon created for the event by John Demaree, through January 22, Evening Bookstore/Ocean Song Gallery, 1440 Camino Del Mar, Del Mar, 755-7799.

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"ACUSTIC SCULPTURE." a sonic installation of continuous sound modulated by the presence of visitors, by Michael Brewster, will be accompanied by an illustrated brochure, through January 22, Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 454-9717.

ALL-MEMBERSHIP SHOW. an exhibition featuring the works of many San Diego artists in media such as printmaking, clay, jewelry, enamels, paintings, collage, fibers, costume, wood, drawings, and sculpture, will run through January 21, at the opening show of the new Spectacular gallery (formerly the Artists Cooperative Gallery), 4011 Goldstick, Mission Hills.

ONE MAN SHOW. Carl Provder, whose works have been exhibited in one-man shows in the East Coast and in Mexico, will display his paintings and mixed media simultaneously with the joined membership show, through January 26, San Diego Art Institute Gallery, House of Charm, 1449 El Prado, Plaza de Panama, Balboa Park, 234-5946.

16-COLOR PRINTS. A striking display of 16 color prints, photographed by internationally known photographer Bradley Smith and sponsored by San Diego Magazine, which honors the efforts of the San Diego Wild Animal Park in saving endangered species from extinction, will be on exhibit through January 30, San Diego Public Library, 800 E Street, 235-5500.

COMMUNITY CERAMICS. Community Arts will sponsor an open ceramics exhibition through January 30, San Diego Public Library, 800 E Street, 235-5500.

SERIGRAPHY by Peggy Baxter, in which the artist used the method of hand-cut lacquer film stencils in executing her renderings of oceanic and local scenes, will be on display through January, San Diego County Law Library, 1155 First Street, Chula Vista, 576-2321.

PRINTS and watercolor by Edm Schreudell and natural sand paintings by Sharon and Jan Peterson will be featured during January, Tarbox Gallery, 1025 Prospect Street, La Jolla, 459-0442.

SHOTS IN THE WILDERNESS. a collection of more than 20 wilderness photographs by outdoorsman H. Blair Burnhardt taken in the High Sierras, Utah and Arizona Indian country, and on the John Muir Trail from Yosemite to Mount Whitney, will be exhibited through January, The Galleria, Genesee Federal Savings, Lamont and Gemel, Pacific Beach, 750-1570.

"OPTICAL IMAGERY" is the title of a show by San Diego Lois Shlecker, featuring mixed media, acrylics, and photography, through January 31, H. Henry Fine Arts Gallery, 2837 Park Boulevard, 237-5775.

TWO ARTISTS. paintings in oil and on slabs of semi-precious rocks, jade, marble, and lava, by Eric Wilson, and landscapes, seascapes, and desert scenes by the same artist will be exhibited through January 31, Southwestern Artists Association Gallery, Spanish Village, Balboa Park, 489-1500.

"METAL SCULPTURE IN THE OPEN." an exhibition of works by Jeff Lauterbach, John Vandenberg, and Tom Iano, will be on display through February 4, Point Loma College Art Gallery, 3900 Lomaland Drive.

OILS, watercolors, and acrylics by Hilda Collini will be featured through February 5, Cottage Gallery, 2523 San Diego Avenue, Old Town, 596-1533.

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DRAWING BY TOM VOSS

Stilled Voices

FRED MORAMARCO

Nineteen seventy-seven was a year of enormous loss in American letters. It saw the deaths of our best novelist, our best poet, and our most original prose stylist. Vladimir Nabokov, Robert Lowell, and Edward Dahlberg each went the way of all flesh this past year, and our literature is greatly impoverished by their departure. The deaths of literary figures in this country receive none of the mass publicity that surrounds the deaths of other sorts of celebrities — singers and movie stars, for instance — though their long-run impact on our cultural tradition is usually much greater. Everyone knows that another trumeter — Groucho Marx, Elvis Presley, and Bing Crosby — died last year, and each of their deaths has become the occasion for a small industry (in the case of Elvis, strike the word "small") of pulp magazines, mementos, reissued recordings, posters, and so on. I'd be very surprised if a great many people could recall the name of an actor or singer — apart from perhaps John Wilkes Booth, who has notoriety for other than theatrical reasons — who was a contemporary of Mark Twain, or Emily Dickinson, or Herman Melville, or Ralph Waldo Emerson. We grow to appreciate the significance of our writers, but they slip away from us relatively unnoticed.

Nabokov was the best known and most widely read writer of the three and is certainly among the most influential writers of fiction in our century. It is admittedly somewhat paradoxical that he was born in St. Petersburg, Russia at the turn of the century, educated at Trinity College, Berlin and Paris, and did not become an American citizen until 1945, coinciding closely with his decision to become an English-language rather than a Russian-language writer. He retained his American citizenship until his death in Montreux, Switzerland, where he spent the last seventeen years of his life. Clearly he was a figure of international renown, and we can insert the adjective "American" in front of the noun "writer" in his case only as an assertion of his cultural pride.

Several of his books — certainly *Lolita* and *Pale Fire* — are modern classics, and his memoir, *Invitation of a Memory*, has the distinction, for me, of containing the most unforgettable paragraph I ever read. Years after I initially encountered the book's opening passage, it reverberates in my psyche like the ghost of Hamlet's father admonishing his bewildered son to "Remember me."

The inviolable rock above an abyss, and common sense tells us that our existence is but a brief crack of light between two eternities of darkness. At man, as a rule, views the proximal abyss with more calm than the one he is heading for (at some forty-five hundred heart-beats an hour). I know, however, of a young chronophobe who experienced something like pain when looking for the first time at homemade movies that had been taken a few weeks before his birth. He saw a world that was practically unchanged — the same house, the same people — and then realized that he had not existed at all and that nobody mourned his absence. He caught a glimpse of

his mother waving from an upstairs window, and that unfamiliar gesture disturbed him, as if it were some mysterious farewell. But what particularly frightened him was the sight of a brand-new baby carriage standing there on the porch, with the smug, en-croaching air of a coffin, even that was empty, as if, in the reverse course of events, his very bones had disappeared.

Frank Kafka observed that literature should serve as an ox to break the frozen sea within us," and that is exactly the effect of Nabokov's startling observation. It puts us in touch with the fragile, pulsing reality at the center of all human life — it confronts us unparaphrasably with a mirror of our mortality.

But such an intense, unflinching look at "reality" is hard to bear, and it is not as realistic, but as a fabulist — a fabricator of elaborate, self-contained worlds of language — that Nabokov made his mark on the writing of our time. Much contemporary fiction can be broadly divided into two categories: that which attempts to imitate or depict the real world" and that which offers us an alternative to it, creates a "world elsewhere." As Richard Poirier has called it, a dense and detailed fabric spun from the magically interlocking threads of words and sentences. Nabokov's work is clearly of the second kind, and for him the art of creating fictions provided the very sustenance of being. In *Pale Fire*, a book which turns our traditional notions of fiction upside down by presenting us a "novel" which includes a foreword, a 999-line poem in four cantos, 160 pages of commentary on the poem, and a scrupulously

annotated, scholarly ten-page index. Nabokov's mythical poet, John Francis Shade (born July 5, 1898, died July 21, 1954) articulates the essence of the Nabokovian principle:

I feel I understand Existence, or at least a minute part Of my existence, only through my art. In terms of combinational delight, And of my private universe scans right. So does the verse of galaxies divine Which I suspect is an umbilic line. But if Shade, the poet, seems overly smug in his egocentric conception of a benevolent, orderly universe, Nabokov, his creator, knows better. The poem continues in its "God's in his heaven/All's right with the world's" eighteenth-century tone, but Nabokov shyly undercuts Shade's assurance by introducing a date which the alert reader will recognize as the day after Shade's "death":

I'm reasonably sure that we survive And that my darling somewhere is alive. As I am reasonably sure that I Shall wake at six tomorrow on July The twenty-second nineteen fifty-nine. And that the day will probably be fine. In a few terse lines he has put out an universal dialectic in perspective: the principle of order is countered by the principle of uncertainty. It's hard to be reasonably sure about anything. Except perhaps that Shade and his poem are gifts bequeathed to us by Nabokov's rich and unbounded imagination, and they seem more precious than ever now that their donor has unavailably stopped his giving. If the fictional poet, John Shade, literally died in 1959, the real poet, Robert Lowell, was figuratively born

— or at least reborn — in that year. Nineteen fifty-nine was the year Lowell published *Life Studies*, a book which had an enormous impact on his peers and on a younger generation of poets — a book which established the voice, tone, and style of much of the American poetry of the 1960s and early '70s. It was Lowell's fourth book, but one which clearly set his work in a new direction marked by the unveiling of a self in a public forum. That style came to be called "confessional" because of its unhesitating willingness to probe the deepest insecurities of the self in a public forum. Along with W.D. Snodgrass (whose book *Heart's Needle* was published in the same year as *Life Studies*) he taught poets to "name their names," to draw upon those things that mattered to them most, to speak directly to readers from the cauldron of personal trauma.

For better or for worse, the confessional mode profoundly infiltrated the serious American writing of the past two decades. Suddenly it seemed permissible to "tell all" in print, to hang out personal depravations, suicidal impulses, neurosis and madness, fear and trembling of all sorts, like so much underwear on a clothesline. For our poets, the consequence of this public display of anguish was tragic. Three of the best of them who wrote in this manner during this period committed suicide: Sylvia Plath, Anne Sexton, and John Berryman. Lowell himself endured, though his endurance seemed increasingly tentative, that tentativeness reflected in the title of his last book, *Days at Dawn*, published on the eve of his death at age 47. (Continued on page 16)

Galleries

THY ARTIST SHOW. current paintings by David Newcomb and George Raynal of San Diego, whose works are experimental in both media and subject matter, will be displayed through January 20, Deshpande Gallery, 1202 Kettner Boulevard, 235-1916.

RECENT ACQUISITIONS. paintings and sculpture that have been bought for or given to the permanent collection at the La Jolla Museum of Contemporary Art since 1973, including works by Christo, Ed Kienholz, Richard Serra, Agnes Martin, Donald Judd, William T. Wiley, John Baldessari, and the Fluxus group, will be on exhibit through January 22, La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 454-9717.

ONE MAN SHOW. Carl Provder, whose works have been exhibited in one-man shows in the East Coast and in Mexico, will display his paintings and mixed media simultaneously with the joined membership show, through January 26, San Diego Art Institute Gallery, House of Charm, 1449 El Prado, Plaza de Panama, Balboa Park, 234-5946.

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BOARDS

(Continued from page 1)

now, and I haven't been collecting them very long," he says, incorporating his own opinion.

"I started reading about the oldtimers—Duke Kahanamoku, Tom Blake, Joe Quigg—and about the huge planks they rode. I guess I realized that something as large as those old boards doesn't just disappear, but I had no idea they were lying around in people's garages. I checked around with some of the old surfers and with my friends, and I found that some of the old boards were still around, but there was no value placed on them. Nobody could ride them because they were too heavy and hardly anybody had thought of them as collector's items. By this time I knew what to look for, and one thing just led to another."

The first surfboards, from Hawaii of course, were made out of whole trees—koa if you could get it, because it's so light and strong. The technique was to burn and scrape it with stone tools until you got the shape you wanted. The royalty rode full-length boards called Olos, which were twelve, sixteen, even twenty feet long. The commoners rode short, flat boards that were really no more than an aid to body surfing, something like a bellyboard; they were called Alaias. The royalty were said to have competed in surfing contests in which gambling became quite heavy, and they frequently offered human sacrifices in the hope of gaining surfing skill.

Steve owns an Alai, a commoner's board, which represents his early era. He acquired it from a man who had bought it some time ago in a junk shop in Hawaii along with a tiki of monkeypaw wood which he also wanted to unload. Steve was only interested in the Alai.

Upon seeing this board, you're immediately struck by the coarseness of it. You can still see the gouges, burn marks, and other irregularities in its surface. On the bottom is chiseled a

curious washboard pattern that leads you to wonder if maybe the board didn't degenerate into a more utilitarian household item in its later days.

Sometime in the early 1800s, the Hawaiians began making their boards from redwood and mahogany which they acquired from "trade ships crowding their harbors. If they

couldn't get enough redwood or mahogany, they used whatever was on hand, laminating the pieces into long, beautiful, square-tailed boards fashioned after the old Olos. For many years this was the only surfboard, the kind Duke Kahanamoku and everybody else rode. They had no fins, sometimes a V-shaped bottom, and weighed 130 pounds. They weren't

varnished either, but were rubbed with coconut oil.

Steve came across one of these boards through another collector. It's a twelve-footer made in 1915. One day, contemplating the thing hanging there on his wall, he received an inspiration to try it out in the water.

"You wouldn't believe the gawk I got just carrying it down the stairs to the water," he says, laughing.

When I was outside the surfline, I paddled almost to the kelo, turned around and caught a wave twice as far out as the other guys in the water. The water rubbedbed seemed to wash me away by itself, lifting the board and driving it forward. I dragged one arm in the water and it turned easily. I stood up and moved to the back of the board with nearly twelve feet of redwood, rockier plank in front of me. I had to yell ahead to the other surfers to stay out of my way. I found that because of

the V bottom I could climb and drop on the wave at will. Finally I couldn't control it, and the board started to peel. It is impossible to stop one of these boards once it starts to peel. I bailed out, the board hit bottom and cracked the nose slightly. I have no doubt that many redwood boards were blasted to shreds like that.

The first real innovation in surfboard design came in the late Twenties or early Thirties when Tom Blake developed the hollow paddleboard, called a "coffin" or "kuk-box" with a ribbed inner construction covered with plywood, held together by screws, and caulked with string. Its major advantage was that it only weighed one hundred pounds, and almost immediately surfers began switching to them.

Steve has a board to represent this era, too. It's a very special 1925 model made and owned by Tom Blake

himself. It features a solid half-inch mahogany deck. "You can't even get that stuff anymore," Steve says. "I checked. It also has a brass plug at the nose of the board (which seems like it should be the tail, so it can be drained when it takes to water). He says the board through an old character in a rest home who brought the board from Hawaii, where it was being used as a bar in a Waikiki hotel. "His board was never varnished like most paddleboards, but was oiled with linseed oil. Check the metal deck patch. They had to add those to keep them from wearing through."

The disadvantage of paddleboards was that because of their construction they only had square tails, and therefore wouldn't turn easily, or else the water too quickly. So, for a while in the 1940s the old heavy redwood planks came back into popularity, mass-produced by an outfit

in California called Pacific Systems. They could sell you a board for under thirty-nine dollars.

Then Joe Quigg developed the double-ended balsa board—the big gun shape for big waves. The balsa was more buoyant, and was far easier to shape. Still there was no fiber glass, only varnish, and the surfers liked the soft feel of the deck—it was easy on their knees and had a good grip for their feet.

About the same time, they were beginning to experiment with fins on surfboards. When Quigg put a long fin on his gun, he complained that it made the board track out too much, it was too stiff, and it had too much directional control. In fact, they say he was dissatisfied with the whole balsa board. He said it was too fast, rode too high in the wave, and he couldn't control it. Nothing at all like the security of a twelve-foot plank.

Apparently surfers weren't ready for the speed yet, and Quigg gave up on balsa boards.

Steve's best specimen of a balsa board is actually a child's board, less than seven feet long. He has several other boards, of a later era, but this is the only one without fiber glass in his collection. There's nothing very impressive about its shape, but its fin is striking. The design is so advanced that many people think this must have been added later, until they see what it's made of. It's fashioned out of some kind of cloth, mixed with wood pulp and resin, and pressed into a kind of cross between fiberboard and fiber glass. What it is, is the forerunner of modern fiber glass.

Fiber glass came into its own after World War II. Bob Simmons, whose name is still spoken with reverence among surfboard shapers, was the first to apply fiber glass to a balsa board. This genius with a crippled arm dating from a childhood bicycle accident was also the first to toll a fin hydrodynamically, the first to laminate balsa boards, the first to develop concave and convex bottoms, the first to apply rocker to the nose of a board, and the first to try many other feats of garage-style engineering wizardry.

Most of the elements we think of as standard surfboard design were unheard of before Bob Simmons. We can only imagine what he might have created had he not been killed, at Wind and Sea in 1956, when he was struck on the head in massive surf by one of his own boards.

Hanging in the center of Steve Mathias' den, where it's impossible to miss, even among all the dozens of other boards assaulting you from every direction, is his Bob Simmons spoonbill. One of the earliest fiber glass-on-balsa surfboards ever made, it has a wide tailblock, a small, foiled keel fin, and an amazing spoonbill that looks more like a wooden Chinese puzzle than any conceivable, functional, aquatic job. It consists of several layers of interlocking wooden blocks laminated on top of the balsa, with the spoon shape carved out of the mass. This board has a special indefinable quality, almost as if it had a soul crafted right into it.

Later on Bob Simmons made the first foam board, with balsa tails, plywood decks, and a solid styrofoam core. They say it amazed the surfers of the time, its light weight seeming an impossible, miraculous feat.

After Simmons, the design of surfboards was passed down to experimenters like Dale Velzy and Hap Jacobs who came up with the "pig" model, a fiber glassed balsa board with a wider tail than one-carriage pivoting. It became very popular and made a good name for them in the surfing world. Fins became deeper and narrower, and it wasn't long before somebody or other began fooling around with polyurethane boards.

Some of them didn't work out too well, but others did, and that led to our modern boards.

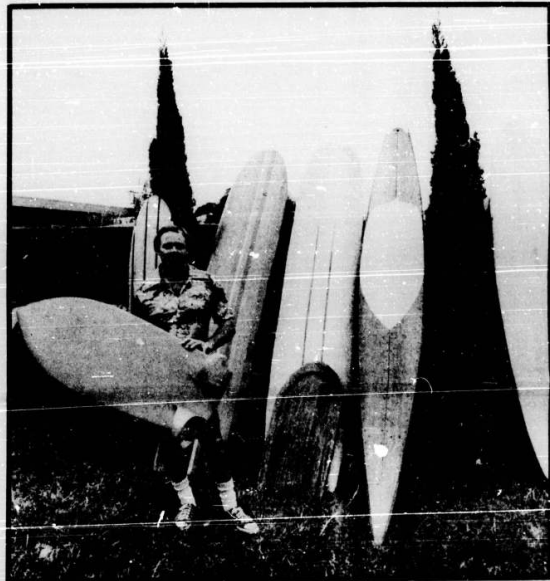
"I'm not really interested in the history of foam boards," Steve says, shaking his head, "even though I ride one myself. Those old boards—they have something out there that modern boards don't have. Like that redwood plank. Somebody made that with his own hands. He sat down and designed it and made it with his own hands. You can look at it and see where it was worked by hand tools. Nobody but a fool would try to do that now."

But there seems to be something about that spirit of invention, begun in the days of the oldtimers, which continues today, right on through to the most modern surfboard—the winger-stinger-humidifier—or whatever the gimmick of the day might be. And that spirit manifests itself again in the very thing Steve Mathias is working on now as he perfects his skateboard with a handle idea.

"Come and look at this," he urges, and he grabs a skateboard with one of the homemade handles, just a crummy old piece of twine attached to a cutoff broom handle. We pass through the house, through all the crates of surfboard evolution, beyond the futuristic era of failed designs sulking behind the front door, down the driveway lined with ancient surfboard carcasses, and out into the street. There, Steve takes off on his skateboard, hopping, curbs, spinning 360s, a grown man as happy as any kid could ever be. □



ALAIJA



THOROUGHLY MODERN MAESTRO

JONATHAN SAVILLE

Last week's concert by the San Diego Symphony was characterized by boldness, intensity, and brilliance. It was without doubt one of the most exciting events of this musical season. The boldness was evident at the very beginning, in conductor Peter Eros's decision to perform an extremely modern work, *Iris*, by the contemporary Hungarian composer Sandor Balassa. I admire Maestro Eros's courage, knowing as he does how antagonistic to modern music some of the most influential members of his audience are. There are some concert-goers who feel that the modern "unlistenable" period begins with Richard Strauss in the 1890s; but even for those who have accepted the musical revolutions of Stravinsky and Bartok, the Balassa piece may have caused some considerable difficulties.

Balassa's *Iris*, in fact, is much more radically modern than those classics of twentieth-century music that are performed with fair frequency in concert-halls, even in San Diego. The typical classical work—a movement of Beethoven, for example—is based on the repetition, development, and variation of recognizable musical themes, themes that combine a characteristic melodic shape, a characteristic rhythmic pattern, and a characteristic harmonic support. The opening of Beethoven's Fifth Symphony (of which more later) provides a perfect example of the brief, instantly recognizable motif, while the second movement of that work begins with a long-breathed theme memorable above all for the serene beauty of its melody. More than one hundred years later, the Bartok string quartets, with their whippers, squeals, and jagged dissonances, are fundamentally different from Beethoven's Symphony: the development and the variation of themes remain the central principles of organization, and melodies—though of a Bartokian rather than of a Beethoven sort—abound.

In *Iris*, however, a work dating from only six years ago, there are no themes, no melodies, no rhythmic patterns made recognizable by repetition, no development of basic motifs, no harmonic movement. Instead, the composer (like many of his

contemporaries) concentrates on other musical elements: the quality of sound of the various orchestral instruments, alone and in combination; the textures that result from various ways of putting individual musical lines together; the expressive power of subtle changes in loudness and in the way the sounds are articulated. This type of music is very much easier to compose than a Beethoven symphony or a Bach fugue, precisely because it has no strict principles of thematic organization to adhere to. Consequently, it is a

(The same thing is true of free verse, so easy to write, so terribly difficult to write well.)

Whether Sandor Balassa is even a great Balassa is something I am not prepared to say (aside from *Iris*, I have heard only three works of his; but that he is a composer of formidable powers is scarcely open to doubt. The sonorous effects in *Iris* were continuously fascinating, great saras of pellucid sound, shifting, changing, overlapping, advancing, receding, like some vast, cosmic tide. There was

nothing of personal expression in this music, no human grief or joy or tenderness or aspiration. Instead, what one heard was something as impersonal, as austere, and as loftily impressive as the motion of the

godsend for mediocre talents, who, without inspiration and with only moderate craftsmanship, can easily turn out piece after piece full of fairly interesting coloristic and textural effects. But the relative ease of



JEFFREY SIEGEL

composing these free-form, thematic works means that for one of them to be really distinguished requires a composer of exceptional skill. It would certainly be much harder to be a great Balassa than to be a great Beethoven.

