

JACKET: men's leather and suede reversible powder blue, size 38-40, boxed, \$49. 400-3004 evenings.

WORKING ELECTRIC can opener, \$4.95; mystery and men's magazines, 50 cents each, 400-4231, Sun to 5pm.

ANTIQUE BRASS and cast iron bed, \$300; 8 drawer dresser, \$35; oak and brass coat rack, \$30. 274-4127.

ANTIQUE BASKET beads, sinkers top of lid made in China, old but new, \$45; old Victorian marble top table, \$200; antique Model T key, offer, 286-1295.

BATHROOM WALL FIXTURE, offer 2 lights, \$30; swag lamp, white Venetian glass, \$15; bed lamp, fluorescent tube, \$15; 2 tennis racquets, 299-4638.

KINGSIZE WATERBED, mattress, frame, Chamlex heater, liner and pedicel, \$150. Surfboard, Jacobs, also have surfact, at \$60. Jim 268-8187.

I SINGLE BOX SPRING and mattress, \$15 for both. 1 small bureau, \$10. 400-220-7622.

IF SOFA AND MATCHING love seat, \$85. \$35 if separately. Gold velvet chair, \$40. 448-1852.

ANTIQUE HARDWOOD CHEST, 2 huge drawers, 4" carved front. Beautiful. Beautiful custom piece, \$300 or best offer. 448-7061.

CHINA CABINET, walnut veneer, \$275. Antique oak hutch, laminate combination, \$175. Etc. size bench, \$10. darkroom light, \$10. 488-5000.

PRINTING CALCULATOR, \$20. Polaroid camera, \$7. Polaroid portrait, \$7. microphone, \$10. convertible sofa, \$15. 239-1992.

WATERBED MATTRESS: Greaser by Contemporary Creations with heater. Call for making using standard sheets, cost \$500, sell \$275. 272-6584 or 270-1469.

COLOR 16" PORTABLE, Admiral, like new, \$200. 234-8028.

SM. SUCCESS Motivation Institute's complete course in Leadership, Class 8633, can be yours for only \$100, 270-4203.

WASHING MACHINE, runs well, but needs minor repair, \$275-8005.

JUREBOX, antique Wurlitzer, Model 1015, in excellent playing condition. Price 789 on record, \$2300. 480-5045 after 6pm.

OAK TABLE, chest of drawers, chairs, mattress, very reasonable. 222-1066 evenings.

TRAILER, 16x2, 8x32, wood interior, new stove, new floor, new shell, clean, propane, park model. Make \$400. 284-1941. Reduced to \$299. 284-1941.

FRIODAIRE AUTOMATIC clothes dryer for sale, white, good condition, gas fed, \$80. 281-7407.

DISHWASHER, butcher block top, excellent condition, \$75. Dryer, old but functions well, \$25. 435-2001, Coronado.

BARCALOUNGER RECLINER, black napping, velvet and red, contemporary styling, like new, reasonably priced, 429-7290 mornings.

BANANA TREES 3-5 high, \$5 each; you dig or I dig, \$8. 3024 5th Avenue. 291-2297.

REDWOOD, 20 year old clear heart 1x4 T & G siding, 14' lengths, quantity. Also 2x4x14 redwood boards, 436-3088 or 755-2429.

RUG, 5'7" by 9' white, green, and orange, \$50; sofa bed, fabric, pink, \$80. Auctioneer FM cassette tape player for car, \$50. 282-7358.

LOVELY CUSTOM-MADE studio couch, makes nice basement bed, earth tones, \$130, 433-9922 Coronado.

HEADBOARD, oak, twin with frame, excellent condition, \$10. 5th Ave. rug, 3x5, royal blue, \$7 each. 283-1550, call anytime.

EDDIE BAUER polar parka, 14 oz. of goose-down, men's medium, new, \$125. Woolrich wool jacket, new, size 38, \$20. Puma hand-made knit, new, \$40. Returns for \$67. 462-4947.

HOMEOOWNER must move and sell all of his private fantasy collection of houseplants. From \$5 to \$150. Hurry for best prices. 225-0821.

WARD'S 1200 watt slow dryer, like new, \$10. 281-1157.

FREEZER, Same on cost of meat and other foods. Freezer top on sale, 17 quart, low price. Freezer top on sale, 17 quart, low price. 299-7971.

PERFECT BEAUTIFUL 14 card game board, solid red with 5 ballers, and even more. \$500. Will sell for \$250. 299-8461. Even on Wednesdays.

ATTENTION OWNERS of Western or East American old cars or family rooms. One of a kind wagon without title, \$1500. Call for more description. 284-7270.

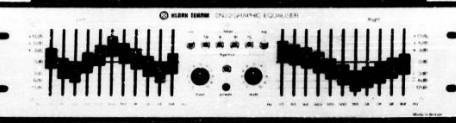
SUEDE JACKET-coat, genuine fur collar, pink pockets, be-vel, new. Business prices may double this year. Great coat, new, \$85. Excellent condition. 459-1890, early morning best.

SPOOL FURNITURE: Rocking love seat, upholstered captain's chair, \$100 each. Hutch/Indian wood dining, slightly flamed, teakwood red background, 32x48", paid \$59, saving \$25. 697-4756.

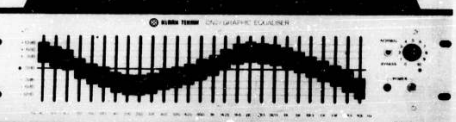
The first word in equalization



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Sound West offers these products at professional net prices from stock and they can demonstrate to you without the pressure of commission-hungry salespeople. We can incorporate the Klark-Teknik line into our custom-built speaker systems, disco rigs or recording studio packages. Come and have a listen. We are located in the Sound West/Studio West Complex, two blocks east of the 805 Freeway off Clairmont Mesa Boulevard.



5042 Rufner St
Business hours 9:00-8:00 Monday-Saturday 560-7727

1/2 CARAT DIAMOND for 1/2 price, cheaper than any store, appraised \$1500; take 1 year return, \$750. 697-4669.

CARPET, odd sizes in good condition. Stop by 3740 El Cajon Blvd. and take a look, low prices (they get it all) 284-8989.

BLACK AND WHITE 1" Panasonic TV, excellent condition, \$60. Beautiful Indian silver and turquoise jewelry. Man's watchband, belt buckle and leather ring, 272-4332 or 565-2193.

JUST DELIVERED! Never used sofa, \$259. Must see. \$500 value, must sell, \$259. Dawn 222-8294.

HEADBOARD, oak, twin with frame, excellent condition, \$10. 5th Ave. rug, 3x5, royal blue, \$7 each. 283-1550, call anytime.

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HOMEOOWNER must move and sell all of his private fantasy collection of houseplants. From \$5 to \$150. Hurry for best prices. 225-0821.

ENGLISH DINING TABLE, 4 chairs carved oak, fantastic investment to anyone. Appraised \$900, will sell \$699. 454-1241, evenings.

ANTIQUE OAK BED, double secondary, glass enclosed bookcase, end tables, flat top trunk, round top bunk, full rack, oak hutch, oak dresser, washstand. 474-5060 or 484-9207.

JUICER FOR SALE, Acma Supreme, 8 months new, perfect condition. Juice most any fruits and veggies, \$100 must sell. 299-7330.

AIRFOAM WATERBED, \$75. Whirlpool washer, \$80. 2 refrigerators, \$20 and \$35. Bendix fan, \$60. Barbeque, \$60. \$100. Jewelry buffer, motor, \$15. 282-0790.

SOPA, burnt orange, excellent condition, like new, \$100. 279-8322.

SMALL LOVESEAT, beige flower pattern, good condition, \$80. Bookcase, 62x24, black, \$60. 462-4947.

7 CHINA PLATES, gold, excellent condition. Individual full patterns with gold bands. \$5. Similar plates alone sell for \$35 in store. 295-9556.

600 MM LENS \$125; Lock Nevada and Marker Jr. set binding tools, \$4 per pair; Sabot hardware, \$10; Trainers rods \$4 each; many beauty parts. 488-5817 or 488-1214.

TRASH COMPACTOR, Sears Kenmore trash compactor in excellent condition. \$150 or best offer. 273-8864.

CLASSICAL and operatic records played once and recorded on tape, about 1/2 price. Man's 14 carat solid gold watchband and solid gold band. 438-4942, Carefree area.

IBM MODEL C electric typewriter, excellent, \$140; Fabrics Automatic camera (35M f1.7, \$40; Fluor receiver and speakers, \$120; Deluxe Paymaster Calculator, \$40. \$400. \$200. 488-7200.

WATERBED FOR SALE! King size, includes everything, \$300 or best offer. Streets and Grand. Paid 270-2116.

TWIN BEDS in corner glass Orange and yellow floral pattern, excellent condition, only \$100. 297-6448 after 5pm on weekdays, all day Saturday and Sunday.

WASHING MACHINE and dryer, Sears Kenmore, immaculate condition, perfect working order, \$275. 983-9068.

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COLOR TV, 23", stereo combination, Mag-noson, works fine, \$250. 447-8756. El Cajon.

GARAGE SALE, Sundays, February 11 and 12, 10-5pm. Items to 5pm. All kinds of goodies, books, roller, dresser, miscellaneous pots and pans, silver and dishes, 3500 Logan Avenue, Logan Heights.

REFRIGERATOR-freezer, good Montgomery Ward Signature, Rosebud 152 1/2 cubic feet. Center on top, like new, \$175. 464-0657.

YARD SALE: SN equipment, small items, excellent condition, furniture, miscellaneous items. February 7 and 8, 9 to 4, 218 W. Robinson Street, San Diego.

SPA, new, 8 octagon, 41" deep with all equipment, \$1995. 752-5343 after 6pm or weekend.

BEAUTIFUL AFGHANI RUG, red, orange, white and black, striking and hanging 2 1/2 by 1 1/2 meters, \$325 or offer. Karl 578-4745.

ALL MAILED ADS SHOULD BE SENT TO: READER CLASSIFIEDS P.O. BOX 38862 SAN DIEGO, CALIFORNIA 92138

How to Place Your Free Classifieds

ALL ADS MUST BE TYPED, double spaced on a post card or 3x5 card. No abbreviations or special capitalizations are allowed. Any instructions should be written on separate paper.

FREE CLASSIFIEDS: Ads of at least 25 words are free. To advertise parties and nonprofit organizations, send no additional word. All free classifieds run for one week only. Classifieds are limited to one free classified per week.

DON'T CALL US: Due to the large volume of free classifieds, we cannot handle calls or phone inquiries concerning them. Please do not call to us.

DEADLINES: Classified ads of any kind may be mailed to the Reader and must be received by 8 a.m. Thursday one week before the intended issue.

Business ads and real estate party ads should be brought to the Reader office (1635 State Street, downtown) before 3 p.m. Monday (closed Saturday and Sunday). All late private party ads of 25 words or less require a \$5 late fee plus 20 cents per additional word.

THE READER reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

ALL MAILED ADS SHOULD BE SENT TO: READER CLASSIFIEDS P.O. BOX 38862 SAN DIEGO, CALIFORNIA 92138

MOVING CALL: Saturday and Sunday, 7-10 p.m. 17th and 18th, 2019 Cypress Avenue, North Park. Lots of stuff. Come and see!

BRAND NEW: 1" Sony Trinitron color TV, must sell, \$275; Sears microwave oven, like new, \$75; Panasonic portable refrigerator, \$45. 283-9919.

WHITE SANYO microwave oven, model 8200, owned for 3 years, works excellent, \$85. 475-8058.

SEARS ELECTRIC typewriter, like type, like new, \$100. 566-1585.

PARTS FOR G.E. dishwasher and Bendix washer. Venetian glass vase, red bubble glass ashtray, magazines: San Diego Playboy, Intellectual Digest, Free Enterprise. 299-3232.

CARPETING, good, excellent condition. 70 square yards, \$135; green S.B. Acme Supreme Jubicator, best model, almost new, chrome, \$125. 952-7488.

DOUBLE BED, \$40; desk \$20; dresser and nightstand, \$25; carpet corner, \$20; 10 speed bike, \$70. 572-699-7728.

ANTIQUES: Victorian walnut secretary in 2 sections, \$950; cherry dining table with 4 leaves, \$475; brass rail bed, \$390; 2 side chairs, \$125 each. 452-0218.

COFFEE TABLE, glass topped with "faux marble" inella design. Large size but conveys feeling of lightness and space. Unusual buy at \$375. Glenora Juniper Antiques, 5510 La Jolla Boulevard. 459-2222.

RATTAN CUSHIONED loveseat, hanging chair, 3 ottomans, excellent condition. \$225 or offer. Complete French Provincial bedroom set, \$250 or offer. Pappasan chair, \$40. 270-0251 p.m.

WATERBED FOR SALE, queen size with heater and liner, new condition. Frame is blond varnished wood, \$100. 491-8979.

SOLD GOLD 24 karat chair, 23" long, \$125. Solid gold bracelet, \$250. Unique Thai design, chair, no checks. 270-5148.

SECTIONAL SOFA, 2 or 3 places, brown, damask, very good condition, \$100. 274-4144.

ATTENTION CREEPY CRAWLER lovers! Butterflies and dragonflies, 25 in all, beautifully mounted in 3 separate specimen boxes at \$16. Standard 2 drawer metal file cabinet, \$5. 265-2054.

TUFI Haul, 67 cents, sold 60 cents. Miami North Dulai West 500 North Highway 101, Solana Beach. 755-3863.

CHAIN LINK FENCE, pieces, 10 high and 20 long, 1 gate, and other miscellaneous sizes, 942-1808.

UPHOLSTERED CHAIR and hassock, \$75; futon mattress and box spring, \$50; wooden table and lamp, best offer, 252-8837 after 5pm.

BIKE AND SKIING equipment for sale. Mike or Debbie 465-0183.

VIDEOTAPE RECORDER with TV monitor, black and white, reel to reel, excellent, \$550. 223-7000.

RCA 16" black and white TV, excellent condition, stand included if desired, \$50. 270-2725.

ALPACA SWEATERS and 950 silver jewelry from Peru. Phone 454-9859.

NEW GT15's Franchise polyester. Slip-On-Belt, white/le, \$25. Like new, boy's size 12.0. Capriotes for skates with blade guards, \$30. 753-2002.

DOUBLE BED MATTRESS, fair condition, and box spring, good condition, for \$15 plus queenize box spring for \$25. 315-232-4940.

KITCHEN DINETTE and 4 chairs, \$20. Twin bed, \$20. 429-1190 or 429-2814 evenings.

OAK DRESSER, antique looking, only \$90, with extra large beveled mirror, 3 drawer, in excellent condition. \$265. 223-9411 or 270-5844.

LEADED GLASS windows, matching pair, 22x28", \$150. 272-1514.

ADMIRAL GOLD 3 door refrigerator, \$225; living room 5 piece Spanish Mediterranean, \$225 or offer, Mediterranean console table, \$25 or offer; chest of drawers, \$20. 270-0251 p.m.

COLOR TV, 23", stereo combination, Mag-noson, works fine, \$250. 447-8756. El Cajon.

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READER

VOL. 8, NO. 7, FEBRUARY 22, 1979 SAN DIEGO'S WEEKLY

If You Are What You Eat, Then You Aren't What You Don't



Rachel Solomon

By Jeannette DeWyzé

Edie Mae Hunsberger's breasts contain six lumps of cancer. She has come to lecture here at the Hippocrates Health Institute, and she's generating vitality like a cheerleader at a pep rally. So many people join the room that some have to sit at her feet; they stare up at the slim body and wonder how the thirty-five-year-old face can belong to a woman of fifty-one. But mostly, they all hang onto Hunsberger's words, for she's more than a pep rally mascot, she's living proof of the faith that lures folks to this Lemon Grove enclave.

"Nowadays, Edie Mae's mental attitude focuses only on the positive; now only "live," raw foods pass her lips, and her color knows the regular kits of wheatgrass juice. But once, she and her husband Arad were the typical American couple. I ate junk foods and the so-called standard American diet for years," she confesses to the group. "My body gave back to me what I gave to it." When she checked into the Hippocrates Health Institute in Boston (six years ago), she was terminally ill, in pain, and taking 300 pills a day.

Within two weeks she and Arad had learned the Hippocrates program. They had mastered the technique of the cleans-

ing enemies. They'd learned how to sprout legumes, and how to ferment wheat berries, and how to assemble the odd-looking substances into meals. Their minds had accepted the belief that the body's natural state is one of health. Soon Edie Mae's body seemed to begin to accept it, too.

Listening to the torrent of inspiration, I sneak glances at the group around me and try to figure out why it makes me uncomfortable. People tell me all the time that their particular organizations include "all types of people," and usually that's never accurate, but I damn on me that this group really does embrace all sorts. In front of me sits a muscular young black man under a wide halo of thick hair, across from him hunches an emaciated old lady in a wheelchair. I can count a middle-aged suburban couple and a young woman in blue jeans and a pudgy, wool-suited business type from Claremont. True heterogeneity is unsettling. I'm fascinated by whatever unites these disparate individuals.

Some do look seriously ill, and I feel obliged to sniff around for whiffs of cancer quackery, but at the outset the prospect of finding it doesn't look too promising. The charges for a week's stay at

(continued on page 8)

City Lights

Thanks For The Mammaries

Women, do you dream of a lovelier, more alluring bust line? Then hear news of an amazing SCIENTIFIC discovery which will help you to ENLARGE your bosom in just a matter of minutes each day! Throw away those

twenty-five women. Eighteen of them finished the series and only one saw no bust growth at all. The rest expanded their mammaries by an average of two inches, to the size of the class finished with breasts three and a half inches larger than she had started with. ("None of her clothes fit her," Joyce recalls.) Since then, in six different classes they've conducted. Joyce and Bodie say they've



Bill Joyce, Jacqueline Bodie

hormone creams and protein foods. Yes, you can even chuck your gadgets from Mark Eden. Instead, prepare to think your way to GREATER CURVES in eight glorious weeks. Try no-muss, no-fuss breast enlargement through self-hypnosis!

How do you learn it? Why step right up to the modest offices of Mind Over Manner in Ocean Beach and meet Bill Joyce and Jacqueline Bodie. Neither Joyce nor Bodie looks like he's just stepped out of an ad from the back pages of True Confessions. The man, tall and bespectacled, has a penetrating stare, and his unobtrusive partner is soft-spoken.

"I'm frankly disgusted with the idea of a woman going through a breast augmentation program—having a surgeon implant silicone bags in her breasts to make them larger," explains Joyce, who worked as an artist and machinist before getting into hypnosis. So he says when he saw a television broadcast about two years ago which reported on hypnotically induced bust development, he resolved to investigate it further. He was then working at the Hypnosis Motivation Institute in La Mesa, and he organized a research group which included about

found one overwhelming prerequisite: motivation. Joyce says if breast enlargement is important to a woman, "Then she'll respond very well eighty to ninety percent of the time." Having small breasts isn't a problem "unless the woman perceives it's a problem with her self-image," Bodie chimes in. She adds, "We tell people, 'If you're here because your boyfriend or your husband shoved you in the door, you'd better go home.' And some do." Those who remain pay \$120 for eight weeks of two-to-three-hour-long sessions which teach the basics of self-hypnosis and the specifics of bust development.

None of the instruction involves physical contact or disrobing, but the class sessions do include group forays into the hypnotic state. Joyce instructs participants to lean back comfortably on the soft couch seats, and then unlashes his commanding baritone upon them. "The directions to relax take the subjects to a midstate state of hypnosis in which they are aware of their surroundings but extraordinarily open to suggestion. Once there, Joyce's mammary imagery flows. "Your breasts are growing fuller, heavier," he croons. "You're putting on a warm tingly sensation." Outside of the classes, students

are supposed to practice more of the same for fifteen minutes twice a day. They do so until they learn to easily achieve the hypnotic state on their own—and until their breasts blossom to the desired dimensions.

Joyce says such changes can come within a single week, but he also cites the case of one fifty-five-year-old woman who practiced for twelve weeks without results. She gave up and then gained an inch in a couple of days. Only three students have seen no improvement at all, Joyce reports, but the most typical achievement is a gain of about two inches in six weeks.

Though such achievements may sound fantastic, Joyce and Bodie do manage to come up with a plausible explanation for how it could work. "If a woman has the genetic potential to have a certain size breasts and she hasn't achieved that level, it seems likely that she's stopped the development somehow. It's been blocked," says Joyce. He adds that some women even specifically pinpoint causes in their pasts for such blocks: some had parents who would have preferred a boy, other women were embarrassed by early development, while still others took their parents' warnings literally, as did one airline stewardess from Point Loma. "She remembered her mother saying that she knew what girls with big breasts did in the back of cars, so she had better not come home with big breasts," says Bodie. Even if a woman doesn't know what caused her incomplete development, however, the Ocean Beach hypnotists say that hypnosis can still remove the mental inhibitions on achieving one's genetic potential. How does one know what that is? Joyce advises women to note their close relatives' breast sizes, but says the only way a woman can know for sure if hypnosis will work is to try it.

While many of the women who do so shy away from discussing their experiences, a few testify as enthusiastically as the woman in pulp magazine breast-building ads. Joan Pease, for example, says she took one of the first classes with Joyce because she'd been experimenting with hypnosis in general. "I was small. I probably started out at about thirty-two inches." Then a student at San Diego State University, she says her female relatives also had been prone to flat-chestedness. "But I figured maybe that was just how they saw themselves." The results delighted the nursing student. "I gained maybe an inch or two so I'm still small, but I got fuller and it shows." She says she increased her bra size from a thirty-two to a thirty-four, and she received an unexpected bonus—three inches lost from her waist without dieting, a side effect resulting from mentally envisioning a new, curvier body.

—J.D.

I Swear I'll Be Back For You On Payday, Mom

Uncle Bill sauntered into the R & S Jewelry and Loan Company on the corner of Fifth and G downtown and laid his green pawn ticket on the counter. "I want to pick up my clubs," he said cheerily, directing the pawnbroker as to the color of the golf bag. The clubs were brought out in a huge black bag and Uncle Bill handed over thirty dollars. It had been a twenty-five-dollar loan, a typical transaction Uncle Bill says he has made over a thousand times. "I'm a golf huster," he explained to a curious Saturday-afternoon bystander. "I hustle rounds of golf, and no matter where I go, if I'm low on money... Las Vegas, say, Stoney's in Las Vegas will give me fifty dollars for these clubs. I've hocked 'em in every major city in the U.S.," continued the middle-aged hustler. "It's cheaper than storing them. A pawn shop is an asset to any community."

