

HEALTH SPA MEMBERSHIP, 3 years Tony Ruzaleski 283-6734 or 282-4161 anal leave message.

HEAVY DUTY FAN, \$25, Coleman 2 burner gas camping stove \$20, Sears wall brackets, pair of 20 wall Suncast speakers, and Japanese tape recorders. Best offer: 452-7877.

WARD'S SIGNATURE refrigerator, broiler, 7 months old. Must sell, brown exterior, perfect condition, extended warranty, \$450 452-7433.

BUILT-IN DINING BOOTH and table, seats 10, good condition, \$300, 463-2359.

CLEARANCE SALE! 10 speed, \$85, complete demo, \$275 antique wall clock, \$60; antique cabinet, \$50, Japanese 4-panel screen, \$50, Hermes ice chest, \$15, Jim Cluff 294-4877.

BEAUTIFUL DEEP BLUE, king-size quilted bedspread. Great waterbed cover/frame! \$100 new, sell \$50, 298-9333. Leave message.

LITHOGRAPHY, framed Miro "Femmes et Chapeau" clear the "Luna" and large Riche "Pas de Trois", both period signed and numbered, \$300 each, 583-9814 after 4.

SECTIONAL COUCH, green nautagayde, 5 pieces, excellent condition, \$800, 452-1878.

VESSEL Impact-Driver with Phillips and 2 flat bits. For loosening or tightening screws or nuts; also use as socket wrench. 7 1/4" long, 1 1/4" diameter, \$20, 298-8398 after 5pm.

RECLINER, bronze or gold color leather finish vinyl. Excellent condition, \$55, 582-7248 after 5pm.

TICKETS for Laguna Festival, GRT selling tickets for Laguna Festival for August 20. Donation is \$13.50 per person, excellent seats. 47-4644 or 287-5007.

WEEKEND HOME at the beach, desert, mountains Coachman Travel Trailer, 1977, excellent, 19V, self-contained, 62" CB, new away control, \$3990, 271-8453.

MAPLE DINING SET, 4 captain's chairs, \$200. Waterback rest-to-tee, \$50. Color television, \$60, 270-7625, 8-11am.

COLEMAN TENT TRAILER, Valley Forge, like new, sleeps 8, stove, sink, bath, portable, years, lightweight, compact car tow, \$1850, 432-2827.

BURLAP GUNNY BAGS, 25 lbs; 2-and-a-half lbs. \$3.50; electric toasters, \$25, 444-5287 after 5pm.

LARGE ALUMINUM storage shed, \$25, 586-9149.

DOCTORAL ROBE, Japanese velvet trim, blue for Tsushima/Chiyohisa. Coat and Leonard's uniform for medium to taller, can be easily altered, shortened, \$45, 222-9659.

800 JVC AM/FM radio, record, tape console, \$200. Antenna refrigerator-freezer, 2 1/4 cubic feet, \$100, clothes dryer, electric, Sears \$105. Laminator, new-type, gas powered, 277-2504.

BIODEGRADABLE, Alpha wave sensor, almost new, David 735-7111.

BROWN PLAID SOFA and matching chair, best offer, 273-9811.

BRAND NEW WARD'S refrigerator, excellent/perfect condition. Frost-free, extended warranty, 18 cubic feet, top freezer, \$430 or best offer, 452-7403, keep trying.

LINE-O-SCRIBE MACHINE with thousands of steel characters, roller, perfect for printing or marking signs. Cost new around \$600. Will sell for the best offer over \$100, 274-5300.

GREEN CHAIR LAMP, excellent condition, \$4, 444-4387 after 5pm.

PURE WOOL RUGS, large free brand, machine-washable aquaplex equipment, Decker & Dorte, Dodge cargo door replacement window, woman's versatile leather coat with replace fur collar, 264-3038.

REFRIGERATOR, brown 2 door, frostless, automatic ice-maker, freezer, secondary shelves, \$125 or best offer, 488-7772 after 5.

18 CARAT GOLD JEWELRY, 1 necklace, 2 bracelets, 1 with gold coin, all Peruvian, very rare. Agreed value, \$2000, best offer, Phil's jewelry 280-3511.

OAK ANTIQUES: Processa dresser, washstand, and table, 4 chairs, secondary stacking bookcase, table, chair, buffet, china cabinet, grandfather clock, hallway, brocade sewing machine, 474-5000.



Josephina's Restaurant, 3595 Sports Arena Avenue, Open Monday-Friday • 11:30 AM-2 AM Sat. 5:00 PM-2 AM • Sun. 5:00 PM-midnight • (714) 223-5596

- RIFFLESCOPE, \$140, white 60x magnification, \$42.50; binoculars, \$25; 2x magnifying, \$2; dresses, curtains and rods, miscellaneous, 436-2897.
- STOVE, gas, 30", in good working condition, offer, clean, \$25, 492-9671.
- LARGE PIGUS Bertram's, \$40, large Moose Horn, \$28, 485-3844.
- LAWNOWER for sale, 27" gas rotary, runs and cuts great. Cashier and guard included, \$30 or best offer, 452-7860.
- QUEENSIZE WATERBED complete with frame, pedestal, heater and waterbed controller, \$160, 3774 Arnold, North Park, Saturday or Sunday, March 10-11.
- PLANTS, backyard sale; also sphagnum; recliner chair vibrator, \$50; magazines and accessories. Bookstore, 273-1562.
- SEWING MACHINE, 210-249, \$35, Gin 489-9814.
- 27WIN SIZE Hollywood bed frame, \$8 each; 30 volume Charles Dickens works, \$23 set 13 volumes Mark Twain, \$15 set, 580-5207.
- QUEENSIZE WATERBED with pedestal, frame, mattress, liner, and heater, \$100, Rich 270-5247.
- 800 JVC AM/FM radio, record, tape console, \$200. Antenna refrigerator-freezer, 2 1/4 cubic feet, \$100, clothes dryer, electric, Sears \$105. Laminator, new-type, gas powered, 277-2504.
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How to Place Your Free Classifieds

- ALL ADS MUST BE TYPED.** Double space on a post card or 3x5 card. No abbreviations or special classifications are allowed. Any instructions should be on separate paper.
- FREE CLASSIFIEDS.** Ads of less than 25 words are free to private parties and nonprofit organizations which do not charge for their services. Ads of more than 25 words cost 70 cents per word. Business classifieds may be free for one week only and must be mailed in. All parties are limited to one free classified per week. No free ads will be accepted at the Reader's office.
- DON'T CALL US.** Due to the large volume of free classifications, we cannot handle calls or offers—requirements only.
- 2 EIGHT FOOT perfect condition fly rod, brand new, \$120 or best offer, 452-7860.
- SEARS ELECTRIC heater, \$25, 3M copy machine and copy paper, \$15; 16" floor fan, \$3; ladder, \$10; door, \$5; inflatable raft, \$5, 276-2114.
- OLD WALNUT secretary bookcase \$250 Oak bench \$50. Old library table open seats four \$45. New dresser dresser with mirror \$45. Rocker \$15, 443-4558.
- MOVING, lots of great junk. Clothes, toys, dishes, books, etc. Free equipment, many others. Saturday, March 3, 9am to 5pm. 2465 Heeme Street, Pacific Beach.
- ANTIQUE FENDI Golden oak velvet sofa and range, electric, \$20, 452-9217.
- REFRIGERATOR, gas and electric, 17 cubic feet, double door, frostless, olive green trim, \$125, 281-7356 after 9 or all day weekdays.
- GREEN COUCH, needs repainting, \$40. Gallers and batter doven oven and range, electric, \$20, 452-9217.
- BIKIE MKK STOLE, \$300; Spanish portable typewriter, \$45; complete classroom, \$50; sewing table, \$5; wooden pool player, \$50; iron, \$10; John's 291-5464.
- WATERBED \$47 and heater, \$75. Beautiful antique blue and white china, 35 pieces, \$45. Bed, \$100, 452-9217.
- OAK ANTIQUES, halter, beveled mirror, hinged seat, brass, \$225; shelf, \$40; large compartment table, small drawers, \$150; iron, \$50; library table, \$100; iron, Mar. 31st 454-8821.
- DOUBLE BED with metal frame, \$105. Sealy Posturpedic, 454-1823 evening.
- MIRROR unframed, beveled frame, 66x45", \$100, also some oak antique furniture, 299-2855.
- CARPETING, approximately 45 yards, green plush, will sell for \$20. Also, approximately 6000 lbs of Playboy magazine, \$10, 582-9533.
- EXCELLENT CONDITION kingsize refrigerator with 3 door, 300 lbs, stainless steel, 275-2705 after 5pm.
- COLOR TV, Admiral 19", brand new, must sell, leaving California, \$250, 287-2705 after 5pm.
- FOOSBALL TABLE, German football model, Made by Vukan, extra balls, coin operated. Excellent condition, coin, space consideration. Call 465-5732 afternoon better, evenings best.
- HIDEAWAY SOFA, pretty blue, green, ivory, rose. Excellent condition with comfortable mattress, \$200. Also Zenith black and white TV, works! \$40, 436-4602 after 5.
- REFRIGERATOR: Sears 19 cubic foot, with ice-maker, 2 years old, never used, good, \$350, 878-7596 after 5pm.

NEVER BEEN USED SALE: Men's jacket, brown corduroy, fur collar, small, best offer, Steam Iron, General Electric, 282-1298 after 6.

KINGSIZE WATERBED with frame, liner and heater, \$75, 222-7250.

CHANDLER, versatile, attractive 5-globe* soft yellow. Complete with chain and lights. \$65 value, price \$30, 734-1303 days.

FRIGIDAIRE electric dryer for sale, good condition, \$65, 223-0405.

OAK BUFFET, ornately carved in 1920s style, bottom only (no mirror), 2 drawers and 2 cabinets on side, \$250, 234-2707.

SEARS UPRIGHT freezer, \$95, 7 Couch, \$45, 3 bar chairs and 1 stool matching, \$35, 454-5268.

1964-PRESENT Marvel and D.C. comics, mint condition, reasonable, Jim 435-1728.

PAINT SALE, many colors, cheap. Little girl's clothes, sizes 3 and under, plus infant's. Also refrigerator, \$25, 274-9412.

CAST IRON TUB, 5', white, left-hand plumbing, new, value \$150, Joan 452-9430 days or 942-1823 evenings.

MARLE AND WHITE neugehly couch, \$40, solid maple dresser, \$125; dresser with mirror, \$35; maple captain's chair, \$30; antique mahogany coffee table, \$125, 732-4000.

ALPACA SWEATERS and jewelry from Peru, leather and brass keyholders from Argentina, Photo 454-9981.

2 BAR STOOLS for sale, with backs, as good as new, black and walnut colored, bronze chrome legs, \$25 each, 582-4398.

RUMAGE SALE, The La Jolla Unit of Methodist Church, 6023 La Jolla Boulevard, March 10, 10am to 3pm and March 12, 9am to noon. Fantastic bargains.

JIM BEAM COLLECTOR bottles, Jigger roller, plates, soft footboard, etc., good for grinner. Reasonable offers considered, 281-7137.

WEDDING GOWN, beautiful white, French lace, full length gown, size 7, \$50, Bridal veil, white, 3-tier, custom-made, \$25, 455-7347.

OIL PAINTING SET, Drumbecher, 15 brushes, 21 colors, palette, ink, cups, combination sketchbook easel, Silcock washer, Starline easel, 3 canvases, 5 Poster books, \$80, 244-9800.

COX CAMPER/TRAILER, excellent condition, sleeps 8, stove, lotion, heater, storage top-up, really loved, less \$1000 firm. Good buy, need money, 990-0922.

WHEELCHAIR, \$115; wheelchair, \$75; 2 OR Top 19 Pineson Trns, \$15, All in good condition, 583-6528.

KINGSIZE WATERBED, frame with padded sides and custom-made 12" pedestal. Includes brand-new heater and thermostat as well as inflation for bedspread. \$135, Roger 452-9217 anytime.

KINGSIZE WATERBED, 30 mattress, Library heater, bookshelf headboard, 6 months old, \$38, 452-9335; work after 3 454-1532.

NEW HEALTHWAYS cast iron bowl by pan, cost \$12, sell \$5. New 20 piece porcelain dinnerware, \$10; tan barstool, \$1, 422-3011.

ANTIQUE FENDI Golden oak velvet sofa and range, electric, \$20, 452-9217.

GREEN COUCH, needs repainting, \$40. Gallers and batter doven oven and range, electric, \$20, 452-9217.

BIKIE MKK STOLE, \$300; Spanish portable typewriter, \$45; complete classroom, \$50; sewing table, \$5; wooden pool player, \$50; iron, \$10; John's 291-5464.

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OAK ANTIQUES, halter, beveled mirror, hinged seat, brass, \$225; shelf, \$40; large compartment table, small drawers, \$150; iron, \$50; library table, \$100; iron, Mar. 31st 454-8821.

DOUBLE BED with metal frame, \$105. Sealy Posturpedic, 454-1823 evening.

MIRROR unframed, beveled frame, 66x45", \$100, also some oak antique furniture, 299-2855.

READER
VOL. 8, NO. 10, MARCH 15, 1979 SAN DIEGO'S WEEKLY

From Noon to Sunset

The Tribune Struggles for Readership

The San Diego Evening Tribune is not averse to hollering at its audience. Its "green sheet" street edition shouts about something perilous in the world nearly every day. But the Tribune really hits stride when a major catastrophe strikes. Its editors aren't afraid to break out the exclamation points. Odds are that you knew of the PSA crash, last September 25 before you saw the headline in the Tribune (which was on the streets two and a half hours after North Park exploded) reading, "MIDAIR DISASTER! Flaming Jet Hits Houses; PSA 727s arning 14." You also probably knew of the spring at Cleveland Elemen-

tary School January 29 before you saw the headline, "SNIPER TERROR: Principal Slain at School Here: Eight Injured." The magnitude and horror of those events and the task of covering them quickly may excuse the Tribune for having missed the count of victims by one in both cases; there were 135 people on the doomed jetliner and nine persons injured by the sniper. You aren't likely to be one of the 100,000 people who subscribe to San Diego's only metropolitan afternoon daily, or one of the 30,000 who regularly buy it off the street, but you may have been seduced by the sight of an exclamation point in boldface headlines and plugged in fifteen cents onto a machine the day of

Illustration by Mary Jane Schuler

(continued on page 8)

City Lights

Florence Nightingale Meets Joe Hill

On March thirteenth registered nurses at Scripps Memorial Hospital will vote on whether to join the union. About two years ago that same union organization, the California Nurses' Association (CNA), was defeated in an election at Scripps. And last year CNA, which claims about 16,000 members in the state, was defeated at Sharp Hospital. So the loss of the upcoming election would only be the latest shock to the fibrating heart of hospital unionization. While that heart has managed a couple beats here—Kaiser Permanente and El Cajon Valley Hospital are unionized with a different organization, affiliated with AFL-CIO—most San Diego hospitals have resisted the pulse of organized labor that courses through the health care industry in such cities as Los Angeles and San Francisco.

The time seems ripe now. Unrest among San Diego nurses has smoldered for years, and unionization appears inevitable. In late 1978, when the cards asking authorization for CNA to become the nurses' bargaining agent were sent out to the 275 RNs at Scripps, about 75 percent of them (according to CNA) were signed and returned—a signal of majority interest in unionizing. But perhaps a clearer measure of overall unrest among the city's nurses is the recent increase in the number of nurses going to work for "rent-a-nurse" businesses, private companies that supply nurses for certain shifts when area hospitals are short-handed. Most of these companies acknowledge an increase in their available work force within the last six months, and three new businesses have opened here in that same period.

In two weeks those nurses at Scripps who vote to join the union will be asserting their desire for more control over how they do their jobs, more money, and more time off, in about that order of urgency. "In the present system, we can't do nursing the way we think it should be done," says Katie Silberman, an RN at Scripps. The system at Scripps is called primary nursing, in which nurses take full responsibility for a certain number of patients. It averages out to one nurse for every five patients on the day shift, one for every seven patients on the evening shift (three p.m. to eleven p.m.), and one for every nine patients on the night shift. Though there is an attempt being made to assign the patients to nurses on the basis of how much care the patients need, that system is still in its early stages. Nurses at Scripps say that the ratio can get too high when patients are acutely ill and one nurse has to care for several of them, or when there is a shortage of nurses and none are available from Scripps' "on-call" staff. (Scripps does not use the services of rent-a-nurse companies.) Sometimes, say

the nurses, it can actually get dangerous. For instance, about two weeks ago Sally Davies, a registered nurse at Scripps, was one of three nurses charged with taking care of twenty-six patients on a night shift. Two nurses took night patients and one took night patients and one took night patients. Nothing happened that night, but Davies says that cardiac arrests have occurred on floors where only three nurses were on duty. The heart attack victim has to be

pick up intravenous tubing, and mix their own intravenous feeding solutions. Another nurse, Kevin Carrabine, sums up the feeling of wanting to take more control when he says, "I got into nursing because I wanted to take care of people. But I'm not able to. We'd like more say in that. Administrators and doctors have decided that I will do those things that I don't think I should do."

the union win) is the right to have every other weekend off. (Generally, the nurses now get one weekend off out of three.) They would also like "mental health" days off, aside from sick leave, because "People call in sick, but they may not be sick, just in need of a rest because the job is so stressful," says Katie Silberman. Rent-a-nurse companies say that the biggest reason nurses sign on with them is so they can

Spokesmen from that company handle all questions regarding unionization efforts, and along with not allowing the press to interview the hospital's nursing supervisor, they escort inquiring reporters off the hospital grounds. West Coast Industrial Relations claims the issues in the push for the union "haven't been identified yet," but it's obvious that concessions are being discussed. "We can't say the



Kevin Carrabine, Katie Silberman (foreground) attended by two nurses while the other one watches over the other twenty-two patients. If another emergency were to occur on that floor? "It hasn't happened yet," says Davies, "but they [hospital administrators] don't always plan for the unexpected. It's not peculiar to Scripps, it's the same at other hospitals I've worked at."

The nurses downplay the issue of money in their efforts to unionize, but they say they do want to make as much as their counterparts in Los Angeles and San Francisco. A nurse can make as much as \$300 a month more in Orange County and parts north, and that fact, perhaps more than any other, has contributed to the nurse shortage in San Diego. Many nurses say they have friends who have moved north for more money, or who have left a hospital and signed on with a private company. (Rent-a-nurse make around eight dollars an hour.) Kevin Carrabine makes \$6.98 an hour and has been a nurse for four years, two of them at Scripps. Katie Silberman makes a little less than that. Nurses at most other area hospitals make about the same amount—starting at approximately \$1000 a month for new RNs and climbing to about \$1500 for seasoned veterans with ten years on the job—because the local hospitals get together under the auspices of the San Diego Hospital Council and propose recommendations for both nursing salaries and rates they will charge, recommendations the various hospitals abide by. The unions vying for recognition claim they will not get effective contracts until all the hospitals are unionized and the San Diego Hospital Council is nullified. The end may have already begun. Unionized Kaiser Permanente will be the first hospital in town to pay Los Angeles rates starting this June.