There were, of course, those who

objected to the utter absence of melody, as well as to the dissonances (although when everything is dissonant, as in this piece, then nothing is really felt as dissonant). But it must have been encouraging to Maestro Eros and to his musicians (who played the Balassa work with stunning technical skill) to hear the enthusiastic applause that came from large sectors of the audience, an audience that seems to include a much larger number of young people than ever before. It is to Maestro Eros's credit that he does not allow his programming to be entirely governed by the present taste of the San Diego Symphony's audience. He realizes that one of the functions of a conductor is to help broaden the taste of those who attend his concerts, to play his part in the creation of a new musical community, the community of the future, rather than doing nothing more than passively responding to the community as it is now constituted.

Last week's audience responded with a warmth the Balassa work thoroughly deserved, thus proving that Maestro Eros's faith in their capacity to learn and to grow was not misplaced. It was an even bolder stroke to follow *Iris* with another twentieth-century piece, the Prokofiev Third Piano Concerto. But, as soloist Jeffrey Siegel observed in an interview I conducted with him, the Prokofiev Concerto, which will be fifty-six

years old this year, is not some startling modern composition but rather one of the established and well-approaching classics of our age, a sort of Grieg Piano Concerto of the twentieth century. It did, in fact, sound comfortably old-fashioned in comparison with the Balassa work. Here there are melodies aplenty, some of which are as ravishingly romantic as anything you might find in Grieg, Tchaikovsky, or Rachmaninov. There is also much brilliant piano writing that calls for all the old-fashioned skills on the part of the pianist—agility, strength, variety of tone, mastery of phrasing, and a great range of expression. Mr. Siegel measured up marvelously to the Concerto's demands. He is a pianist of tremendous energy, with a technique more than adequate to deal with the extremely difficult writing of the piano part (Judging by the difficulties of the score, Prokofiev himself, who often performed the Concerto, must have been a fabulous pianist). In addition, Mr. Siegel drew himself fully into each of the large number of emotional states that alternate throughout this variegated music: nervous frenzy, lyrical languishment, piquant humor, scorching irony. He seemed to be having a very good time, no matter what was being expressed at any given moment, and it was perhaps this vivid good-humor and exuberance that was the most winning characteristic of his splendid performance.

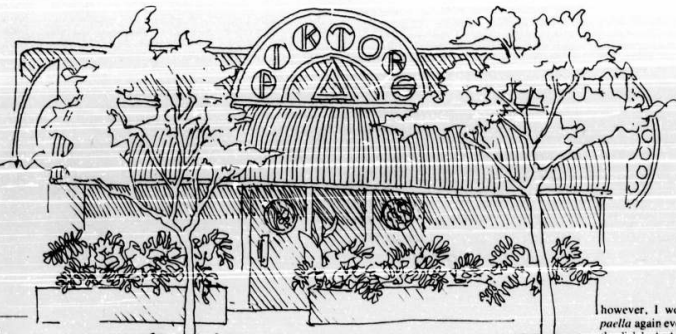
The excellence of the performance was much enhanced by the great rapport that evidently existed between Mr. Siegel and Maestro Eros, as well as by the exceptionally disciplined playing by the orchestra. Particularly striking was the clarity of texture in the orchestral parts of the Prokofiev, so that in spite of the fully orchestrated sonorities, one often sensed the

intimacy of chamber music, with each instrumental line independently audible and in perfect balance with all the others. The orchestral playing in the Beethoven Fifth Symphony, which concluded the program, was equally accomplished; this was fine music-making, not only because it represented such an astonishing change from the way the orchestra was playing as recently as two or three years ago, but in an absolute sense as well.

As for Maestro Eros's interpretation of this extremely well-known work, it too might have surprised a listener unaware of the changes that have been taking place in our conductor's style over the past few years. If, after Maestro Eros's first year in San Diego, I had tried to imagine how he would conduct the Beethoven Fifth, I would have supposed brisk, rather than rigid tempos, an intense, driving energy, and an emphasis on power and speed

sometimes at the expense of everything else, like a lighter, drier reincarnation of George Szell or Arturo Toscanini on one of their less patient days. Last week's Beethoven Fifth was of an amazingly different variety. There was great rhythmic flexibility, a luxuriant dwelling on held notes (as in the opening motif), a judicious slowing-down or speeding-up at the structural joints, a willingness to allow the music's inner meaning, rather than its mechanical mere, to determine its pace. The second movement, now often played at a tempo approaching that of a jig, returned, under Maestro Eros's direction, to its more traditional somnolent speed, which allowed the quieter sections to express the full serenity of that wonderful melody, and which, at the movement's climax, created an expansive grandeur usually missing in faster interpretations. Only in the final movement did the rushing Eros of yesterday reappear, to the point where the articulations in passage-work lost their meaning and the whole movement seemed to be careening onward in a breathless blur. But so much authentic musical excitement had been generated by that point that nothing could spoil the overall effect of the performance: quite simply, one of the best performances of a standard classic the San Diego Symphony has ever given us.

Last week's concert offered conclusive evidence that the San Diego Symphony has at last become a really good ensemble, and that its conductor, with his courage in programming, his control over the orchestra, and his varied talents of nervous frenzy, lyrical languishment, piquant humor, scorching irony, and a great range of expression, has been taken with equanimity. But today it is far too valuable a cultural property for us to let it be lost. The Symphony has come so far, and so quickly. For the sake of all of us, it ought to be allowed to go farther still.



ELEANOR WIDMER

The Restaurant: Piktor's Metamorphosis
The Location: 3737 India Street (297-1011)

Type of Food: Spanish, Portuguese, Greek, American
Price Range: Dinners from \$5.95 to \$7.95; a carte menu from \$1.25
Closed Monday, French, 11 a.m. to 2:30 p.m. (no Saturday lunch); dinner, 6 p.m. to 10 p.m.

Last Wednesday I decided to revisit a Greek restaurant in Del Mar called Archimedes Garden. An outdoor place with a gorgeous physical setting, the food left something to be desired chiefly because it was almost cold on arrival, was served on paper plates, and had the air of improvisation (I had the feeling that the stuff had been prepared elsewhere and assembled in the tiny space that served as a kitchen). Still, it was not without charm and certainly rated a second try. I phoned and phoned. No answer. Undaunted, I called a fish shop next door. They told me Archimedes Garden had closed. I crossed it off my list, yet another victim in this most unstable business.

But with my husband impatiently waiting to roar off into the night, I had to make a quick decision. Then, I remembered a friend of mine who boasts of knowing some "fantastic" restaurants. During the glow of his fiftieth birthday party this friend

Piktor This

had informed me he was so happy that he would take me to the Safari Bar, one of his favorite haunts, which had an excellent cook. And a safari it should be. The man at the other end of the line urged me to come down and try the new dinner menu: barbecued chicken, ribs, or steak. It sounded like a definite possibility.

When we showed up, we found a half full of people and not a single diner. My heart sank. One area had tables covered with neat checked cloths, but the absence of a single person eating hardly created confidence. When we were handed the menus, they had the luncheon items printed: sandwiches, hamburgers, etc., and in tiny print,

as if in afterthought: "Barbecued chicken and steaks." I must, however, compliment the waitress. When I asked about dinner, she appeared perturbed and added that I must have spoken to the cook to have been given the impression that they had full dimers. "How's the chicken?" I asked. "The new cook makes it so spicy," she said, "that some people can't eat it." My husband ordered a drink while I went to the telephone.

A half hour later, after getting lost in Mission Hills, we arrived at Piktor's Metamorphosis. The menu proved long and difficult to read (the print was so small I had to

squint). I chose *paella*, and though I was told I would have to wait thirty minutes for its preparation, I decided the delay might possibly be worth it.

In the meantime, I had some hot soup, and Piktor's offered great variety: onion, multi-grain, and a Portuguese *sopa* made with spinach and large chunks of beef and potatoes. I chose the Portuguese soup, but my escort had the salad from a salad bar. To paraphrase Tolstoy: "All happy salad bars are like one another; each unhappy salad bar is unhappy in its own way." In theory, you get a great value from the "you-can-eat-salad-bar. In fact, the standardization of the ingredients and the bottled dressings make the seduction less than worthwhile.

As for the soup, I recommend it highly. It was seasoned pleasantly, served very hot, and was large enough to constitute a meal. In fact, since soups cost \$1.25, that plus a crepe at \$2.25 would make an inexpensive and good meal.

The *paella*, saffron rice with shellfish, sausage, and chicken, cost \$7.95 but proved disappointing. The rice had neither sufficient saffron nor flavor of any kind, the *chorizo*, or sausage, was tough, and the entire dish lacked luster, both in taste and quality. Of course, I'm still from the old school — for \$7.95 I expect more unusual dishes are worth a try.

however, I would not order the *paella* again even at \$5.95 because the dish lacked integrity—it tasted as if the lobster, shrimp (baby ones), clams, etc. had been cooked separately and then assembled on the dish. My husband's steak, *churrasco*, was quite adequate at \$6.50. As it happened, we ran into a friend and he praised the lamb *marakesh*, prepared with raisins and sherry.

Piktor's is difficult to categorize. In one sense the menu is too ambitious, as it offers Brazilian Feijoda, meatless moussaka, Moroccan lamb, French-style rabbit, and more. No one cook can produce each of these specialties to perfection. This results in near hits (or near misses), as in the meals we sampled. The food looks nice but one would have to try the *gratin* menu to assess what should be avoided.

What Piktor's does have going for it is the availability of certain rarely served exotic dishes, the hand-painted murals, and an ambience which attracts a lively clientele. (At the table next to ours a spirited conversation about San Diego theater took place, and elsewhere I heard bits and pieces about contemporary novels. The name Piktor, in fact, derives from a novel by Herman Hesse.) I was a bit chilly as the quarters aren't heated and I had to don my coat halfway through the meal. There's a minimum service charge of \$3.50 per person and all dinners include either soup or salad. Piktor's is not a gourmet's delight, and the prices are hardly cheap, but some of the more unusual dishes are worth a try.

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Stilled Voices

(continued from page 11)

sounded like a "live" in the first line surround the word "live" like the silences bracketing the life referred to the stopping-and-starting of the rhythm in line two illustrates the groping and fragmented historical sense of our own time; the words "dull" and

I stopped reading Lowell's poetry soon after the 1940s because I had come to believe that the incessant self-absorption and self-examination of his literary stance had a baneful influence on contemporary writers. Though I continued to read about Lowell in the literary quarters and elsewhere, I avoided contact with the work itself as I would with the red-hot and glowing tip of a branding iron. Hence it came as something of a surprise to me to look back over his work in a retrospective manner and discover how widely I had misperceived his developing and mature poetic voice over the years, particularly as it emerges in the volume called *History*, which Lowell published in 1973.

History is a book containing 368 poems, all but 80 of which appeared previously in tentative, incomplete versions in Lowell's one-time *Notebook*. The feat of this unique and impressive book is the reorganization of all of this earlier scattered, loosely related material into a single, impeccably ordered, sustained historical vision — a vision which encompasses history in the broadest sense, as well as "his story," in the sense of an autobiographical narrative charting the ongoing state of Robert Lowell's consciousness of the ambience in which he lived. The work reveals an attention in its opening stanzas to Lowell's poetic craftsmanship at its very best.

History has to live with what was here, clinking and close to fumbling all we had —

it is so dull and gruesome how we die, unlike writing, life never finishes. Each sound in these lines mirrors and reflects upon the sense: the soft

The deaths of literary figures in this country receive none of the mass publicity that surrounds the death of other sorts of celebrities — singers and movie stars, for instance — though their long-run impact on our cultural tradition is usually much greater.

"gruesome" and "die" provide the only stressed syllables in line three, thereby underscoring the tedium and ugliness they evoke; and finally the quiet pause in the middle of line four separates writing and life both literally and figuratively.

Lowell worked throughout his life at the impossible task of bringing the two together. Reading *History*, I was moved by the enormity of that effort, and by his absolute integrity as a writer in search of what Henry James called "the real thing" — transforming the essence of our fleshly, perspiring, and breathing selves into these odd black marks which your eye is rubbing past at this very moment. He teaches us, in *History*, that —

In even the best writer in his best lines

is invariably imperfect, crying for truth, knowledge, honesty, inspiration he cannot have after a show of effort. Lovers and Troilope the huntsman are happy to drop out.

And now he too has "dropped out," but not without as splendid a show of effort as our literature has witnessed in recent years.

For some readers, associating the name Edward Dahlberg with those of Nabokov and Lowell may seem incongruous, since his work achieved

neither the accolades nor the international reputation that theirs did, but I am convinced that when the literary returns of the Twentieth Century are all counted, his formidable figure and achievement will be impossible to ignore. Born at the turn of the century, the bastard son of a Kansas City lady barber he turned out a remarkable series of unprecedented and unique literary works beginning with *Bottom Dogs* (published in 1929), a grim, naturalistic account of his growing up in a Cleveland orphanage and on the streets of Kansas City, and concluding with *The Olive of Minerva* (published in 1977), an odd, eccentric parable about an old man clinging tenaciously to life on the island of Mallorca. In between he produced some fifteen

books, almost all of which appealed only to a very small audience of literary sophisticates. He became, over the years, our perennial "neglected writer," and grew increasingly embittered by and alienated from the society in which he found himself.

His reputation received an enormous boost in 1964 with the publication of his masterpiece, *Because I Was Flesh*, a book widely hailed as a major American autobiography and surely one of the most eloquent accounts of coming of age in the American heartland that exists in our literature. Essentially a revision of his first novel, *Bottom Dogs*, the latter work covers the same material with the benefit of thirty-five years spent developing a prose style that is absolutely singular and distinctive voice, embodying mythical references, classical allusions, and the staggering erudition of a mind that ranges easily over a vast body of world literature. He studied myths, classical literature, pre-Columbian American history, and the prose style of the Renaissance with the intensity of a religious calling, and he railed against his contemporaries whom he regarded mostly as venal characters caught up in a headlong rush to "modernity." His thought of language as a "sacred bequest" and told me once that "a man who harms a language that is his has done something that is diabolical and base."

Consequently, his books are repositories of our cultural lore, and they nearly overwhelm us with their torrents of resonating words. He struggled throughout his life to make the writing of prose in our time the art that it was in the Elizabethan age, and wrote with a rhetorical flourish it seems to speak to us from another century. Surely there is no other description of a Midwestern American town which compares to the evocation of Kansas City we find on the opening pages of *Because I Was Flesh*:

Kansas City is a vast inland city, and its marvelous river, the Missouri, heats the senses, the maple, alder, elm and cherry trees with which the town abounds are songs of desire, and

only the abounds of ancient Palestine can awaken the hunger, pour more death into the world, contemporary cities, and few there are troubled about death until they are or are sick. Only those who know the ocean ponder death as they behold it, whereas those bound closest to the ground are more sensual.

Kansas City was my Tarus; the Kato and the Missouri Rivers were the wharves of joyous Dianas from St. Joseph and Joplin. It was a young, seminal town and the seed of its men was strong. Homer sang of many sacred towns in Hellas which were no better than Kansas City, as hills as Etreams and as stony as Athens.

Like some Miniver Cheezy who was "born too late," Dahlberg revealed interests, affections, and values that seem anachronistic in our own time. He despised photography, television, movies, machinery of all sorts, paperback books and mass marketing of every kind. He revered only those works of art which exhibited the slow, steady labor of the human hand guided by irrefragable force of the human spirit. He venerated his mother, an old-fashioned filial affection that most contemporary writers are loath to utter in public. She is immortalized in *Because I Was Flesh*, and the final words of that work are a lovely and moving expression of human devotion:

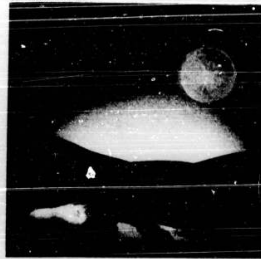
When the image of her comes up on a sudden — just as my bad demons do — and I see again her dyed henna hair, the eyes dwarfed by the electric lights that began, somewhat self-consciously, with Catch Bull at Four. While Stevens' thematic scope has failed to broaden appreciably, at least the musical contexts in which the lyrics are set seem compatible. Stevens has not returned to the acoustic minstrelsy that first brought him to the attention of the buying public, but he has managed to recapture the subtlety that was

so sorely lacking on the last few albums. Indeed, the tasteful use of synthesizers, the restraint shown by some virtuoso session players (including Chick Corea), and the relatively low-keyed production draw the listener into music that is pleasantly understated, thereby minimizing the potential ill effect of lyrics that are alternately mawkish, nostalgic, and didactic.

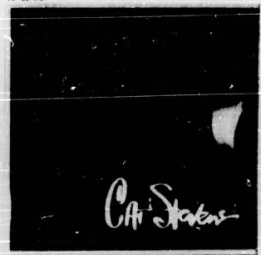
In the past, Stevens' recordings were nearly divided between three styles that defined his musical personality: they were chunky, chordal tunes that featured growling vocals, tender (mostly acoustic) love songs, and at least one bouzouki tribute to Stevens' Cyprian heritage. On *Let's*, these styles have coalesced, often

Record Review

Happy the Man
Arista Records



Let's
Cat Stevens
A & M



Ever since progressive rock took off at the beginning of this decade, Europe has completely dominated the field. Groups like Yes, Genesis, Gentle Giant, ELP, and others, have found an enormous audience in America, a country seemingly incapable of producing any strong competition (with the exception of Frank Zappa, a father figure of progressive rock). It was inevitable, then, that an American group, weaned on the music of Yes, etc., would absorb all of these foreign influences in much the same way that the Yardbirds and Rolling Stones emulated the pioneering America blues artists. Happy the Man is just such a group. This Washington D.C.-based quintet has mastered

the progressive rock idiom to a point where they come off sounding superior to many of the very groups which influenced them. Happy the Man, to give an illustration, so accomplished that last summer Genesis' former lead singer Peter Gabriel offered them a spot as his backing band. Happy the Man declined.

The group's musicianship is nothing less than outstanding, and, although somewhat inconsistent, this is one of the most arresting debut albums to be released in years. Kit Watkins performs on a battery of keyboards, and he is arguably the most skilled synthesizer player to emerge since Chick Corea. His solo on "Knee Bitten Nymphs in Limbo" is

notably brilliant, and his textured work is a highlight throughout. Guitarist Stanley Whitaker is similarly gifted, at times sounding like a cross between John McLaughlin and King Crimson's Robert Fripp. Still, Happy the Man does not serve merely as a showcase for Watkins and Whitaker, as this is the type of music that requires an equal contribution from each group member. The only weakness occurs in the vocal department, particularly with "On Time As a Helix of Precious Laughs," which is as contrived as its title would lead you to believe.

—George Varga

If the critics and public alike were unable to readily accept Cat Stevens' early '70s transition from gentle balladeer to aggressive "soft-rock," it was because the shift in gears was sudden and awkward. With *Let's*, Stevens at last sounds comfortable with keyboard-dominated format that began, somewhat self-consciously, with *Catch Bull at Four*. While Stevens' thematic scope has failed to broaden appreciably, at least the musical contexts in which the lyrics are set seem compatible. Stevens has not returned to the acoustic minstrelsy that first brought him to the attention of the buying public, but he has managed to recapture the subtlety that was

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appearing in sequence within the same tune ("Life," "Kypros"). The result is a more even-tempered performance than one normally associates with a Cat Stevens album. This fact alone indicates that Stevens has weathered the criticism and growing pains of recent years to emerge as a more self-assured, more mature artist.

—John D'Agostino

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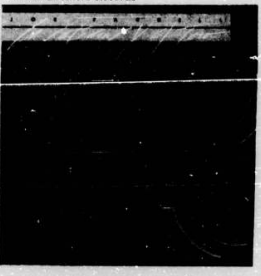
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La Catedral Y El Toro
Joe Farrell
Warner Brothers Records



In view of his past work (which includes stints with Elvin Jones, Maynard Ferguson, and Mel Lewis, as well as several fine solo albums), it would not be an exaggeration to say that Joe Farrell's latest record has been the subject of much anticipation. Unfortunately, it turns out to be an overblown, rapid work which promises considerably more than it ever delivers. There are two principal reasons for this. The first is the saccharine production job by Ralph MacDonald and William Eaton, who have insisted on using unnecessary strings and brass throughout, no doubt in an attempt to add to the album's "salability." The second reason that *La Catedral* fails to ignite is largely

Farrell's own fault. While his fetching soprano and tenor sax work is often brilliant, the context in which it is presented is certain to irritate anyone even slightly familiar with Farrell's past recordings. The material here is seldom better than dismal, and initial listenings may well prove to be as confusing as they are disappointing. It appears that Farrell has decided to follow in Chick Corea's footsteps (Farrell, after all, is a member of the current incarnation of Return To Forever). Which is to say that *La Catedral* is devoid of any integrity, often demonstrating the same faults of Return To Forever's last outing, *Music Magic*. In place of substance, there is superficial

flash. Instead of emotion, there is mechanical repetition. One could go on, but a longer review would be much like this album: a waste of time.

—George Varga

Playmates
Small Faces
Atlantic Records



In the late 60s the Small Faces were a clever, arty pop band. Although they had a reputation for being a rowdy boogie band in person, they also possessed an ability to use studio technology to create another identity separate from their on-stage one. Their second American release, *Ogden's Nut Gone Flake*, is a marvelously fashioned "concept album" that hasn't dated like similar efforts by The Who, The Kinks and Jethro Tull. But *Playmates*, their comeback record, is so painfully amateurish it's difficult to believe this is the same group. During his six years with Humble Pie, leader Steve Marriott declined into the most insipid blue-eyed soul brother imaginable, so the album's pallid

R&B posturings are no surprise. But even at its worst, Humble Pie was at least capable of conveying mindless energy. After *Pie* disbanded, Marriott's star faded rapidly, and after Rod Stewart left his version of the Faces to pursue a solo career, keyboardist Ian McLagen and drummer Kenny Jones were left stranded. Allowing for the career jockeying that prompted the Faces' reformation, it seems preposterous that nobody in this once formidable band could come up with anything approaching mediocrity. The melodies here are skeletal, the musicianship and singing inebriated, and the lyrics feeble-minded (it's amusing that they had the nerve to include a lyric

sheet). With the old Small Faces, Marriott was literate and often witty. But artistic deterioration is just a euphemism for a writer who attempts to get away with lines like "I like to feel kinda free and easy Drinkin', smokin' anything to please me/All I have to say to you today I'm high, I'm happy, I hope I stay that way." If the listlessness of *Playmates* becomes the group's permanent standard, perhaps they ought to consider a name change. How about Small and Faces?

