

Comics Come Out of the Closet



—Ted Burke—

Comic books. Cheap stuff. The lowest form of literature. Parents and educators alike condemned comics as barrel-bottom escapism, juvenile delinquent fare. When kids were found reading *Tales From The Crypt* instead of studying algebra, adults assumed a rot was forming on the impressionable minds and tried to dissuade the kids from comics. But the kids weren't gonna be fooled. Comic books were pure fantasy, and it was fantasy these kids demanded. There was a superhero in every eight year old's mind that wanted freedom. Up, Up, and awwwwaaayyyy. Look, up in the sky, it's a bird, it's a plane. No! It's Super Joe Average, head in the clouds, face deep in a comic mag. For ten cents, comic books were the best movies in town.

San Diego Comic Convention was held last week at the Sheraton Inn. Comic freaks have finally come out of the closet and brag about, even flaunt, their comic book fixation. Host and business walk about dressed in Star Trek costumes, rubbing elbows with straight tourist types who try hard to understand what is happening. Captain America t-shirts are seen everywhere. These people are serious about comics. Comics are an art, and nothing less will do. Talk is passionate, opinionated. Names of artists flash by, marked by solemn intonation. Jack Kirby (creator of the Marvel series) is a genius but he needs an editor. Frazetta should handle Conan the Warrior always.

A Dealer's Room for comic book collectors has been set up in the Banquet Room. Convention goers seeking to sell their stock of back-issue comics display their goods on folding tables. Comic books are lined side by side at many tables, with a protective clear plastic sheet covering the yellowing pages. "Sir, don't lean on the comics," a seller talks a guy who has his weight rest on a box full of Marvel comics. The guy moves on, and another one replaces him as potential customer. The dealer smiles.

"Say, I can make you a great deal," he begins. The buyer backs away, startled. "Interested in the Fantastic Four? Got the best collection on the floor right here." Still smiling, he pats several boxes. "Got 'em all in good condition. Say, you seen this one? The Thing goes berserk and destroys half of New York City. Really a fast selling item." He hands the issue to the man. Dazed, the buyer leafs through the pages gradually. The dealer begins to speak again, but the buyer mumbles something about only having his fare home. The dealer continues to smile, but his smile is tighter, less congenial. The would-be buyer

Open the first page, and you are engulfed in action so fast that you often have to re-read the first pages to make sure you haven't missed any vital parts.

disappears into the milling throng.

"A redneck can enjoy pornography, but he can't get into something like an Underground comic," says Scott Shaw, a San Diego cartoonist, which has a lot of sex but also has a lot of social relevance. In a Crumb strip (R. Crumb, creator of *Fritz the Cat*) people might see some fantastic orgy, but a person can't get excited sexually about it because it's too funny. It's physically impossible. Most of the porno things are so dead serious that it's sad."

The scene is a hotel room filled to the brim with cartoonists and aspiring cartoonists, loyal fans all. Between huge gulps of Olympia, the comic talk narrows down to specific issues of favorite mags.

"That issue where the Fantastic Four lost their powers and had to battle Dr. Doom who took over the Baxter Building was really hot. Simot sinks on that job were a bit blunt,

but Kirby's fight sequences saved it. I sorta wish Stan Lee hadn't relied so much on that hack plot so much. But still." Scott's voice fades, others give their views. The talk becomes so specialized that the layman feels lost. Like movies and rock music, comic book-ism has its fanatics. These folks know what they are talking about. No shame at being called a comic fan. But it hasn't always been an easy matter to be open with one's devotion. Says Scott: "You had to get a comic off the stand; you had to be seen buying it, you had to carry it home, it was like going out and buying rubbers or something."

The first Star Trek episode is being shown, and the film hopelessly grainy. The image slips out of focus, and the indignant people upfront respond. "Focus, Goddamnit, focus!!!" Obviously, the crowd has some liking for the axed T.V. show. The sober mug of Star Trek's Spock appears, unemotional, and applause drowns out the soundtrack. "Ooohhh, Spock," coos a girl. Spock is sexy. Captain Kirk appeals to the guys for being indestructibly tough. Silhouettes of bushy heads give the screen a detracting skyline. The Comic Con Chairman mentions a new Star Trek cartoon show slated on NBC for Saturday mornings. "They seem to think it's pretty much kid stuff," he says. "NO!" protests an angrier chorus.

There is not much going on. Devoted fans trail their favorite artists around, making small talk while asking for autographs. An art show is in the process of being judged by the elite of the Comic Industry. Carmine Infantino, Jack Kirby, Neal Adams.

Jack Kirby stands out in the comic field as its Picasso; he has freed the comic hero from stiffness to sharp, fluid movement. In Kirby's hands, arms and legs have become muscled, gloriously alive and bounding from panels into the reader's memory. Fight scenes at last resemble something with tension and action. Stories proceed with the pace of a stampede. Open the first page, and you are engulfed in action so fast that you often have to re-read the first pages to make sure you haven't missed any vital parts. His heroes are brave, Nordic types. Square jaws, blonde hair, finely tufted bodies, perfect, short, pointed noses.

In person, Kirby contradicts his characters' appearance. He is a short, stocky man with short hair, smokes a pipe, speaks to everyone as if he were his best friend. No early Nick Fury gruffness here. Kirby's patriotism is balanced with a seemingly boundless like for people. His fans listen to him with a kind of respect they wouldn't give other adults delivering the same talk. And his philosophy on the comic book phenomenon bridges the generational gap. "Comics are American. They reflect who we are, what we are, and what America was made to be." □

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La Jolla Theatre	700 Prospect St.	454-0183
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lectures and talks

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 Dr. Bernard Oliver, Vice President for Research, Hewlett-Packard Corporation, San Diego Civic Theatre, Wednesday, August 29, 8:00 p.m.

dance

THREE SHORT BALLETS: "Immanem," with original music and chants from the Iroquois, Sioux and Winnebago nations; "Sechianus Braziliens," featuring the highly stylized music of Hector Villa-Lobos; "Desains Sur Bach," a neo-classic work. San Diego Ballet Company performs at the Spreckels Organ Pavilion, Balboa Park, Saturday, August 25, 3:00 p.m. Free admission.

theatre

FETCH A RABBIT SKIN, by Rosie Driffield, and **THE DEATH OF DOCTOR PARKER,** by Anne Sniderman, Crystal Palace Theatre, Fridays through Saturday, 8:30 p.m. Through September 16.



PAL JOEY, the Rodgers and Hart musical comedy, starring Dean Jones. Off Broadway Theatre, Tuesdays through Saturdays, 8:30 p.m.; Saturdays and Sundays, 2:00 p.m.; Sundays, 7:30 p.m. Through August 26.