There are twenty-five pawnbrokers in San Diego, and for most of them business is brisk, especially on Saturdays. Around the corner from R & S, in another of downtown's fifteen pawnshops, twenty-seven loans totaling \$935 were issued the same Saturday. A little over \$300 in loans were paid off that day and their collateral redeemed. The items retrieved were similar to those hocked: guns, watches, jewelry, stereos, cameras, tools, sporting goods. Most of the city's pawnbrokers agree that they make their money on loans, and not on selling the merchandise after they've kept it for the mandatory six-month holding period. Selling the merchandise is risky anyway.

"The pawnbroker doesn't figure how much the guy paid for an item [he wants to hock]," says Ernie Addelson, who runs Western Jewelry and Loan at Fourth and F downtown. "You base [the loan] on demand."

So one of the pawnbroker's jobs is to be a market analyst. Addelson is full of salient examples of market fluctuations. Hand calculators, for example, enjoyed one of the fastest climbs in demand in recent history. But the fall was equally swift. "I used to be able to sell hand calculators easily," says Addelson. "I'll buy every-body started selling them—druggists and what

not. They've gotten so cheap we can't sell them anymore." Now Addelson takes only the most sophisticated calculators, the ones with "multifunctions." A similar fate has befallen the older Polaroid cameras. "Polaroid does the same thing to you as car dealers do," complains Addelson. "They come out with a new model every year. When Polaroid changed their format to the magazine reader and instant development, it knocked the old ones out of the ballpark." The evidence for this contention is lying in the display cases of nearly every pawnshop in town: sad and dusty old Polaroids, relics from another era, sit glumly waiting to be bought as novelties. Says Victor Gorse, owner of the Treasure Trove on Thirtieth in North Park, "You can bring me a \$500 accordion and I won't give you a dime for it because I can't sell it. But you can bring me a sixty-dollar black-and-white TV and I'll give you twenty-five bucks."

Suppose you brought in that little black-and-white television set, and since you were having some trouble with it, you never intended to retrieve it, which is often the case with TVs and stereos and typewriters. The pawnbroker holds on to your television set the required six months, sends you a notice in the mail that your time is up, and then puts a price tag on it and brings it out into the shop. The price he puts on it has to



Ernie Addelson

reflect the interest he lost on the loan he made to you, which in this case was five dollars for the first ninety days, and a dollar a month after that, making a total of eight dollars. The pawnbroker has to add to that costs for paperwork and postage, plus a little profit—say another five dollars. This means he's going to have to give you about thirty-eight dollars, or maybe less if he gets sick of looking at it. Some pawnshops

don't take television sets, because they're sometimes difficult to sell, as the customer knows he's taking his chances if he buys it. Like many items, television sets are seasonal, coming in heavy during the summer and being retrieved about the time the World Series is played. "The shops get a lot of skis and fur coats and leather coats in the summer, too, and a lot of scuba gear in the winter. Shop owners claim that storing things in a pawnshop is cheaper than renting storage space, and that many people who go on vacation hock their valuables before they leave, picking up a little extra cash and embarking

with the knowledge that the items are safe. A young man in jogging clothes walked into the Hillcrest Pawn Brokers on University Avenue between Fifth and Sixth and sold a gold wedding ring to the shop for twenty dollars. "It isn't mine," he replied to a question. "I'm selling it for a woman who's going through a divorce. Bad memories... Some people feel self-conscious about coming into pawnshops."

The pawn industry still hasn't shaken the image of a fencing operation for stolen goods, and possibly for good reason. Dumb crooks still try to pass off hot items at pawnshops. Despite the

fact that identification is required of persons waiting to hock merchandise, and the clerk must copy down the item's serial number and send two copies of the pawn ticket to the police department, pawnring is still a common means of unloading stolen goods. Last year crooks pawned at least \$179,614 worth of stolen property in San Diego, according to the police department's pawnbroker detail. Because criminals rarely return to pick up merchandise, and because if a burglary victim is located, he usually comes down to the shop and claims his belongings, pawnshop owners all vehemently claim that they

turn away anyone or anything that looks at all suspicious. But it's not always easy to tell. One test is to hand back an expensive camera that someone is trying to hock and ask the person to open it up to explain how to get the lens off. Same with guns. If he has trouble, no deal. "If we started to buy stolen stuff, we'd have a line all the way around the block," says Tommy Campise of Globe Pawn brokers on Fifth. The young woman struggled to get the sewing machine onto the counter at Hillcrest Pawn Brokers. Next to it she placed a large portable radio, and out of her purse she pulled two other small radios. She sold all four of

the items to the shop for fifty dollars. "Geez," she marveled as her receipt was being written. "My father bought this sewing machine for my birthday for sixty dollars." She needed the money to pay off an employment agency that was trying to find her a job as a receptionist. Her next clothing, pretty face, and soft voice suited her for the job. She reached out to touch one of the radios, which was round and small. "God, I've had this since I believed in Santa Claus. My mom would kill me if she knew I was selling this stuff." —A.M.

Once Upon A Time

At the outbreak of the American Civil War there were plenty of people still living who remembered the Revolutionary War, just as the dawning of the Twentieth Century found a lot of former slaves able to recall their days in bondage. Today there are many people still around who lived through the turn of the century and World War I, who knew the world before the automobile and the airplane arrived, and in an effort to save firsthand accounts of that time, the recollections of some members of the oldest living generation are being recorded on tape. Using a \$67,000 Regional Employment and Training Consortium (RETC) contract, the San Diego State University Foundation is conducting a year-long series of interviews with about a hundred local people who lived in San Diego during the period between 1890 and 1945. A group of six interviewers is now concentrating on North Park residents and also on men who were active in the earliest stages of aviation, a field to which San Diego made a sizeable contribution.

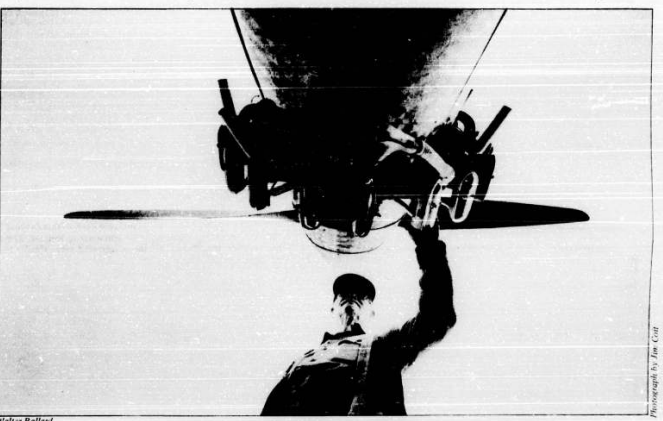
The hour-long recordings are fascinating. Even when the content of an anecdote isn't that colorful, the storytelling ability of the old people is utterly captivating. Ed Marrow, who helped build Charles Lindbergh's Spirit of St. Louis, is eighty now, and he vividly remembers being the last workman to bid farewell to Lindbergh before he flew off for the East Coast and the start of his Atlantic crossing. "The [Lindbergh] went all through the shop, saying good-bye to everybody who'd built his plane. He walked up to me, bowed, said, 'Well, Ed,' took my hand. 'I guess this is my good-bye. I might get wet.' I says 'Well, no. Hold on. I don't think we want that plane to get wet after we broke our necks for sixty days to get it ready for you. And if that don't get wet, you won't.' If course he had his big wide grin following that. He shook his head and said, 'Well, Ed, that makes me feel a lot better. Good-bye.' He shook my hand again and left." Marrow says he and the crew who'd built the plane in a converted fishing cannery at Laurel and Pacific

Highway were worried about Lindbergh, "until we'd heard he made it. Then of course we blew our tops, celebrated, went downtown with a couple of company rigs and saw an acetylene cannon that we shot

designated an N-9. He later became a barnstormer after buying a Curtiss Jenny here for \$300. Between 1920 and 1929 his plane was painted the Southwest, traveling with his wing-walker/parachutist.

where lots were being sold. Ballard would take interested buyers up for a look at the whole piece of property. On the side of his plane was painted the slogan: Rolando. Where You Love To Live. Ballard is now in

allowed him to cross through it and deliver letters on either side of the street as the horse plodded along. She also recalls the auto races that were held on El Cajon Boulevard in the 1920s, and she laughs at the



Walter Ballard

off with our torchlighter. It just about raised the roof. The cops all watched it real close, but didn't offer to stop us." Marrow also recalls that when Lindbergh was here waiting for his plane to be built in the early part of 1927, he took a lot of long walks. "One time he walked clear from San Diego to La Jolla," marvels Marrow. One of the other early aviators whose recollections have been recorded is Walter Ballard, who was born in 1896. He and his parachute were hired to attract people to the Rolando Village subdivision.

charge of the volunteers helping to restore vintage airplanes for the Aerospace Museum. One woman who has been interviewed (and whose name cannot be used) was born on Utah Street in North Park in 1911. She talks of a movie theater in North Park before the North Park Theater (now the Calvary Chapel) was built. It was called the Ramona Theater and was located near the corner of Thirtieth and University. But after the North Park Theater was constructed in the early 1920s, the Ramona's popularity dipped, and in the end the theater had contests in which patrons were given free sacks of groceries. The woman remembers images as clearly as if they occurred yesterday. She talks of the mainman whose open-sided, horse-drawn buggy

They'd give an exhibition over a town to attract people, land at a nearby field, and then sell airplane rides. "I'd take the people up five dollars a ride for a fifteen-minute ride," says Ballard. "We made enough to eat and buy gas. Occasionally we were able to afford a room, but sometimes we slept under the wing." Ballard has a picture of himself and his airplane taken on University Avenue near La Mesa in the mid-1920s. He and his parachute were hired to attract people to the Rolando Village subdivision.

vision of a Ford touring car racing down the road with feathers blowing out of its back seat (the feathers were routinely added for dramatic effect). The tapes describe the lives of San Diegans who grew up in a much different world from the one that exists today, but they also illustrate and preserve one vestige of that past which seems to be disappearing: the art of storytelling. Nearly every person interviewed produced narratives filled with drama, humor, and suspense, eloquent testimony to an oral tradition only recently appreciated.

—Jeannette DeWitty and Neal Matthews



READER

If You Are What You Eat, Then You Aren't What You Don't

What are Mal and Rac going to bustle when the disco-tics finally recognize that rock and roll is not only danceable, but meaningful as well?

Tom Pearl
Encinitas

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Do The Bilk

One note rings loud and clear out of the "Bike Hustle" ("Song and Dance Routine," February 15): it is definitely a *Hustle* with a capital H. If there is one thing San Diego doesn't need it's another self-promoting New Yorker looking to make a fast buck.

What are Mal and Rac going to bustle when the disco-tics finally recognize that rock and roll is not only danceable, but meaningful as well?

Tom Pearl
Encinitas

Two For Dinner

I would share my final meal with John Lawless ("Off the Cuff," February 15) anytime. As a native New Yorker who has had an ongoing love affair with San Diego for the last six years, I can only say that his answer last week would prompt me to trade in my bagful of avocados for the taste of sausage and peppers in Little Italy at the end of a hat. It would have to be in summertime, though, with the heat rising from the blacktop.

Joe Gerber
Encinitas

Take One, It's Free-lance

Ron Jensen's experience with the *Boys Times* ("Bad News, Amigo," February 8) had special interest for me because I have been published often in that paper. But I had already decided to stop submitting articles there when Jeanette DeWyz's feature appeared.

I was interested in the *Boys Times* because I liked the bilingual emphasis. I have not been able to retain my interest because the paper seems increasingly aimed at the retired Americans who live in their nice little communities. The few Mexicans who refer to the paper state that it is not aimed at them and their interests.

Having had quite a few articles published at what Hugo Torres said would be the "standard rate," I am satisfied I gave that paper a good opportunity to prove itself to me. It failed such proof. I don't regret the contacts, such as they were; it was good to have them.

If it's any satisfaction to Jensen, I never did get paid for any of the articles and I don't expect to now. Moreover, I've noticed Hugo Torres's name has been off the

masthead of the paper for a while. Maybe he's no longer associated with it. Thanks for your story.
Eugene G. L. Rothlo
Lucinda

Cheap Shot No. 1

After reading the article by Neal Matthews in the February 8 *Reader* regarding the *Sun News* ("City Lights"), I can only conclude that the *Reader* is in more serious financial difficulty than our newspaper is reputed to be. At least our reporters can make a long-distance phone call to verify or elaborate on information we present. Apparently, Matthews and the *Reader* cannot. Otherwise, a call would have been made to San Francisco to determine the outcome of the sex discrimination suits allegedly filed against editor and publisher M. Marvin Johnson. To simply mention the charges without checking their validity is irresponsible and a cheap shot, and reduces the story to little more than a Rona Barrett gossip column.

It is interesting to note that Matthews' sources include a staffer "in a position to know"—whatever that means—and a former ad salesman and a former executive. It's not too difficult to find former employees of any organization who are disgruntled. Some of us at the *Sun News* know a few malcontents once employed by the (gasp!) *Reader*.

Matthews also knows there is no truth to the statement by another unnamed person that there is talk of unionization, because he asked me about it. If he had queried anybody else on our staff, he would have heard the same thing I told him: there has not been, and is not now, talk of unionizing at the *Sun News*.

Despite the *Reader's* paucity penchant for repeating rumors, I think most of us at the *Sun News* are pleased with the story—a little publicity never hurt anybody.
Larry Keller, reporter
San News

Letters

Certainly *Movie* has its flaws, as, unfortunately, nearly everything does. And it's the job of the reviewer to make sure we don't miss any of them because, after all, how much fun is a good review? But any three-year-old will tell you it's much easier to tear something down than it is to put it together in the first place. And that's what these self-proclaimed experts do—rip things apart.

Just once in a while it would be nice to read a review when the reviewer turned off that negative computer and let his hair down a little. How could anyone resist genuinely funny lines, such as a dying George C. Scott in *Buster's Beavies*, who gasped for his last

breath and said, reflectively, "One minute you're standing in the wings, and the next minute you're wearing them."

Yes, the reviewers are clever, witty, knowledgeable, and more plugged-in than the rest of us. And their opinions are valid enough to rate twelve on a scale of ten Pomposus? Perhaps. But think of how much they're teaching us.
Al Stoff
Solana Beach

Cheap Shot No. 2

Enclosed with this letter is a money order for two dollars. It seems that the *Reader* does not encourage reporters to make long-distance phone calls, and I thought it might be because of the money.

I am referring to the story last week concerning the president of the San Diego Urban Newspaper (SDUN) Group. I have long felt that the *Reader* leans towards

cheap-shot journalism—that is, taking the shot with little or no regard to its veracity.

I have the slightest idea what is the status of the case involving the SDUN Group president. But if I had been writing the story, I would have, and so would my readers. I think any other attitude is shoddy, and more suited to a paper like the *National Enquirer*.
Jim Okerholm, reporter
San News

Neal Matthews replies:

Both lawsuits, one brought by Elizabeth Yale and the other by Kathleen A. Fairfield, were dismissed with prejudice by the Federal District Court in San Francisco early in 1978 because they were settled out of court. Helen Calmer, counsel for both plaintiffs, would not disclose how much money the San Francisco Progress had to pay her clients.

He'll Learn

Re: the review of *Movie* by Duncan Shepherd ("Bad Memory," February 8). Reviewers like Duncan Shepherd remind me of frumpy old ladies, who sit socially in movie house glowering at the screen. They never enjoy themselves; they are never amused; and they never find anything good to say. Their only pleasure, I suppose, is that they are among the few *Reader* readers who know who Otis Ferguson is and, presumably, among the few who care.

Your Gas Is As Good As Mine

Matthew Alice ("Straight from the Hip," February 1) and the state board of pharmacy seem strangely ignorant of alternative sources of nitrous oxide. It is easily made by heating ammonium nitrate. Unfortunately, this process is difficult to control and may lead to explosions. It would be almost impossible to regulate the sale of ammonium nitrate, which is, for example, an important ingredient of commercial fertilizers.

I consider the pharmacy board's attitude (that if nitrous oxide becomes a popular intoxicant, it should be banned) nearsighted and irresponsible. Gas pistons would soon find out about the nitrate route and become much more of a hazard to themselves than if nitrous oxide gas had been easily available.
Peter Turner
San Diego

Withdrawal Symptoms

As an owner of a restaurant recently reviewed by your periodical ("The Little Man's Legacy," February 1), I would like to comment.

Just once in a while it would be nice to read a review when the reviewer turned off that negative computer and let his hair down a little. How could anyone resist genuinely funny lines, such as a dying George C. Scott in *Buster's Beavies*, who gasped for his last

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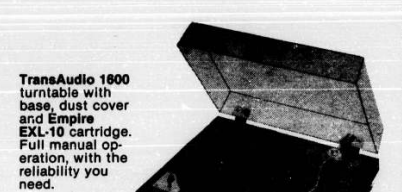
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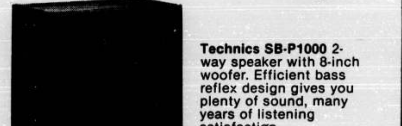
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Straight from the Hip

MATTHEW ALICE

Dear Matthew Alice:

While driving home from L.A. recently, I noticed that the entire city of Long Beach appeared to be illuminated by amber-colored street lights. They looked pretty from the freeway, but seemed less brilliant than conventional street lights. Do the amber lights cost less to operate? Do they deter street crime? What are their advantages and disadvantages?

Sue Beckman

Del Mar

Those low-pressure sodium lamps require less electricity than the conventional mercury lamps do, and are actually more brilliant, emitting as much as 160 lumens per watt, compared to 60 for a mercury lamp. But though the low-pressure lamps are said to be the world's most efficient form of street lighting, some Long Beach residents, who call themselves the Ban Ugly Light Bulbs committee, have petitioned to have the low-pressure lamps replaced with high-pressure sodium lamps, which are the standard in San Diego's new neighborhoods, and which are seen most prominently along the Coronado Bay Bridge. The fixtures of low- and high-pressure lamps are about the same; they glow in a way that looks like polished copper. But the low-pressure lamp is three to four feet long, or more than twice the size of the high-pressure lamp, whose relative smallness makes it easier to direct more light on the pavement and less to the sky. Thus the makers of the high-pressure lamp—General Electric, Sylvania, and Westinghouse—can show their product to be more efficient in terms of pavement lighting than can the maker of the low-pressure lamp, which happens to be



Norelco, a division of Dutch-owned Philips Company. (General Electric used to make a low-pressure sodium lamp—indeed installed those lamps on the Golden Gate Bridge—but discontinued the product over twenty years ago. The lamps on the Golden Gate were changed to high-pressure sodium in this decade.)

What most disturbs the Ban Ugly Light Bulbs committee, though, is that the low-pressure lamp makes the colors of the Long Beach streets look drab and ghostly. Owing to many factors in its design, the low-pressure lamp emits a light that makes a stop sign look brown and a green car look gray. At worst, a person could be mugged under one of the lamps and not be able to

tell the police what color jacket the assailant was wearing. The high-pressure lamps make reds and greens look more natural, though not as natural as conventional street lamps do.

All three kinds of lights can be seen in San Diego. The Navy has some low-pressure lamps installed at the Anti-Submarine Training Center at Nimitz and North Harbor Drive; and the city has a few on Mission Road a mile west of Highway 163, near the FedMart warehouse. All new subdivisions are required to install high-pressure lamps, of which the city has 3000 now, and expects to have 6000 by November, for a quarter of the city's total. SDC&E, which keeps its own street lamps

atop utility poles, will not begin to replace its mercury lamps with the more efficient sodium ones until it receives approval from the Public Utilities Commission, expected this summer.

Dear Matthew Alice:

Can you tell me where in San Diego to buy music books (for guitar) on current folk and country songs? Is there a monthly magazine that features them?

Eddie Conn

Pacific Beach

Nearly any music store sells books for guitar; call the one nearest you to find out what they've got. The folk song magazine you want is *Sing Out*, which prints the lyrics, music, and tablature of current and traditional songs. The magazine costs \$1.50 a copy (available at The Blue Door Bookstore in Hillcrest), or \$8.50 for a year's subscription of six issues. The address for subscriptions is 270 Lafayette Street, New York, New York 10012.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80603, San Diego, California 92138.

It Was Greek To Me



Keith Michell

JONATHAN SAVILLE

Over the next six years, KPBS-TV (along with other public television stations) will be presenting all the plays of Shakespeare in productions by the BBC and Time-Life Television. The series got off to a bad start last week with a dreary, unimaginative *Julius Caesar*. This is under any circumstances a difficult play to stage. Shakespeare has constructed it so that we find it difficult to feel any great sympathy or antipathy toward the characters. Caesar has a certain magnificence, but his habit of continually referring to himself in the third person removes him from our emotional sphere. Brutus is noble and sincere, but his Stoicism envelops his humanity like a cloak of lead; it is hard to respond warmly to someone who is perpetually converting himself into a principle. Mark Antony seems truly devoted to his friend Caesar, but his penchant for treachery and demagoguery makes him ultimately unattractive. Cassius is energetic and brave, but also a self-dramatizer, a manipulator, a petty devil. Octavius is brimming with will and resolution, but he has all the charm of a hatchet. There are only two women, both tremulous nagging wives. The general impression of the play is one of cold grandeur, distant, impersonal, stony, utterly Roman. There is no one in *Julius Caesar* you would want to have a beer with.