—Steve Esmedina

STEVE ESMEDINA

As its best, *Saturday Night Fever* generates spits as high as any movie of the past year. Many of its moments are dazzling; director John Badham captures both the animal magnetism and the splashy elegance of disco dancing. This is a musical where the dance numbers propel rather than suspend the action. When Badham moves the camera into the discotheque, the movie is so exciting that it's tempting to ignore its clichés and evasions. But the fact is that *Saturday Night Fever* shares the characteristic flaw of last year's better films: frustrating inconsistency.

The Norman Wexler script is a padded adaptation of Nik Cohn's much-heralded *New York* magazine story, "Tribal Rites of the New Saturday Night." Although it retains the main focus of the article — the leader of a young Italian street gang who works in a Brooklyn hardware store during the week and becomes the "disco king" on weekends — it treats him not lovingly and sentimentally. The appeal of Cohn's piece is the way it takes status details such as the gang's clothing, speech, attitudes toward women, initiation requirements, racism, and command of the local nightclub, and gives them a rigorous documentary treatment. It's a classic piece of "new journalism," an alternately grim and celebratory look at a group of newly sprung teenagers in transition. When the movie duplicates the gang's night-rite rituals, it's vibrant entertainment. When it tries to go Cohn one better by glossing the story with filigonal moments of melodrama and coming-of-age moralizing, it falls flat.

The movie opens with a panoramic view of Manhattan's East Village, the bridge, Manhattan looming in the background, and cuts to a shot of Tony Manero (John Travolta) sashaying down the street swinging a can of paint. It's the last waltz, and the swivel and dip in his walk, accompanied by the booming rhythms



FEVER PITCH

of the Bee Gees' "Stayin' Alive," set the tone for the movie beautifully. There's a hyperkinetic gleam as Manero whizzes through his daily chores, anticipates buying a new shirt, primp narcissistically in front of a mirror, and finally heads out with his equally

complicated camera positions to quicken the pulse. It's also amazing that the disco score never becomes tedious, even apart from the dancing scenes. This is due largely to the excellent original material of the Bee Gees, the finest work of their

working-class family conflict; the next, a love story; the next, a lecture on maturity. Most of his bright ideas sputter into banalities. The gang stuff is handled remarkably well in the unforced scenes of hanging out, trying to think of something to do. Why, then, do the moviemakers insist on dwelling on the Never-Never Land appeal Manhattan holds for them? And though the theme of a stylish punk fearing adulthood is valid, why must the movie lead to a tragic, unmovied death? The "accidental" suicide of Manero's most public pal is inserted only to stifle the hero out of his Indianapolis lifestyle. It's one thing to show Manero worrying about how long he can ride on his neighborhood reputation, but it's quite another for the filmmakers to present him so glamorously and provocatively, and then slap his wrists for being a "walking cliché." This tacked-on moral lesson is a denial of the vivid physicality exploited earlier in the movie, and it shows a failure of nerve.

The tacked-on moral lesson is a denial of the vivid physicality exploited earlier in the movie, and it shows a failure of nerve.

dotted-up buddies to the 2001 Odyssey, and the night he has awaited all week. It's a good build-up; you're anxious to get inside the disco as Manero and his boys, and you aren't disappointed. The nightclub, with its spinning strobe lights, flashing colored floors, red-neon haze, incessant music, and rigidly stylized dancing, is sensually engulfing.

During these scenes, Badham never relaxes for a moment. Like Martin Scorsese, he uses gaudy pop color, gliding camera movement, and

none-too-illustrative career. It's due, too, to the cannily selected cross-section of songs by the Tampons, KC and the Sunshine Band, and Tavares. Unlike that in *Looking For Mr. Goodbar*, the music doesn't just function as a background cushion of hits, but remains a propulsive element.

While Badham handles the moral resolutions smoothly, he has trouble with the story. One moment he aims for a feisty depiction of stinkier, violent youth; the next, a probe of

though, does Badham choose to inject violent action into the picture with a ludicrously overdone, badly edited gang fight that's an update of a Les and Sherkie rumble? The family bickering is funny in a cutesy sitcom fashion, but why attempt a statement about the role of religion among Italian Catholics with a wispy subplot about Manero's backsliding brother? The scenes between the thick-skulled Manero and his pretentious dream girl are amusing, especially because the relationship stays platonic throughout.

What Robert Aldrich must have seen in — or at any rate what he carved out of — Joseph Wambaugh's police novel, *The Choirboys*, is a raucous hourah for the but polit. Where Wambaugh, the policeman's friend and mouthpiece, wastes faithfully to represent his former partners on the force, Aldrich wants to employ those characters metaphorically to represent something bigger. Uniforms, no matter whether police blue, military khaki, penitentiary tiger stripe, or football-team gaudy, have often served to bring out Aldrich's ferocious anti-authoritarianism. In fact, they have usually brought it out at its crudest: *The Dirty Dozen*, *The Longest Yard*, *The Choirboys* — these movies celebrate the anarchic, shirking, slash-shouldered rank and file, and ridicule the bumptious higher-ups on a level that's almost as juvenile as *Sgt. Bilko*, *Gomer Pyle*, and *McHale's Navy*. Aldrich's anti-authoritarianism is no mere pose; his social commentary runs naturally to low comedy (a vice cop, two purses tangled in his hands, chases a pair of lookers down the street with his shirttail protruding indecently from his unzipped fly). Better Aldrich moves than the above-named have expressed a similar egalitarianism without the flagrant cheerleading and age-grinding, but with instead a brutally bold and objective eye — *Klas Me Denial*, *The Flight of the Phoenix*, *The Outlaw Gang*, *Ulzana's Raid*.

Everybody by now has probably developed a pretty clear picture of Joseph Wambaugh's ideas about the modern-day policeman (alias the New Centurian, alias the Blue Knight), for those ideas have gained wide exposure on the *Police Story* television series, on the *Beatnik* book series, on TV and radio talk shows, and on the lecture circuit. If those ideas could be summed up in a single image, it would probably look like an off-duty policeman standing stony at the top pattern on a TV screen, sixteen crumpled beer cans on the coffee table in front of him, and

his worried wife, wrapped in a huddle, peering at him from the hallway and inquiring, "Won't you come to bed yet, honey?" In short, his vision is concerned with the unique pressures of the job and the myriad ways of reacting to it — the bulled in the mouth, the unbided bowing, the sexual impotence, the nervous breakdown, the trigger-happiness, the megalomania, the melancholy, etc. etc. *The Choirboys*, while it doesn't overlook it: "bullet in the mouth ritual, concentrates mainly on a ritual known — euphemistically, or cryptographically, as "choir practice" — the drinking, whoring, and general cussing sessions, held in Max Arthur Park, for the nightwatch officers to soothe their jangled nerves after work.

In this movie there is a total absence of melodramatic confrontation between law breakers and enforcers (although courage, cunning, and a sense of duty might be construed as forms of elitism), and whatever police work is shown is limited to B girls, a high-priced S.M. specialist, a suicide, a teenage homosexual, a men's room peeler, and two feuding families of Chicagoans and blacks (whom the unwelcome police manage to unite into a small revolutionary army). The debasement implicit in these messy assignments is the underwork of the egalitarian principle. It's the principle of the lowest common denominator.

DUNCAN SHEPHERD



SING YOU SINNERS

Aldrich doesn't expect the audience to condone the scurrilous behavior of his characters, but simply to acknowledge the truth that boys will be boys (or rather, that men will be boys).

by crediting them with such fictional conventions as common sense, clear motivation, and spontaneous wit (a Bela Lugosi impersonator, with novelty-store fangs, is just about adequate for *The Gong Show*). He portrays them as having an eternal sexual impotence, the nervous breakdown, the trigger-happiness, the megalomania, the melancholy, etc. etc. *The Choirboys*, while it doesn't overlook it: "bullet in the mouth ritual, concentrates mainly on a ritual known — euphemistically, or cryptographically, as "choir practice" — the drinking, whoring, and general cussing sessions, held in Max Arthur Park, for the nightwatch officers to soothe their jangled nerves after work.

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Much of what's wrong with the movie can be attributed to Wambaugh. Much of the rest of what's wrong, excluding only Aldrich's baseball bat satirical attack and his inexplicable loyalty to musical composer Frank De Vito, who underscores every comedy scene with nosy honk-tonk, can be attributed to the moviemakers' efforts to remedy Wambaugh. The latter's displeasure with the finished product has been extensively chronicled in the media. Wambaugh, as much a spokesman as a novelist, is something like an instructor who asks for no questions or questions when he has concluded the day's lesson. He is the Last Word. (His pedantic nature is evident in the amount of time the script spends explaining vocabulary words — "scurious," "do the chicken," etc.) Despite his self-advanced reputation for telling the whole truth and nothing but, Wambaugh in *The Choirboys* devotes himself solely to the sorts of indecencies divulged in locker-room, beer parlor, or group-therapy rap sessions. It's somewhat hard to reconcile this monotonously smugly message on policemen with the neat, manly officers whom you see-off are apt to encounter on the shoulder of the highway or in Denny's. (The demerol of policemen and the beer routine of their work are probably better accounted for in the defunct TV series *Adam-12*, which was virtually a PR hand-out for the

police department. Between that and *The Choirboys*, there must be a measure of middle ground.) Aldrich's actors, especially Don Stroud, Perry King, Lou Gossett, and Charles Durning, manage to give individual hope and solidity to characters who come off Wambaugh's pages as indistinguishable burps and farts. And Aldrich's sleazy film noir image falls fit in partial eclipse and an all-over surface that's dark and gleaming, like smokeskin — a ruddy evokes the scary I. A. night-world which the novel re-creates with a relentless, tiresome, Chinese-torture accumulation of incidents. Wambaugh's 350 pages of uniformly squalid anecdotes are automatically improved by the thizating out necessary for the movie (four-fifths into the trash bin), but the abbreviated version has weaknesses, too. The narrative, as it stands, is a bit abrupt, unbalanced, and even incomplete; many of the characters' personality ties have been lost in the trimming; and too much of the ones of police brutality and bigotry must be shouldered alone by the Tim McIntire character, a plain case of scapegoating.

If the structure as a whole is a little unsteady, the individual parts are all stamped with an aggressive journalistic, incisive, and perceptive. This is one of the increasingly rare movies in which visual style is conceived as a constant and pervasive ingredient and not as mere cake decoration. With its nervously slanted compositions and jagged cutting, Aldrich's work still bears signs of the 1950s pessimism and paranoia that shaped his early career. There's a sureness, a discipline about the work, and yet a quickness that resists precision and sentimentality. All of the over-the-topism in *The Choirboys* is field in its proper place — cleanly within the contours of character and milieu. In Aldrich's brisk, tight-lipped professionalism, there's nothing as vile as the majority of critics have made out.

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As these features are subject to change at the drop of a hat, be sure to check with the local theater.

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

Across the Great Divide — Wild West adventure film starring Robert Logan and George "Buck" Flower, written and directed by Stewart Raffill. (Century Twin 1; Cinema Plaza 5; Flower Hill Cinema 3; Pacific Drive In; Plaza Twin 1; Poway Playhouse; Santee Drive In; Spring Valley UA Cinema 3; Village)

Aquila, the Wrath of God — Werner Herzog's radical last outing of an old-fashioned LOST PATROL adventure past. The anti-imperialist, anti-militarist storyline concerns a splinter group of Pizarro's conquistadors searching in vain for El Dorado and mow down a man at a time by invisible Peruvian cannibals. What gives this inevitable, court-wagon-style doc a pop in construction is the tone of derision: the stupid Spaniards, examining a poison can in the neck of a fallen comrade, marvel. "Look how short the arrow is. Perhaps they're dwarfs." The only member of the cast who appears to be more than a stock figure or a straw man is "the odd, ancient, undrunkable Klaus Kinski, playing a lunatic Master Raczal with operatically anguished eyes and

sneeringly sensual lips. A campy actor, Kinski moves through the picture sideways, tilting backwards the Franconian's moustache, dragging one limb or the other as if he suffers from paralysis based on one side of his body and then the other. This is a movie steeped in its physical properties: the oppressive, physical nature of the landscape, the claustrophobic and claustrophobic nature of the film's director, its grotesque, disgusting, and frequently beautiful movie has something of the quality of loosely strung beads. 1972. *** (Ken, 1/19)

Alice Doesn't Live Here Anymore — A newly widowed housewife, advancing toward middle age, hits the road with her young stepson and son in tow, in search of a future of some kind, hoping to make a go of it as the Alice Faye-style singer she dreamed of becoming in her childhood. (The passion for goldie-olde songs and for the dreams dispensed in Golden Age Hollywood movies is a trait director Martin Scorsese shares with a few others in the rock of a fallen comrade, marvel. "Look how short the arrow is. Perhaps they're dwarfs." The only member of the cast who appears to be more than a stock figure or a straw man is "the odd, ancient, undrunkable Klaus Kinski, playing a lunatic Master Raczal with operatically anguished eyes and

(preocious kids wisecracking waitress), and he at least gets hold of the laughs he goes after. It is less clear what he hopes to accomplish with the foggy, nerve-racking camera movements, which match Bruno's own exuberance and excess. Ellen Burstyn, Kris Kristofferson, Harvey Keitel. 1974. ** (LA Paloma, 1/22; Rovy; Vogue)

Allegro Men Troppe — A shameless copycatting of Disney's FANTASIA. To put some distance between his model and himself, Bruno Bozetto, the Italian animator, elects to flip-top the values of the Disney movie — the naivete of the animation and the solemnity about classical music. Bozetto's cartoon sequence are so gaudy and preachy, and his live-action interludes (a theatrical entrepreneur in a wallpaper-patterned jacket and an orchestra composed of old bodies) are about as dignified as the Three Stooges. Music includes Debussy, Proust, Ravel, Stravinsky, Verdi, Stravinsky. 1977. ** (University Towne Centre, 1/20)

Baron Loebner — A half-breed Vietnam veteran re-enters the world of men, after a peaceful term of forest seclusion and communion with woodland creatures. His do-gooder tendencies land him soon in lamby trouble with the law, a band of

motorcycle marauders, and a coed in a bikini; and his devastating karate, reluctantly unleashed, usually gets him out of it. There are plentiful embarrassments (kindly avert your eyes) and a few moments of bliss on screen, but the idea of what constitutes a hero (namely Tom Laughlin) is a curiously appealing throwback, and the old-fashioned melodramatics whipped up around him have some real kick. Directed by T.C. Frank. 1967. ** (Towne, 1/22)

California Reich — Documentary by Walter Parkes and Keith Critchlow on the California Nazi Party. 1976. Co-billed with SWASTIKA, Philippe Mora's compilation of film on the Third Reich. 1972. ** (Ken, 1/25 and 26)

The Car — The hit-and-run car, with no markings, no license plates, and no driver, belongs properly to the tradition of monster movies instead of car movies dispensed in Golden Age Hollywood movies. The director, dwells not on chases and crashes, but on the rapidly multiplying sense of alarm and amazement (some of the exclamations recapture the charming absurdity found in 1950s sci-fi movies. "Wade, that car flew into that house four feet off the ground"). The personification of the unstoppable speed demon is a pretty clever: the

ominous cloud of dust or glint of light, or a car in the strange Utah landscape, that announces its approach: the panther-like pouncing, growling; the triumphant roar blazes following the car's arrival; the noble blat-blats of the headlights and windshield. Of course, the basic premise is the car's invention, and the resolution of the problem, after a drunken deputy sheriff who doubles as a cop, and a mad scientist, discover the truth about the ungodly machine, carries still less. But in movies concerned with less a question of subject matter than of shot selection; and Silverstein, heedless of the silliness of the material, maintains high levels of technical ingenuity and emotional intensity throughout. With James Bond, Kathleen Lynn, John Marley. 1977. ** (Cabrillo; Campus Drive In; Century Twin 2)

The Choirboys — Reviewed this issue. With Charles Durning, Lou Gossett, Jerry King, Don Stroud and Robert Young, based on the novel by Joseph Wambaugh; directed by Robert Aldrich. ** (Campus Drive In; Cinemas)

Close Encounters of the Third Kind — Steven Spielberg's surrealistic sci-fi-4-furorers in the only way he knows how — in material films. He has costar, more spectacular special effects, including the novel, really wonderful nighttime skies; he has bigger and brighter spaceships; he has louder sound effects and background music; and he has the largest number of world-renowned cinematographers assembled on one list of credits (six in all — Vilmos Zsigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John Alonzo, and Frank Stanley). But basically his movie is just a jerrycut 1950s-style invader-from-space story with PLANET MARS motion up almost beyond recognition by 1970s inflation. It's also a somewhat two-faced movie, in that it leads the way to its uplifting messianic ending, tries to mawkish you into a nervous wreck, and usually superficially thrills. Richard Dreyfuss, Melinda Dillon, Tom Garr, and Francine York. 1977. ** (Cinema Plaza 4; Cinema 21; Vineyard Twin 2)

The Destructors — Robert Parrish's overly modest film/poetic about looting characters (loose in morals, loose in morals) set in favorable Paris and Marseilles locales. Mainly, there's Michael Caine, smiling youthfully through his duplicitous as an amoral assassin ("No, I haven't changed, I've only changed my job"), and Anthony Quinn, very good as an exasperated American cop bothered by the bad tastes and buzzing effects of a desk-bound bureaucratic job, the after-hours shuffle of poker chips and swirl of cigarette smoke, the day-long doses of weary straight, and a messy love affair on the side. The violence has a casual, slap-bang quality; and the photography by Douglas Slocombe has a vivid, gritty texture. 1974. ** (Baboo)

The Goodbye Girl — Two Manhattan submissives meet, fight, and finally fall for one another — a supposedly benign warm-hearted romance written in Neil Simon's glib, uncouth, hard-sell style. Simon certainly knows the rules of the film, and he has a ready fund — as big as his bank account — of ideas about New York and the legit theater; and he possesses a true, sympathetic feeling for people's individual kinks (Richard Dreyfuss plays an avant-garde actor, which somewhat excuses his inability to sing and dance; Marsha Mason, Simon's real-life wife, is an outstanding representative of middle-class suburbia; and Quinn Cummings, an awfully respected little girl, is as precocious as any Henry James heroine.) There seems to be a lot of know-nothing compressed into every Simon one-liner, and yet there is really a lot of heart to change the subject which acts as a disclaimer, a dismissal. Simon likes to let and run. He would be ideally suited to the treadmill working conditions of a TV series, if only there were enough money in it. Directed by Herbert Ross. 1977. ** (Cinema Plaza 5; Grosmont)

Homage to Che Guevara: The Colours of Love — Documentary on the French painter. (Unicom)

Islands in the Stream — Henry Jaglom's discursive, uninitiated novel isn't yet pulled together when the author died; but the moviemakers, undaunted, plow through two barely connected storylines, one a family drama and the other a TO HAVE AND HAVE NOT smuggling escapade, as though they imagine they are dealing with great, fundamental wisdoms (!)