NAUGHTY NAUGHTY, a musical comedy presented by the San Diego Junior Theatre, Casa del Prado, Balboa Park, Thursdays, Fridays and Saturdays, 8:00 p.m.; Sundays, 2:00 p.m.

BOYS IN THE BAND Off Broadway Theatre. Preview showings Tuesday and Wednesday, August 28 and 29 (discount prices), 8:30 p.m. Opens Thursday, August 30.

I DO! I DO! the Tom Jones-Harvey Schmidt comedy, Old Globe Theatre's Cassius Carter Stage, Thursday, Saturday, and Wednesday, August 23, 25, and 26, 8:30 p.m.; Sunday, August 26, 2:00 p.m.

PRIVATE LIVES, the Noel Coward comedy, Old Globe Theatre's Cassius Carter Stage, Thursday, Saturday, and Wednesday, August 23, 25, and 26, 8:30 p.m.; Sunday, August 26, 2:00 p.m.

TWO GENTLEMEN OF VERONA, National Shakespeare Festival, Old Globe Theatre, Saturday and Wednesday, August 25 and 29, 8:30 p.m.

THE MERCHANT OF VENICE, National Shakespeare Festival, Old Globe Theatre, Sunday, August 26, 8:30 p.m.; Saturday and Wednesday, August 25 and 29, 2:00 p.m.

KING LEAR, National Shakespeare Festival, Old Globe Theatre, Thursday, Friday, and Tuesday, August 23, 24, and 28, 8:30 p.m.; Sunday, August 26, 2:00 p.m.

MARTIN HENRY, folk singer, Folk Arts, Friday and Saturday, August 24 and 25, 8:00 p.m.

museums and galleries

LITHOGRAPHS by Nancy Graves and new paintings by John Balseley opening Saturday, August 25. Continuing - Nicholas Krushenick, paintings and collages, Jack Glenn Gallery, 424 Fashion Valley, San Diego.

NANCY GRAVES. Paintings based on lunar and planetary maps, drawings and gouaches based on lunar, Martian and earth geography, and lithographs of contemporary art. Opens Saturday, August 25. Through October 7.

SOUTHERN CALIFORNIA INDIAN ROCK ART. Reproductions of the pictographs and petroglyphs of the Chusmah, Luiseno, Diegueno, and Mojave Desert Indians. Also paintings by Campbell Grant, authority on rock art. San Diego Museum of Man, Balboa Park, **Flm Rock Paintings of Baja California** will be shown hourly, starting at 12:30 p.m. on August 26. (F.a. with admission to Museum.)

A STRANGE COLLECTION OF ASSEMBLAGES AND GRAPHICS, by Bert Kersey. Also, prints of Kathleen McCord and jewelry by del Castillo. Trad Gallery, 3701 India Street, near Washington, San Diego. Gallery hours: Tuesday - Saturday, 11-5 p.m., Sunday 12-5 p.m.

CITY IS FOR PEOPLE. Large sculptures lent by artists on East and West coasts exhibited throughout downtown area. Correlated exhibitions at Fine Arts Gallery showing development of San Diego and multi-media presentation of public art in major U.S. cities. Through September 23.

NEW SELECTION OF GRAPHICS by American Printmakers. Continuing: Sculpture Exhibition by Andrea Hoffman and Ron Tatro; Friz Schilder Paintings, Drawings, and Graphics. Orr's Gallery, 2200 Fourth Avenue, San Diego.

SVIHLA COLLECTION, oriental ceramics and objects dating from the 10th through the 18th centuries. Fine Arts Gallery. Through September 23.

GALLERY 8 - jewelry show featuring works by local and Bay Area craftsmen, as well as ethnic pieces from Africa, Egypt, India, Peru and Polynesia. All items for sale. International Center, Matthews Campus, UCSD. Hours: Tuesdays through Saturdays, 11 to 3:00 p.m.

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A PARLAY STRANGER THAN TRUTH



BY ALAN PESIN

Last Saturday this man owned a controlling interest in ITT. He owned a home in Rancho Santa Fe, and a large condominium at 939 Coast Boulevard in La Jolla (which, incidentally, cost more than the improvements for President Nixon's San Clemente estate.) His total wealth equaled the sum of one billion dollars. In a magnificent gesture he offered to pay old tennis buddy C. Arnholt Smith's tax lien for 22 million dollars out of his petty cash box, but with a woman-like about face decided to save the money for the Labor Day Jerry Lewis Muscular Dystrophy Telethon. This man once had dinner with Frank Sinatra's first mother. Now he lives in this ramshackle house, without a friend, with only a smile on his face to carry him through.

Maybe some time, if enough people ask, I will tell you his story. But today I shall tell you of a "parlay" that was stranger than truth. Only the names of the two-legged participants have been changed to prophylacticate the innocent.

On Sunday, August 19, a haze hung over the sunny, surfside community of Del Mar, summer home of horseracing entrepreneurs Bart Bucharach and Angie Dickinson. The beaches were full, the golf courses glatted, and over 18,000 people packed into Del Mar Racetrack, "where the turf meets

the surf at Del Mar." Somewhere in the crowd was a group of four, including three nuns and myself, in which I was the most innocent. We took our seats in grandstand section 21 thirty minutes before the first post. I said to my three friends that the mail was not delivered on Sundays, but Sister Diane patiently explained that post was a quant horseracing term meaning start of race. There were nine horses running in the first race so I gave Sister Helen a dollar bill and asked her to place a bet of ten cents on each horse. Sister Lucy revealed to me that such a wager would be an

infraction of the rules, and that the minimum bet allowable was two dollars. I promptly asked Sister Diane to take me home. No such luck. I was given two dollars and some change and sent to "re" a scotch on the rocks, two bloody marys (get it?), and a Shirley Temple. I returned with the three drinks and a cute little ten year old girl with curly hair and premature breasts. Sister Helen asked me most kindly to contribute fifty cents to a show parlay. A parlay, I was told, is when one takes a winning wager and reinvests the entire sum in a subsequent race. A show parlay meant that the chosen horse must finish in one of the first three spots for the bet to continue to build.

