

READER

SAN DIEGO'S FREE WEEKLY September 27 to October 10

What did you do in the war on inflation Daddy?

—Jane Weisman Stein—

While the average San Diegan does without his new car or his new stereo, or cuts his entertainment budget down to buying popcorn for television movies, it may be comforting to know that inflation is tugging at the purse strings of even the most "prominent" San Diegans.

Mayor Pete Wilson sent his wife back to work after he was elected, and says now, "Well, as usual, on my \$12,000 a year salary I'm broke."

Maureen O'Connor, Councilwoman for the 2nd District, ponders the question for a while before responding, "Now, with higher prices, I have to consult my imagination a little more, and my pocketbook a little less."

"My life style hasn't changed too much, but I've gone in the stores and looked at the price of meat and decided to have hamburgers," exclaims Councilman Henry Landi, who even had some trouble with his recent victory dinner (He won the September 18 primary). "All nuts," he said. "I'm not going to pay six or seven dollars for a steak dinner, so last night after watching the election returns, we ended up at a pizza house." Landi claims he's been buying meat in Mexico for years. "Filet mignon is good wherever you get it — even if the cows have been eating cactus."

The three-figure price tag on beef products has turned Craig Noel, producer-director of the Old Globe Theatre into a vegetarian. "I'm eating less and dieting more," says Noel. He decided he can live without meat at the current prices. "I'm getting ready to leave for Europe soon and I'm sure I'll be alarmed at how little my dollars will be worth over there." Since he wasn't buying meat, Noel thought he could afford to remodel his home. "My friends said I couldn't afford any remodeling, but all I wanted was a new entry hall," he called for a few estimates, and his friends were correct. "He couldn't afford the new hall. I hoped to add a bedroom and bath too, but it's impossible."

While Noel's house remains as it was, Adrian Boult, music director of KPRT-FM, remains without the instruments he needs to complete his collection. "I'm doing without an RMH Electric Piano, a 1929 Steinway piano and a mellotron," he says sadly. "I also quit eating meat, and I buy groceries in larger quantities because the prices are going crazy."

The crazy food prices, which rose faster in August than in any other month in history since 1947, according to a study recently released by the Labor Department, have made relatively small dents in some lives.

"I've been trying to implement but not too successfully a decision to not use my charge



accounts," says Gloria Soff, one of the publishers and editors of San Diego Magazine.

"Our lifestyle hasn't changed too much, but overall we just haven't purchased as many things. We've adopted a 'want-and-see' attitude toward buying."

The prohibitive cost of a new car has kept newsmen Harold Greene of KCST Channel 39, still saving for his Mercedes Benz 250. "I've put off my vacation this year, too."

Greene has also avoided the meat counter, as well as many other luxuries. "We newsmen are so poor to start with anyway, and then the government continues to raise the prices." "I've been buying a lot of products instead of new clothes."

The cost of clothing is brought

up by another important man. "I'm wearing my clothes longer and I'm not as liberal with my clothing allowance," says Lou Conde, Supervisor of the 3rd District. Conde also notes the cost of meat has affected his personal life. "I'm not going expensive cuts of meat — that's for darn sure." He also says he is doing out less and not entertaining much lately.

The punitive boycott of expensive beef by those interviewed would have been unanimous, if not for Mrs. Peter Bavaas. "My wife came home last night with a box of New York steaks she paid \$51 for, and I almost killed her," Peter Bavaas laughs. Bavaas, vice-president and general manager of the San Diego Padres, doubts he

could be called a "prominent San Diegan." "Just working for the Padres is enough to fight inflation in my life."

Surprisingly enough, there is a handful of well-known San Diegans whose lives have seemingly remained completely unchanged by high prices. Through ingenuity or whatever, this tiny minority has bobbed above the tidal wave of inflation.

Harold Keen, the popular newsmen for KJMB-TV, staffer for the Los Angeles Times, and San Diego Magazine writer, says his life hasn't changed lately because he lives a "simple existence." "We still drive the same Chevrole and have lived in the same house on a middle-class neighborhood for thirty-three

years." Keen, who describes himself as a "work-a-holic" because he can never sit still, says he and his family always buy on a "cash-paid" basis. "This idea comes from the days of the Depression, when buying on credit was a poor idea," explains Keen.

Another man who says he believes in living modestly is Lee Taylor, the newly elected Supervisor of the 5th District. "I live conservatively because you must live on less than you earn to gather a good surplus," says Taylor. "My family has eaten hamburgers because we like it better than steak. We also eat a lot of casseroles and have no desire for expensive things." Taylor is a very philosophical as he discusses inflation. "We have to reduce affluence in this country, and find a happy medium — a compromise between steak and hamburgers."

He was in the construction business before becoming a County Supervisor, and says he understands the farmer's plight of not earning enough because he once was a farmer too. "The rich people are going to disappear in this nation."

Another man's life fairly unaffected by the economy is Councilman Floyd Morrow. He is an attorney as well as representative of the 5th District. "I've been buying fresh beef in Mexico lately, at that's considered fighting inflation. My kids got hot one weekend and we cleared the back yard for a garden, but so far we haven't got anything planted yet."

One woman is far ahead of Councilman Morrow with her gurgler Charlotte Hoover, president of the San Diego Teachers Association, not only grows her own fruits and vegetables but cans them. Mrs. Hoover outshines anyone interviewed with her personal plan to combat the high cost of living.

"I use compact cars and share rides whenever I can," she begins. "I have a larger freezer to store food, we make all our own wine, do our own upholstery and dry-cleaning, start new plants from cuttings instead of buying them from high-priced nurseries, and we even built our own home."

"We should all receive encouragement from Mrs. Hoover's ingenuity, but some people like I, Thomas Halverstadt, president of the San Diego Symphony Association, seems to have given up. "When you find out how to beat the high cost of living — let me know."

After all is said and done, it is refreshing to learn that one prominent San Diegan views inflation in nearly optimistic terms. Dr. Leonard Blum, owner of the San Diego Conquistadors, replies with one liner to my question about inflation. "All pocketbooks should definitely have some."