Movie Director

DOWNTOWN
Athos, 655 5th (228-9202)
Heroules, Faces of Fear, and Sensitive Movie, through 1/21. Call theater for program starting 1/22
Bellman, 4th and C (253-3526)
Faded, The White House, and The Destructors Broadway, Broadway at 4th (228-4003)
The Ten Commandments
Columbia, 509 Plaza (228-2121)
The Car, The Car, and The Car, and Drive-In
Cinemas, 643 5th (228-8878)
Call theater for program information
Plaza, 323 Plaza (228-0501)
The Checkers, Revenge of the Checkers, and Swinging Checkers
BEACHES
Cove, 7730 Grand, La Jolla (459-9404)
Paradise Man Affairs
Five Arts, 1816 General, Pacific Beach (774-0007)
"Fantastic Cartoon Follies," 10 dozen old-time cartoons featuring Popeye, Betty Boop, Bugs Bunny, Droopy, and others; 1/21 through 1/21
Pleasant Drive In, 1901 Midway Dr. (222-6988)
Theater 1: Semi-Tough and Kid Vengeance
Theater 2: Oh, God and Outrageous
Lema, 3100 Rosemead (228-3344)
Saturday night Fun
Midway Drive In, 3001 Midway Dr. (222-8242)
Pete's Dragon and The Gruesome
Pacific Drive In, 4880 Mission Bay Dr. (274-1400)
Across the Great Divide and Missing Guy
Razy, 4042 Cam, Pacific Beach (468-3205)
Oh, God and Alice Doesn't Live Here Anymore (1482-7100)
Brenda, 4880 Newport, Ocean Beach (223-3141)
Fet Love and Islands in the Stream
Unicorn, 7488 La Jolla Blvd., La Jolla (459-4341)
Homage to Che Guevara and The Trojan Women
CLAREMONT-KENNEDY MESA-UNIVERSITY CITY
Claremont, 4140 Kearney Mesa (274-0001)
Fet Love and Islands in the Stream
Tu-Wu Drive In, 5535 Kearney Villa Rd. (277-4688)
The Texas Chain Saw Massacre and Torso
University Towne Centre, 6425 La Jolla Village Dr. (452-7766)
Theater 1: The World's Greatest Lover
Theater 2: Missing Guy and The Great Dictator
from 1/20
Theater 3: Allegro Men Troppe, from 1/20
Theater 4: Oh, God
Theater 5: The Turning Point
Theater 6: Semi-Tough
MISSION VALLEY
Cante 3 Cinemas, 2120 Camino del Rio North (227-1808)
Theater 1: Which Way is Up?
Theater 2: Telen and The Pink Panther Strikes Again
Theater 3: The World's Greatest Lover
Cinema 21, 1140 Hotel Circle North (291-2121)
Close Encounters of the Third Kind

Fashion Valley 4, 110 Fashion Valley (281-4404)
Theater 1: Semi-Tough
Theater 2: The Turning Point
Theater 3: Julie
Valley Circle, Mission Valley West (267-2691)
STATE UNIVERSITY
Campus Drive In, 8147 El Cajon Blvd. (282-7171)
The Checkers and The Car
Cinema Plaza, 228 1/2 El Cajon Blvd. (222-7200)
Theater 1: Across the Great Divide
Theater 2: Heros and The Car
UNIVERSITY TOWNE CENTER
Cinema, 5680 University Ave. (282-6201)
Theater 1: Heros and The Car
Cinema, 6203 El Cajon Blvd. (286-1455)
Looking for Mr. Goodbar
Ken, 4001 Adams St. (283-9505)
The Texas Chain Saw Massacre and The Mystery of Kasper Hauser, 1/19
Turkish Delight and The Last Tango in Paris, 1/20 and 21
West Side Story, 1/22 through 24
California Reich and Swastika, 1/25 and 26
Steak, 1747 El Cajon Blvd. (284-1428)
The Gauntlet
EL CAJON-LA MESA
Ace Drive In, 8000 Rosemead, Lomon Grove (469-8288)
The Texas Chain Saw Massacre and Torso
A-1 Drive In, 3rd and Broadway, El Cajon (444-8800)
The Texas Chain Saw Massacre and Torso
Alamo Drive In, 7910 El Cajon Blvd. (469-9008)
The Gauntlet and Torso
Greenwood, 5600 Coronado Center Dr., La Mesa (469-7100)
The Goodbye Girl
Parkway Theaters, 1266 Fletcher Parkway (449-7800)
Theater 1: Pete's Dragon
Theater 2: The Day Who Loved Me and Bananas
Theater 3: The Turning Point
Rancho Drive In, Federal and Euclid (284-1537)
Theater 1: Heros and The Car
Theater 2: Call for program information
Santee Drive In, 10900 Woodcreek Ave., Santee (448-7447)
Theater 1: Across the Great Divide
Theater 2: Call for program information
Spring Valley, 1057 Elkton Blvd., Spring Valley (452-6933)
Across the Great Divide
UA Cinemas, Interstate 8 at Magnolia, El Cajon (444-0306)
Theater 1: The World's Greatest Lover
Theater 2: Oh, God
Theater 3: Across the Great Divide
SOUTH BAY
Big Sky Drive In, 2245 Main, Chula Vista (227-1808)
The Checkers and Revenge of the Checkers
Flora Twin, 475 5th, Chula Vista (424-5287)
Call theater for program information
Harbor Drive In, 32nd and D, National City (277-1282)
Telen and Checked Rag or Crash

Paradise Twin, 1001 Harrison Ave., National City (475-8000)
Call theater for program information
South Bay Drive In, 2170 Coronado, Imperial Beach (423-2727)
Theater 1: The Turn of Mind
Village, 320 Orange Ave., Coronado (435-6181)
Across the Great Divide
Vegas, 228 1/2 El Cajon Blvd. (452-1455)
Oh, God and Alice Doesn't Live Here Anymore
NORTH COUNTY
Wjwo, 509 East Grand Ave., Escondido (747-8535)
Theater 1: Heros and The Car
Cinema Cinema 4, 2253 El Camino Blvd., Oceanside (433-9144)
Theater 1: The World's Greatest Lover
Theater 2: Pete's Dragon
Theater 3: Looking for Mr. Goodbar
Theater 4: Close Encounters of the Third Kind
Cinema Plaza Theatre 5, 2565 El Camino Blvd., Carlsbad (726-7147)
Theater 1: Star Wars
Theater 2: Semi-Tough
Theater 3: Heros
Theater 4: The Goodbye Girl
Theater 5: Across the Great Divide
Crest, 102 N. Frieman, Oceanside (722-6661)
Schoginger, Schoginger's Drawing Up, and Schoginger Report
Escondido Drive In, 722 W. Mission, Escondido (745-2233)
The Gauntlet and The Gumball Rally
Flower Hill Cinemas, 2630 Via de la Valle, Del Mar (755-5111)
Theater 1: Star Shot
Theater 2: Telen
Theater 3: Across the Great Divide
La Paloma, 671 1st St., Encinitas (436-7430)
The Last Remains of Beau Geste and Alice Doesn't Live Here Anymore, through 1/21
New Step, Greenwich Village and The Lords of Flatfoot, 1/22 through 24
New Valley Drive In, 3640 Mission Ave., Oceanside (752-6562)
East screen: The Checkers, Revenge of the Checkers, and Swinging Checkers
West screen: The Gauntlet and Kid Vengeance
Plaza Twin, 345 N. Escondido Blvd., Escondido (745-5087)
Theater 1: Across the Great Divide
Theater 2: Oh, God
Poway Playhouse, 1245 Foway Rd., Poway (462-2222)
Across the Great Divide
Star, 402 N. Hill, Oceanside (722-2895)
Mr. Mean and Eat the Dragon, Enter the Tiger
Towne, 217 N. Hill, Oceanside (722-1515)
Born Losers and The Stone Killer, through 1/21
Shampoo and The Hindenburg, 1/22 through 24
Vineyard Twin Cinemas, 1129-22 East Valley Parkway, Escondido (743-1222)
Theater 1: Semi-Tough
Theater 2: Close Encounters of the Third Kind

omnibus cloud of dust or glint of light, or a car in the strange Utah landscape, that announces its approach: the panther-like pouncing, growling; the triumphant roar blazes following the car's arrival; the noble blat-blats of the headlights and windshield. Of course, the basic premise is the car's invention, and the resolution of the problem, after a drunken deputy sheriff who doubles as a cop, and a mad scientist, discover the truth about the ungodly machine, carries still less. But in movies concerned with less a question of subject matter than of shot selection; and Silverstein, heedless of the silliness of the material, maintains high levels of technical ingenuity and emotional intensity throughout. With James Bond, Kathleen Lynn, John Marley. 1977. ** (Cabrillo; Campus Drive In; Century Twin 2)

THE UNICORN CHASE
A superb opportunity celebrating the 75th anniversary of the birth of the first color film, the first color feature, and the first color feature with sound. The film is a masterpiece of technical achievement and artistic vision. It is a must-see for anyone interested in the history of cinema. Showing starting at 7:00 on 10-45

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THE TROJAN WOMEN
With Katharine Hepburn and Vanessa Redgrave
A filmed version of Eugene O'Neill's landmark on war that captures the events and power of the great play. Showing starting at 8:30

REBELLION IN PATAGONIA AND CHULAS FRONTIER
Significant Historical Premises of Expansion of Rebellion in Patagonia and Chulul's Frontier. Showing starting at 8:30

STRAND
NEW HAVEN
GODDARD BEACH
223-3444
First Love
6:30
ISLANDS IN THE STREAM
6:30, 10:10
MIDNITE MOVIE
FRI. & SAT.
THE ROCKY HORIZON
6:30, 10:10
all seats \$1.50

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City Lights

(continued from page 3)
 expenses this year, so the first quarter "losses" (\$30,000) were still well within that budget. Less optimistically, he admits that it will be "a long way down the road" before the center supports its own operating expenses, since no civic auditorium currently does so. (Salaries and utilities alone run about \$90,000 a year, McDaniel says, so he'd have to take in at least \$250 a day every day just to cover them.) Instead, he looks forward to the day when the center might make production costs, the fee for bringing in shows, crews, and so forth.

Countering such optimism, however, are individuals like William Faulstich, a La Mesa attorney and college trustee who passionately crusaded

against the center since the idea first came up. Now Faulstich mutters darkly that the auditorium is "Grossmont College's own Vietnam—it's a bleeding sore which will continue to drain the resources of the district for years to come." He insists that the center, following the lead of other publicly owned performing arts complexes across the nation, never will pay for itself and never would have been built as a commercial college's community education enterprise. "It may enhance the city of El Cajon, but it sure as hell doesn't enhance the district's educational program," he insists. "For \$2 million, I think we could have gotten a great deal more enhancement."

That first quarter report raised other questions, most

notably about the appropriateness of the programs McDaniel is scheduling. The most glamorous of these have included four different series which McDaniel himself has produced: a sophisticated selection of theater, dance, and music. Outside productions, like seven San Diego Symphony concerts, have also strengthened the schedule, but the great bulk of the programs have been presentations of the college's community education department, everything from science fiction films to travelogues to lectures on hypnosis. The community service programs have enabled McDaniel to boast that the theater saw ninety-seven different performances during that first quarter, ninety-five percent of the theater's

capacity. However, they also prompted questions from board members about low attendance figures and high costs of using the facility, with the result that fewer such community service programs will grace the El Cajon stage this quarter.

McDaniel even is drawing fire for some of his series choices. One observer, for example, grumbles that McDaniel and the college "have to be aware of the immediate public and their tastes. I don't want to detail what I think of the El Cajon tastes, but I know it doesn't all lean toward symphonies and esoteric dance groups." (And McDaniel does estimate that fifty to sixty percent of his audiences come from San Diego, La Jolla, and Del Mar.) Faulstich bitterly sneers that "the party line now is that this is a major contributor to the cultural life of El Cajon. But if that's true, it's only a contribution to a minuscule portion of the East County, because only a small portion of the people are interested in the things being presented there."

McDaniel, in the meantime, shies away from characterizing East County audience preferences; he doesn't want to offend any potential patrons, but he also seems genuinely puzzled by the lack of a definite pattern. While "Stars of the American Ballet" drew a thin crowd in October, for example, "Ballet Folklorico Mexicano" (with absolutely no advance publicity) last week inexplicably attracted huge pre-performance ticket sales. Chamber orchestra audiences have been tiny, but last Saturday's symphony concert drew a near-capacity crowd. McDaniel says the college intended the center in part to educate the community, so he doesn't only want to give people exactly what they already are accustomed to. Furthermore, he says he doesn't yet know what that is. "It's just going to take a lot longer before we have it all figured out."

—Paul Krueger and Jeanette DeVice

We Dig You Lots

When county archaeologists excavate a building site to determine its historical value, they usually dig up a wealth of Indian artifacts—or of they emerge empty-handed. Next month, though, a group of experts hopes to begin work on two downtown sites that may yield information about the lives of some of this city's more recent inhabitants.

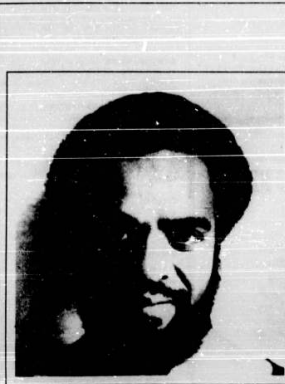
The empty lots, both adjacent to the Front Street firehouse, once held a cluster of some fifteen private homes and a doctor's office, all of which were built around the turn of the century. Archaeologist Gary Fink, who will start the dig as soon as local history buff Rurik Kallis finishes background research on the two-block area, says this will be the first time his staff has tackled a site upon which buildings once existed. Fink and his fellow county archaeologists will most probably unearth treasures such as those found by Ray Brandes, a University of San Diego archaeologist-historian who has undertaken a similar project in the Gaslamp Quarter south of Broadway. Among Brandes' treasures are a Wildroot hair tonic bottle, a handful of twenty-two caliber cartridges, and a dime minted in 1915.

—P.K.

San Diego Music Scene is compiled every Monday by 11 a.m. Send information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138 or call 231-7821 by 11 a.m. Monday.

Second Section

READER'S GUIDE TO THE MUSIC SCENE



GROVER WASHINGTON JR.

This Week's Concerts

Jazz saxophonist Grover Washington, Jr. performs Saturday night at the Fox Theatre in this week's only concert. Washington is probably the most melodic and relaxed of the funk-oriented jazz saxists. As a soloist, he has a warm, filling style reminiscent of the late Gene Ammons. As with most jazz artists, his recorded work is always precise but undemanding—sublime mood music. His best performances have been on other player's albums, particularly for Randy Weston's excellent "Blue Moses." In concert Washington opens up a bit more, occasionally conjuring up images of a fusion of Ammons and King Curtis. He's never daring, but his restraint is fine for those who prefer their jazz medium-time with no acrobatic gambit.

—Steve Esmedino

Clubs

- Earl "Fatha" Hines Trio:** UCSD Mandeville Auditorium, Wednesday, February 1, 8 p.m. 452-3229
- Roger McGuinn and Gene Clark:** Backdoor, Saturday, February 4, 7:30 and 10 p.m. SDSU, 286-6947
- Tim Tym:** Comedy Store, Wednesday, February 7 through Sunday, February 5, 8:30 and 11 p.m. 916 Pearl Street, La Jolla
- Moss Allison:** Backdoor, Monday, February 6, 7:30 and 10 p.m. SDSU, 286-6947
- The Unknown Comic and Thunderbolt the Wanderer:** Straits Head Sounds, Friday, February 10, 7:30 and 9:30 p.m. 7578 El Cajon Boulevard, 286-4970
- Michael Bloomfield:** Backdoor, Saturday, February 11, 7:30 and 10 p.m. SDSU, 286-6947
- Captain Beefheart and His Magic Band:** Backdoor, Thursday, February 16, 7:30 and 10 p.m. SDSU, 286-6947
- Talking Heads:** Backdoor, Saturday, February 18, 7:30 and 10 p.m. SDSU, 286-6947
- The Blues Golden Hall:** Sunday, February 19, 8 p.m. Convention and Performing Arts Center, 236-6816
- National Lamepain:** Backdoor, Wednesday, February 22, 7:30 and 10 p.m. SDSU, 286-6947
- Santana:** Golden Hall, Friday, February 24, 8 p.m. San Diego Convention and Performing Arts Center, 236-6816
- Belle Money:** Backdoor, Thursday, January 26, 7:30 and 10 p.m. SDSU, 286-6947
- The Weirdos, The Zeros, and the Himealers:** Straits Head Sounds, Friday, January 27, 7:30 p.m. 7578 El Cajon Boulevard, 286-4970
- Alamo:** Munds and Woods and Blazing Saddles, country, Tuesday through Saturday, 3093 Clairemont Drive, Clairemont, 276-2240
- Albinoes:** Nova, jazz-rock, Tuesday through Saturday, 1309 Camino del Mar, Del Mar, 755-6745
- Anthony's Herbalists:** Danny Salinas, pop, Tuesday through Saturday, Harbor Drive, 232-6358
- Antonio's Cocktail Lounge:** Stratis, top 40, Monday through Saturday, Charades, top 40, Sunday, 822 National Avenue, National City, 477-2208
- Arroway Lounge:** City folk, folk, Friday and Saturday, 641 Telegraph Canyon Road, Chula Vista, 421-9509
- Atlanta Restaurant:** Hollywood, contemporary, Tuesday through Saturday, 2695 Ingraham, Pacific Beach, 224-2434
- Aztec Bowl:** St. Louis Express, country rock and top 40, Tuesday through Saturday, 3336 30th Street, 283-3135
- Bahia Ball:** Tom Shea Duo, easy listening, Friday through Monday, 998 West Mission Bcy Drive, 488-0551
- Bahia Mercedes Room:** Kirk Bates, contemporary, Tuesday through Saturday, 998 West Mission Bay Drive, 488-0551

San Diego Concerts

Grover Washington, Jr.: Fox Theatre, Saturday, January 21, 8 p.m., 7th and 8 Streets, 236-6510

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 R.C.A. RECORD ARTISTS

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Mandolin Wind
 306 University

5 nights a week!

Home of San Diego's Best Food and Entertainment in a Cozy Atmosphere.

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Cumulo Nimbus
 Folk, bluegrass, light rock, and a bit of magic
 Wednesday-Saturday 8pm to 1am
 Now Serving Gourmet Burgers 11am-2am daily
 Great Food, Fine Brew, Good Times!

Professional Equipment
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 Quality at the best prices - all sales are backed by the finest service department in town.

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THE WEIRDOS & THE ZEROS & THE HITMAKERS

Friday, January 27th
 at Straits Head Sounds, 7578 El Cajon Blvd.

TICKETS: \$3.50 at Straits Head box office, Licorice Pizza, and at Monty Rockers. For more info, call: 286-4970

COMING ATTRACTION
The Unknown Comic Feb. 10

FEBRUARY 11, 1978
 A Pre-Valentine Day Performance
ONE BIG SHOW
 7 pm to 9:30 pm - 10 pm to 12 midnight

THE MOMENTS and MR. MAR'CELLUS

In Concert Live
 1122 4th Ave. The California Theatre - Saturday Night
 1500 - 1st & 2nd Show Tickets - Advance \$6.75
 January 18 to February 1st
 February 1st to February 11th Tickets: \$7.50 and \$8.50 - Orch. Seats

Ticket Office
 Theatre Bldg.
 N&K Production Office
 1122 4th Ave. 5th Floor No. 502, San Diego
 Information call 714-233-9373

An N&K PRODUCTIONS Production

Art Store

8843 Clairemont Mesa Blvd., San Diego, CA 92161

We're Growing...

JOHN BAKER PICTURE FRAMES

Watch for our 2nd location on Sports Arena Blvd. Opening Soon!
 P.S. Thanks Reader readers. P.P.S. Thanks Reader Staff.

READER'S GUIDE TO

THE MUSIC SCENE

Bahia Piano Bar: Rita Moss, contemporary, 1998 West Mission Bay Drive, 488-0551.

Beachfront Bar: Special K, pop, Wednesday through Saturday, Vacation Village Hotel, Mission Bay, 274-4630.

Bay Lounge: Movin' On, featuring Linda Parra, dance music, Tuesday through Saturday, Vacation Village Hotel, Mission Bay, 274-4630.

Beachside of Tanya: Rock, disco, soft-rock, folk, and oldies, Tuesday through Saturday, 477 Camino Del Rio South, 298-4666.

Big A's: Amigo, Latin and funk, Friday and Saturday, 6149 University Avenue, 286-1646.

Billy Up Tavern: Tall Cotton, country, Thursday, Jerry McCann, rock, Friday and Saturday, 143 South Cedros Avenue, Solana Beach, 481-9222.

Black Angus: Lighter Than Air, pop, Tuesday through Saturday, 711 E Street, Chula Vista, 426-9200.

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

Black Angus: Old Friends, contemporary, Tuesday through Saturday, 5427 Keamy Villa Road, Kearny Mesa, 279-3110.

Boathouse: Larry Page, Wednesday through Saturday, Hummingbird, Sunday through Tuesday, 2040 Harbor Island Drive, 291-8010.

Bobcat's Old Place: Jobe and John, folk, Thursday through Saturday, Bowen and Richards, folk, Sunday through Tuesday, 1205 Prospecto Jolla, 489-8262.

Brown's Express Cafe: Rock and Roll, contemporary, Thursday, Impulse, jazz, Friday, Mikey Katz, rock, Saturday, 106 Gamef, Pacific Beach, 272-1461.

Cafe Del Rey More: Carousel, pop, Wednesday through Sunday, 1549 El Prado, Balboa Park, 234-8511.

Carriage House: Jo Teanor, piano, Thursday through Saturday, 7495 Balboa Avenue, 278-2997.

Cash and Cleaver: Sandy Castleberry, Wednesday through Friday, 140 South Sierra Boulevard, Solana Beach, 481-8238.

Catman's: P. J. Magic II, novelty music, Tuesday through Sunday, 3999 Mission Boulevard, 488-1081.

Chico's Steak House: Kwanza, jazz, Thursday through Sunday, Joe Morillo Quartet, jazz, Monday through Wednesday, 1250 Post Road Street, La Jolla, 454-5325.

Chico's Steak House: Killykilly, contemporary, Wednesday through Saturday, 4403 East Valley Parkway, Escondido, 746-5100.

Choke R' B Resort: Tots, featuring Frank Fanno and John Khilo, musical variety, Friday through Sunday, North Highway 396, Escondido, 745-2577.

Colony House: Shirley Allen, piano and vocals, Monday through Friday, Art Hall, piano and vocals, Saturday and Sunday, 773 Third Avenue, Chula Vista, 424-7686.

Colony Kitchen: Terry Rink and Tim English, soft pop duo, Tuesday through Saturday, Great Room, 2691 Navajo, La Mesa, 460-6420.

Country Bumpkin: Backwoods, country, Wednesday through Sunday, Rambo, country, Monday and Tuesday, 7662 Palm Avenue, Imperial Beach, 429-1161.

Crossroads: Zooli, Thursday through Sunday, Psyche, jazz, Monday through Wednesday, 343 Market Street, Downtown, 233-7856.

Diamond's Western Hemisphere: country rock, Friday and Saturday, 1823 East Main Street, El Cajon, 442-7888.

Disc's at the Beach: Bratz, rock, Thursday through Saturday, Rika, rock, Sunday, Tall Cotton, country, Monday through Wednesday, 327 North Highway 101, Solana Beach, 758-7672.

Dirty Beavers: music, disco and top 40, Monday through Saturday, 4000 Kearny Mesa Road, 278-2230.

Duke's Country and Western: White Lightning Express, Tuesday through Saturday, 1463 Palm Avenue, Imperial Beach.

Earle's: John Small, Wednesday through Sunday, Cantaurus, Tuesday through Saturday, Torrey Pines Road at La Jolla Shores Drive, 459-0641.

El Corral Sky Room: Gabriel and David, dancing, Tuesday through Saturday, Seventh and Ash Street, 232-0161.

Elite Lounge: Sweet Morning, contemporary, Wednesday through Saturday, 4198 Conway Street, Kearny Mesa, 277-9849.

Fogoutlet: Breeze, featuring Cindy, pop, Wednesday through Sunday, Hanley Page Monday and Tuesday, 2658 Carlsbad Boulevard, Carlsbad, 729-3189.

The Greenery: Ron Boulton, guitar, Tuesday through Saturday, 4474 Mission Boulevard, 276-5831.