I was assigned the task of defloration, so to speak, in the first race. I chose Black Edward in a field of ubiquitous brotherhood. Black Eddie ran second, and we collected \$2.40, a net profit of ten cents a parlay. I was flushed with ecstasy. Sister Diane then flushed my ecstasy with a request for another forty cents apiece, giving our group a total of four dollars with which to buy two show tickets in the second. Our horse in the second race, Currahoney, ran second, and we collected ten dollars. Not a bad day, I figured. Split ten dollars four ways, and we would each be left with \$2.50. I was ready to come back the next day when Sister Helen told me there were seven more races to be run. The third race, a mile on the dirt for fillies and mares three years old and upward, was our easiest winner of the day. I was told. I did not see Olympia Miss place third and pay \$3.00 because I was busy chasing Desi Arnaz through the Turf Club, hoping for his autograph. We now had fifteen dollars, and my cholesterol level was up ten points. Sister Lucy put in an on-Massachusetts, while I positioned myself in the paddock area hoping for a glimpse of Angie Dickinson. Our horse paid \$5.80, and the parlay was now up to \$43.50. The fifth race was a great one, I heard. Sister Diane had given me \$1.50 of the parlay money to get three hot dogs, and I couldn't make out the call over the loudspeakers. I wasn't eating a hot dog because of my cholesterol level. Bernwood Quest, an 8 to 1 shot paid only \$2.40 to show, but the bundle was now up to \$71.40. Sister Helen forced me to chip in another fifteen cents, but at least I got to see the sixth race. It was the First Division of the Rancho Bernardo Handicap. Since some of my best friends live in Rancho Bernardo, I decided to assert myself, and was sent to the bathroom. Fairly Certain won for us. That made it \$11.80. I said six Dollar Discount with leading rider apprentice Steve Valdez in the saddle. Dollar Discount deadheaded with D.B. Carn. I hated myself for having pocketed the extra eighty cents after the last race and cashed the fifty show tickets on Dollar Discount for \$120. The eighth race was seven and a half furlongs on the turf. We bet Fleet Afoot and cashed \$312 worth of tickets. Sister Helen, Sister Diane, and Sister Lucy wanted to bet the lump sum on either number two Tallyman or number nine Perpetual. I never found out which they had bet. I listened to the final race on KNX Newsradio from an oxygen tent in Scripps Hospital Emergency Room. Tallyman ran out of the money, but Perpetual would have turned \$312 into \$1,216.80, of which \$304.20 would have belonged to me. But I haven't been able to get in touch with any of the three Sisters since last Sunday, so I'll just continue going to the Fashion Valley Theater showing of *Romeo and Juliet* until I do. □

Take A Walk On The Wild Side

—Jonathan Saville—

The pervasive feeling on an outing to the San Diego Wild Animal Park is happiness. The trip itself is a happy one, just thirty or forty minutes from downtown San Diego, through the lovely countryside of the coast range — farms, orchards, eucalyptus groves, and those wonderfully stark, dry hills, covered with scrub oak. You can go north on 395 to San Pasqual Road, and follow that northeast to 78, or you can take route 5 to Solana Beach, and then go through Rancho Santa Fe to Escondido; or you can even continue northward on 5 and get onto 78 south of Oceanside. All the routes have their measure of beauty, and all are good preparation for the park itself, located in the midst of chaparral wilderness in the San Pasqual Valley, east of Escondido.

The Wild Animal Park is a branch of the San Diego Zoo, but quite different from it. Only a small part of the park, "Nairobi Village," has the typical zoo setting, with animals in restricted cages, ponds or areas, lining walkways filled with tourists. Even here, there is a sense of spaciousness and ease — a pleasant restaurant terrace where you can sit and observe the spider monkeys cavorting on their adjacent island, a leisurely picnic area with a grand view of the park, a rambling lagoon along which you can stroll and watch the ducks and pelicans, an enormous walk-through aviary, an African fishing village suspended on stilts over a waterfall.

But by far the greater part of the park's 1,800 acres (not all in use at the present time) is given over to great open valleys and hillides where African and Asian wild animals roam in settings sufficiently similar to their native habitats to make them feel completely at home. One of the signs that they do feel at home is the fact that a number of species which obstinately refuse to reproduce in zoos are here multiplying quite satisfactorily. The chief reason for the park, along with its entertainment and educational value, is in fact to provide an environment in which a number of endangered species, some of them no longer found in the wild at all, can reproduce and be saved from extinction.

It is hard to know what goes on in an animal's mind, but I can't believe that the elephants and rhinos, the antelope and cheetahs, the ostriches and cranes in this vast park dedicated to their comfort and fruitfulness can be anything but very, very happy. They have as much space as they could possibly want to run about in, without effort on their part they are provided with all the food they can eat; they don't have to fear predators who, back in Africa or Asia, pose a constant threat to their peace and safety; and they don't have to undergo the boredom or embarrassment of having people, that most dangerous kind of



Of course these animals are happy — no work, no fear, no competition, no constraints, and a relentless encouragement by the park authorities for them to have as much sex as they can stand.



predator, staring at them all the time, as happens in zoos. The people do stare, but from a distance, and in such a natural setting that the animals need not pay them any attention. The only access the public has to most of the park is by a monorail which twists in and out of its cavernous and along its hillsides, high above the broad

plans on which the animals make their home. Sometimes you can see them only from a distance (bring your binoculars) or sometimes a gnu or an eland will be standing just by the track as your little train goes by, paying no more attention to you than he does to the rhinoceros trundling by a few yards in the other direction. Of

course these animals are happy, too, are the baby animals being taken care of back in Nairobi Village, where you may see them being cuddled, loved, played with and fed. A couple of teen-age girls, employees of the park, give them their food, and the girls seemed as happy to be giving the food as the animals were to be getting it. The girls were equally loving to the beautiful little gazelles, frantically wagging their tails as they sucked from baby bottles, and to the great fat dopey lump of a baby rhinoceros, a creature I would have thought only a mama rhinoceros could love. There is also a baby giraffe, affectionate as a puppy, and a baby orangutan, curled up happily in a crib with baby rattles, security blanket, and diaper.

Whenever I go to a zoo I find myself being amazed that wild animals should exist at all. We don't need them, they play no part in our economic lives, and if zoos were to disappear the great majority of us would cease to be aware that there are such creatures in the world. Our religions tell us that the whole universe was created for us and our use, and for someone who finds it hard to get away from that kind of thinking it seems proper to wonder "Just what are these springboks and lesser flamingos for?" (It is a question our species is much more reluctant to ask about itself.)

The San Diego Zoological Society knows the answer, and so do those happy girls hugging the gazelles and caressing the rhinoceros. The animals exist for the same reason we do — simply to be, and to enjoy themselves, and the world, and each other. It is a very lucky thing to exist at all, if you come to think about it. I'm sure that rhinoceroses don't think about it, and don't need to. But I do, and I know that my own existence and happiness are immeasurably enhanced by the existence of all these other beings, so different from me and so much like me, so interesting, so various, and so beautiful.

