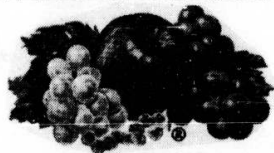


## HOWARD

FRUIT OF THE LOOM



## COSELL

**the  
message is the  
medium**

# MIRACLE

**rock theatre  
with a story to it**

*San Diego's only complete guide to the Silver Screen*

## the message is the medium

—Jean Visite—

Mary Leverenz came to San Diego last summer. It was supposed to be her summer vacation. But Mary knew she wasn't going back to school in the Fall, and she began to look around town for a job. Secretaries were getting two dollars an hour in San Diego. Waitresses got more, counting the tips, but it was hard to get well-paying shifts without enough

seniority. And waitress work tended to be seasonal. After three months of procrastinating and looking, and waiting and hoping, Mary went to work in a massage parlor.

Mary didn't harbor any illusions about massage parlors. She knew what went on. But it was still scary at first. She went to work in one of the many places in downtown San Diego.

When she went in for her interview, she was struck by how small the place looked. A tiny storefront office. White wallpaper with red flock designs, a rumpled red rug, a yellow couch, a formica coffee table strewn with *Playboys*, three closed doors that led to the back rooms. A girl with heels, stockings, shorts, and a white fur stole was snuggled on one end of the couch.

"Two dollars an hour plus uh—tips," Mary was told. "We'll bail you out of sex-related charges; you know, if you're charged with prostitution. But not for something else. If you're caught for dope, for instance, you're on your own."

The other girls Mary worked with gave her the basic rules of Massage. The customer paid his \$15 per half hour to the receptionist in the front office. Once in the back room, standard rates were \$15 for fellatio and \$25 for full intercourse. Watch out for the Vice. You can usually tell cops because a lot of 'em wear suits. They all wear rubber-soled shoes. Always ask to see their identification. Servicemen always have their green I.D.s. You don't have to sweat them. Businessmen will have a lot of credit cards. If they only have a driver's license and one credit card, look out.

The owner, a guy named Phil, also told her one afternoon if a suspicious-looking guy asked for

"extras", she should ask him "are you soliciting me?" If a cop answers yes to that, then that's entrapment, and they can't bust you then.

Within a few weeks Mary was making pretty good money. Sometimes \$100, sometimes \$200 a day. The weekends were best, especially Friday afternoons and evenings. Sunday mornings were pretty good. The fifteenth and thirtieth of every month were really busy; that's when the Navy handed out its paychecks.

The work wasn't too bad. As long as the guy wasn't too "creep". As long as she could divorce herself emotionally from the customer while having sex with him, and have fun laughing with the other girls. There was a lot of laughing with the girls. That's why Linda the manager said that their place was a peppy place, a fun place. The music was always playing and people were always laughing and joking.

There were some drawbacks to the job. It was hard to sit on the couch and have guys look in the door at her as if they were buying a piece of meat. Sometimes they would tell the receptionist right in front of her that they wanted to wait for someone else. It hurt to hear someone say, "She's too ugly" or "She's too fat."

But then Mary and her friends were just as cruel to some of the men who came into the place. There was a crippled guy who dropped in from time to time. He wore dark glasses and walked jerkily with the help of his two canes. No, please, not with him! Linda the manager would let her slip out the door when he came in or would help her drum up some kind of alibi. "I'm too sore." "It's not my night; the other girl just stepped out."

Mary didn't mind the fat guys but some girls really did. The fat ones tended to sweat a lot. Another girl was so upset at some fat guy's sweating while he was heaving away above her that she broke down and cried. "It made me feel like a prostitute," the girl claimed. Phil the owner's advice was to tell a fat guy that he was being a slob, a sweaty pig. That would usually make him lose his desire.

Mary had only had one guy try to rough her up—he started slapping her a couple of times and she yelled for Linda. When Linda came into the room, the guy put on his clothes and left. A guy will never try to take on two women, Linda told her. Linda had worked in a massage parlor in San Francisco. A straight one, she said; they were either straight or homosexual up there—very few places like down here. One night a guy tried to rough her up, and she broke a Coke bottle over his head. He had to go to the hospital and Linda had to go to court. But she won. A girl always wins when a guy attacks her like that, Linda said.

Mary wasn't sure she wanted to stay with Massage. She heard that a lot of money could be made by "walking" at the Airport and Hotel Circle. All a girl had to do was go to a bar and wait for someone to buy her a drink. A friend of hers had gotten a "sugar daddy" that way. An older man from La Jolla who made no sexual demands on her but used her as a showpiece, taking her out to dinner in front of his friends. Mary's friend got a free apartment right on the ocean and a trust fund for her child that way. Besides, it's police had been taking the heat off of the walkers and putting it on the massage parlors lately.

(continued page 3, col. 1)

# events

Admission Quarter	583 E	294-9095
La Palma State Univ.	San Diego	296-5204
San Diego State Theatre	San Diego	239-2295
City College Theatre	1451 A St.	299-7854
Community Concourse	3rd & B St.	236-6110
Community Theatre	425 Broadway	296-5455
Druid Place Theatre	1785 Union Front Walk	488-8011
Fire Arts Gallery	Barbosa Park	232-7937
Fire Arts	1201 E. Ave.	296-1786
Jewish Community Center	5079 54th	583-3300
La Jolla Art Assoc.	7917 Grand Ave.	459-3901
La Jolla Museum	720 La Jolla Village	524-0183
Aspen Playhouse	3660 Mason, Gil Town	295-4453
Old Globe Theatre	Barbosa Park	239-2232
Palomar College Theatre	Palomar College	239-2232
Palms Playhouse	373 Main Ave., Escondido	745-8869
San Diego Art Institute	Barbosa Park	234-5946
San Diego Public Library	1201 E Street	236-5555
Sports Area	3500 Sports Arena Blvd.	224-4171
Tremont Art Gallery	Barbosa Park	239-5546
USU	La Jolla	453-5590
USU Contemporary	194 3911	
Vaiety Music Theatre	150 Cedar Street	239-0391
	1360 Broadway, El Capn	442-0473

## theater

**THE RIMERS** of ELDRITCH by Lian-Kuo Wilson, directed by Arthur Wagner. USGD Theatre. Matthews Campus. May 4, 5, 6, 10, 11, 12, 8 P.M.

**SIX ONE-ACT PLAYS**, student-directed. San Diego State Experimental Theatre. May 10, 11, 12, 8 P.M.

**BYE, BYE, BIRDIE**, San Diego Junior Theatre. Barbosa Park. Casa Del Prado. May 11-20. Fridays, 7:30 P.M. Saturdays and Sundays, 2 P.M.