Another demand the nurses at Scripps want to make (should have their weekends off and so they won't have to work shifts they don't want).

Scripps Memorial Hospital will not say anything to the press about the unionization effort. It has hired the firm of West Coast Industrial Relations, which worked for Sharp last year in its successful fight against the CNA, and which is distributing pamphlets and holding "employee information sessions."

company will promise something if the union loses," says a spokesman. "But providing every other weekend off is definitely a goal of the hospital." The company blames the disparity of salaries between San Diego and the north on the larger Medi-Cal payments made to hospitals in those regions for the same services. On the issue of patient/nurse ratios, the spokesman acknowledges that there is a nurse shortage and that "the hospital has to give the optimum in nursing care. But we do the best we can."

Scripps Memorial has its hands full. The same union that organized Kaiser and El Cajon Valley hospitals has also gotten the required number of cards signed by the 500 service, maintenance, and technical workers at Scripps, and that union is trying to set up a separate election. The hospital has succeeded in stalling it until after the CNA election on the theory that the nurses' election will fall and will discourage the other workers from voting for their own union. Meanwhile, the nurses continue to hold meetings and discussions in anticipation of their organizing.

Kevin Carrabine comments, "I don't feel antagonistic. I don't want to drag Scripps down or defame it. It's the best hospital I've worked at. We're only going to improve the excellent care already at the hospital."

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City Lights

Your Pad Or Mine?

Mention the idea of putting a new aeronautical facility in someone's neighborhood and people sure get touchy. Mac

been declared a public nuisance (and continues to tempt skateboarders), so Strobl and city engineers both figured that the help would be a distinct improvement. In fact, since state funds seemed likely to cover ninety percent of the total

multiple leases, you don't want to go back to Lindbergh every time."

Despite such loss of vision, the Del Mar City Council, La Jolla, Inc., and the La Jolla Town Council all reacted with alarm as soon as they got wind



Torrey Pines reservoir

Strobl sounds as if he can't believe how folks overreact. Strobl is now associate director for the Economic Development Corporation (the nonprofit organization that works on luring businesses to San Diego), and he got the idea that a new helicopter landing pad might be a good idea for La Jolla. Almost as soon as the words were out, however, the negative reaction set in. "I think people are making mountains out of molehills," Strobl comments.

He says that this particular "molehill"—the notion that a helicopter landing facility might benefit the Torrey Pines area—developed out of discussions between the EDC and various corporations which were thinking about moving into that neighborhood. In particular, Signal Companies Inc. and the Aerojet General Corporation, two companies that last year decided to make the move (and which have fleets of corporate aircraft), both expressed interest in the possibility of seeing a helipad developed. Last summer, when Strobl asked the city manager's office for an evaluation of a possible city-owned land in the area, the manager's office pointed to the old water reservoir site just south of the Torrey Pines Golf Course (west of North Torrey Pines Road). The abandoned reservoir has

of the plan this winter. The town council even passed a unanimous resolution opposing it, citing worries about noise, pollution and safety. Then when the city's engineering and development department appeared before the transportation and land use committee with the proposal January 31, the committee balked at spending \$14,000 to do a feasibility study and environmental impact report. Strobl says the committee instead suggested that the potential private users pay for the preliminary studies.

The EDC may eventually ask Signal and Aerojet to do just that (although Strobl questions the fairness of expecting private businesses to assume all the preliminary risk for developing public facilities). In the meantime, however, the city and EDC staffs have begun looking for federal funding for the helipad, since the chances for receiving aid from the state seem to have declined. With such setbacks, and the promises of intensified community resistance, Strobl says his optimism has diminished.

"When we started I felt reasonably confident that we could pull it together, but now I feel like it's dropped to a fifty-fifty chance," but not his resolve to carry the proposal to fruition.

First Fiddle

That first banjo and fiddle contest sprang into life so long ago that Lou Curtis can't even remember how it happened.

The owner of the Folk Arts music store on Adams Avenue does recall that in the Sixties, old-time music fans from San Diego used to journey up to a contest in Topanga Canyon in Los Angeles, and somehow a similar event appeared in the park in Old Town about 1967. The next year the local contest moved to the Pepper Grove/Gold Gulch section of Balboa Park, and there it became a semiannual fixture, occasionally drawing celebrities like Sam Chatwin and Suzanne Harris, but mostly attracting talented unknowns who entertained the crowds with everything from harmonicas to Doo-doo-doo bands. "Once we even had the Hare Krishna in here with their little clangers," Curtis recalls. If he has contest never grows too formal (judges once distributed bowling trophies purchased from Goodwill), it nonetheless brought together folk music fans from all over the Southwest on the first Sunday of every February and August. It should have drawn them here again last month, but the contest never materialized, and now Curtis says San Diego may have seen the last banjo and fiddle extravaganza.

New Hampster

Jerry Newport, the cab-driving activist who's making a bid for Maurice O'Connor's city council seat, may have to choose between politics and the love of a pet.

A longtime Ocean Beach resident, Newport began searching for a new home in the second district (Doral Loma, Loma Portal, and Mission Hills) several months ago, but soon ran into the same problem that usually bedevils guardians of children, dogs, and cats—he has 1 pet found an apartment manager who will permit him to keep his hamster, Fred. Concerned about the approaching residency requirements, Newport has moved out of his Spruce Street apartment and into the Blue Bell Motel on Pacific Highway, from whence he says he'll continue his search and plot his campaign. "I suppose I could sneak Fred in, but I'm not going to do that," the cab driver vows. "If they want to keep me out of the district, they'll just have to put a ban on hamsters."

J. D.



Lou Curtis

Not surprisingly, the problem is money. Curtis, the contest organizer, says the costs have always been low, since the owner of the Doctor Sound recording studio provides a sound system for a token rental fee of one hundred dollars. "If you have 3000 people there, you can usually run up a hundred dollars if you pass the hat," says Curtis. "That's how we raised the money for the first couple of years." Then a few years ago the city took the bat passing (with its prohibition of solicitation in the parks), but the park department stepped in and shouldered the hundred-dollar burden. Curtis got the word that that funding had also been cut off, a victim of post Proposition 13 cutbacks.

Mary Ann Oberle, superintendent of the park department's community services section, concedes that the money formerly came out of

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Booky Joins

While city library patrons have watched lines at the branches grow and services dwindle in the wake of last year's drastic library budget cuts, librarians at the UCSD and SDSU libraries report that memberships in their respective Friends of the Library organizations have been booming. "Normally, we

might get fifty to a hundred new members in a year," says librarian Virginia Sherwood at the University of California facility. "During this past year we got 300."

Sherwood explains that the fifteen-dollar-a-year charge for joining the UCSD organization gives members full borrowing privileges at the library, in addition to a newsletter and access to other activities supportive of the facility. San Diego State's Friends of the Library membership charge is

the same, plus the State Library also boasts a thriving new group of "research affiliates" who pay thirteen dollars for borrowing privileges only. San Diego State chief librarian Louis Kenney didn't have specific figures on last year's membership growth, but says it was comparable to the UCSD extraordinary gain at UCSD.

J. D.



SEADER
From Noon to Sunset

Single by The Times
John D'Agostino

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James Mullin

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Nelson Riddle

Last week's article about
Maureen O'Connor ("Don't Call
Me at Home," March 8) was an
especially well-written and
thoroughly researched piece, one of
the best to appear in the Reader in
some time. Jeannette DeWyzé
deserves credit for pulling together
a story of interest and insight
despite the obvious reluctance of
her subject to cooperate fully.

I don't blame Maureen
O'Connor for wanting some
privacy in her life, and if the
scrutiny that comes with public
service has become too intense for
her, then she's wise to call it quits. I
can't help but think, however, that
her association with Robert O'
Peterson has influenced her in this
regard. As she says, "If you think
I'm private, then you should meet
my husband." And it is the
question of her husband's influence
that moves me to write this letter.

If it is true, as some suggest, that
marriage to an prominent citizen
as Peterson has exacerbated her
sensitivity to the gaze of her
constituents, one must also wonder
if it has affected her work on the
council. It is well known that
O'Connor has been forced to

abstain from a number of council
votes because the issue at hand in
some way bore upon Mr.
Peterson's fortunes. And while no
one has ever contended that she
manipulated votes to favor her
husband's interests, the fog of
potential, if not evident,
self-interest lingers.

It may be that appearances count
for too much these days. Certainly
when it comes to politicians'
images, as projected by their public
relations firms, appearances are not
to be trusted. But in other matters of

Letters

trust, appearances are significant,
and even the appearance of a
conflict of interest is bound to
undermine public confidence in an
elected official. In the case of
Maureen, my confidence has been
slipping.

I may be particularly cynical
about the world of politics, but I
have the feeling I am not alone in
this. In the Reader article, in fact,

Maureen admits that people have
less trust and confidence in their
leaders today than when she took
office eight years ago. It is an ironic
commentary on her tenure, but
confirms my belief that I should
behave a sign of relief knowing that
Maureen O'Connor is stepping
down.

Vivian J. Nelson
San Diego

No Kidding

My thanks to Rollins Bybee
(who really believes that a real
name?) for his story about San
Diego's most noted product, "red
hair" ("Grows in the Sun, Sold in
the Shade," March 1). This fellow
Oscar (another phony name, I
presume) obviously knows some of
what he's talking about, but there
is just a couple of things I'd like to
say that anybody at all familiar with
the marijuana business already
knows.

First, the matter of police versus
neighborhood kids is worse than the

story lets on. Police are too busy
with illegal aliens and violent
crimes to pay too much attention to
North County marijuana growers.
But the problem with "kids" is
much more serious than one might
think. Some of these "kids" stray
far from their neighborhoods in
their search for pot to rip off. In
fact, the single biggest threat to
growers are these "kids" and their
efforts to make lots of money the
easy way. Kids they're not, and
some of them are playing at a very
dangerous game without really
realizing it.

Secondly, Oscar should know
better than to label San Diego red
hair the best in the United States.
Has he ever tasted the sinsemilla
grown in northern California?
Everyone knows that the climate
there provides a better environment
than here, and the prices on the East
Coast reflect that. Last time I was in
New York, northern California
weed was selling for up to fifty
dollars an ounce more than
Southern California red hair.

T.M.
Escalante

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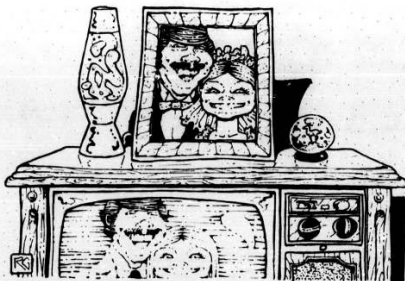
Straight from the Hip

MATTHEW ALICE

Dear Matthew Alice:
As newbywoods, we would like very much to be contestants on The Newlywed Game. How would we go about it?
Mr. and Mrs. Robert Duast
El Cajon

Chuck Barris Productions, which puts the game on television for ABC, stopped interviewing couples for the current season on March 9, and will not resume the interviewing until sometime in September. During that month, call the Newlywed office at (213) 467-1375 and ask for an interview appointment. The interviews take place from four to seven in the afternoon and include a session with the show's producer, who stages a mock game, which permits him to judge how applicants like yourselves would behave during a live show. The interview lasts from two to three hours; only couples married less than one year can apply for an appointment.

Dear Matthew Alice:
What are the limits to on-street parking? And is it legal for ten or more Cadillac limousines to park round-the-clock at University and Front Streets next to the playground at Florence Elementary School? When school is in session, there's no place for teachers or anybody else to park. Shouldn't the owner of these cars be expected to provide off-street parking? Dozens of people in that neighborhood are anxious to find out.
F.L.P.
Clairemont
City law says a car can remain on the street indefinitely, so long as it doesn't stay in the same space for more than three



Drawing by Rick Geary

days at a time. This means that Ken Erickson, 32, and his wife Cindy Nutez, 29, owners of the Classic Limousine Service, must see that their ten Cadillac and two Lincoln Continental limousines are moved at least every seventy-two hours. Since each car is twenty-five feet long, this moving involves a full one hundred yards of high-class automobile.

Erickson and Nutez are looking for four thousand square feet of industrial or commercial property as a base for their limousine service, whose office now is in the All Foreign Auto Parts store near the corner of Front and University. (Nutez

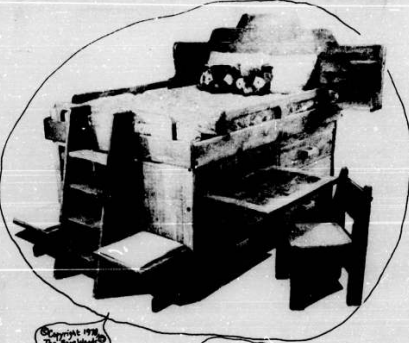
bought the store six years ago from Erickson after he had failed at the business. Later, when they were married and she had turned the store to her profit, she said she'd like a Cadillac for her birthday. Erickson presented her with a used limousine, and she started another business.) But despite the \$9000 that the company can now afford as a down payment on a parking lot, no land is available, says Erickson. Commercial land downtown is too expensive, and so is industrial land to the north and south, which often is in parcels outsize for a small business. Leasing a plot of land would seem to be a solution,

but Erickson's against it because the leasehold would not increase in value as real estate would. He said if the company can't buy land, it will stay where it is.

Meanwhile, the school across the street is using part of its playground as a parking lot. Since January, five teachers have been parking where portable classrooms used to be; the school provides only six regular parking spaces for its staff of thirty. Complaints against the limousines have drawn the police department's attention. Sergeant Ralph Priem asked two city planners about rezoning a half-acre of residential property owned by Nutez and Erickson. But as it happens, that land at 4022 Dipper Street in Encanto is under a master plan for strictly residential use. There's no chance of storing limousines on an empty lot where the surrounding land around is meant for houses and yards. Erickson is angry at the city for not helping his small business—he thinks the government is more involved in attracting out-of-town companies than in promoting the ones already here. And as for some neighbors in Hillcrest, he's installed a television camera to catch anyone else who scratches his cars or steals his hubcaps.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 50663, San Diego, California 92138.

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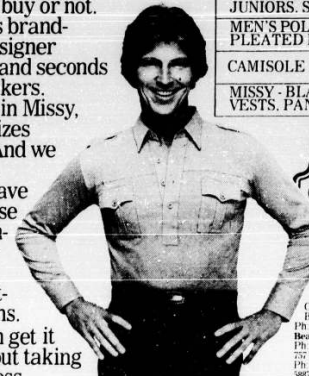
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Noon to Sunset

(continued from page 1)

interval. Still, one might contend, as the *Union's* executives do, that the paper is bucking the national trend for afternoon dailies. Generally, these newspapers have been losing circulation for the past twenty years, and many have shut down entirely. Just up the road, the *Los Angeles Herald Examiner* has been anguishing over its plummeting afternoon sales—from 775,000 in 1962 to about 325,000 today. Last May the struggling *Chicago Daily News* finally succumbed and left that city without an afternoon newspaper. Only four years before that, another of the city's afternoon papers, *Chicago Today*, closed its doors. In 1976 the *Hartford Times* (Connecticut) folded, and in 1970 the *Chattanooga Evening Post* was ordered closed by the Justice Department, which determined that the paper was willfully being operated at a loss and thus presented unfair competition to other Chattanooga publications. Elsewhere, in New York City, Boston, Washington, D.C., Los Angeles, San Francisco, and Cleveland, afternoon papers have attempted to survive by means of mergers with other papers, sometimes combining to publish several editions, morning and evening, under one masthead.

The *Tribune* is a survivor so far, though that's probably due more to the paper's cozy advertising relationship with the *Union* (in effect, they share advertising) than anything else. But the accelerated

population growth of San Diego County has also been a factor. The number of people living here has nearly quadrupled since 1960. Partly because of that, *Tribune* editors and staffers feel, perhaps improbably, that there's plenty of room to expand the paper's readership. "If I were editor of the second horse, I'd pick that we need a little more attention to catch up to the *Union*," muses columnist and *Tribune* associate editor Neil Morgan. How would he do it? "Some overscale [pay], hiring a few more experienced hands, a little severance pay." However, Morgan also acknowledges the dilemma faced by nearly all afternoon news executives. "But I don't know if it would increase circulation. That's what's frustrating. I can't find parallel curves between the quality of the *Tribune* and its circulation. No one yet has found the formula for afternoon newspapers."

This is evident in the circulation figures for the forty-two major metropolitan afternoon dailies now publishing in the U.S. In the last six months, twenty-eight of them have declined in circulation. The *Tribune* is among the fourteen that climbed in numbers. Since March of 1978 it has added about 2000 readers, though nobody can say exactly why. The *Tribune*, it seems, is not in control of its own destiny. It is a condition illustrated by the fact that most people probably know of the midair collision before they saw the *Tribune* that day, and they knew of it through radio or television, which broadcasted the news minutes after the crash. "You hear the things going on during the day," comments Frank Hill, circulation manager of the *Union-Tribune*. (The only department that is separate for the *Union* and the *Tribune* is editorial; everything else, including advertising, circulation, account-

ing, and even the staff of photographers, is shared by both papers.) "Years ago the *Tribune* was a working man's paper," Hill says. "He went to work at seven a.m. in the aircraft factories and didn't have time to read a morning paper. He'd pick up a fresh paper on his way home. There weren't as many nine-to-five people in those days." Today, the working man would probably rather wait until he gets home to find out about the day's occurrences from television news, if he's interested in the news at all; or wait until the next morning, when he probably has time to read the *Union*. "It's the competition with what the reader has to do with his time," says *Tribune* managing editor Walt Miller.

The *Tribune*, however, hasn't had any metropolitan daily newspaper competition since the *San Diego Journal* closed down in 1948. Today the *Tribune's* competition is something less concrete. It's the leisure ethic, rooted in the clement weather, which in the summer and on most winter days beckons the after-work crowd to the beach, the Little League field, the jogging path. The lifestyle also partakes of copious amounts of television, though the *Tribune's* flagging readership isn't necessarily watching the evening news. Studies show that those who watch television news are likely to read a newspaper as well. The booming movie theater trade is another manifestation of the lifestyle. San Diegans are among the most frequent moviegoers in the country. Sports franchises and their college counterparts are having difficulties scheduling their games in the evening, too, with all the other activities trying to gobble peoples' leisure time. The early evening has become a battleground of competing interests, and the lowly afternoon paper has been slipping down the list of our

priorities. Add to this the clogged state of the freeways in the late afternoon, which makes prompt delivery of the *Tribune* increasingly difficult, and you have part of the reason the paper has bucked only 5000 of the 661,789 people who've been added to San Diego County since 1960.