It is the beauty of these animals that remains as my strongest impression of them. Why, after all, would the theatre and fine arts editor of this paper, otherwise concerned with Shakespeare and Stravinsky concertos, be impelled to "review" a wild animal park? The park itself is beautifully designed, both for the pleasure of its visitors and the fruitful and happy life of its animals, a zoo, seen from the proper perspective, is also a work of art. But what about the animals? Aren't they the most intimate and lovely works of art? The zebra's psychedelic stripes, the impala's lyre-shaped horns, the perfectly functional grace, or solidity, or harmoniousness of dozens of other creatures of the wild. How beautifully they have aesthetically — even are designed. And there isn't even a designer. □

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impossible for them to find understanding employers. The cost of dialysis, because it is such a long-term involvement, is "extremely expensive," according to Ms. Fletcher. "Most of our patients' bills are covered by medical or health insurance, but when that runs out, the strain on their families is terrible." Almost more painful for a patient than facing their physical and financial burdens is the myriad of emotional problems involved. "They have marital problems because they feel inadequate, and believe their illness is directly hurting their families."

One alternative to in-hospital dialysis, that has been successful with about twelve patients, is home dialysis. The patient and a spouse, or relative living with the patient, must complete a six-week training course before they are sent home with a rented machine.

"The people involved must have an extremely stable relationship, and unfortunately not too many patients can handle home dialysis." But it does offer greater flexibility for the patient's life, as he may work during the day and dialyze during the night, Ms. Fletcher says.

The man in the bed is twenty years old, and one of three dialysis patients in their early twenties. He has rejected one transplant and is awaiting a second try. But, with the severe shortage of donated kidneys, he may never have a second chance, and the other patients may never have a first chance. Life is only prolonged for a limited amount of time, an average of five years with successful dialysis.

Behind a plain white office door on the Hospital's second floor, visitors can find Dr. Nicholas A. Halasz, director of the Kidney Transplant Program at University Hospital. Dr. Halasz, smiling under his full, upturned moustache, is also a professor of surgery at the UCSD Medical School. As he speaks, he toys with a pair of hemostats.

Jane Weisman Stein

The door says "Hemodialysis Unit" and next to each bed a low stool machine covered with dials, knobs, and switches reaches out its red tubes to the motionless patient in the high bed. On this quiet afternoon, only one man lies with his eyes closed, the thick tubes connecting his right arm to what San Diego's University Hospital staff affectionately calls the "miracle machine". The machine is a modern dialysis unit, which serves as a person's artificial kidneys when his own have failed. Through dialysis, the patient's blood is circulated from a major blood vessel into the machine, which resembles a large plastic flashlight, and immediately back into the body. Millions of thin, hollow plastic fibers carry a continuous flow of blood (handling

about eight ounces at a time) through a chemical concentrate that pulls impurities from the patient's waste-laden bloodstream. The sleeping man, along with University Hospital's eighteen other dialysis patients must spend an average of six hours a day, three days a week, connected to this mechanical god. The machine has a complex alarm system that monitors vital signs and alerts the hovering nurses. Many patients sleep or watch television during dialysis to pass the long, immobile hours.

"The miracle machine" is not the cure-all though," says Cathy Fletcher, a young blonde nurse who has worked in the unit for a year and a half. She wears a loose, blue smock, and keeps a constant watch on her patients as she explains the problems a dialysis patient faces.

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(continued from preceding page)

perfectly matched three... extensive blood and tissue typing to reduce chances for rejection. "A kidney transplantation operation is no longer considered experimental and is as simple as a gall bladder operation," says Dr. Halasz. "Any problems that arise are not in the techniques of the operation, but in the period following the transplant." He explains that cortisone-like drugs administered in high doses after a transplant to weaken the body's attempts to destroy the alien tissue. "The body does not have the wisdom to know that this alien tissue is good" He says that drugs are also used to slow down lymph cell division, and low doses of radiation, harmful to lymph cells, but harmless to the kidney, is another means of fighting the body's defense system.

If a patient lives through the critical period of about four months after a related donor transplant, or a year for an unrelated donor, then his chances of living five years or more are quite high.

"Few people realize how simple it is to be a donor, which may be a large part of the problem," Dr. Halasz says. "But there is also a certain amount of callousness in men that bothers me." He explains that all a person needs is a "Uniform Donor Card" available from the National Kidney Foundation, or the Donated Organ Program of San Diego (P.O. Box 3051, San Diego, 92103). The card is simply signed in the presence of two witnesses after the donor specifies which organs he would like to donate. The card is then carried at all times, and if the donor changes his mind, he needs only to destroy the card.

When asked if he has a donor card, Dr. Halasz begins a frantic search through his wallet. After a few minutes of careful sorting he proudly presents his small, yet invaluable donor document.

"It is easy for people to say they believe in transplants, but damn it, they just don't do anything about it!" He puffs angrily on a cigarette for a few seconds.

"There seems to be a shortage of willing relatives of cadavers, rather than the cadavers themselves," he says with a sad smile. "In northern California the programs have an adequate supply of kidneys, but not enough to export to us. Finding potential donors is a much bigger problem in Southern California, which I don't really know a reason for, but it tells me something about us Southern Californians that I don't like."

In an attempt to find out why people are unwilling to donate their organs upon death, I conducted a random survey by phone of several religious groups in San Diego. Spokesmen for Baptist, Methodist, Seventh Day Adventist, Mormon, and Catholic churches all said there were no doctrines or beliefs forbidding followers from donating organs, and their members were encouraged to do so. All said the final decisions were up to the individual. Jewish and Unitarian spokesmen also said there was no opposition to organ transplantation. A young loquacious, Buddhist priest went so far as to read me his Donor Card, and said, "not only can they take all my usable parts, but they can give me an acid bath and use my skeleton for a while before I'm cremated!"

As I relayed my findings, Dr. Halasz said he is very familiar with verbal support, but sees little action. "The County Medical Society endorses the transplant program, and for the past five years I've talked to Rotary Clubs, hospital auxiliary groups, doctors' organizations, — I've talked to everyone I can." This fall, he will turn to the local P.T.A.'s to work on educational programs within the school system.

"Most doctors are unresponsive in encouraging patients to sign donor cards, and they are the ones who are aware of the extreme need for healthy organs! I have begun to think people just don't care."

Dr. Halasz admits that he still has "boundless optimism" for the future. Research has made it possible to transplant skin, kidneys, hearts, livers, corneas, and most recently lungs, with encouraging success. Dr. Halasz is presently involved in finding a method to keep kidneys in transplantable condition beyond forty-eight hours by maintaining the proper blood flow, pressure, and temperature. In the past, the handicap for transplants was the element of time that is needed for accurate tissue and blood type matching, versus the short span of time the organ would remain in perfect condition.

"A few states are now considering legislation that would make a person legally bound to donate organs when he died," Dr. Halasz carefully picks up a pencil with the hemostats and moves it to the other side of the desk. "But I don't think legislation is the answer, and I'd hate to see us have to go that way."

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The Adventurers - One of Harold Robbins' most popular epics, the set and high finance and John...