**UNDER PAPAS PICTURE**, with Eve Anderson and Brooks West. Old Broadway Theatre. All nights except Sunday and Monday, 8:00 P.M. Sunday, 7:30 P.M. matinee. Saturday and Sunday, 2 P.M. Date Monday, Thursday, May 14, 15.

**THE HERFES**, Ruth and Augustus Gordon's play based on Henry James' *Washington Square*. South Bay Theatre, Kimball Community Building, 140 E. 12th Street. National City. Fridays and Saturdays, 8:30 P.M. through May 19.

**THE RAMONA PAGEANT**, in its 46th season. Ramona Ball, Havel. Saturdays and Sundays through May 13, 2 P.M.

**SNOW WHITE AND THE SEVEN DWARFS**, Actors' Quarter Theatre. Saturdays and Sundays, 2 P.M. through June 10.

**TOYS IN THE ATTIC**, by Lillian Hellman. Actors' Quarter Theatre. Saturdays and Sundays, 8:30 P.M. through June 9.

**THE CYRONIC STATE**, Crystal Palace Theatre. Fridays, Saturdays and Sundays, 8:30 P.M. through May 13. Tickets \$2.00. Reservations 488-8011.

**THE GLASS MENAGERIE**, Carter Center Stage. Barbosa Park. April 18 through May 13. Tuesday through Thursday and Sunday at 8:00 P.M. Friday and Saturday at 8:30 P.M.

**FORTY CARATS**, Alpha Omega Players, 1531 Tyler Ave. Fridays and Saturdays through May 19, 8:30 P.M.

## music

**BASEBALL**, Padres vs. San Francisco. Padre Stadium, May 14, 7:30 P.M.

**BASEBALL**, Padres vs. San Francisco. Padre Stadium, May 15, 7:30 P.M.

**BASEBALL**, Padres vs. San Francisco. Padre Stadium, May 16, 7:30 P.M.

**MODERN DANCE**—USIU, USIU School of Performing Arts, 350 Cedar. May 9-12, 8:30 P.M.

**MARK ALMOND**, Live Recording Session, La Palma, Encinitas. May 10, 11, 12, 7:30 and 10:30 P.M.

**THE BOY FRIEND**, Sandy Wilson's nostalgic, musical comedy satire on the Roaring 20's. College Apostrophe Theatre, May 10, 11, 12, 8:00 & 9 P.M. Accompanied by Bob Ossar's twelve-piece band.

**U. OF MICHIGAN** Men's Glee Club will sing at S.D. State's Monksuzuma Hall, Thursday, May 10, 8 P.M.

**LEON RUSSELL**, Show, San Diego Sports Arena, Friday, May 11, 8 P.M.

**THE LA JOLLA CHAMBER ORCHESTRA**, conducted by John Garvey, harpsichordists Elizabeth and Malcolm Hamilton as soloists, Sherwood Hall, 700 Prospect Street, La Jolla. Friday and Saturday, May 11 and 12, 8:30 P.M.

**ORGANIST Marie Gibbs**, Southland Music Center, 3455 Imperial Ave., Lemon Grove, May 11, 8 P.M.

**MARTIN'S Con Giovanni**, Recital Hall, Music Building, San Diego State, May 12, 18, 19, 8 P.M.; May 13, 2 P.M.

**BETHOVEN'S Choral** in part for piano solo, symphony, and choir. USGD Symphony Orchestra and Choir, USD Cammo Theatre. May 13, 4 P.M.

**MUSIC FROM GODSPER!**, Hi-college Choir, First Methodist Church, 1111 Camino del Rio South, S.D., Sunday, May 13, 7 P.M.

**ORGANIST Gerald Hamilton**, St. Paul's Episcopal Church, 2728 Sixth Ave., San Diego, May 13, 8 P.M.

**MEX'S GLEE** Concert, Recital Hall, Music Building, San Diego State, Sunday, May 13, 8:15 P.M.

**CHICAGO SYMPHONY**, Civic Theatre, Monday, May 14, 8 P.M.

**SAX ENSEMBLE** Concert, Recital Hall, Music Building, San Diego State, Monday, May 14, 8:15 P.M.

**DIANA DAVIDSON**, voice, graduate recital, Recital Hall, Music Building, San Diego State, Wednesday, May 16, 8:15 P.M.

**MARTHA NICHOLS**, pianist, graduate recital, Recital Hall, Music Building, San Diego State, Tuesday, May 15, 8:15 P.M.

**TECHNIQUES** of Medieval and Renaissance Periods, advanced art students. Groupwork College, Student Art Center, Monday, Wednesday and Friday, through May 11.

**MEDIA SURVEY 1973**, An Invitation exhibition of works by California artists and craftsmen. Fire Arts Gallery, Barbosa Park. Saturdays through May 27.



# MIRACLE

—Jonathan Saviile—

Let's suppose your name is Lanford Wilson and you want to write a play so stageworthy that it will be produced from one end of the country to the other, from New York's City La Mame to the USGD Theatre. You don't have an original idea in your head, you don't know anything about human character, and your sensibilities are about as deep as a puddle in the Sahara.

But you have seen a lot of plays and read a lot of books, and you have a natural talent for constructing functional stage machines. So you create a tiny midwestern village called Eldritch (Scottish "weird, unparalytic"—synonymous), and populate it with every typed character and cliché situation a century of American literary devotion to Our Town has come up with.

the emptiest of lives. From this character's politicizing tirade we learn that what we had thought was Krapp's last tape was in fact only the next to last.

Since your play (you are Lanford Wilson, remember) has no content that is not available in any random movie house, you realize that you must pop it up with technique. Hence you drag in a baggie of plastic tricks to conceal the poverty of your invention and the shallowness of your philosophy. You hack up the chronology, beginning at the end and ending in the middle; first the verdict in the murder trial (what would a rustic soap-opera be without a murder trial?), and finally the murder—or, if the pregnancy and then the act that produced it. You mystify the audience about what actually has happened, throwing out Pintery hints but not revealing the basic events of the suffocating banal plot until the very end. You shift phrases from one character to another, you intermingle conversation from one scene with conversation from a different one, across the stages; you repeat whole scenes, word for word; you pose and prouette and wave your shabby little flag of modernity, to remind the audience at every opportunity that you are more up to date than anybody, this year in Marienbad. And you call your play "The Rimers of Eldritch." And the USGD Theatre produces it, through May 12.