For the *Tribune's* shepherds, all this translates into bafflement. What can you do when a study of 500 *Tribune* readers who stopped taking the paper reveals that they simply don't have time to read it? Other studies have been done, but they aren't much help. Says *Tribune* editor Fred Kinne: "If you could wave a magic wand and produce a product that had to be read before they went to the ballgame, had to read before they had their dinner, had to read before they went jogging, or right after—that's what we're striving for. We've gotta improve the product." Kinne and others agree that improvement would be facilitated if they knew what their readers wanted to see, but that requires surveys, and as managing editor Walt Miller says, "The problem with surveys is they reinforce your suspicions about readership anyway. They're telling us the same things about what people want as they did thirty years ago—crime, sex, violence." So the process has been turned inward. The executives have begun to hold meetings with the 155 newspaper employees, who are encouraged to speak freely about the paper and also about what they think people want to read.

Editor Kinne also feels the *Tribune* must follow its constituency out to the suburbs. Afternoon dailies, which prior to 1960 dominated the newspaper industry according to one recent study, they still account for more than half the daily metropolitan circulation nationally, have traditionally been strongest in downtown areas. And they've traditionally been street papers. This was partly because the central city was where the population was concentrated, and before the days of television, afternoon papers supplied the day's breaking news coverage. (In San Diego, the *Tribune* had a larger circulation than the *Union* as late as 1965.) But population density has now shifted away from the center city toward the outlying areas. "We've got to go into North County more, East County more—this is where our circulation must and probably can build," explains Kinne. "But we run into the problem of really good community papers in Escondido and Oceanside. (The *Escondido Times-Advocate* and the *Oceanside Blade-Tribune*, both with circulations of about 25,000.) It's hard for us to compete with a local [community] afternoon newspaper. They can expend so much more of their space in covering local news. We have to give 'em just really the highlights, plus what we can do that those papers can't. They're doing a good job; they're tough competition." The *Tribune's* North County circulation is 19,000—16,000 at

the doorstep and 3000 on the street. The *Union* sells 45,000 in North County—6,000 of them in the South.

The *Tribune's* twenty-year drift in the circulation doldrums naturally gives rise to questions about where the Copley corporation is channeling its efforts here. Some time in the early 1950s, publisher Jim Copley saw that the future lay paved with morning papers, and as a result, the *Union* got more attention than the *Tribune*. It's not that vast amounts of money were poured into the *Union*, but that no great effort was made to fortify the *Tribune* against the recognized impending threat to afternoon papers. "At one time, around 1950, when the *Union* was at fifty or sixty thousand circulation, there was a concerted effort to boost it," recalls Kinne. "I think probably there was [such an effort] until they got ahead of us. And sometimes we feel there is now, but we don't have any real... you know. They tell us there is, but sometimes we feel there isn't." Frank Hill, the circulation manager, vehemently denies that the *Union's* efforts pushed the *Tribune*. "I'm after every subscription I can get," he says. "I live and die on those [circulation] figures."

Hill adds that his department spends about thirty percent more on promotion of the *Union* than it does on the *Tribune*. Though he won't be precise, that means there are "near forty" solicitations on the streets seeking subscriptions for the *Tribune*, as opposed to twenty-five soliciting for the *Union*, according to Hill.

Aside from the problems of competing for peoples' attention in the early evenings, the *Tribune* is also strapped because it has much less time than the *Union* does to reach its distribution areas. The first of the *Tribune's* three editions is on the streets about 11:30 a.m. The home edition goes to press at 1:00 p.m. and is on its way to the carrier boys between 2:30 and 3:30. The final edition, or green sheet, which is sold only on the street (and is the only edition using green paper on its front page), goes to press at 2:50 p.m. and is on the street by about 3:30. The requirement that the paper be in the racks before people leave work and on their doorsteps before dinner time necessarily limits the area in which the paper can be distributed. Morning papers can be carried much farther than evening papers. The *Union's* first edition is loaded onto trucks about midnight, so its market can extend to places like El Centro, Borego, Elkins, Temecula, San City, San Clemente, and Rosarito Beach in Baja. It's even trying to get 250 copies out to Yuma, Arizona. The *Tribune* is in none of those places.

But all these handicaps still don't add up to a dire situation for the *Tribune*. It has escaped the fate of its deceased and ailing brethren primarily because the advertising revenue continues to pour in. This is

partly because the *Tribune* has no other afternoon metropolitan daily to compete with for advertising accounts. But the main reason is the *Tribune* doesn't have to rely on its own circulation to lure advertisers. Nearly all the ads bought in the local Copley Press appear in both papers, and the advertising rates are structured in such a way as to make it foolhardy not to. For instance, roughly a quarter-page ad, four columns by ten inches, under the contract costs \$616 for the *Tribune* only. For the ad to run in both newspapers, the cost is \$795. This means that for \$179 an advertiser is buying the 199,000 copies of the *Union*. It's almost impossible to pass up. Small wonder the rate card lists the combination rates first and then the "optional one-paper rates." For classified ads there's not even a choice of one paper or the other; the classifieds are identical every day for both papers. This advertising association between the papers hasn't, even distorts, the *Tribune's* true financial performance. According to a veteran newspaperman close to the situation, however, even if the *Tribune* were known to be a money loser, Copley executives would continue to support it simply to discourage possible afternoon competition.

Still, its \$3.5 million editorial budget is closely tied to its circulation figure, and in its sometimes awkward efforts to increase those figures, it is like other afternoon dailies—it has jugged its format, its talent, its graphics, and the priority it assigns to various types of news. In that ambition it has pleased some of its staff members and alienated others. Says one particularly bitter reporter, "Things don't work logically in a town with one newspaper. It's a captive market. Because there's no competition, the jobs of the people in charge are not put in peril. It's not important for a city editor or managing editor to be on top of things and do a good job. You can do it tomorrow because the circulation isn't going to drop. We could stop tomorrow all local news coverage, the mayor could be murdered without the incident being covered, and forget it—Safeway will still advertise with us." As an example of the *Tribune's* complacency, the reporter points out that it was six days after the discovery of a pod of beached sperm whales in the Sea of Cortez before the paper got around to sending reporter Joe Hughes down to cover the story. Also, the *Tribune* neglected to investigate the Church of Hakeem (currently being prosecuted by the FBI for alleged child molesting and irregularities) while the churchmen were here in early January recruiting followers. Reporter Bob Dorn was sent to San Francisco to do the story in late January. He turned it in January 29, but it didn't appear until February 20.

If the paper has been complacent in its news coverage, there has been much activity of another sort. Between April and December of 1978, the *Tribune* conducted an experiment with page B-1, traditionally the page containing local news. During that time, most of the local news was confined to page A-3, and what didn't fit there was scattered pell-mell throughout the rest of the section. Page B-1 was transformed into a showcase spot—every day one story took up the entire page. At first, concerned editors, reporters, and executives now acknowledge that the experiment was a failure. "Basically, [last April] we boosted the feature-writing core, thought we could produce day after day tremendously important and darn good features," explains assistant managing editor Dick Eby during a roundtable discussion with *Tribune* editor Fred Kinne, managing editor Walt Miller, and assistant managing editor George Dissinger. "It was an attempt. We tried, gave it darn good play, but it just didn't work," Eby admits. "There were just not that many good ones." Managing editor Walt Miller adds, "We put nine people on the 'ad' management team and charged them with getting the story that you can't read in any other newspaper. This was gonna be our sales pitch to the community. We were gonna have something fresh, different, original."

Among the stories that received the full-page treatment were those headlined, "Slalom Drivers Are Regular Folks," "The Bus Stops Here" (about a rural bus), and "Past! Wanna Stuff a VFW Full of Popcorn?" The latter story concerned itself with "party sampling and allied fields of fun, food, and drink—such as supplying candy to movie houses—a growing business in San Diego."

Recall that "in order to produce enough copy to fill that page every day, nine people were up to their ears just getting the story out. Coupled with that problem, you display with the same weight every story on that page." This damaged reputation of the page, *Tribune* executives agree, because readers could not use the story's big play as a measure of its significance. "Get turned four times in a row with mediocre stories," says Eby, "then the fifth story's a good one and they don't read it 'cause they've been burned four times." In conferences with the reporters and editors, instituted in November, the managers found that almost in a man, B-1 was considered a flop. Further, it was affecting morale because it was perceived to be damaging the paper's image.

By midsummer the editors suspected they were on the wrong track, but it was several months before any change was instituted. "One of the reasons we didn't shift back sooner," explains Eby, "was that there was some fear of going back to what the guys called the old B-1 we used to have." "Yeah," groans Miller. "See, this is where we have a city council story, board of supervisors... Eby drones.

"Dullsville," interjects Kinne. "It's what we call the city council yesterday package," cracks Miller. "It's tough for us," Eby continues. "You gotta get in the paper, but it's still yesterday's stuff. So some of the guys were dragging going back to that routine. Then we got to thinking, 'Well, news is pepper today. The town is growing, more going on, and gee, A-3] where much of the local news had been moved looks peppy. Why can't B-3 look peppy?'" So the managers negotiated with the advertising department, which determines how many pages there will be in the paper, and secured all of B-3 for local news. In addition, B-1 dropped the one-story format and became, once again, a bona fide local news page. The overall effect has been to make the various news sections much more coherent. Important state and national stories aren't scattered throughout the first section, jumbled with local items as they used to be. The sections are more well defined now, and even if there is a preoccupation with crime stories, at the least the local section seems to have lost the urge to feature stories about the phenomenon of reserved parking spaces, or how to make the social register.

Though it would be difficult to get any consensus from the *Tribune's* newspaper employees, the majority of the reporters and editors interviewed for this story are pleased about the change in B-1 and are encouraged by the naming of George Dissinger to the post of assistant managing editor earlier this year. Speaking of that development in conjunction with the firing last April of Dissinger's predecessor, Larry Lusitana, reporter Bob Dorn says, "You lift the rock and you expect everybody to come running out, but they're still lying there, waiting for the rock to be put back down. It's Dissinger's job to flush them out, and in Kinne's words, 'be the in-house ombudsman.'" The managers say that communication with the troops was so bad they were considering putting out an internal newsletter. "George is chatting with them about what they'd like to do in the future, where they'd like to go, do they like their assignment or would they rather have something else," says Kinne. "But not everyone is ecstatic. At the beginning of January one reporter could lament, 'The atmosphere of the place will drive a man to suicide.'" Conversely, Barbara Herrera, editor of the "Scene" section, refers to the firing of Lusitana and the appointment of Dissinger as "a renaissance from the Dark Ages." However, Neil Morgan, referring to Dissinger ascending through the ranks of the cigar-munching chief politics writer, observes wryly, "For a year or two before he has to fire somebody, they'll figure, 'He's one of us.'"

The new wind blowing through the newsroom is replacing an old and apparently suffocating gas. Larry Lusitana, the

(continued on page 13)

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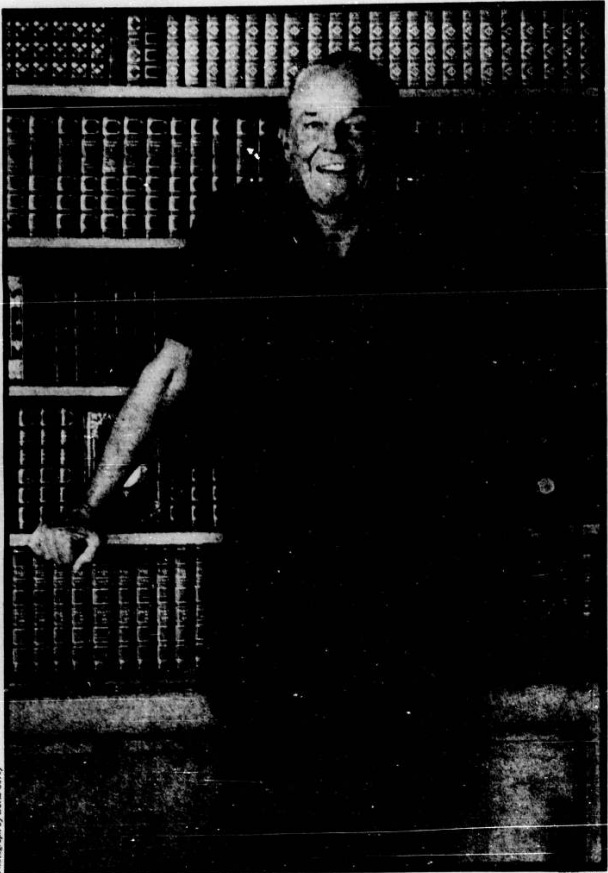
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MARCH 16, 1979

Mr. Jello Will See You Now



ELEANOR WIDMER

Tuesday, October 31, 1978
In speaking to various people who have known John Victor for at least two decades, I am told that he is "the Jello hit," "the founder of *San Diego Magazine*," "a world traveler who dines with royalty," "a Yale man who knows everyone," "a raconteur," "a wine expert," "a registered Democrat when La Jolla was solidly Republican."

Thus prepared, I arrive at the La Jolla home of John Victor, known to everyone as Jack. Though he has owned his La Jolla residence since at least 1948 (while in London in 1947, he bought the home sight unseen), he maintains two houses, the other located in San Francisco where he lives at least six months of the year.

Although our appointment is set for two p.m., he is not there when I arrive, and the house man, Ruben, lets me in and invites me to browse in the living room. The house consists of three levels and lies directly on the ocean; the bedrooms are upstairs, the living room, dining room, kitchen, and assorted patios are at street level, and below are game rooms, a study, a wine cellar that was once an air raid shelter, more outdoor patios, and a vast, blue swimming pool that must compete with the intrepid sea.

In the living room it's impossible to avoid the wall covered with leather-bound books: collected works of Conrad, Mark Twain, Thomas Hardy, Henry James, Shaw, Byron, Browning, Mann, and George Santayana, to name a few. There's an original Dufy done in pink and lavender of a woman being driven in a coach around a park, and over the fireplace hangs a off-white or ivory, with tracings of watery green; a handwoven rug of ivory color dominates the center of the room, and sturdy plants in large tubs provide the Southern California touch to this pleasant but formal room. Waiting for John Victor, I step outside to one of the innumerable patios and an almost blinded by the brilliance of the sun and sea.

Forty minutes late, Jack Victor enters. "Sorry I'm late. I was detained at Feed-Mart." He possesses what one can hardly describe as Nordic good looks: still blond at sixty-four, he has pale blue eyes, skin overtly exposed to the sun, and a paunch that testifies to good food and fine wines.

His manner is polite and friendly—he emanates the grace arrived at by years of home breeding, attending private schools, and a stint in the foreign service. At the same time he is wary. Is this another "social interview?" He wears a blue knit shirt, blue trousers, and white buck shoes. When he offers me a drink and I ask for ginger

ale, he replies, "I think we have Vicky. Do you know what Vicky is?" He brings me the carbonated water in a plastic disposable glass sometimes used at cocktail parties.

Because the seventeenth annual John Victor Backgammon Tournament is to start the next day, the house is full of repairmen fixing tables, adjusting lights. We are constantly interrupted by their comings and goings. Jack remains distracted, concerned about the tournament. He has prominent teeth, and he licks them and then stretches his mouth wide for emphasis.

He tells me when and under what circumstances he bought the house, that he bought *Point Magazine* for \$500 to \$800 in 1953, that the \$7500 Utrillo is worth ten times the amount today, that he had seven children, including a stepson from his second wife, and that once James Copley, the publisher of the *Union-Tribune*, came to look at the house as a possible rental. When Jack told him he was a registered Democrat, Copley turned on his heels and left.

"Does that do it for you?" he asks. I explain that I would like to visit while the backgammon tournament is in session and that I wish to borrow his book, *Time Out*, about his prisoner-of-war experience, published in 1951. He appears reluctant on both scores: his book is out of print and he has precious few copies, as for the tournament, he prefers that I not disturb his guests. When I assure him that I will return his book within forty-eight hours, he descends below to his study where he keeps bound copies of *Point Magazine*, *San Diego Magazine*, and *San Francisco Magazine*, all of which he once either published or edited (at present he maintains some nominal relationship with the latter, two as "consultant").

On the library table he has volumes of photo albums containing snapshots of himself and celebrities the world over. He flips open a page of one of the volumes at random and points to a glossy photograph inscribed to him—a vivacious brunette with a toothsome smile.

"Know who that is?"
"Jinx Falkenberg."
"You knew it?"
"She was a famous model or starlet of the Fifties."
Silently, he hands over his book.

Wednesday, November 1, 1978

In reading *Time Out*, an account of John A. Victor's experience as a prisoner of war, I learn that he was a captain in the Air Force when his plane was shot down over Regensburg, incarcerated at Stalag Luft 1, a camp for officers in Barth, Germany, he spent a year and a half there before the camp was liberated by the Russians. The son of Dr. John Adolf Victor of New York, he affixed the "J" after his name as late as 1951.

On an attempted escape of one of the prisoners he wrote:
"Although he was helpless, imprisoned under the wire, the guard calmly pumped the shot in his back. He was taken to the hospital and by a miracle he survived, although the bullet had punched seventeen holes in his intestines. By German logic, it was perfectly right to shoot a helpless man in the back and, at the same time, after having done so, give him adequate medical attention so he could survive. This inconsistency on the part of the goons, shuttling between consideration and brutality, gave us the jitters."

And of his father he said:
"I opened the two (letters) from my father filled with news and, after reading them, opened the third one. It was from a friend offering me condolences for the death of my father. It was a stunning shock, and with his letters lying in front of me, even though they were dated in October (1944), it was unbelievable news. I had made so many plans of what we might do together when I returned At the end of February (1945) I received a telegram from the Red Cross in Switzerland, which had been sent the day he died, giving the official confirmation. The letters of sympathy had taken three weeks and the telegram three months."

Thursday, November 2, 1978

In the late afternoon I arrive at the Victor residence and let myself in by the kitchen door. Ruben, who calls me by my first name, tells me to go downstairs where the backgammon tournament is in session. The contestants, from all over the country, are there by invitation only, and for the week of the contest are houseguests. Jack's wife remains in San Francisco and his children are dispersed at schools, but it's obvious from the tone of hushed reverence how much this tournament means to Jack.

The house is of equal importance because his identification of himself as a liberal is intimately tied to it. He "opposes his house" for Democratic fund raisers, and once, because he is honorary consul of Nepal, the religious leader, or Carmopa, of that country and his entourage stayed at Victor's. The Carmopa and his dozen followers occupied one room, meditated and chanted. But they had two religious services that guests were permitted to attend.

Victor does not give huge dinner parties, nor does he particularly seek out worthy causes. It's a case of *noblesse oblige*—if asked to provide his house he rarely says no. On the other hand, his existence in La Jolla remains staid—he plays golf with the pediatrician John Welsh, he lunches at homes of friends, he has a drink with Ted Geiss (Dr. Seuss), and on occasion he sees Roger Revelle or Jonas Salk. But he does not mingle with UCSD professors (a party once given for Jack to enable him to meet people from academia "just didn't work out").