American Graffiti - High school kids at night in 1962. The fashion, the music, etc. Directed by George Lucas...

Barbarella - A chintzy-looking Italian mass of the French erotic comic strip, starring Jane Fonda under the direction...

Big Jake - One of the occasional traprock and frequent slapstick technique this is an unusually entertaining...

Bonnie and Clyde - Paul Mazursky's bitter-tongued scrapbook of California fashions, lads, and life styles...

Butter - The erupting glom of Steve McQueen's Super Cop characterization...

Boxer Bertha - Opportunist combination of popular story angles - the Joe Hill revolutionary angle...

Cleopatra - DeMille's 1934 edition, with Claudette Colbert - a dainty charmer...

The Cullpepper Cattle Co. - An amoral western genre, with an assumed and unacted action of an alien...

Fuzz - Ed McBain's 87th Precinct run, like an overratedly headbashed by its...

has undigested decision. With Burt Reynolds and Raquel Welch...

The Getaway - Sam Peckinpah's un-complicated but in the same genre covers some fairly fun and familiar territory...

Godsend - Evenly beats its close-by rival, SUPERSTAR, in the post-hippie mood...

The Life and Times of Judge BERT CABLE - After the death of JURY GUY CABLE...

The Man Who Killed Don Quixote - A grey parrot, effected by John Huston, is the only...

Mary Poppins - Julie Andrews' odyssey, she remakes composed, while Dick Van Dyke does first into a...

The Merrid Experiment - James Whitmore fuses with his spectacular, his piece, and his 800 horses, and sign...

Rider on the Reef - Broadway musical production of Shelton Achtem's storm, transferred to film via the stickily...

The French Connection - Low-minded trods take innocent swipes at the distrust of crime fighting, and every line...

Friday - Hitchcock, going through his pace, does a mod-ster plot with a minimum of style...

Funny Girl - Showman's debut movie, devoted largely to purging up its guaranteed star, provides an un-

The Last of Sheila - Murder mystery at its most tightly directed. A juggling act plot, conceived by Stephen Sodenberg...

up Hollywood crowd which populates the piece. Dion Cannon, Richard Ben...

The Outside Man - With Jean Louis Trintignant, Ann-Margret, Jean-Louis...

The Owl and the Pussycat - A handsome bedroom legend, and the slapdash...

Paper Moon - Can artists, a huskybed charmer and a ten-year-old boy...

Tom, Tom, the Two of Us - The Kid takes time to a murky anonymous group move around in...

Tom, Tom, the Two of Us - This moment-by-moment recounting of Robert Harbor...

Remo and Juliet - Zeffirelli's super-productions, she Shakespearean-like...

McCabe and Mrs. Miller - Plenty of surface interest, if you like looking at...

Ned Kelly - Tony Richardson's de-glamorized bio-graphy of a sort of Australian Jesse James...

Night of the Following Day - Hubert Cornfield's quimish, anti-racist, sleazy...

Scary Movie - Another in the rapid procession of Michael Winner's fancy, fanatical action films...

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better than tolerable for a change. Mamoud comes up time, and Nicholson...

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to signal the time-changes with logical connections that the movie bulges freshly at the joints.

The Sound of Music - The return of it you did not see in the first place. There is no provocative reason to knock under her, although, actually...

Stars - About a stakeholder, with Strother Martin, Heather Matarazzo...

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The Thief Who Came to Dinner - The lighting points a green arrow at most of the Houston locations in this...

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Utman's Ball - Egghed western about a small Apache trading party and the frenzied terror and hatred it spread...

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The Unicorn Cinema - Sunday Bloody Sunday - Directed by John Schlesinger. A Jackie Robinson film about a man and a woman who fall in love with the team...

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ROCK BACKGROUND STEPS FORWARD

—Steve Esmedina—

Film soundtracks have a bad reputation with the rock crowd. Artistically successful rock scores (*Hard Day's Night*, *Performance*) are usually few and far between. Since the emergence of the "youth movie," filmmakers have made a lot of attempts to punctuate their products with rock music, but until recently, all one could expect from a rock sound track was electronic mishmash (*More, The Trip*, *Zabriskie Point*) or self-pitying polemics (*Billy Jack*, *The Strawberry Statement*).

As if in response to all this, 1973 is seeing a trend which could change the formula. The usual morass of hack orchestrators is being replaced by a small group of artists who are establishing rock soundtracks as important entries in themselves.

One such outstanding score is Alan Price's *Lucky Man!* Unlike most efforts of this type, *Lucky Man!* stands up perfectly by itself as a charming combination of musical and poetic styles. Price mixes hard rock, soft ballads and easy shuffling jazz. The charts are frugal, direct, and pungent. No

abstruse solos clutter the proceedings. As a pianist, Price is functional, as a singer he is exceptional and his voice is in the most malleable rock. At times he can affect a harsh Eric Burdon rasp ("Sell, Sell"), and elsewhere he will sing in a whimsically fey manner a La Ray Davies ("My Home Town").

The lyrics are a particular delight. Price never vaults his range by reaching for a profundity that isn't there. He delivers his similes in a blunt, but humorous fashion ("If knowledge hangs around your neck like pearls instead of chains/You are a Lucky Man"). Like Randy Newman, his poetic persona is made up of a bitter, but hopeful sense of irony. He is never disarmingly sweet, but neither is he cynically downcast. "Poor People," a jaunty jazz-like shuffler, gives a good impression of Alan Price's lyrical demeanor:

*Someone's got to win in the human race
If it isn't you then it has to be me.
So smile while you're making it
Laugh while you're taking it
Even though you're faking it
Nobody's gonna know
O Lucky Man!* is a remarkable musical achievement. It remains to be seen whether Lindsay Anderson's film can make the same claim.

Another of these remarkable scores of 1973 is Gato Barbieri's *Last Tango in Paris*. Like the Bernardo Bertolucci film, Barbieri's score is achingly romantic, full of brooding lyricism and frantic climaxes. His tenor sax grunts and trills are contrasted throughout by key board glissandos and sweeping strings. The "Last Tango" theme is repeated in several guises, tango, ballad, and jazz waltz. The waltz is the most interesting. It is an uptempo rendition, in 6/8 time. Its portentous, hypnagogic tension is the perfect complement for the dazzling romanticism of Bertolucci's film. In fact, the film succeeds for me, only when Barbieri is pushing the dramatic edge forward with his breathtaking musical charts.

The score to Jimmy Cliff's *The Harder They Come* is another good example of how movie music can escape the limitations of its natural function. The songs which accompany the film are the best pieces of

Jamaican or reggae music that I've ever heard. Jimmy Cliff's title song, and his nuncy anthem, "You Can Make It If You Try" are masterpieces. And the songs of The Maytals and Desmond Dekker are almost as splendid. If it isn't blasphemy of some kind, this strikes me as the Sgt. Peppers of Jamaican music. That is quite an achievement for a soundtrack.

