

FREE CLASSIFIED ADS

READER'S
GUIDE TO THE
SILVER SCREEN
DUNCAN SHEPHERD

READER

SAN DIEGO'S FREE WEEKLY

July 5, 1973

SING THE BLUES

A RIGHT TO

"You rather be dead on account of a woman?" I said. "She was a very nice-lookin' woman, but I wouldn't a loved her enough to kill a man for her."

—Connie Bruck—

National City—Z Street is a dead end street. And at the end of it is Tom Shaw's house. It is a rambling, mis-matched two-story structure, white paint peeling off the bottom half, a layer of pink stucco above that, and two elaborate doric columns framing the normal entrance. A rickety white picket fence surrounds the



Tom Shaw

dusty front yard, a '55 gold Cadillac with a black dog asleep on its hood is parked on the dirt out front. The door of the house is open, and I follow the sound of an amplified guitar to the second storey. There, seated on a rose couch, backlit against bright windows so that at first I cannot see his face, an elderly black man is bent slightly over his guitar, and he does not know I am there.

I had a dream last night

*I never dreamt before
I dreamt I saw Mr. Nixon
Sittin' in the welfare store*

The singer is the Reverend Thomas Shaw, whose career as a traditional country bluesman has officially begun in the last two years. He plays often at Folk Arts, where owner Lou Curtiss is his manager; he went on a Europe tour, and he has played with Muddy Waters at the Hollywood Bowl. Born in Texas—the name of his

first album—Shaw learned his blues, as a teenager, from the legendary Blind Lemon Jefferson, and battled such blues greats as Howlin' Wolf and Ramblin' Thomas to standstills in guitar contests in Texas and Oklahoma, back in the '20's.

After moving to San Diego in '30, Shaw got into the wrecking business—which he had just sold—and played his music in gospel churches. He became Reverend Shaw of Noah's Temple of the

Apostolic Faith, which met in the lower half of his house for many years and has only moved out in the last month, due to a dispute between Shaw and the Church's Bishop. Shaw tells me he is helping to start a new Apostolic Church in nearby Encanto.

He wants to play a few cuts from his album for me. He likes the volume turned up loud, but he also feels like talking—so we sit, not six feet from each other, yelling over the music.

"You can't remember these songs," Shaw shouts. "This is the root of blues, up from slavery days."

"I could've added in some stuff, like B.B. King," he continues to yell, "but I'm glad I didn't. The root of blues is back, it's what people want to hear, it's come to stay."

Shaw learned skill from Blind Lemon Jefferson, but he explains that his music was instilled in him earlier than that. "My daddy was a preacher and a composer, and he'd sing to me while I sat in his lap. I paid him no heed, but after he died his songs came to me overnight."

"It was a gift God gave to me," he continues. "And they're still comin' Why, just the other night, I woke up and I said, 'that's a song my daddy used to sing.'" He recites:

*God moves on the water
And the people have to run
and pray*

The year of 1918

*God seen a mighty fine day
He send the rain and the water
He swept Corpus Christi away
God moves on the water*

Shaw leads me outside to a small cottage adjacent to his house. He tells me the huge pepper tree in front of it is 150 years old, the

(continued page 4)



TOM SHAW (Continued from page 1)

She was 4/5 Cherokee, 1/5 Choctaw... she was a pretty thing, black hair down to her knees, but too jealous for me.

said I had to stop over for the night and see my family." "Well," he continues, "she started to cry and cry, and her brother says to her, 'Honey, don't cry. Brother be down in the mornin'."

Shaw laughs hard. "He didn't know Brother was lovin' I'm goin' away pretty mama. Cryin' won't make me stay. You know the more you cry baby The further I'm goin' away."

I ask Shaw about the guitar contests in which he was never beaten, and he tells me this story. "Howlin' Wolf bet a guy \$150 he could beat him, and he was lovin' bad. Now I'd been out huntin' jack rabbits for stew, and I'd just laid these two rabbits down on the porch when the lady whose house it was comes out and says, 'Mr. Shaw, Mr. Wolf—his real name was J.T. 'Funny Papa' Smith—"

"I'll frame that," says Shaw. "At least, then, whatever happens, I'll have that."

He appears to me a man in limbo, incessantly worried that his glimpse of a glittering, big-time world will turn out to be no more than that, a taunting glimpse. He keeps fluctuating nervously back and forth in a cramped, close space, at one moment anticipating record sales and another tour, then ruefully surmising that a cruel fate swept his big chance away many long years ago.