NO READER NEXT THURSDAY
SPECIAL GUIDE TO SAN DIEGO ISSUE OCTOBER 11.
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films

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old globe theatre

Table with columns: Series, Day, Play 1, Play 2, Play 3, Play 4, Play 5

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Only in America, and now in San Diego.
At Jack Slattery's, a five-month-old SoLana Beach restaurant, you can eat "The Feast," a mommoth meal for two or more, if you call 24 hours in advance. We did, and the night we were there, weren't the only ones. Near us a group of 23 — attorneys, they told us — had their festive bill over \$200 carried to them on planks the size of small stretchers.

Our plank (\$9.25 per person) was a bit smaller, true, but I doubt we missed one single item. Arranged in a gorgeous I-wish-I-had-a-camera heap was the following impossible quantity of food: 2 big barbecued turkey drumsticks, 1 whole artichoke, 1 baked potato with sour cream and chives, grapefruit, 1 mound of rice, 3 enormous prawns, 1/4 of a watermelon, AND 1 large piece of grilled halibut, 1 bunch of broccoli (a good pound at least), 20 whole strawberries, fried zucchini, 2 cantaloupe AND 1 pineapple, both filled with fruit salad, 1 whole head of cauliflower topped with a zippy cheese sauce, lemon slices and a bunch of grapes, AND corn on the cob, 1 whole gouda, AND finally, 1 entire chicken. AND I haven't even mentioned that before all this arrives you can take a trip to the salad bar, a salad bar to go beyond all salad bars: there are 23, 27 ingredients to add to your greens.

We laughed nervously at the delivery of the plank. "I can't eat all that!" — and hierarchly plunged in. The feast isn't served to you, you serve yourselves, American style, in this case with your fingers. How else to divide up the chicken? How else to serve yourself part of the resisting cauliflower, especially when the one plate given you is already covered with artichoke

leaves and turkey legs? No other choice. You pull and wrench and pick with your hands. Clearly you can only make a brave dent in it all, and the management has a ready answer for leftovers: you cart them away for free, and spread in arteries, every one.

That Friday Feast was La Grande Bouffe, the wildly controversial French film that won the high prize at this year's Cannes Film Festival, which tells the story of four or five men who decide to literally eat themselves to death, and do. As one of the attorneys

confessed, "It was decadent, I overindulged. I overate, but it was just great." It was an American experience you never expected to have so conveniently legitimized by a restaurant.

The Feast stuns more by its sheer size, than by the very idea of it, more by its excellence. Essentially it's plain and simple food, no intricate preparation required, but it has two complaints and one suggestion: the hot food was not hot enough at the start; the vegetables, if this can be believed, were underdone, and to the

management, would you please give a thought to serving a mint or two with the hot moist nuptin at the end of that insurmountable meal? Strong points: the slightly smoky grilled halibut, the cheese sauté with its rarest flavor, and the sautéed prawns, delicious, of one more so that we wouldn't have had to huggle over the extra one.

But I don't want to leave the impression that Jack Slattery's is fixated on size and size alone. Not at all. This is a quality restaurant. (continued next page)

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—Kathleen Woodward—

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(Continued from preceding page)

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The Passing of the Padres

After losing the San Diego Rockets Basketball Team to Houston in 1971; the Republican National Convention to Miami Beach in 1972; and the Muhammed Ali-Ken Norton fight to Los Angeles in 1973, the moving of the Padres out of San Diego comes as no surprise to the local populace.

—Alan Pesin—

Since 1954, baseball fans have seen Boston lose the Braves to Milwaukee; New York lose the Dodgers to Los Angeles and the Giants to San Francisco; Washington D.C. lose the original Senators to Birmingham, Minnesota, and the expansion Senators to Arlington, Texas; Milwaukee lose the Braves to Atlanta; Kansas City lose the Athletics to Oakland; and Seattle lose the Pilots to Milwaukee. The 1974 Major League Baseball season will find the San Diego

Padres playing in either New Orleans, Seattle, or Toronto, or Washington D.C., depending upon the outcome of a vote to be held by National League owners at the October baseball meetings. The failure of the Padres in San Diego is a combination of many reasons.

The excessive ten million dollar entrance fee paid to the National League owners for the San Diego franchise in 1968, twice as much money as the American League owners were asking, made it almost impossible to run a major league operation. It was not the actual ten million dollar principal that caused the problems, but the annual \$700,000 interest payments called for by the team.

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attendance is a poor indication of baseball support. Those who believe in the city of San Diego must pride to the crowd of 24,861 people that attended the September 30, 1971 Thursday night final regular season game against the San Francisco Giants which decided that year's Western Division Championship. Those who persist in calling San Diego a minor league town point to the *approximate* all-time San Diego Padre attendance high for a single weekday game — a Padre weekday game has never been five figures.

The in-house attitude of Padre ticket-sellers, hot dog vendors, concessionaires, and janitors, is that the Padres are gone, and new plans had better be made for their own personal survival. In Grossman, Director of Public Relations, has already announced his employment as President of a San Diego public relations firm, effective at the end of this baseball season. It seems that only the players and the Bavasi family, President Buzze and son, General Manager Peter, are planning on remaining with the Padres no matter where they might end up.

Meanwhile, City Attorneys John Witt fights a losing battle in the courts, trying to force the Padres to remain in San Diego. Witt's first attempt was to argue that the Padres provided the city with a unique service, and no monetary settlement could adequately allocate the damage caused by their leaving. When this argument was rejected by the courts, Witt returned a second time asking for dollar damages so high as to force the Padres to relocate in San Diego. This is the case that is before the courts at this moment.