This is a script, then, which requires special attention to atmosphere and to ideas. It is less about persons than about politics—or, rather, it is about persons only in so far as they are political beings. It is also about the lofty images of the self by which an ancient ruling class sustained itself in the midst of cynical power struggles. To be effective, *Julius Caesar* demands a style of acting and staging that is vitally unique in the whole range of theatrical performance; only Shakespeare's own *Coriolanus* shares its as-suspicious and methods. Herbert Wise, who directed the BBC production, seemed only dimly aware of these characteristics of the play. This was a production without a point of view, with-out style, without any consciousness of un-moves him from our emotional sphere. Brutus is noble and sincere, but his Stoicism envelops his humanity like a cloak of lead; it is hard to respond warmly to someone who is perpetually converting himself into a principle. Mark Antony seems truly devoted to his friend Caesar, but his penchant for treachery and demagoguery makes him ultimately unattractive. Cassius is energetic and brave, but also a self-dramatizer, a manipulator, a petty devil. Octavius is brimming with will and resolution, but he has all the charm of a hatchet. There are only two women, both tremulous nagging wives. The general impression of the play is one of cold grandeur, distant, impersonal, stony, utterly Roman. There is no one in *Julius Caesar* you would want to have a beer with.

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specie was basically on the side of law and order, "says the director. "I don't think he condoned assassination in any way." Mr. Wise thinks, Mr. Wise doesn't think—but oughtn't a director to know? Any in any case, what a trivialization to suppose that this marginal treatment of the ambiguity of political action is an indication that Shakespeare was "basically" on the side of "law and order," or that he did not condone assassination "in any way." It is fairly disturbing when you discover that a director, whose intelligence and imagination must be the guiding forces behind a theatrical production, has no more understanding of the meaning of a play than a high school sophomore compelled to write 300 words on "Whether Shakespeare condoned assassination in *Julius Caesar*." And if such a student came to Mr. Wise's conclusion—namely, "I don't feel that Shakespeare really saw the play as political"—the teacher would be justified in commenting, "I don't give a damn what you feel—what I want to know is what Mark Antony's demagogic speech over Caesar's body, and the Roman crowd's reactions to it, 'really' are if they are not a commentary on the nature of a certain kind of politics." This was—not to put too fine a point on it—one of the most unintelligent productions of *Julius Caesar* I have ever seen.

From a purely theatrical point of view it was also grossly flawed. This was the fault of Mr. Wise's lack of insight as well as of his lack of directorial technique. "It's got a tremendously fast pace," he remarks about the play, "and it's almost a cops-and-robbers story.... It's a cliff hanger...." In fact, *Julius Caesar* does not have a tremendously fast pace, and it's nothing at all like a cops-and-robbers story, and it is hard to see how, even for a mind that seems to think entirely in clichés, this slow, deliberate, meditative treatment of a historical event everyone in the audience is supposed to know thoroughly could possibly be characterized as a "cliff hanger." *Julius Caesar* moves slowly, but it moves with a constant build-up of tension, like a catapult being stretched to its limit. Mr. Wise's direction captured some of this quality, the conspirators' conceptions of their roles were either flabby or purely rhetorical; for Octavius' psychological and moral tension, the director substituted such feeble externals as the tediously repetitive (and totally unconvincing) artificial lighting and thunder in the scenes between Cassius, Cicero, and Caesar; and when it came time for the crouched lion to spring, the intended assassins ambled into the Senate chamber with the dramatic pace of patrons of a Turkish bath entering the steam room.

The BBC's *Julius Caesar* was filmed in a studio, often it seemed as though it had been filmed in a closet. The lack of any sense of space—even of the space one would find on a stage—was even more oppressive than the utter chintziness of the set; a bare black backdrop would have been more effective, and more in keeping with the tone of the play, than those postcard columns and plaster-of-Paris rocks. It was perhaps the limitations of the

studio that made Mr. Wise stage the crowd scenes so lifelessly. The Jack Ruby motif, one of the most striking elements in the version of politics Shakespeare moves in this play, was shown as a small complementation of extras, noted to the spot, and evidently causing the heads before their next mechanical raising of trays. These limitations are not inherent in the television medium. The BBC itself has given us splendid examples of its own, completely opened up a television production can be of how natural and spacious an environment can be created on the small screen. Think, for example, of the *Classics Theatre* productions of a few years ago (especially *Macbeth*, *Shakespeare's Sonnets*, or *Mrs. Warren's Profession*). But to do this requires imagination and a sense of the medium, both of which were in poor supply in the *Julius Caesar* production.

Equally defective was the camera work, which was among the most inept of its kind I have seen in serious dramatic programs on television. Mr. Wise seemed almost deliberately to contrive shots that would make his cast look silly, clumsy, ugly, and dull. He relied heavily on close-ups, particularly during the voice-over soliloquies, but this was a cast in which few faces were worthy of close-ups. Richard Passon, who played Brutus, is a competent actor, with a good voice, fine diction, and all the materials at his command for an effective performance of the role (given strong and intelligent direction); but there is a limit to how much we want to see of that sagging, heavy-lidded, inexpressive face, and the number (and closeness) of the close-ups greatly exceeded such a limit. A superior actor—or a good actor under superior direction—can make his face, his body, even his physical defects, into a patent means of expressing the soul of the character he is playing. But since none of these actors, no matter how respectfully competent, had a vital, internal relationship with the emotional and intellectual life of Shakespeare's Roman characters, none of them succeeded in justifying the close-ups as free-floating elements in the drama.

There was one exception. When Octavius and Mark Antony are discussing the strategy of the coming civil war, the octavius comments, "We are at the stake; And 'tis about with many enemies; And some that smile have in their hearts, I fear, Millions of mischief." At this point, Mr. Wise turned the camera on actor Keith Michell (Antony), the close-up of whose face showed as a semidramatic, amiable, cunning smile, which slowly faded under the impact of Octavius' words. Here was a moment in which a fairly subtle interpretation of character and circumstance was wedded to the specific powers of the medium; Mr. Wise devised a bit of intimate revelation which would have been exceedingly difficult to carry off on the stage but which was superbly suited to television. If there had been more moments like this one, the BBC's *Julius Caesar* would not have been such a miserable bore.

After the screening of the play, there was an appalling commentary by one Jonathan Dumbleby.

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If You Are What You Eat, Then You Aren't What You Don't

(Continued from page 1)

Hippocrates—ranging from \$250 for a private room with a bath, down to as little as \$100 for students who work four hours a day—plus a hearty snack of colossal profits; many of the people who fill this room look healthy.

Suddenly I'm struck by the memory of that scene from *Sleeper*, in which Woody Allen waxes up 200 years from now to be told that mankind has discovered that the real health foods are chocolate sundaes and French fries. We know so little about nutrition today that it's just absurdly hilarious to think that it's best to eat sundaes rather than soybeans. Yet these defenders of Hippocrates are no longer confused; they've found the truth and they've even institutionalized it.

It is early Sunday afternoon in the office of Raychel Solomon, and the new guests for the week are arriving. Solomon is the founder and director of Hippocrates West, the only chapter of a parent organization in Boston. She's a well-coiffed, birdlike woman who flutters about the grounds keeping a sharp eye on everything and indiscriminately bugging members of her flock. It is difficult to imagine what led her to this path for proper living. Once she was a busy San Diego socialite, married to developer Lewis Solomon, mother of prominent attorney Herbert Solomon, publisher for ten years of the *Southern Jewish Press* (now *The Heritage*). But she says she had always harbored a concern about health and nutrition, and finally she chanced upon Eydie Mae Hunsberger's autobiography, *How I Conquered Cancer Naturally*. Responding to the call of the faith, Solomon trained in Boston under the

founder of Hippocrates, then returned to open a branch in El Cajon two and a half years ago.

Since then, she says about 1500 people have checked in from all over the world, and in November Solomon moved everything to the larger quarters on three and a half lushly landscaped acres off Central Avenue in Lemon Grove (former home to the Hilltop Chateau retirement complex). The scattered buildings accommodate up to ninety residents at a time, but Solomon has been satisfied with weekly groups of thirty to forty. The educational program repeats every week, but participants are encouraged to stay three weeks in order to fully learn the program and to allow for "complete detoxification."

The director looks thin but healthy; however, I find she won't tell me if she had once been sick. Talk of illness promotes a negative mental attitude, and this is a Hippocrates no-no. Solomon even makes new guests sign an application in which they promise to "always be cheerful. . . . I will not speak about any present illness or past illnesses to anyone. . . . It continues: "I recognize the fact that the institute is not able to offer special medical or health care to any individual and serves mainly in the capacity of teaching a philosophy of living involving fasting and diet."

Someone appears at the door, a woman named Diane. Her age is impossible to guess. Her body says overweight, but she has the face of a ten-year-old-boy, and she informs Solomon that she has no home address. She's here, she announces, because she's gone through the Boston program, but she's since transgressed; she wants to return to the fold. Carbohydrates are her nemesis.

"I ate seven pieces of ice cream once in one day. . . . It's like being an alcoholic."

"Oh, Diane,"

A few minutes later, an efficient-looking middle-aged woman appears. She looks affluent, wears glasses, and her center-parted hair pulls back into a bun. She tells Solomon that she and her husband have just returned from three weeks in Mexico, where they'd sought a cure for his cancer-ravaged liver. Friends had highly recommended Hippocrates, and now she wants to know what it involves.

"Well, it's all nutritional," Solomon tells her.

"Oh, it's nutritional?" She seems to be expecting to hear specific promises and

looks disappointed when they're not forthcoming. "Well, of course my husband has been diagnosed as terminal, and he's taking a lot of painkillers. What do you say about that?"

"We do recommend that you're at the institute you stop all painkillers," Solomon warns her. "Because, you know, it's poison." The woman nods. "If you're putting it in faster than the body can eliminate it, you're not going to get very far. But we find that the wheatgrass does seem to help the pain."

The woman hesitates; she asks whether she could take some wheatberries home. Solomon interjects, "But if he's terminal, isn't time of the essence? . . . We've had people who've been told they're terminal and we've seen some remarkable things."

"Have you had much luck with liver cancer?" the woman asks, brightening up. "It doesn't really matter what it is, whether it's arthritis or migraines or cancer," Solomon replies, adding that health is natural. "If you get the system working properly, the body will cure itself."

Others drift in throughout the afternoon, an older blue-collar couple from Portland, a young British woman who walks in nursing her two-year-old daughter, another couple inquiring about Solomon's track record with something that sounds like "tapus hematomis."

How do they all find out about this place? "I ask Solomon during a short break in the parade.

Early Tuesday afternoon I return, primed to spend the next day and a half among the inmates. I arrive too late for lunch. Plates are already being cleared away from the dining room. "I've also missed the morning's class on digestion, but I'm just in time for what promises to be a highlight of the week, a critical lecture on elimination."

Leading the session is a glowing blond named Linda, who stands in front of several colored charts of the colon. The table next to her displays a sinister-looking bucket, a catheter, and a tube of K-Y Jelly. After a brief, matter-of-fact lecture on organs of elimination, she buckles right down to the nitty-gritty. "First take a deep breath and prepare yourself and relax, because mainly it is the idea of an enema that is disconcerting, or some old experience. And you find that as you take responsibility, as an adult and do it in a correct way,

it's not that big a deal."

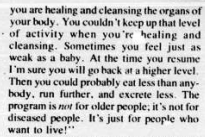
She launches into a lurid description of protraction, which she says can impact the large intestine. She warns, "Believe me, what you can get out of the colon is amazing. So don't be surprised at what you see come out!" Step by step, she describes the procedure for evacuating the wastes. Expressions in the room vary from grim concentration to rapt attention. Then Linda explains how everyone should follow the enema with a wheatgrass "implant," using the colon catheter to introduce four ounces of wheatgrass juice into the newly named organ. "Hold the wheatgrass for twenty minutes, then expel it."

She doesn't have to explain the wheatgrass to this group. People here venerate wheatgrass; it's a cornerstone of the Hippocrates program, which was assembled more than forty years ago by an eastern Lithuanian immigrant named Ann Wigmore. Wigmore reportedly learned most of the secrets of natural living at a young age, from the knee of her grandmother, a folk doctor whose repertoire included burying little Ann in warm swamp mud and patching up wounded soldiers with stale, yeast-straw bread-and-goat-milk poultices. But by the time Ann moved to America, she'd forgotten the principles of her youth until deteriorating health finally prodded her back to the basics. Once there, she assembled the program of spiritual principles, exercise, and diet, and discovered the wonders of wheatgrass: "the great sprout of ordinary wheat. . . which subsequent events suggested was capable of helping and to extend the life span."

The Lemon Grove students are studying Wigmore's program, unadulterated. As part of it, they're urged to drink three ounces of the undiluted fluid twice a day, and to give themselves two wheatgrass implants following the method Linda is describing. Everyone takes notes eagerly and she urges them on. "Have fun doing your enemas!" she concludes.

One student, a sturdy young black man named Joe Prince, interrupts the flow. He's a world-class athlete, a sprinter, and he's obviously developing doubts. He describes his chagrin this morning at finding that he lacked the energy to train as usual. "It just seems like this diet and the enemas and everything are geared toward older people," he complains bitterly.

"No, Don't get your purpose confused," Linda answers him in a firm tone. "If you're on the Hippocrates program,



Joe Prince

you are healing and cleansing the organs of your body. You couldn't keep up that level of activity when you're feeling and cleansing. Sometimes you feel just as weak as a baby. At the time you resume I'm sure you will go back at a higher level. Then you could probably eat less than anybody, run further, and excrete less. The program is run for older people; it's not for diseased people. It's just for people who want to live!"

After the session, Joe explains that he's entered the program at the urging of the middle-aged couple with whom he lives, raw food devotees from Corona Del Mar. They're obviously concerned about Joe's history of cancer. He tells me how it was diagnosed in his abdomen four years ago (when he was twenty), just one day after he had run the second fastest hundred-yard dash in the nation. The next day he'd found himself on the operating table. Now, apparently cancer-free, Joe had set his sights on the 1980 Olympic gold medal for the 200-meter, but the comeback road had been tortuous. So he'd grown understandably alarmed when the sudden switch from his meat-and-potatoes diet had cost him six pounds in less than two days.

Nonetheless, he says he plans to stick it out, at the very least out of gratitude to his benefactors. "Perseverance has always been my strongest point. I'm not a quitter. . . . And when you think of it, all the fastest animals in the world eat grass."

I return to my dormitory to meet my two roommates, Diane, the compulsive ice cream eater, and Melanie. The latter, a Hungarian-born resident of Vancouver, is made the pilgrim to Lemon Grove because she wants to assemble an advanced degree in holistic health care. She looks too husky to be surviving entirely on raw foods, and she has a refreshingly down-to-earth sense of humor. She tells me that she can barely stomach the wheatgrass; it's clear she won't continue drinking it after she leaves here.

When dinner finally rolls around at 6:30, a small group first assembles in the living room of the main building. No smells of cooking food greet us as we form a "prayer circle" and exchange what seem to be obligatory hugs. Then I grab a plate and silverware and get my first good look at the meal.

The only conventional vegetables in sight—slices of raw carrots, radishes, and green beans—cover one woefully inadequate-looking tray. To my further dismay, everyone seems to be restraining

themselves to taking just a few pieces, less than half of that I'd normally devour as an appetizer. But the only acceptable course of action is to follow suit and cover the bare regions of my plate with the remaining offerings: mung, alfalfa, lentils, and fenugreek sprouts; sauerkraut; tender greens produced from sunflower seeds and buckwheat. I cover the mound with sauce, another fermented mixture based around avocado, then proceed to one of the larger wooden tables.

I like sprouts, so most of the tastes don't come as much of a shock, although the sunflower greens have a strong, exotic flavor. I find myself clearing the plate in an alarmingly short time, yet I'm too embarrassed to return for more, particularly since the majority of my table companions are finishing the first day of a three-day juice fast.

Most of them are white-haired, older women who all appear to be in glowing good health, or from Jacumba, another from Hillcrest, a couple from the Newport Beach area. Next to me sits one seventy-two-year-old woman from the Bay Area, who could easily pass for fifty-five. She preaches happily to the whole table, and proudly shows me her teeth, which she claims have been growing in more thickly since she first underwent a new therapy technique called rebanding. On her right sits her husband, a shadow-thin man who quickly escapes to the living room.

An evening lecture has been cancelled, so there's nothing to do but move from one person to another, interviewing them like suspects in some mystery story. The tale I collect from one resident particularly shakes me: She's Janice, the British-born woman with the little girl, who lives with her husband in a rented Clairemont house. Extremely thin, she looks pallid, but she had seemed too young for me to believe that she was seriously ill. Yet she tells me four doctors have diagnosed with certainty that she's got an advanced case of breast cancer.

"But I won't let them do a biopsy," she says calmly, "because you know every time they do it you only get more lumps. Besides, what good would it do?" Instead, she'd discovered Eydie Mae Hunsberger's testimony and had checked into Hippocrates in desperation. Today she looks worse than she did on Sunday.

She says the juice fast and enemas are exhausting her, but her faith in the program remains unshaken. In fact, she points out that a month ago she had been in such

poor health that she hadn't been able to pick up her daughter. Then she'd begun eating raw foods three weeks before entering the institute (though she'd been a vegetarian, she had cooked her food). "And I began to feel better almost immediately. I felt more clear-headed, and also, the pain started withdrawing. . . . I ask her how she thinks she'll know if the program is working, since she refuses to consult a doctor. "I think I know by the way I feel, also by the appearance of the lumps."

That night Diane and Melanie and I all turn out our bedside lights by 10:15. Sleepiness has overwhelmed my roommates, and my stomach is wrestling with hunger. I'm up by 7:30 the next morning, however, to join the "polarity" exercise class.

Only about eight of us turn out for the series of yoga-type exercises, and half those in the group don't make it through each of them. For me the high point comes when we each slowly massage our own feet, and Elizabeth, the instructor, points out the "reflex areas." Reflexology, she teaches that different parts of the feet correspond to various parts of the body, and stimulation can produce beneficial effects.

"Gack! That hurts! What's this, Elizabeth?" cries one older woman, pointing to the ball of her foot.

"That's the thyroid. Now really work on it," the instructor declares again. Another woman hits so many sore spots on her feet that she seems ready to give up, declaring that her entire body is a mess.

At 8:30 we stop for breakfast, where cut watermelon is the only dish. I'm relieved that everyone at least seems to be piling his plate high, and the melon tastes delicious compared to the watermelon-rind juice being sipped by those who are fasting. Gossip spices up the meal at my table when one old man whispers that he heard his roommate Diane confessing a transgression to Solomon the day before. "She said she'd broken down and gone out and eaten seven tacos," he declares. The audacity of the relay takes our breath away.

Diane believes no signs of guilt, but she doesn't join the rest of us for that morning's wheatgrass platters, that she heard as sobs at the growing area in back of my dormitory. There we meet Henry, sullen and middle-aged, who speaks with a pronounced Scandinavian accent. He wears an American Health Spa T-shirt featuring a picture of a bush builder. The curly orders his listeners to hold their questions to

the end, and announces he won't speak loudly because he has a sore throat. So we cluster around to hear, straining to catch his words as he launches into a complex lecture on soil preparation.

This session is supposed to teach us all how to grow our own vital greens, both the wheatgrass and the table greens of buckwheat and sunflower. Henry dumps a pot of soaked wheat seed to germinate an eighteen-inch flat of dirt, then leads us into the "dark room," where the seeds germinate for the first few days. Then we move on to "The Cathedral," a shaded outdoor section sheltering rows upon rows of luxuriant emerald wheatgrass. Each flat of it looks as if it might have been cut from some monster golf course, thick and rich and hardy. I notice that The Cathedral ironically overlooks a Burger King in the valley below us.

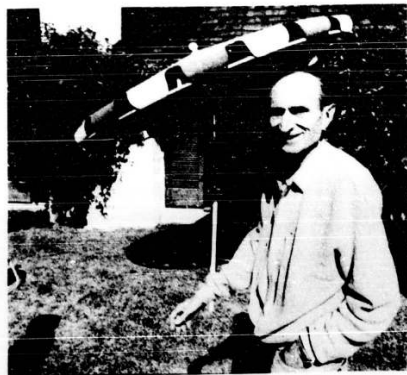
When Henry finally gets rid of us, I face an anxious moment. I've got to taste the wheatgrass juice myself. In the juicing room, students are frantically showing the greenery into electric grinders and cranking manual ones, hurrying to squeeze out four ounces for their intestinal implants before lunch time nears. The electric machines flume like hungry beasts, but the smell in the room overpowers everything. It's a most penetrating odor, like freshly cut lawn, intensely concentrated. By the time the room empties, I'm fighting serious doubts. But I extract about an ounce of Ann Wigmore's elixir, then carry it to a solitary outpost to sample it.

The opaque liquid falls somewhere between Kelly and forest green and has the consistency of milk; it is topped with lime-colored foam. I ready my tongue, try not to inhale the smell, and when I finally sip it, the taste is even stronger than I had anticipated. I'm shocked at its sweetness, a cloying, nauseating sweetness, which departs to leave a stabbiness, bitter aftertaste. I try it once more, then break down completely and dump the remaining liquid on the ground.

On the way to lunch, I run into Raychel Solomon and tell her about my negative reaction. Her comments are clipped and sour. "You're probably toxic, dear," she says patronizingly. "Whenever I get toxic, I find I can't hold it down, but normally I think it's just fine."

Lunch differs little from the previous dinner, except there's a different sauce, no sauerkraut, and instead of the vegetable slices, we can select a finely sliced potato.

"It doesn't really matter what it is, whether it's arthritis or migraines or cancer. If you get the system working properly, the body will cure itself."



If You Are What You Eat, Then You Aren't What You Don't

that looks like organic confetti. My curiosity about the institute is beginning to dwindle, but I decide to stay for the 1:30 lecture—everything we always wanted to know about sprouting.

Carol, the instructor, is one of the staff members. All the staff members are thin, dense-lagging young people who've been so impressed by the program that they decide to commit at least six months of their lives to it. Because the weather is beautiful, Carol sets up chairs on the lawn, then dispenses detailed directions for producing the food. "I feel most of the sprouts like being in the glass jars," she tells us.

"Allfalfa like to be touched, they like to be moved. Whereas mung like to be in one place and they like a little pressure."

I've been here for twenty-six hours and my learning curve is beginning to plateau, so I seek out Solomon to thank her for her hospitality. "Well, what do you think of our institute?" she presses me. "Can you identify with the program that you're here to do?"