"I was good—I'd have made as much money as James Brown," he declares. "But what happened, I was supposed to record with Howlin' Wolf in Chicago. Wolf killed a woman, he was sentenced to the penitentiary for 25 years. That knocked out my record chances, back in 1930."

He begins to reminisce about those days, and his first wife, who was 4/5 Cherokee Indian, 1/5 Choctaw. "She was a pretty thing, black hair down to her knees, but too jealous for me. So one day, we were all travellin' through Texas, and then back to Z Street.

There was a fast life woman there with a brand new Studebaker, and she looked at me and said, "Son, you're just the right age for me..."

"That was just the night before Wolf killed the man," Shaw continues. "You see he and Hicks were courtin' the same woman, Wolf was puttin' all the money in, fine clothes and all 'hat, and Hicks was her sweet boy. So that night, Wolf decided to find out just who she wanted. He said, 'You want me, or you want Hicks, you gotta decide.' But she fooled him. She said, 'I'm sorry, after you been givin' me all these fine things, supportin' me, but I love Hicks.'"

"Well, Wolf came through the house cryin' and he said 'Brother, I rather be dead.'"

"You rather be dead on account of a woman?" said Shaw looks sideways at me, then amends slightly. "She was a very nice-lookin' woman, but I wouldn't love her enough to kill a man for her."

"Any way, Wolf remembered that Hicks owed him \$5, and he said he wanted to right then. Hicks didn't have it, he'd been gamblin' and was cleaned out, but he promised he'd get it from the plantation foreman and give it to him first thing in the mornin'."

car. I saw Wolf backin' out the door, and Hicks walkin' towards him. Wolf kept sayin', 'Don't come up on me, man, don't come up on me,' and I saw Wolf had a small pen knife in his hand. He just kept backin' up and sayin' that, and then he stepped down the one step off the porch and Hicks stepped toward him and Wolf's arm just shot out. He got Hicks' jugular vein, and the blood spurted out to where I was standin', like from a hydrant and Hicks, he walked up and down by the fence—there was a fence there just like this—"Shaw acts it out, walking along the fence—"he walked six or seven steps, said, 'Wolf, you done killed me,' then he turned, walked three more steps, said 'Wolf, you done killed me' and he fell down and died to death.

We both linger a moment in the spell of his story, standing quiet there by the fence, the only sound the gate's slow creaking, when Shaw's more recent past interjects itself. A big wrecking truck with the letters "FAT ALBERT" painted unseeably over its body goes over the curb and starts to move into the dirt beyond, when the driver spots Shaw.

"Hey, how's your profession comin'?"

"Shaw indicates things are moving along."

"Right on," calls the white man in the truck, giving the raised fist salute, and drives off behind a hill of dirt.

"Shaw is thoughtful for a few moments, then: 'You know, I was savin' to Lou Curtiss the other day, 'How long does it take for a man like me to be made famous?' And he said to me, 'You are famous, you're cuttin' records, you're in Downbeat, you're in all the music magazines.' And I said, 'You mean that's bein' famous?' He says, 'Yeah.' So I says to him, 'Well, I gotta get a lot more famous than that.'"

"Shaw pauses, looking at the ground, then gazes down Z Street, and to the hills beyond. "Yeah, a lot more famous than that," he says softly.

To be continued: Next week, Tom Shaw's Apostolic Church in Encinitas.

events

- Actor's Quarter 480 Elm 234-9325
Cassius Carter Theatre 786-5024
City College Theatre 233-2255

theatre

- LENNY, starring Sandy Baron, Off Broadway Theatre, Tuesdays through Saturdays, through July 1:8:30 P.M.
FORTY CARATS, Coronado Playhouse, Fridays, Saturdays and Sundays through June 30, 8:30 P.M.

films

- CEZANNE, second in the series "Pioneers of Modern Painting," narrated by Kenneth Clark, Camino Theatre, University and Christian Center, San Diego, Monday, July 2, 7:00 P.M.; James S. Zapp, Auditorium, Fine Arts Gallery, Balboa Park, Tuesday, July 3, 11:00 A.M.

museums and galleries

- ROBERT RAUSCHENBERG, collection of collage prints and drawings from 1964-1973, Jack Glenn Gallery, 424 Fashion Valley, open daily, 12 noon—5:00 P.M. through July 5.
ART SHOWING, banks by Lisa Lane, sculptures by Charles and Nancy, art by Hank Byzak and Gary Ciccaro, Al Claus von Wendorff studio, 2150 Jimmy Durante Blvd., Del Mar, June 23—July 4. Other artists and craftsmen are invited to come together and display.