Halayon Stephens Brothers: rock, Tuesday through Saturday, Ullien, rock, Sunday and Monday, 4288 West Point (Loma Boulevard, Loma Point), 297-3017.

Harpoon Henry's: Fanny, Noek, and Danny, musical variety, Thursday through Saturday, 2775 Shelter Island Drive, 244-8242.

Heaven Peeps Bar: Johnny Zorn, pop, Tuesday through Saturday, Mission Bay, 276-4010.

Holiday Inn: Ralph Carlson, revue, music and comedy, Wednesday through Sunday, Harbor Drive and Ash Street, 239-6171.

Hungry Hunter: John and Karen, folk, Sunday through Tuesday, Oats, folk and country, Wednesday through Saturday, 122 Vista Way, Oceanside, 433-2633.

Ishabod's: Rosie and the Screamin', Friday and Saturday, 2730 Via de la Valle, Del Mar, 275-1131.

Islands Lounge: Travelers, Latin jazz, Tuesday through Saturday, John Hoffman, folk, Sunday and Monday, 2270 Hotel Circle North, Mission Valley, 297-1101.

Ivy Bar: Tom Collins, folk rock, Thursday through Saturday, Bill Steele, folk rock, Tuesday and Wednesday, 91 Camino del Rio, 296-9664.

Jimmy's Orchestra Lounge: Love N' Jazz, Friday and Saturday, Andrea Villa, 2402 Torrey Pines Road, 454-2313.

Joey's: Juan Robles, guitar, Tuesday through Saturday, 415 Broadway, Chula Vista, 420-4828.

John Bull: Yer Mom, folk rock, Wednesday through Saturday, Jeff Tveras, contemporary, Sunday through Tuesday, 2200 Highlands Avenue, National City, 474-2201.

Jolly Roger: Russ Kippatrick and Favorite Son, Friday and Saturday, 1900 Harbor Drive North, Oceanside, 722-1831.

Jolly Roger: Duty Litchford, folk, Friday and Saturday, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117.

Jose Murphy's: Renegade, rock, Friday and Saturday, Joe Martillo, jazz, Sunday afternoon, David Bradley and Daryl West, Sunday through Thursday, 4302 Mission Boulevard, Pacific Beach, 276-3220.

Journey: Tacoma, garbage rock, Friday, Tico, soul and disco, Saturday, Juice, fun and disco, Sunday, 5475 Kearny Villa Road, Kearny Mesa, 279-2040.

Key Largo: Frank and Johnny, easy listening, Thursday through Saturday, 8320 Parkway Drive, La Mesa, 465-3660.

Kokomo: Copenhagen, rock, Friday, 4269 Cass Street, Pacific Beach, 488-9236.

L'Chaine Vegetarian Cafe: Ron Sunny, folk guitar, Thursday and Saturday, Preston Coleman, jazz, Friday, Dennis, country folk, Wednesday, 134 West Douglas, El Cajon, 442-1331.

London Opera House: Barker and Ott, folk, Tuesday through Saturday, John J. Jenkins, mellow guitar, Sunday and Monday, 5404 Balboa Avenue, Chatsworth, 279-2390.

Long Knight: Ermo Brothers, Friday and Saturday, 4873 Horn Harbor Drive, 223-3632.

Magnolia Mahoney's: Getaway, pop, Friday and Saturday, Magnolia and Mission Gorge, 448-8550.

Manoah Inn: Acrobat, pop, Monday through Saturday, Maria Ross, guitar, Sunday, auditions, Monday, 308 University Avenue, Hillcrest, 297-3017.

Mission Village: Oscar Ario Quartet, dancing, Friday and Saturday, Doug Davane, guitar, Sunday through Thursday, 120 Camino Avenue, Chatsworth, 435-1822.

Mid Sun: Chuck Perrin, mellow music, Tuesday through Thursday, 2424 Fifth Avenue, 235-4330.

Mom's Saloon: Night Fille, rock, Tuesday through Saturday, 945 Gamel Avenue, 488-3366.

Monterey Whaling Company: East West Band, pop, Tuesday through Saturday, 887 Camino del Rio South, 291-1638.

Mother's Kitchen: Sniff Mountain Band, country-folk and rock, Saturday, Top of Palomar Mountain, 742-3496.

Mountain Mabel's: Old Ridge, acoustic music, Tuesday through Saturday, Midway and Riverside, 224-2404.

Muhavere's: Richie Hunt, contemporary, Thursday through Saturday, 340 East Grand, 442-0935.

My Blue Uncle's: Jumbalayah and Bill Brothers, rock, Thursday through Saturday, 6205 El Cajon Boulevard, 287-7332.

Northville Country: Lanny Prewitt and Cinnamon Ridge, country, Friday through Sunday, 5933 University Avenue, 583-6670.

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

Old Santa Fe Depot: Rick Johnson, Thursday and Friday, Scott Davis, Saturday and Sunday, Rand Zoler, Sunday through Tuesday, 900 West 24th Street, National City, 474-7501.

Over Easy Production Company: Tomcat Blues Band, Friday, Bread and Roses, folk, Saturday, Copenhagen, rock, Monday, Face Paint, jazz, Tuesday, Reverend Ken and the Lost Followers, Wednesday, 4970 Valhalla, Ocean Beach, 222-2146.

Pavilion Lounge: Merrill Moore Trio, dancing music, Tuesday through Saturday, Town and Country Hotel, 500 Hotel Circle North, 291-1311.

P. J. Belmonts: Hanley Page, Friday and Saturday, Express, rock, Tuesday through Thursday, 303 North Santa Fe, Vista, 724-9050.

Quincy's Pub: Cumulo Nimbus, pop, Thursday through Saturday, 5157 La Jolla Boulevard, La Jolla, 488-0848.

Red Panda Lounge: Harriet, pop, Monday through Saturday, Mission Valley Inn, 875 Hotel Circle South, 298-8281.

Reuben's: Stone's Throw, pop, Tuesday through Saturday, 880 Harbor Drive, 291-5030.

Reuben's Pleasantry: Don Livingstone, Tuesday through Saturday, 805 at Balboa Avenue, 278-7373.

Sandy's Pleasantry: David Compton Band, Tuesday through Saturday, Sandy's Restaurant, Centre City Parkway at Mission, Escondido, 743-0920.

The Spirit: War Song, Hilmakers, in-Speed D, and Harlequin, rock, Friday, Four disco-funk bands, Saturday, 1130 Buenos Avenue, Moreno, 276-3993.

Springfield Wagon Works: Great Plains, folk rock, Wednesday through Saturday, 690 North Second, El Cajon, 440-5757.

Springfield Wagon Works: Homelink, folk rock, Wednesday through Saturday, Bowen and Jenkins Band, Sunday through Tuesday, 8255 Kearny Mesa Road, 542-2274.

Sea Dog Lounge: Affirmation, pop, Tuesday through Saturday, Cricket, Sunday and Monday, Holiday Inn, 595 Hotel Circle South, 297-5729.

Shelter Island Inn: Paige Powers, pop, Tuesday through Saturday, 2051 Shelter Island Drive, 222-0561.

Sheraton Harbor Island: Fred Thompson and the Guastaloro Philharmonic, Tuesday through Saturday, 1380 Harbor Island Road, 291-2900.

Spunky's Saloon: Funk-funk, disco and top 40, Tuesday through Sunday, 2855 Midway Drive, 223-3154.

Swan Song: David Cheney, flamenco guitar, Thursday, Daybreak, contemporary, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 272-7802.

Tom Ham's Lighthouse: Together, pop, Wednesday through Saturday, 2160 Harbor Island Drive, 291-9110.

Travelodge: Sandy Stewart and Company, contemporary, Tuesday through Saturday, 1960 Harbor Island Drive, 291-6700.

Trifon Restaurant: Sass, folk, Tuesday through Saturday, 6011 El Cajon Boulevard, 583-3240.

Uncle Charlie's Tavern: Bread and Roses, folk and contemporary, Friday, 14490 Old Highway 80, Flinn Springs, 443-3707.

VIP Lounge: Weekly Dues, pop, Tuesday through Saturday, Town and Country Hotel, 500 Hotel Circle North, 291-7131.

Bill Graham presents

An Evening With

GROVER WASHINGTON, Jr.

With Special Guest
CALDERA

Saturday, January 21st, 8:00 pm

Fox Theatre
7th & 'B' Streets
\$7.50, \$6.50

Tickets Available At: Center Box Office, 202 'C' Street, all Bill Graham's & Select-a-Seat outlets.

For information: 714-236-6510

THE FAREWELL PERFORMANCE OF
COCOA BLUE
ALONG WITH
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at the saturday night smash
DANCE DANCE

WITH 1 OF SAN DIEGO'S HOTTEST BANDS

JANUARY 21 ST
8:30 until 1:00

DEL MAR
fairgrounds

MY RICH UNCLE'S

ROCK & ROLL

6205 EL CAJON BLVD.

Player

NUMBER ONE HIT IN THE COUNTRY
JAN. 29TH "BABY DON'T CRY"
ADVANCE TICKETS ON SALE

Jumbalyah & Blitz Bros.

RETURN LAST TWO WEEKS OF JANUARY TUESDAY THRU SUNDAY

NEWEST ROCK & ROLL CLUB IN TOWN. LOCATED NEXT TO THE CAMPUS DRIVE-IN

MUST BE OVER 21 TO ENTER - NO BLUE JEANS - LIVE ENTERTAINMENT & DANCING NIGHTLY



6-8:30 p.m. Every night
All Well Drinks 49¢

WELCOME BACK, STATE STUDENTS!

Night
Cap-puccino
(all day)
Cafe Cappuccino
50¢
with this ad, til 1/26

Also serving: Espresso Coffee, Soups, International Teas, Sandwiches, Salads, Pastries, and 26 Flavors of Italian Ices.

LIVE MUSIC
Tuesday-Saturday

Brothers'
Espresso Cafe

San Diego's Finest
1036 Garnet, Pacific Beach
272-1461
Weekdays 11 to 11
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FAT CAT'S

Live Music Mon-Sat.
Under New Management

Auditioning New Bands
Nights 9-1 except
FRI & SAT 9-1
FRANCY PEACHES

Open 7:00AM to 2:00AM
Food served from
7AM to 7PM

Special
Omelettes \$1.50 (all day)

656 First St., Encinitas
753-2578
Food To Go

HUNGRY, HUNTER?

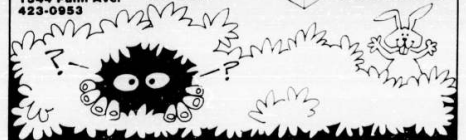
Lost in a wilderness of ordinary restaurants? Get on the track of a HUNGRY HUNTER Restaurant!

- Hearty meals, complete with all the soup and salad you want
- Generous drinks and lively entertainment
- Warm, friendly atmosphere and warm, friendly folks to serve you

ALL THAT'S MISSING IS YOU!

El Cajon
402 Fletcher Pkwy
442-0517
Oceanside
1221 Vista Way
433-2633
Imperial Beach
1344 Palm Ave.
423-0953

Hungry Hunter



Jerry Herrera's Newly Remodeled

SPIN!

We're looking for the future No. 1 Band in San Diego to perform at the up-and-coming No. 1 Spot in all of San Diego. Good strong drinks, good music, food, games and people. Large dance floor, full cocktails, complimentary homemade chips and hot sauce.

Friday - High Speed D, War Song, Hit Makers, Harlequins
Saturday - Dinky Bones, Slight Return, Fluke, & Snow

With 5-9 Sun. 13:00-18:00
Charbroiled Steak 3.25
Mon.-Tues. Taco, Enchilada, Rice, Beans, and Burritos, 1.95; Wed.-Fri. Beef Rib, 2.95; Thurs.-Sat. Beef with Homemade Meat Sauce, 1.85

765-1993

DICK'S THE BEACH

Dining, Dancing and Entertainment

Rock

"They crank at night!"

Opening Night

TIMBRE

"HOT" Country Rock

Monday
Tuesday
Wednesday

TALL COTTON

Country/Western show with Blackie Mason and His Talking Fiddle

ALL YOU CAN EAT

Spaghetti and Sliced Sir 1.95
Top Sirloin Steak Dinners from 2.95

37 N. HWY 101, BOLANA BEACH 765-1872
(2 blocks north of Loma Santa Pl)

Eat Here Soon Or We'll Make It Rain Again

Water Pan of the Week: What do you get if you cross a Gardener with John Travolta? (Call for answer.)

Rudy Garcia's SPANISH LANDING CAFE

We now make Mexican pastries

Sat. - Sun. Brunch, 10-2 15-2

(Formerly called Nansen Uro)
Open 5-11 nightly
Complete Mexican Buffet Sun 11am-3pm
1433 Garnet Ave., Pacific Beach 270-9853
Mastercharge/BankAmericard/VISA

MUSIC SCENE

(continued from preceding page)

Webb's Band: pop and rock, Friday and Saturday, 1921 Bacon Street, Pacific Beach, 222-6822.

Los Angeles Concerts

Freddie Hubbard: UCLA Schonberg Hall, Sunday, January 22, 7:30 and 10 p.m. (213) 825-5611

World's Greatest Jazz Band: UCLA Royce Hall, Tuesday, January 24, 8:30 p.m. (213) 825-2963

Sammy Hagar and Eddie Money: Santa Monica Civic, Wednesday, January 26, 8 p.m. (213) 393-9961

Greaser Washington, Jr. and Oakland: Santa Monica Civic, Thursday, January 28, 8 p.m. (213) 393-9961

Removes with Runaways and Eddie and the Hot Rods: Santa Monica Civic, Friday, January 27, 8 p.m. (213) 393-9961

Larry Carlton and Cheese 'N' Oysters: Ft. Venice, Friday, January 27, 8 p.m., 600 Lincoln Boulevard, Venice, (213) 396-4216

Byn and Sanford and Thomas: Long Beach Arena, Friday, January 27, 8 p.m. (213) 434-3361

A Day of Biopics featuring John Lennon, Wesley Clements, Byron Baskin and Sundance and Bush Arbor: Shrine Auditorium, Sunday, January 29, 2 p.m. (213) 627-1248

Dee Wallace: UCLA Royce Hall, Tuesday, January 31, 8:30 p.m. (213) 825-2963

The Spinners and Howlittors: Portofino Theatre, Friday, February 3 through Sunday, February 8, 8 p.m. 6233 Hollywood Boulevard, (213) 462-3104

Roger Kellaway and Aureole: UCLA Schonberg Hall, Sunday, February 5, 7:30 p.m. (213) 825-0641

Ohki Gorea and Herbie Hancock: Dorothy Chandler Pavilion Music Center, Monday, February 6, 8 p.m. (213) 629-3262 or 972-7211

Bo Clapham and Pylon: Santa Monica Civic, Saturday, February 11 and Sunday, February 12, 8 p.m. (213) 393-9961

Los Angeles Clubs

Omelets by the Sea: Sacardi, Thursday through Sunday, 100 Fisherman's Wharf, Redondo Beach, (213) 379-4908

Soldier Beach: New Riders of the Purple Sage, Thursday through Saturday, 304 Coast Highway, Huntington Beach, (714) 836-9600

Lightness: George "Harmonica" Smith, Thursday, Uplight Hopkins, Friday through Sunday, 30 Play Avenue, Hermosa Beach, (213) 372-6911

Parlour Room: Arthur Prysock, Thursday through Sunday, La Brea and Washington, (213) 630-6704

Rexy: Stephen Bishop, Thursday and Friday, 9005 Sunset Boulevard, (213) 878-2222

Starwood: Trouble and Sunset Bombers, Thursday and Friday; Galina and Stage, Sunday; Trooper and Waves, Wednesday, 8191 Santa Monica Boulevard, (213) 650-2200

Whisper: The Foot, Zeros, Zippers, and News, Thursday and Friday; Trouble and Rubber City Rebels, Monday and Tuesday, 8901 Sunset Boulevard, (213) 552-4202

Maestro
All KBBAR KBBAR

In concert
A rare performance in San Diego of North Indian classical music by India's world renowned master of the Sitar.

Saturday, January 28 8:00 p.m.

Speecko's Theatre, 123 Broadway, San Diego
Tickets: \$4.50, \$6 - Available at Ticketron outlets

La Palma Bookstore 4177 First Street, Encinitas 92024-2861
The Unicorn Bookstore 2436 La Jolla Village, San Diego 92037-4505
Prophet Restaurant 468 University Ave., Encinitas, CA 92024 (714) 436-1859

FIESTA de Littlefield's!

Steak & Enchiladas
Dinner salad
7 oz. Top Sirloin
2 Enchiladas
(Fridays 5-9pm only)

93.75

Also Margaritas 50c (Fridays 5-9pm)

(Offer good thru January)
135 Broadway 231 2818

Get there any way you can.

Free Admission Sun. - Thurs.

Monday	Tuesday
Sea, Belly	Wide Open Well
Special	All Well Drinks
Pitcher: \$1.05	All Night: 65c
Glass: 30c	
Wednesday	Thursday
Tijuana Banger	El Crocoo Night
Tequila Shots: 55c	All Rum drinks: 55c
Margaritas: 55c	

MOM'S SALOON

Dancing, Spirits, Games and Grub

11 a.m. to 1:30 a.m. Every day
945 Garnet Avenue

No one under 21 admitted
Must have valid I.D.

Live rock & roll

READER FREE CLASSIFIED ADS

NOTICES

INDUSTRY WORKSHOP

conducted by Herb Wolf, Monday, January 23 and Tuesday, January 24, 7 p.m., Campus Lutheran Center, 3255 Hardy. For information call 225-1053, evenings.

THE SAN DIEGO ASTROLOGICAL SOCIETY

promotes monthly educational programs that broaden the scope of local astrological activities through exchange and information. 269-1810, 235-3078, P.O. Box 90988, San Diego, 92110.

SAN DIEGO'S FIFTH ANNUAL MARCH FOR LIFE

assembles 1:30 to 2 p.m., Sunday, January 22 at the "C" St. entrance to the Community Convention. The purpose of the march is to awaken the conscience of the people and to point out the moral evil and crime of using the unborn.

PEDESTRIAN POWER

The Pack Trips meeting, learn about walking (bicycle and rail, too) tours: Japan, Europe, U.S. with San Diego Council AYH, Thursday, January 19, Casa de Prado, Balboa Park.

THANKS TO THE GREAT rock of "Royal Plan" and "Mickey Rat" and the sponsorship of Sun County Furniture and many more, we had a great free concert January 1st at Marina's Point. We'll do it again at the end of July.

GROUP OF INTERESTING SINGLES

meeting with psychological Saturday mornings near U.C.S.D. seeks additional members. 453-8800.

FREE PSYCHIC READINGS TONIGHT

"Psychic Plan." Healings, too. Find out about the psychic staff. No charge. No hype. See Jan. Adventures in Living 291-4842.

SUPPORT THE GREENPAC EFFORT

we're fighting for the lives of others. For information on how you can help call: 429-0720, near Blue Exchange.

TIRED OF HIGH PRICES, impersonal service, rude clerks?

Come to Village Beauty Supply, 737 Pearl, La Jolla. Everything is discount and we're here to help you. 499-0720, near Blue Exchange.

FREE PRS! private and confidential visit with professional hypnotist.

Smoking, overeating, binge, vomiting, migraine headaches, self-confidence, stuttering, "internal biting, unwanted fears, concentration, etc., etc." 275-1221.

ANSWERING SERVICE

275-1020. Local toll-free nationwide "800" no. \$33 per month; Postal boxes, \$5 per month.

SELF-PUBLISHING?

Call me 299-0470.

FOK DANCING

at Caltoppe's Coffeehouse: Wednesday, Balkan; Thursday, Israeli; Friday, Greek; Saturday and Sunday, International. Tuesday: Balv Danca Class 2927 Meade Avenue, North Park, 284 9508

SSD YMCA-YWCA Single Parents Project

has groups meeting in El Cajon, at UCSD, Southeast and Linda Vista areas. For information, 286-8472.

OUR HEART! Genuine Carnation Heart

with 18 karat gold plated chain. Regularly \$10.95. Special \$8.50 (includes 1000 Stock 100 Street, Downtown D.A.S. or Building 7 N.A.S. Reward 231-7821 or after 6 p.m. 437-1488)

PEDESTRIAN POWER

The Pack, San Diego's urban/suburban night walkers. Sunrise Pack Wednesday, a foot loose and furry free walk of fun and frolic. Call 461-4070 for meeting time and place.

WHAT IS ANDROGYNY?

A warm, friendly non-exclusionary creating your own personal lifestyle, with exercises in Tai Chi and Tantra, Wednesdays, 7:30 to 8 p.m. The Androgy Center, an alternative lifestyle support center. 1922 Calles 1212 223-1011

ATTENTION GAMERS! PLAYERS!

Board game (board) games, card games, etc. has next meeting January 21. Come meet congenial friends (mostly single) 21-30 and have a great time. It's free! Ken, 469-5856.

DEEPENING RELATIONSHIP

A 3 week seminar which explores how superficial relationships can be deepened through the intelligent use of questioning facilitated by Larry Holston. Begins Wednesday, January 25, 8 p.m. Additional information: 498-2130

PHYSICIANIC INTEGRATION

teaches you how to release stress, and keep your body and mind relaxed, yet alert. Each 1 1/2 hour private session is designed according to your individual needs. Skills available include relaxation and therapeutic deep muscle massage, posture and breath instruction, relaxation techniques, etc. 3041 balancing, Call Lynda for information, 299-7658.

AUDITION

talented dancers and musicians. Call Lynda for information, 299-7658.

PERFORMANCE in April

Contact Terry, 481-1817.

MALE-FEMALE

group counseling to start in February. Small group for 16 members, only, led by licensed experienced professionals. Call 231-1610

INDUCTIVE HEALING

The Mandala of Man offers a bonding class Monday evenings at 8 p.m., 3393 28th St., San Diego, 92104. Donations accepted. Call 295-1984.