"I don't know quite what to say. Some of the people look happy and healthy, but others still look ill, and one or two of those on fasts, such as Janice, look worse than they did when they checked in. I think of one woman whom Solomon had told me

had been crying when she checked in. She now looks content and healthy, but some one else has come to tell me that the woman's husband (and not she) had been the ill one. I mention this to Solomon, and her smile falters just a bit. "We don't know if she's really healthy," she reminds me pointedly.

Driving home, I think of my conversation with Elizabeth Kellogg, who'd flown in from Kansas City to enroll in the institute. Elizabeth was another whose looks deceived, at thirty-nine she could have passed for twenty-eight. A welfare office employee, she'd told me that she was divorced and free of the responsibility of caring for her nineteen-year-old son. "My whole life is physical fitness and nutrition," she had said with absolute seriousness. "I have two interests in life, and that's them."

While planning her vacation, a chiropractor friend had told her about Hippocrates, and the more she thought about it, the more the idea appealed to her. Three days into the program, she'd told me she was very impressed by it. "I'm very drained but I know I'm really detoxifying." Yet Elizabeth was unsure whether she'd continue with it after she returned home. "After all, I work a forty-hour week and I just wonder about spending all this time. I know I couldn't do anything all the morning, and when you come home at night there's only so much time then. Plus, I do like having some social life. You just can't say, 'Sorry, I can't go out tonight, I have to give myself an enema.' That's bizarre."

"I do know one thing," she had mused. "I know if I was sick—if I had cancer, or high blood pressure, or a heart condition—I'd follow the program without hesitation. I would do anything to stay in peak, prime physical condition. But I'm healthy and I'm just trying to decide how much sacrifice I'm willing to accept. I don't know how bad off I am."

Then she had mentioned something that had startled me. She'd pointed out that she thought she was the only person

enrolled who was perfectly healthy. "What about Gloria?" I had countered, thinking of one radiant older woman who'd sat at my dinner table. "Gloria has cancer," she had told me. As Elizabeth pointed out other maladies I hadn't noticed, I found one answer to my initial question. It turns out that most do not meet a few of the people who come to this program do so with death and illness nipping at their heels. It takes a personal crisis to lead them to the dietary extreme. But that's still not a satisfying conclusion, for there are others, like Elizabeth and Melanie and the staff members, who come merely seeking greater health. And even if there were none of them at all, even if everyone who came to the program was ill, it would still prove nothing about the intrinsic value of eating raw foods, maintaining a positive outlook on life, or consuming wheatgrass juice.

In fact, there are no easy conclusions; I still wonder about cancer quackery. I'm convinced that Raychel Solomon sincerely believes the program can save people, and I'm also convinced she's not preying upon the desperate. Yet the program also is badly, blatantly presented not as a cure for cancer, but as a cure for everything, if you follow it, your ills will fade, its defenders believe. Is that practicing medicine without proper authority? How can it be, aren't really medicine's by definition?

And will one's ills fade? I know that some people seem to derive value from the program and endorse it wholeheartedly. But I know that others, such as Joe Prince, the athlete, now have misgivings. (Later I found that Joe dropped out after two weeks instead of three. Although he admitted that his introduction to raw foods had been valuable, he had lost seventeen pounds and concluded, "The people, to me, are more afraid of doing than anything.") Most importantly, I know that a definitive answer to the fundamental question—What is the best health regimen?—will not be found in his anecdotes and twenty-six-hour inspections.

The reviewer is intensely concerned with the amount of bulk. This is true, but displays a complete lack of knowledge regarding local food. Physicians and farmers have also warned, especially in reviews of the more prestigious service restaurants. A professional critic should visit a restaurant at least three times, checking for consistency in quality and service and comparing different menu items. Restaurants of different specialties and prices should all be afforded a professional and fair critique. I would urge the management of the Reader to return to the original values and goals which established the Reader and encourage Eleanor Waldner to look elsewhere to do whatever she does best—whatever that is!

Art Carman, *Owner/Co-Editor Blue Man Fresh Restaurant*

Letters

Editor, *San Diego*

Years ago, following the bustle of the Reader and before entering various areas of the labor and enjoyed the freshness of some of the articles and columns, including the restaurant reviews. I personally know the owner and editor and admired his uncompromising efforts toward objectivity, honesty, and completeness in journalism.

Over the period of years since I have gradually withdrawn my Thursday Reader subscription for several reasons.

1. The paper has become cluttered with an overabundance of advertisement, indicating to me a more decided preference for economic success.

2. Some of the materials have remained and the material is not as original and has taken on tones of cynicism.

3. The restaurant reviews have lacked objectivity, thoughtfulness, and a spirit of fairness. It appears that the restaurants which review well are back and budget oriented.

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Art Carman, *Owner/Co-Editor Blue Man Fresh Restaurant*

Hope Saville does not raise this question, production of the country of a review and I strongly urge all patrons of the art to avoid it like the plague.

John Daniels
San Diego

Abstract Stroke

I wish to extend my appreciation and praise for Jonathan Saville's fine article, "The Strange Case of the Missing Ethics."

Saville has effectively covered my own points, which he needed to be covered by a publication of the Reader's stature, in an articulate and lucid manner. His article really makes me think that what Cal Pacific Theatre did was wrong.

Consequently, Saville has reaffirmed that the responsibility of a theatre critic goes beyond routine analysis of production to keeping his readers abreast of all matters that affect the state and quality of the art. I sincerely hope that in this vein the Reader and Saville will continue to be an effective and spirited force.

Field Rakeley
Julian

I Am Not A Cru

Jonathan Saville got right to the crux of the matter concerning the California Pacific Theatre's play writing contest and board director Fredrick's son. Long after his prize-winning play has been produced, what will continue to bother me and others who know theater is that Erickson's decision to submit his work at the cost of his responsibility to California Pacific Theatre's plan, self-serving egoism, no matter how he chooses to rationalize it. That the judges chose Waldner to look elsewhere to do whatever she does best—whatever that is!

Art Carman, *Owner/Co-Editor Blue Man Fresh Restaurant*

The Plague's The Thing

Although I often disagree with Jonathan Saville's opinions about San Diego theater, I admire his willingness to be clear and outspoken. His lambasting of the bizarre ethics of the California Pacific Theatre play contest ("The Strange Case of the Missing Ethics," February 8) calls for loud applause.

A Question Of Morals

It sounds like Watergate. What did he know and when did he know it? The case for the prosecution has been enthusiastically delivered in the form of a broadside by Jonathan

Saville. Another fair-minded, Mike Erickson, author of *The Actor's Life*, the winning play among seventy-two entries in the California Pacific Theatre's New Writers' Contest, does not care about traditional ethics of practice when it comes to the contest, but he does care about wrong behavior. Also, that CPT and the Parker Foundation, producers and sponsors of the new program, along with all of the contest judges, have collaborated to give Saville a "total ethics community on San Diego. Perhaps a moral analysis of the moral crisis in late twentieth century America."

It seems a pity that the author of the broadside should be Jonathan Saville, whose pen produces always lucid and thoughtful and penetrating reviews of local drama. Now, in an ill-fated act as mandated, he reveals a drama of the dean of admissions. In such a case, the dean parent would have to be notified of the dean's admission process, and an independent board would make the decision for the student who would be a pro-posed from applying.

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Jonathan Saville's reply to my article, "The Strange Case of the Missing Ethics," is a masterpiece of the "fourth stage" of moral development, the "system maintenance" stage. It is a "law and order" orientation, which is characterized by an adherence to rules for the sake of maintaining social order. Saville's position, unfortunately, falls two stages short of the "sixth stage," the "universal ethical principles" orientation, where moral principles, like Kant's categorical imperative, are also principles of justice. Moreover, from a sociological perspective,

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Edward Geesman (left)

FIT AS A FIDDLE

TINA B. KAFKA

One hundred and twenty-seven violins, ranging in color from deep brown through the reds and into the oranges, were entered in competition recently at UCSD. Sponsored by the Violin Society of America, this sixth annual gathering displayed violins, violas, and cellos, like elegant dinner guests at a formal banquet, lined up for exhibition along both sides of long tables covered with white linen tablecloths. The muted light in the Mandeville Center Recital Hall, where the instruments were arranged, played softly on each instrument and gave a lustrous glow to the smooth woods.

The instruments and their makers had gathered from all over the world—Germany, France, Italy, Romania, Bulgaria, Japan, the United States—to participate in the three-day convention of luthiers, or stringed-instrument makers. Around the recital hall, one overheard conversations in Hebrew, French, and Japanese, as well as the twangs and drawls, clipped tones, and lulls that represent the broad spectrum of our own American tongue, but the universal language in the room was the unabashed passion for fine musical instruments.

The convention and competition was a forum for sharing information on all matters of concern to stringed-instrument makers, collectors, and players. The at-

trition winners stood to gain not only recognition but thousands of dollars from the sale of the winning instruments. The competition was keen—the keenest ever, according to the judges. One of the winners was Edward Geesman, who was awarded a certificate of merit in workmanship for his violin. Geesman later noted that the varnish on his violin was still tacky, since he had barely finished it in time to enter the instrument in the competition.

Geesman's violin shop has been open in San Diego about five months, and is located downtown in the Centre City Building at Second and A streets. Opening the door to the shop is like stepping into a cave. Inside, the walls are lined with wooden cases hold books and instruments. Wood-framed prints of violin and cello artists adorn the walls. An old wooden desk is pushed against one wall, and antique chairs sit gracefully awaiting patrons. One, seven-eight-year-old Harry Wake, a retired engineer, repairs and appraises instruments in his shop, and his books, *The Technique of Violin Making* and *A Luthier's Scrap Book* are widely known. Wake founded the local association fourteen years ago.

The basic idea of an apprenticeship such as Geesman's has been the same for centuries. The apprentice pays the master craftsman a tuition and then works in his shop, helping out with everything from sweeping up wood shavings to waiting on

customers while he is learning the trade. Geesman was apprenticed to Schuback in Portland for three years. When he began, Schuback handed him a wood plane and a chunk of wood and told him to shave the wood down to a sliver. When he finished the task, Schuback handed him another chunk of wood and told him to start all over. When he completed the apprenticeship with Schuback, Geesman traveled to France to work with Rene Morizot, president of the French Guild of Violin makers and teacher of Geesman's own mentor, Schuback. He then went to Zurich, Switzerland, to learn techniques of instrument repair from Gunther Ras, an Austrian violin-maker. In Europe, Geesman explained, to get a job as an instrument-maker, a person must have a certificate proving that he has completed an apprenticeship. And then the government must approve his employment. Amateurs are not welcome.

When Geesman finished his training abroad, he returned to the Pacific Northwest for about eight years and then decided to strike out for sunny San Diego, where he felt the business climate was right for a violin shop. Besides building his own instruments, which sell in the \$3000 range for a violin, Geesman's business consists of instrument repair and restoration, and sales of violins and accessories. In the tradition in which he was trained, Geesman hopes to find one or two apprentices to assist him in the shop and learn the

fine art of violin making. Working by himself is lonely, he said, and it is difficult for him to wait on walk-in customers, finish repairs, and build instruments all in a day's work. Now, he often returns to his shop at night to build his own instruments (he completes about eight violins a year).

The back room of Geesman's shop is an L-shaped workshop. Violins in various stages of repair are suspended from wires stretched across the room. Tools hang everywhere on the wall, their beautifully rounded wooden handles testaments to a craftsman's love for fine tools. Many of the tools are familiar—chisels and gouges, planes and knives—but there are others less recognizable. These, Geesman explained, are sound post setters, long and thin hand-wrought iron tools curved to fit inside an intact violin. Geesman said he was lucky to get them from a German violin-maker; good tools are difficult to obtain. Three wooden workbenches occupy the room. On one, a cabinet holding jars filled with liquids looks like an old-fashioned apothecary. At night, the brightly lit violin shop, with its ever-present classical music playing softly in the background, seems to occupy its own time and space among the large, darkened downtown buildings surrounding it.

"There is no perfecting the violin. It has already been perfected," Geesman told me as he brushed varnish on a customer's violin one night recently. "Violins are very traditional, and the epitome of violin-making is a Strad," he said, rolling the word off his tongue almost sensually.

Antonio Stradivari was an Italian violin-maker who lived during the late-seventeenth and early Eighteenth centuries in Cremona, Italy, a city on the Po River in northern Italy. Stradivari's violins, violas, and cellos (known as Stradivarius instruments, or Strads for short) are considered perfect examples of those stringed instruments, their sound and craftsmanship never since matched. The Amati family of Cremona, including Nicolo Amati, Stradivari's teacher, and Giuseppe Guarneri, Stradivari's pupil, set the style of the modern violin, which has remained almost unchanged since the 1700s. Cremona is still the magic name among violin-makers. When a young convention-goer mentioned during a forum that he was studying violin-making in Cremona, the entire gathering of luthiers leaned forward in a single smooth motion for a better look at the speaker.

Most modern violin-makers, including Geesman, use patterns based on the Stradivarius model to build their instruments. The body shape of the Stradivarius is generally accepted as being perfectly balanced, which, like every other element of the violin, contributes to its sound.

Naturally, a violin-maker begins with a piece of wood, but opinions vary widely as to what type of tree yields the best wood for violin backs and tops, and tempers flare

over the relative merits of American and European woods. Most makers these days use maple for the backs of their instruments and spruce for the tops, the spruce generally being held responsible for the sound quality. Some people insist that German maple has a more beautiful grain and sounds superior to Oregon maple. There are those devoted to Sitka spruce above all others. One conference-goer described in painful detail his winter trek to the top of a mountain in Montana to cut his own Engelmann spruce tree for the top of his future viola. Some say there is an advantage to cutting a tree when the snow is falling and the sap has frozen. If a violin-maker really has a free choice, he should aim for a piece of wood from the north side of a tree on the outside of a forest, since that slab of potential violin will have been exposed to an ideal combination of sun and weather.

Most urban violin-makers, however, depend on specialty mills for their wood supply, and since the supply is limited, they take what they can get and pay dearly for it. A suitable piece of wood for a violin back can cost several hundred dollars, for a cello or a bass, the price can run into the thousands, depending on the quality of the grain and how long the wood has been aged. The aging of wood, like the aging of wine, adds mellowness, sweetness, and distinction. Geesman's winning violin was made from wood that had been aged for seventy-five years.

Peter Prier, director of the Violin-Making School of America in Salt Lake City, Utah, and a participant in the recent competition, has divided the building of a



violin into eighty-nine steps. When the wood has been selected, the top and back are cut out and meticulously planned and gouged to the correct thickness, a process known as planing. A proper violin back is about one-eighth of an inch thick that German maple has a more beautiful grain and sounds superior to Oregon maple. There are those devoted to Sitka spruce above all others. One conference-goer described in painful detail his winter trek to the top of a mountain in Montana to cut his own Engelmann spruce tree for the top of his future viola. Some say there is an advantage to cutting a tree when the snow is falling and the sap has frozen. If a violin-maker really has a free choice, he should aim for a piece of wood from the north side of a tree on the outside of a forest, since that slab of potential violin will have been exposed to an ideal combination of sun and weather.

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READERS GUIDE TO LOCAL EVENTS

(continued from preceding page)

Radio/TV

"Man at Large—Port Robert Bly." Bly's poetry of the unconscious, political activism, and his new fairy tales for men will be discussed in an interview on "Bill Moyers Journal," Thursday, February 22, 11 p.m., Channel 15.

"Austin City Limits," the music of Taj Mahal, a unique synthesis of black American folk, blues, and Third World music, will be featured along with Dan Del Santo, Saturday, February 24, 8 p.m., Channel 15.

"Silent Victory," the story of Kitty O'Neil, a real-life deaf stunt woman and race car driver, will be shown Saturday, February 24, 9 p.m., Channel 8.

"Fat Tuesday and All That Jazz," an original black ballet and traditional jazz music by the Olympia Brass Band of New Orleans Preservation Hall, will be televised Saturday, February 24, 10:30 p.m., Channel 15.

"Young People's Specials," "Joshua's Confession," the story of an Amish boy attempting to adapt the modern ways of his schoolmates; and "Melinda's Blind," concerning a young teenager who must cope with a loss of sight due to an auto accident, will be shown Sunday, February 25, 4 p.m., Channel 6.

"Roots: The New Generations," this ABC/Alex Haley saga will continue nightly except Sunday, through Sunday, February 25, 9 p.m., Channel 10.

"Black History Month on KPBS-FM" comes with South African journalist Donald Woods speaking on Steve Biko, apartheid, and the oppression of blacks in South Africa. Monday, February 26, 7 p.m., KPBS-FM (89.5).

"Border City Sounds," jazz performer Mose Allison will be featured Wednesday, February 28, 4 p.m., Mission Cable Channel 24 and Southwest Cable Channel 16.

"NBC Novels for Television," "From to Eternity," Part Three will be shown Wednesday, February 28, 9 p.m., Channel 39.

"Academy Legends," a program which highlights Oscar-winning and nominated shows, will continue with "First Edition," "The Sand Castle," and "This Mechanical Age." Monday, February 26, 9 p.m., repeating Thursday, March 1, 2 p.m., Channel 15.

"As You Like It," the next offering of "The Shakespeare Plays," an excellent series which will feature all of the plays of Shakespeare over the next six years, will be

shown Wednesday, February 28, 8 p.m., repeating Sunday, March 4, 4 p.m., Channel 15.

"Metropolitan Opera," live broadcasts of the "Metropolitan Opera," direct from the Met in New York, can be heard Saturdays through April 14, 11 a.m., KPBS-FM (94.1).

Lectures

"The Changing Roles of the President and the Congress" will be the topic of former President Gerald Ford, Thursday, February 22, 3 p.m., Mandeville Auditorium, UCSD, 452-4559.

Charger Coach Don Coryell will be the featured speaker at the San Diego Chamber of Commerce local Paint Luncheon, Friday, February 23, 11 a.m., 2nd floor of the Central Federal Tower, Second and Broadway, downtown. 232-0124 x30 for reservations.

Anti-Marital Law Forum, a public forum on the Philippine under martial law, featuring reports by four members of an investigating team which recently returned from the Philippines, will be presented by the Anti-Marital Law Alliance, Friday, February 23, 7:30 p.m., Our Lady of Angels Church, 14th and G streets. 477-5232.

Rare Birds Sighted in California will be the subject of a slide presentation by San Diego Audubon Society president Bill Everett, Friday, February 23, 7:30 p.m., Natural History Museum Auditorium, Balboa Park, 291-8271.

"Is Age Art? Exploring the Mind of Ice Age Man," an illustrated lecture of prehistoric cave paintings, by anthropologist Alexander Marchant, will be the second lecture in the continuing "In Search of Man" series, Friday, February 23, 8 p.m., Marian Hall, Southwestern University, 421-1691.

"Mushrooms and Other Coastal Wetlands: Valuable Habitats" will be the topic of a symposium which will feature nine speakers, sponsored by Scripps Aquarium, Saturday, February 24, 9 a.m. to 5 p.m., Summer Auditorium, Scripps Institution of Oceanography, La Jolla. 452-4087.

"Ten Loopholes for the Little Guy," a one-day workshop led by tax experts on how to pay less to the IRS, will take place Sunday, February 25, 9 a.m. to 4 p.m., Fine Arts Hall 220, Cosmopolitan College, El Cajon. 465-1700 x321.

"Spain after Franco: Politics and Literature" will be the topic of a lecture by Hispanic-American theater authority Carlos Miguel Suarez-Padilla, Monday, February 26, 7:30 p.m., Room 1105, Mesa College. 279-2300 x340.

"Optimal Health Lecture Series" begins with "Recreation: A Person-Centered Science," by recreation therapy professor Bona Cahn, Thursday, February 22, and "Rapid Problem Solving (brief therapy)," by Cypress Institute director John Frykman, Tuesday, February 27, both at 7:30 p.m., Montezuma Hall, SDSU. 286-6681.

"Mexican Land Grants in San Diego County" will be looked at by historian Clare Crane, in a meeting of the San Diego Archaeological Society, Tuesday, February 27, 7:30 p.m., Natural History Museum auditorium, Balboa Park.

Middle East Peace Talks will be the subject of a lecture by Yehuda Blum, Israeli ambassador to the United Nations and professor of international law at the Hebrew University in Jerusalem, Wednesday, February 28, 4 p.m., conference room 11-A, Administrative Complex, UCSD, 452-3120.

"The Assertive Secretary: The New Woman in an Old Job," the next lecture in the "New Views of Women" series, will be given by SDSU secretaries Carla DeFronco, Nancy Goodnight, and Helen Savage, Wednesday, February 28, 3 p.m., Room SS-100, SDSU.

"UCSD New Poetry Series" continues with readings by Ed Friedman and Steve McCaffery, a member of Canada's "Four Horsemen," a group of sound poets, Wednesday, February 28, 8 p.m., Revell Formal Lounge, UCSD, 452-2533.

Poetry, Fran Adler and Peter Drugin will read from their work as part of the continuing Cybernet poetry series, Thursday, February 22, 7:30 p.m. at the Bookworks, Vineyard Shopping Center, 1523 East Valley, Vista, Escondido.

Galleries

Works and Performance by Tyson will be featured through February 23, Mandeville Gallery, UCSD, 452-2864.

"Points," an installation/sculpture by Jeff Lauderdale, will be exhibited through February 23, Cosmopolitan College Gallery, Cosmopolitan College, El Cajon.

Photographs by Geoff Leidecker will be on display from Monday, February 19, through February 23, The Other Gallery, Humanities Library, UCSD, 452-4042.

"Two-Person Show," "Viva Guatemala," a series of chromatic acrylic paintings by Lois Stecker, and "Reliquarium/Crucial Remains," consisting of vinyl and Plexiglas sculptures with organic matter, by David Allen, will be featured through February 24, Spectrum Gallery, 401 Goldfinch, Mission Hills. 295-2725.

1979 All-Media Membership Exhibition, featuring more than 25 selections of the San Diego Art Guild, will continue through February 25, San Diego Museum of Art, Balboa Park. 232-7931.

Hand-Colored Photo Etchings by Laguna Beach artist Crover Bonham will be exhibited through February 25, Fluenda Gallery, 1111 Prospect Street, upper level, La Jolla. 454-6330.