1973 EXPOSITIONS

- 1973 EXPOSITIONS, a photographic show, Fine Arts Gallery, Balboa Park, through July 7.
KIBBY LINAWEAVER and SUZI FITZPATRICK, mixed media pieces, San Diego Art Institute, Balboa Park.
PHOTOGRAPHS by Lillian Fayman, Harry Crosby and John Waggaman, La Jolla Museum of Contemporary Art.
PHILIPPINES: Isles of Many Cultures, Museum of Man, Balboa Park.
JOHN DIRKS, constructions and kinetic sculptures, Founders Gallery, USD, through June 29.
THE HANDS OF THE PEOPLE WHO ARE BUILDING ISRAEL, graphics by Martin Wiener. Also paintings, drawings and lithographs by Schoeller, graphics by Francis Zuniga and Rufina Tamayo introducing paintings by Virginia Newcomb, Orr's Gallery, 2200 Fourth Ave., San Diego.

MEXICAN FOOD THAT ISN'T CAN (NE)D'T

—John Martin—
Stuck in the garish Coney Island atmosphere of Ventura Street, the demilitarized zone between North Mission and South Mission: Beach, stands an inconspicuous Mexican restaurant, La Cantina Ventura.

Everyone in San Diego, of course, has his favorite Mexican restaurant. Some of my friends will swear by Su Casa in La Jolla, some by Consuelo's in Ocean Beach. Navy airdales (aviators) defend "MEXPAC," the Mexican Village in Coronado, and old-time San Diegans—who who've lived here more than three years—will tell you that all the downtown lawyers and judges go to Cheuys, a green queset hut near the Bridge in National City. I even have a friend who says he's discovered the Mexican restaurant near his violin teacher's in Kensington. So I won't claim my choice. La Cantina Ventura, is infallible.

But it is a good choice. La Cantina's secret seems to be that they don't use food out of a can. It is such a disappointment to go to a Mexican restaurant, order a uisada, and get a tortilla plastered with refried beans the consistency of clay. Fortunately, La Cantina's owner, a jovial Jose Hernandez, takes his philosophy of freshness seriously ("Well—we do use the base for our enchiladas sauce from a can, but that's all...") The meat for the tacos and enchiladas is shredded, not ground beef. Jack in

Don't expect much atmosphere. There's a beer bar on the right when you walk in, black velvet Tijuana pictures on the walls, and pinball machines and pool tables in the back. Just try one of the combination plates (enchilada, taco, salad, rice, beans, and choice of chile relleno, burrito or tamale) for \$2.50. Just try to finish it; and if you finish it, just try to stand up.

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two gentlemen up-staged

Men and women pose as swinging doors or wicket gates, incessantly opening and closing, creaking, catching, jostling, jingling, to the point where you wish the art of mime had never been invented.

—Jonathan Saville—

"Two Gentlemen of Verona" is not one of Shakespeare's best comedies. But it is by no means as bad as director Allen Fletcher makes it out to be in the current production at the Old Globe. Mr. Fletcher evidently feels that the play is too weak to pick up itself, and he has consequently imported veritable truckloads of gimmicky crutches, slings and braces to help prop the old boy up. These gimmicks are not only awful in themselves; they damage virtually beyond repair the real excellences of the play.

The plot of "Two Gentlemen" is consummately silly. Proteus and Valentine are the closest of sentimental friends. Proteus loves and is loved by Julia; Valentine, on a visit to Milan, falls in love with (and is loved by) Silvia. Proteus (whose name defines his character) falls in love with that same Silvia deserts Julia, deceives Silvia's father the Duke, and betrays his friend Valentine. All the characters wind up in a forest where the exiled Valentine, now the leader of a band of outlaws, confronts the ignoble Proteus with his treachery. Proteus immediately repents; Valentine forgives him, so does Julia, who has been kissing him throughout as a boy; the Duke pardons everyone; and all they dance off to prepare for a festive double wedding. Fluff and quite intentionally so. But there are many lovely passages of poetry in the play, a good deal of wit (much of it ribald), some delightful clowning; a few moments of deep poignancy; and, above all, the pervasive, dream-like atmosphere of a quiet world in which the bitterest of enemies can be reconciled at the drop of a hat, and every suffering, inevitably ends in forgiveness and joy. The proper way to put "Two Gentlemen" on the stage is to play it straight and let its own strengths overcome its weaknesses. But Mr. Fletcher has gone out of his way to accentuate the weaknesses and diminish the strengths.