After losing the San Diego Rockets Basketball Team to Houston in 1971; the Republican National Convention to Miami Beach in 1972; and the Muhammed Ali-Ken Norton return to Los Angeles in 1973, the moving of the Padres out of San Diego comes as no surprise to the local populace. A campaign to distribute "Save the Padres" bumper stickers died when the money to finance the printing of the stickers could not be raised. September finds the San Diego baseball fans, about 5,000 at any one time, in San Diego Stadium cheering Johnny Bench, Hank Aaron, and Bobby Bonds, for the last time, awaiting the 29th when the Dodgers play the Padres on Fan Appreciation Night, the end of major league baseball in San Diego.

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Sisterhood Before Its Time

—Gale Fox—

The Big Sister League of San Diego, Inc. is not the place to meet a little girl and take her out for the day. It is a group of men and women, working closely with other charities, concerned with the problems of women in crisis or transitional periods.

The Big Sister League is not affiliated with Big Sisters International, the women's rib of the Big Brother Association. In fact, the history and name of the League are older than those better known groups.

The Big Sister Home began operation in June 1943 on Front Street. During World War II, San Diego was the site of many military bases and the crossroads for wives and girl-friends of servicemen who came to wish with a safe good-bye.

O ten arriving after their men had been deployed, these women were stranded, and jailed. Fanny Woods, a philanthropic member of the then notoriously liberal Unitarian Church, a widow in her elderies, organized civic leaders, local judges, and the mayor to ensure decent treatment for these women.

When the Front Street spot was won by a freeway in 1957, the Home was moved to the former residence of the Schiller family, the local jeweler, at 115 Redwood, above the harbor, near the park.

The house has been left as a museum in 1957 except for two adaptations: the addition of an office for the Director, presently Esther B. Morse, and the conversion of the garage into a room.

Come along on Mrs. Morse's tour of the Home. To the right of the sunshine foyer is our sitting room where the residents entertain visitors...

shows us the bedrooms and baths and the other housekeepers' room. In the half dozen or so bedrooms, each furnished and decorated by a different service group, there are fifteen beds and four cribs. My goodness they haven't made their beds today!...

Taking the outside stairs down, she leads us to a fenced-in yard between the house and the garage/rec room. Sunning chairs, ping-pong, barbecue... Would you like to see how we've changed the garage?... Colour TV, washer and dryer, record player. It all looks so fine, Mrs. Morse. We can imagine how good it looks to someone who almost had no place to go.

The Big Sister Home accepts women of all ages, backgrounds, financial situations and permits boys through age seven to stay with their mothers... We used to allow boys through age ten but they're too smart for ten anymore...

Who uses the Home nowadays? Not only service-men's wives. The girl who traveled across country, somehow losing everything but the clothes on her back... We give them donated clothing and a nice place to stay, and although they come in completely destroyed, in a day or two they're blooming again and soon ready to move out...

Last year 221 adults and 72 children stayed at the Home. Almost all of the women who come go on to a better situation. Mrs. Morse loves to remember the friendships that formed there, the women who meet and leave together to set up an apartment...

Thirty-one years after Fanny Woods' inspiration, in a time when better treatment of women is an internationally popular idea, the Big Sister Home of San Diego operates on its original old-fashioned principles of sisterhood and self help.

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Elegance and Decadence

Mr. Romero is young, good-looking, brimming with life and love (a good deal of it evidently directed at himself), and elegant beyond belief.

It is painful to witness this degradation of a great theatrical talent into drunken self-pity, homosexual self-hatred, and artistic self-indulgence.

—Jonathan Saville—

The La Jolla Chamber Orchestra opened its season last weekend at Sherwood Hall with a first-rate concert. John Garvey, the orchestra's fine conductor, had chosen an inventive program — a short work by Vaughan Williams, the first symphony of Hans Werner Henze, and three guitar concertos (one played on the lute), with soloist Angel Romero. The orchestra played remarkably well, with precision power, and a surprisingly lush tone for so relatively small a group. This is without doubt the best (and best directed) orchestral group in San Diego, and its concert series is the highlight of every musical season here. This season promises to be better than ever.

Vaughn Williams' *Five Variants of Dives and Lazarus* is typical of its composer's work, with its folk melody, its modal harmonies, its rich string writing, and its breathtaking beauty. The Henze work is also typical — a bit of Bartok, a jigger of Stravinsky, a dash of Webern, a lot of bleak orchestral color, and an atmosphere of unreleased, free-floating anxiety. There is a rather moving second movement, especially if you are moved by the graveyards, and Herr Henze has the idiom of conventional modernism down pat (if that's what you want); but all in all this is neither a particularly memorable work, I am nevertheless grateful to Mr. Garvey for giving me the opportunity to

work has in recent years become so reputationally, and I think that one might believe the Kingdom of Death had come to reign permanently in the world of music. Will there ever be a life-affirming composer again?

But if life is not to be found in much of the latest music, it is certainly to be found in one of the latest musicians, namely guitarist Angel Romero, who played two Vivaldi concertos and the Rodrigo *Concierto de Aranjuez*, with the orchestra. Mr. Romero is young, good-looking, brimming with life and love (a good deal of it evidently directed at himself), and elegant beyond belief. The elegant cloche of black hair, ruffled over the ears, the ruffles at his wrists, the ruffles on his starched shirt front: the

exquisite elegance of his tuxedo, its lapels as velvety as cream cheese, its trouser creases like razor blades, and the elegant way he flings his tails over the back of the seat and tosses his left foot in its elegant high-heeled soft-leather semi-boot, onto the little stool guitarists use and straightens his cuffs, and nods at the conductor to begin, like a Renaissance princeling acknowledging the salute of a courtier. While he is playing, how elegantly he sweeps his right hand away from the strings after a chord; and while he is listening to orchestral passages, how elegantly he conducts, his jaws and eyebrows and feet and benighted hands, and how elegantly he gazes up into the heavens and rolls his head in elegant ecstasy at the beauty of the music. And at the end, how elegantly he bows — for that delicious bow alone he deserves to be eaten up, with sauce bernaise, by all the audiences of the world; and the elegance of his gesture summing the conductor back to the stage, to bow with him, no human words can do it justice. Imagine him in velvet jerkin and silken tight, seated with supreme nonchalance on his Arab chariot while the Gonzaga Duke of Mantua rides by.