"Abstraction," an exhibition of photography by James Gibbs, will continue through February 28, the Artarium, 1008 Wall Street, La Jolla.

New Gouache Paintings by Dennis Blaz will be featured through February 28, Orr's Gallery, 2222 Fourth Avenue. 234-4765.

Color Photographs/Cibachrome Prints, by Andrea Rucal, will continue through March 1, A.C.A. U.S.S. Gallery, 3875 Goldfinch Street. 296-6219.

"Four Ways of Doing It," an exhibition of photographs by Californians Paul Dumas and Wanda Hammerbeck, Victor Landsberger, and Karen Toxas, will continue through March 2, Southwestern College Art Gallery, 900 Olay Lakes Road, Chula Vista. 421-1691.

All-San Diego Student Art exhibit, a competitive exhibition of drawings, prints, and photographs by San Diego County art students, hosted by USD, will continue through March 2, Founder's Gallery, USD, Alcalá Park. 291-6480 x426.

"Four in San Diego," an exhibit of the works of local artists Martha Alf, drawings; John Koch, paintings (collage); Irato Scanga, sculpture; and Dorothy Stratton, prints, will be presented through March 4, SDSU Gallery.

Indonesian Art, ranging from masks to wooden architectural fittings of winged animals and gods, from the Servey collection, will be exhibited through March 4, San Diego Museum of Art, Balboa Park. 232-7931.

"Eight Unseen," a series of photographs by Ruth Meyerson Gilbert, will be exhibited through March 9, Cosmopolitan College Gallery, Cosmopolitan College, El Cajon.

Cast Cellulose (vacuum formed hand-made paper) works by sculptor Edward Pieters will be exhibited through March 9, Designbank Gallery, 1262 Ketterer Boulevard. 236-1916.

Two-Person Show, featuring the photographs of Kathryn Harris and the figure paintings of Ellen Irvine, will continue through March 16, Celebrations Gallery, 645 G Street, upstairs. 239-5252.

"New Art—A Graduate Student Exhibition," featuring a collection of contemporary multi-media works by San Diego County graduate art students, will continue through March 16, Community Arts Gallery, 700 Third Avenue, downtown. 233-0141.

Local Leaded Glass Artists, including B.J. Daniels, Larry Oviatt, Claude Smith, and work from the studios of Genesis Glass Studio, Sunbow Gallery, The Glass Gallery, The Glass Menagerie, The Glass Rainbow, and Graphic Illusions, will be featured in a show dedicated to the memory of Dick Kenyon, whose work will also be presented, through March 19, The Office Party, 3103 Falcon Street.

Permanent Collection, seven pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mirror" (1971), Ellsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet/Good Humor" (1975), Sol LeWitt's "Floor Piece #4" (1976), Carl Andre's "Thirty-Six Pieces of Zinc and Magnesium" (1969), Richard Artchawongso's "Untitled" wall construction (1966), and Richard Serra's "Drawing for Documenta VII" (1976), running indefinitely, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9717.

"Four Ways of Doing It," an exhibit of the works of local artists Martha Alf, drawings; John Koch, paintings (collage); Irato Scanga, sculpture; and Dorothy Stratton, prints, will be presented through March 4, SDSU Gallery.

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Restaurants

Woody Too Chews

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Hours: Closed Monday. Open 5:30 p.m. to 10:00 p.m. Tuesday through Saturday, and to 9:00 p.m. on Sunday.

Dearest Woody Allen: Darling! At last you've answered my many letters to you describing my time and hard life as a restaurant reviewer. How often, after indulging from steaming hot ice cream and cold coffee, have I thought of you. You alone realize what it's like week after week, searching, searching, always hoping to discover not the ineffable, but simply a decent meal.

What if you, Woody, should come to see me? I often pondered. Where would I take you? The place would have to be small in size but large in spirit, aesthetic but not self-conscious, and above all, humanistic.

So when I read your recent piece in "The New Yorker," "Fabrizio's Criticism and Response," I realized that you had taken my tribulations to your sensitive, brilliant heart and were defending me. Who else but you, as the voice of restaurant critic Fabian Plonick, would have synthesized the endless attacks on me by naming your respondents Dove Rapkin, who reviles Plonick because he is "capitalistic and peer-group oriented," or Professor Wood Babcock, who declares, "Everything must be translated into logical calculus before being eaten." Best of all was the letter of Professor Quincy Mondragon, who aptly summarized my own experiences when he said, "I dined there once with Professor Gideon Cheops, who was served an entire Russian meal, consisting of borscht, Chicken Kiev, and halvah—upon which he said to me, 'Isn't this spaghetti wonderful!'"

Bravo, my dear Woody! You've come to my rescue. And also, darling, I know why you couldn't call me by name. Tell not the lady of our love and all that sort of



poetic nonsense. But I knew that when you called your restaurant reviewer Plonick, you were really thinking of me, and for this, dear heart, I thank you.

So what else is new? This year opened most inauspiciously with scarcely a discovery made, and many rides taken in patchy fog, where, shivering with disappointment, I simply put down my money and ran. But this week, at last, serendipity! And would you believe that I found this in a Southern California shopping mall?

Woody, no need to repeat how often I have been saddened by restaurants situated in shopping malls, and this mall, right near our Sports Arena, is one of my least favorites. The restaurant is called Catch of the Day, and we circled around twice before finding it. Although it's listed as suite number twelve, we almost missed it (the sign outside is inconspicuous). Before opening the door, my heart sank slightly and I thought, "Is this another example of neorealism shopping dress?" But Woody, as you must well know, we sometimes cannot tell the dancer from the dance, and in this case external appearances meant nothing.

Inside, the place was beautifully done, with quiet Victorian wallpaper rising

above a half wall of wood. The tables were elegantly set, and I especially liked the blue napkins over the impeccable white cloths and the fresh flowers. But most of all I liked the dinner. Let the Marxists attack my bourgeois tastes, let the existentialists decry my choice if they dare. This simply was the best restaurant meal I have had in 1979.

The people who ran this restaurant really knew their seafood—the chef used to be what he referred to as a "fish butcher." His partner (and wife) did the baking and prepared the soup—it's rare these days to find a homemade roll served in a restaurant. At first glance the menu may have seemed a bit more expensive than some, but it's not. The price of the entrée included soup and salad, and in the next printing of their handsome menu, mention should be made of this.

We began with a lovely lemon-rose soup (usually associated with Greek cookery) quite delicately done. Home-baked rolls and wonderful butter came with the soup, and I was particularly fond of the herb roll.

The salad also proved excellent. Each leaf has been washed and dried perfectly, and the dressing I selected was made of Gorgonzola cheese. This, as I'm sure Plon-

nick is aware, is an Italian semihard cheese that's veined with mold and named for the place of its origin near Milan. Its taste is different from Roquefort, made from goat's and ewe's milk, or Danish blue, which owes its buttery taste to homogenized milk. The salad at Catch of the Day can't be faulted.

For my entrée, I had the jumbo shrimp, or scampi (\$8.90). As you know, dear Woody, in California the expression "shrimp scampi" is often used in television ads, but that's a Western redundancy. Large shrimp are scampi and scampi are shrimp, and to use both terms would be like calling you Woody Woody. Be that as it may, the shrimp were succulent, sautéed in wine-butter-mustard sauce, and the taste of the mushrooms, as well as the shrimp, was kept vital by not overcooking. (Many chefs make the mistake of overcooking shrimp and scallops, which results in a tough and leathery texture.) The shrimp, the rice, the zucchini were uniformly excellent.

My friend had scallops. This dish was not listed on the menu but was one of the specials of the day (\$7.75). The scallops could hardly be improved upon. Having had scallops that were breaded, fried, broiled, grilly with sand, tasteless, and ruined by high flames, these were a special delight.

Ordinarily, I do not eat dessert in seafood restaurants, because many of them buy commercial cheesecakes. However, when my friend and I learned that the desserts were prepared in the kitchen, we tried the chocolate mousse and the Irish coffee pie. Of the two, I would opt for the Irish coffee pie because of its uniqueness—it's made from egg whites, whipping cream, brandy, and Irish whiskey. It cost \$1.50, but was worth every cent of it.

Woody dear, write me again soon. I still remember your words, "Who can forget his scampi, four garlic-drenched shrimp arranged in a way that says more about our involvement in Vietnam than countless books on the subject." I'm not positive that Catch of the Day is making a political statement in its scampi, but it certainly is making a social one—namely, that good and honest dining can still be found in San Diego, and of all places, in a shopping mall.

Much love. Eleanor

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STEVE ESMEDINA

Although the emergence of the new wave (to call it punk is now passé) was correctly hailed as a virulent reaction against the empty-headedness of both disco and pop-rock figures such as Boston, Foreigner, and Fleetwood Mac, the genre seems to have remained an insider's music. Neither the British nihilists the Sex Pistols, the Clash, the Damned nor the more campy, conceptual Americans (Ramones, Talking Heads, Devo) have been able to attract more than indignant or, at best, amused glances from the mainstream. But at a time when ninety percent of rock and roll has fallen prey to a pervasive insignificance, it's heartening to see that there is still room enough for a deliberately, obsessively profound artist such as Elvis Costello to achieve mass popularity. Twenty-four-year-old Costello has released only three records, but in less than two years he's become the darling of the moment with the rock press. That may be largely remarkable in itself. Aside from capturing the fancy of the tastemakers, though, Costello also received a Grammy nomination for "best new artist" this year (losing with appropriate irony to a faceless disco crew called Taste of Honey). His current record, *Armed Forces*, is selling remarkably well, and all of his recent concerts have sold out with ease. If Costello can't quite fill the Sports Arena yet, he is surely no longer the obscure "pub" rocker he was in 1977. Any artist who can get tightwads like me to pay scalpers' prices for a ticket is one who has proven himself impossible to ignore. He performed at the Fox Theatre Sunday night to a dazzling zoo of contrived punks with painted bald heads, magenta hair, surgeons' smocks, and what they presumably believe Costello wears in his private hours.

The Mardi Gras festivities is always a large part of the fun at new-wave shows, but it was strangely out of line in Costello's case. It is true that his freashnik and frayed appearance contributed to his novelty appeal initially, but I can think of few other modern rockers whose work so conscientiously avoids frivolity. In fact, Costello doesn't seem a particularly festive or happy person.

The adjective most frequently applied to Costello is, of course, "angry." If that description has become tiresome through endless

A FINE MADNESS



Elvis Costello

repetition, well, there is simply no way to get around it—on record at least, he is never in any other state of mind. He has successfully established himself as rock's foremost misanthrope, Jonathan Swift with an electric guitar. More pointedly, some critics who consider themselves thoughtful humanists have chided him for blatant misogyny, and it is true that unflinching mistrust and ridicule of women dominates much of his best material ("Miracle Man," "Alison," "This Year's Girl," "Living in Paradise," "The Big Boys," "Two Little Hitlers"). But his attitude toward women is consistent with his outlook on everything else as well. Men don't get off any easier; they are inevitably portrayed as either whining sore losers or as vindictive and masochistic. Moreover, whether his narratives are in first, second, or third person, it is clear at all times that Costello is implicated in

his own attacks. He's an equitable reactionary, and as far as he's concerned, victims always ask for it anyway. As perverse as it may sound, Costello must be respected for refusing to compromise his bile. In his work there is no room for love, only the contempt, malice, guilt, and thoughts of vengeance which rise from its ashes. Costello fires broadsides at other targets as well. Like his better contemporary in the British "dole queue" (Graham Parker, Tom Robinson), an urgent polemical undercurrent is evident in everything he does. Though he publicly discourages the notion that he should be considered a pop activist, *Armed Forces* proves conclusively that his persistent dwelling on human expendability can be equally convincing when directed at larger, less personal subjects. Everything about the album, from its original title of

fortunately, is a thorough craftsman. He has a sublime melodic sense, a cogent knack for incorporating different related styles (blues, rockabilly, reggae), and an intriguing capacity for inserting quick-cut, off-kilter effects, occasionally melodramatic effects.

At the Fox on Sunday night, Costello was every bit as abrupt, arrogant, and diffident as he was last year at the Civic Theatre. There is probably no rock performer who is so unconcerned with his audiences. He doesn't pander; he just plays. With his gaudy sport coat, straight-legged high-waisted, and thick-rimmed eyeglasses, he's entertaining enough just to look at. And his movements—jerky, pigeon-toed stomps resembling either an exotic mating dance or a Jerry Lewis-Crazy Guggenheim imitation of a spastic—were terrific. His rapport with the crowd, such as it was, was as warm and convivial as a raised middle finger. But you don't go to a Costello show expecting warmth; you must be primed for rancor.

Although they played a characteristically brief set, Costello and the Attractions were no less exhilarating than anyone should have expected after so marvelous a ceaseless beauty bath of soft, cool, super-refined lighting. The actors stand half-silhouetted against a bright backdrop, or are wreathed in amber backlighting, or are gently kissed on one cheek by the light from a window or lamp. They may at times be reduced to a mere compositional element or engulfed in the usually amber color scheme, but they are never treated with anything less than flattery. Marina Vlady enacts one of her big moments of mature, middle-aged sensuality beneath the muted glow of stars and stringlights; snowflakes flecking her hair, the piano on the soundtrack suddenly picking up, she strides purposefully into a clinch with a seductive stranger she has just met at the cinema. A couple of scenes later, reclining in bed in a salmon negligee, the nightlight behind her halos her in gold, she tells her husband about the kiss with the stranger, as the same piano suddenly picks up again; and her husband, aroused as if by branding Erica Jong, takes her in his arms, rolls off the bed on top of her, reaches a quick orgasm, and clambers back into bed, leaving his wife sprawled stately upon the floor, wondering whether it was a truck

or a Pittsburgh Steeler that just hit her. For me, the movie doesn't quite validate the loving, caring visual treatment with enough solid information about the characters and their situation. What little personal drama there is seems to me sketchy and schematic in its working out, or maybe it's just that I have a stubborn resistance to a depiction of a woman's bosom-buddy companionship with another woman as primarily a vindictive, serves-you-right alternative to companionship with an unappreciative man. Still, the two central women characters are sharp-focused and well-played, particularly the younger of the two (Lili Monori), the one who appears to have been shortchanged on her human-dignity hormones and who comports herself something like a loosely stuffed laundry bag. All in all, the movie is very polished, sincere, sober (even an angered wife throwing her husband's freshly made omelette through the window, pan and all, is done without any sense of silliness), and, I'm afraid, drab.

One of the two Swiss films, Michel Soutter's *Facets of Love*, was on the same

DUNCAN SHEPHERD

The Unicorn theater the past two weeks has brought three more first imports out of its way, one from Hungary and two from Switzerland, the latter allotment sufficient, I would think, to temporarily relieve all those with an aching curiosity about the contemporary Swiss cinema (all two of it). It would be less than polite of me to let them pass without granting some sort of acknowledgment—although in these three cases, also a little less than honest.

I had somewhere heard the Hungarian movie, Marta Meszaros' *Woman*, touted as a particularly outspoken exercise in Marxist self-criticism. But inasmuch as self-criticism seems to be a perfectly ordinary, everyday sort of human activity, like looking in the bathroom mirror, and one that would be elevated to a kind of rite only by people who feel they are less in need of it than most other people are, I was not especially enticed at the thought. In any case, the self-criticism herein is, as far as I could tell, pretty well limited to the brief characterization of an officious, prigish, authoritarian type of person—a universal type which, in our earliest experience with it, we are apt to classify as a "tattletale" or "snitch." Beyond that, this movie seems to me essentially apolitical, interested instead in areas of human experience that remain forever untouched by political ministrations—loneliness, anxiety, sexual bondage, irresolution.

Meszaros' brand of humanism is not far removed from the John Cassavetes sort that translates into a plethora of facial closeups. But unlike Cassavetes, direct and casual, Meszaros (wife of director Miklos Jancso) treats these faces to a ceaseless beauty bath of soft, cool, super-refined lighting. The actors stand half-silhouetted against a bright backdrop, or are wreathed in amber backlighting, or are gently kissed on one cheek by the light from a window or lamp. They may at times be reduced to a mere compositional element or engulfed in the usually amber color scheme, but they are never treated with anything less than flattery. Marina Vlady enacts one of her big moments of mature, middle-aged sensuality beneath the muted glow of stars and stringlights; snowflakes flecking her hair, the piano on the soundtrack suddenly picking up, she strides purposefully into a clinch with a seductive stranger she has just met at the cinema. A couple of scenes later, reclining in bed in a salmon negligee, the nightlight behind her halos her in gold, she tells her husband about the kiss with the stranger, as the same piano suddenly picks up again; and her husband, aroused as if by branding Erica Jong, takes her in his arms, rolls off the bed on top of her, reaches a quick orgasm, and clambers back into bed, leaving his wife sprawled stately upon the floor, wondering whether it was a truck

THANKS FOR COMING



Facets of Love

Facets of Love, and by the finish of both, if not by the finish of the first, I had had it up to here (pointing to hip) with stiff, prau, ruthlessly named scenes that have had all connective tissue cut out and that have no sort of impetus left to get you from one to the next. Soutter has astutely picked up from post-New Wave movies all manner of mannerism—ellipsis and obliquity, unannounced flashback and fantasy (I first realized I was in bed reading when the protagonist is in bed reflecting about Chekhov's death in a book, the size of a fancy delicatessen menu, and suddenly he is on a railway platform, still in his bathrobe, with Chekhov's coffin and a congregation of candle-holding, black-garbed mourners)—and he reproduces it all here with an arid academicism that gives the entire movie the taste of dried fruit. Soutter doesn't even endow the thing with the emotional intensity of Meszaros—which would seem to be a serious deficiency in a supposedly obsessive love story about a movie director (Jean-Louis Trintignant) who has gathered together three actresses in an understaffed and underappreciated hotel for the ostensible purpose of re-

hearing *The Three Sisters*, but for the actual purpose of reuniting himself, after ten years, with one of the three actresses, his ex-wife (Delphine Seyrig in an edge-of-insanity performance that seems to have become her specialty). There is nothing believable about Trintignant's passion for this woman, nor about his country-holiday way of preparing a motion picture, whiling away the days at a posh resort locale, engaging his three stars in verbal contemplation of such philosophical puzzles as "What is happiness?" and "What is life?" and "What is woman?" This movie has been compared to Fellini's *Rings*; but I can figure no way of doing so without sounding sadistic.

The other Swiss film, the week previous, is Claude Goretta's *The Wonderful Clock*, which predates his *The Locomotive* by a couple of years. This is my third Claude Goretta movie, and we may as well break it off right now, he and I. There's no spark between us. The intention here, somewhat akin to spitting into a stiff wind, is to inject poignant human values (free, idiosyncratic acting and a sentimental view of mankind as a species of underdog) into a gear-grindingly forced and factitious plot, the main events of which appear to be motivated solely by the desire to be charming. A furniture manufacturer's son (Gerard Depardieu), proving himself to be a natural-born egalitarian, working man's chum, and all-around good fellow, is hopelessly incompetent and uncomfortable with the boss role he inherits when his father is hit by a stroke, but rather than lay off his workers he begins moonlighting as a Clyde Barrow armed robber so as to meet the monthly payroll. On his second robbery caper, a lone postal clerk (Marlene Jobert) passes out from fright, and he forges the cash drawer in order to pay paramedic and put her cheek back to a state of consciousness. For days afterwards, he comes around to offer his apologies. She, not an obvious Bonnie Parker thrill-seeker or mental defective, at first revists his overtures, not enough to summon the police, but just enough to establish this movie as an unhappy compromise between psychological realism and narrative expedience. Soon enough, she is treating his wounds with a first-aid kit and laundering his bloodstained shirt. There is more, but none of it obeys any necessity beyond that of being cute. One can detect in the director's attitude towards his characters the not fully understandable or sharable feelings a beatnik parent has about his rubber-legged infant toddling two steps and belly-flopping on the carpet. Cloignly pretty in its pristine rural setting, the movie is photographed in a dry, chunky, flaky color (no more than three or four well-coordinated colors per image) which, I had the feeling, could be scraped away with penknife or fingernail. I especially wanted to go to work in said manner on the comically thin tones of the actors.