It is not that his cast is incapable of measuring up to the play's demands. On the contrary, the cast is supremely good, and when they are left to their own devices they turn in performances Shakespeare himself would have admired.

Charles Luyser is an ardent Valentin, speaking his lines with an exceptional clarity and intelligence. Marc Singer, roused, foppish, sentimental and snice, achieves a remarkably suggestive characterization of the absurd and repellent Proteus. Penelope Windust brings out all the passion and resourcefulness of Julia, the first of Shakespeare's great women characters; this line acting will one day make a marvelous Rosalind. Viola, Isabella and Imogen, and we shall soon see her at the Old Globe as Cordelia. In the role of the irresistible Silvia, Irene Rosen expertly mixes sensuality, compassion, propriety and wit; she also has lovely shoulders. Joseph Bird, the grim Sherklock in the Old Globe's "Merchant of Venice," is here wonderfully eloquent and ridiculous as the rascable Duke. Best of all, Herb Foster is exquisitely droll as Proteus's down-trodden, dog-womaning, wife-hating servant Launce. Launce's monologues on dogs and women are by far the best things in the play, and Mr. Foster, with his rustic awkwardness, his blank stares of helpless astonishment, and his superb sense of timing, proved himself a comedian in the first. He has all the comic finesse of a Jack Benny, along with a perfect sense of Shakespearean style.

But it is often hard to pay much attention to these excellent actors, who, in the hands of Mr. Fletcher, cluttered up the stage with extras acting out his sophomoric gimmicks. The action is scarcely ever permitted to move along under its own dramatic momentum. Instead, it is constantly enmeshed in a gooey web of stage business. Actors dressed as trees smile, grimace, cavort, extravagantly sympathize with the feelings of the characters speaking among their branches, snip back nettles when someone breaks off one of their twigs. Men and woman pose as swinging doors or wicket gates, incessantly opening and closing, creaking, catching and jingling, to the point where you wish the art of mime had never been invented. Living faces look through picture frames, frowning, giggling, nodding approval. We're never allowed to get interested in an interplay of wit in the dialog, or an expression of feeling, or a turn in the plot, there is always some creaky tree or gate on the other side of the stage making faces at you to distract your attention from all that dull Shakespearean stuff. The whole stage pollutes, like a

diminish the strengths.

That man from Rio, starring Joan Plowry and Robert Young. Channel 39, 9:00 A.M.

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TELEVISION

Sunday, July 1. JESSE JAMES, starring Tyrone Power and Henry Fonda. Channel 39, 1:00 P.M. SPEAKING FREELY, Gloria Steinem is guest. Channel 15, 2:30 P.M. SOPRANO BEVERLY SILLS and the Pittsburgh Symphony Orchestra perform works by Richard Strauss, Verdi, Thomas, Lehar, Hindemith, Heubergler, Jan Strauss and Siczaryski. Channel 15, 7:00 P.M. MUTINY ON THE BOUNTY, starring Charles Laughton and Clark Gable. Channel 6, 7:00 P.M. THE EAGLE, from the decks of the U.S. Eagle the U.S. Coast Guard Band gives a rousing John Philip Sousa Concert. Channel 15, 8:00 P.M. THE CARDINAL, starring Tom Tyron and Romy Schneider. Channel 39, 8:00 P.M. FIRING LINE, with host William F. Buckley. Channel 15, 10:00 P.M.

Monday, July 2. STAGECOACH, starring John Wayne and Claire Trevor. Channel 6, 7:00 P.M. FIRING LINE, Repeat of Sunday's show. Channel 15, 7:00 P.M. PLAYHOUSE New York Biography: George Washington. "A Portrait of a Hero as a Young Man." George Washington's first mission as a military leader. Channel 15, 8:00 P.M. HOW I SPENT MY SUMMER VACATION, Mystery, starring Robert Wagner, Jill St. John, Peter Lawford and Peter Feggin. Channel 10, 9:00 P.M. THE EAGLE, Repeat of Sunday's performance. Channel 15, 11:00 P.M.