LEARN TO USE SELF-HYPNOSIS

to rid yourself of that unwanted pain. For information on next class call 299-4070

SAN DIEGO'S ORIGINAL private alternative school

has openings for children ages 5 through 14. Non-sectarian, non-profit, community-oriented education. Call Exploring Family School, 231-9651

ALPHA PROJECT CARES

about people. Our community service agency offers you counseling and intervention to respond to any problem or situation. Call us at 283-2117

PHILOSOPHY

based on reality, experience and inspiration, in the process of being constructed. Center for Psychological Revolution, meetings Sunday 1 p.m. 1529 Hollywood 273-4873

COUNTRY DANCING

led by caller Joe Toulain with live music, Thursday, January 19th, 8:00 p.m. at the United Commercial Theater, 1241 45th St., North Park, 281-0813

GIVE OUR HEART! Genuine Carnation Heart

with 18 karat gold plated chain. Regularly \$10.95. Special \$8.50 (includes 1000 Stock 100 Street, Downtown D.A.S. or Building 7 N.A.S. Reward 231-7821 or after 6 p.m. 437-1488)

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LEARN TO USE SELF-HYPNOSIS

to rid yourself of that unwanted pain. For information on next class call 299-4070

800 CROSS

will teach you how to save the life of a choking victim. 291-2620, 272-2189

ANDROGYNY MASSAGE CLASS

with 14 Non-sectarian, non-profit, community-oriented education. Call Exploring Family School, 231-9651

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about people. Our community service agency offers you counseling and intervention to respond to any problem or situation. Call us at 283-2117

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COUNTRY DANCING

led by caller Joe Toulain with live music, Thursday, January 19th, 8:00 p.m. at the United Commercial Theater, 1241 45th St., North Park, 281-0813

GIVE OUR HEART! Genuine Carnation Heart

with 18 karat gold plated chain. Regularly \$10.95. Special \$8.50 (includes 1000 Stock 100 Street, Downtown D.A.S. or Building 7 N.A.S. Reward 231-7821 or after 6 p.m. 437-1488)

PEDESTRIAN POWER

The Pack, San Diego's urban/suburban night walkers. Sunrise Pack Wednesday, a foot loose and furry free walk of fun and frolic. Call 461-4070 for meeting time and place.

WHAT IS ANDROGYNY?

A warm, friendly non-exclusionary creating your own personal lifestyle, with exercises in Tai Chi and Tantra, Wednesdays, 7:30 to 8 p.m. The Androgy Center, an alternative lifestyle support center. 1922 Calles 1212 223-1011

ATTENTION GAMERS! PLAYERS!

Board game (board) games, card games, etc. has next meeting January 21. Come meet congenial friends (mostly single) 21-30 and have a great time. It's free! Ken, 469-5856.

DEEPENING RELATIONSHIP

A 3 week seminar which explores how superficial relationships can be deepened through the intelligent use of questioning facilitated by Larry Holston. Begins Wednesday, January 25, 8 p.m. Additional information: 498-2130

PHYSICIANIC INTEGRATION

teaches you how to release stress, and keep your body and mind relaxed, yet alert. Each 1 1/2 hour private session is designed according to your individual needs. Skills available include relaxation and therapeutic deep muscle massage, posture and breath instruction, relaxation techniques, etc. 3041 balancing, Call Lynda for information, 299-7658.

AUDITION

talented dancers and musicians. Call Lynda for information, 299-7658.

PERFORMANCE in April

Contact Terry, 481-1817.

MALE-FEMALE

group counseling to start in February. Small group for 16 members, only, led by licensed experienced professionals. Call 231-1610

INDUCTIVE HEALING

The Mandala of Man offers a bonding class Monday evenings at 8 p.m., 3393 28th St., San Diego, 92104. Donations accepted. Call 295-1984.

LEARN TO USE SELF-HYPNOSIS

to rid yourself of that unwanted pain. For information on next class call 299-4070

V.W. KUNE

only \$10

Vegetarian Breakfast Served 7 days a week

til 11:30 a.m.

Including:
Nine Beautiful Omelettes, Whole Wheat Pancakes, Blueberry Wheat Pancakes, Walnut Wheat Pancakes, Breakfast Quasodillas, Eggs Benedict, French Toast. Thick Delicious Smoothies.

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All services are individually designed and created to your home structure, head shape, and personality.

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Sylvia Sabo
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All of the sandwiches you have wanted to try

but were afraid to ask for!

Monte Cristo, Marco Polo, Reuben, Bulli Beef, Copenhagen Special, G'it of the Sea, Vag, Pate de Bruxelles, Patty Melt

come try them at BITES
Lunch 10:30 to 2:30
Downtown at 2nd & Ash
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HOUSE/SITTING country home. Responsible working woman will care for plants, animals, correspondence. Commuting distance to South Bay. Dore 420-7867.

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THERAPEUTIC MASSAGE and relaxation work done by licensed professional in private studio. \$20/session. For further information call Cathy 454-8703.

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30 FOOT WOOD auxiliary cruising double motor skiff. Good condition. lots of extras. Asking \$11,000 but getting extremely comparable to low offers. 488-0818.

SURFBOARD 6'6" Heavy. closed tail. singer. fast, light, concave, good condition. \$255-9274.

AUTHER SKIS (made by Rossignol) 203 cm. and 185 cm. Both pairs in excellent condition. Without bindings. \$65 a pair. A great deal. 438-8061.

CAL 26 011 Evronda spin gear, many extras. \$10,000. 223-6801 evenings.

JET SKI Hardly used. needs very minor work. \$750. 270-7236.

SCUBA/DIVING diving suit, including MK 7 regulator. Scuba system in tank, gauges, tank, actuators and more. All (BESQ best offer) or part. 286-7175.

KELTY IN Backpack \$39. 2 man tent \$40. Backpack perfect for small person. 750-0342. 488-1111 (p.m.)

NIKON BINOCULARS 7x50. Famous high quality Nikon optics. Fully coated central housing with extra lens for nighttime viewing, and nature study. Like new. \$150. George 275-2937.

14 WOOD BOAT for sale with trailer. Great 800 fishing boat. \$100 or "Party 270-5225."

WETSUIT mens medium large. Farmer John 2048. Frano brand \$30. 203-7028.

SCUBA EQUIPMENT. A regulators (Scubapro, US Divers, Consteel XIL & MR 12). 4 tanks (hydrocod) 71.2. Scubapro pressure gauges, buoyancy compensators, weight belts, lights & much more. Mike 571-0539.

DAVIS CLASSIC tennis racket. Brand new Christmas gift. Never been used. already strung. 4m grip. \$45 firm. 469-5680.

POOL TABLE com. operated 11' slate top. In perfect working order. but looks its age. \$275/best offer. with all accessories. 469-6914.

SKI BOOTS latest model. good condition. 223-2121.

Foam injected, used 5 times. \$40. 231-8590 evenings.

ZODIAC 12.5 ft. inflatable diving boat. 20 hp Mercury Outboard & trailer. \$1,000 or offer. 286-3767.

SURFBBOARD Casier, Singer, seawater. 7' x 20" brand new. good condition. 223-2121.

GOLF CLUBS, registered ladies Spaulding 3 woods, 8 irons. Leather covers, like new. \$300. \$75. Size 7 1/2 golf shoes. \$10. 454-1575.

ENGLISH SPHINGTREE jumping saddle with pad. Good condition. \$100. 462-3099. 488-1111 (p.m.)

SKI BARGAINS CHIN'S 14 1/2 year old package, ski bindings, boots poles, and ski suit. \$25. Adult head Standard 210 cm ski. \$30. 280-3083.

SCUBA GEAR Full outfit, medium. \$50. Regulator. \$50. Fins, booties, mask. All excellent. Edna 279-2225.

SKIS 160 Fisher ALLI steel. Look bindings. 160 Fisher Glass 707. Ganshuf bindings. \$50 per pair. Ski boots, \$45. Fines tune skates, \$20 (Bargains) 272-0374.

FOR SALE Wetsuit, like new, medium top. \$25. Kne board, 5'1". \$20. Pate 223-8661.

INDIVIDUAL WANTS RIDE TO PENNSYLVANIA, will share driving and gas. Jeff 488-0468.

WVITAR TX 90mm/230mm automatic motor. We trade for TX 400mm or comparable telescopes lens. 272-9211.

REWARD 5 cases of beer (or item of similar value) to anyone who turns up my Johnson 50190 tool motor. K.C. 272-5881.

VEGETARIAN MOM with 15 month old son looking for someone with similar lifestyle to trade for mine in Sausalito, Chevy or Corvair areas. 750-1701.

TRADE SACRIFICE, 1988 Chevy or 1962 North Carolina truck or BajaBonne (Parson) for 1983 or 1984 Ford or 1977 Ten Six or old car. 753-8332. 481-1810.

1969 VOLVO P-1800, Sun Cars. Need to raise bucks to receive tocher. Purchase a good transportation vehicle and \$2000 cash? Dollar figure negotiable. 287-8586.

WILL TRADE 5 A70x13, new tires, 7' surfboard, 2 walnut bookcases 16' wide, 5' high, 2 twin beds, headboard, complete. Make offer. 287-6428.

LOOKING FOR thorough patient teachers to make baby/jogging, motorcycle, lead paint or crochet. I teach chess, chess, baggammon, suusho. 224-8083 near Ocean Beach.

CERAMIC APPRENTICE wanted for various jobs around studio in exchange for studio time and living no lessons. Must be able to learn by observation. 435-3272.

Trade

WANTED Gas dryer. Will trade electric dryer Sears best. White. Excellent condition. 275-3635.

WILL TRADE 10-speed bike, good condition, for scuba tanks, and/or scuba regulator. Jack 234-1927.

WILL TRADE mag wheels and tires, \$50-14 and 07-14 for 4 standard rim with good tires. Ven 365-0224 after 5 or weekdays.

I DO INTERIOR painting, 40 years experience, for an economically operating work. 280-9990.

WANTED TO TRADE (I have a) binoculars, b) Wolensak reel to reel w/8mm film and stand. I want a cassette tape recorder and/or mandolin. Joe 753-6296.

TRAVELING Measure, computer, reliable, trustworthy 27 year old man will take care of your home or apt. as live-in. References. Yaakov 287-2007.

TRADE MOTORCYCLE windshield that fits a 1990 Yamaha for working turntable, recorder on present turntable or front left door of a 1984 Plymouth Valiant. 231-1258.

ALTO SAX for bass guitar. I would like to trade alto sax for bass guitar. A Buescher with new pads. Interested in Call Tom. 481-0208.

KING TUT TICKETS, Need Monday, 5 p.m. tickets. Have others to exchange. 238-0356.

MOVED UPSTAIRS Will trade my double-sized apartment for your regular bed if you can deliver. 755-8117.

NEED RIDE to Santa Barbara / Lompoc / Santa Maria area end of January. Can share gas and driving. Evenings and weekends. Dave. 3830 N 40th, San Diego. 92105.

I NEED A RIDE TO SAN FRANCISCO Bay area on January 20 or after. Please leave a message for me at 225-0850 or 282-6431. Mary.

LONG JOHN surfing wetsuit \$20. Coleman lanterns and stove, tent. Taji Davis tennis racket w/grip. \$10. Tracker trucks and Road Rider no. 4 wheels. \$25. 750-8621. Soledad Beach. 92037.

RIDE WANTED, to and from February 3-8. Call 223-5430, early evening.

NEED RIDE to and from Denver, Santa Fe or Salt Lake City, staying a week between 18-31 January. Hop driving and expenses. Keyon. 755-1423.

FEMALE wants another female to share a ride, in my car or yours, to 30001 night classes. Call Jenny before 8 p.m. 753-5252, or after 6 p.m., 755-8701.

Rides

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NATURAL BORN INDIAN PSYCHIC PALM READER

Has helped many with their school and business and even their careers, partners and health.

Answers questions on all personal problems.

For appointment call 460-4718

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NEED CASH?

\$84.00

\$500

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NOW HIRING
Experienced Cocktail Waitresses
Modeling and Dancing
Talent Preferred
-Over 21 Only-
Interviews:
Sat. January 21
12 noon till 4pm
10475 San Diego Mission Rd.
(East of Charger Stadium,
located in Rancho Mission
Plaza Shopping Center)
Apply for Band Auditions
same time - same address

DACHSHUND paraded, no papers, red beautiful confirmation, young, healthy, 6 years. You're hard to find. Moving, must give to good home. 560-7581, evenings.

WALCHUCK FRIEND - Shepherd Lab. all black. Young healthy 5 years, moving, must give to good home. 560-7581, evenings.

AQUARIUMS two 10 gallon (57 each) one 25 gallon \$15. Used for raising mice. Complete with wire covers and mouse accessories. \$25 all. 436-8950. Janice.

FAT HEALTHY, mountain puppy - girl. 3 month old. Incontinent German Shepherd. Lovely, mellow, affectionate. I talk! Needs loving human hand. 478-5738.

FAIR USE FISH AQUARIUM for only \$25. This lightweight kico construction show tank comes with whopping 30 gallons. Make offer at 297-3032.

AQUARIUM 250 gallon fresh water aquarium with fish and biological filter system. \$153. 270-7236.

ATTENTION CAT LOVERS MUST find new home for Cornish, female, 7 months, free. 466-4815.

DOUBLE YELLOW HEADED PARROT, two years old, talks very well. \$375 includes cage. Any reasonable offer will be considered. Ask for Renee. 459-2697, evenings. 459-1559.

POOPY WOULD LIKE A NEW HOME. AWAY FROM ALLERGIC CHILDREN. She is a perfect little lady, half calico, half tabby cat, and all loved. 282-0119. 284-8840 or 862-3853.

GIORGIOUS female Brn. cat, declawed and spayed. 4 years old. free to a good home. Moving to East Coast. 459-8938.

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NIKON EQUIPMENT in absolutely perfect condition. 135mm f/2.8 Nikkor, 135mm f/2.8 Nikkor, 105mm mm. \$150 each. 300 mm. \$205. Most never used, all with leather cases. 448-3329.

FOR SALE, Skylink and polarizing filter \$100 or offer. Call Bruce 286-2775.

NIKON FZ PHOTOMIC, \$300. 85 ft. 18 mm. \$175. 45 ft. 80mm. \$80. Volar 2x converter. \$20. Slide, \$50. \$30. bulk loader, much more. Weekday evenings. 224-9129.

FREE COLLIE - dog, 10 months female, good looking, mild mannered. item 280-3729.

COCKATILS FOR SALE - Two males 750-8175 (Solana Beach).

ZEBRA FINCHES - Young, healthy, Zebra Finches raised in aviary. A bargain at \$5.00 each. Also Flueknegged Cockat. Call Becky, 748-5861.

3 YEAR OLD WHITE COCK A POO DOOD needs a good home. Very friendly, call after 6, 443-8960.

HS NAME IS MURPHY - Free, 7 months, black Shepherd Wolf mix. Shots, wormed, license, very playful, healthy. 453-9115.

TURTLE AND TORTOISE care information free, write San Diego Turtle and Tortoise Society, 9997 Tanglewood Road, San Diego, CA. 92111 or call 565-0204.

MAKE THIS A GOLDEN NEW YEAR with AKC Golden Retriever puppies, Champion sire, DMAL-International and FTC pedigree, OFA cleared. Best in San Diego! 460-5281.

UNDERWEAR KELLITE HOUSING with Pentax Spotmatic. F 28mm, 50mm f4, and 135mm Takumar lenses with filters, cases, boxes, and receipts. 291-8449.

DEADLY AMAZON PARROT, tame and friendly. \$500. Will consider any reasonable offer. Call Carl at 455-0271 or call at 224-9717.

Photo

NIKON EQUIPMENT in absolutely perfect condition. 135mm f/2.8 Nikkor, 135mm f/2.8 Nikkor, 105mm mm. \$150 each. 300 mm. \$205. Most never used, all with leather cases. 448-3329.

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FILMS Super 8 Silent. B&W. Chaplin. 135mm and 128. \$75 each. 50 mm and 11.4. \$65. Call Mike. 236-9033. Letowski 4 and 8 p.m. Monday Friday.

MIRANDA SLR LENSES - 35 mm and 1.28. \$125 mm and 1.28. \$75 each. 50 mm and 11.4. \$65. Call Mike. 236-9033. Letowski 4 and 8 p.m. Monday Friday.

NIKON f2 Photomic Nikon Flash, \$400. Nikkor 85-200 zoom lens, \$450. Nikon F1N body, \$350. Many other Nikon lenses. \$245-466-8005.

35 PENTAX and KON-OMEGA Rapid M complete 8 x 7 camera interchangeable backs and lenses, perfect. \$225. Pentax is new in box, special 3-year warranty, sacrifice \$45. 466-8005.

BELL & HOWELL CUBE PROJECTOR many cubes very good condition. \$60. 462-3162.

VIVITAR TX 90mm/230mm automatic zoom lens, 8 x 7 camera interchangeables, excellent condition. Please call for details. You will be surprised to make bigger negatives. 744-9085.

LEICAFLEX SL, Summicron-R 1.2 50. Elman-R 1.2 85. Elman-R 1.2 80 zoom. \$449-1859.

UNDERWEAR KELLITE HOUSING with Pentax Spotmatic. F 28mm, 50mm f4, and 135mm Takumar lenses with filters, cases, boxes, and receipts. 291-8449.

DEADLY AMAZON PARROT, tame and friendly. \$500. Will consider any reasonable offer. Call Carl at 455-0271 or call at 224-9717.

Photo

NIKON EQUIPMENT in absolutely perfect condition. 135mm f/2.8 Nikkor, 135mm f/2.8 Nikkor, 105mm mm. \$150 each. 300 mm. \$205. Most never used, all with leather cases. 448-3329.

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NIKON FZ PHOTOMIC, \$300. 85 ft. 18 mm. \$175. 45 ft. 80mm. \$80. Volar 2x converter. \$20. Slide, \$50. \$30. bulk loader, much more. Weekday evenings. 224-9129.

FILMS Super 8 Silent. B&W. Chaplin. 135mm and 128. \$75 each. 50 mm and 11.4. \$65. Call Mike. 236-9033. Letowski 4 and 8 p.m. Monday Friday.

MIRANDA SLR LENSES - 35 mm and 1.28. \$125 mm and 1.28. \$75 each. 50 mm and 11.4. \$65. Call Mike. 236-9033. Letowski 4 and 8 p.m. Monday Friday.

NIKON f2 Photomic Nikon Flash, \$400. Nikkor 85-200 zoom lens, \$450. Nikon F1N body, \$350. Many other Nikon lenses. \$245-466-8005.

35 PENTAX and KON-OMEGA Rapid M complete 8 x 7 camera interchangeables backs and lenses, perfect. \$225. Pentax is new in box, special 3-year warranty, sacrifice \$45. 466-8005.

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VIVITAR TX 90mm/230mm automatic zoom lens, 8 x 7 camera interchangeables, excellent condition. Please call for details. You will be surprised to make bigger negatives. 744-9085.

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UNDERWEAR KELLITE HOUSING with Pentax Spotmatic. F 28mm, 50mm f4, and 135mm Takumar lenses with filters, cases, boxes, and receipts. 291-8449.

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Personals

WEEKEND UPDATE: Burnhead's at McDonald's. Lightface still drawing of the great spotlight. Showheart's taking a rest from SUSA up in mountains playing with Robin.

SEARCHING MAN: I am searching for friendship, understanding, tenderness, honesty, gentleness, warmth, sensitivity, sharing, quiet times, and a loving partner. Loving Woman.

N.E. PREPPIE: I am a local pro. So your tongue is out of the clouds? There may be hope for you yet. S.D. Undergrad.

SPOTMAN: Where are you? I see the effect of the great spot is fading. Shall we try it again? (Beware the Rapid Rasin!) Love, Showheart.

LOVING LIBRA MAN: Caring, tenderhearted, and friendship sound beautiful, but how about patience? L.W.

N.E. PREPPIE: I am a second year sophomore at Mesa J.C., my major is later education. I am off to law school. S.D. Undergrad.

TO PERSON: using my name illegally. I consider it offensive to my House. Cease and desist this use or face wrath of House of Deceit.

THE GENTLEMAN: interested in translation of old Rumanian documents please call 391-6038 in the evening.

LOVING WOMAN: Being a photographer, my interests vary widely between photography, tennis, racquetball, and . . . etc. . . Although, my interests broaden. I require a minimum top quality. Reply. Hasselblad Photographer.

YODDISH: Espas du bit a gata menah vit reddan a bisale mit leer shaina maslach. Shrive lov. Loxman pop 22591. San Diego 82122. Daria.

PAUL: Sorry, but I'll have to decline on the jamming. I'd rather not play all that old rubbish again. Maybe some other time. George.

BURNHEAD: Spot-man is desperately trying to get in touch? How about a great spot revival. (two lumps, please) Respond, Showheart.

LOW: Lets try to communicate once again. I believe we have something good, but we both have to try. I love you.

PAUL: Yknow I always get 'ty fever at that goddamn ranch of yours, asshead. the sound might scare your rats or something? George.

M.G. ZIER: . . . have you sent ball collectors to them? I am in the process, but hope I don't get my 4&8 P? burned! H.B.

SHOWFLAKE: if you're on the level, you're just what I've been looking for. I'll keep hands, comments, etc. to myself. How may we meet? Rock.

ROCK AND ROLL STAR: Great to have you home! Was really jazzed to hear from you at work. When is your birthday? Huge-Kisses, Sarah.

FUN LADY: I've been looking for an affectionate single woman who's somewhat attractive, by telephone, movies, sports, etc. . . Can you relate? Reply/respond to Yellow Alert.

31 FEMALE LIBRA: been hurt, needs tender relationships. Attractive, but slightly overweight. Interested in nature, boating, music, laughing, gentle moments, having fun. Lonely Libra Lady.

REDFORD: We are the champions! Them rules! Although we now have to beat Cuba and Bird Eagle, not to mention Elizabeth. Kaytara.

PRINCESS LEIA: Are you angry at my friend? Don't go away mad. It's very unattractive. Sheeps worries me. Luke Skywalker.

BILLY: Loving is warmth. Can you really share that through a classmate? You aren't the Steve I love. Kaytara.

DANIELLE: Glad we straightened things out. I like always say, great, unblocked, mind. . . We'll make it to Jemu yet! Glad you're my friend. Ellie.