This spectacle was in itself enough to justify Mr. Romero's presence in Sherwood Hall. But if you closed your eyes to his not all the flamboyant distractions, you became immediately aware that there was another reason for his presence. Angel Romero is a superb classical guitarist — not just a good one, but one of the very best. Aside from his blazing technical skills, his possesses that unusual musicianship, plucking the last ounce of expressiveness out of the difficult instrument he plays. What in the hands of a lesser musician can seem mere filler came constantly alive under Mr. Romero's subtle fingers. Whenever a phrase or passage was repeated, the repetition was always, vividly different, in dynamics, phrasing, or tone. The arched shaping of his runs, the perfection of his turns, the delicate shading in his strummed chords — this was real elegance, the kind that counts, and the kind that lasts. The performance of the *Concierto de Aranjuez* was fabulously good, both Mr. Romero and the orchestra doing full justice to this unpretentious but exceptionally lovely work. Like Vaughan Williams, Rodrigo was still writing beautiful and humane music as late as 1949, and the second movement of the concerto is so enhancing that it is certain to guarantee its composer a place in heaven, whatever else he may have committed. No doubt the same may be said of the elegant Angel, not on

the strength of his name (or his clothes), but because he too makes beautiful music.

Tennessee Williams' latest drama, *Small Craft Warnings*, is now playing at the Mission Playhouse. The action you can call it that, takes place in a ramshouse on a tidal wave. It is painful to witness this degradation of a great theatrical talent into drunken self-pity, homosexual self-hatred, and artistic self-indulgence. The excellent actors (especially lively hairdresser Pat McCune and fat Kostelevner-lover J.D. Steyers) do the best they can, but the only thing that can rescue this play is oblivion.

talk interminably (sometimes in glibly "poetic" soliloquy) about how miserable they are. They are extremely pathetic, but so lacking in any kind of charm, wit, beauty or interest that it would have been better for all of them — as well as for the audience — if they and their but had been swallowed up early on by a tidal wave. It is painful to witness this degradation of a great theatrical talent into drunken self-pity, homosexual self-hatred, and artistic self-indulgence. The excellent actors (especially lively hairdresser Pat McCune and fat Kostelevner-lover J.D. Steyers) do the best they can, but the only thing that can rescue this play is oblivion.

And Music as Pungent as Soy Sauce



There is something exhilarating about feeling your way into a totally new art...

—Jonathan Saville—

Chinese opera? Yes indeed, there is such a thing, and it is quite entertaining in its fashion. I have not seen the professional company from Taiwan, currently playing in Los Angeles. But if it is anything like the Southern California Chinese Opera Society, which performed recently at San Diego State, it is well worth visiting. I would you are willing to see yourself about on what, for most of us, is a mysterious and exotic sea. What is the secret of the Prince Consort, "the opera of that title"? It is that he assumed a false name when captured by the Kingdom of Laos, and, concealing the dynastic enmity between his family and the Laos family, he married the Empress Dowager's daughter, the Princess Iron Mirror. They have been living in happiness for fifteen years when the Prince Consort's family, at the head of an army, attacks the Kingdom. His mother is with the army as head of the Commissary Department. Hence, then, is the terrible dilemma. The Prince Consort desperately wishes to see his mother, to whom he is greatly attached. But how can he get away without his wife, the Princess, discovering his secret? I won't tell you how the plot turns out, for that might spoil it for you if you ever get a chance to see this opera. But I will tell you that the scene between the Princess and the Consort, in which the cunningly and indefinitely nags the awful truth out of him, is astonishingly dramatic. The music alternates between impassioned arias, accompanied by an orchestra of drums, gongs and moon guitars as pungent as soy sauce, and a distinctive kind of recitation, resembling the singing of children, the Sprechstimme of Schostakovich, and the mewling of kittens, but more expressive. At first the whole thing seemed pretty mad to me, but I gradually became acquainted with the conventions of this refined traditional art, and by observing the preferences of the audience (many Chinese and obviously connoisseurs of Chinese opera) I even began to appreciate the differences in quality among the singers. There is something exhilarating about feeling your way into a totally new art, discovering that beyond your horizons of taste, which seem so broad, there still lie new countries, rich, complicated, and (if you know how to explore them) beautiful. We owe this chance to explore Chinese Opera not only to the polished singers and musicians of the SCCCOC, but also to San Diego State's admirably catholic Catholic Arts Board and its director, Russell Wright. If they bring this group back next year, you ought to try the experience. (I have not even mentioned the second opera *The Hungry Man*, and its unhappy heroine, Widow Tung-fang, who cannot decide whether to kill the murderer of her husband or to nurse him. I won't tell you how this one turns out either.)

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MOVIES

Life and the Times of Judge Roy Bean — After the debuts of *Full Circle*, *Cable Hogue*, and *Butch Cassidy* have been paid up, this John Huston burlesque western returns only some watered-down change — quite a strong, flavorful opening scene, nice, lyrical Maurice Jarre music, some razzle-dazzle (or almost anything) — a get girly bear). The John Huston script team between mythmaking and demystifying the western, between speaking and sentimentalizing, is a garbled pace of work, but here and there it has a clear, effective note. (Century Fox 2; Claremont)

Live and Let Die — Roger Moore caricatures the James Bond role with no ungracious apology. He is pretty and unsmug and unperturbed, and he acts as if he is always paid for a still photographer to snap his greatest. The latest Bond escapade, directed by Guy Goulding's Hamilton, starts rather well. The formula pre-credit sequence, of simultaneous slaying in New York, New Orleans, and the West Indies, is one of the catches in the series. The liquid smoke titles sequence and the McCartney title tune are not bad either. Though there is a strong sense of steps up, or entropy, about them. On the other hand, the Big Chase sequence is a bloody farce laced with vulgar slapstick, and Bond's survival continues to over-depend on the unbelievable charity of his adversaries, the laxity of his investigators, and the assistance in Williams. He has been knocked off halfway into the movie. Unfortunately Susan Hayward, as an honest fishwoman, nurses him back to a life as healthy as her position, so that he is able to stand off several waves of yipping idiots in a preposterous climax. (Parkway 2)



The Naked Age — Live action and animation based on the Disneyland Morris book with Johnny Crawford and Victoria Principal, directed by Donald Druce.