Tuesday, July 3. BEACH PARTY, starring Frankie Avalon, Annette Funicello, Bob Cummings, and Dorothy Malone. Channel 10, 3:00 P.M. RUN SILENT, RUN DEEP, starring Clark Gable and Burt Lancaster. Channel 6, 7:00 P.M. IMITATION GENERAL, starring Glenn Ford, Fred Butler, Dean Jagger. Channel 10, 8:00 P.M. MIDNIGHT SPECIAL, Paul Williams hosts Kris Kristofferson, Rita Coolidge, and Kenny Rogers and the First Edition. Channel 10, 1:00 A.M.

Wednesday, July 4. YANKEE DOODLE DANDY, starring James Cagney and Joan Leslie. Channel 6, 7:00 P.M. BASIC TRAINING, A look at the routine of U.S. Army basic training at Fort Knox, Ky. Documentary follows company of recruits through its nine weeks of basic training. Channel 15, 9:00 P.M. STARS AND STRIPES SHOW, NBC special with Tennessee Ernie Ford, Bob Hope, Lou Rawls, Doc Severinsen and Anita Bryant. Channel 10, 10:00 P.M. GLORY BOUND TRAIN, featuring Bob Hope, Lou Rawls, Doc Severinsen and Anita Bryant. Channel 10, 10:00 P.M. WHAT'S REALLY COMIN' DOWN, A look at suburban life from the vantage point of reality. Channel 15, 11:00 P.M. MUTINY ON THE BOUNTY, starring Clark Gable and Charles Laughton. Channel 6, 11:00 P.M.

Thursday, June 28. CAN CAN, Part 1, starring Frank Sinatra, Shirley MacLaine, Maurice Chevalier. Channel 8, 3:00 P.M. WEST POINT STORY, starring James Cagney and Virginia Mayo. Channel 39, 7:00 P.M. CAN CAN, Part 2, starring Frank Sinatra, Shirley MacLaine, Maurice Chevalier. Channel 8, 3:00 P.M. PHAEDRE, with prima ballerina Rita Coogidge, and the ORF Philharmonic Orchestra. Also The Three-Cornered Hat with Dean Jagger leading the ORF Philharmonic Orchestra. Channel 15, 10:00 P.M. THE NIGHT MONSTER, with Bela Lugosi and Irene Hervey. Channel 8, 11:30 P.M. MORNINGSIDE, starring Joan Plowry and Robert Young. Channel 39, 9:00 A.M. CAN CAN, Part 1, starring Frank Sinatra, Shirley MacLaine, Maurice Chevalier. Channel 8, 3:00 P.M. PHAEDRE, with prima ballerina Rita Coogidge, and the ORF Philharmonic Orchestra. Also The Three-Cornered Hat with Dean Jagger leading the ORF Philharmonic Orchestra. Channel 15, 10:00 P.M. THE NIGHT MONSTER, with Bela Lugosi and Irene Hervey. 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RIFER NEEDED to San Francisco area and back, leaving Friday, June 29. Returning next Monday or Tuesday. Share gas and driving. Call Eric or Jane, 236-2416.

RIDE NEEDED to St. Louis or area. Around July 15. Will share driving and gas. Leave message for Paul at 224-7063.

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ALETA-AGO-GO. Where did you stash the jewels? We want our cut, or we'll make you an offer you can't refuse. Watch it. Red and Sunshine.

TO BRUCE IN THE NAVY whom I met at the Rare Earth Concert. I'm still interested in getting those Ray Shanker tapes, but I lost your phone number. Please call me at 453-2132. John Getteman.

HELP! Lost man's black rimmed eyeglasses in brown case, Tuesday, June 12, possibly near Film and Robinson, or 4900 Narragansett. Reward. 297-2418.

KENNY-enny-enny-enny. I love you, you love me, and I'm glad we're celebrating the ocean's rising with the octopus and jungle woman. Jumpin' Jack just finished his paint brushes. Love, J'aimie Voss.

JESUS loves you! For more info, call 443-6141 or write to Gethsemane, 13148 Willow Road, Lakeside, Calif. 92040.

FOXY. Happy late birthday. Surf's up, get your wax. Love you forever. Jamco says yoo-hoo. Razzler, I paint the best. Jumpin' Jack.