Jack has always decried the social separation of La Jolla from the rest of San Diego, but he has been unable to effect an integration. Indeed, his social life revolves around San Francisco and when he comes here he stays close to home, drops in at a Valencia hotel, where he is known and recognized, and concentrates on assembling his writing and editing of the past. He has been working on his autobiography, *Instant Dessert*, for several years, but it's not as if he writes every day or burns with the passion to produce some magnum opus

that is outside of his realm or social orbit. Thus the Victor Backgammon Tournament is one of the highlights of his yearly La Jolla stay. In the salon, at pool level, tables have been set up at which players concentrate in silence. Though the bar is laden with slices of fresh fruit no longer in season, and beautiful wheels of cheese purchased at Jorgensen's, no one is eating, and the waxes, some in very narrow legged blue jeans worn over slinky spike heeled sandals whoopee discreetly. I feel almost obscene for crumching a cracker with beer, sure that every bite will reverberate like a bomb boom. After a half hour of typing about I place Jack's book, *Time Out*, at his elbow, call for a taxi, and wait on the sidewalk in the blue November dusk.

Monday, November 13, 1978

Our appointment is for two o'clock, and I am told to be prompt because at three Jack is having a massage. Nevertheless, I wait ten minutes in the living room before Jack ambles in draped in a yellow terry cloth robe. "Let's sit in the patio," he suggests. "I want to get some sun."

I acquiesce, though I am wearing a wool turtleneck sweater that I donned earlier in the morning when the weather was nippy. Although I keep my back to the sun, I am unconfortably hot. Jack Victor discards his robe, and with his swimming short-tucked beneath his paunch, he sits his mellow belly. Lacking his teeth and making a grimace that is half smile, half protest, he tells me that his autobiography, *Instant Dessert*, is in the process of revision, and hence he is reluctant to divulge anything which may appear in his book. But when I press him for details of his early life, he is at last relaxed. "I'll put it in an involuted answer." Involved or not, he finally admits that his father, who also went to Yale, was "Teutonic and stern." Himself a surgeon, he remarked that young Jack could never follow in his footsteps because he had large hands, and he did not do anything to encourage his son in medicine or in any other discipline. "My maternal grandfather brought the

(Continued on page 19)

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Restaurants

China Hand

ELEANOR WIDMER

The Restaurant: Sun's Kitchen
The Location: 621 Pearl Street, La Jolla (454-8625)
Type of Food: Mandarin and Cantonese Chinese

Price Range: Individual dishes from \$2.95 to \$4.95
Hours: Closed Monday. Open 11:30 a.m. to 9:00 p.m. Tuesday through Sunday.

In most matters I tend to be ritualistic and I am often resistant to change. If I eat a certain dish in a restaurant, whether it's an appetizer, a dessert, or a specific entrée, then I would like to know that it's there, unaltered in form, forever. When my favorite restaurants go out of business or change management, I experience a sense of loss, and if I eat something in a foreign country, even as long ago as a decade, I hope to return to the exact spot and to enjoy the same meal as before.

During the Christmas holidays I flew to Vancouver, British Columbia, to visit my sister, and on the plane I began to dream of our Chinese dinner at a restaurant called Capilano Heights Chinese Restaurant, situated at the foot of Grouse Mountain, which is about twenty minutes from downtown. Ordinarily we dine at Capilano Heights with a couple, both of them physicians, who fled Hitler and practiced medicine in China for many years before emigrating to Canada. They always order in Mandarin and request dishes that may not appear on the menu. I have rarely had a better Mandarin Chinese meal anywhere, and between visits to Vancouver, I long for steamed sturgeon in black bean sauce, which is not available in San Diego.

This recent visit was no exception to gustatory delight, but having arrived in my warmest Southern California clothes, I was ill-equipped for what felt like arctic blasts. Driving to the restaurant, so close to the skiing mountain, I concentrated only on the goodies that lay ahead instead of the inadequacy of my wardrobe.

When we arrived, Capilano Heights was so crowded that only the presence of the "doctor woman" assumed us as a good table. Prime Minister Trudeau had dropped in the night before, and either this visit from their highest ranking official, or the general holiday spirit, had brought out the crowds in this freezing weather.

We had a fantastic feast, of which two dishes bear particular mention: lemon chicken, and potato nest with mixed seafood. In San Diego, when I order lemon chicken, I receive crisp chicken topped with slices of lemon, or else chicken in an angry red sauce that is used for everything.



Illustration by Jeff Yeomans

from appetizers to fried won tons. The lemon sauce prepared at Capilano Heights is smooth, light, lemony, and I could easily make an idiot of myself just spooning it down.

The other dish, potato nest with mixed seafood, is much more unique. Potatoes are cut about one-eighth of an inch in width and are placed cross-hatched in a wire basket to form a nest. The wire basket is quickly submerged in hot oil, and when it's removed, the potatoes have been cooked to a crisp nest. The nest is filled with mixed seafood or prawns or shredded beef and is covered with a delicate sauce.

First one eats the contents of the nest and then the nest itself. (This dish may exist somewhere in San Diego, but I have not yet discovered it. Should any of you chance upon it, let me know.) The most amazing aspect of the dinner at Capilano Heights was the price. For many of these marvelous bills came to about six dollars for each of us.

It used to be that Chinese dinners were relatively inexpensive, but they are steadily escalating in price so that you have to count on at least seven dollars per person. Moreover, the best places are always cattle-car full—on Saturday night I went to see *Intruders* in Mira Mesa and took a walk before the movie went on. Mandarin Gar-

den restaurant was so crowded that it looked like a scene from the Marx Brothers movie where dozens of people crowd into a tiny restaurant. When I opened the door to peek inside, I was afraid that bodies would start falling, domino fashion, out the door.

In any event, Ming's Garden and Mandarin House in La Jolla are also stocked with eager diners, even at those places' fancy prices. Therefore, I was pleased at the arrival of a small, good, relatively inexpensive Mandarin and Cantonese restaurant in La Jolla. It's called Sun's Kitchen, and if the name sounds familiar to you, it should.

Originally, Sun's Kitchen opened on Washington Street, now the home of Yoshino's, the Japanese restaurant. The owners of Sun's Kitchen, two couples who did both the cooking and waiting on tables, resurfaced in Mandarin Palace, in the Pacific Plaza shopping center in Pacific Beach. The outstanding feature of this cuisine is the absence of arrowroot or starch in the sauces, and the limited use of monosodium glutamate. The sauces are referred to as "natural sauces" and take some getting used to, particularly if you are accustomed to, say, a black bean sauce that is rather thick. For this reason, both the Mandarin Palace and the new Sun's

Kitchen refer to themselves as "health food" Chinese restaurants. Chinese food is already among the most nutritious because of the balance between vegetables and fish, fowl, or meat, not to mention the predominance of rice, which provides bulk without too many calories.

One of the couples from the Mandarin Palace has resurrected Sun's Kitchen in La Jolla. The restaurant is tiny; the window tables are directly on busy Pearl Street. But if you like natural sauces, by all means try Sun's Kitchen. We had a plate of appetizers (\$2.50) consisting of egg rolls, fried shrimp, got-let chicken, and fried won tons; moo shu pork (\$3.95); cashew chicken (\$3.95); and shrimp in black bean sauce (\$4.95).

Of these, I would have dispensed with the appetizers, only because the dish of them was so large and filling, and the three entrées would have sufficed for our party. One of the specialties of Sun's Kitchen is the cashew chicken, replete with nuts. Again, it's always a surprise to have their shrimp in black bean sauce, because the true, natural sauce is not brown in color. You actually see the black bean, and the shrimp dish is prepared with onions, which makes it rather eclectic, but good. The moo shu pork was fine.

Sun's Kitchen should also be recommended for its vegetable dishes, also in natural sauce, and for the fact that steamed rice, hot tea, almond cookies, and fortune cookies are included in the price of the entrée. The current tendency to charge for tea and rice I find outrageous, and antithetical for Oriental meals. The practice of charging for tea has been adopted even by some Vietnamese restaurants, and this "Americanization" (after all, Americans do pay for coffee) is not to be applauded. It may sound chintzy to quibble over sixty cents, but life is frequently lived at the symbolic level, and as I started to say at the beginning of this review, I am one for rituals, including free tea.

Sun's Kitchen is not of the caliber of Capilano Heights in Vancouver, British Columbia, nor even of Mandarin Garden in Mira Mesa, with its extensive menu. But it is a pleasant, honest, "natural" family restaurant, whose good service, fresh food, and modest prices should be a welcome change from restaurant row in La Jolla, where more and more you have to hock the family jewels to dine out. Though the Japanese food at Terada Ya in La Jolla is excellent, they have raised their prices so that the sushiyaki dinner is now \$10.75, or \$8.75 a la carte. Whatever happened to the modesty of Oriental diners? Perhaps only in small, unpretentious family restaurants such as Sun's Kitchen can we find them.

Noon to Sunset

(continued from page 9)

former assistant managing editor, is blamed for much of the unhappiness and the uneasiness that plagued *Tribune* staffers. He was known and feared for his vindictiveness. Morgan says that had he been editor he would have fired Lustana long before April, 1978. Most of the writers feel Lustana controlled the newsroom like an autocrat. Lustana, on the other hand, claims it was run by committee. Morgan, in careful, measured words, says, "You gotta have a certain amount of toughness in every newsroom. But it has to be administered evenly. Larry is a brilliant newsmen, but his own biases and prejudices probably outweigh his assets as far as most of the staff was concerned. He did a lot of the right things, but he lost the staff as he did because of the way he did them. His personal relationships were often quite regrettable."

Lustana feels he was a scapegoat, and is now suing the *Capley Press* for unjust dismissal in his dismissal. And one could make a good case that he's now the whipping boy. "I'm very volatile, very definite about things," he says, "but it's terribly humiliating after twenty-three years that I would be the person to can. I was the key person. They tried to push the bad morale of the newspaper onto me." By way of explanation for his fearsome reputation, Lustana says, "When there was bad news, I was the one to do it. When it was good, Fred [Kinne] called them into his office to do it." Though Lustana believes the staff got the impression the bad news emanated from him alone, he claims that "everything was done by consensus." Kinne says that all personnel decisions were made in conference with himself and the other executives present. However, one reporter who still has the impression that the bad news was initiated by Lustana is Bill Finley.

For ten years Finley had been a sports writer. Then in the spring of 1977 he was abruptly told that he was being pulled out of the sports department of the *Tribune* and placed under the control of the city desk as a general assignment reporter. It was a move masterminded by Larry Lustana, who wanted to make room for a female sports writer (Linda Kay was tapped for the job). "My unpopular philosophy," says Lustana, "was that when you signed with a paper you signed to do any story." Finley, of course, sees it differently. "I feel specialization is an asset, and I felt he was hurting my marketability." Eventually Finley applied to work in the sports department of the *Union*, and after discussions between *Union* sports editor Jack Murphy, editor Gerald Warren, and *Tribune* associate editor Neil Morgan, Finley crossed the hall and joined the *Union* sports staff. Prior to that time there had been a policy of not allowing the staff to move back and forth between the two papers, but after Finley did it, the floodgates opened. About a dozen *Tribune* writers applied to go to work for the *Union*. None were allowed to.

Lustana's influence was at full strength in 1977 when the *Tribune*, in another attempt to bolster circulation, undertook what was billed as a quarter-million-dollar promotional campaign. Organized chiefly by Lustana, the campaign was replete with billboards, sloganeering ("Pick up the *Tribune*, when you really want to know"), jingles, and television commercials. (One reporter recalls with amusement that he was pulled from his regular assignment while the television commercials were being made. "I had to come in to cover stories that other people were supposed to cover, but they were making commercials," he says, stifling a chuckle.) The ads were of the "slice-of-life" genre, showing reporters furiously typing or grabbing coats and "hitting the streets" to get the story. But almost all the changes instituted by the paper in conjunction with the promotion were cosmetic, and the campaign fell flat. It had been paid for mostly in trades of advertising space for air time on local radio and television stations, but about \$60,000 in cash was also spent.



"It was a waste of money," Fred Kinne now admits. "It was a little too gung-ho on that campaign. We weren't really sold on it ourselves when we were doing it." All the noise and bright lights bought a few very expensive subscriptions. Circulation rose by about 2,000 that year.

Since the ad campaign, the *Tribune* has gone through drastic changes in the organization of the newspaper, as well as in the organization of the staff and executives. Things have settled down a bit, and now there is a strong emphasis on getting the day's news into today's newspaper, which is the single greatest advantage an afternoon paper has over one that publishes in the morning.

The *Tribune*, like all West Coast afternoon dailies, has a further advantage over almost all other papers in the country: because much of the national news is based in the East, and there is a three-hour time difference between that part of the country and the West. Almost anything that happens back there during working hours has potential for making it into the *Tribune* the same day. On March second, for example, the *Washington Star* reported in its first edition that Billy Carter was in Bethesda Naval Hospital and was being treated for alcoholism. The reported malady was denied by hospital officials and the story was retracted in later editions of the paper. The story of the *Star's* erroneous report and subsequent retraction made it into the *Tribune* the same day it occurred.

To accommodate the recent efforts to put out a fresher newspaper, one that will command respect and attract readers, the *Tribune's* system has changed so that the entire paper is being made up from scratch every day. In the past, some editorial parts of the paper were put together the night before. Now, the day starts at three a.m. when the assistant telegraph editor gets in and begins perusing what came in over the wires the night before. The Associated Press, United Press International, and the *Chicago Sun Times News Service* send stories to the *Tribune* at the rate of about one every minute, all day and all night. (Up until about two years ago, the *Tribune* subscribed to the *New York Times News*

Service, as the *Union* does now, but *Tribune* executives decided that the lighter, easier reading provided by the *Sun Times News Service* better suited their purposes.)

The pace of the work day accelerates when Mike Walker, the city editor, shows up at the office about 6:30 a.m. By then he's read the morning *Union* and *Times* and the green sheet from yesterday afternoon. He also looks to news radio in the shower and on his way to work. "So have a fair idea of what our competition has done, and what we've already done." For a couple of hours before Walker gets in, two assistant city editors have been working. They hand Walker lists of available photos, lists of stories that were completed the night before, the wire service stories he might be interested in, a log of stories covered by one of the three local television stations the night before, and a log of political stories in progress. By the time of the first editors' meeting at 7:30, Walker is pretty sure what stories will be appearing in the local section that day.

The next morning's managing editor Walter Miller's office and is attended by Miller, his assistant Dick Eby, executive news editor Dick Sullivan, news editor Rick Mack, and city editor Mike Walker. The purpose is to review Miller of what stories are shaping up to be played big on the front page and the local section page. Generally Miller leaves those decisions to his editors, and only rarely does he intervene. Miller is soft-spoken, pipe-smoking, almost taciturn. He quietly points out things he thinks should have been done differently. "We had a good hard news story come in yesterday on Balboa Park," he deadpans as the editors stroll in for the morning meeting. "But we had that SDSU thing on B-1, which everybody knew about." Enough said.

He goes down the list he's been handed and asks questions about certain stories and how they'll be played, but it all seems pretty routine to him. "I see we put another cop shooting," he mumbles, as if he were talking about a store opening. "It's better than that sleep hold," jests Eby, referring to a previous story and an inside job. All present laugh. Walker explains that a man pointed a shotgun at a cop and the officer shot him. "That'll do it," remarks Rick Mack. Mike laughs. "Some kind of suicide wish or something?" wonders Miller, chewing on his pipe stem. The meeting lasts about fifteen minutes, with Walker doing most of the talking, explaining stories and their disposition. "Did the *Union* get the Chadd ver diet?" Walker asks as the group breaks up. Nobody remembers seeing it. After the editors file out of the room, Dick Eby asks Miller, "What's the play?" (meaning what is going to be the main front page story.) "Vietnam or something," mutters Miller. "One of the things about a daily

(continued on page 25)

Television Service Message

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READERS GUIDE TO LOCAL EVENTS

(Continued from preceding page)

Special Events

"The Worlds of Alaska Travel Show," featuring a multi-media presentation, exhibits, and a film, will be presented by Senior World and the Alaska Visitors Association, Saturday, March 17, 10 a.m., 1, 4, and 7 p.m.; and Sunday, March 18, noon and 2 p.m., Munton Junior High School auditorium, 1799 Claremont Drive. 270-8181 or 276-4383.

Wildflower Tours in the Arroyo Borrego Desert will be conducted by the Natural History Museum on Saturdays, March 17 and 24, and Sunday, April 1, 12:30-18:15, and the Arroyo Borrego Committee, Sunday, March 18, 11 a.m., Visitor Center, Arroyo Borrego Desert State Park headquarters, just west of Borrego Springs. 767-5311.

Dance

Dance Concert, UCSD's annual faculty/student dance concert, directed by Margaret Marshall, will include past artist appearances by members of 1's Company and ballerina Louise Frazer, Thursday, March 15, 8 p.m., Mandeville Auditorium. UCSD. 452-4559.

"Great Spring Dance Sale," a series of dance performances presented throughout the county by the San Diego Ballet, will begin with a concert on Friday, March 16, 8 p.m., Mount Carmel High School, 9550 Carmel Mountain Road, Poway. 239-4141.

Modern Dance Theater, the Alvin Ailey Repertory Ensemble will be shown Tuesday, March 20, 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 440-2277.

Radio/TV

"The Works of Eileen Griffin," local video artist Eileen Griffin will have one of her works shown in this third release of her pieces, Friday, March 16, 4:30 p.m., Mission Cable Channel 24 and Southwestern Cable Channel 16.

"Wings Over the World," filmed highlights of Paul McCartney and Wings' 1976 world tour will be shown Friday, March 16, 11:30 p.m., Channel 8.

"Happy Times in Swing Time," a special program of big band music, including Tommy Dorsey, Les Brown, Duke Ellington, Glenn Miller, Gene Krupa, and others, arranged by Fred Hall, will be broadcast Sunday, March 17, noon to 4 p.m.; repeating at 7 p.m., KEZL-FM (103.3).

"Wills," a movie for television concerning a woman (Deborah Raffin) who becomes a trucker, will be televised Sunday, March 17, 9 p.m., Channel 8.

"Best of Laurel and Hardy," an early (very) Sunday morning, March 18 collection of Laurel and Hardy films includes "The Music Box" (1932) at 4:50 a.m., "Blockheads" (1938) at 5:30 a.m., and "Way Out West" (1937) at 6:40 a.m., Channel 15.

"Romeo and Juliet," with John Gielgud as the Chorus, will be the next offering of "The Shakespeare Plays," Sunday, March 18, 1 a.m. and 1 p.m., and Sunday, March 18, 1 and 3 p.m., Channel 15.

"NCAA Basketball," it's now down to 16 teams who will vie for the college basketball championship in the NCAA playoffs, Saturday, March 17, 11 a.m. and 1 p.m., and Sunday, March 18, 1 and 3 p.m., Channel 15.

Clippers Basketball, the San Diego Clippers travel to Portland for an also-important game with the Trail Blazers on Tuesday, March 20, 8 p.m., and to Golden State to play the Warriors on Wednesday, March 21, 10 p.m., both on Channel 8.