The New Centurions — An L.A. cop's inside police novel of many pages and many characters has been tallied by comedian by screenwriter Shirling Gilliam. So many different situations are enacted by so few characters that almost everyone appears psychically erasit. (Center 3 Cinema 3; UA Cinema 11)

Paper Moon — Can a girl's love be a man's? In a heartwarming and a less-than-old-tombay played by Ryan O'Neal and his daughter, Tompkins, gold-embossed Good Books to Neill widow) in the Depression-era State Dept. To enjoy this frayed yarn, it is not really necessary to swallow all the sentimental residue and adorability credited to the precocious little heroine, except Peter Bogdanovich and the studio. Kovacs, director and photographer, embellish the storyline with plenty of flash, and rough provide some sobriety. (Fashion Valley)

Pete and Tillie — Walter Matthau's and Carol Burnett's strong roots in naturalism enable this far-mimed portrait of a middle-class marriage to evolve gradually and smoothly from low-key comedy to gaily tearjerker. Directed with few lapses of purpose by Warren Beatty.

Popcorn — Co-billed with FESTIVAL pop music festival.

Prime Cut — A comic, droning caride from Chicago to Kansas City and a shotgun battle in tall grass are the main events in this sloppy gangster movie directed by Michael Ritchie.

Reveries — Another 9/30 Daze western achieves a moment of significance, and the audience in Williams. He has been knocked off halfway into the movie. Unfortunately Susan Hayward, as an honest fishwoman, nurses him back to a life as healthy as her position, so that he is able to stand off several waves of yipping idiots in a preposterous climax. (Parkway 2)

Romeo and Juliet — Zeffirelli's super-production of the Shakespeare lovers' tragedy clings to the formula method of high school drama classes for achieving prize. Lots of flowers, changing around to and fro, and lots of yelling. It was that Olivia Hussey and Leonard Whiting are almost the right age for the early teen lovers, and that they get some pleasing progress into their (clashes), and Zeffirelli does find some expressive locales, but the movie desperately needs a few brothers from the east, a modern, literary, expressive, and whatnot. (1968)

The Rolling Girls — British school satire, directed by Peter Medak.

Santee — With Glenn Ford.

Save the Tiger — The first line is "Shit" and the second is "When the fun is" and by then it is plain that this is a laugh look of modern angst. Glimpses of the behind-the-scenes pressure and shenanigans in the L.A. garment business are quite convincing, however there are also a hippie hitch-hiker and a fantasy about the casualties of Anzio which are purely appalling. Jack Lemmon and Jack Gifford do very well at escaping their customary grooves. Directed by John Austin, and written by Steve Shagan.

Scarecrow — The screenplay by Garry Michael White about an uncomfortable alliance between a ballistics expert and a thorough ex-gob is unashamedly

But the meaningful adventures probably hold their stage better on paper than they do under Jerry Robbins's a mirrored director, in competition with the fascinating, authentic American locales. Gene Hackman, as the loud dangerous one, is in peak condition — agile, darting, unshockable while Al Pacino, a little lost and dazed inside a character who swiches between stupidity and canny psychologizing, comes off well only when he is performing comedy routines, so ardent and embracing that they are quite funny, on a second thought. (Solano Beach)

Scorpion — Another in the rapid procession of Michael Winner's fancy, fanatical action films. This one, composed of fragmented interrelated episodes and panoramic camera angles that exploit the attraction of Vienna and cats and a botanical garden that exploit the gaudy error. Winner is prone to depiction of the sick odd-bloodedness of international espionage seems a little credulous and naive. But Alan Delon's puffed glamor, Burt Lancaster's wise weariness, and the political dialogue participate wholeheartedly in Winner's conceited melodrama and brutalizing action scenes. (Ace Drive In)

Scream, Biscuit, Scream — Follow-up to the first black vampire film. (Fox, Big Sky Drive In)

The Sound of Music — The return of if you did not see it the first time around there is no provocative reason to re-view under now, although, actually, Robert Wise's director creates a number of nice graceful moments to compensate for all the kids and Oscar Hammerstein optimism. 1965.

State of Siege — Another of Costa Gavras's conversion of current events into declamatory melodrama, this one suggested by the kidnap killing of U.S. agents in the Andes of Uruguayan radicals. The method here seems to be an overstated balance between the uncompromising cinematography of the CONFESSION and the detective heroics of Z. The simplification, the math-eaten characters (local bureaucrats, striped reporter), the glut of automobiles, and the banishing of the message tend to undercut the inherent strength of the subject matter. But considerable complexity is achieved by the coding of Yves Montand's sympathetic melancholia in the key role of villain victim. Written by Franco BATTILE OF ALGIERS. Solano.

The Stone Killer — Director Michael Winner must be the closest thing to a Michael Crichton mass-producer working in movies today. Each of his quickly-turned-out action films, starring either Charles Bronson or Burt Lancaster, gain weight from its membership in a bulging, fast-growing body of work. This one, a Bronson-as-dirty-cop vehicle, poses for a few off-the-cuff reactions on violence, but otherwise speeds freely along with only an occasional snatch of dialogue as a springboard for furious action and quick lip-slacking characterization. (Fashion Valley; Parkway 1; Campus Drive In)

Super Fly TNT — The sequel to SUPERFLY is a son of black CASABLANCA, in which the retired-in-Rome cocaine hustler is converted to an African country's liberation movement. Ron O'Neal does such a sloppy job, directing



Touch of Class — Extramarital intrigue under now, although, actually, Robert Wise's director creates a number of nice graceful moments to compensate for all the kids and Oscar Hammerstein optimism. 1965.