Captain LaMotte of the San Diego Public Inspection Unit claims that San Diego is the massage parlor capital of the world. "It's because we don't have good massage parlor laws. Two years ago we had eight massage parlors, now we have 95, next year they project we'll have 125."

Why all of a sudden?

Captain LaMotte is sure of the answer. "Used to be a law against massaging someone of the opposite sex. Then the courts said that was unconstitutional. That opened the floodgates. We pinch about ten a week, but it's expensive. We have to pay for the massage and..."

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**ELDRITCH** (continued from page 2)

only the best among a uniformly good cast—is the way they speak. Amateur actors, especially young ones, can rely in large part on their native energies and inventiveness when it comes to matter of gesturing, cupping, or making faces. But speaking lines correctly and effectively requires two crucial abilities that most amateurs do not have at the tips of their fingers (though they may have them buried in their souls): insight into character, and a sense of the music in language. Whether Arthur Wagner has taught these abilities to his cast or drawn them out of the actors' souls, he has succeeded in making everyone speak naturally, movingly, and beautifully—and this is surely his greatest triumph.

There remains one question to be asked and answered. Why did Mr. Wagner, who is clearly an A-plus director, choose "The Rimers of Eldritch," which, viewed charitably, is at best a C-minus play? It may be that he thinks more of the literary quality of this play than I do. But frankly I think he did it mainly to show off. He wanted to demonstrate that, just as Nature can take a pile of fertilizer and transform it into a rich field of grain (and ultimately into Sacher Torte), so a brilliant director can take "The Rimers of Eldritch" and transform it into a stunning theatrical production. If that was Mr. Wagner's point, he has proved it beyond any doubt. And the results are double: an exceptional evening in the theater, and convincing evidence that, with Arthur Wagner at USGD, the San Diego community can look forward to a whole series of even more splendid productions in the future. For imagine what Mr. Wagner will be like when he directs a good play!

Phil, the owner of Mary's massage parlor, explains that girls get into the "massage" business because they need money desperately. Then, after they meet their initial need, they say, "They get used to making lots of money, and they don't want to give it up—a nice car, a \$300 a month apartment at the beach." He put his arm around the red-haired girl with wire rims who claimed that she felt she was performing a great service to the world. "My wife here—she makes twice as much in a day as I make in a week. Lots of money. And the nice thing about this work, but it's expensive. We have to pay for the massage and..."

**MARSH** (continued from page 1)

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Don McLeod himself hails from Northern California. He tried out for the L.A. Dodgers, was signed by the Padres, and finally landed at Cal Western (USIU) with a baseball scholarship. After going to a rock concert at the San Diego Civic Theatre in 1970, Don started thinking about doing a rock opera. A year later, he had corralled local drummer, Jim S. Carslake, into helping him put it on at USIU's School of Performing Arts. And so McLeod was created.

After three different backup artists, McLeod finally settled with Jake Welsh last year. Welsh also plays organ, electric piano, and mimmoog. Jack Butler has been with the group since January.

With McLeod, the coupling of mime with the dynamics of rock has produced a controlled ex-

# rock theatre with a story to it

—Ted Burke—

"I suppose you could call me the only lead singer in the world who doesn't sing or play an instrument," said Don McLeod, taking a long drag off his cigarette. "Durs is a concept that is unique in rock music, for all my knowledge."

Don was referring to his group, McLeod. Whether the group's set-up is totally unique is debatable, but McLeod does expand the idea of Rock Theatre beyond the casual visual hijinks of a David Bowie or Peter Townshend. McLeod is mime fused with the hard-nosed dynamics of rock music. Rock theatrics as a communicating art rather than mindless spectacle. "Don doesn't hang himself at the end of a set for no apparent reason," explained Frank, McLeod's road manager. "Unlike Alice Cooper, there's a story being told by the band."

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Don McLeod

plousiveness of presence. As McLeod opens their set, Don leaps from the back of the stage and into the circle of a blinding spot light, landing in a menacing pose. He is dressed in black, his face albinowhite with his eyes outlined in black make-up, showing an exaggeration of eyelashes. With one hand, he points to the drummer, lets loose with a relentless beat. With the other hand, he points to the keyboard player, who releases tight jazz configurations, letting them flow freely before drums, organ, and bass become merged into one unit. Don's muscles tighten as he pushes against walls of an imprisoning box. His face becomes a study in terror. A brief turn, and Don has transformed himself into a snake, tongue sticking out in all its slimy glory. The next instance, he is pulling in a rope only to find that he is now being pulled in return. Now he is climbing a ladder, and one can almost feel the muscles strain and see the veins stick out on his arms as he pulls his weight upward. A quick turn, a Chaplin gait is fashioned, with the stroller now coming to rest on an invisible rock. Suddenly, the music halts as soon as it has begun. The stage lights go out, the audience sees to be a bit shell-shocked. What the hell was that? But the applause is staggering loud for a crowd this small.

"We call that the 'wordless warm up,'" Don said earlier. "It shows how Mime works by using Mime to explain it. People grasp the idea quickly."

Similarly, the group's set is a series of musical visual depictions of everyday life and the hassles that it entails. "The Pay Toilet" puts Don in the role of a drunkard suddenly finding himself in need of relieving himself, but continually

frustrated by this lowest form of capitalist endeavor. Unable to attain satisfaction through the system (none of his dimes would open the stalls) the drunkard takes revenge on the System by missing into the sink. "The Park" is a collection of Central Park odds and ends. Don cases his way from the regressive drop of an old leech to a mugger making a killing in his line of work. Again, his face flexes from the comic to the tragic with a rubbery self-assurance. The augmenting musical backdrop creates a mood, sets up the scene in the mind, and punctuates Don's actions with a preciseness that is nothing short of amazing.

The other members of McLeod — Jake Welsh on keyboards (organ, piano, mini-moog) Jim Sullivan-Carslake on drums and percussion and Jack Butler on bass and occasional lead guitar — are a rock unit that suggest comparison with Emerson, Lake and Palmer. Less that sound like hollow parrots, it should be noted that McLeod has disciplined themselves to the extent that their music happily lacks the errandism that plagues their British counterparts. They move forward, heavy and fast, change tempos without sacrificing cohesive dynamics and build to a climax that is ultimately exhilarating. Welsh riffs over Butler's charging, firmly grounded bass with Carslake's drumming loud and sharp, abetted by sudden poly-rhythmic flourishes. On their solo numbers, one realizes that McLeod is a whole. It works that way.

"Satan's Creation" is the meat of the act, a presentation so crammed with visual, open-ended imagery that it begs comparison with Dylan's "Desolation Row." Certainly, the respective attitudes are similar, and attempts at attaching an all-encompassing "meaning" to it are doomed to failure.