MAC SCORPION: The friendship and understanding we share is forever. You've added another dimension to my life. Thank you. Don't like goodbyes. Aquila-Kia.

NASTY HABITS: Look out Rocker, we never had a good. Play me more. Lovorock.

NASTY HABITS: Lovorock told me, your sound sold me. Beataby.

WOMEN'S GROUP: Share feelings, concerns, experiences of being women. Ongoing group Wednesdays, 11 a.m. to 12:30 p.m. at OBCS, 5041 Newport. Facilitators: Anna and Vicki, counselors. To register: 225-9505.

FREE FIRST private and confidential visit with professional hypnotist: Smoking, overeating, better vision, migraine headaches, self-confidence, stuttering, bloating, "hitting" yourself, fears, concentration, insomnia, etc. 275-1221.

BLACK BOX MARY: I need to talk to you again about the Nielsen experiment. Considerately prepared. Just like last time. Please call Jan Wolfe, 498-3916.

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The Time It Doesn't Take

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JAN. 19-24

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NIMBLETHIL AND QUICKSILVER: The Steward of Gondor acknowledges your quest. A book of time requests before I meet you. Watch here for news and I'll be soon. Faraner.

DUCKFEET: Why was the 24th a bad day? Or is it just Christmas in general? You sound like my kind of bird. Fud.

RAINY NIGHTS: I will write because your friendship is important to me. In 25 words or less? Shappo.

MERADOC: Reel assured. The foul mouthings of Oress and me wish you could stay with Elmer. Perhaps a hobby? Keystone.

REDFORD: Lavender Giant, I love you. We (Glen, Morris, Showheart and me) wish you could stay with Elmer. Perhaps a hobby? Keystone.

BEORN: You have got to be kidding? Do you turn into a bear, and live in middle earth too? Lady Hobbit.

HOWARD: The prime minister of Brooklyn is in a new position. Right? I love it to the 70's.

ANOME: Then become a priest.

AMANI: I'm looking for a single, attractive womanly image, who's beautifully warm, honest, figure is sensuous, physically stimulating, for relationship-friendships, sports, movies, etc. Rebar.

HOPF: I've been looking for you. Where have you been? Without you at Mesa I feel the Nameless One.

MISS X: What's your description/version of footloose and fancy free? My superior nature requires high quality performance, assistance, merchandise, etc. Reply to ZMB-1.

LOVING WOMAN: Finding/locating an attractive woman, oriented to loving sports, quiet times, and . . . is a rarity. What type of sports/hobbies do you appreciate? Hasselblad Photographer.

LA REINA AND GARDENA: Care to make it a threesome? San Diego's as willing as the closest Sappho Gamers.

IRS: says short people can only claim 2/3 of a deduction. I'm Pink.

SCHALN: You're my blue sky, you're my sunny day. Oh, you know you make me high when you turn your love my way.

SQUEALS: Congrats on your running, except you either have to learn how to jump higher or pick yourself up later. Lou, The Back Seat Mad.

HEY DICK: I was being my snarky the other day, I see how you find your happiness. Miss you bunches. Mada.

HEY BEAUTIFUL: Falling in love was the last thing I had on my mind. Holding you is the warmth I thought I could never find. Yours.

STOP SMOKING: through hypnosis. Stop smoking and enjoy the clean smell of your hair, clothes and home. Class starts January 24th. Call 275-1221 for information.

ANNE: a beautiful 6'2" blonde teacher, loved your surprising poetry and joy, enjoying conversation. Love and see you. Jan 17-20.

INDIA STREET POETS: Meets return New poetry, new poets each Sunday at 7 p.m. All welcome to read, recite, review contacts with San Diego and California poets. Featured January 22. Vio, author of "50 Moths." Open reading will follow at 3735 India Street Art Colony, 297-8208.

DEAR DOUG: Happy Big 6 darling. My love has many more. All my love, Claudia.

CHILD BAND: You were so positively outstanding at the Civic Theatre Rock Concert January 5th. Very impressed.

SINGLE NON-SMOKERS: the number to call for our Club activities is 297-4863. Ages 21-55. Houseparties, book reviews, discussions, sports. Enjoy clean air social life.

T.D.: Two years is a long time, but I can't forget you. If you ever want me, I'm still around. I care - C.P.

FOXY ONE: What's wrong? Do you take us seriously? It wasn't supposed to be that way. Smile again. Love me.

REDFORD: Morris, how's your french? He you didn't learn it from Grumpy. Je l'aime, Je l'aime, I oral you. Likewise? -Guesse who!

W.G.: Hi there. You, you extra special person, have the strongest place in my memories of the West Coast (my past) be darned. The Real Tigger.

MUSICAL COMEDY: in rehearsal. Experience unnecessary. Director will coach. New groups forming for children and adults of all ages. Have fun while learning. 299-1782.

DARTH VADER: Having fun with C2D2 and Elzar Euphoric, Plastic Face? DSH plans in return is a far away, wouldn't you say? Freestater and Starrat.

NEEDLOCK-TYPES: and Imperial stormtroopers. Better not come after us. You won't find us, or we'll maul you, or we'll kill you. Starrat and Freestater.

SNOPY'S GIRL: Catch Kawai by the ray. McFarlane's here to stay. So you'd better get away! England and T. are waiting across the River! Malinge-est!

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Jan. 6'11", 245 lbs. BEFORE Debbie, 5'3", 140 lbs. BEFORE

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HOWARD BANISTER: You've found a highly ironic, very obvious, very cute formula: "I'm really... let's walk down Depression. Aley word by word together." Stephanie Lee.

CD92 CD44 campaign successful. Dislike free from reform. The Empire grows in strength with the force. You victory shall be. Danny Vader.

ALASKA JOHN: Do you know photos that you photed that I printed? Meet me Saturday at beach around 1 P.M.? Nancy

Q202 OTHERNO: I read the Lemnashia drive system in the Death Star II. He assures me that you can't succeed. The Alliance grows. Darth Vader.

HICINDY: Say "Hi" to Anita for me! More says "Hi" too! Thanks for the late Christmas card. It's about time you came down!! Candy.

NOTICE! It won't be long now before Bar Asa and Sara Metchy Bar before the proud parents of a new beautiful feisty lady! Candy.

DOLPHIN: So... why is your nature in these complicated times. That is such a welcome change in this come on strong to fast world Loving Woman.

BLUE-EYED BEACH LADY: I'll be your personalized New Year. If you're my J.J. Besset and J. Claybrook '07. Can we talk compromise? Reply to Deeper than a real challenge. Stan.

GREEN-EYED EARTH LADY: I've been looking for a caring single man who's sensuously attractive, to have friendship, love, movies, sports, etc. Can we really? Yellow Alert.

SMOKING MUST BE REGULATED: Can't you see, but you cannot drive an empty car. You're missing out on the hospital in a cigarette.

FREE BIRD: So far away, don't anybody stay in one place anymore! It would be so to make you fly. My door. Bird. Any. 45666. P.O. Box 45666, Lexington, Ohio, 45666.

WE'RE INVITED: Sunday 7 p.m. to the Sea-View Club. It's Free, at 1717 Fifth Ave. Downtown. Discuss and reply! Sea-View Psychology 293-1714, 293-1741.

ROYDOTT: George Brown's reputation. New members were promised graduation ceremonies at the same cost. How they repeat to honor their agreement and raised them by \$200.

MENSA MAGAZINE: contains cryptograms, other puzzles, poetry, articles, letters, fun members of Mensa. High school club. Sample 13 cents. P.O. Box 11211, San Diego, CA 92111.

HEY BEAUTIFUL: I've seen visions of you, reaching out to me. A love that is strong, reaching up, holding me through the darkest night. Yours.

LADY ALENIA OF KANERIA: Approach adventure. Open your mind for flight. Your knight will be by your side with his besings. High Priestess, Ninva Abbey.

TO THE VELVETEEN RABBIT: You'll be loved and off your last coming unmet, but remember you're not alone. The Six-Headed.

WILLIAM F: I'm into you to arrange Ben's death, my father's too. To that me, you must trust the Force itself. KENOBE'S NEPHEW R. Gerner.

LOOSE WEIGHT THROUGH HYPNOSIS: Lose weight and gain confidence. This unique class starts January 20th. Call 273-1221 for more information and registration.

BILLY: So you're good looking? You want the same? I've been asked why I'm so lucky if it matters to you. I only go to bed with somebody I love too! Reply: Sweetcheeks.

TO THE DOCTOR: 10 to like quiet moments, picnics in the park, beaches, mountains, sunsets, the stars, and more. Please reply, Sentimental Lady.

DEAR DUCKNOOPER: I have followed your instructions so please read me. Do not forget to reply to my duck. The money is yours. Pizazz reply.

JOAN: You better not be off on some stupid crusade again! Why don't you get a honest job (distant), since it's the same! Han Solo.

I NEED A SHARER: of silences, a lot of laughter, desire of dreams, and one who shares the hidden traits of individuality. Canale.

KELLY: My nails are gone. Go to the club this Friday. Michelle.

WINDS BEAR: Christmas was a blast thank you. I have a lovely New Year will be happy. Can't wait. This you much Red Devil.

LUKE: Private pleasure? An yes! Love better not mind. Don't Star into to important. Value 7 on star charts. It'll be a long trip back to Yavin. Now we'll see how long it takes to get to S.H. loves to do. Love, Kitty Wintler.

NANCY: Can you ever forgive me? Please go out with me. Forget what other people think. I've been thinking of you all season. Love, Pat.

PAT: We were together as the wind and the stars. We were one. Love, Pat.

WE ARE STARTING: the universe. My DJ. GLAD you are back from your overnight back yard camp out. Please don't run away from home. We're waiting. You're One.

HULK: You're still the great one! I've always loved. Happy New Year! Can't wait! I suggest 15, 1981. Love your sunshine saint, Lee Ramon.

ALLIANCE: Death Star II was successfully tested on Balgorn Sygrod IV. I have Station and cloaking device. Will send info for right price. Freestair.

STARTRAP: That was pretty sick, snatching DSII plans while I delivered Star Destroyer to Vader. We've gotta be low now. Vader's after us. Freestair.

WM. S. SCOTT-HOLMES: Myord still fears for my life. I am still hiding out in Ecorford. Perhaps test conference stop should come by way of your New Post Box. I do not wish to throw M.S. Huckle into the fire. Myord says S.H. loves to do. Love, Kitty Wintler.

SARSH: I always love to see you. Love, Greenumb.

POPCICLETOES: You look absolutely beautiful on your bicycle. Your lover and her. Rick and Bill Star.

MIKE: I have nothing unusual to say in an ad. I would like another phone call. If you are a real challenge. Stan.

BILLY: You say only with those whom you love. I'm easy to love, or at least that's what I'm told. You could try. Shawn.

27 YEAR OLD GUY: sincere and affectionate. into archery, soccer, golf, wants to meet woman who is a challenge. Stan.

BILLY: It's me again, fond and warm again and again. Get the hint? I think you got it. Shawn.

THEONIA: Are you as concealed as they say? How about letting me find out for myself? Han Solo.

SCROGGE: I don't know about you, but I think this new drink is awful! What do you think about Corbin Brandy? Han Solo pilot extraordinaire.

DYLAN SYD AND FRIENDS: New Year's Eve was my first teenage experience and I thank you for it. Here's to you. Cuckooed Babo.

JESSE: Too bad the telephone can't take the place of your smile. Sweetest take this message to my sweet lover... Love, MacCowan Baby.

TO THE BLITZ BROTHERS: Happy New Year! We hope all your dreams for 1978 come true. Thanks for all the good music in 1977.

RAINNY NIGHTS: Are we ten in a contest... are you truly seeking meaningful friendships? X-Ray.

THANKS EVERYBODY: for taking care of the haws when he was in the hospital. The hospital was rocking and rolling along.

JERI THE LEO: Night will come and seeing you off your feet. For a watching over you right now. Another Leo.

C.J. QUICKLY: Let it be known that Courtney Kurt has finally been let out of the closet and into the gutter. He, Ha, Marianna.

LOVING MAN: Good things come in time, and love does not rush. This is part of understanding. L.W.

GRININ B: What were you doing in the water with those woggles?

STAN: Thank you babe, for a fantastic Christmas. Hope you're happy too! Reply: Lady L.

TERRY IN ROSEBARS: Two guys automobile—you're a fox. You really brightened up my holiday shopping. From the romantic Steve Cooper Lady.

GOOD LOOKING: typical 29 year old scientist looking for compatible chessess woman. Send picture to David, P.O. Box 2796, La Jolla, CA 92036.

DAVE AT MISSION VALLEY: Jack-in-the-box. You're cute and you're got a unique life, but you forgot my grape jelly and napkin. Chirpy.

ELECTRIC LIPS: I love you. I need you. I'm really going to miss you when I'm camping, and will be thinking of you. I'm beautiful. Thank you. I really love you. Dangle-head.

ELECTRIC LIPS: I don't like when I say I love you. Honestly, I do. You mean more to me than anything—over Susi Quatro or Linda McKinley. Dingle-head.

BEORN: I think I'm interested. Have free afternoon and no man around. Let me know how to contact. Donna.

WM. S. SCOTT-HOLMES: Myord still fears for my life. I am still hiding out in Ecorford. Perhaps test conference stop should come by way of your New Post Box. I do not wish to throw M.S. Huckle into the fire. Myord says S.H. loves to do. Love, Kitty Wintler.

INCARE-HATED MALE: will answer all letters. Burnest C. Balls 188485, 777 W. Riverside Dr., York, ME 04246.

ELROND: I am no entwife, but more than a match for you. I shall give you kind of off middle-earth! Hal Fimbret.

SISTER HALF TWIN: you've seen my appointment. Would you like to ride in the Mercedes with the 100 2000? Gemini Gentleman.

LOVING WOMAN: My search may not be in vain, because you have answered. The last time I've looked in the personals I saw you reply. Searching Mary.

ALL YOU 1-26 Jockeys: at Torrey Pines before! Hot Dog is coming.

SEEKER OF THE SHY: Slight mix-up. Richard did not give you the info. To PO Box 2093, Luccasdale, CA 92024. Craft.

ELROND: I know where Fimbret's hide-out is. For a good fee I will tell you where it is. Theadler.

MIRA-STUDENT: at UCSD plays tennis discs. Missing. Family near State College. Please contact Jim at Mission Bay condos re: gading room. It's still! You have phone #. I tell yours!

EMPIRE 990: tone arm, gold plated, 300 Soundcraftman equalizer, \$250 282-1844.

CRESCENDO RECORDING: Studios: Stereo 4 track recording, \$25 for 4 hours only through Jan 31. Mobile unit for location. Hourly. Rehearsal space available. 500-7006.

JESSE R: Love and need you and can't live without you... sharing our love together is all I want! Moonbeam Baby.

EMPIRE 990: tone arm, gold plated, 300 Soundcraftman equalizer, \$250 282-1844.

4400: Warranty, Model 744-3034.

CLARENCE YAMAHA: YCL-23N. Like new with case and beginners music books. \$100 279-2649.

AMPEQ SVT: speaker cabinet, new \$300. Kustom speaker cabinets without speakers. \$40. Fred 477-7143.

GIBSON LES PAUL: guitar, Birmingham made with gold hum buckings. Excellent condition. Hardshell case includes \$190 offer. Mike C. 455-0620.

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San Diego Divers Supply is offering a free scuba diving lesson. This introductory class is three 1/2 hours long and includes a classroom lecture, an actual scuba lesson on board such as marine diving and snorkeling, plus the luxury of experiencing your very first dive in our indoor heated pool, using the best of equipment available. All under the expert supervision of one of our certified instructors absolutely free. Learn and experience the underwater world you've always dreamed of. It's fun and exciting, and the great fun we have here is always shared with you. This is a great way to spend your time. All the fun, available to you for this free lesson, are held in our main store. There are classes now being held on Friday nights from 8:00 to 9:30. For information and reservations please call 459-2991 or 224-3439 now.

How to see you these classes do not rush. This is part of understanding. L.W.

Open 7 days a week

752 La Jolla Blvd. 4004 Sports Arena Blvd. San Diego 92161. Phone: 459-2991 Phone: 459-2991

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The Continental \$169.90

Buy with \$10.10 down and \$10.85 monthly*

All beds include: mattress - heater - thermostat - local delivery - safety liner - standard pedestal - deck

*18 installments, deferred payment \$205.40, apr. 18%

SALE PRICE \$160.00. REG. PRICE \$169.90. FINANCE \$170.00

LIBERTY VINYL CORP. FLOTATION CONCEPTS Waterbeds

SAN DIEGO: 4758 University Ave., 283-5450 or 283-9456, hours daily 10-9, Sat. 10-5, Sun. 11-5
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CHULA VISTA: 1381 3rd Ave., (next to Fed Mart), 426-6121

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- WATERCOLORS
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- CHARCOAL
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- TEMPERA
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- S-I-ACTO
- PLUS MANY MORE ITEMS

SAVE 20% OFF LIST PRICE

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YOU AUTO KNOW BETTER

(To Prove Our Point, Listen in to the following conversation)

Professor: You do have car insurance, don't you?

Student: Uh... Well... I...

Professor: It is the LAW, you know; all drivers must be insured! It's a Serious Matter!

Student: I didn't know that, but I really can't afford it anyway.

Professor: YOU CAN'T AFFORD NOT TO! And ARENA Insurance will help you get the lowest possible rate... Any car, any age, you'll get preferred rates and preferred treatment at ARENA.

Student: But Professor, my driving record isn't all that great!

Professor: Don't worry about it, ARENA handles problem cases everyday.

Student: ARENA? No hassle and I'd save money too! I'll drive over right now and...

Professor: WAIT A MINUTE, don't drive without insurance, ... get an "A" today and call ARENA. In fact, they'll come over and see you.

ARENA Insurance Agency

Call Around Then Call: **565-7446**

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Near 805 & Clairemont Mesa Blvd.

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GOOD FUNKY drummer seeks working band. Excellent equipment. Transportation and experience. Formerly with bands and Imagine. George Koska 745-5803.

REAR OLD GUITAR bargains. 1960s Guild solid bodies. \$120 and \$175. Guild hollow bodies. Beautiful. \$100 and \$200. American made Fender Village 12 string acoustic. Immaculate. Superb tone. \$160. 1960s Les Paul type guitar. \$215. All extremely fine professional instruments. 480-8403.

TAPE RECORDER. Sony TC 100, with mixer. 2 C-120 cassettes, like new. \$80. 281-8733 mornings.

CLASSICAL GUITAR, finely made, good tone, mint condition. \$250 offer. 281-0813.

JANUARY DISCOUNT SALE on all new guitars like Guild, Yamaha and Takamine. We have many used guitars, banjos, violins and mandolins. Mon's guitar. 5716 El Cajon Blvd. 582-6633.

FARFIS COMBO band organ with bass pedals. Good condition. \$200 offer. 284-8918.

GIBSON GUITARS! Beautiful cherryburst 1959 F125 Fullbody jazz guitar, 2 pickups. \$275. 1950s fancy acoustic flattop. Immaculate. \$335. Early 1980s fancy S.G. \$203. Sanborn 486-8605.

DOKORDER 7140 quad tape deck. Rock classical, jazz tone collection, over \$800 new. Must see \$400. Warranty. Price quality are worth phone call. Michael 744-3094.

KENWOOD RECEIVER KR3200. Improved. PE 3012. Intra-aural speakers. 1A 3000. \$300. TEAC A 6010 reel to reel tape recorder. Peak condition. \$450. 2 Quadraphes. 125 amplifiers. Like new. \$15. 452-3273.

BEAUTIFUL OVATION. Deacon tobacco sunburst custom solid body guitar. superb condition. \$125. 100% case. Superb condition. only \$225. You see 1984 Fender. Tward deluxe amp. completely original. unplayed tone. \$175. 462-9403.

PA HEAD. Yamaha. ensemble mixer. 6 channel. 10 watts. with reverb. \$150 offer. 41-0761 after 5 pm.

FENDER BAND Master Head and Two Twelve bottom. Nice shape. No pre-CBS. \$325. Natural early '70s Fender Stratocaster. Perfect shape. \$300. 487-6772 or 487-4164.

WANTED! RHYTHM guitarist and drummer for rock band into Aerosmith, Kiss, Queens, etc. If you have equipment and can play it call James 438-3877. Carlsbad.

AKAI 355D open reel tape recorder with stereo, sound on sound, reverb/rotation, remote control, auto-reverse and repeat. Excellent condition, little used. \$100. 280-2013.

MINI 100 PHASER. \$70 Amplifier Fender 1975. \$325. Super Reverb. 4444 Campus Ave. Apt. 6. San Diego. See between 1980 and 1981.

SYNTHESIZER. PAIA modular design. 3 octave keyboard sequencer. plus 3 VCO's, stereo mixer, rock cases, mini-mixer. VLP plus much more. \$650 offer. Jeff 452-7618.

FOR SALE. Magnus 6 chord electric organ for a chad. Plays by color and note. Excellent condition. Stand converts to desk. \$20. 282-6578.

DOWN TO EARTH stereo. Can order most new components available at tremendous savings. We also have the widest selection of fully guaranteed used components in the city. Also auto stereo speakers. See us before 5PM. El Cajon Blvd. 286-8430.

GIBSON L6-S solid maple electric guitar. Showroom condition. Beautiful and a steal at \$300. Jim Chris 282-6350.

GET THAT TRUE punk sound by purchasing my New Decade organ at a non-inflationary price of \$95. 583-8352.

MY HARMON M3 for your \$475. \$65-8352.

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GUITAR REPAIR from periodical adjustments to refinishing and customizing. Performed by professional with years of experience building guitars as well as repairing. Handcrafted guitars built to order. More Guitars. 3701 College Ave. 483-7162.

CELLO-VOLIN. Cello is a full size with bow and cover, only \$875. Cello is a very good size with bow and case. \$150. 286-7134.

WANTED. Experienced keyboardist for an established 4 piece group (vocalist preferred). Doing original blues, and contemporary material. Max 272-1424 or Dave 272-2642. Leave message.

ALTO SAX. Would like to trade for a bass. Reuther also with new pads. Will consider 2 offers. Tony 481-0338.