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The Thief Who Came to Dinner — The lighting pours a greenish haze over most of the Houston locations in this hastily done jewel-theft romp. Although it is undeniably comic in tone, the canny psychologizing, comes off well only when he is performing comedy routines, so ardent and embracing that they are quite funny, on a second thought. (Solano Beach)

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Valdez Is Coming — Sighing heavily, Burt Lancaster pretends to be a humble Mexican who is crucified humbly and then exacts his rightful revenge, also humbly. He flees from an angry posse, and the posse eventually loses itself in admiration for him. 1971.

Vanshing Point — Nonsensical Western story, a car chase prolonged into an entire movie. The setting is the West Desert, where a small-town radio dealer, croaky hippies, rock stars, and a noisy old prosecutor aid and abet a speed demon trying to outpace the Highway Patrol. Totally brainless, but for eye appeal it has handsome barnet, tranquil backdrops. Directed by Richard C. Sarafian.

Where Does It Hurt? — Obviously about the medical racket — about sex, race, or whatever is sure to offend — has the daringness of a movie which expects nobody to see it. Peter Sellers manages, customarily, to seize control now and then, and plant momentary reminders of his latent talent.

White Lighting — Moonshine country, where they sing "Bringin' in the Sheaves" while busting around the kitchen, and they play "Rock of Ages" at a funeral, and they make no fine distinctions between communists, fascists, the NAACP, and them damn hippie freaks. Burt Reynolds; directed by Joseph Sargent.

You Can't Cheat an Honest Man — 1939 W.C. Fields thing, directed by George Marshall. Co-billed with THE SPOCKERS, John Wayne, Randolph Scott, Marlene Dietrich, directed by Ray Enright, 1942.

Young Winston — Biographical baloney about Churchill's career as a senseless lad, inevitably, Lord Randolph gets along. "What's to become of you, boy?" This and other chucklesome lines are credited to Carl Foreman. Richard Attenborough; directed Anne Bancroft and Robert Shaw play the parents.



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ABOUT FACE

(Ed. Gale Fox was visited recently by San Diego's Happy Homemaker who showered her with things for her new home. Among these was a coupon for a free facial. Ms. Fox couldn't resist...)

— Gale Fox —

A one act play/follies scenes to be read aloud

scene I
A Royal Bouddoir
(A luxurious bedroom offering as its main decoration a huge combination calendar/clock at which The Queen impatiently glances. The Queen lolls on a curved white cashmere couch. Her white silk morning gown blends sleeve and skirt into white background. Maids polish the many mirrors on walls and slands. A bell rings and footman enters. The Queen interrupts her game of solitaire cat's cradle.)
Footman: Good day, Your Queenship.
The Queen: (In Hungarian accent) Indeed it is, Thursday... my facial, you know. (TQ smiles deeply to herself.)
Foot: Your Queenship, Prince Parsley requests Your Queenship's help with his astrology homework.
TQ: (trusquey) Dahling, he'll have to wait until tomorrow. Today is facial day. (Same dreamy smile.) Besides, he should be satisfied with all those smile-lines I etch for him, never mind the little folds brow-puckering. Parsley knows that Madame always says, "Winkles are a no-no." (Doorbell sounds. Footman opens door on way out to reveal Mrs. Harriet Hand.)

scene II
Seedy Studio Apartment
(The Queen in same attitude as before but in shabby surroundings and dress. In doorway dressed in nametag reading, "Harriet Hand, facial consultant". Mrs. Hand is on time for her 25th facial of the day. Wondering where to set her unwieldy assortment of beauty aids, she enters slowly, tossing glamour right and left like incense.)
Harriet Hand: (Speaking somehow effortlessly despite enormous smile) Good day, Mrs. Plainjain. Excuse me while I bring in the rest of my kit.
TQ: Madame, just call me "Queen", and please, make yourself at home.
HH: exits and soon returns with more paraphernalia. TQ spends the wait delightedly peering under lids, etc.)
TQ: Madame, good good of you to come. Now, I know how you artists are. I put my face entirely in your hands.
HH: (aside) Whoopee, This'll be a cinch. (Aloud, always with smile) I gather this isn't your first facial then.
TQ: My Dahling Madame, I haven't used soap in years!
HH: Excellent. The introductory lecture will be brief. (TQ sits facing



(Lary Forman)

reader: HH moves behind chair.)
TQ: More, Dahling! More, more, more. Dahling! More, more. And don't forget mascara.
HH: Oh, Queenie. With your gorgeous, thick, long, enviable lashes, you don't need a drop of make-up there. Besides, I don't sell mascara. But I haven't shown you everything yet. I'm saving the best for last. My own favorite creme, the most powerful wrinkle-lifter known today, the ultimate product of the entire line, (whispers) Ultimate Erase. (Trumpets sound.) It's the ultimate. (TQ grabs for the tiny bottle of Ultimate Erase. HH coyly holds it back) Mrs. Plainjain, Queenie, how discriminating you are! You desire most my most extravagant creme. Tincture of soy, strained kelp, lecithin, sexy vitamin E, plus exotic fruit oils for \$100 a bottle. (TQ's arm and face fall.) However, since you are such a receptive student of beauty culture, let me present you with a complimentary bottle absolutely free no obligation with strings attached. Just join my makeup movement and get all your friends hooked on Cutic Cleanser and Company. I'll also give you these free order blanks. Now, I don't tell this to everyone, but you may present them to your friends and even to people you accidentally jostle on the street. Tell them about me, Harriet Hand, facial consultant.
TQ: Dahling, what a marvelous deal. And I'd better buy one each of all your precious potions, too.
HH: A wise decision, Queenie. I know you'll have No Problems Whatever if you follow my skin-care program. Now, I don't tell this to everyone, but I even use these products myself.
TQ: (looking at herself in mirror): My, My, what a vampish visage. Don't I rather resemble that gorgeous TV model... or is that movie star... or that cover girl... No matter, I'll take one of these Magic Mirrors, too. And, Madame, next Thursday, same time, same face. (Giggles as HH departs, still smiling) Ohhhhh (looking in new mirror) Wait 'til the King sees me!
scene III
same as scene II
The King: (hangs open door with briefcase) What's for dinner?
TQ: Ohhhhh Dahling! You noticed!
scene IV
Epilogue
Outdoors behind Seedy Studio Apartment, a Moonlit Evening
HH: departing, looks cheerfully about.
HH: What a lovely moon, Now, if only it had a touch of eyeliner. □