Concretely, "Satan's Creation" is the creation of the world from the Devil's point of view, an evolution of man from lizard to ape to cave man. Cave man learns how to kill as a means of resolving conflict. We are taken to modern technocracy where violence becomes a mechanized art, beyond control of human rationality, and

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# San Diego's only complete guide to the Silver Screen

Billy Jack

## MOVIES

**Billy Jack** — From the original *Planet of the Apes* comes this sequel, *Conquest of Planet Earth*. The apes have taken over the planet, and now they are trying to wipe out the remaining humans. Billy Jack, played by Paul Giamatti, is the only human left on the planet. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes. He is the only human who can fight the apes. He is the only human who can fight the apes.

**Black Gunn** — A black and white western starring Robert De Niro as a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Bless the Beasts and the Children** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Brother Sun, Sister Moon** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Cheerly One-Eye** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Charlotte's Web** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Class of '44** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Cries and Whispers** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Five Fingers of Death** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Franch Connection** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Gang That Couldn't Shoot Straight** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Diamonds Are Forever** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Coherent** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**(\$ Dollars)** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Emigrants** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Joe Kidd** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Jazz** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Love Songs the Blues** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Marlowe** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**MASH** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Lost Tango in Paris** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Liberation of L.B. Jones** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Omega Man** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**On Her Majesty's Secret Service** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Rio Lobo** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Save the Tiger** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Sound of Music** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Two People** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Wild Hunt** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Women in Love** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**The Trial** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

**Ludwig** — A comedy about a man who is hired to kill a man who has killed his wife. He is a former Marine who has been trained in martial arts and is the only human who can fight the apes.

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Ludwig

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Alvarado Drive-In	7910 El Cajon Blvd.	449-9028
Aztec	685 S. El Centro	274-6725
Balboa	4th & E	233-3526
Big Sky Drive-In	2245 Main, Chula Vista	423-3377
Broadway	Broadway at 6th	233-6473
California	1112 4th	234-8259
Campus Drive-In	8147 El Cajon Blvd.	582-1717
Capn	3812 Park	298-0577
Center 3 Cinema	2120 Camino del Rio North	291-1888
Center 1wn Cinema	54th & El Cajon Blvd	582-7690
Cinema Leo	944 Grand, Pacific Beach	498-3553
Cinema 21	1440 Hotel Circle North	291-2121
Cinemark	5889 University	583-8201
Claremont	4140 Claremont Mesa	274-5050
College	6303 El Cajon Blvd.	286-1465
Love	7730 Grand, La Jolla	459-5404
Del Mar Drive-In	Highway 5 & Via de la Valle	735-0751
El Cajon	330 West Main, El Cajon	444-3272
Fox Valley 4	110 Fashion Valley	291-4404
Fin Arts	1818 Garnet, Pacific Beach	466-6191
720 B	720 B	422-5287
Frontier Drive-In	3601 Midway	222-6996
Golden	5500 Grossmont Center Dr., La Mesa	465-7103
Harbor Drive-In	32nd and D, National City	477-1392
Hilly	7986 La Mesa, La Mesa	463-4485
Jerry Lewis	2650 Chaparral, Spring Valley	426-6181
Jerry Lewis Twins	475 SW, Chula Vista	422-5287
Kin	4061 Adams	283-9399
La Paloma	471 1st Street, Encinitas	753-3955
Linda	2280 Linda Vista Plaza	277-1389
Loma	3150 Pecosans	224-3344
Midway Drive-In	3601 Midway	233-2421
Korn Park	2895 University	295-9378
Pacific Drive-In	Ratona and Garnet	274-1400
Palomar Lounge	Hogson & Escondido	744-1150
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Ranchito Drive-In	Felton and Euclid	291-1337
Solana Beach	Solana Beach	755-9179
South Bay Drive-In	2170 Coronado, Imperial Beach	423-2727
Stadium	Broadway and 2nd	233-0241
State	4712 El Cajon Blvd.	284-1428
State	3601 Warner	223-3147
T.V. Drive-In	3535 Kneary Vista Road	277-4648
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USCO	2722 Ureville Campus	453-2000
Utopia	7454 La Jolla Blvd.	454-2841
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# LETTERS

Dear Jonathan Saville,

The donors of the USC&D Collection found your Reader article moving, well done and perceptive. Good luck to your paper.

Name Withheld

Dear Reader,

In regard to Ted Burke's record review of the Move's L.P. *Spiral Lads*, I would like to make a few comments.

First off, Mr. Burke's information is incorrect when he states that *Spiral Lads* is a collection of singles and album cuts previously unreleased in this country. "Message from the Country" was most certainly released in the U.S. To be exact, it was released on Capitol Records in November, 1971. The single "Tonite" was also released on Capitol in the U.S. as were the rest of the single cuts on the L.P., though on United Artists records.

Moreover, Mr. Burke seems to be dimly unfamiliar with the rest of the Move's history. He knows nothing of the chronology of the work, and evidently he thinks that this album is a "best of" work. From *Fire Brigade* (another collection L.P.) to "Shazam!", to "Looking On," to "Message," the Move's work has shown at every turn a varied style. A brilliant rock and roll band, the Move has been exploring new areas in the medium for years. Superbly done rhythms, melodies and forward reaching arrangements with so called "classical" instruments has set the Move as one of the supreme rock bands in the world.

Mr. Burke's apparent idolization of heavy metal superstars such as Led Zeppelin with his seemingly unending two chora progressions, leads me to think that Mr. Burke's taste in rock music is somewhat limited.

Sincerely,  
Richard Matthew

Reader People...

We received your paper with initial enthusiasm filled with thoughts of subscribing and advertising only to feel now that you are screwed. But before spreading the word to our friends and acquaintances, we are curious as to why you don't list ALL the adult theatres, review adult movies, and seemingly accept advertising for adult movies????

Does James Holman wear a chastity belt? Or is Alex Farnsley really Ira Copley's dream in disguise? As an entertainment weekly... if you review or list *Cinderella* you have a duty to the community to review or list *Runaway Hormones*. Yes, the

Powisat and Plaza Theatres do exist in our community, but not in your listing of "Movie Theatres. Why impose your judo-christian hangups and attempts at censorship on a citizens that thirsts for liberated objective journalism?"

Collectively, we remain  
Sundance

Dear Reader:

Please tell Brandon Wander that the music "better known" as *2001* by Edy End is a collection of singles. In fact, its composer was not even called Stravinsky. He was Richard Strass, and he called his piece *Edy Sprach Zanahustra*. Which I think is a better way to know it.