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FEBRUARY 22, 1979

CURRENT

The Driver — Cops and robbers stuff, stripped to the barest essentials of the genre, reduced to the imbecile, attracted to no more than the busy mood and the methodical, calculated chess-game maneuvers. The nearly monochromatic color and uncluttered compositions conjure up a poetic night world somewhat in the manner of Whittier Hill informs the Winter director Walter Hill informs the genre piece with the sensibility of a French aesthete (a Jean-Pierre Melville or a Jacques Dreyer), and with a solid Old Hollywood workmanship which gives it a full body — smooth, seamless, and taut like a snake. A

lean, somber, standoffish beauty, it is undoubtedly not to everyone's taste, and is probably advisable for film noir aficionados only. The whole show, in fact, is something like a coded message passed from the moviemaster to the devotees of the genre, in full view of, but beyond the full understanding of, the rest of the audience. With Ryan O'Neal, Bruce Dern, Isabelle Adjani, and Renee Blakely, photographed by Philip LaRoip 1978 ***** (Crest, from 2/23)

Eraserhead — Equipped with a too sooty black-and-white image and a sadistically overamplified sound-track, David Lynch's nightmare visions bring someone here in the area of "fantastic art," but have found a somewhat uncomfortable home on the midnight cult circuit. The main narrative thread, if one can be extracted from the jingly smart, centers around a slimy, encephalic birdlike creature (a fine example of "monster" special effects, and one that the makers of STAR WARS and CLOSE ENCOUNTERS might well look at with envy), which has somehow been hired by the movie's sadistic hero, and which now lies on a table in his apartment, mewling, spitting up, contracting chicken pox, and being generally

disgusting and third-hand possesses something of the quality of Gogol's and Kafka's satirical horror stories, portrayed not as firmly embedded in a believable background and a lucid, factual tone. The shock value of the movie's various images of grotesque creatures, eruptions, diseases, and capitations, and so forth, is largely numbed by its thorough submersion in a delirious, deliquescent world where anything goes but nothing ever comes of it. Still, this pastidious little movie, produced in co-operation with the American Film Institute, leaves you with the feeling in the pit of your stomach that you are apt to have after stepping accidentally on a nail. 1977** (Guild, 2/24 midnight)

Every Which Way But Loose — Clint Eastwood vehicle about a psychopathic heeler and an unbeatable streetfighter who decides to take a dive when he realizes the high price of fame. The foregoing information is provided as a courtesy to those who haven't the tolerance to sit through two pitiless hours of brawls, country-western songs, slapstick cops and bikers, a foul-mouthed Rufus Gordon, and monkeyshines with an orangutan, and who therefore haven't any liking that what this movie is ultimately about. With Sondra Locke, directed by James Fargo. ***** (Cinema 4, Pacific Drive 1/1; Parkway 1; Sports Arena 6; University Towne Centre)

Hardcore — George C. Scott as a Midwestern Calvinist searching for the daughter swallowed up by the porno industry, written and directed by Paul Schrader. (Cinema 4, from 2/23)

A Hard Day's Night — The Beatles' hyperactive first film, directed by Richard Lester with a sense of comic and cinematic inventiveness — funny, silly, and staged by turns — never stops asserting itself for a minute. ***** (Ken, 2/23 and 24)

Heaven Can Wait — Warren Beatty's satiric remake of HERE COMES MR. JORDAN — here the star, the producer, the co-writer (with Elaine May), and the co-director (with Buck Henry) — is scrupulously clean, moderately liberal, inventively reverent, and refreshingly airy. Such qualities were rare in the Depression years whence this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specifics live with current California interests: industrial pollution, the dwindling population, health foods, and the L.A. Rams Super Bowl hopes. The direction is graced with delicate camera touches, and the supporting cast, especially Charles Grodin as the blantly, traitorous villain, is quite superb. But the movie is a little soft at the center. Julie Christie, like a latter-day, shocked Hepburn, or Jean Arthur, is paragonizingly patted on the head for being a woman who takes an interest in politics, speaks her own mind, gets a hopping mad, and yet still displays deep maternal instincts toward the boyishly callow leading man. Her underdeveloped romance with Beatty is supposed to be automatically fascinating simply because she and he were once an "item" in the Hollywood gossip columns. With Jack Warden, James Mason, Buck Henry, and Dyan Cannon. 1978. ***** (Century Twin 1; College, New Val-

ley Drive 1; Sports Arena 6; University Towne Centre, Vogue)

Help! — The Beatles' second movie and first in color (the color is inspirationally introduced by way of some brightly feathered darts pecking at a black-and-white movie image). The premise this time — a far cry from the surrealistic slice-of-life in HARD DAY'S NIGHT — is an naive, comic and dagger plot revolving around a magic ring. And the Beatles' comorbidity with this vehicle suggests that had they wanted, they could readily have become the biggest comedy team in British cinema since the "Carry On" gang (some compatibility). The real stylistic force in the movie, of course, is director Richard Lester, whose delivery of visual gags is almost as rapid fire and undisciplined as the Marx Brothers' delivery of verbal ones. 1965. ***** (Ken, 2/23 and 24)

Heroes — It's nice, for a change, to see a Vietnam veteran treated as something besides a crack-brained character in the action-movie genre (BLACK SUNDAY, VIGILANTE FORCE, etc.). In this instance, he's treated as a crack-brained character in the road-movie genre. Jeremy Paul Kagan, the director, wants to have it two ways: He wants to cash in the vet's lunacy for its value as screwball com-


edy and also its value as political commentary. To make the switch from one mood into the other, he depends upon the absence of the star, Henry Winkler, and Winkler's ability to lead the audience around by his collective noses. Sally Field, on the run from her own wedding, just as she was in SMOKEY AND THE BANDIT, gives a performance of spunky independence in what is basically a one-man showcase. 1977. ***** (Campus Drive 1; Plaza Twin 2)

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Fast Break — College basketball comedy, starring Gabriel Kaplan, directed by Jack Smight. (Center 3 Cinema 3, University Towne Centre; Vineyard Twin 1; from 2/23)

The Gauntlet — An unrecognizable and all but imperceptible storyline about police corruption runs underneath an exhausting series of splashy action scenes. In these, the favorite idea, used three times, is to have a brigade of policemen line up like Eisensteinian shock troops and rain bullets on some guilty sinner. Clint Eastwood, as a beatificated Phoenix cop, appears to be as irked by his fellow human beings as ever, but allows uncharacteristic restraint by not killing a solitary one of them throughout the entire movie. When his position-tongued co-star, Sondra Locke, turns a shocking epithet at him, he responds only with a pithy, facetious, slow-motion blink. Directed by Eastwood. 1977. ***** (Cabrillo)

Go Tell the Spartans — A Vietnam war movie, set in 1964, when U.S. involvement in the fighting hadn't yet escalated beyond the advisory stage. Adapted from a novel by Daniel Ford, INCIDENT AT MUC WA, the story is told with the swift forward propulsion of a WWII Western action movie, despite the heavy ideological burdens

The Great Train Robbery — Action film with Sean Connery, Donald Sutherland, and Lesley-Anne Down, directed by Michael Crichton. (Cinema Plaza 5, College, Flower Hill Cinema 1)

Hardcore — George C. Scott as a Midwestern Calvinist searching for the daughter swallowed up by the porno industry, written and directed by Paul Schrader. (Cinema 4, from 2/23)

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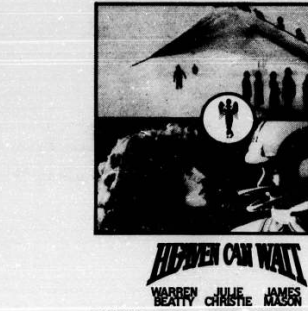
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CURRENT MOVIES

wang, and Boy Scout morality. Gene Hackman, Marion Brando, Margot Kidder, and Valerie Perrine, directed by Richard Donner, 1978. * (Cinema Plaza 5, Loma Plaza 1)

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a stoner (a pot smoker) a stinkpot? Gas masks are advised. With Stacy Keach and Tom Sherred, directed by Lou Adler, 1978. * (Spring Valley)

The Warriors — Walter Hill's unrealistic, or anti-realistic, street gang movie has an obvious k.o. ship with the hostile-territory branch of action films, including both the STAGECOACH-type western and the OBJECTIVE BURNING-type war story. It also owes a special debt to the samurai films of Akira Kurosawa, for its conception of the feudal clannishness of New York youth gangs and the strict martial-law hierarchy that sets apart the true "soldiers" and "boppers" from the mere "wimps" and "taggots." A simple

problem in logistics (how to get from here to there), it offers no more character or plot development—but then again, no less drama and color and precociousness—than the annual Golden Gloves tournament. The otherworldly feeling is established immediately by the magical opening shot of Coney Island's "Wonder Wheel," a minimalist tracing of neon dots and dashes against a black sky, and is maintained throughout by the continuous fashion parade of peacock-proud gang costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau flour faces, etc.) which, for people-watching purposes, makes this movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh, 1979. **** (Alvarado Drive In, Balboa Harbor Drive In, Sports Arena 6, State)

A Wedding — There's a sort of programmatic scorn over the image that makes everything appear somewhat blurred or blurred, symbolic perhaps of the altered state of consciousness you would need to be in to enjoy this broad burlesque of the marriage rite. Watching this movie is like being stuck-cold at a party where everyone else is wagging a loose and a thick tongue and laughing giddily at absolutely nothing. The security guards led by Kevin Costner... with their military manners... plain dark suits, and walkie-talkers, are funnier than most things in this movie, but no less broad. Carol Burnett, Desi Arnaz, Jr., Dina Merrill, Lillian Gish, Nina Finkelstein, Vittorio Gassman, and Mia Farrow, directed by Robert Altman, 1978. * (Strand, 223 and 24)

The Wizard of Oz — If the screen version of Frank L. Baum's satirical children's story is indelibly stamped, scene by scene, in more Americans' memories than any other movie, it's just because of the pounding into our brains that this movie has been allowed year after year on TV, and not because, because, because, because, because of the wonderful things it does. The trip from Kansas to Oz, from Duid Bow to Dreamland, from black-and-white to somewhere over the rainbow, doesn't really get off the ground on imagination's wings, but is held down by an intriguing thank-you note from Wider to "his friend" Federico Fellini, for encouragement at just the right time. What manner of encouragement did he get? But Fellini encourage him to differ from the plot of THE WHITE SHEIK? Did Fellini encourage him to copycat the vision of haute-bustle on a movie set and the Nino Rota music from 1937? This resembles the sort of encouragement a mugged gets from a soccer on a park bench. Carol Kane, Dom DeLuise, 1977. * (Strand, 225)

Yellow Submarine — The Beatles cartoon. It wants to be, but it isn't the Beatles equivalent of Lewis Carroll and Edward Lear. Clever enough and colorful enough to be diverting for half an hour or so, though it goes on a lot longer than that. Directed by George Dunning, 1968. * (Ken, 223 and 24)

Off the Cuff

What words from a popular song do you like?



Pete Hibbett
Student
San Diego
"The wheels of life are turning so much faster, the restless hands of time pass me by. There are dreams I'll never live to see, but as long as you believe in me I'll still feel them unawares. The wheels of time are turning so much stronger, the blues of days gone by weigh me down, but maybe love will come to rescue me and I'll never get you free. And if I should have only one tomorrow, it's a lifetime if I know I could spend the day with you." That's "Wheels of Time," by Gino Vannelli.



Debbie and Carol White
Photographer and Cook
Keary Mesa
Led Zeppelin's "Stairway to Heaven." "There's a lady that's sure all that glitters is gold, and she's buying a stairway to heaven. When she gets where she knows if the stores there are closed with a word she can get what she came for." They're trying to tell you that most people who're rich can't take their money with them when they die. See, she thinks she can get what she wants if she has money, but then when she gets there, it won't do her any good.



Becky May
Student
La Mesa
Yeah. "Get Down, Make Love," by Queen. "You shake to fly away from here where my mind can be fresh and clear and people can be what they want to be. I've got a love I long to see, where people can be what they want to be." To me it expresses that people can go somewhere where they don't care what color you are or where you're from. They must like people there. It sounds like a place where life is a little bit easier, where pressures ain't so bad.



Darryl Patterson
Radioman
Naval Training Center
It's by the Commodores. "Zoom," and it goes: "I'd like to fly away from here where my mind can be fresh and clear and people can be what they want to be. I've got a love I long to see, where people can be what they want to be." To me it expresses that people can go somewhere where they don't care what color you are or where you're from. They must like people there. It sounds like a place where life is a little bit easier, where pressures ain't so bad.



Jennie Nellans
Future Nurse
Pacific Beach
It goes something like, "The Undercover Angels." "There's this kid that I like a lot and I always think when I hear the song that when I'm older I'll meet him again. Then there's 'Disco Fever'." "Boogie nights, come on, all night, gotta get down and boogie." Or something like that.

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NEWS ITEM - MARCH 1978

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Every year in March, the annual baby harp seal hunt takes place off Labrador. This tradition is so powerful that Canada has not responded to offers of huge sums of money to stop the slaughter of the two week old baby harp seal.

This tradition may prove self-defeating as the harp seal population cannot keep up with traditional demands. The seal population has dropped from 16 million to about one million.

Worldwide outcry has not budged Canadian Government resolve that the 'hunt' must go on. A Canadian official likened baby harp seal skulls to 'blecking oranges in Florida.'

The late Congressman, Leo Ryan, witnessed the harp seal slaughter last March. His response to the Canadian officials was, "After what I have just seen, I don't want to hear the reasons. I don't want to argue the pros and cons with you any more. I just want to say, enough! Enough! Just quit!"

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Roman LeBlanc, Minister for State Fisheries, Parliament Building
Ottawa, Ontario, Canada

Canadian Ambassador, Mr. T. H. Warren
1200 Massachusetts Ave., NW
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Prime Minister Pierre Trudeau
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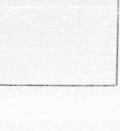
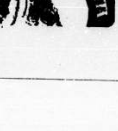
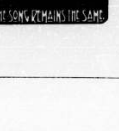
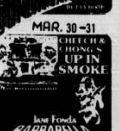
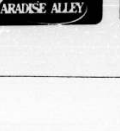
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Reader's Guide to the Music Scene

This Week's Concerts

One of the more significant losses incurred in these days of disco is the death of tough, gritty R&B shouters such as Sam and Dave, Wilson Pickett, and David Ruffin. All of those artists are still in action, but now that Soties soul music is out of fashion, their present work is casually (colloquially?) ignored. Some people will argue favorably that disco has broken down the arbitrary distinctions between black and white pop music, but I find that a counterfactual claim. It hardly explains how we could have allowed the Bee Gees to become the Temptations of the late Seventies.

All of which is to preface my hopes for Mitch Ryder's concert tonight. Thursday, of the Bachanals. Ryder produced a string of fabulous singles from 1966 to '68 — "See Saw Rider," "Devil with a Blue Dress On," "Back It to Me" (like the Righteous Brothers, he was one of those rare crooners known as a "blue-eyed soul man," whose voice was comparable to the black males he copied — raspy, sexy, almost unrecognizable). A number of younger upstarts (Frankie Miller, Bob Seger, and Bruce Springsteen, to name a few) salute Ryder as a major influence. I have no idea if he still performs with the same manic intensity he displayed fifteen years ago, and as far as I



THE PENETRATORS

know he hasn't released a record since the demise of his band, Detroit, in 1971. But scattered reports concerning recent guest appearances with his younger admirers do suggest that Ryder's old swagger is still fully evident. I hope those reports can be trusted. Saturday at Coronado's Giuletta Boy Park the best San Diego new-wave band, the Penetrators, headline over the Upbeats and the Strangys. More than a few observers (including myself) will insist that the Penetrators outgaged the infamous Ramones last December: the group appears to be on the verge

of "big things." Local chauvinists should check them out before they pack up and move on. At their best they remind me of an American Clash, and given the lividly and innocuousness of most California new-wave groups, that's high praise, indeed. Trumpeter George Sams and alto saxophonist Lewis Jordan (presently based in San Francisco) continue "all these" of the Music Forward Festival of Del Mar's Starland Court Theatre. I am unfamiliar with both, but Jordan is affiliated with the A.A.C.M. and Sams with the Black Artists Group. When you consider the musicians

who have come out of such organizations — the Art Ensemble of Chicago, Mural Richard Abrams, Anthony Braxton, Julius Hemphill, George Lewis — well, you get a fair estimation of this concert's possibilities. It's another busy week, and even if the rest of the fare on display is less than electrifying, or even as promising as the above-mentioned shows, the option of staying away is far preferable to nothing at all. The biggest, of course, is Boston of the South Arena, Monday. In one of his genre-inventions, L.A. Times' critic

Robert Hilburn (who'da thought the reader care passion beats? Anyone who knows this group will counsel heads-but get the point: Boston is composed of fairly thoughtless musicians who know their way around a studio and know what will sell. And I have a more specific charge: he's a mediocre and lousy. They have pushed a sheet from an unimpressive list of personality, opening for them is Sammy Hagar. Wednesday, Earl (Fatty) Blue includes a live night club at the Coliseum. His case can be made particularly from his record of his own singing jazz history. However, what's done is done. His performance last month at USC was atrocious. Nudista has been musicians with Hines's credentials can as well as as vaudevillians, reminding us why the chicken crossed the street. His young rather fearless band doesn't make neither any more noticeable. The other shows this week include folk rockers Jack Trenchard, Saturday jazz fusion vocalists, Sunday and jazz vibraphonist Gary Butler, Tuesday, all of the Back Door. Also, weekly country stars Emmylou Harris, Friday, singer-bassist Tower of Power, Thursday, and weekly new waveers the Brainstorm. It's Tuesday, all of the Live Theatre. And finally, jazz rock quartet Starline East, Monday, and Los Angeles rock group The Week. Tuesday, both of the Coliseum. —Steve Esmeldino

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The Music Scene is compiled every Friday. Send information and photos to READERS MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138 or call 234-1507 by 4 p.m. Friday. IMPORTANT information must be received by the Friday preceding the Thursday issue to insure inclusion.

San Diego Concerts

Tower of Power: Roy Theatre, Thursday, February 22, 7:30 and 10:30 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

Mitch Ryder: Balboa Hall, Thursday, February 22, 8 p.m.; 802 Clarendon Mission Boulevard, 560-8022

Emmylou Harris: Roy Theatre, Friday, February 23, 8 and 11 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

George Sands and Lewis Jordan: Stratford Court Theatre, Friday, February 23, 8 p.m.; 1553 Stratford Court, Del Mar, 756-6623

Jack Tempchin: Back Door, Saturday, February 24, 8 and 10 p.m.; 5281, 286-6947

The Penetrators with The Upbeats and The Standbys: Gloria Ball Park, Saturday, February 24, 8 p.m.; Coronado, 469-5338

Robben Ford: Calataman, Sunday, March 4, 7:30 and 10:30 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

USC Jazz Band: City College Theatre, Monday, February 26, 7:30 p.m.; 14th and C streets, 238-1181

The Knack: Calataman, Tuesday, February 27, 9 and 11 p.m.; 3999 Mission Boulevard, 488-1081

Gary Burton: Back Door, Tuesday, February 27, 7:30 and 10:30 p.m.; 5281, 286-6947

The Boomtown Rats: Roy Theatre, Tuesday, February 27 and Wednesday, February 28, 4642 Coast Street, Pacific Beach, 488-3303

Erl Fahta Hines: Calataman, Wednesday, February 28 through Sunday, March 4, 9 and 11 p.m.; 3999 Mission Boulevard, 488-1081

Taj Mahal: Roy Theatre, Thursday, March 1, 7:30 and 10:30 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

Peabo Bryson and Phyllis Hyman: Fox Theatre, Thursday, March 1, 8 p.m.; 7th and B streets, 236-6510

Mark Dreyer, Diamond Galas, Phil Keeney, Jim French, and Trip Spangis: Stratford Court Theatre, Friday, March 2, 8 p.m.; 756-6623

Al Green: Fox Theatre, Friday, March 2, 8 p.m.; 7th and B streets, 236-6510

Jose Feliciano: Roy Theatre, Friday, March 2, 8 and 11 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

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the Music Scene

Black Oak Arkansas: Roy Theatre, Saturday, March 3, 8 and 11 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

Elvin Bishop: Roy Theatre, Sunday, March 4, 7:30 and 10:30 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

Flora Purim and Alfio: Back Door, Sunday, March 4, 8 and 10:30 p.m.; 5281, 286-6947

Bob Seger: Savin's Arena, Thursday, March 8, 8 p.m.; Sports Arena Boulevard, 224-4176

Jamie Farr (Klinger from "M.A.S.H.") Calataman, Friday, March 9 through Sunday, March 11, 9 and 11 p.m.; 3999 Mission Boulevard, 488-1081

Howie Smith and Pacific: Stratford Court Theatre, Friday, March 9, 8 p.m.; 1553 Stratford Court, Del Mar, 756-6623

Hol Eastman: Stratford Court Theatre, Friday, March 9, 8 p.m.; 1553 Stratford Court, Del Mar, 756-6623

J. Geils Band: Sports Arena, Monday, March 12, 8 p.m.; Sports Arena Boulevard, 224-4176

Judy Collins: Civic Theatre, Tuesday, March 13, 8 p.m.; Convention and Performing Arts Center, 236-6510

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

Dire Straits: Roy Theatre, Tuesday, March 27, 7:30 and 10:30 p.m.; 4642 Coast Street, Pacific Beach, 488-3303

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

U.F.O.: Civic Theatre, Monday, April 2, 8 p.m.; Convention and Performing Arts Center, 236-6510

Arnes: 1867 16th Avenue, Imperial Beach, 429 16th Street, Imperial Beach, 488-3303

Anthony's Horseband: 1335 North Harbor Drive, 232-6538, SRC, contemporary, Tuesday through Saturday

Arnone's: 827 National Avenue, National City, 477-2208, hot disco jams, Monday through Saturday

Antonio's Hacienda: 700 North Johnson Avenue, 442-9827, Neofunk sound, contemporary, Tuesday through Saturday

Atlanta: 2595 Ingraham Street, Mission Bay, 224-2434, Eddie Peason Unlimited, contemporary, Tuesday through Saturday, Vilano and the Max Terve with Susan

Philly Postscript: Satek's

Bacchanal: 8027 Clarendon Mission Boulevard, Clarendon, 540-8022, James Top 40, Tuesday through Saturday

Bahia: 908 West Mission Bay Drive, 488-0500, hot disco, dancing, Tuesday through Saturday

Bar X Ranch House: 117 East Broadway, Vista, 724-0500, Country beats, C.W. Friday through Saturday

Belly Up Tavern: 143 South Carlsbad, Solana Beach, 481-9022, Tall Cotton, country rock, Thursday, Jerry McCann Band, rock, Friday and Saturday, Dance of the Universe Orchestra, jazz, Sunday

Black Angus: F Street, Chula Vista

425-3082: Contemporary, contemporary, Monday through Saturday

Black Angus: 9883 Canyon Avenue, 111, 488-1455, live rock, Monday through Saturday

Black Angus: 5427 Keweenaw Village Road, Kearny Mesa, 279-3100, Golden Location Band, contemporary, Tuesday through Saturday

Boathouse: 2480 Harbor Island Drive, 269-8800, Colles and McWilliams, contemporary, Wednesday through Saturday, Willesley through Saturday, Loryn Paga, contemporary, Sunday

Booth: 226-9959, Cal West

Carlos and Charlie: 5530 La Jolla Boulevard, 484-1139, Disco, nightly

Boomy's: 2608 Hill St., Highway, 297-0550, Hot live jazz, contemporary, Tuesday through Saturday

Boatload of Old Place: 1070, Progress, La Jolla, 459-8092, Southern jazz, comedy, Tuesday through Saturday and Monday

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SAT. MAR. 24th 8:00 & 11:00 \$5.75

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TUES. MAR. 27th 7:30 & 10:30 \$5.75

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MALE, FEMALE Liberation! An all-day seminar designed to deepen understanding of actual problems currently existing between the sexes. Topics include human attraction, misperceptions, interpersonal politics, intimacy and hurt, jealousy, love, and freedom in relationships. Saturday, February 24, 10:30am-5pm. Free information 234-5967.