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TWO WEEKS TELEVISION

THURSDAY, SEPTEMBER 27
NOTE: If Watergate hearings are in session, Channel 15 will begin coverage at 8:00 pm each evening following day's hearings, thus pre-empting listed programs.
INN OF THE SIXTH HAPPINESS, part 1, 1968, with Roger Benjamin and Robert Donat, Channel 39, 9:00 am.
FOLLOW THE BOYS, 1963, with Connie Francis and Paula Prentiss, Channel 10, 3:00 pm.
WAR AND PEACE, part 3, Channel 8, 3:00 pm.
AN INTRODUCTION to the art of pottery making, CSUSD Extension Course. For credit information call 986-5147, Channel 15, 7:00 pm.
A STOLEN LIFE, 1947, with Bette Davis and Glenn Ford, Channel 6, 7:00 pm.
THE POINTER SISTERS are guests on the Flo Wilson Show, Channel 6, 8:00 pm.
THE ROCK AND ROLL YEARS, Dick Clark presents a history of rock and roll. Guests: Chuck Berry, the Drifters, Brenda Lee, Carl Perkins, Bobby Darin, Chubby Checker, Dorovian James Brown, the Supremes, Bo Diddley and Three Dog Night, Channel 39, 8:00 pm.
PLAYHOUSE NEW YORK, Particular Men, Loren Mantel's play about the development of the atom bomb, Channel 15, 8:00 pm.
KELLY'S HEROES, 1970, with Clint Eastwood, Telly Savalas, Don Rickles, Donald Sutherland and Channel 6, 9:00 pm.
BOYS' NIGHT OUT, 1962, with Kim Novak, James Garner, Tony Randall and Howard Duff, Channel 8, 11:30 pm.
FRIDAY, SEPTEMBER 28
INN OF THE SIXTH HAPPINESS, part 2, Channel 15, 9:00 am.
MARKED WOMAN, 1937, with Humphrey Bogart and Bette Davis, Channel 6, 7:00 pm.
MICK JAGGER AND THE ROLLING STONES, Channel 9, (Los Angeles), 8:30 pm.
NOTE: As of press time, San Diego station lists this show in its program guide.
MASTERPIECE THEATRE, The Golden Bowl, part 5, Channel 15, 9:00 pm.
KELLY'S HEROES, part 2, Channel 8, 9:30 pm.
EVENING AT THE POPS with 90-year-old ragtime pianist Eubie Blake, Channel 15, 10:00 pm.
FRANKENSTEIN, 1932, with Boris Karloff, Channel 8, 12:30 am.
MIDNIGHT SPECIAL with T-Rex, Alan Guttie, Urah Hiepo, Paul Butterfield's Better Days, Ramblin' Jack Elliot, Leo Kottke and Seals and Crofts, Channel 10, 1:00 am.
SATURDAY, SEPTEMBER 29
COLLEGE FOOTBALL: Notre Dame vs. Purdue, Channel 39, 10:30 am.
BASEBALL GAME OF THE WEEK, Channel 10, 11:10 am.
NFL GAME OF THE WEEK, Channel 10, 2:30 pm.
WIDE WORLD OF SPORTS, The Harlem Globetrotters, Channel 39, 5:00 pm.
THE OVER THE HILL GANG RIDES AGAIN, with Walter Brennan, Fred Astaire, Andy Devine, Chel Williams and Lina Wood, Channel 10, 9:30 pm.
TWO ARCTIC TALES A documentary about two ill-fated arctic explorations, Channel 15, 8:00 pm.
BOXING FROM THE OLYMPIC, Channel 6, 7:30 pm.
PLAYHOUSE NEW YORK, Particular Men, Loren Mantel's play about the development of the atom bomb, Channel 15, 8:00 pm.
NFL FOOTBALL HIGHLIGHTS, Channel 8, 8:00 pm.
FRIDAY, OCTOBER 5
PASSAGE TO MARSEILLES, 1944, Humphrey Bogart and Claude Rains, Channel 8, 3:00 pm.
MASTERPIECE THEATRE, The Golden Bowl, part 6, Channel 15, 9:00 pm.
SATURDAY, OCTOBER 6
BASEBALL, Doubleheader, Channel 10, 10:00 am.
NFL FOOTBALL, Channel 39, 12:20 pm.
MURDERS IN THE RUE MORGUE, 1932, with Ben Lobson and Sidney Fox, Channel 8, 3:00 pm.
NFL GAME OF THE WEEK, Channel 10, 4:00 pm.
WIDE WORLD OF SPORTS, Channel 39, 5:00 pm.
BOXING FROM THE OLYMPIC, Channel 6, 7:30 pm.
JUVENILE COURT, Award-winning documentary, Channel 15, 9:00 pm, 10:00 pm.
ROCK CONCERT, Channel 10, 12 midnight.
A BOY TEN FEET TALL, 1965, with Edward G. Robinson, Richard Widmark and Charles Bronson, Channel 8, 9:30 am.
SUNDAY, OCTOBER 7
NFL FOOTBALL, Pittsburgh vs. Oakland, Channel 8, 9:30 am.
INTERNATIONAL TENNIS, The men's singles and doubles finals from Round Hill Country Club in Ajimo, California, Channel 8, 12:00 pm.
INN OF THE SIXTH HAPPINESS, part 3, Channel 15, 9:00 am.
NFL FOOTBALL, Los Angeles vs. San Francisco, Channel 8, 12:30 pm.
NFL FOOTBALL, Oakland vs. Kansas City, Channel 10, 1:00 pm.
VICTORY AT SEA, Sea and Sand, The allies land on Norm. Africa, Channel 8, 4:00 pm.
CBS RETROSPECTIVE, D-Day plus 29, Channel 6, 6:00 pm.
THE GREAT ZIEGFELD, 1936, with William Powell, Myrna Loy, Fannie Brice, Ray Bolger and Harriet Hottel, Channel 6, 7:00 pm.
MASTERPIECE THEATRE, The Golden Bowl, part 6, Channel 15, 9:00 pm.
STEAMBAHT, Comedy about 12 characters in a steam bath, Channel 15, 11:00 pm.
MONDAY, OCTOBER 1
ICOULD GO ON SINGING, 1963, with Judy Garland and Dirk Bogarde, Channel 8, 3:00 pm.
HEROES OF TELEMARK, 1966, with Kirk Douglas, and Richard Harris, Channel 39, 11:30 pm.
TUESDAY, OCTOBER 2
GOOD NEIGHBOR SAM, part 1, with Jack Lemmon and Dorothy Foy, Channel 39, 9:00 am.
ANY NUMBER CAN PLAY, 1949, with Clark Gable, Alexis Smith, Channel 6, 7:00 pm.
SPEAKING FREELY, Gloria Steinem's Edw. Newman's guest, Channel 15, 10:00 pm.
WEDNESDAY, OCTOBER 3
GOOD NEIGHBOR SAM, part 2, Channel 39, 9:00 am.
BYE, BYE BIRDIE, part 1, with Janet Leigh and Dick Van Dyke, Channel 39, (begins after conclusion of GOOD NEIGHBOR SAM).
KHARTOUM, part 1, 1966, with Charlton Heston, Laurence Olivier, Channel 8, 3:00 pm.
BROADWAY FILM FESTIVAL, The outstanding award-winning films of the Broadway's Cinedrama IV student film festival, Channel 15, 9:30 pm.
THURSDAY, OCTOBER 4
BYE, BYE BIRDIE, part 2, Channel 39, 9:00 am.
KHARTOUM, part 2, Channel 8, 3:00 pm.
SAN ANTONIO, 1945, with Errol Flynn and Alexis Smith, Channel 6, 7:00 pm.
THE WILD BLUNCH with William Holden and Ernest Borgnine, Channel 8, 9:00 pm.
FRIDAY, OCTOBER 5
PASSAGE TO MARSEILLES, 1944, Humphrey Bogart and Claude Rains, Channel 8, 3:00 pm.
MASTERPIECE THEATRE, The Golden Bowl, part 6, Channel 15, 9:00 pm.
SATURDAY, OCTOBER 6
BASEBALL, Doubleheader, Channel 10, 10:00 am.
NFL FOOTBALL, Channel 39, 12:20 pm.
MURDERS IN THE RUE MORGUE, 1932, with Ben Lobson and Sidney Fox, Channel 8, 3:00 pm.
NFL GAME OF THE WEEK, Channel 10, 4:00 pm.
WIDE WORLD OF SPORTS, Channel 39, 5:00 pm.
BOXING FROM THE OLYMPIC, Channel 6, 7:30 pm.
JUVENILE COURT, Award-winning documentary, Channel 15, 9:00 pm, 10:00 pm.
ROCK CONCERT, Channel 10, 12 midnight.
A BOY TEN FEET TALL, 1965, with Edward G. Robinson, Richard Widmark and Charles Bronson, Channel 8, 9:30 am.
SUNDAY, OCTOBER 7
NFL FOOTBALL, Pittsburgh vs. Oakland, Channel 8, 9:30 am.