Yours faithfully,  
Paul G. Chapin

MELOD (continued from page 3)

used as a means to maintain equilibrium in an international nuclear chess game. Don at this moment is one minor officer who has just received orders to let loose with the BIG ONE. The officer balks at the command, but he swallows hard, and resigns himself to his duty. The chain of command is launched to put the entire game in check. The scene becomes dismal. The allegory is perhaps too thick in places, too divided into multi-layered abstractions to be comfortable with. "Satan's Creation" leaves one with a numbness, a tribute to its power, perhaps, but still disturbing. "It's meant to be absorbed like a Dylan song." Don said to me later, "It's not all meaningless flashes that hit you in the face and leave you with nothing to chew on. It's designed to let the audience interpret it as they want. No two people will think the exact same thing about it."

Actually, "Satan" is not so confusing as it is intended — it's obviously the arty, cynical statement on the state of mankind that "concept" bands feel obligatory in their repertoire. It is saved only by the uniqueness of presentation. Ambiguity arises as the juxtapositioned images of good and evil are paraded before us that resolve the differences. The final impression is that free will is non-existent, that man's behaviour is not defined by environment or the basis of his inherent character, but by the Devil's subtle manipulation of man's more base desires. The element of Good fails to be an effective counter-balance.

Although most of their local gigs so far have been on the college campuses at various places like Wallbanger's, needless to say McLeod's days of relative obscurity are numbered. There is a lot of talk of an album for Columbia Records. The managers of Loggins and Messina have seen them perform and the possibility of their forming McLeod seems very good. Not bad for a bunch of local boys. All that remains now is for McLeod to plot their course and conquer the world. ☐

## TELEVISION

**Thursday, May 10**

HUSH, HUSH SWEET CHARLOTTE, Part 2, Channel 10, 3:00 P.M.

THE SEARCHERS, 1956 John Wayne, Vera Miles, Channel 39, 7:00 P.M.

LOVE TENNIS: *Doubles Strategy*, Channel 15, 7:30 P.M.

ALEXANDER NEVSKY, Sergei M. Eisenstein's film about the national resistance and epic battle in mid-13th Century Russia. Filmed at the height of the Stalin era, just prior to WW II. Channel 15, 8:00 P.M.

SAGA OF WESTERN MAN: *The Legend of Mark Twain*, Channel 6, 8:00 P.M.

**Friday, May 11**

SEARCH FOR THE NILE: *The Great Debate*, Channel 8, 8:00 P.M.

VANITY FAIR, part 1, Channel 15, 8:00 P.M.

ADVOCATES: *Birth Control Special*, Channel 15, 10:00 P.M.

AMERICAN SKETCHBOOK SPECIAL: *The Ballet of the Iron Horse*, A portrait of American Railroads, Channel 10, 10:00 P.M.

IN CONCERT: *Gladys Night and the Pips, Hot Tuna, Jerry Lee Lewis, New Riders of the Purple Sage*, Channel 6, 11:00 P.M.

MIDNIGHT SPECIAL: *Jack Burns and Avery Schreiber, The Crusaders, Mark Almond, the incredible String Band, Steve Martin, the G.J.'s, the Hollies, Ronnie Dyson, Kenny Colman*, Channel 10, 1:00 A.M.

**Saturday, May 12**

MAJOR LEAGUE BASEBALL, Channel 10, 11:00 A.M.

LOVE TENNIS: *Doubles Strategy*, Channel 15, 2:00 P.M.

FOLK GUITAR PLUS with Laura Weber, Channel 15, 2:30 P.M.

WIDE WORLD OF SPORTS, Channel 6, 5:00 P.M.

FLIGHT OF THE PHOENIX, 1966, James Stewart and Richard Attenborough, Channel 10, 5:30 P.M.

EISENSTEIN: A biographical documentary on the great Russian filmmaker, Channel 15, 7:30 P.M.

ALEXANDER NEVSKY, Sergei Eisenstein's film about the national resistance and epic battle in mid-13th Century Russia. Filmed at the height of the Stalin era, just prior to WW II. Channel 15, 9:00 P.M.

ELMER GANTTRY, Burt Lancaster and Jean Simmons, Channel 10, 9:00 P.M.

THE SANDS OF IWO JIMA, 1949 John Wayne and Forrest Tucker, Channel 10, 11:30 P.M.

WHERE EAGLES DARE, John Wayne, Channel 6, 9:00 P.M.

FIRING LINE, Channel 15, 10:00 P.M.

**Monday, May 14**

WORLD CHAMPIONSHIP TENNIS, Finals from Dallas, Channel 10, 10:00 A.M.

ABA BASKETBALL, Channel 8, 11:00 A.M.

SKY LAB LAUNCH, Channel 8, 10:25 A.M.

FIRING LINE, Channel 15, 7:00 P.M.

STALIN, Filmed portrait of the life of Joseph Stalin, Channel 15, 8:00 P.M.

BELOVED INFIDEL, 1966, Gregory Peck, Deborah Kerr, Romance between F. Scott Fitzgerald and Sheila Graham, after his lack run out, Channel 39, 9:00 A.M.

**Tuesday, May 15**

THE HARDER THEY FALL, 1956, Humphrey Bogart and Rod Steiger, Channel 39, 9:00 A.M.

SKY LAB COVERAGE, Channel 8, 9:30 A.M.

FOLK GUITAR PLUS, Channel 15, 3:30 P.M.

LOVE TENNIS: *Jargon, Scoring and Answers*, Channel 15, 6:30 P.M.

**Wednesday, May 16**

LOVE TENNIS: *Jargon, Scoring and Answers*, Channel 15, 7:30 P.M.

NHL HOCKEY, The Stanley Cup, Channel 10, 1:00 P.M.

ALEXANDER NEVSKY, Sergei M. Eisenstein's film about the national resistance and epic battle in mid-13th Century Russia. Filmed at the height of the Stalin era, just prior to WW II. Channel 15, 3:00 P.M.

NATIONAL GEOGRAPHIC: *Zoos of the World*, Channel 10, 4:00 P.M.

FOLK GUITAR PLUS with Laura Weber, Channel 15, 5:30 P.M.

SIXTY MINUTES, Channel 8, 6:00 P.M.

VANITY FAIR, part 2, Channel 15, 9:00 P.M.

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SIXTY MINUTES, Channel 8, 6:00 P.M.



CBS SPORTS SPECTACULAR: *Special Riggs vs. Margaret Court in appeal match from San Diego*, Channel 8, 12:30 P.M.

ADVOCATES: *Birth Control Special*, Channel 15, 10:00 P.M.