With Bob Dylan's score for *Pat Garrett and Billy The Kid*, strictly musical considerations become difficult. Like the Sam Peckinpah film, Dylan's music has been criticized roundly. I'm the only person I know of who really loves Peckinpah's film. It seems a quietly affecting ode to aging misfits. Dylan's songs for the film capture that essence of unwanted change.

*The businessmen from Taos want you to go down
So they've hired Pat Garrett to force you to slow down
Billy don't it make you feel so low down
To be hunted by the man who was your friend*

Admittedly, the score is light, traditional "cowboy" music, but it is genuinely moving. It is moving because of its simplicity, and for that sentimental quality of "lost time" that it evokes.

If you're hoping for "Like A Rolling Stone," forget it. Unlike

the other soundtracks, *Pat Garrett and Billy The Kid* probably should not have been released as an album. Anyone who does not appreciate Dylan's film will not appreciate Dylan's score.

A good number of other films boasting rock sound tracks have been released recently. Paul McCartney's title track for *Love and Let Die* is a standard McCartney ballad, rich on the syrupy bathos, born in every other department. Osibisa's *Superefly* *TNT* is hardly compensation for this abysmal movie, but it is a marked improvement over Curtis Mayfield's didactic score for *Superefly*. Osibisa plays funkified African instrumentals, hyper-percussive, but generally devoid of accessible melodies. Still, it makes good dancing music.

Blame in Love has snatches of songs by Kris Kristoferson, Bob Dylan, Van Morrison, and Otis Redding. And finally, the three recent monuments to filial nostalgia, *Let the Good Times Roll*, *American Graffiti*, and *That'll Be The Day* all contain sundry items from the early days of rock and roll.

Most of these examples offer hope that rock soundtracks will eventually have relevance to serious music lovers. If the efforts of artists like Alan Price and Gato Barbieri can provide impetus, we all have a lot to look forward to.

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Monday, August 27

LAST TIME I SAW PARIS, starring Van Johnson and Elizabeth Taylor (1954), Channel 6, 7:00 p.m.

FRING LINE, Repeat of Sunday's snow, Channel 15, 7:00 p.m.

TELEVISION

Thursday, August 23

IN THE GOOD OLD SUMMERTIME, starring Van Johnson and Judy Garland (1949), Channel 6, 7:00 p.m.

VINCENT VAN GOGH, Playhouse New York Biography, Swedish actress Mai Zetterling directs, Channel 15, 8:00 p.m.

THE SERGEANT, starring Rod Steiger, Channel 8, 9:00 p.m.

AN AMERICAN FAMILY, While Bill is away on a business trip, Pat decides to file for a divorce. She spends the evening talking to her brother and sister-in-law about the decision. Channel 15, 10:00 p.m.

Friday, August 24

EVENING AT THE POPS, Robert Merrill and Richard Tucker on Arthur Fiedler, Channel 15, 3:00 p.m.

THE BIG SLEEP, starring Humphrey Bogart and Lauren Bacall (1946), Channel 6, 7:00 p.m.

THE MIDNIGHT SPECIAL, Loretta Lynn and Mary Robbins host guests George Jones, Tammy Wynette, Tanya Tucker, The Earl Scruggs Revue, Tom T. Hall, Charlie Rich, Don Gibson, Johnny Cash, The Judds, and Johnny Rodriguez, Channel 10, 1:00 a.m.

Saturday, August 25

PNY SOLDIER, starring Tyrone Power and Cameron Mitchell (1952), Channel 39, 1:30 p.m.

VICTORY AT SEA, Japanese Victories and the Battle of Midway. Fourth in the series, Channel 8, 4:30 p.m.

TRIBUTE TO GEORGE GERSHWIN, Featuring the Mormon Youth Symphony and Chorus, Channel 15, 7:00 p.m.

VINCENT VAN GOGH, Repeat of Thursday's performance, Channel 15, 9:00 p.m.

TOCHIKOVSKY SYMPHONY NO. 7, Eduard Van Remortel conducts France's ORF Philharmonic Orchestra, Channel 15, 11:00 p.m.

CLEOPATRA, starring Claudette Colbert and Henry Wilcoxon, Cecil B. DeMille's 1934 spectacle, Channel 39, 11:15 p.m.

JULIUS CAESAR, starring Marlon Brando and John Gielgud (1953), Channel 10, 11:30 p.m.

Sunday, August 26

HONG KONG, starring Ronald Reagan and Rhonda Fleming (1951), Channel 10, 6:00 p.m.

NATIONAL GEOGRAPHIC, "Australia: The Timss Land," Channel 10, 4:00 p.m.

EL GRECO, 1966 movie, Channel 10, 5:30 p.m.

GOOD SAM, starring Gary Cooper and Ann Sheridan (1945), Channel 6, 7:00 p.m.

EVENING AT THE POPS, The Boston Ballet joins in with the Square Dance (USA), the Samba (Brazil), the Can Can (France), Taramella (Italy), and the Sailor's Dance (Russia). Also Handel's "Water Music", Channel 15, 8:00 p.m.

FRING LINE, William F. Buckley, Jr. hosts, Channel 15, 10:00 p.m.

CAUGHT IN THE DRAFT, starring Bob Hope and Dorothy Lamour (1941), Channel 39, 11:30 p.m.

Monday, August 27

NEED RIDE starting Sept. 6 from South Mission Beach to City College in a 7 a.m. car, will share gas. Please call 276-0837, leave message for Steve.

STUDENT DRIVING to Minnesota during late September would like rider. Date leaving is flexible. Call 299-4727.

RIDER for two needed to share gas to San Jose and Bay Area September 15. Call Rebecca Cook, 224-0256.

NEED RIDE starting Sept. 6 from South Mission Beach to City College in a 7 a.m. car, will share gas. Please call 276-0837, leave message for Steve.

BERKELEY STUDENT NEEDS RIDE. If you are going and a fair yf before car, will split gas & etc. for transport of me and a few p.c.c.s. to junk before Sept. 19 - Geoff. 463-6554.

services

BOYS! done in my home. Ask for Ed 271-4685

SOVIET BOOKS - I will find them for you, name your subject. 459-0444.

rides

COUPLE SEEKS ride to Montreal or Northeast Coast after August 22. Share expenses and driving. Call evener 735-3498 or days 453-2000 ext. 1932, jacques

I AM INTERESTED in forming or joining a carpool to the Naval Air Station, North Island. Please call 296-0130.

for sale

SHAKE Lovative rhy. box needs a good home and lots of affection. Sp and clean. Best offer. 459-8469.