"Studs Lonigan," an "NBC Novels for Television" presentation of the James T. Farrell trilogy concerning the boyhood to manhood struggles of a Irish-American in Chicago from 1916 to 1930, will conclude with Part III on Wednesday, March 21, 9 p.m., Channel 19.

"Academy Leaders," a program which highlights Oscar-winning and nominated shorts, will continue with "The Bulwark" (1973), "Leisure" (1976), and "The Concert" (1974), Monday, March 19, 9 p.m.; repeating Thursday, March 22, 2 p.m., Channel 15.

"Masterpiece Theater: Lillie," the second chapter of the 13-part biographical drama of the life of the fabbed Lillie Langtry (1853-1929) will be broadcast Sunday, March 18, 9 p.m.; repeating Friday, March 23, 1 p.m., Channel 15. (The repeat and the Arroyo Borrego Committee, Sunday, March 18, 11 a.m., Visitor Center, Arroyo Borrego Desert State Park headquarters, just west of Borrego Springs. 767-5311.)

"The Odd Couple," reruns of this series, with Tony Randall and Jack Klugman, will return to the airwaves on week nights at 7 p.m., Channel 6.

Film

Multicultural Short Films by new filmmakers, will be presented by the Graduate School for Urban Resources and Social Policy, Friday, March 16, 8 p.m., U.S. Grant Hotel, 326 Broadway, downtown. 236-1521.

"Classic Comedy Film Series" continues with Charlie Chaplin in "The Immigrant" and "The Vagabond," Tuesday, March 20, 11 a.m., Mayan Hall; and "The Three Stooges in Orbit" and "Laurel and Hardy's Murder Case," Friday, March 16, 7:30 p.m., Room 801, Southwestern College, 900 Olay Lakes Road, Chula Vista. 421-6700 x26.

"As You Like It Film Festival," an array of experimental shorts, continues with a program entitled "Dance," which will include "Baller Mechanique" (Ferdinand Leger, 1924), "Rainbow Dance" (Ellen Lye, 1936), "Pas De Deux" (Norman MacLaren), "Polka Graph" (Mary Ellen Bate, 1953), and "Thanasopis" (Ed Emshwiller, 1962), Monday, March 19, 7:30 p.m., Back Door, Atree Center, SDSU. 286-6551.

"Stonehenge," a planetarium show on this great stone circle in England, will be presented Wednesday, March 21, 7:15 and 8:30 p.m., Palomar College Planetarium, Palomar College, San Marcos. 744-1150.

"Bye Bye Birdie," a musical comedy presented by the Chula Vista School for the Creative and Performing Arts, will be performed Thursdays through Saturdays, through March 17, 8 p.m., Chula Vista Junior High School auditorium, 820 Fourth Avenue, Chula Vista. 425-7000 x274.

"One Flew over the Cuckoo's Nest," the Ken Kesey story of an unconventional asylum inmate and his battle with the hospital establishment, will be performed Thursdays through Sundays, through April 15, 8 p.m., Marquez Public Theater, 3717 India Street. 298-8111.

"The Miracle Workers," the dramatization of Helen Keller's life by William Gibson, will be presented Fridays through Sundays, April 21, 8 p.m., Granada Playhouse, Silver Strand, Coronado. 435-4856.

"Aboard Person Singular," a British comedy by Alan Ayckbourn, will be presented Thursdays through Saturdays, through March 24, 8 p.m., in an open-air, historic Playhouse, Old Town State Mission Park, Old Town. 295-6453.

"Dial M for Murder," a thriller by Frederick Knott, will be presented by The Lamplighters Community Theater, Fridays and Saturdays through March 24, 8 p.m., The Fine Arts Center, 6355 University Avenue, La Mesa. 646-5988 or 665-1621.

"Deathtrap," the San Diego Playgroup will present this Lev Triloff comedy, concerning a Broadway playwright who seemingly has no nothing to get a hit play, continuing nightly except Sunday, through March 24, 8:30 p.m., with added matinees on Wednesdays, Saturdays, and Sundays, 2:30 p.m., Fox Theatre, Seventh and Broadway streets, downtown. 231-4858.

District series, an "Legendary Human Awe-tories," Friday, March 16, 7:30 p.m., Room 220, Fine Arts Hall, Grossmont College, El Cajon. 465-1700 x121.

"New Perspectives on Human Evolution" will be the subject of a lecture by anthropologist G. Clark Howell, in the continuing "In Search of Man" series, Friday, March 16, 8 p.m., Mayan Hall, Southwestern College, 900 Olay Lakes Road, Chula Vista. 421-6911.

Multi-Media Undersea Life Lecture by Cousteau Society diver/photographer Bill Macdonald will take place Friday, March 16, 8 p.m., Montezuma Hall, Atree Center, SDSU. 286-6947.

"Contemporary Mood of Israel as Seen by Its Writers" will be the topic entertained by Israeli poet Yehuda Amichai, Sunday, March 18, 8 p.m., Jewish Community Center, 4079 54th Street, 434-1430 or 583-1300.

"Women in Politics," a presentation by San Diego County Board of Supervisors member Lucille Moore, will be presented in the continuing "New Views of Women" series, Wednesday, March 21, 3 p.m., Room SS-100, SDSU.

Syndicated Newspaper Columnist Nicholas von Hoffman will be presented Wednesday, March 21, 8 p.m., Montezuma Hall, SDSU. 286-6947.

Genealogical Seminar, national migration patterns and the use of census, military, and church records in exploring family history will be the topics discussed in a seminar conducted by the New England Historic Genealogical Society, Sunday, March 22, 9 a.m. to 4 p.m., Thurston Lecture Hall, USD, Alcala Park. 291-6480 x4306. 746-4669.

"Finian's Rainbow," the musical by Haring and Lane, will be presented Thursdays through Saturdays, through March 31, 8 p.m., and Sundays, March 18 and 25, 2 p.m., Patio Playhouse, Vineyard Shopping Center, 1511 East Valley Parkway, Escondido. 746-4669.

"The Rainmakers," by N. Richard Nash and starring Peter Beck, will continue through April 1, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.), Sunday evenings (dinner at 6 and curtain at 7:30 p.m.), and Wednesday and Thursday matinees (curtain at 1:15 p.m.), Fiesta Dinner Theater, 9665 Campo Road, Spring Valley. 697-8977.

"A Delicate Balance," a contemporary drama concerning a family crisis, by Pulitzer Prize-winning playwright Edward Albee, will continue nightly except Monday, through April 7, 8 p.m., with added Sunday matinees at 2 p.m., Carter Centre Stage, Old Globe complex, Balboa Park. 239-2255.

"Gold," an original comedy of desire written by members of the San Diego Repertory Theater, will be presented Thursdays through Sundays, through April 7, 8 p.m., with added Sunday matinees on March 18 and April 1, 2:30 p.m., San Diego Repertory Theater, 1620 Sixth Avenue. 231-3585.

"The Girl in the Freudian Slip" will be presented Thursdays through Saturdays, through April 7, 8 p.m., Atree Quarter Theater, 480 Elm Street. 239-8069.

"One Flew over the Cuckoo's Nest," the Ken Kesey story of an unconventional asylum inmate and his battle with the hospital establishment, will be performed Thursdays through Sundays, through April 15, 8 p.m., Marquez Public Theater, 3717 India Street. 298-8111.

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"On Borrowed Time" will be presented by the San Diego Little Theatre, Fridays and Saturdays through March 24, 8-8:30 p.m., Thursday, March 22, 8:30 p.m., and Sunday, March 18, 7 p.m., exposition grounds, Del Mar. 755-7358.

"Alice in Wonderland," the fantasy by Lewis Carroll, will be presented nightly except Sunday and Monday, through March 31, 7 p.m., with added Saturday and Sunday matinees, through March 25, 2 p.m., Stagehouse Theatre, Grossmont College, El Cajon. 465-1700 x410.

"Music, Melodrama, and Mystery," a selection of one-act classics, will be presented by the San Diego Junior Theatre, Fridays through March 25, 7:30 p.m., and Sunday and Saturdays through March 25, 2 p.m., Casa del Prado, Balboa Park. 239-8355.

"Equus," an Old Globe Theatre production, will continue nightly except Monday, through March 25, 8 p.m., with added Sunday matinees at 2 p.m., Spreckels Theatre, Second and Broadway streets, downtown. 239-2255.

"The Absence of Celso," a comedy by Ira Waller about a brilliant-but-broke scientist who must land a job with The Corporation, will be presented Fridays and Saturdays through March 31, 8 p.m., and Sundays, March 18 and 25, 2 p.m., Patio Playhouse, Vineyard Shopping Center, 1511 East Valley Parkway, Escondido. 746-4669.

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As You Watch It



Richard Paves at Jusques

JONATHAN SAVILLE

The second in the BBC series of Shakespeare plays, shown locally on KPBS-TV, was *As You Like It*. It was as different from the earlier *Julius Caesar* as life is from death, the principal difference being that *Caesar* was generally awful while the *As You Like It* production was a delight. All in all, this was one of the most lovable film versions of a Shakespeare play I have seen. Nevertheless, it was by no means a perfect translation of Shakespeare's great comedy to the film medium, and in a sense its imperfections were the direct consequences of its virtues. In the continuous range of theater, we might speak of two extremes that define the possibilities of the art. At one end of the spectrum, there is the magical, fantastic, symbolic representation of a desired or feared reality, a representation that is indistinguishable from religious ritual. At the other extreme there is the accurate, detailed depiction of the way real people actually behave in a specific culture and at a specific historical moment. Shakespeare's plays seem to be suspended in the exact middle of the spectrum, between ritual and realism, and therein lies the problem of every Shakespearean production: where on the spectrum. When you are on a narrow ridge between two valleys, you run the constant risk of sliding off to one side or the other; to keep your footing requires a formidable sense of balance. As *You Like It* deals with many of the experiences of ordinary life: young love, friendship, dissection between brothers, sexual desire. It includes such down-to-earth elements as uneducated shepherds, a faithful old servant, courtship, quarrels, and a wrestling match that here are also elements of fancy that scarcely belong to the world of practical reality. The love-sick Orlando punning sonnets to the trees in the Forest of Arden; his beloved Rosalind disguising herself as a boy and carrying on long conversations with Orlando without his recognizing her; a formal chain-valet sequence of love objects, with the shepherd Silvius in love with the shepherdess Phoebe; Phoebe in love with the disguised Rosalind; and Rosalind in love with Orlando; a group of courtiers living in the woods and spending most of their time singing and philosophizing—all this is within the realm of possibility, but it is quite the sort of stuff you encounter in empirical studies of social history. And then there is a great deal in *As You Like It* as a character representing Hymen, the god of marriage, appears out of nowhere and parts of the four sets of lovers. The Elizabethan stage was well suited to such combinations of rustic earthiness and quasi-religious fantasy. There was no

scenery to speak of, so that all the decor—whether familiar or fabulous—had to be supplied by the actors' words and the audience's imagination. Thus, although the conventions were easily acceptable on a stage that did not in itself, make any definite statement about what "reality" was supposed to be, the words tingled their hearts and made satirical comments on human vice; the roles of women were played by boys; lofty characters spoke in learned, rounded verse; even peasants had a command of rhetoric never dreamed of on any real-life farm; and witches, ghosts, and fairies seemed perfectly at home in plays otherwise concerned with Scottish history, Danish politics, or teenage love in ancient Athens.

The film, on the other hand, is a medium almost irresistibly drawn towards the realistic end of the theatrical spectrum. More than any other medium, it can give us the illusion of seeing the world just the way we would see it on the street, or in someone's house, or on a hike in the mountains, and whenever it renounces that power for some other kind of artistic enterprise (symbolism, allegory, ritual, for example), it seems to be doing injustice to its own nature, like an automobile used as a garden ornament. The BBC's *Julius Caesar*, which was little more than a filming of a stage production, made full use of the film's potential for psychological, social, and topographical realism. Their *As You Like It*, on the other hand, opened up the play to the wide world of nature; it exploited the film medium with confidence and thoroughness. The production was filmed on location near Glamis Castle in Scotland, during a rich, green, Scottish summer. There were real romantic forest glades, a real "oak whose antique root peeps out" from the brook that breaths along this wood; "a real outdoor wrestling ring, a real castle, real lush meadows sloping down gentle hillsides; the shepherds tended a real, and vocal—flock of fluffy sheep, with accompanying dogs. In an artificial setting, it was of course necessary if artistic decorum were to be preserved that the actors as well be "realistically" suited to their parts. So Orlando was, for once, the stripping called for by his role, with a face youthful, ingenuously, wisps of hair and moustache in their first growth, and the skinniness and charming awkwardness of a teenager or a six-month-old puppy. Playing Rosalind to Brian Striker's Orlando was Helen Mirren—equally young, fresh, natural, and engaging. The two of them looked as though you might see them, any afternoon, strolling shyly hand-in-hand along a Southern California beach. And the rest of the casting was in a similar vein.

The result of this pervasive naturalness—in setting, casting, and atmosphere—was a new and in many ways convincing view of the play. Every element that might be understood by a realistic treatment took on a special vividness and palpability. So that it was like to be young, happy, and head-over-heels in love, so that it was like to be when they are let out of their cage, so that how a Forest of Arden looks when sunlight breaks through the foliage. The beauty of the photography, the physical appropriateness of the actors' very clopping was a revelation), the sense through which these—these gave the BBC's *As You Like*

It is a uniquely delectable flavor, beyond the uniformly high quality of the acting.

Nevertheless, in showing to emphasize the realistic elements, the BBC's *As You Like It* had to give up much else. Helen Mirren was a fine Rosalind, but she did not have that ultimate polish of wit that still informs modern parlous of a language that has been characteristic of the greatest interpreters of this role. What was needed was more experience, more maturity, but an older actress would not have been so convincing in close-up. Silvius, the young shepherd hopelessly in love with the willful Phoebe, is usually played on the stage as a clown, with his silliness exaggerated for comic effect. But a stage clown and a fairly realistic shepherd belong to different theatrical worlds, and in the world of the filmed BBC production the clownish fun clearly had to be eliminated. Actor Maynard Williams was wonderfully touching in the role, and it was easy to believe that he was really a young man from the rustic working class who had gone spozzy over a disdainful girl. You felt sincerely sorry for him, and you chuckled at his pathetic, folly, but the sheer clownish ridiculousness of his character, which a more traditional production would have brought out, was substantially absent.

Similarly, there was no place in so realistic a Forest of Arden for an authentic Elizabethan "food" in the sense of a conventional character of the Elizabethan stage that has nothing at all to do with accurate observation of real, historically defined people in their normal activities. Consequently, the zany Touchstone of Shakespeare's text was toned down on the otherwise able performance of James Boland in a fairly original, contrived, dressed in a nondescript costume, and behaving in a mildly glib manner. He was much more believable than the usual Touchstone, but also much less amusing; he lacked the sharpness and brilliance of the satirical Shakespeare created, and since he did not bring to the production any special natural quality of his own as a stylized, artificial, clownish Touchstone (always does), he often seemed rather superfluous.

As to the realistic setting, its very reality detracted from its capacity for the fanciful and the fantastic. Surrounded as she was by real trees and real sheep, the unrealistic convention of Rosalind disguised as a boy became a bit harder to accept than usual. An imagined Forest of Arden may be granted the magical power to convert sinners to holiness, but it was not so easy to attribute such a power to the pleasant congregation of trunks, branches, grass, and rocks the film showed us. And when the play arrived at its formal, symmetrical, and ritualistic conclusion, with the appearance of Hymen, the uneasy alliance director Coleman had up to then maintained between cinematic realism and Shakespeare's script broke down completely. Hymen, a feeble, young, young man from *Julius Caesar*, was about as credible in those Scottish woods as a winged Seraph would be in the men's wear section of the Macy Company.

This last scene was simply a mistake on the director's part. He could have handled it much better, and indeed throughout the rest of the play, he was remarkably well-

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DUNCAN SHEPHERD

With my characteristic punctuality, I am a day late in noting the commencement of the 1977 Los Angeles International Film Exposition, or simply Filmex to anyone who finds the full name too much a mouthful. There inevitably are plenty more mouthfuls where that one came from as the festival organizers have once again made their annual special effort to round up a group of film directors who to an outside-eyed observer of the film world such as myself, would appear to have been selected at random from a can of Campbell's Alphabet Soup. Among the upstart-off and unpronounceables in this year's gala: Rajko Grlic, Tengiz Abuladze, Youssef Chahine, Frans Zwartjes, Theodoros Bafaloukos, Nikos Panayotopoulos, Marek Piesowski, Glib Panfilov, Borislav Sjainine, Olie Hellborn, Morten Arnfred, Fred Schepisi, and Kimona Longino. In view of Filmex's undying partiality to appellations such as those, I have always found it entirely appropriate, and not remotely worth complaining about, that on all their press releases addressed to my attention, I have been spelled Dennis Duncan Sheppard. This year, I am almost sad to say the festival has finally managed to correct the spelling of the middle name, which is of course actually my first name, not my middle. I have all my life had my last name misspelled in more ways than are listed in the telephone directory by everybody from my closest friends to the Department of Motor Vehicles (and once even misspelled on "Shefferd" by a substitute gym teacher in high school), and I am thoroughly injured to it by this time. I haven't a clue where they came up with the Dennis.

All film festivals, of course, are so constituted as to induce, in even the most conscientious moviegoers, a feeling of sick-and-tiredness, accompanied by a contemplation of replacing moviegoing with a healthier pastime such as golf or Indian cooking. But Filmex is one of the rare ones that can bring about this feeling before the festival even begins, just by a simple perusal of the schedule—well over one hundred separate programs spanning seventeen days, quite enough to make anyone feel slightly overwhelmed, as if one had had Mr. Whitney placed upon one's shoulders. I would not be boasting, I think, if I counted myself among the most conscientious moviegoers. I keep up with the current releases as best I can. I look at *Variety* and the *Village Voice* so that I may torture myself with everything I am missing in San Diego. I have often enough in my life played hooky or stayed up till four in the morning to tune in the TV so that I may catch up on Budd Boetticher's *Seven Men from Now* or Raoul Walsh's *Glen or Glady* or some other minor gem in the immense diadem of cinematic art, and every now and then I am attacked by a genuine twinge of guilt about my deficiency. For instance, Thomas Ince, Abel Gance, G.W. Pabst, or some other seminal figure in the filmmaker's pantheon. But when a selection of movies is set before me with no evident



A Simple Story

design other than to demonstrate my ignorance of the new Yugoslavian or Egyptian or Iranian cinema, I am sure to screw up my face and ask, like the child about his boots or his Brussels sprouts, "Do I have more than any other single happening in the movie year. Filmex gives me the feeling of losing ground.

It is always nice, under the circumstances, to come across a few familiar, if not necessarily favorite, filmmakers on the Filmex schedule. Along that line, some of the more inviting offerings, to me, on this year's agenda are Rainer Werner Fassbinder's *In a Year with 13 Moons*, Jerzy Skolimowski's *The Show*, Chantal Akerman's *Meetings of Anna*, Miguel Littin's *Reasons of State*, Nagisa Oshima's *Empire of Passion*, Werner Schroeter's *Kingdom of Naples*, Barbet Schroeder's *Koko*, the *Gorilla That Talks*, and the late Risso Javri's *The Year of the Horse*.