AMERICAN SKETCHBOOK SPECIAL: *The Ballet of the Iron Horse*, A portrait of American Railroads, Channel 10, 10:00 P.M.

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# HOWARD FRUIT OF THE LOOM COSELL

—Alan Pesin—

Howard Cosell has fewer friends than Moses at a Nazi Party meeting, and more enemies than a telephone operator on Mother's Day. His major adversaries include Dick Young, President of the Baseball Writers' Association and sports columnist for Archie Bunker's favorite newspaper, *The New York Daily News*, and Stu Nahan, sports director of ABC-TV in Los Angeles. Dick Young is the writer who called ex-Yankee pitcher Jim Bouton a wife-beating syphilitic pervert in a Monday column, and then on Tuesday, upon accidentally bumping into Bouton at Tom Shor's, said, "I hope you didn't take it personally."

Stu Nahan can oftentimes be heard complaining in private that he makes less money in a year than Cosell gets for appearing in underwear commercials.

By then Howard Cosell was ten years old he was banished to the athletic sidelines with what was described by his mother in a note to Mr. Roe, Howie's elementary school gym teacher, as a terminal case of diarrhea of the mouth. During his formative years, Cosell could usually be found hanging around punchball games, doing the play-by-play for his dog Bruno's favorite rag doll. It was during these early years that Cosell developed his legendary style and colorful vocabulary. If Ken Norton should throw a right to Ali's midsection, and Cosell shouts that Ali's cap runneth over, this means Ali has just been hit by a low blow. When Cosell begins speaking on sports, his subject could be anything from the mating call of the rookie praying mantis to the Third Circuit Court of Appeals' latest decision on the territorial draft rights of the Hoboken Hookers. "Telling it like it is" means Cosell is either going to accuse the Pope of fabricating an illegitimate daughter by the Ladies' Professional Golf Association's leading money winner, or expose President Nixon's illegal wiretap on "blacked-out" Washington Redskins football games. And when Cosell prefaces his remarks with "in this reporter's humble opinion," be prepared to hear that Bob Hayes' left knee is faster than the entire Russian 440 relay team; Grambing College could beat the Miami Dolphins at two o'clock and still have enough left to tie the Dallas Cowboys at five o'clock; Jack Nicklaus should have his wrists tied behind his back during major tournaments; and Resurrection has been cancelled for another two thousand years.

Cosell got his start in sportscasting when as legal counsel for the Long Island Little League Corporation he was asked to put together a question and answer show comprised of Little Leaguers for WABC Radio in New York. Cosell chose four youngsters, and during a day-long coaching session, prepared them with lists of questions never before dared asked in public of professional baseball players. The first guests on the show were New York Yankee outfielders Bob Cerv and ex-Marine Hank Bauer. They were asked if they rooted against each other during games since manager Casey Stengel platooned them unless one of them was on a hot streak; how much money they made a week; were they heavy drinkers; and did Mickey Mantle sometimes stay out all night before a game? When a nine-year-old left-fielder for American Legion Post No. 44 asked if sexual intercourse on the night before a day game was harmful to a player's on-field production, Bob Cerv walked off the show and Hank Bauer began shouting obscenities at the producer. The show was immediately cancelled, but Cosell was hired on for a one minute daily sports report. The show grew, and when the Nation-

League returned to New York, and the New York Mets signed a radio contract with WABC Radio, Cosell was given a post-game radio show which he co-hosted with Ralph Branca, ex-Brooklyn Dodger pitcher. By the end of the first season, the Mets had quit WABC for WOR Radio, and Howard Cosell was considered persona non grata by the New York Mets. His career was really taking off. Besides a twice-daily, nationally syndicated radio show, Cosell was now sports commentator for WABC-TV on both the six and eleven o'clock news. He claimed expertise in all areas, but his special expertise was boxing, both professional and amateur. He got the first interviews ever with Sonny Liston, and as much as Muhammad Ali claims to have made Cosell, insiders realize Cosell had much to do with the making of Muhammad Ali.

There is plenty to say about Cosell's defending of Ali's rights against millions of detractors, his revolutionizing of television sports-broadcasting, and his part in Woody Allen's movie *BANANAS*. But instead I will simply list a few of his many battle scars: a fat lip received after asking Johnny Unitas on national TV how it felt to be over-the-hill; a charley-horsed tongue during the race to the starting blocks for Ray Robinson and Eddie Hart; and ptomaine poisoning the time he finished announcing a fifteen round heavyweight championship bout despite having swallowed his own tonsils in the third round. ☐

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JONATHAN LIVINGSTON BEAGULL lovers, watch your local beach for Marlin Henderson Walrus from the upcoming bestseller of the same name. Jane.

HONYCO: I love you. Thanks for being such a beautiful man. Love and a hug. Your Honeycoke.

LOST: black female cat, obviously pregnant, with white collar and purple beads. Lost in Bay Park area (southern Claremont). 276-0659. Please av her back.

TO ERIC: Who in the hell are you? Let Cathy speak for herself. Paul.

ANNETTE FUNICELLO LIVES!

TWO: can you imagine: DRM. What is life without love? Love, no KLBB.

C.L.P.: It's been soup for a week. Welcome back to San Diego. The Doctor.

CROSS MECHANICAL PENCIL: clipped to spiral notebook lost in the office. Please return. See me in 3-D. 277-1014. Love—T?

TO RICK: my sunshine—I've been with you and Birdie—Fishes is O.K. But move over for me, cause I'll always love you more Mary.

DEAR JOHN: thanks for making me the happiest girl in the world: I love you. Karin.

FREE KITTENS: One male, one female. Female cat has long hair. Call 274-4853.

HAPPY BIRTHDAY NICKIE! Blessed Be. Alex the G. Mr. Toad, Laurel and assorted witches.

TO OUR FRIENDS at Cal Western: you talked us into it and now it's official. Special thanks to Charlie O. for matching mail. Thanks from Will and Frem.

TO ALL LOVING ZOROS: Take care of yourself! Hope things will be good this summer. Keep in touch. Remember "What's it all about..."

STEPANNE: My JIMANIE! Paul hasn't forgotten you. He still likes you. From Willa. Montevio. 272-2955.

MISSY B: at Cal Western I don't know what you're trying to pull. Don't be careful because I have the strength of 10, for my heart is pure Love, Mark.

JAM—okay, you're back in the book. Chapter 678, cuz there's "Never a Dull Moment." Apple.

MOTHER—Life hasn't been greenery since you left the scenery. Getting taken for a ride was a pleasure that can't be replaced. We miss you up here. Happy Day, T.