UNDERSTANDING WORRY. A 3-hour seminar that explains the nature of worry, why it is so prevalent in our own lives, and how to move out of it into a state of relaxation and joy. Monday, February 26, 7:30pm. Further information 234-5967.

GAU CHRISTIANS - Meet County services every Sunday, 10:30am. Mission, Occasions, Oceanside Metropolitan Community Church, North County. 746-5860. San Diego 234-9000.

HARPO. In honor of the approaching World Symposium on Humor, we will prepare art, natural foods banquet, Saturday evening, March 10. Reservations: 231-0058 or 233-8818.

LOOKING FOR PRESIDENT? See how you have found it in the Pop-Inn-Intensive gathering, February 22th. No charge. No hype. Advertisers in Review: 231-4842.

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OLD SWIMMERS never die. We just become matters of our sport and enjoy it! Masters Swimming in Mira Mesa 661-566-1414. Also in San Diego 234-5967.

MYSTERY TRIP! With Jewish Singles Hawaii. Sunday, February 25. Form at pools at 6:30pm. Tempa Emanuel center. Tel. 629-9200. San Diego. Occasions unknown. \$20-85.

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ROLFING demonstration of the technique of connective tissue manipulation by certified Rolfer Ruth Ramey. Tuesday 27 February. 8602 Bermuda Avenue. No charge. Please call 234-7877.

A NEW NATION is now being gathered, to help separate from the authorities of this world, which will be destroyed shortly. More info. 232-0058 or 238-9897.

LUREL AND HARDY BRIDES. Sage At Sea. Tent, Tons of the Desert meet monthly. Sunday, March 18, 7pm. Free meeting. Meet Mind Over Matter. 226-8448.

THE BIBLE. It's history, development and interpretation. Bring controversies and they will be answered. What did Jesus mean? Wednesday 7:30pm. 444 Campbell. Sunday 7:30. Kevin Ryanson pastor. Channing Lutheran. 333-0000.

THE CHARMS and Aura Explained - will healing arts information psychic channelled Kevin Ryanson. Wednesday 7:30pm. 444 Campbell. Sunday 7:30. Kevin Ryanson pastor. Channing Lutheran. 333-0000.

REBIRTH TRAINING in San Diego! February 23-25. Introductory Seminars February 21 & 22. Call for times and locations. Rebirth America. 421-0605.

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CREATIVE YOUNG talented artists need your support, not monetary but moral. Come on, plain in, call all out. We need your help in your spare time. Don't after February 24th. 455-1834.

SINGLE PARENT calendar. March 10th 8:30am-4pm. 2111 Camino Del Rio South. Personal growth seminar for single parents, children and teens. 234-1152.

ENTRANCE EXAM for Mira. This Saturday, 9th quality with SAT 1200. GRE 1200. ACT 136. Navy GCT 88. Non profit high IQ school. 560-7488 or 433-7773.

SUP! DANCING Tuesday 7:30pm. 7580 San Diego. La Jolla Friends & Neighbors House. Meditation in action through mantra, movement, and song. 272-6413.

ADOPTEES GRADUATE student needs identification subjects. Those searching for birth parents and those who are adopted are guaranteed 298-4248. Please leave name & phone.

CONSUMER ACTION project needs to hear from travel school students or graduates who want their money back. Detailed reply to Box #485. 2308 Melway Drive. San Diego, CA. 92110.

EVER WONDER if you are eligible for food stamps? Find out by attending Neighborhood House Association's Food Stamp Outreach at 263-7771. Confidential pre-screening and free information.

HAVE THE means (several thousand \$!) do you have the way to multiply it rapidly? We'll consider anything. 444-2938.

JAPANESE LANGUAGE Club barbour. Sunday, February 25, 11am. Scripps College at 5250. Everyone welcome. \$2 to Steve Rabson by February 22 covers food. 289-9494.

VEGETARIANS, No smokers for all ages. One at regular meetings or graduates who want their money back. Detailed reply to Box #485. 2308 Melway Drive. San Diego, CA. 92110.

AUDITIONS for San Shepard's "Curse of the Theatre." 424 F St. March 1 & 2 from 6-8pm and March 3 from 3-5pm. Call 231-3585 for more information.

GROW SUGAR PEAS, butternut lettuce, corn, and tomatoes in the Ocean Beach Community Garden. Save money on vegetables. Semer citizens welcome. 222-1095 evenings.

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SUPPORT THE 28th in Teban. Organize for more information call 462-7785.

HELP YOURSELF quit smoking with Lung Association's national self-help program. Contact: 226-1013 or other clinics. Call Lung Association: 297-3901.

SEXUAL FORCE prevent domestic violence. February 22, 3pm-5pm. Discussion of anger. 7545 Farnley Circle Drive. Family Services. Concerned individuals invited.

RAM FOOD friends - Let's get together! Free stamp for further information to New Food Friends. P.O. Box 9626. San Diego, CA. 92109.

SAN DIEGO Parents with Partners has family activities, children's activities and adult social activities. Discussions, parties, parties. For more information call 222-3550.

INTERESTED IN Astrology? Ancient, modern and future astrology integrated. Contact: Ula. 445-1903 or 582-0952 after 10am. 5pm.

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2 BEDROOM Pacific Beach \$335. 2 blocks beach. Furnished or unfurnished. New carpet, butcher block cabinets. Large courtyard patio. No pets or children. 866 Emerald. 488-3383.

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RESPONSIBLE WORKING couple wishes to rent 2 bedroom house with yard and fireplace in Hillcrest. Mission Hills, North Park, or Kensington. Call: Uncle 8400. 286-6866.

CONDO NEAR Stadium 2 bedroom, 1 1/2 bath, modern furnished kitchen, carpets, drapes, central air and heat. Plus outdoor tennis courts, recreation, exercise room. \$375. 281-2857.

PALM SPRINGS lovely for rent. Fully furnished 2 bedroom 2 bath. Golf, tennis, pool, spa, swimming pool. By week or month. 269-7262 between 8 & 9.

PERFECT ROOM for mature female student. Beautiful condo. Pool. New and very clean. Own room in quiet environment of non-smokers. Near USCB. \$165. 453-5811 evenings.

3 BEDROOM farmhouse and barbecue on 3 acres with trees, creek, good well water. Near wetlands, peacocks, olive. Full. \$425 per month. 561-5378.

BRAND NEW 3 bedroom home. Fireplace, patio, large yard, carpets, dishwasher. No pets. Call for details. Family room. 535-277-3388.

SMALL HOUSE, backyard, tub only, cozy, comfortable, convenient to all. Near Park-Beach. Refrigerator, stove, 2 carpeted, 2nd car. Want clean responsible tenant. 281-0145.

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TWO BEDROOM duplex, porch, yard, off street parking, children's play, no pets. \$240. Near 80th freeway and Market Street. 272-5347 or 453-5291.

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RETIRED EXECUTIVE couple seeks 2 bedroom, 2 bath apartment, ground floor, (or house) by February 17. Up to \$300. 281-5046 leave message.

2 BEDROOM, 2 bath house in Mira Mesa, large yard, double garage, \$300 per month plus security deposit. 271-9311 or 655-6460.

3 BEDROOM, 2 bath fully furnished apartment, 6310 units included. Call me now! See photos and book. 453-0900-4000. evenings 274-4257.

APARTMENT must see to appreciate 1 bedroom duplex. Ask for Louise 236-6607 (8-5pm) or 565-3719 (after 5pm).

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CONDOMINIUM in La Jolla, brand new. Two bedrooms, 2 1/2 bath, fireplace, view, town center and USCB. Fireplace, pool, jacuzzi, covered garage. \$425. 466-7840.

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2 BEDROOM Pacific Beach \$335. 2 blocks beach. Furnished or unfurnished. New carpet, butcher block cabinets. Large courtyard patio. No pets or children. 866 Emerald. 488-3383.

PACIFIC BEACH - complete unfurnished studio with yard. \$180 including utilities. One person, no kids or pets. 234-5149 Grand Avenue. 272-6789.

RESPONSIBLE WORKING couple wishes to rent 2 bedroom house with yard and fireplace in Hillcrest. Mission Hills, North Park, or Kensington. Call: Uncle 8400. 286-6866.

CONDO NEAR Stadium 2 bedroom, 1 1/2 bath, modern furnished kitchen, carpets, drapes, central air and heat. Plus outdoor tennis courts, recreation, exercise room. \$375. 281-2857.

PALM SPRINGS lovely for rent. Fully furnished 2 bedroom 2 bath. Golf, tennis, pool, spa, swimming pool. By week or month. 269-7262 between 8 & 9.

PERFECT ROOM for mature female student. Beautiful condo. Pool. New and very clean. Own room in quiet environment of non-smokers. Near USCB. \$165. 453-5811 evenings.

3 BEDROOM farmhouse and barbecue on 3 acres with trees, creek, good well water. Near wetlands, peacocks, olive. Full. \$425 per month. 561-5378.

BRAND NEW 3 bedroom home. Fireplace, patio, large yard, carpets, dishwasher. No pets. Call for details. Family room. 535-277-3388.

SMALL HOUSE, backyard, tub only, cozy, comfortable, convenient to all. Near Park-Beach. Refrigerator, stove, 2 carpeted, 2nd car. Want clean responsible tenant. 281-0145.

SHARE TO GARAGE in Pacific Beach area. Storage for \$15 per month. 270-2397 evenings.

NEW SOUTH BEACH area home for rent. 3 bed room. 2 bath. double garage, fireplace, large lawn. \$385 month. Jesse 475-4041.

TWO BEDROOM duplex, porch, yard, off street parking, children's play, no pets. \$240. Near 80th freeway and Market Street. 272-5347 or 453-5291.

LANDLORD REFUSE to make needed repairs? Let us win your battles! Give us a call! United Tenants of America (The Force). 232-6222.

LANDLORD REFUSE to return your security or cleaning deposit? Give us a call! United Tenants of America (The Force). 232-6222.

CARPORT 4 bedroom, 2 baths house, living room, with fireplace, ocean view, separate family room. Fenced backyard with barbecue pit. \$480. Mira. 236-1441 or 436-8001.

EXCEPTIONALLY attractive two-story condo, pool, jacuzzi, clubhouse, gardens. Solana Beach. Three bedrooms furnished beautifully. Would show through March. Rent (monthlong) \$595. 758-4477.

1 BEDROOM APARTMENT carpets, drapes, refrigerator. No kids/pets. Available February 22nd. 2617 Highland Avenue, Apartment 3. San Diego. Call 271-6222.

CONDO \$375 month. 2 bedroom 2 bath condo, security underground parking, pool, sauna, jacuzzi, 2nd car. 297-9955.

SPACE TO build or rent existing structure. Vegetarian community on peaceful farm in North County. Room to garden, etc. \$25 to \$75 month. 758-8987.

RETIRED EXECUTIVE couple seeks 2 bedroom, 2 bath apartment, ground floor, (or house) by February 17. Up to \$300. 281-5046 leave message.

2 BEDROOM, 2 bath house in Mira Mesa, large yard, double garage, \$300 per month plus security deposit. 271-9311 or 655-6460.

3 BEDROOM, 2 bath fully furnished apartment, 6310 units included. Call me now! See photos and book. 453-0900-4000. evenings 274-4257.

APARTMENT must see to appreciate 1 bedroom duplex. Ask for Louise 236-6607 (8-5pm) or 565-3719 (after 5pm).

CONDOMINIUM RENTAL - West Sanree. Cozy private country setting. View, pool, open space. 2 bedrooms, fenced patio, childproof. Call: 829. 565-4975 evenings.

4 BEDROOM house in Mission Beach, pool, 1 1/2 bath, dining room, stove, refrigerator, two baths, yard, near kitchen, no pets, available. February 28. \$600. 900 year. 583-0665.

CONDOMINIUM in La Jolla, brand new. Two bedrooms, 2 1/2 bath, fireplace, view, town center and USCB. Fireplace, pool, jacuzzi, covered garage. \$425. 466-7840.

NEW, CHARMING 2 bedroom, 2 1/2 bath Mission Valley townhouse. Call for details. Underground parking. \$425 a month. 272-7086 or 281-1861.

EMPLOYED MALE student in looking for a quiet 2 bedroom 1 bedroom apartment in Pacific Beach or La Jolla. \$100 per month maximum. 272-7086 or 281-1861.

PRACTICE STUDIO needed by local musicians. large room plus bath or 486-2096 or 463-7719.

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TWO BEDROOM duplex, porch, yard, off street parking, children's play, no pets. \$240. Near 80th freeway and Market Street. 272-5347 or 453-5291.

LA JOLLA new townhouse. \$550. 3 bed room, 2 1/2 bath, fireplace, patio, 2 car garage, jacuzzi, pool. Available now. 452-9622.

2 BEDROOM condo across the street from the beach in Ocean Beach. Almost new with fireplace, nice kitchen, sundeck. 2 car garage and laundry. \$350 month. 224-4362 evenings. 4 weekends.

NORTH PACIFIC BEACH near La Jolla, party furnished 2 bedroom. \$340 for 1 or 2 adults. No pets. 807 Agave. 459-1332 best evenings. neighborhood. 469-7800 or 483-8721.

HOUSE FOR RENT 2 bedroom, above refrigerator, yard, garage. \$300 month. Rolando area. CND 233-1317.

FOUR BEDROOM Mission Beach, double garage plus off-street parking, new kitchen, patio, 2 baths, available March 1st, yard, year round, no pets. \$600. 583-0665.

WANTED to rent 1 bedroom of studio apartment, near beach. Need from March 15 to April 15. Mary 566-2186, please leave message.

OCEAN BEACH, large studio, separate kitchen, heated yard, carpet, drapes, stove, refrigerator, some furniture, 2 blocks from beach. \$180. Jim 459-0966.

WANTED One bedroom apartment for male, employed woman with cat. Beach area. Efficient. South Claremont. Denis 319-2000. 270-4317 after 5pm.

HILLCREST one bedroom unfurnished apartment, unique atmosphere, excellent location. \$200. 238-4112.

DRIVE BY 3825 41st Street - \$86. 2 bed room, 1 bath, dining room, stove, refrigerator, large unfurnished yard. 1 car garage. 436-9025 or 298-2777.

SMALL GARAGE for rent. \$20. Near 40th & Meade, storage only. 281-2055.

SPACIOUS 2 bedroom apartment. Responsible tenants. Low light rates. Greenes Morning 225-1811. Call 12/27/19.

EMPLOYED MALE student in looking for a quiet 2 bedroom 1 bedroom apartment in Pacific Beach or La Jolla. \$100 per month maximum. 272-7086 or 281-1861.

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NEED CAPABLE PERSON to help rebuild Dodge Start & end MGB. 280-1476

CONCRETE build home and friendships with own business. Part or full time. Training provided. Unlimited potential. A.M. Lerner 291-5267

AUTO MECHANIC needed to restore my car's life. Painting experience helpful. 274-8653

ARTISTS: Women who can create designs are in top specifications can find a good match through my distribution venture. P.O. Box 1187, San Diego, 92112

LOVELY RESTORATION home desires living harmony. Room and board. Salary negotiable. 437-4862 evenings

HANDRESSER with clientele, wonderful career opportunity for motivated person to work with talented, enthusiastic, young hair designers in chic San Francisco-like restaurant. 222-4682 or 226-1866

PHOTO ASSISTANT: some experience. Mt. View. 296-1904

RE AUTO TOPPER 3000 F15 6.5 liter with case \$250. 270-1600 evenings

Sports

SKI GLASSES by Sporting Adjustable lenses on sports models. Cost new colors. Also repair. Freeform brand frames. 201-4777

SKIS: Head-to-toe. 180 with best great bindings. Good condition. \$100. 582-2950

BUY GUNS WHOLESALE: Distributor for Buys Guns manufacturers will sell to the public at wholesale prices. Buy any firearm, reloading supplies or shooting accessories at cost from the factory. Call for information. Freeman Supply Co. 262-2344

SERIOUS TENNIS PLAYERS: New Hybrid neck stringing technique makes Out 5.5 3 1/2 string longer than previous. Only \$19. P.O. Box 170, San Dimas, California 91764

OUTDOOR LIGHTING: Best quality lighting equipment sold in San Diego with your good used things for components. 7015 Imperial Avenue, Lemon Grove. Ship Return 687-8206

HANG GLIDER: not a hot 18 standard rope per. hooks good condition. 749-9323

TENNIS PARTNER: wanted in the Pacific Beach. Michael 277-8600. Leave message. 275-7542

KNEESLIP WHITE: was skis. 180 cm. Salomon bindings. 37% or best offer. Great condition. 275-8234

BOOKIE BOARDS: Mason-Smith box 320 each. 274-1076

18 SALADAT: mahogany, small cabin, new 4846, slip Mission Bay. 8000. 436-1572

SURFBOARD 7'6": shaped by Holly nice wear. 760-2797

SKI BOOTS: Hansen, 1977 Avanti, Flow liner. Size 8-10. \$125. Munka's 1974, medium size. \$25. Caber's 1976, size 8-9. \$35. 434-8653 after 5pm

WATER SKI OAK: with resin finish. New. Great for beginners. Davitt 486-1200, even.

SALOMON 444: bindings with brakes. \$40. World Book Encyclopedia 1982 edition. Best offer. 486-8609

SKI BOOTS: Black leather 3 buckle Reiker, fit women. Must sell. \$200. Good Reiker. 222-7343, evenings & weekends

SAIL THIS SUMMER: Ensenada 20. Many extras. Must sell. See to appreciate. Make offer. 445-1576 or 290-3227

1-A-16 TYRRE: down bag, excellent condition. 274-2940

18 FISH/SHOAT: twin hull, Mark 78 Mercury outboard motor. 274-2940, leave message

SURFBOARD 7'5": maine paravel winger. 439-3356. 275-1388 keep trying

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SALADAT OLYMPIC: class 470 racing 8000. Complete with trailer and 2 sets sails. \$1600 or best or trade for car or pickup. 481-0483

SEA RAY 16: outboard ski boat, 110hp. Motor with power trim, tiller motor. Fuel tank condition, rarely used. never in salt water. Complete rig. \$275. 224-6628

SLEEK SENSUAL: daycruiser. 16 fiberglass. 10' by 16' trailer, white with blue stripe. complete, ready to sail. \$2100. 291-5658

SABOT, RACE-RIGGED: With oars, hand cut and car rack. \$245. New 1000. 446-3368

WETSUITS: LONGJUMPS and beavertail jacket, ladies medium, \$30 each. Both in excellent condition. 480-1514 or 480-8177

RIFLE - lever action: 308 with scope. Good condition. \$185. Shotgun - Remington 1100 trap with res. 12 gauge. \$500. 274-6253

SKATEBOARD: GAS board with Krypton wheels, California Slalom trucks. Backpack. Camp Traps large Horizon with Astral Carver. Heat 224-5100 after 5pm

HANG GLIDER: for sale. Make. Mirage, excellent condition. 170 lb. pilot, advanced good condition. 170 lb. pilot, advanced good condition. 480-1378

NEW K-2 SKI: package size 150 lb. boots size 5. Price negotiable. 451-5854

MEN'S SKI: boots, Hansen's blue size 4 (10) used 1 time. Cost \$195, will sell for \$100. 729-3480

33 PIVER TRIMARAN: in the water. Needs work. Must sell. \$1500 or best offer. 486-2862

HAND GLIDER: Eppor 18 Standard. Excellent rig. \$150. With helmet & harness. 506-745-6714

SKI BOOTS: Women's Hansen's size 7. Excellent condition. 486-2862

SURFER MAGAZINE: classic from 1962-1972. Also Surfing, Competition Surf, etc. \$1-52 each. Tom 499-5579. Great shape!