There is also the usual grab-bag of special programs: a fifty-hour suspense and mystery marathon, a fifty-year retrospective of USC student films, a series of twelve documentaries, a sampling from Germany's Golden Age (useful for others like me with a deficiency in G.W. Pabst), and something entitled "Filmless: Misappreciated American Films," in which "ten prominent film experts" (some, like Roma Barrett, more prominent than expert) will present and discuss a film of their choice. The term "misappreciated" in this last-mentioned program appears to have been both misconceived and misinterpreted. From the choice of films, one can intuit that what they had in mind was simply unappreciated or, more accurately, underappreciated. Taken literally, the term ought to apply to at least as much, if not more, to the rampantly overrated as to the underappreciated. And certainly the thought of hearing a prominent film expert disembowel some sacred cow like *Nashville*, *Chinatown*, or *The Last Picture Show*, is more appealing than the prospect of listening to Charles Chaplin, for instance, extol the virtues of *Beat the Devil*, a venerable cult favorite, in front of an audience of rabid Bogart buffs. Still, the idea of screening underappreciated films

suicide, a new pregnancy, and all the while enough food and drink to sate an army. The most touching subplot in all this burly-burly has to do with a prune-faced, middle-aged man who, to save his life, is suddenly no longer capable of holding down a job as a radiant supporting performance, as the man's compassionate wife, Arlette Bonnard, who, incidentally, is just about the best windowless windowless gray hair. Sautet is now doing things that he knows full well he can do, and is even hiding his serene self-assurance behind a falsely modest title of his movie. No one else in movies is doing these things, however, and we should still be grateful for them. Where else are you going to see such an achingly human moment as (to select ten seconds out of one hundred minutes) a woman sneaking a peek into the clothes closet of her former husband's current lover? Near the beginning of the film I found myself wondering how a parody of Claude Sautet would be any different from the (the Year's Eve) ambience, the sheen, the glib wit, the senseless passages overlaid by Philippe Sardé's tense, brooding music, but I was soon enough swept up by Sautet's nearly imperceptible storytelling technique. One of the strongest appeals he makes to the viewer is to the universal, healthy, gossip interest in who is going with whom and who used to be going into the house, so we hear at one point that Romy Schneider's ex-husband is now living with somebody much, much younger, and when we later get a glimpse of this young woman, our satisfaction has more to do with narrative art than you might think. Sautet transforms our natural nosiness into an aesthetic sense.

Dawn of the Dead, which is a suburban Pittsburgh shopping center, is a sort of sequel to Romero's *Night of the Living Dead*, but more like a remake now that Romero is in commerce, our satisfaction has more to do with narrative art than you might think. Sautet transforms our natural nosiness into an aesthetic sense.

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Mr. Jello Will See You Now

(Continued from page 11)

patent to Jello and sold it to Postum, which later became General Foods. My mother didn't inherit the Jello money until I was about thirteen, and until then she just went along with whatever my father said. They sent me to Saint Mark's Prep School (in Massachusetts) because that's what everyone did. No parents came to school to visit in my time, and I didn't think much about it because all of my contemporaries were treated this way. No one asked a child's opinion. I wanted to be a doctor because my father was a doctor, but my father just told me I wouldn't make a good one.

"My father was always 'trying to make a man out of me.' With my sister, he was very lenient, but he was the opposite with me. Once he whacked me with a billiard cue because he told me not to play in the attic.

"When I was eighteen, I brought a girl home to Locust, Long Island. She was twenty. He hadn't given me permission to bring a girl into the house, so he belted me with a belt, right in front of the girl. I just took it. There was no complaining in my house."

Jack's mother received the Jello money in form of stock about 1926. Postum paid off \$66 million when the company was absorbed by General Foods, and his mother came into \$11 million (its value today would be triple).

With this wealth they maintained an estate on Long Island consisting of a twenty-room house and an oval swimming pool eighty feet long. His mother also had an eight-car garage which held a Rolls Royce, a Lincoln convertible, a Buick station wagon, a Packard, a Brewster Phaeton, and a La Salle. The stable contained jumpers, and the guest cottage would be a mansion today.

"But I was a prisoner at prep school. I never went home for Thanksgiving and my life was very monastic. We had a private car on the railroad and an eighty-foot beach, *Kitezet*, but we were kept out of the way most of the time."

The more strict his father became, the more his mother grew permissive with Jack, particularly after she had inherited

her money. Jack went to Yale because "all the Victors talk about Yale," but he was "kicked out" in his freshman year when he fell back in his studies due to an automobile accident. His mother suggested that his father "go up and do something," so his father went to Yale in his son's behalf. "They promised to give me a car if I did well in school. I was doing badly, but they were so afraid I would flunk out that they gave it to me anyway. As a reward for doing badly, I got a Buick convertible with a rumble seat in the back."

At the age of twenty-one, his mother gave him a million dollars in the form of a trust, but it shrank to about six hundred thousand after the crash. "None of my contemporaries got money until after their parents died. This made me socially rather uncomfortable, because in 1935 I'd have to go alone or pay for them. This created some social dilemmas. The money was passed intact to my children, but I had more of it [interest from trust] than my friends."

Having graduated from Yale with majors in economics and American history, his mother suggested that he attend diplomatic school because he had a facility with languages. Thus, Jack attended foreign service school at Georgetown University, Antwerp, and Vienna. What he really wanted was a post to Russia and when that fell through, he left the foreign service.

"In 1940, I wrote a column for the *Washington Times-Herald*. It was a terrible social drivel about hunt country. I thought I was an okay writer, but I didn't think I had the creative imagination to be a novelist. But I knew I was a good editor."

The death of his mother, in 1938, coincided with his disenchantment with the foreign service, and he joined the Air Force in 1940. But he did not settle permanently in this country and in La Jolla particularly until 1949. By that time he had married an English woman, Mia MacKlin, and had two children with her. His daughter, Mielie, now lives in Mill Valley, and has three children; and his son Noel (Noel) is a sculptor who lives in Soho in Greenwich Village, New York.

"I was asked what is most proud of in his life, he answers without hesitation, "My relationship with my children. I always wanted to be a good father, to be different from my father, to be close to my children."

He has four children with his current wife, Lita (Lita) Hill, to whom he has been married since 1958, and their three youngest children, born in 1964, are fraternal twins. He visits all of his children as often as possible and sees them at their various schools—the twins, at fourteen, are already at separate prep schools. "I try to be as close to my children as possible. I

remember my parents came to see me once and didn't come to my graduation." He visits his stepson, David Hill, who has a ranch in Idaho, but he does not mention the mental retardation of his son Jonathan, who is in a special work study program at Santa Barbara.

Now does he talk especially of *San Diego Magazine*, of which he was publisher and editor from 1955-69, when its ownership passed to the Literary Trust, which he controls once a month for lunch in San Francisco and which includes such writers as Herb Caen, Neven Busch, Herb Gold. They have been meeting for sixteen years at Trader Vic's, and they had Alex Haley for lunch even before he knew the title for the book he was then writing (*Roots*).

In reply to what he wants to do during the next decade, he answers, "Play golf, exercise, enjoy my leisure, maybe write a little, and consult on city magazines such as *San Diego Magazine* and *San Francisco Magazine*."

While we have been talking, the sun has been relentless, but Jack remains impervious to its discomfort in his heavy clothing. At one point, I ask whether I can remove my sweater, and then return from his bathroom with my upper torso draped in a heavy bath towel. Jack flinches into the sun and goes right on talking, telling me about his blind date with Joan Crawford in La Jolla in 1955. Insisting on hundred-proof vodka, she summarily got drunk and said of Ginger Rogers, "Ginger doesn't smoke, doesn't drink, but she fucks all the time." Then Crawford "blown out and danced on the beach in her bra and panties."

It's three o'clock and time for Jack to write. Slowly he walks out of the patio, into the braided shade of his house and leaves me. I unwind the towel, replace it with my sweater, send for a taxi.

November 24, 1978
Ed Sell, present publisher of *San Diego Magazine*, comes to my house to speak of his relationship with John Victor. He tells me that Jack is a wonderful father, a wonderful friend, a very good writer and editor. He informs me that Jack has just had surgery in San Francisco for a detached retina. "If you want to hear anything except what I've told you, you'll have to ask his wife," laughs Ed.

December 1, 1978
I receive a copy of a letter sent to Ed Sell and various contributors to *San Diego Magazine's* thirtieth anniversary issue.

"Dear Ed,
It has been brought to my attention by numerous friends that in the November issue there was scant mention of my contribution to *San Diego Magazine*. In the many panegyrics, only Lionel Van Declin thought to mention briefly our relationship.

"I felt this way about the 25th Anniversary issue, in which my contribution was glossed over as a casual financial one with no mention of the time and effort on my part."

However, the November, 1978 issue left in the mind of the reader the impression that *San Diego Magazine* was solely the effort of Ed and Gloria Sell. This was misleading and unfair to me.

For example, I was responsible for a great many of the advertising contracts, viz., the back cover, which she still has. I wrote numerous articles and editorials and was responsible jointly with you for all policy decisions. I paid close enough attention to the publication that I profited every single issue during the 15 years in which I was actively involved.

Since I sold 75 percent of my interest to you, I admire your tremendous progress. However, I would like to make it clear that my participation was not solely a quiescent financial one, but a continuing working and financial relationship, and I expect to continue to do so.

Sincerely,
John A. Victor

Friday, January 26, 1979
Having recovered from his eye surgery, Jack is naturally attired in a blue blazer, a white turtleneck, light blue pants, and his white back shoes. He tells me that he and Ed Sell have patched things up and that it is his way to lunch. One of the tables is stacked high with Xeroxed copies of his articles and he says that he is thinking of putting together a volume of the articles he wrote throughout the years.

He searches for one to give me, he flips open one of his photo albums and asks, "Do you know who they are?" "Ed Lippman and Howard Dall."

"Here's one that will interest you... It's a group picture of some very attractive and healthy-looking late adolescents. Do you know who this is?"

This time, I shake my head negatively. "It's Jack Kennedy, taken at our house in Palm Beach, Florida. He was about seven at the time."

On the wall are more pictures of John Kennedy, one with Jack Victor at his side. "It's the bar for lunch and once he is going out, Jack Victor drives me home. I'm having a check up at Scripps, but I'll be here another week, then back to San Francisco."

The son of Dr. John A. Victor and the heiress to the Jello fortune, the registered Democrat amongst his once Republican friends, the man who once hosted the Campagna of Nepal and had a date with Princess Grace when she was Grace Kelly of the movies, pulls back his lips in his characteristic grin and drives off.

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CURRENT

All reviews are by Duncan Shepherd. Profiles are indicated by one to five stars and arranged by the block spot. Unrated movies are for non-reviewed.

Agatha — Fictional speculation on several "missing days" in the life of mystery writer Agatha Christie, starring Vanessa Redgrave and Dustin Hoffman, directed by Michael Apted (Grammy).

Autumn Sonata — Ingmar Bergman's characters suffer from many things, one of them being together. They talk directly to the camera, they talk solitarily to themselves, they talk to framed photo-

graphs, and of course, when given the chance, they talk each other's ears off. But even then they gaze hands to wander into empty space as if tracking an especially monstrous idea or personal memory. Ingrid Bergman, who now more than ever is apt to be confused with Ingmar, plays a successful concert pianist, and Liv Ullmann, with girlish braids, steel-rimmed spectacles, and dry smiles, is her neglected daughter. The two of them have a fine scene early on, when Bergman, with exquisitely mixed emotions, listens to Ullmann perform a Chopin piano prelude and then cheerfully squashes the poor girl with an illuminating lecture on the composer and his music. Later on,

Bergman is repaid tenfold. She is visited by nightmare-awakens Ullmann with a shout, and then, when does she catch hell! "People like you are a menace. You should be locked up

and rendered harmless," etc.—the familiar Bergman blood bath of recrimination and remorse. Sven Nykvist's photographs in this chamber piece are fastidious, har-

monious colors in the brown-beige-cream range, his job made easier by the actors sitting perfectly still for long periods of time so he can get the lighting just right. 1978 (K-18)

Badlands — Terry Malick's re-examination of the Charles Stark-weather case is conducted under antiseptic laboratory conditions. A homicidal maniac, who does an uncanny James Dean impression in T-shirt and cowboy boots, and his sat-on-horizon-helicopter, take flight, cross-country, but they find themselves continually pinned into any, desolate compositions and saddled with inane things to say. "We should crush our hands with this rock so we'll remember this day always." "Wouldn't it hurt?" That's the point, Susan. "Don't call me stupid." And so on. These blank-eyed fugitives manifest none of the heightened sensitivities of their forerunners: in proletarian tragedy — George Falt, Sylvia Schney, et al. The spooky feeling of this movie is that the people on screen

MOVIES

have all had their blood sucked. With Martin Sheen, Sissy Spacek, and Warren Oates, 1973 (K-18)

Beyond the Door II — Italian-made supernatural thriller, directed by Mauro Bava, with John Steiner and (K-18)

Diana Nyqvist (Carnegie, Century Twin 1, Crest, South Bay Drive-In)

ived than any pasting political fancy. Of course, Marxist private eyes are no more alien to the genre (see Hammett) than are reactionary ones (see Spil-

lans), although all private eyes, left and right, traditionally come from perfectly straight backgrounds, like fans and the police do, and that from

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Courtroom diver/photographer, Bill Macdonald, Fri., Mar. 16, Montezuma Hall 8:00 p.m.

DASIS IN SPACE
ANOTHER PERSPECTIVE
A multi-media picture produced especially for college audiences by Jacques & Philippe Couderc, of the Couderc Society Directed by Bill Macdonald
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Franz, Jean-Pierre Rampal
Thurs., Mar. 29, Montezuma Hall 8:00 p.m.
Pearl's Temple Attorney, Mark Lane
Tues., Apr. 17
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Cinema 5, 500 Broadway, Lenox 366-0300
Theater 1: Every Which Way But Loose and the Great Train Robbery
Cinema 6, 500 Broadway, Lenox 366-0300
Theater 1: Every Which Way But Loose and the Great Train Robbery
Cinema 7, 500 Broadway, Lenox 366-0300
Theater 1: Every Which Way But Loose and the Great Train Robbery
Cinema 8, 500 Broadway, Lenox 366-0300
Theater 1: Every Which Way But Loose and the Great Train Robbery
Cinema 9, 500 Broadway, Lenox 366-0300
Theater 1: Every Which Way But Loose and the Great Train Robbery

MISSION VALLEY
Cinema 1, 2100 Camino del Rio South (521-1888)
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Theater 2: The Bare Necessities and The Big Fish
Cinema 2, 1142 Howe Circle North (251-2121)
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Cinema 3, 1142 Howe Circle North (251-2121)
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Cinema 4, 1142 Howe Circle North (251-2121)
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Cinema 5, 1142 Howe Circle North (251-2121)
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Cinema 7, 1142 Howe Circle North (251-2121)
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Cinema 5, 500 East Grand Ave., Escondido (767-6653)
Cinema 6, 500 East Grand Ave., Escondido (767-6653)
Cinema 7, 500 East Grand Ave., Escondido (767-6653)
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Cinema 11, 500 East Grand Ave., Escondido (767-6653)
Cinema 12, 500 East Grand Ave., Escondido (767-6653)
Cinema 13, 500 East Grand Ave., Escondido (767-6653)
Cinema 14, 500 East Grand Ave., Escondido (767-6653)
Cinema 15, 500 East Grand Ave., Escondido (767-6653)

Noon to Sunset

(continued from page 11)

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Later on, around nine o'clock, editor Fred Kinne drops by Miller's office to find out what's going on page one, and then at about 9:30 there's an editorial meeting in Kinne's office. This is where the decisions are made regarding the day's editorials. The three editorial writers and the man who designs the editorial page discuss with Kinne what they feel are the pertinent issues the paper should address. "Some legislator wants to ease the pain of a speeding ticket," says Larry Boody, an editorial writer. "Between fifty-five and sixty-five miles an hour you pay it and it doesn't go on your record." "That's kinda ridiculous," comments Kinne, pulling from his mouth the glowing stub of a cigar. "Put it down for Tuesday."

When Fred Kinne took the reins in 1971, the editorial page began to shift back

the paper's editorials is "right down the middle." When Jim Copley was alive he envisioned the *Tribune* as the politically independent paper and the *Union's* editorial page as the carrier of the company line, which was strictly Republican. But for the eighteen years prior to 1970, when he stepped down, *Tribune* editor Gene Williams was farther to the right than the *Union*, and his newspaper reflected that. It fell to Gene Gregston, who succeeded Williams, to change the *Tribune's* course. Just after Gregston took over he was called into Copley's office, where he was told to make the *Tribune* as different as possible from the *Union*. Gregston was editor for only about a year, but he's credited with making many significant changes, including starting the six-column format, instituting the "Action Line" column, hiring many more people, and getting substantial merit raises for *Tribune* staffers. But it was Gregston's endorsements of Democrats on the editorial page that are remembered most fondly by some longtime employees. Jerry Brown was endorsed for secretary of state in 1970 by the *Tribune*.

When Fred Kinne took the reins in 1971, the editorial page began to shift back

toward a stance more in line with the *Union's*. The *Tribune's* endorsed Lucille Younger for governor last year. Former assistant managing editor Larry Lustoma says that in 1974 his involutions to the editorial conferences ceased after he kept insisting that the paper run an editorial calling for Nixon's impeachment.

By about the time the editorial meeting breaks up, news editor Beitel Mack usually knows what the front page of the first edition is going to look like. The *Tribune* prides itself on using a lot of photographs, and since the promotional campaign of 1977, big color pictures have appeared on the front page almost daily. Some kind of artwork is supposed to appear on nearly every page of the paper. In fact, the use of photos is considered so important that Walt Miller can pick up with his desk a blurry picture of a dead Vietnamese soldier with troops running by him and say, "If we gotta chop half a story to get this in, we'll do it." The photograph appeared on page one that day.

The major reason for the use of large, colorful photographs is, of course, to attract readers; and in the summertime it is common to see front-page pictures of bikini-clad women lounging at the beach.