CHARLENE who drives a blue VW from Stan. I surely would love to go to know you before the words cease in Santa Clara P. Your smile brightens Mondays and Wednesdays. Stan. USC&D.

FREE PUPPY DOGS (seven): Six weeks old, half German shepherd. 443-4315.

TO LITTLE KENTLY: Esq.—The Arc-contant kid who stole my heart! Happy Monday from your house decorator. 443-4315.

CHRIS—May we always be together. Your not-so-secret love.

TOOTIE: I am so glad we got married. I love you. Your Dave Tart.

SRA no. 2—See, I told you I wouldn't embarrass you by printing your name! Take care — SRA no. 4.

JOY YORK: Hi, sweetie! Keep your chin up (your leg, too)! Don't slip any bed pans out the door! Say hello to your gorilla. Get well now! Love and Snooky, Lyle and Lyne.

HOWARD T.: Of Sea-Three I love you! Leave no stone unturned. Find out my ID. I'm probably surprised. See me in 3-D. Check your mailbox, you fox. More, next time. Love—T?

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Distribution: George Cooney, Jeff Kacco  
Contributing Editors: Jean Visite, Jonathan Sewille, Alan Peck, M. McPherson, Ted Burke

Typesetting: Fototype

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**notices**

**ARE YOU TIRED** of the group/structure/turnout trip? Freedom offers a non-structured way of life. Find out who you are, instead of wasting time with what they think (or what you think they think) you're supposed to be. A friend is showing me that the beauty of an experience is in its wholeness, its totality, its humanity (or whatever the essence may be) your feelings are your way. Road to do to. And send your spare numbers to: P.O. Box 453, San Marcos 92069 P.S. Be sure to brush your teeth.

**DON LUCE** former director of International Voluntary Service in Vietnam (the exposed evidence of "guilt" causes in South Vietnam), will talk and show slides on "Political Prisoners in South Vietnam" Friday, May 18, 11A.M. Council Chambers, Aztec Center, San Diego State.

ANYONE wishing to learn about Young Americans for Freedom—conservative youth organization—may do so by calling Gary Kneez at 272-1520. Norm Olney at 565-2839, or Mark Robertson at 755-8341.

**DIVORCE** Do it yourself—Simple—Easy to follow instructions if you both agree. 295-5876.

**lessons**

**VOGA LESSONS**—relaxation, meditation, awareness development. Small group instruction. For information, call 459-7837.

**GUITAR LESSONS**, beginning or advanced, \$12/month. Call Robbie at 459-7837.

**wanted**

**REFRIGERATION STUDENT** wants non-working air conditioner, large enough for home. Will pay cash, \$210-977.

**VW PARTS** for dune buggy, rebuilt 40 H.P. engine, wide rims, tires, chrome, etc. 222-2640.

**ARTISTS AND CRAFTSMEN**: tired of paying commissions to rip-off artists? Join EXPLORE, a Pacific Beach art co-op. Call 272-4896 or 272-6050.

**WANTED**—one wooden canoe. Must be in good condition. List, 453-0904.

**WANTED**: girl's style 5 or 10-speed bike, reasonable condition. Will pay up to \$35. Jerry 274-0609 or Gayle 286-8710.

**NEWLY FORMED** Misinformated Citizen of San Diego needs member-volunteers. Write Box 33016 S.D. 92103, for location and time of meetings and plans for class-action law suits to cause enforcement of environmental laws. We are well organized, no domination by single persons or cliques permitted. All meetings are conducted according to Robert's Rules.

**cars**

1972 SUBARU, 2-door, 4-speed stick, low mileage, excellent condition, 30 miles per gallon. 420-2870.

'69 TOYOTA LANDCRUISER, 4 wheel drive, chrome wheels, radio, air conditioning, carpet, fog lights, plus accessories. Call Ann, 453-1387.

'67 FORD 10 passenger wagon, \$550 or best offer. V-8 R & H. Hitch. Excellent condition. Excellent condition. \*53-5617 or 465-6000 (Dan).

'68 VOLVO 1448 Automatic. Four door. Fine condition. Good tires. Only 55,000 miles. \$1400. 755-2552 after 5:30 P.M.

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GREAT BEAUTY BUYS FOR MOTHER IN NEW SPARKLING BOTTLES

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**food**

1970 TOYOTA COROLLA. Reliable and efficient. \$800 or offer. Doug 286-9528.

MUSTANG, bb V-8 automatic. Red. Excellent. \$575. Call after 5 P.M. 295-1392.

1967 MALIBU. Good transportation, automatic, V-8 engine. Interior and exterior in excellent condition. Original owner. Make offer. Sandy 583-5319

SCHOOL BUS. 1964 Dodge, V-8, 80 passenger, low mileage, very fine condition. 460-7171.

'80 HEALTHY. Wire wheels, overdrive, hardtop. Cherry body and paint but engine and transmission need work. Best offer. Call 271-3543 days.

'68 VW BUS. HOME-BUILT CAMPER. Sun roof, good shape. Engine perfect. \$950. In Encinitas. 753-9448.

'67 FORD 1/2 TON PICK-UP. With camper shell. \$1250 or best offer. V-8. Hitch and carpeted. Super-sharp, super condition. 465-6000 or 453-5817 (Dan).

1969 OPAL CADET, excellent condition, new brakes and clutch \$850 583-7865.

1961 PEUGOT 404. Good car, sunroof, slick tires, 23 miles per gallon. Call Ann 453-1387.

69 VW CONVERTIBLE. Good shape — \$850. Call 224-1490.

66 VW BUG \$575 or best offer. 224-5723.

**for sale**

VALLEY RANCH in Colorado. We are leaving the country and must sell our 40-acre dream. Approximately 50 miles from Taos and surrounded by glorious mountains. It is a homesteader's haven. Beautifully distinct seasons, 100 day growing season, sandy loam valley surrounded by forested mountains. We will sell for \$95 an acre; terms are possible. Contact Robin and Jane at 2729 Upper Twin Oaks Valley Road, San Marcos, CA. 744-2027.

ANOTHER SANDAL SHOP. Hand-crafted sandals, purses, belts, accessories. Custom leather work and shoe repair. 3828 Mission Blvd. in Mission Beach.

AKAI TAPE RECORDER. "Terecorder Deluxe", includes amp and speaker, never used, perfect, must sell, \$600 John Gapp, 224-8062.

VAN OR CAMPER ACCESSORIES (from VW), table, seats with storage, small cabinet. Also seat, shoulder belts. 459-4439. Daria.