SIX MONTH old golden retriever needs home, he's gentle, has all shots. Free. 270-2555.

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FREE KITTENS, black and white. 468-3431.

BIRD LIVES!

TO LADY GUINEVERE. Yes, I would like to know who thou art! I would joust best in thy presence/Great riches should be yours. Signed, Number 52.

SISTERS: look chic even though you have big feet. Two pair of shoes, from the Big Apple, worn once, latest platform style, size 10B. \$7.50 each. Call 234-8022.

REMINGTON TYPEWRITER, waterbed with frame. VW bus seats, two burners (for \$10). Black and white T.V. Freezone F78-14 tire, never used. 222-4692.

CHOPPED TRIUMPH 1968 650 cc. Very clean. Priced to sell fast. Heading east. \$1050. 222-0686.

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BICYCLE/folding, New, unassembled. 20" white wall. \$43. 563-4514.

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PARSON'S TABLE, typewriter desk with stool, small bureau, dining room table, and an old rocking chair. Richard, 299-4292.

LIKE-NEW car cooler. Ice-cube fill with fan enclosed, operates off cigarette lighter, 12 volts. \$45. 565-0129.

ENGINE. Dodge 383, just overhauled, \$250. Shifter — Hurst pistol-grip — \$25. Bill Daniel, 262-0653.

DEFORD open hole flute. All silver, best offer. Come over and take a look. Name's Room 147 13th Street Del Mar 755-5823.

WHITE ZIG ZAG portable sewing machine. White's best model, no. 99. New, has two-year service policy and twenty-year warranty. Cuts everything 21 cents, a great buy, must sell. \$200. 280-6135.

VW PARTS: battery, custom window lattice, white naugahyde doorbins, seat belts, windshield wipers. Five-jug rim and good tire, coils, fan belts, antennae, mirrors. 459-9135.

SISTERS: look chic even though you have big feet. Two pair of shoes, from the Big Apple, worn once, latest platform style, size 10B. \$7.50 each. Call 234-8022.

REMINGTON TYPEWRITER, waterbed with frame. VW bus seats, two burners (for \$10). Black and white T.V. Freezone F78-14 tire, never used. 222-4692.

CHOPPED TRIUMPH 1968 650 cc. Very clean. Priced to sell fast. Heading east. \$1050. 222-0686.

FREE CLASSIFIED ADS

35 WORLD LIMIT
(BUSINESS RATE \$5.00)

NAME _____
PHONE _____

SEND TO: READER
P.O. BOX 80803, SAN DIEGO, CA. 92138
OR CALL 454-1052

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SAILBOAT, Baldwin 12 foot mahogany, \$350 with trailer. 271-3343 or 454-7269.

ASSORTED FURNITURE: color T.V., waffle-iron machine, waffle iron, 5-gallon fish aquarium and accessories. 299-6556.

VW NOT PULLING its weight? Try a trailer hitch. Fits 1600 cc. or squareback. Free tires. Both for \$20. Call Fred at 236-5649 (days).

PHILCO 16" black and white television, portable, with stand. Bought in 1969. \$20. Like new waterbed, \$5. 223-1042.

TWO PICK-UP electric bass guitar, \$30 or best offer; amp, \$50; trumpet, \$50, excellent condition. Other musical instruments. Call John, 466-6303.

BELLY BOARD, 3 1/2 foot Gordon and Smith in very good condition. Best offer (make them high). Contact Jim at 298-0130.

CARPET AUCTION in Mission Hills. New shag and macellaneous mill ends, such as olive blue Corcoran 27 1/2 x 12 1/2. Best price takes all. For auction time and location, write CARPETS, Box 33016, San Diego, Ca. 92103.

TEAC A-1200-U, \$300. Gibson SG. \$300. Bass guitar, \$50 or best offer. 282-2544.

WEDDING GOWN for sale, complete with train, headpiece and veil. Never worn. For sale at 1/2 original cost. Size 13-14. Made of tanzanite — worn once, \$15. 273-5729.

REFRIGERATOR. Good, but needs small holes fixed in freezing coil in freezer. 273-5729.

BOYS SCHWINN, five speed, 20", almost new, \$65 or best offer. 224-4232.

INDIAN JEWELRY: Small collection. Must sell. 221-7778.

SANSUI 8 stereo receiver. Sansui's finest, brushed gold facing walnut casing. 60 RMS per channel. Low distortion and distortion. Two view meters. Retail at \$610. Perfect. Make offer. 453-2740 after 5 p.m.