Such journalistic decisions may not have much to do with the day's news, but as editor Fred Kinne knows, they sell papers, and ultimately, that is what his job is about. In pursuit of that goal, since a three-year-old Kinne, who is expected to retire soon, has not won unqualified praise from his staff members. To some he is known as "Silly Putty." "Freddie just wants to be loved," checks one reporter. "His philosophy is wait, wait, wait, and maybe the problems will go away." But Kinne heads up a newspaper with many problems that are beyond its control and which will probably never go away. Of the many attempts to investigate his paper and have it grow with the community it serves, he says, "The only way you get comment on things that are good is when people call and ask for another copy. Rarely do you get letters saying, 'Gee, that's good. Keep it up.' You get a lot of letters saying, 'That's crappy. Knock it out.' Strangely enough, the one feature I got more than fifty calls on was 'Tune in Tomorrow,' the soap opera thing that runs on Saturday. I thought it was a good feature, but I didn't think we'd get that kind of reaction. Sometimes you wonder if you know what you're doing." □



Ruth O'Neil
Retired Executive Secretary
La Jolla

Herbert Hoover. This was back when he was no longer president but still a famous personage. I was going to San Francisco and boarded the train in Kansas City at night, getting into Denver in the morning. I hadn't spoken to a soul. I didn't know if I even had a voice, but I was terribly lonely and I thought the next person I saw who even looks familiar, I'm speaking. So I saw this gentleman and I thought to myself, I know him, so I smiled real big and said good morning and he only gave me a curt nod. I thought, you silly old goat! I just wanted to be friendly but when I got back to the train the porter said guess who just boarded our train? And I was so overcome with embarrassment I ran back to my seat and stayed there all morning.



Barbara Mauro
Bookkeeper
University City

We were at La Costa Country Club for the golf tournament a couple years ago and my daughter was running around getting autographs of the golfers and all of a sudden I looked over and there was Phil Harris! I have been one of his fans for a long time and I had one of these programs we'd been given, so I went over and had to wait until he was through talking. When I asked him for his autograph he says, "Why sure, honey," because he has that Southern accent, you know. It was fun, but when I showed it to my mother she asks what is it? You really couldn't tell because it was all scrawly.



Sandy Moffitt
Secretary
Point Loma

I saw Dinah Shore when she was just making her start on the radio, posing for a milk ad in F.W. Woolworth's at Thirty-ninth Street and Fifth Avenue in New York. She was sitting on the post of an escalator wearing a simple navy suit with a white blouse—so young then. I saw Joan Crawford in a Fifth Avenue shop and I was real surprised she had freckles, a lot of them all over her arms and face. But she had beautiful eyes.



Merrilee Hansen
Bookkeeper
North Park

I saw Dick Van Dyke in the May Company. Everybody was pointing at him and he looked real old. He sure didn't look like in the movies. The only really interesting thing about it was within five minutes everybody knew on all three floors, the news really traveled. I've lived in California all my life and should have seen more exciting people than that, shouldn't I?



Pauline Cornford
Semi-retired Office Worker
Pacific Beach

I saw Joan Crawford in a Fifth Avenue shop and I was real surprised she had freckles, a lot of them all over her arms and face. But she had beautiful eyes.

Off the Cuff

Did you ever see a famous person in a public place?

Watch It

(continued from page 17)

successful in making us overlook the defects attendant on his realistic treatment. This was, as I have said, a lovable production, and its strengths far outweighed its weaknesses. Still, even the strengths could not completely efface the discomfort I almost always feel when watching filmed productions of Shakespeare. Film is chiefly a visual medium, and the overwhelming immediacy of its visual effects may be inherently incompatible with such linguistically rich dialogue as we find in Elizabethan drama. Shakespeare could not show us a real Forest of Arden on his stage, so he created one in our imaginations through his use of language. Shakespearean language is very full, for it has to contain everything: character, action, scenery, and the whole universe of feeling and of thought. In conjunction with film—with its reality of subject matter and its own complex language of camera angles and cuts—Shakespeare's language often seems too full, too rich, too much.

And on the other side of the coin, the visual image (even squeezed onto a television screen) distracts us from the words, engages our imaginations in its own right, and diffuses our aesthetic perceptions.

This happens only rarely in staged productions, but in as expertly and realistically filmed a version as the recent *As You Like It*, the conflict between the two media provided a constant underlying note of disharmony, like a bass hum on a record player.

Shakespeare wrote explicitly for the theater, for his own kind of theater, and he reminds us again and again of the importance of that medium. The melancholy Jaques (played with somber eloquence by Richard Pasco in the television film) declares, in his famous speech, that "all the world's a stage"—and part of the meaning of that statement is its reversal of the actual fact of Shakespeare's theater—namely, that all the stage is a world. How do you

translate that into another medium? "All the world's a film made on location"? That's not the way Shakespeare himself would have done it, had he been the world's greatest screenwriter instead of its greatest playwright. In a certain sense, the most authentically Shakespearean film of a Shakespeare play is Kurosawa's version of *Macbeth*—a film in which Shakespeare's dialogue is almost entirely discarded, and in which the visual techniques of the film medium take on the entire burden of communicating the author's meaning. The dialogue in his famous speech, that "all the world's a stage"—and part of the meaning of that statement is its reversal of the actual fact of Shakespeare's theater—namely, that all the stage is a world. How do you

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Noon to Sunset

(Continued from page 12)

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Watch It

(Continued from page 7)

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translate that into another medium? All the world's a film made on location? That's not the way Shakespeare built himself. He would have done it, had he been the world's greatest screenwriter instead of its greatest playwright. In a certain sense, the most authentically Shakespearean film of *Macbeth*—a film in which Shakespeare's dialogue is almost entirely discarded, and in which the visual techniques of the film medium take on the entire burden of communicating the author's meaning. The BBC's *You Like It* was not in that category of artistic greatness. But as an example of what can be achieved in a Shakespeare film by intelligent compromise, it was without doubt one of the best.

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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

Trumpeter Freddie Hubbard, who canceled an engagement of the Bay Theatre a couple of months ago without forthcoming explanation, starts a four-night stint of the Coltrane tonight. Thursday Of late, Hubbard has been enticed by jazz purists for turning his back on fusion music. No less a reliable barometer of jazz taste than "Playboy" magazine (whose annual readers poll just voted Edgar Winter the best jazz woodwind player, Chuck Mangione the best bass player, composer, and group leader, and - a star is born - Barbra Streisand the best female vocalist) quoted Hubbard as saying, "There I am, fifty-nine years old, playing music that doesn't really fit me. Man, I'm too old for that." Whatever one's particular prejudices are toward fusion jazz, it's clear that regardless of his age, Hubbard was indeed the wrong musician to double in the form. He is a thoroughly improviser who is most effective when he is in the company of comparable soloists who can justify their vorticity. The style he is most comfortable in, it seems, is Miles' bebop, as was proven by the two VSO records, "We, Lewis and Friends," and his own "Super Blue."



FREDDIE HUBBARD

travelling hemlock, but it is understandable that a virtuoso such as Hubbard, who isn't a noticeably outstanding leader or composer, has patronized a way of calling attention to himself. And as the trumpet is possibly the most physically taxing instrument, it's plain why he, like a number of his brethren - Louis Armstrong, Clifford Brown, Don Cherry, and Lee Morgan - often sounds as if he is in an endurance contest. I don't value even Hubbard's finest

contributions nearly as much as any of the above-mentioned simply because he lacks their visionary sensibilities. But it is no discredit to his reputation to say that he is a great sideman, brash and arrogant, yes, but very often spectacular. If with his own band he sticks to what he does best (by his own admission), this engagement could prove interesting.

One jazz virtuoso who need not wonder about his power to keep an audience stimulated is Max Roach. Among the handful of truly influential drummers (Philly Joe Jones, Elvin Jones, Art Blakey, Tony Williams, to cite a few of the more obvious names), the one most regularly evoked as a pioneer is Roach. For longer than I have inhabited this planet, Roach has been revered as a "total percussionist" who effortlessly utilizes an international palette of rhythmic signatures - African, Latin, and homegrown ghetto

American. His a member of the quick draw who moves from sticks to brushes, cymbals to tympani, devilish bombast to organic tranquility. He's spent recent years as a college professor (oh, to be in his classroom), and so his Monday night show at the Coltrane is a real treat to be missed, especially to see how even those who laugh can do, sometimes, madly.

The splendid concert tally isn't bothering for folk (or rather, middle-class contemporary) fans: there's Steam Heat, Friday, and Kenny Rogers, Saturday, off the Bay. For CW devotees who like their club sponsored with narcotics and kurgans, following Jeff Spurr the window cleaner (his price will be off the list), Theatre Saturday County Line, will be obligatorily represented on Wednesday at the Bay by the Amazing Rhythmic Axis. A couple of rock acts being heavily pushed by their record companies will find their support in this issue of America: Robert Johnson, tonight at VSO, and Power Progress, The Klog, back by popular demand ("uh-oh") at the Coltrane, Tuesday. Finally, six popular local groups compete at the Bay Theatre in a battle of the bands. The winner will presumably play at the California World Music Festival next month in Los Angeles. I have been advised not to hint at my favorite, so I'll just mention the participants: Terra Laska, Betty Ford, Harvey and Magick (old-time, swing), and

-Steve Ekedahl

JAZZ

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Rare Energy
Friday, Saturday
Lod by Richard Milburn Rare Energy presents contemporary jazz with the synthesized sounds of the big bands. All members of the group back up Marian Stone on vocals. The group includes Charles Smith, on alto; Barry Franklin on keyboard; Greg Porter on drums; David Chamberlain on bass; John Yamauchi on guitar; Ken Parmelee on sax; Bernard Hill on trombone and Don Juan on bongos.

Tangerine
Wednesdays, Thursdays
Tangerine is led by saxophonist Bill Shroyock and features his brother, Buddy Shroyock, on guitar; Patrice Griffin on keyboard; Roy Taniguchi on drums and Fred Ubaldo on bass. The group presents live renditions of such songs as "Shadow of Your Smile," "On a Clear Day," "Touch," "Spain," "Take Five," and "Tangerine."

Border Jazz 79
Sundays, Mondays, Tuesdays
Le Chalet and Radio Station KSDS-FM-88 present various newly formed groups as part of Border Jazz 79, a cultural program to encourage the enjoyment of jazz. This week, the Gary Wilson Group, an avant-garde jazz band, will be featured.

5046 Newport Ave., Ocean Beach 222-5300

Reader's Guide to

the Music Scene

The Music Scene is compiled every Friday. Send information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138 or call 235-4036 by 4 p.m.

Friday, IMPORTANT! Information must be received by the Friday preceding the Thursday issue to insure inclusion.

Bruce Cameron
Thursday, 9:30-11 p.m.
Friday, 9:30-11 p.m.
Sammy Tritt
Hollis Gentry
Gary Nieves
Ella Ruth Piggee

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San Diego Concerts

Freddie Hubbard: Catamaran, Thursday, March 15 through Sunday, March 18, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Robert Johnson: USD Camano Hall, Thursday, March 15, 8 p.m., 299-1040

Shawn Phillips: Roy Theatre, Friday, March 16, 8 and 11 p.m., 4042 Cass Street, Pacific Beach, 488-3303

Ray Price: Civic Theatre.

Saturday, March 17, 7 p.m., Convention and Performing Arts Center, 236-0540

Kenny Rankin: Roy Theatre, Sunday, March 18, 8 and 11 p.m., 4042 Cass Street, Pacific Beach, 488-3303

Max Roach: Catamaran, Monday, March 19, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Battle of the Bands: featuring Terry, Hollis, Bratz, DNA, Nova, and Magick: Roy Theatre, Monday, March 19, 8 p.m., 4042 Cass Street, Pacific Beach, 488-3303

The Crusaders: featuring Joe Sample: Catamaran, Friday, March 23 through Sunday, March 25, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Brooklyn Dreams: Roy Theatre, Saturday, March 24, 8 and 11 p.m., 4042 Cass Street, Pacific Beach, 488-3303

Bobby Hutcherson: Back Door, Saturday, March 24, 8 and 10:30 p.m., SDSU, 286-6947

Doc Watson: La Palma Theatre, Sunday, March 25, 7:30 and 10 p.m., First and D streets, Encinitas, 456-7788

Peter Sprague: Marquis Public Theatre, Monday, March 26, 8 p.m., 3717 India Street, 298-8111

Die Straits: Roy Theatre, Tuesday, March 27, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303

Hugh Masekela: Catamaran, Tuesday, March 29 through Sunday, April 1, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

The Boys of the Lough: Horace Mann Junior High School, Friday, March 30, 8 p.m., 4545 Selm Street, 560-5452 or 278-6704

Hollis Gentry: Marquis Public Theatre, Monday, April 2, 8 p.m., 3717 India Street, 298-8111

U.F.O. with Aodan Prial and Wireless: Civic Theatre, Monday, April 2, 8 p.m., Convention and Performing Arts Center, 236-0540

Woody Shaw Quintet: Back Door, Wednesday, April 4, 8 and 10:30 p.m., SDSU, 286-6947

Butch Lacy: Marquis Public Theatre, Monday, April 9, 8 p.m., 3717 India Street, 298-8111

Michael Franks: Roy Theatre, Tuesday, April 10, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303

Supertramp: Sports Arena, Wednesday, April 11, 8 p.m., Sports Arena Boulevard, 224-4176

George Thorogood and the Destroyers: Roy Theatre, Friday, April 14, 8 and 11 p.m., 4042 Cass Street, Pacific Beach, 488-3303

Jeff Lorber Fusion and Storm: La Jolla Museum of Contemporary Art, Sunday, April 15, 1 p.m., 700 Prospect Street, 454-9717 or 459-1404

Old and New Dreams: featuring Charlie Haden, Dewey Redman, Don Cherry, and Ed Blackwell, and the Hatch Lacy String Consort: La Jolla Museum of Contemporary Art, Sunday, April 22, 7:30 p.m., 700 Prospect Street, 454-9717 or 459-1404

Roxy Music: featuring Bryan Ferry, Phil Manzanera, Andy Mackay, and Paul Thompson: SDSU Montezuma Hall, Sunday, April 22, 8 p.m., 286-6947

Alpine Gardens: 928 Turquoise Pacific Beach, 488-1400. James and Thomas, guitar collaboration, Thursday and Friday, Tuesday, Slipper, Friday, Cliff Schneider, American traditional, and Eric Blowe, guitar, Saturday, Peter Calderwood, guitar, Tuesday, Charlie Welton, guitar, Wednesday.

Anchor Inn: 2222 San Diego Avenue, 295-1417. Dave and

The Knack: Catamaran, Tuesday, March 20, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Amazing Rhythm Aces: Roy Theatre, Wednesday, March 21, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303

Robert Hunter: Catamaran, Thursday, March 22, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

The Crusaders: featuring Joe Sample: Catamaran, Friday, March 23 through Sunday, March 25, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

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Cricket: contemporary, Thursday through Saturday

Anchorage Fish Company: 5540 La Jolla Boulevard, 452-5834. Gary Packell, contemporary, Wednesday through Saturday, Joe Monto, jazz, Sunday and Monday

Anex: 1862 Palm Avenue, Imperial Beach, 429-1161. Nancy Rickert, contemporary and top 40, Wednesday through Sunday

Anthony's Harborside: 1356 North Harbor Drive, 232-0358. 382, contemporary, Tuesday through Saturday

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Antonio's Hacienda: 700 North Johnson Avenue, 442-7827. Neutral Ground, contemporary, Tuesday through Saturday

Atlanta: 2595 Ingraham Street, Mission Bay, 224-2434. California, contemporary, Sunday and Tuesday

Bacchanal: 8222 Clairemont Mesa Boulevard, Clairemont, 560-8727. Blitz Brothers, rock, Thursday, Loose Caboose, top 40 and disco, Friday and Saturday, Tuesday through Saturday

Bahia: 999 West Mission Bay Drive, 488-0551. Kirk Bolan, dancing, Tuesday through Saturday

San X Ranch House: 117 East Broadway, Vista, 724-0510. Country Respect, C.W., Friday through Sunday

Billy Top Tavern: 143 South Cedros, Solana Beach, 481-9022. Jerry McCann Band, rock, Friday and Saturday, St. Patrick's Day Revival, '50s and '60s dance, Saturday

Black Angus, El Capitan: 448-3035. Top rock, Monday through Saturday

Black Angus: 5427 Kearny Villa Road, Kearny Mesa, 279-3100. Gabe Lopano Band, contemporary, Tuesday through Saturday

Boathouse: 2040 Harbor Island Drive, 291-8070. California, contemporary, Wednesday through Saturday, Lory Page, guitar, Sunday through Tuesday

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Bolton's Old Place: 1205 Prospect, La Jolla, 469-8202. Suzanne Igaon, variety, Tuesday through Saturday, Steven Vokos, guitar, Sunday and Monday

Cafe Del Rey Mora: 1549 El Prado, Balboa Park, 234-8511. Morning Thunder, contemporary, Tuesday through Saturday

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Chateau: 3523 College Avenue, 582-5820. Baucha la, contemporary, Wednesday through Sunday

Chuck's Steak House: 1403 East Valley Parkway, Escondido, 746-5100. Connor and Dalton, organ and contemporary, Wednesday through Saturday

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Dick's at the Beach: 327 North

Highway 101, Solana Beach, 755-2672. Bratz, rock, Thursday through Sunday, Johnny Almond and Strange Cargo, jazz, Sunday

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Ellis's Club: corner of Commercial and Hensley, 233-9475. Disco, Friday through Sunday

Fat Cat's: 656 First Street, Encinitas, 753-2678. Chuck Wagon and the Wheels, Friday and Saturday, Tall Cotton, country, Tuesday, Rhythm Method, Wednesday

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THE COSMIC SOUL INSTITUTE is offering classes for intermediate music students. Call for more information. 476-7004.

PERMANENT HAIR REMOVAL. Modern, efficient, reasonable rates for all unwanted facial and body hair. Call for free consultation. Frank. Electrolysis. 295-2921.

WE CAN COPY your old photos. Beautiful sea reproductions, negative not necessary. Please refer to your photos. 476-7004.

AT HOME VIDEOTAPE. Make anything anyone. Events, rehearsals, parties, shows, honeymoon nights, live. Call for information. Call us at home after 1pm. 291-2492.

TAKES, computerized service. Income tax returns prepared by your CPA. Local. Clean. Open. Air. Call 283-0901 for appointment information. 273-3836 evenings.

PAT PAINTING CO. Guaranteed and quality work at rates. Interior and exterior. We also clean rentals. Free estimates. 123-6484.

HAVE TRUCK will haul. Specializing in furniture and books. \$10 hour. Tom 380-8424.

RAPE EMERGENCY ASSISTANCE. Legal. We are here to help you with present and past 466-8474.

OCEAN BEACH community services home project offers crime prevention classes. We assure checks and lock installation to eligible beach area homeowners. 293-5989.

GARAGE CLEANING does best. We will clean your garage, store room, attic. Free estimates. 292-2685.

DECORATING creatively. 16 hour course packed with innovative ideas. Make your home shine and look like a magazine. The smallest budget imaginable. Complete. No contract and while in purchase instructions. Your challenging project will please A. Betty Allen. 296-4429.

BALLET! Personal Dance Arts is offering intermediate and technique classes by Thomas Harprow (certified BFA degree in classical ballet). Especially suited for those men and women interested in expanding their horizons and improving form in the classical scene. Call anytime. 224-1611.

JAZZ AND BALLET. Personal Dance Arts is offering beginning and intermediate classes in the morning and evening. Also Denise Lewis (who formerly performed with San Diego Company and toured with Las Vegas) teaches you through the enjoyment of rhythmic exercises and contemporary jazz choreography - help you realize the self-satisfaction found in ballet work. Call anytime. 224-1611.