K-2 HOLIDAY SKIS, length 190 cm. Salomon-40 step-in bindings, \$30. Ski boots, Nordica F. 121 H.D. Mercurator. Excellent condition. Gayle Panto, call after 5 P.M. 287-0343.

PIONEER SX 626 stereo receiver. Six months old and in perfect condition. \$260. Call Paul at 453-3743

HITACHI 8 track home tape player—\$25, automatic—radio 4 & 6 track car tape player—\$20, both—\$40. Moose Mite, 583-9845.

SHAG CARPET, mint green, 7x 12. Excellent condition, \$10. Please call 296-1498.

TWO B.F. GOODRICH radial tires, sizes 165x15, \$35 per pair. Spaulding aluminum tennis racket, \$12. Call 456-3973.

CHROME WHEELS and tires, 15, 6-lug. Excellent condition. \$50. Call Julie, 296-5216.

STEREO. Pioneer SA-900 integrated amplifier, 52 watts RMS per channel; two Fisher KP-7 speakers, BSR turntable, model 600, cost \$630 new, sell for \$300. Call 222-8504. Ask for Dave.

MUST SELL new never used, acoustic guitar with strings. Normal \$100, for sale \$40. Call Jeff, 488-7234.

WHITE SEWING MACHINE, No. 967, nine months old. Like new, 20 year guarantee, serviced without charge for two years. Does everything, 24 cams. Must sell, \$300 or best offer. PLEASE CALL 280-6135.

SACRIFICE AMP, two 15" speakers. Kustom. \$250. 422-8898 or 420-6112

CAMPTRAILS HORIZON pack bag and magnesium skyline frame, large, like new. Cost \$55, now \$35 or best offer. Doug 453-9193.

FOR SALE: kitchen sink, normal \$15; military type clothing locker, \$15; A-1 condition gas range stove, \$60; also small apt. size stove, \$20. A-1 condition combination upright freezer/refrigerator, \$35. Come to 1317 Market St. San Diego.

TWO STOVES, one gas, \$40; one electric, \$20. Good condition. 753-4887.

FOUR CHROME MAG WHEELS with new wide oval tires (D70-14). Great looking on VWs. \$150. Call Art, 224-4889 or 223-3853.

KENWOOD STEREO receiver, 230 watts \$200. Two AR 3A speakers. \$240. All turntable with Shure cartridge, \$85. Nikon FTN camera body, \$160. Jim, 753-9655.

TEN CUBIC FOOT reconditioned refrigerator, very dependable. Free ice. 453-4768.

VACATION PACKAGE—18 foot fiberglass boat, 121 H.D. Mercurator, I.O. new interior with carpet and 1972 Coast trailer, \$2750. 1967 Ford wagon, V-8, 4 speed, maps, trailer hitch, \$560. Both for \$3450. 235-8502.

GUITAR—Hammery Sovereign model, \$30. Six-string acoustic. Call after 4 P.M. 273-4568.

PUMA TRACK SHOES. Good, \$17 leather track shoes, size 9. A bit too big for me. Will sell for \$9. Call Marty 270-1131 after 6 P.M.

SANDALS, size 8 1/2, a bit too small for me. Sell for \$6. Call Marty, 270-1131 after 6 P.M.

TWO SIMMONS chair hide-a-beds, green. \$60. 488-6932.

SET OF DRUMS (three on stand), foot pedal, cymbals, etc. \$20. 58" round table, formica top with leaf, \$12. 1965 walk-in postal van, made recreational with bed, bolsters, curtains, etc. \$600. Call Neibert 755-0537.

**bikes**

AMERICAN EAGLE KOKUSA! 10-speed coffee color, generator light, book rack, aluminum pump, Suntour GT, differential, alloy crank, toe clips, quick release hubs, very good condition, \$145 or best offer. Call Dave 453-1951.

MOTORCYCLE SACRIFICE! CB-450, full dress, immaculate. Perfectly maintained. 1970 Suzuki 500 strong, clean. Call me, I need money. Ernest, 224-8221.

MOTORCYCLE 1968 Suzuki 5 speed, 125 cc. Good condition. \$150. Call Suzanne, 234-7948.

RALEIGH 10-SPEED. Excellent condition. \$80. 223-7922.

'65 HONDA SUPERHAWK, 250 cc. Not running but complete. \$125. 223-7476. Ron.

'70 HONDA 450 CL. Low mileage, excellent. \$300. 272-7348. Saturday 5/12 only.

**services**

UNHAPPY—divorce—Do it yourself if you both agree. Call 295-5876.

PISCATORIAL installations of tropical (and other fish of your choice) in your water bed, complete with custom tailored lighting effects, musical programs later learned to bedside plus aquatic scenes, underwater puppet shows and formal Piscatorial installation Ceremony... all in one package, under one bed. Brochure and prices, write PISIN, Box 33016, San Diego, CA 92103.

MOVING AND HAULING. Reasonable rates. Call Jeff, 270-2555.

**rides**

RIDE NEEDED to Prescott, Ariz. May 25th or 26th. Can share expenses and driving. Please call Deloria at 755-1022 or 753-8001.

I WOULD LIKE A RIDE to Santa Barbara for the week-end of the 11th (I need ride on that and back on the 13th). Will share expenses. Call Steve at 465-1533.

I AM DRIVING to Berkeley early June. Need rider, share driving, gas. 753-3132

**housing**

I AM LOOKING for a room or roommate near the beach. Call Chuck, 278-2726.

YOUNG COUPLE to share or rent a place in North County beach area in June. Prefer with space for garden. 286-9528. Doug or Martha.

FOR RENT \$160 per month, furnished two-bed-room apartment. First floor, custom, carpet, near shopping, couple, patio, yard. One block north of El Leon Blvd. on 4th Street. Call 286-0619.

ROOMMATE NEEDED, starting June 1st. Mellow roommates and landlord. Your own room, 10 minutes to State College. \$55/month plus one-third of utilities. 281-3737.

EASY \$10: are you moving in June? Heat, clean couple need two-bedroom house near State College. Call Jeff at 286-7644.

LOOKING for a roommate? Let The Express Office do the looking. Screened referrals. FREE to those seeking housing. 289-0055.

ROOM FOR RENT with own living room, carpet and patio. In Encinitas. Older male preferred. Jim, 753-9655.

1965 CAMPER HOME, 12 feet long, living use for three. Three-way refrigerator, burner stove, inverter 12 V to 110 V, 1800 watts generator. Panasonic FM-AM stereo cassette. Good engine and tires. Write to: D. Hazard, c/o Gary Hazzard, P.O. Box 361, Cardiff, Ca 92007.

(more classified on page 7)

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