GREENHOUSE SALE houseplants hanging baskets. Moving, must sell everything very reasonable. Also, a few coal and wood burning stoves. \$30. 74 East D Street, Encinitas. 753-2206 Saturday and Sunday.

FAKE FUR bedspread, excellent condition. 107" x 97". \$25. 283-3723.

NEW KELTY TIOGA park with or without the frame. \$35 for pack. \$55 complete. Call after 5 p.m. 459-6317.

ELECTRONIC PARTS transistors, resistors, capacitors, circuit boards, and other parts. Lots of stuff. Call Randy. 299-9986.

G.E. PORTABLE solid state, transistorized stereo, with two speakers and five-foot walnut stereo table. Also Norelco portable radio with AM/FM/LW/SW. Best offer. Call 224-4957 any time.

YASHICA A twin lens reflex camera and hand (Toihba) light meter. Excellent condition. \$45 (only used one year). Call 274-104.

VIOLINCELLOS Teller, 1967 (German) \$1000; Leclair, 1967 (French), \$500; perfect condition. Full size. Call 753-8633.

FARFISA portable organ, excellent condition with amp. Best offer. 488-0852.

RCA 19" portable TV, \$25. "Salvation Army" starter set for two — plates, pots and pans, silverware, etc. \$5. Come by 2710 Grand, P.B. 9/27 or 9/28, 10-12 a.m. or 9-9 p.m. No phone. Act 62.

SLEEVES made by bodyglove. Good condition, size small. \$8. Rita. 292-4422.

'67 HONDA 305 parts in good condition. Knobby tire. Call 239-5986.

BAKE SALE Saturday, August 25, 9 a.m. — 5 p.m. Pies, cakes, breads, cookies, sweet rolls. St. Francis Chapel, 741 Cerro Gordo (just north Hwy. 94 off Treat St. between 27th and 28th).

SEWING MACHINE by Riccar. zig-zag type 1972 model. Incredible condition. 272-5554.

SKIS: Fischer-Alu Combies, 195 cm., Marker bindings, very good condition. \$80, will consider offer. Also Kollach buckle ski boots, size 10, \$10. James, 272-9932 after 6 p.m.

WINE-COLORED two-seater settee and two matching chairs. \$60 or offer. 477-4531.

NIKON COLLECTION for amateur or pro. Photomic FTN with Auto 1:1.4, 50mm f/hood, Auto 1:3.5 f/28mm; Auto 1:4 f/20mm; Micro-P Auto 1:3.5 f/55mm; 160 degree fish-eye; 3X extender; mirror lens, polarizing lens; UV filters; color filters; pistol grip with cable release; Bauer E200 Autolitz electronic flash; Nikon cable release; PP-5 bellows and PS-5 slide-copying adapter; BC-7 flash unit; large tripod; right angle viewing attachment; 35mm film and flash bulbs, and a padded leather Nikon type case with metal mounting board holds everything. \$950 for all. 477-4531.

POLAROID Land camera B/W, excellent condition. \$10. 488-0852.

REPAIR T.V.s do you? Here's one to reach your home at Western B. portable. \$13. 453-5346.

Put a little sunshine in your life (and a lot of music)



SUNSHINE STEREO, a bright place to get name brand stereo equipment at DISCOUNT PRICES. Why discount? Cause the store workers, are the store owners. That means low warehousing and low overhead for you. Savings for you. And Sunshine Stereo offers — 7 DAY TRIAL PERIOD — 2-YEAR SPEAKER EXCHANGE PROGRAM. Check out these brands, then come in and get some sunshine of your own.

- | | | | | |
|---------|---------------|-----------|------------|-------------|
| ADC | DYNACO | JVC | RECTILNER | SHURE |
| AR | ELECTRO VOICE | KOSS | ROTEL | SONY |
| BSR | GARRARD | MIRACORD | SANYO | TDK |
| CAPITOL | GRADO | NIKKO | SENNHEISER | ULTRALINEAR |
| DUAL | JENSEN | PANASONIC | SHERWOOD | UTAH |
- SUNSHINE STEREO**
6950 El Cajon Blvd. 462-4630 FINANCING AVAILABLE

SEARS fine table lamp, \$10; man's stainless steel 17 jewel Swiss automatic day/date watch, \$15; colorful woman's watch, \$10; \$50 each, man's quality large Panama hat, \$1.50; ladies fine stainless steel wristwatch band, \$1.25-2.50.

200 MM TELEPHOTO LENS, Bushnell 1/3.5 Auto, \$45. Vivitar 2X teleconverter, Pentax mount, \$10. Both for \$50. Call 283-3788 or 295-6816. Ask for Michael.

DRUMS! Ludwig Standards, Triple Tom and floor, Supra-Phonic snare (chromo), Zildgen 20" and 16" and Zico 18". This real is optional so the price is negotiable. 224-9723.

LINGUAPHONIC RUSSIAN course, complete. Records and books. \$40. 453-5346 evenings.

KELTY BACK PACK and frame, small size. \$25. 453-5346 evenings.

THERMO-FAX 3-M photocopy, \$50. 453-5346 evenings.

GREYHOUND PUPPIES, tough and absolutely devoted. \$50. Racing registered. 755-9543.

DOUBLE BED MATTRESS, Relatively new and in excellent condition. Am. moving. Call before August 25. Under \$20. Make offer. 453-7898. Hurry!

QUEEN-SIZE WATERBED with foam pad and thermostatically-controlled heater and blue suede covered wood frame. \$65. Also, queen size double mattress, \$15. Call Dan at 295-4186.

SHARP 7" reel to reel, two-channel tape recorder. Call 278-8533. Ask for Richard.

COME SEE our Longbranch coral at \$14 a strand. Plus hand-made combs and authentic Indian jewelry. The Hobbit's House, 1011 Camino del Mar, in Canterbury Corner. 755-3396.

SMC electric adding machine, \$25. Akai Professional stereo tape deck, Model X-3600, \$225. Patti accordian, 120 base, seven treble shifts, \$125. 421-8984.

TWO VIOLINS, good condition, \$100 and up. 488-5568.

notices

PERSONS passionately devoted to the idea of true democracy and people's self-government may join the seminar-workshop for research and discussion. Write, explaining motivation and background, to Dr. M. Hollander, 4290 Campus, San Diego, CA. 92103.

FREE LOVE-IN for philosophers! All welcome. Discuss your unique views, shares 7:30 p.m. this Tues. (Aug. 28), at fountain by Space Museum in Balboa Park. If you love wisdom, come share it. Meet others like you, too!

LIBERAL Catholic Church? Haven't heard of us? Try 11 a.m. Sundays at 741 Cerro Gordo. That's off Treat between 27th and 28th just north of Hwy. 94. Warning: you might get hooked. Info: 238-0827 any time.