KLM Model 27 hi fi for sale. \$300. 459-9468. Dan.

DISASSEMBLED 1400 big bore VW engine \$50. Also crankshaft and seats. Cheap! 224-5756.

STEREO HEADPHONES, Koss KR-711, \$15. Volt too fine, large. \$5. Table lamp with shade, \$5. Outdoor T.V. antennas, \$5. Pair of end tables, \$10. 262-5360.

SIX VOLT AM radio. Fits VW. Works fine. \$15. 270-2555.

FOURTEEN-INCH used tires. Five for \$10. Will deliver within reasonable distance. 266-1564.

OLD KEMPPIE doll glass candy container. \$20. 583-4514.

UNIQUE SHAWL, tenderly hand-knitted and crocheted. \$15. 234-8022.

GRALAB professional photographic timer. 224-9084.

AVON collector bottles. 474-7405, after 5 P.M.

DOUBLE BED, like new, 453-3773.

PORTABLE BARBEQUE, \$3. Antique Jim Beam bottle, \$12. 276-0488.

BICYCLE, girl's Sears. T.V. stand for portable T.V. Baby walker. 224-1502.

HOOVER apartment-size washer. Portable. Excellent condition. \$95. 224-1502.

BEST CAR RADIO you can buy. Blaupunkt AM/FM SW 12 volt system. Excellent condition. \$99. Ave. 453-0384.

NEW WOMAN'S ski boots and tote. Size 7. \$28. 299-4353.

SECURITY GUARD uniform, \$40; hat — 7 1/2; shirt — 15; 15 1/2; socks — 32. With leather, ammo pouch and night stick. Don Betz. 271-1273.

MEN'S three-speed bike, Huffy, just size 28. \$40. Call 298-4417.

MARTIN D-18 guitar. Excellent condition. Five tone. Hardshell case. \$400. 436-0987.

HAIG-ULTRA golf clubs. Three years old. Irons 2-9. New grips. \$50. 262-0051.

TEN SPEED bike (ten years old), 21" frame, light, horn, rack, \$40. Rare ole bike. Call 262-0051.

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WORKING GIRL, looking for same to share two-bedroom, furnished house in Normal Heights. No cigarette smokers. \$75 per month plus utilities. 453-0060 (ext. 476) days, or 283-4777 evenings. Pam.

MALE ROOMMATE needed to share two-bedroom house in La Mesa with one other male. Call David, 461-3043.

HELP! We have no place to go. We need a one-bedroom, unfurnished house with fenced yard and garage. Up to \$135. Anywhere. Chris or Russ, 279-1689 or 279-9847.

MELLOW MALE grad student entering State in the fall needs roommate with apartment near campus. After July 15th. Can pay to \$70 per month. Call Rod, 299-3170, after 6 P.M. and weekends.

ROOMMATE (one or two) wanted. For mixed household at Wind in Sea beach, La Jolla. Two story, six bedroom. Only six doors from ocean. Mellow people. About \$60-\$85 per room. 459-7622.

ROOM FOR RENT. Located near UCSD. Your own room in four-bedroom townhouse. \$75 per month. Stop over anytime. 9815 Genesee or call 453-3775.

RESPONSIBLE female with small child interested in the arts and organic living is looking for the same to share house. Yours or find one. 298-7869, after 5 P.M.

ROOMMATE NEEDED to share three-bedroom house in University City. \$85 plus utilities. Call 453-2451.

NEED ROOMMATE, non-smoker, mellow, liveable female, 21 or over. \$75 for own room. Unfurnished. Claremont area. Shirley, 271-2588.

NEEDED: really good home for far out orange cat. Free to good home. Ginny, 454-2924.

POPULAR PIANO instruction. Quick, easy method. No boring exercises. Very reasonable rates. 251-2442.

BATIKING: learn different techniques, dyeing processes and setting up a studio. Lisa Lane, 2150 Jimmy Durante, Del Mar.

YOGA: a four week course covering all the major techniques of meditation, relaxation, and awareness development. For information, call 459-7617.

FLUTE lessons given by experienced musician. Reasonable rates. Call Diane, 274-1296.

SECURITY GUARD uniform, \$40; hat — 7 1/2; shirt — 15; 15 1/2; socks — 32. With leather, ammo pouch and night stick. Don Betz. 271-1273.

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