QUARTZ LEARNING. Learn songs by John Denver, Fleetwood Mac, James Taylor. Experienced teacher of 10 years. Your home or mine. Call for one free lesson. Rick 391-0213.

BELLY DANCING. Ladies-learn the exotic belly dance. Call for more information. SHARFA dancers at the MAO GREEK. 224-1611.

DISCO LEARN to live style and the new disco. 458-4444 or 458-4444.

CHINESE MARTIAL ARTS. Several different styles taught. Monthly program basis. 293-8669 for one free lesson.

ELECTRIC BASIS. Bring bass, piano, guitar, voice, composition. New York conservatory trained instructor. Enjoy a unique approach with modern techniques. A1 styles taught. Specialize in young children program. Call Otto 233-4460.

READING, MATH, special problems, individual classes for beginners, volunteer teachers. 5059 College. Legal by appointment. 238-1176.

NEED A HIGH SCHOOL diploma, but you can't attend regular classes? Attend the Learning Center at MCHC anytime. 7pm. weekdays. 223-5818.

FREE DANCE lessons every Sunday 7 pm. Ballroom and Latin. At Balboa Park Club building in Balboa Park. 278-1006.

BALLET LESSONS - San Diego School of Ballet certificate for 3 months twice weekly, children thru age 16. 18 years eligible. 232-1122. 125-7202.

BIKECLE BERNARDS. Sales, Maintenance and Equipment. Berns Club of Encinitas. Saturday mornings, 924, 931 and 477. Call Jan 293-8239.

LEARN FOLK GUITAR. Experienced 20 years, very patient teacher welcomes all levels. Mail beginning/through advanced. Learn basic chords, strumming, open tunings, etc. 455-8985.

SINGING COACH available, a contemporary approach to singing pop and rock by an experienced vocalist, pianist and songwriter. Studio sessions. You should be singing! 299-2895.

THREE'S COMPANY studio. Jean Leach, Director. 840 34th Avenue, downtown San Diego. The best in modern dance technique. The best in modern dance technique. Call for free information. 232-4148.

INNER LIFE. Energy, you have innumerable sources within you. Learn how to tap, channel, direct and focus the Life Energy for vibration. Includes: 1974 book, "The Energetic Dictionary" essential in the Activation. Live. 20th Tuesday Night, Saturday 7pm, 458-5170. 458-5170.

PIANO LESSONS, all levels, experienced instructor with Master's degree from Indiana University. Sight-reading theory, technique. Repertoire suited to individual. Call 458-8916 or 457-1102.

TENNIS LESSONS. Former junior National Champion. NCAA Collegiate titles. All levels. 2 private courts. Mission Hills. Balboa Club. 295-0734. 1/2 price introductory lesson. Call for more information. 296-1078 evenings.

SHIPPING down to natural wood at low cost to antique chairs tables, chests, etc. Call 222-7487.

PREGNANT? You can afford the best. Complete medical care, education, breast cancer class, alternative birth possibilities. Low price, we care. Max City Community Center. 563-0250.

GAY? NEED HELP FOR YOU? You are well served at a public health clinic. Confidant. No appointment no charge. Please call. 293-0202. 500 University Avenue, Mondays, 5-8:30pm, and South Bay Center, 283 Fig Avenue, Chula Vista, Tuesdays, 5:30-8:30pm.

MPC INTERNS AND STUDENTS: Something exciting from your academic program? Working in all kinds of typing firms. manuals, term papers, reports, etc. Reasonable rates. fast, dependable service. 560-8704.

MAGician for clubs or private parties. no charge. 295-1744, 9:30-10:30pm.

THE MAO PROJECT Volunteer Program will insulate and weatherize your home if you own it and are low income. 476-7004.

AEROBIC DANCE classes, cardiovascular exercise set to music - fun! Call for a free trial class. Call for one free lesson. 296-3332.

NORTH COUNTY - modern dance & stretch classes. Call 296-3332.

TOW BAR, universal type, attaches to motor. 1900 lbs. 5000 lbs. 9000 lbs. 12000 lbs. 15000 lbs. 20000 lbs. 25000 lbs. 30000 lbs. 35000 lbs. 40000 lbs. 45000 lbs. 50000 lbs. 55000 lbs. 60000 lbs. 65000 lbs. 70000 lbs. 75000 lbs. 80000 lbs. 85000 lbs. 90000 lbs. 95000 lbs. 100000 lbs. 105000 lbs. 110000 lbs. 115000 lbs. 120000 lbs. 125000 lbs. 130000 lbs. 135000 lbs. 140000 lbs. 145000 lbs. 150000 lbs. 155000 lbs. 160000 lbs. 165000 lbs. 170000 lbs. 175000 lbs. 180000 lbs. 185000 lbs. 190000 lbs. 195000 lbs. 200000 lbs. 205000 lbs. 210000 lbs. 215000 lbs. 220000 lbs. 225000 lbs. 230000 lbs. 235000 lbs. 240000 lbs. 245000 lbs. 250000 lbs. 255000 lbs. 260000 lbs. 265000 lbs. 270000 lbs. 275000 lbs. 280000 lbs. 285000 lbs. 290000 lbs. 295000 lbs. 300000 lbs. 305000 lbs. 310000 lbs. 315000 lbs. 320000 lbs. 325000 lbs. 330000 lbs. 335000 lbs. 340000 lbs. 345000 lbs. 350000 lbs. 355000 lbs. 360000 lbs. 365000 lbs. 370000 lbs. 375000 lbs. 380000 lbs. 385000 lbs. 390000 lbs. 395000 lbs. 400000 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1986 VW FASTBACK rebuilt engine, transmission like new, good mileage. Extremely dependable car. Interior, body needs some work. \$750 or best offer. 224-1435

CHRYSLER 'N TOM pickup 1952, no motor or transmission. Complete restoration with chrome wheels, needs some tender loving care. Also have some other parts for 41-54 Chevy trucks. 290-3729

ENGLISH FORD 1906GT 1967. Runs excellent. Needs some body work good interior. \$400. Steve 481-2381

1973 CHEVY van 350 auto, rebuilt engine, custom interior, good radio, running perfectly. Have to sell \$2500. 566-3373

1970 SHASTA mini motor home, 30 gallon water tank, dual gas tanks, trailer hitch, steel enclosed. \$445. 462-7606

1974/4 FORDS 1/4 clean, low mileage, new headlights & exhaust system, bright yellow. \$6500. 435-5471

1977 BMM 301, excellent condition, silver blue interior, automatic, AM/FM tape \$9150 or offer. 458-0808

1971 FORD VAN - runs excellent, custom interior. Will be sold at depressed whenever desired on cost base. All offers considered. \$481-9070 for details.

TOYOTA CORONA 1969. Very good condition. \$800. 487-8917

FOUR 1/2 BMD spy Toyota or Datsun tires with wheels. \$800. 290-7356

VOLKSWAGEN SQUAREBACK 1972, factory air conditioning, 4-speed, new radials. Wonderful condition. Responsibly maintained to 14,000 miles. \$2400. 278-8637

1975 VW SUPER-BEETLE. AM/FM cassette, mag. air conditioned, rebuilt engine, new battery, clean inside & out, runs great. Looks great. \$1800 or offer. 454-8437

1966 FORD VAN. Excellent running condition. Very clean. Rebuilt engine and automatic transmission. \$1300. 235-2502

1972 LTD automatic. 2 door, air conditioned, power steering & brakes. Excellent condition. Must sell. 225-9867

1968 VOLVO 1800S, red sport coupe. 5-speed, good engine. AM/FM stereo cassette. Air conditioning. \$2000 or best offer. 274-6263 evenings & weekdays.

1967 VW CAMPER - super condition! Pop top, original factory tires. \$1400. 270-1348 or 270-9070. have name & number.

VW BUS SPARE tire mount & cover. From 750-3843

1975 FORD GRANADA Gha. deluxe, interior like new, new transmission, low mileage. 274-0656

1974 LAIDLAW convertible, collector's item. New tires, new transmission, low mileage. \$1295. Kay 231-2305

1975 DODGE Van, Tradesman 100, V8, custom interior, panelled, chrome bump, dual roof, new, low mount, hanging cloth. Make an offer. DWH. 437-2813 or 478-7089

1974 ALFA ROMEO SPIDER S 3 speed. Ilt. metal, AM/FM cassette, always garaged, all covered, excellent condition. \$7500 or best offer. Main 940-2937 evenings or 725-0484 days

AM/FM PUSHBUTTON D&K radio. 1979 GM model, brand new in dash mount. It's any GM vehicle. Best offer. 267-7800 x3752 before 5, 435-6902 nights/evenings

1978 PLYMOUTH SCAMP. 6 cylinder, AM/FM, original cover. Very good running condition, but needs body work. Must sell. \$2000 or best offer. 279-3460 after 5:30

CHEVROLET CHEVILLE SS. 1965. 4 speed, 300 hp, mag. air, new tires. \$1195 or offer. 298-8749 after 4pm.

1971 TOYOTA COROLLA wagon, stock. 233 miles per gallon, new exhaust system, dual shock and springs. \$1900 or best offer. 274-1611 or 239-5911 h2

CHEVROLET CHEVILLE SS. 1965. 4 speed, 300 hp, mag. air, new tires. \$1195 or offer. 298-8749 after 4pm.

1968 AUTOMATIC VW, rebuilt engine, reliable, faster, dent, engine needs some repair, must sell leaving country. \$500 or best offer. 278-0983 after 4pm.

1975 TOYOTA COROLLA wagon Deluxe. 1700 cc engine, 4 speed, steel-belted tires, radio, heater and air, rear window defogger, luggage rack, fully equipped. \$500 or best offer. 298-8749 after 4pm.

1971 COUGAR, black, new brakes, shocks, muffler, and more! Must sell. Callen 579-8200 or 444-4422 evenings

1975 FORD PICKUP, new engine, 4 speed, transmission, and upholstery. 7 year springs, 7.5, clean body. Moving must sell \$1700. Brock 741-7862, weekdays

WANTED: 1971 VW van, no rust, excellent interior, and exterior. 920-2999 month long before 5:30

IN DASH STEERING with AM/FM tape player for auto van, \$500 speakers \$22 per. 2 way tape. 454-3111

1977 PONTIAC Grand Prix. Make offer. 12000 miles, 18 miles city, 22 miles highway. 2001. Power windows. Must sell. Sharp. Offer available to receive payment with car out down. 578-6015 11 pm.

FIAT 800 CARB engines, parts, buy sell trade. For Sale. Factory 6 cylinder engine and standard transmission. Greg 277-6587

1981 MG MIDGET 1 yellow convertible, good condition. 4 speed. See new. Michele and Steve. Sports Transmissions with bell housings. Must sell. 263-7221 or 450-5748

1975 SAAB STATION WAGON. V4. 4 speed, good transportation. \$1200. 290-7823

1971 TOYOTA COROLLA. 2 door, excellent condition. Good mileage. \$1200 or best offer. 488-7486

CHUCKLOVE IT! A desert king! This 4 wheel drive 1978 Dodge truck, 234-5860 evenings. Perfect for your next cross country trip! Lightnings, fiberglass car top, camper. \$25. 454-1874

1977 DODGE VAN, custom interior, excellent running condition. 1 owner, power steering and brakes, good tires. Must sell. 291-0544

1969 TOYOTA CORONA for sale. Runs very well, has rebuilt transmission, needs body work. \$700 or offer. 465-7503

LOOKING FOR 1970 Toyota body, engine or parts. 291-8642

1974 CHEVY VAN, only 47,000 miles. Loaded, dual shock and springs. \$1900 or best offer. 274-1611 or 239-5911 h2

CHEVROLET CHEVILLE SS. 1965. 4 speed, 300 hp, mag. air, new tires. \$1195 or offer. 298-8749 after 4pm.

1971 TOYOTA COROLLA wagon, stock. 233 miles per gallon, new exhaust system, dual shock and springs. \$1900 or best offer. 274-1611 or 239-5911 h2

1971 PONTIAC Catalina, V8, air conditioned, new tires, better. Must sell. 224-9414 or 222-0911

1968 MUSTANG. Invest in clean, low mileage classic. Good running 289 V8, with air, radio, mag. AM/FM cassette, very clean inside and out. \$800 or offer. 462-8738

1966 FORD TRUCK 1/2 ton, a wheel drive. 1971 rear end, 22" camper shell. 2 gas tanks, body straight, new tires. \$800 or offer. 298-8749 after 4pm.

1968 DODGE CORNET, 6 cylinder, semi-automatic transmission, excellent mechanical, body straight, New tires. \$600 or offer. 298-8749 after 4pm.

1970 PONTIAC GTO, excellent practical mechanical condition. Power steering and brakes, air conditioning, automatic. 7 year old. New paint, brakes, shocks, etc. \$2300. 291-8637 before 5pm.

1962 JAGUAR MK I 3.8 mag. AM/FM 8 track, CB, new wheels. \$550. 484-8658

WANTED: Good running engine for 1968 Ramblet Classic convertible. 327 cubic inches V8, New name or Ambassador. 114.9. 2555-5th Avenue, San Diego, 92103. 291-2701

1973 GMC 'N' Ton van, automatic, finished. Interior. Original. Must sell. Call and make offer. AM/FM. \$3000 or best offer. 283-3682

1974 AUSTIN Marina, automatic, low mileage. Clean, good tires. \$1200-2436 evenings. 272-0388 or 296-0754 days

1968 BUICK Riviera classic, full power steering, new radials, full covers. \$850 or best offer. Must sell. 263-7221 or 450-5748

1974 AUSTIN Marina GT, low mileage, perfect condition. Lends 488-1884 or 465-2532

1973 DODGE COB 4 speed, air conditioner. Asking \$1200. 566-8206

1977 LINCOLN Mercury Cougar, excellent. Perfect for your next cross country trip! Lightnings, fiberglass car top, camper. \$25. 454-1874

BMW PARTS, 87 1600 interior good condition, engine block, rear end, generator glass, much more. Fred 462-2375, 286-7395 after 7pm.

BMW PARTS 100 cc rebuild kit, 100 cc, other parts. All new. Mark 440-3737

1971 GMC LONGBIOWAY Van, 6 cylinder, standard transmission, good condition. \$825 or will trade for Toyota or Datsun pickup or small foreign car. Eric 222-8496

TIRES - 1.175 S13V13 - 1.75 7613 radials, like new, and a fancy Mazda hubcap with spokes. Offer. 286-2424

1987 CADILLAC, classical car around 1, AM/FM cassette, air, automatic, silver with black top, interior, must sell. \$1950 or best. 942-2070

PERRIS VALLEY CAMPER, camper, sink, stove, refrigerator, 3 doors, 8 tire truck, excellent condition. \$1900 or best offer. 223-7374

1973 CAPRI, automatic transmission, sunroof, AM/FM radio, radial tires, 4 cylinder, excellent condition. Don't pass up this vintage gem at \$300. 488-4767

1974 DATSUN 260Z, immaculate body and interior. Top mechanical performance, air conditioning, Koni's, AM/FM cassette, steel mag. and mag. \$5000 or consider offer. 223-7374

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PORSCHE CAB TRAP for a 914 model, brand new, excellent condition. \$500. 274-4886 or 275-5477

1978 SPITFIRE, British racing green, excellent condition. AM/FM stereo cassette, price negotiable. Trade possible. 280-4038, keep trying. 283-9802 after 5:30 weekdays, anytime weekends

1975 TOYOTA COROLLA, standard engine, 83,000 miles, good condition, great economy car. 30 miles per gallon. \$900. 949-279-4708 after 6pm.

1966 CHEVY IMPALA 4 door, good body, 289 engine, runs well. \$650. 560-1938

TORINO STATION WAGON, 1975, automatic, power steering and brakes, best offer over \$1000. 299-7212

1972 AUSTIN AMERICA, excellent condition, only 48,000 miles. New battery, alternator, just rebuilt engine. Runs 29.90. 30 miles per gallon. AM/FM radio. \$950. 299-8291

1965 THUNDERBIRD, classic, all power, AM/FM factory cassette, good condition. Must sell. \$450 or best offer. 297-3770 after 4pm.

1975 CAPRI GHA, 5.0 liter, Michelin TRX package. Fast, luxurious. 3 months old. Must sell. \$1760. New \$950. 459-3103 after 6pm.

1971 FIAT 124 SPIDER, runs good, very old. Must sell to appreciate. Best offer \$181-5761.

1969 OLDSMOBILE, 65,000 miles, Koni's, good engine, transmission, brakes, tires, body has minor wear. Drives like a tank but will take you there. \$300. Offer. 283-1306

1974 CHEVY VAN, automatic transmission, steel-belted radials, AM/FM radio, runs and goes good. \$2200. Kim 489-9116 days

MECHANIC'S DELIGHT 1980 Dodge Dart, reading electrical work. Don't pass up this vintage gem at \$300. 488-4767

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1970 OPEL KADETTE station wagon, 91,000 miles, excellent. Good mileage, new transmission, good tires, 25 miles per gallon plus 1 year moving equipment. Must sell. 270-2703 after 4pm.

1968 RAMBLER CLASSIC convertible, V8, automatic, power steering and brakes, good body, low miles. \$1200. 270-2703 after 4pm.

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1965 CONVERTIBLE, Pontiac Lemare, 6-cylinder, automatic, excellent condition. \$850. 488-6395

CALLEN CAMPER for mini-truck, fully equipped including extras, excellent condition. 583-5482 offer 5 weekdays, all day weekends

1969 CHEVY PICKUP truck, automatic, 1st ton, long bed, new great shade. \$1350. From a 4 year 178-15 truck runs on Ford 5.0 mag. engine. \$155. 605-6424

1964 VW VAN, 6000 miles on rebuilt 1.6 mag. engine, with papers, New tires, clutch, battery, starter, and more. \$1100 or best offer. 286-7395 after 7pm.

BMW PARTS 100 cc rebuild kit, 100 cc, other parts. All new. Mark 440-3737

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And we won't double our installation price.



A luxury HI-FI sound system featuring a Dual Cassette Stereo with a special HI-Filter noise reduction system that emphasizes unadorned tape tone plus a full feature AM/FM Stereo Radio for total sound enjoyment. New features include individual BASS and TREBLE tone controls for unmatched audio reproduction, a built-in Power Booster that increases the audio power to a maximum of 20 watts per channel at the touch of a switch. Locking Fast Forward and Rewind control make cassette program selection a snap. FM features a Mono-Stereo selector switch and a Local Distant switch for optimum performance and reception. Full 4 Way stereo balance controls provide total control of over 40 watts of stereo power and performance.



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wild & crazy & delicious!
Great food and a lot of fun for a reasonable price. New in San Diego, enjoy JOSEPHINA'S Italian Specialties, and unique sandwiches, salads, deep-dish pizzas and desserts. Open for lunch and dinner, late dining and cocktails.

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