SKI HART 100': fair condition, need bindings. 2000w. \$10. Tom 270-8573

BOAT 25' C/O: Gas. V8. Needs some restoration; no rot; gal. ready for summer! \$600. My move it. 727-1619 or 436-6681

2 PAIR SKI BOOTS: ladies. 350 diagonal, 360 Salomon 444. Both. Brand new. 490-9107 after 5pm

SKIING EQUIPMENT: for sale. 170 Northward Ski with Rammy bindings. Poles and 912 Red Tyrol '76' boots. Car-top ski rack. \$200. 496-8228 after 7pm

BROWNING RIFLES: wanted to buy. Must be in excellent condition. 421-0168

CLASSIC MAIBU: outdrifter. 19' 20' plus KTS, excellent condition. New rigging with trailer. 422-4624 after 6pm

1970 SURFBOARD: 7'6" North Kyte excellent condition. \$60. 910 GAB. 224-3366

LACROSSE: North County league looking for experienced players. Quality gear and good parties. John Keastner 496-7614 or Geo 753-0750

SKI BOOTS: Beautiful women's cable ski boots. Size 7 1/2-8. Vaki 274-5202 or 434-4311

SALADAT 16': sport sailboat moving. Must sell. \$2700. Sell \$1800 or best offer. Includes trailer & accessories. Great condition. 743-1393

RIFLE - lever action: 308 with scope. Good condition. \$185. Shotgun - Remington 1100 trap with res. 12 gauge. \$500. 274-6253

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Roommates

ROOMMATE: WANTED 3 bedrooms, 2 bath house. Furnished w/beds & 3 other large central location. Linda Vista. \$150 month. 3 utilities. 486-2862

FEMALE ROOMMATE: wanted to share 2 bedroom house on La Jolla. 2 bed room, 2 bath. \$187 plus 3 utilities. Fully for rent. 480-0805 or 465-3111, night

ROOMMATE: WANTED. Open room in a 2 bedroom condo near Mead and USD. \$110. 13 utilities plus \$20 deposit. 571-6860, keep trying

ROOMMATE: WANTED. Share 2 bedroom house in Encinitas. Must be responsible. Clean house, washer/dryer, dishwasher, fireplace, double garage. Open room, carpeted. No pets. \$150 + 13 utilities. Vicky 270-2023 evenings

EMPLOYED FEMALE: roommate needed. Clean house, washer/dryer, dishwasher, fireplace, double garage. Open room, carpeted. No pets. \$150 + 13 utilities. Vicky 270-2023 evenings

ROOMMATE: WANTED. Share 2 bedroom house in Vista. Fully furnished. Must be responsible and neat. No pets. \$150 plus 3 utilities. Available March 1. 488-6594, keep trying

SHARE: A 3 bedroom, 2 bath, large house, with pool, large fenced backyard. Must be neat, responsible, non-smoker. \$125 per month. 13 utilities. 724-8206 evenings or weekends

PRIVATE HOME: with kitchen privileges, in family home in Encinitas. \$100 plus \$50 deposit. 270-9209 after 4pm

VEGETARIAN COUPLE: with child or single room, share 2 bedroom house in Vista. Fully furnished. Must be responsible and neat. No pets. \$150 plus 3 utilities. 743-7254

ROOMMATE: URGENTLY needed for Pacific Beach house. Available March 1. 486-7937

HOUSEMATE: WANTED to share my large room in Encinitas. Very quiet. Pool and large yard. 436-1927 evenings and weekends

FEMALE ROOMMATE: for Pacific Beach 2 bedroom apartment with kitchen. Rent 25. 18 July or possibly longer. 270-6172

NON-SMOKING: roommate to share my 3 bedroom, 2 bath home. Richman and laundry facilities. Great Mead. \$175. 270-1925 or 486-2862

FEMALE ROOMMATE: wanted for furnished 2 bedroom condo in La Jolla. Clean. 486-1731

WANTED: FEMALE roommate to share charming 3 bedroom La Jolla home. \$180. 486-1731

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ROOMMATE: WANTED. Share 2 bedroom house in Encinitas. Must be responsible. Clean house, washer/dryer, dishwasher, fireplace, double garage. Open room, carpeted. No pets. \$150 + 13 utilities. Vicky 270-2023 evenings

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ROOMMATE: WANTED. Share 2 bedroom house in Vista. Fully furnished. Must be responsible and neat. No pets. \$150 plus 3 utilities. Available March 1. 488-6594, keep trying

SHARE: A 3 bedroom, 2 bath, large house, with pool, large fenced backyard. Must be neat, responsible, non-smoker. \$125 per month. 13 utilities. 724-8206 evenings or weekends

PRIVATE HOME: with kitchen privileges, in family home in Encinitas. \$100 plus \$50 deposit. 270-9209 after 4pm

VEGETARIAN COUPLE: with child or single room, share 2 bedroom house in Vista. Fully furnished. Must be responsible and neat. No pets. \$150 plus 3 utilities. 743-7254

ROOMMATE: URGENTLY needed for Pacific Beach house. Available March 1. 486-7937

HOUSEMATE: WANTED to share my large room in Encinitas. Very quiet. Pool and large yard. 436-1927 evenings and weekends

FEMALE ROOMMATE: for Pacific Beach 2 bedroom apartment with kitchen. Rent 25. 18 July or possibly longer. 270-6172

NON-SMOKING: roommate to share my 3 bedroom, 2 bath home. Richman and laundry facilities. Great Mead. \$175. 270-1925 or 486-2862

FEMALE ROOMMATE: wanted for furnished 2 bedroom condo in La Jolla. Clean. 486-1731

WANTED: FEMALE roommate to share charming 3 bedroom La Jolla home. \$180. 486-1731

ROOMMATE: WANTED 3 bedrooms, 2 bath house. Furnished w/beds & 3 other large central location. Linda Vista. \$150 month. 3 utilities. 486-2862

FEMALE ROOMMATE: wanted to share 2 bedroom house on La Jolla. 2 bed room, 2 bath. \$187 plus 3 utilities. Fully for rent. 480-0805 or 465-3111, night

ROOMMATE: WANTED. Open room in a 2 bedroom condo near Mead and USD. \$110. 13 utilities plus \$20 deposit. 571-6860, keep trying

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Off Our Wall. On Your Wall Birthday Sale

Once a year, guitar-wide sale. Find reductions up to 50% on Mira, Eric, Moti, Jabloner, Alvar, Nesthi, Carcan, Peter Max, Eric Sommer & everyone else on the walls. What's more, we've reduced all custom framing just to celebrate our bimbo.

So come in and take the art off our walls. Tremendous savings and lots of fun for everyone at the FOUR CORNERS GALLERY SALE. You'll also have a chance at winning a triograph valued at \$100.00.

FOUR CORNERS

VILLAGE CORNER
7660 Fay Avenue, San Diego, 454-3615
Low interest terms. Financing available.
Open Monday-Friday 9:30-6:30, Saturday 11:5-5:00

Guitar Center's paying top dollar now for your used instruments!

\$\$\$\$\$\$\$\$\$\$\$\$

Guitar Center has just received a larger order for used gear... We need electric guitars and basses, acoustic guitars, amps, drums, keyboards and P.A. systems. Come in now and get unheard-of trade-in values or if you wish—cash on the spot!!!

Now's the time and Guitar Center's the place... Top dollar paid for your used gear and the greatest savings available during Guitar Center's giant Red Tag Sale—now in progress.

\$\$\$\$\$\$\$\$\$\$\$\$

Guitar Center

630 "C" Street San Diego 234-8731 Open 7 Days

WHY LEASE???

LOW DOWN PAYMENT
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drive THE car you want FOR LESS!!!

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1970 BUICK Wildcat 211	\$96 ⁰⁰
1970 BUICK Wildcat 211	\$116 ⁰⁰
1970 BUICK Wildcat 211	\$121 ⁰⁰
1970 BUICK Wildcat 211	\$127 ⁰⁰
1970 BUICK Wildcat 211	\$150 ⁰⁰
1970 BUICK Wildcat 211	\$180 ⁰⁰
1970 BUICK Wildcat 211	\$199 ⁰⁰
1970 BUICK Wildcat 211	\$244 ⁰⁰
1970 BUICK Wildcat 211	\$255 ⁰⁰
1970 BUICK Wildcat 211	\$329 ⁰⁰
1970 BUICK Wildcat 211	\$353 ⁰⁰

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1633 GARNET AVENUE
PACIFIC BEACH

MON-FRI 9:00-5:30
SATURDAY 10:00-3:00

Garden of Eden Waterbeds... This Week Only!

complete system \$139.50

Includes: Liberty 12 year mattress, Liberty 1400 four year heater with control, safety liner, tact strip, rier-bed, pine frame with headboard, tilt kit with water conditioner, faucet adapter, hose adapter.

Garden of Eden Waterbeds

7725 Obello St. Kearny Mesa 560-1717

Financing Available

DIHETTE FOR SALE, beautiful glass and chrome dihette with 4 swivel chairs. In excellent condition. \$175. Kathy or Ed 453-5390.

DOUBLE BED, box spring, mattress, and frame, good condition. \$40. 287-7777.

TOTAL GYM (Executive), \$330 value, excellent condition, sacrifice for \$200. 897-8925.

1983 LIONEL LOCOMOTIVE, Zenith radio-phonograph combination. Circus scrapbooks, Beatles records. 235-4281 days.

LEAVING STATE, must sell Kenmore Heavy Duty washer, chest of drawers, wall unit, garden hose and miscellaneous household items. 1732 Edgemont Street or 239-5362.

MOVING SALE SATURDAY, Refrigerator, toaster, 19" color TV, 4 piece dining set, surfboard, carpet, desk, books, clothes, kitchenware, etc. North Park, 3663 Marlborough Avenue. 281-5214.

GENUINE SUEDE leather jacket, tan in perfect condition inside and out. Medium sized. \$50 or best offer. 452-0316 days.

DEAD HEADS: 1 black Grateful Dead T-shirt from December 77 concert to sell, never worn. \$6. Mary Jen 452-0316 days.

I HAVE SOME great seats for UFO April 2 at the Civic and J. Galt March 12 that I can't use. Any 456-7238.

G.E. COLOR PORTABLE TV, I just put in some parts. You have 1 equivalent and it's perfect, very cheap. \$80 cash. 897-2819.

1928 LIGHT FIXTURE, wrought iron and stained glass from demolished Spanish style porch in Santa Barbara. For anterior mounting on top or side. Beautiful. \$45. 280-4377.

TRAVELER, 12x24" 2 bedrooms, fully hooked up, centrally located, very good condition. \$8000. Contact 291-1983.

REFRIGERATOR, brown 2 door freezer, excellent condition. \$118 or best offer. 222-5869 or 223-4954.

ORIGINAL BOUQUACHE painting by noted California artist Chevalier Pradier. Antique map of Torino hand-colored. 453-5445.

APPROXIMATELY 6000-7000 used books (novels, bibliographies, non-fiction, waste reference, etc.) for sale or trade. P.O. Box 28983, San Diego, CA 92128.

OK ANTIQUES: Porch table, berry-hat table, \$35; bedspread, \$35; mirror, \$60; 1890 buffet, \$85; dresser, bedspread, \$100; \$125; armchair, bedspread, \$250; more. Men 582-2837.

OUTBOARD MOTOR center, 2 wheel cart, very sturdy, will handle up to 40 hp motor. \$27.50. 270-3727.

APARTMENT SIZED G.E. stove, \$40. G.E. refrigerator, \$80. 453-2641.

STAMP COLLECTORS: Many plate blocks for sale at 40-50 percent of catalogue. Mar 450-6842.

GARAGE SALE, February 18th, Sunday, Couch, heater, dryer, and a lot more. 522 Bonita Place, La Jolla, after 10am.

SHIRTS WITH detachable collars, white cotton. \$3. \$4. \$5. 456-3782.

DESK, elegant style, 2 pedestal, 6 drawer, for office or home. 26262. Priced to sell. \$50. 862-8513.

LUGGAGE, 3 pieces, 27x18x17 1/2; 21x 15 1/2 x 7; and 28 x 18 x 7". Polaroid 430 camera with flash attachment, original price. Call 295-0857 with offer.

METAL FOLDING DOORS, cream color, brown top with panel bottom. 24097, excellent condition. \$15 each. 565-7855.

1 HOOPER VACUUM cleaner and 1 Thermostat Control Console with timer at 40% discount. 437-1532 between 6 and 10pm.

MOVING MUST SELL, by February 25, couch \$30, vanity table, white, \$15; coffee table \$10, stereo, \$4. \$25; other odds and ends. 280-0281 after 4:30 Monday thru Friday, all day Saturday and Sunday.

54" ROUND DROPLEAF table, with 12" leaves, expands to 78". Good hardwood, needs refinishing. \$48. Chris 452-4931 or 436-5280 after 6pm.

MAGNVOX 13" color portable TV, like new condition, crystal clear picture. Also Sansui 30 watts per channel receiver, excellent condition. \$150 each. Call 452-7818.

USED CARPET, 100 square yards, chocolate brown, good condition. \$1 per yard. 560-1481.

TWIN EXTERIOR doors with hardware 20" wide, \$40; copper-tone Panasonic washer, needs parts, \$10; Sport surfboards, \$20. 456-9745 after 5.

BEDROOM SET, king-size headboard and frame, 2 night tables, and 2 drawer dresser with mirror, only \$261-9486 evenings.

\$130 HI-RISER COUCH, new condition, complete with bolsters and covers. 292-0156 after 5.

ENTIRE CONTEMPORARY living room ensemble, good condition, must sell, large sectional couch, earth tones, 2 gold cabinet chairs, 3 custom wall-mounted state top tables, make offer. 950-1481.

HEALTH SPA membership, today through August. \$35. 262-9159 evenings.

San Diego Seminars



Alternative Adult Learning for Pleasure and Profit

Seminars for March

Short, Inexpensive Courses in Arts & Crafts, Growth & Self-Improvement, Recreation & Sports, and Money Making/Saving Ideas.

- Biorhythm Theory, Analysis, & Application
- Casino Gambling—Las Vegas Style . . . Furniture Refinishing
- Wilderness Skills . . . Send Your Tax Bite to Bed—Hungry!
- Form Your Own Non-Profit Organization . . . Watercolor Workshop
- How to Care for Your Contemporary Hair Style at Home
- T-Shirts Made—Quick and Easy . . . Conversations with Cowboy
- Home Buying Made Simple . . . Guided Tour of Tijuana
- The New Cosmic View . . . The Resume: Your Key to Getting a Job
- Finding Your Voice: Self-Discovery through Poetry
- Alternative Careers for Women . . . Be a Winner in the Job Market
- Be a Super Secretary and Love It . . . Solar Energy for Your Home
- Practical Spanish . . . Understanding Wills, Trusts, & Probate
- Photographing Your Kids and Other Nice Things
- The Intensive Journal for Self-Awareness . . . Confident Speech
- Boxing for Beginners . . . Floral Design Techniques for Beginners
- What Do You Do When Your Child Says, "No!"? . . . Massage
- Coin Collecting: Its Romances and Realities
- How to Sell Your House Without an Agent . . . Rebirthing
- Organic Gardening . . . Trust Deeds: What Everyone Should Know
- Easy Stress Reduction Techniques . . . Basic Automobile Repair
- Consumer Survival: Buying Autos, Vans, RV's, and Mobile Homes
- How to Market Your Writing . . . Tax Shelters for Education Only
- Tranquility without Tranquilizers . . . Creative Home Decorating
- Computers and You . . . Four Ways to Pay No Federal Income Taxes
- Diamonds: A Flawless Hedge Against Inflation

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NEW KING WEDDING sheets, cotton percale, nice prices. 1 set brown, gold and orange. 1 set blue, yellow, green, orange and floral print. 278-4720.

COLOR TV, matching table lamp, chair, clothes size 7-18, crown dolls, set of all other sizes for 8. antique toaster, metal typing desk. 287-1258.

PAIR ENGLISH antique carriage lamps, very pretty, black, brass trim, excellent condition. \$125. Antique bridge lamp with shade frame, brass, good condition. \$35. 757-3990.

GARAGE SALE: bicycles, toys, household items. The Evans School, corner of Hamilton Ave. La Jolla Soccer School, Saturday, February 24, 10-2.

EDDIE BAUER Polar Parka, 14 oz. of goose-down, men's medium, new, a high quality coat. \$125. Triton leather tennis sneakers, men's 8 1/2, excellent condition, very reasonable. Jack 229-9497.

FRIGIDAIRE refrigerator, \$85; bird cage, \$5 plus assorted glassware china and small appliances. 262-1366.

HEADBOARDS for twin beds, satin, 2 for \$25. 222-2279.

YARD SALE: G.E. stove and refrigerator, dresser, rug and many household items. 2051 South Home Street, Oceanview Thursday thru Sunday.

MOVING: Formal dinner table 36" square, opens to 60"; \$25; cocktail table, \$15; vacuum cleaner, \$20; linens and other miscellaneous items. Everything excellent. 295-4443.

LINOLEUM, new, 12' wide, approximately 18 square yards, 4" tie pattern, turquoise. \$35. 279-8028.

REFRIGERATOR, like new, 17 cubic inches. \$65. 279-3421 or 270-7175.

REFINISHED OAK ANTIQUE: round pedestal table, chairs, buffet, china cabinet, stacking bookcase, and table, piano stool, rocker, secretary, inlaid sewing machine, bed, dresser. 474-5000.

OAK LARGE DESK, made for a receptionist or secret use, 4x5 top, plenty of storage and filing room. Modern design, cost \$275, now \$195. 234-9445.

SOFA, 9' black, white and brown striped; excellent condition. \$75. Round table, aluminum wood grain top, metal pedestal, 4 chairs, \$45. 453-9710 after 6pm.

DISHWASHER, Hopport built-in with harvest gold front, built-in water filter. \$20. 282-2077.

GO-CART, new, 40-50 miles per hour, new engine, very sharp, asking \$375. 741-9455. Escorted.

ANTIQUE BEDROOM, complete 4 piece bed room suite in beautiful cherry wood including fullsize bed, nightboy, vanity, and dresser with curved mirror. Priced right. 458-4684.

ANTIQUE SILK hand-embroidered fringed piano stool, 50x30", \$80. 481-3815.

TOP QUALITY FULLSIZE French Provincial bedroom set with head and foot boards, night stands, dresser, and mirror. \$330. Also bed-roomer. 657-0258.

GREENHOUSE 6x6ft: Omyra fiberglass with redwood Dutch doors, side air vents and moveable roof, new, never used. \$240. 284-2767.

SHORTWAVE RADIO, Sony ICF-5000, 2 shortwave bands plus AM and FM with Bandspread, BFO, crystal marker and more. 452-3709 after 8.

TWIN BED, complete set, mattress, box spring, frame. \$25. 271-0333 4226 day or 461-1796 night.

LADIES LEATHER maroon coat, size 8 worn once, cost \$110, sell for \$50. Light tan ladies fashion boots size 7, worn twice, cost \$75, sell for \$35. 488-8113.

BEAUTIFUL CAPTAIN'S queen waterbed, only 7 months old. Stained glass windows, 6 drawers, air foot heater. Asking \$400 or best offer. 560-9467, keep trying.

REFRIGERATORS, large \$110, bar or van size \$75; case \$30; grapes, \$10; 10 speed bike \$50; surfboard \$50; rugs \$5; heater \$5; also \$75. 265-1253.

STAINED GLASS WINDOW, St. Francis from old church, 2x8 with frame, good condition, great decor for home, restaurant, another church. 448-7081 or 458-2058.

ORIENTAL IS INI 2 antique red lacquer food bowls, \$75 and \$86. Together make stunning accent table. Glorious antique Antiques, 1510 La Jolla Boulevard. 459-2222.

QUEEN WATERBED, bookcase headboard, double 12-drawer pedestal, heater, liner, etc. Heavy new, beautiful condition, best offer over \$325. 279-4739 evenings.

EXECUTIVE DESK, 80x42", handsome wood desk with 16 glass glass top, 3 drawer, \$125 or offer. 239-2828, leave message.

WINDOW (Masterwindow), aluminum, sliding \$112, never used. Also cement nails, carpet. 452-7644.

RADIAL ARM SAW, Sears best 10"; 2 1/2 hp with stand and accessories. Sold for \$475 new, sell for new. \$300. 298-0977.

BEAUTIFUL SOLID maple dresser with large mirror, \$150. Small maple chest of drawers, \$85. Mirror mirror, nightstand, picture, miscellaneous. Moving room. 465-5050.

LOOM, Mike Lacker, 22"; 4 harness, table model on stand with 6 treadles, \$175. 479-1782.

FIREPLACE, freestanding, gold, deluxe, 38" base, double wall insulation, never installed, cost \$600, sell \$265. 458-3156.

GLASS, telephone-line insulators, some 20 years old, have many, \$1 each. 755-5468.

SINGER STYLIST sewing machine, never used, still in box, best offer. Men's watch, small, excellent condition. \$15. 452-7427 evenings and weekends.

CHANGING COLOR scheme, have elegant, new new, luxury carpeting, many yards available. \$3 yard. 284-4828, keep trying.

15" COLOR TV, \$45, 8 year old, 1 antenna gone, good picture but must sell. 454-2229.

WASHING MACHINE and dryer, Sears Kenmore, immaculate condition, perfect working order. \$275. 583-0668.

VACUUM CLEANER, Electrolux Model L, excellent condition. \$85. 387-1991.

SOFA AND LOVESEAT, Herculon plastic, nice condition, \$150 both. Large hedge clippers, \$7. 454-7438.

REDWOOD HOT TUBS, beautiful, from \$395. 826-8200.

GOLD SHAG CARPET, 6x6, \$10. 459-5127.

SEARS KENMORE dishwasher, dark brown, good condition, must sell. \$75. 283-2180.

2 HARDWOOD DRESSERS, 1 with mirror, need refinishing. \$175 or offer. Kathy 458-4862.

CARPET, 12x12, sage pattern, thick pile, fine quality. \$25. 565-5540.

INTERHEM 1500W heater, \$70. Hoover humidifier, automatic, drum-type, \$40. Console black and white TV, quality cabinet, olive, but good. \$80 or trade for 2-bicycle snowmower. 657-0258.

COFFEE TABLE, imported Italian tile, blue with splash of green oak trim. 3x5. Mediterranean style, great for entertaining. \$350 or best offer. 279-9368.

COLLECTOR'S ITEMS, Victorian marble top table, genuine antique, Model T, 1914 or 1919 year, antique sewing basket, beads on lot, made in China, beautiful. 286-1285.

AIR CONDITIONER, Fedders' 8000 BTU, bought in September, never used, will sell for what I still owe on it, only \$294. 582-2189 evenings.

DANISH COUCH, blue-green wool fabric, lightweight steel construction, nearly new. \$115, genuine antique, table, oak dresser. 795-2905 evenings.

TV, ACDC 12" black and white Toshiba, brand new, never been used. Retail \$1125, bargain at \$85. 282-7210 after 4pm.

WATERBED, beautiful queen-size frame and pedestal, \$35 or best offer. Also wooden single bed and box spring. \$10, excellent. \$6. 452-7394.

NORMAN ROCKWELL original lithograph Young Lincoln, \$3000 framed and matted, and with certificate of authenticity. Make me an offer. 273-9240.

KORB VACUUM CLEANER, used, with all attachments, including mopboard, buffing and sharpening tools. \$50. 562-3844 evenings.

How to Place Your Free Classifieds

ALL ADS MUST BE TYPED, double-spaced on a post card or 3x5 card. No abbreviations or special organizations are allowed. Any instructions should be on separate paper.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private individuals and nonprofit organizations which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word. All free classifieds run 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 office.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle visits or phone inquiries con-

cerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

BUSINESS CLASSIFIEDS. Businesses and other types of 1-800 services, profit-making enterprises, real estate sales, etc. may buy ads for \$5 for 25 words or less, \$10 for 25 cents per additional word. Business classifieds may run for any consecutive number of weeks provided proper payment is received. All business ads must be paid in advance.

AD DEADLINES. Classified ads of any kind can be mailed to the Reader and must be received by 9 a.m. Thursday, one week before the intended issue.

Only paid business ads and late private ads may be brought to the Reader office (835 State Street, downtown) before 4:00 p.m. Monday (closed Saturday and Sunday). All late private party ads of 25 words or less require a \$5 late fee plus 20 cents per additional word.

THE READER reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92138