FENDER BASSMAN. vintage 1956 model with 1 A's. Full sound and very good condition. First \$250 takes a 454-8071 after 5pm.

TEAC 2340 4 channel reel to reel. Semi-Stereo, many features. Works like a top studio recorder. Like new condition. used little. Details for \$800. need more. Must see for \$450. 454-8071 after 5pm.

REBAS 4 string bonded wood instrument or any other Middle Eastern. North African instrument. to sell and trade. We need it. Players with information, help. Adelaide. 293-4884.

FENDER BASSMAN with 2 15" speakers. \$235. Ovation Deacon solid body, perfect, with hard case. \$300. Will trade on other. Doug 743-7196.

FAMILY GIBSON L-6 solid body, ebony finger board, phase switch added. Harry case. Excellent shape. \$320. Must sell 487-6772 or 487-4164.

FOR SALE. 2 Alto-Laning Voice of the Theater speakers with long-throw horns. \$375 each.

FENDER TWIN (reverb), master volume, tubes and style. Very rare. New Abac speakers. Excellent condition. 488-3424.

PROFESSIONAL GUITARIST. New to area from S.F. with very diverse interests (rock, jazz, funk, contemporary, Indian, African, modernism), seeks first-rate musicians to make music with. Can and will play any style if the musicians are good. Seeking quality first & last. Serious and experienced only. Paul 753-3124.

GUITARIST SEEKS base, keyboards for collaboration. Serious musicians with ability to play and create only. Call and let's talk. Bob 687-8875. La Mesa.

FOR SALE: Sweet-sounding dulcimer in excellent condition. \$50 with case. 430-0518. Keep trying.

REBAS 4 string bonded wood instrument or any other Middle Eastern. North African instrument. to sell and trade. We need it. Players with information, help. Adelaide. 293-4884.

FENDER BASSMAN with 2 15" speakers. \$235. Ovation Deacon solid body, perfect, with hard case. \$300. Will trade on other. Doug 743-7196.

FOR SALE. Ane classical guitar. \$100 includes hard shell case. Beautiful instrument. Len 225-8892 or 484-5187 anytime.

STILL UNOPENED in boxes: JVC. Technics, Sony, TEAC, Intony, Phase Linear, BK, Yamaha. 482-0975.

GE RECEIVER for sale, \$45. Has AM/FM receiver and slightly matedulated tuner. Attractive walnut veneer exterior. 488-3114 or 488-3617.

FOR SALE: Fender speaker booth, \$65. Peavey Deane II amp with 2 12" speakers. \$300. Hawaiian guitar (bitter). \$25. TEAC 110 cassette recorder with bass and equalizer and Dolby. Tony 481-8426.

SONGWRITERS. Call our free information hotline and your questions on the music business will be answered. Leave your name and phone. 274-2121.

2 Cbs with coxa and arizona. \$30. 8-track auto tape deck. 7.5. Cassette recorder and player. Auto tape deck with microphones. \$35. Zenth 19" TV. speakers. Awe 571-0539.

FOR SALE: Upright grand piano, ornate, fullsize, responsive, \$975. For you? 252-3808 after 5pm.

PHILLIPS MANUAL turntable, like new, with Shure M81E cartridge. \$125. 287-8689 after 5pm.

GUITARIST wanted by female vocalists and male vocalists. Bonny Rial, Laur, Nyo, some originals. Must be well-trained and solo. Glenn or Joy 281-9088.

FENDER TWIN reverb amp, 1976, \$30. Jim 481-0864.

FENDER RHODES 73 stage model electric piano. 5 months old, excellent condition. \$275. Max 753-7562.

ONE GUITAR AMP: 12" Jensen speaker. Great for practice or small gigs. Good shape. \$55. Tony 796-7064.

VENTURA FOLK GUITAR, small left hand for small hands. Hard case, music stand. \$50. 766-4412.

FOR SALE: Panasonic receiver and speakers. Like new. And old mono turntable. \$60. 445-3658.

WARRSONS WANTS a large hall for his latest party. We need room for 1200 crazy people. The bank will by, credits and all. 575-7470.

STEREO SYSTEM. K.H. 55 AM/FM tuner. Philips belt drive manual turntable, factory custom lower speakers. Very nice sound. \$375. 753-0443.

MARTIN ROSEWOOD guitar. 2 years old. \$130 takes it. 755-0332 after 7pm.

ROCK BAND desperately searching for a place to practice. All neighborhoods. Please contact. 743-7196.

12-STRING GUITAR. Excellent condition. \$150 with hard case. 280-6084 or 275-1020. 481-0864.

REVOX 77 professional quality 4 track recorder. Excellent condition. Must sell soon. Sacrifice for \$450. 581-2129.

ORIGINAL GUITAR. Seeks serious musicians. Drum, bass, guitar. Vocal and string ability helpful. Todd 286-3865 after 7pm.

FOR SALE: Stereo with AM/FM radio. Stereo Electric. \$40. 580-9817 evenings.

FENDER BANDMASTER amplifier. Steve 583-6520.

AR-11 SPEAKERS and speaker stands. Perfect condition. Up to 150 watts per channel. Must sell \$400. Michael 683-0769.

ESS HEIL AMP. Towers tri-amped. Stereo OSD-1 decoder. Lafayette SQW full logic. Panasonic CD-4 demodulator. 480-0975.

OVATION DIACON electric top of line, with 24 fret ebony fretboard, pie-amp and more. Hard shell case. \$330 or trade? Doug 743-7196.

NON-WESTERN MUSIC. Lanius stranded in S.D. area seeking others with a serious interest in non-western music. Have studied North Indian, African, and Indonesian music, interested in meeting people with similar interests. Paul 753-3124.

MARTIN NEW YORKER and Spanish classical guitars for sale. Martin. Collector's own excellent condition. Classical Concert model, rosewood body, spruce top. 459-7626.

OVATION GUITAR, model 1617-4, acoustic electric legend. Mint condition. List price was \$680. Sell \$400. 481-9650. Leave message with answering service.

PIANIST/VOCALIST. doubles on bass and guitar, experienced in most styles, looking for female and/or male vocalist, instrumental ability a must. Tom 429-0294.

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Fine provincial cuisine from the Mediterranean, South America and the Far East.

7377 Lindie Dr. Washington 287-7511
Lunch: Tues-Fri, 11:30-2:30. Dinner: Tues-Sun, 6-10
Sunday, brunch, 11:00-2:00. Closed Monday.

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Professional haircutters for both Q and Q

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Breakfast Served All Day From 9a.m.

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Sunday 9am-2pm

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Ton and Your Real Estate Sales License Course Tuition (with this ad)

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ANTHONY SCHOOLS

SAN DIEGO EAST 8363 Center Drive, La Mesa, 464-2666
(Lacklan Drive off ramp from Interstate 81)

SAN DIEGO WEST 5439 Balboa Ave., 560-6511
SOUTH BAY 815 3rd Avenue, Chula Vista, 427-3444
NORTH COUNTY 745 Grand Avenue, San Marcos, 744-7777
(San Marcos Blvd. off ramp from Highway 78)

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 Foot Imprints

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(For New Students Only)

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This 8-drawer with mirror at unbeatable prices.

Regular Price \$450.00 Sale Price \$325.00 With this ad \$299.00 or one just like it without mirror.

Regular Price \$400.00 Sale Price \$299.00 With this ad \$275.00

We also have on sale: Bar stools reg. \$65.00 Sale \$49.00 Dining chairs reg. \$55.00 Sale \$39.00 Plant Stands reg. \$25.00 Sale \$15.00

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Our furniture is extremely reasonable at our regular prices. During our sale we're unbeatable! Come by and see our complete selection of home furnishings.

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HOWARD ROBERTS GUITAR SEMINAR

Develop the life skills for success—
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NUCLEAR ALERT

Your help is needed in the continuing fight to STOP SUNDESSERT ACTION

ATTEND STATE ENERGY COMMISSION HEARINGS JAN. 19, 20, 21

JAN 19 Calatama an Hotel, "Mai Tai" Room 3999 Mission Blvd. Pacific Beach 9am to 5pm and special EVENING session 7pm to 9pm

JAN 20 & 21 CALTRANS, 2829 Juan Ave. Old Town 9am - 5 pm

TESTIFY Any interested citizen may make a statement. You need not be an "expert." If you do not wish to speak, please be at the hearings to protest.

PROTEST SDG&F's proposed Sundersert nuclear power plant must not be exempted from California's nuclear safeguards legislation. There are no government or technological solutions yet for the storage and disposal of radioactive wastes. Many questions remain as to a United States policy for nuclear waste reprocessing.

WRITE OR CALL: Energy Commission, 1111 Howe Ave. Sacramento CA 95825
Toll Free number: 1-800-852-7516

Write letters of opposition to Sundersert to the governor, state senators and assembly people.

STOP SUNDESSERT

JOIN **CEAN** Community Energy Action Network

6701 Vista del Mar, La Jolla, CA 92037
459-4650 236-1684

GET INVOLVED

ROOTS shoes, size 1/2 mens, 6 1/2-7 women, \$15. Evening, 560-9817.

TURQUOISE BRACELET, large blue stone, much silver, \$30. Also turquoise ring, beautiful green stone \$25. Will sell both for \$50. 237-7044.

USED DRINKS & BLOCKS, \$5.00 20' aluminum ladder, \$25.00, 486-6884.

LARGE FEDDERS home air conditioner heavily used, 15 man Natty lift-off, Dodge condition, 4 Wilya, hubcaps, '66 Dodge Camper Special, Call 298-8234.

MICROCOMPUTER, SINTPC 6800 with a K byte memory, wired and running, Value \$700, only \$450 Keyboard and TVI also, 722-2225 (Oceanside).

ANTIQUE RATTAN day bed with foam cushion. Attractive, rare old bed suitable for lounging or couch, good condition \$100. 436-7556.

CHEST OF DRAWERS, solid wood, 4 large drawers, excellent condition. \$35. 486-7556.

KING SIZE bed, excellent condition, firm. Call 722-3000 between 9 am & 5 pm.

ELECTRIC TYPEWRITER Olivetti Leland 83 Deluxe 2 months old \$260 best offer. Sell for \$389 new, 286-7171.

LADY'S DIAMOND ENGAGEMENT ring, by Carol Branson cut and set simple of diamonds, including matching 13 diamond wedding ring. Approximate \$1500, asking \$750. Dr. Richmond, 296-2339.

SNOW SLIDERS - chest of drawers, swing set, trampoline, merry-go-round, surfboard, car top carrier, shavers, vaporizer, baby scales, travel car stroller, butter churn, 444-7120.

FOR SALE: Stairmaster table, mens shoes (8D), bike chain & lock, slim guard exerciser, bike rack, 6:10 p.m. only, 287-5876.

4 DRAWER CHEST refinished, all wood brass pulls and center guides, \$30, 286-8720 after 5:30 p.m.

OLD PIEDISTAL sink, \$35, old iron presser, \$35, new also 195 cm, \$35, motorcycle helmets, tires, parts. Marine equipment, 231-9482.

MAYTAG gas dryer, Cooperstone \$99, 565-8720.

FOR SALE: ladies knee-length, belted coat, brushed, corduroy, beige, brown fur lining, size 11. Good condition \$10. 420-2180.

FOR SALE: spool table, approximately 3 feet in diameter, stands approximately 20 inches tall, brownish-red stain, \$15. 420-2180.

OLDER REFRIGERATOR, Frigidaire, with multiple shelves, ice free interior, automatic defrost, second refrigerator or kitchen cooler, \$20. 962-5079.

TWIN BED and frame, Black and white television, vacuum, iron, etc. 272-2018.

MAYTAG portable electric dryer, Excellent condition. Private party, 276-2548.

FROZEN FOOD DISPLAY case, "White" with top shelf included, 40 cu. ft. white, even #1 \$375.00, 239-6113.

BEAUTIFUL GOLD TUFTED couches, 2, with top shelf included, 40 cu. ft. white, even #1 \$375.00, 239-6113.

ZENITH COLOR portable TV, with cart, 25 good condition, \$150.00. Cash only, 278-1442.

ANTIQUE COUCH, 1920's wood frame, six cushions. Very sound, but needs upholstery. Must sell quickly, for \$200. 267-3044.

HAND WOVEN hemp/rayon slings \$10. Handwoven ragouel & lace, \$5, acrylic paint set, \$10, brand new heavy K. poster plates, master construction box & heavy black cable, \$8. More! 445-3658.

CARPET FOR SALE, orange taweed, 60 yards living room, living room, hallway, 1000, 753-1579.

INDIAN JEWELRY, Must sell including bracelet and bolo tie, silver with matching mother-of-pearl, turquoise, coral and jet design, paid \$800, Asking \$500. 270-7238.

HOTPOINT apartment size refrigerator. Runs swell. Call 471-55683 or at 455-1330, Extension 286.

BLUE/GREEN couch folds down to make a bed and matching chair. Both in excellent condition, \$140. 426-1018.

MOVING SALE: Black and white television, vacuum, iron, etc. 272-2018.

MAYTAG portable electric dryer, Excellent condition. Private party, 276-2548.

FROZEN FOOD DISPLAY case, "White" with top shelf included, 40 cu. ft. white, even #1 \$375.00, 239-6113.

BEAUTIFUL GOLD TUFTED couches, 2, with top shelf included, 40 cu. ft. white, even #1 \$375.00, 239-6113.

CRYSTAL CHANDELIER, 800 lights, excellent condition, \$200.00. 454-4864.

WASHING MACHINES, Norge Commercial w/wool, excellent condition, \$35 each, 274-5989.

SILVER CONCHO BELT, unique, simply beautiful. Available at \$700. Make me an offer. I can't refuse. 284-4330, 478-5739.

GARAGE SALE: Sofa, coffee and end tables, queen size bed, stereo and camera equipment, practically new. Also tools, clothes and camping equipment. Saturday and Sunday, 2149 Ebers, Ocean Beach, 9 to 5.

SKYLIGHT, NEW, 3 ft. by 5 ft., translucent white. 2-layer acrylic dome. \$6.99. 722-2225 (Oceanside).

SEWING MACHINE, Singer 403 Zig-zag, blind hem, button holes, 12 decorative discs. Home condition, \$125.00. 270-2054.

KING SIZE WATERBED with frame, pedestal, liner & mattress, \$700.00. Will deliver. 565-1733 after 5:00 p.m.

V.W. POOP RACK, tubular steel, 4x4. \$50. Admiral clock radio/AM, \$5. Double compartment porcelain sink, \$20. 459-2185. 722-3000.

T.V. BLACK & white 19", \$15. Anticlipart 4 foot high, \$10. Bowling ball with bag, \$5. Twin size bed, \$20. Walker chair, \$15. 232-1583.

TWENTY-FIVE, white concrete blocks and two fibachis, make four-by-two-foot, rectangular, metal divider or outdoor fireplace, \$15.00. Blocks \$8.00. Two fibachis, \$8.00. 272-0274.

MODEL 77 walkways, 20 ft. extension ladder, 100 ft. electrical cords, Linda Cordina, even #1 \$375.00, 239-6113.

GRAPES, PALE BLUE SKIN, Flavour packed, boxed, 10 lbs. Imported from Kuta Beach, \$3.95 each. Join, 481-1865.

OPEN-WEAVE DRAPERY, One way draw. Red orange 130" wide x 97" long. \$15. 452-1454.

FROZEN FOOD DISPLAY case, counter type, "Masterbilt" 26 cu. ft. white enamel with woodgrain trim, almost new. \$895.00. 239-6113.

STORE WIDE CLEARANCE: cheese, dried fruit, cakes, cookies, nuts, candy and dried. Prices reduced 50% to 75%. So-Lo Gift Pack, 453 Lincoln (North Park), 270-7238.

REFRIGERATOR, large capacity, operational. Free if you can pick up. \$107.17. 443-4505.

TRIPLE PAPER BAMBOO COUCH, flower pattern cushion, 284-6488 evenings, \$160.

KING HEADBOARD, all wood. White & gold open work. Quality furniture, \$75. 8 cups & saucers, new Corleis Spring Blossom \$20 all or part, 271-8987.

FOR SALE: king size waterbed, pedestal, frame, and headboard, excellent condition, used six months. Will deliver and set up. \$200. 722-3000, 239-6113.

THREE SOLID wood bar stools, unfinished, \$25 each. Spanish style sofa and chair \$50. Glass and chrome coffee table, and table and lamp \$20. 743-8392.

REFRIGERATOR, 22 cu. foot side by side. Harvest Gold, only 1 year old. Available Feb. 21. Moving \$600. 743-8392.

PIANO, 5'100, washboard, king with headboard, \$500. 286-8299.

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BALINESE hand-wrought, silver-capped boat's both paddles, imported from Kuta Beach, \$3.95 each. Join, 481-1865.

OPEN-WEAVE DRAPERY, One way draw. Red orange 130" wide x 97" long. \$15. 452-1454.

FROZEN FOOD DISPLAY case, counter type, "Masterbilt" 26 cu. ft. white enamel with woodgrain trim, almost new. \$895.00. 239-6113.

STORE WIDE CLEARANCE: cheese, dried fruit, cakes, cookies, nuts, candy and dried. Prices reduced 50% to 75%. So-Lo Gift Pack, 453 Lincoln (North Park), 270-7238.

SHORTWAVE RECEIVER, Lafayette HA-225, amateur and worldwide broadcast. Good condition, \$40 or best offer. Call 297-9928.

KING HEADBOARD, all wood. White & gold open work. Quality furniture, \$75. 8 cups & saucers, new Corleis Spring Blossom \$20 all or part, 271-8987.

FOR SALE: king size waterbed, pedestal, frame, and headboard, excellent condition, used six months. Will deliver and set up. \$200. 722-3000, 239-6113.

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REFRIGERATOR, 22 cu. foot side by side. Harvest Gold, only 1 year old. Available Feb. 21. Moving \$600. 743-8392.

PIANO, 5'100, washboard, king with headboard, \$500. 286-8299.

SNOW SLIDERS, trampoline swing set \$5, surfboard, merry-go-round, baby scales, vaporizer, television, gram mill, meat grinder, 1448 formal gowns, 200 coats, large, stuffed, 444-7120.

PATIO SALE, for Foster Care Rehabilitation Center, 2626 Deepard Dr., January 21 from 9 a.m. to 5 p.m. Donations and proceeds will go to the benefit of Foster Care. Call 275-0300 or 235-6435 for pick up or information. Come buy and save.

FREE! One refrigerator, Swiss Vegetarian Restaurant, Castalia, 150 South Arcadia, Solana Beach, phone 755-3388.

REFRIGERATOR, large capacity, operational. Free if you can pick up. \$107.17. 443-4505.

TRIPLE PAPER BAMBOO COUCH, flower pattern cushion, 284-6488 evenings, \$160.

MOVING SALE: Antique buffet, hall tree, small desk, armoire, book case, contemporary couch and love seat, 297-9693 or 272-2585.

OLD GLOBE THEATRE tickets, from subscription series (holder moved), Jan. 22-March 5, Apr. 16. Center, row N. All three for \$11. Call 755-7893.

UNIQUE BOUTIQUE, 2707 Congress St. (Upstairs) Open 10:5-3:00 daily, closed Tuesdays. 295-1738.

LADIES UNIFORMS & miscellaneous clothing. All new. Sizes 14 & 16. \$10.00 & \$15.00. Fri., Sat., Sun., or after 5 p.m. weekdays. 792-8577, Chee.

TYPEWRITERS: SCM portable electric with case, almost new, \$29.00. 287-0627. Keep trying.

LARGE TELEVISION, pool cue, baseball glove, 2 men beds, shed gun cleaning kit, attach case, 2 suits & 3 buffer suitcases, ice bucket. Make an offer. Max. 488-6061.

OLDER WRITERS: SCM portable electric with case and cover \$17.00. One manual portable with case, almost new, \$29.00. 287-0627.

OLD bookcase, \$15. Pottery stove, \$85. Old Cool \$85, sell for \$75. Man's sweater never worn, ski sweater, 438-0941.

MOVING SALE: Antique buffet, hall tree, small desk, armoire, book case, contemporary couch and love seat, 297-9693 or 272-2585.

MOTOROLA COLOR TV console. Radio and 16 ft. Cabinet, very nice \$100 or best offer. 272-6774.

FENDER MOUNT MIRRORS, \$17.50 a pair. Mirror. Trans set, \$20. Portable electric heater, \$7.50. Steam iron, \$7.50. Waffle iron, \$7.50. Hair curlers, \$7.50. 442-3059.

CHEST OF DRAWERS, carpet shavers, 3 orange seat, seven bar stools, butter churn, large recorder, red to red, violin, accordion. Waffle. Water softener, wicker furniture, maple desk and stereo, 444-7120.

COUCH, 38 inches, \$45. Small Danish style love seat, \$28. 486-6639.

ROUND TABLE, 42" in diameter. Dark stained hardwood, with four matching chairs, came back and burnt orange upholstery. Furniture condition. \$150. Call 757-7024.

PUSH MOWER, make offer, 287-8707.

SEWING MACHINE, Singer 401, start needle portable. All items and instruction book. Excellent condition. 262-249. Items, Boxes of fabric designs, \$145 cash. 469-1286.

ANTIQUE LOVE SEAT, please call 565-4940.

MOVING SALE: full bed and set, encyclopedia, clothes, and much more. Saturday, 10:45 January 21st, 4010 Taurus Drive (off Miraga Ave.).

LANGS 500 BOOTS, size 12, \$15. Knead Red Star Sals, 205cm. Marker Bindings, \$50. King size waterbed, barstools and weights, 488-6211.

CHINA, Syracuse, Polaris. White with platinum band and starburst design. Service for five, \$25. 275-2935, after 5 p.m.

LANE 116 set, all real erica, also formal with chrome trim, 4 chairs, \$15. Coastal table, wicker with marble tops, sliding doors, \$45. 275-2935, after 5 p.m.

BLACK AND WHITE TV portable 19" Zenith, makes good \$25. Ft. Taylor, 287-7816, nights.

COLEMAN TV 21" Admiral, common. Needs transformer, \$25. Ft. Taylor, 287-7816, nights.

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