AUGUST 31 marks the date of birth of California's great writer & human being William S. Burroughs, born August 31, 1908. "The Summer of the Beautiful White Horse" is probably the finest short piece in English Literature.

LIBERAL Catholic Church? Haven't heard of us? Try 11 a.m. Sundays at 741 Cerro Gordo. That's off Treat between 27th and 28th just north of Hwy. 94. Warning: you might get hooked. Info: 238-0827 any time.

lessons

GUITAR instruction, beginning through advanced, nearly any style. Robin, 278-9599 or 224-8028.

YOGA, four-week course covering all the major techniques of meditation, relaxation, and awareness development. For information, call 459-7537.

I WOULD teach you physics, mathematics, and Hebrew, patiently, all levels. Call 453-5225. Reasonable price.

DODGE MILITARY power wagon, 318 V8 engine, Winch. Many new parts. \$600. 474-4145 in evening.

VW CAMPER 1970 with 914 fuel injected Porsche engine. Pop-top plus camping extra. Runs excellently. Best offer over \$300. 454-1888 days, 273-4154 evenings.

'69 **MUSTANG** Super Mach I. Excellent condition. Mag wheels, auto stick, stereo. 59,000 miles. One owner. \$1500. 454-1058.

'62 **PAMBLER**, all or part, resurfaced head with ground valves. \$25. Heat gasket set complete. 239-5986. 2128 E Street.

1948 INTERNATIONAL pick-up, 3/4 ton. Has rebuilt engine, dock bumper, bucket seats. Best offer. 224-7092.

1965 FORD station wagon. Runs very well, automatic transmission, just overhauled, radio, heater. 46,000 miles. \$550. Call 453-9272.

'64 **CHEVY VAN** 283, V-8, runs but burns oil and has bent passenger door. \$200. 224-9720.

1959 FORD PANEL TRUCK, Standard 6 cylinder, smog, clean, runs well. 20-25 miles per gallon. \$600. KOTR. A.V. O.B. Week-days after 5 p.m., any time week-ends. No phone.

'62 **CHEVY II**, New transmission, paint, radiator, coil. Covered by mechanic. Can drive long distances. \$350. 469-3218.

MECHANIC'S SPECIAL — 1963 Cad Conv., all power & air, runs okay — transmission needs tinkering. 1st \$175.00 as is. 1212 Pennsylvania Ave., off University, in Hillcrest.

1967 VOLVO SEDAN, very sound mechanically. AM/FM radio, new tires, air conditioning. 225-1180.

1970 VW BUG in excellent condition. Trade me a van for it. Call 225-1780.

jobs

COLLEGE STUDENT WANTED, Part-time work in children's toy and clothing store (Old Town). Summer nights and week-ends. Contact Mrs. Mash at 453-9392.

CREATIVE PEOPLE needed to join arts and crafts cooperative. 453-5111, Hillside, Pacific Beach. 272-6950.

CLIP NEWSPAPER items for cash prizes. Earn \$3 to \$35 each information; send 50 cents and stamped, self-addressed envelope to Mr. Carman, 3624 Fourth Ave., San Diego, CA. 92103.

LEATHER CRAFTSMEN and macrame-weaver — own your own shop in La Jolla — \$25 a month. Work outside with other artists and craftsmen. To begin immediately. Call 454-1888.

bikes

1970 BRIDGESTONE motorcycle, 200 cc., low mileage and excellent condition. Call 262-9716.

1970 SUZUKI 500, This glittering blue plastic symbol has luggage rack, new chain and tire. Come ride it, have fun and meet its owner. Reliable. Gas strong bike, fair price. 488-4836, Ernest. Call any time.

housing

STUDENT looking for own room in house near San Diego State. I can pay up to \$60 a month. Call Mary at 583-8742 after 4:30 M.—F. Need by Sept. 1st.

HAVING TROUBLE selling your house? Consider renting? We (two female grad students) will take good care of your property. Del Mar or La Jolla preferred. For school term. Please call 460-5079.

NEED ROOMMATE share rent of house. Call 298-1051 to see house.

LAH STREET Health Commune has opening Sept. 1 for one non-smoking female. \$69 for own room with bath. Home with yard, garden, stoned with four others. Please call 272-7589 or visit 1867 La Street (Pacific Beach).

UCSD GIRL student needed to share new beach condominium in Leucadia. \$105 per month, furnished, washer/dryer, all utilities paid. Call Michele. 436-2887 weekdays (Leucadia) or, 1-644-0060 week-days.

MALE VEGETARIAN needs room with kitchen, bath privileges — or group living — no drugs. Call Scott at 459-0261, 9 a.m. to 6 p.m. Prefer La Jolla.

TURN MEN! Cozy, comfortable, cool Mammoth Lakes getaway! Sleeps 6, fireplace, kitchen, heated pool, linen, hiking, skiing, swimming, skin-diving nearby. Call 272-2227 or 459-5678.

HOUSEMATE needed. I'm moving into a two-bedroom house Sept. 1 and could dig having mellow chick to share rent. \$55 per month. If you dig cats and health food, call me. Diane, after 4 p.m., week-days. 280-1584.

VEGETARIAN and cat need place to live in Rio County or Escondido area. Planning to attend Palomar College this fall. Prefer cottage with yard and peacefulness. Contact Janet. 469-2749.

FOR RENT: room, private bath and entrance. Lujan, T.V., quiet area. Walk to S.D.S.U. 983-8412.

USD LAW STUDENT and UCSD bio student seek roommate to share three-bedroom (Old Town) Summer nights and week-ends. Contact Mrs. Mash at 453-9392.

RESPONSIBLE wheel-chair man with wife will share rent and expenses if your home or apartment with wheelchair person with no pets or children. Needs no extra care. 282-2593.

(MORE CLASSIFIEDS ON PAGE 11)

FREE CLASSIFIED ADS

NAME _____

PHONE _____

SEND TO: READER
P.O. BOX 20803, SAN DIEGO, CA 92138
Classified deadline — Monday
Morning before Thursday issue.

personals

SWEETCHECKS, words cannot express how I feel about you. Ask for free demonstration Sunday. It's time you got out of hand. Pookie.

STEVE ESMIDINA — you're right about Tull, wrong about Yes, and yer \$1 is the real Hubbard was not Szabo Bored. And yer theaurus is showing Ted Burke.

BOOM BOOM! We love you and miss you. Great guy who's always looking — the Girls on Midway Drive.

SCHNITZ puppy free to good home. Eight months old, all shots, microchipped. 270-0229.

SNOOKIE — happy birthday, love, happy number 18, too! I will love you always. Julian.