boutique turquoise fine art botanicals hair cutting

FRAME OF MIND

4825 El Cajon Blvd. La Jolla, CA 92037

Reader

30,000 copies of the READER are printed and distributed throughout San Diego County every Thursday.

NFL FOOTBALL: San Diego vs. Pittsburgh, Channel 10, 10:00 am.
COLLEGE FOOTBALL '73, Channel 39, 12:00 noon.
BASEBALL PLAYOFF, Channel 10, 1:00 pm.
NFL FOOTBALL: Minnesota vs. Detroit, Channel 8, 1:00 pm.
THE GREAT ZIEGFELD, 1936, with William Powell, Myrna Loy, Fannie Brice, Ray Bolger and Harriet Hottel, Channel 6, 2:00 pm.
VICTORY AT SEA, Beneath the Southern Cross, Channel 8, 4:00 pm.
ON THE WATERFRONT, 1944, with Charlton Heston and Katharine Hepburn, Channel 39, 7:00 pm.
DAN HICKS AND HIS HOT LICKS, Channel 15, 7:30 pm.
8 1/2: Fellini's film with Marcello Mastroianni and Claudia Cardinale, Channel 6, 9:00 pm.
MASTERPIECE THEATRE: Cloudburst, 1958, Bette Midler's dramatization of Dorothy L. Sayers' mystery novel from the Twenties, Channel 15, 9:00 pm.
MONDAY, OCTOBER 8
DIARY OF ANNE FRANK, part 1, with Sherry Waters, Mike Perkins, Channel 39, 9:00 am.
NFL FOOTBALL, Dallas vs. Washington, Channel 39, 12:20 pm.
TUESDAY, OCTOBER 9
DIARY OF ANNE FRANK, part 2, Channel 39, 9:00 am.
ROBERTA, Channel 15, 9:30 pm.
WEDNESDAY, OCTOBER 10
CAREER: The story of an attorney, Stewart and Jean Hager, Channel 6, 10:00 pm.
THE ILLUSTRATED MAN, CBS Law Movie, Channel 8, 11:10 pm.

FOR SALE

FIRST CLASS round-trip airline ticket between San Diego and New York (last flight) good for any airline any time/day. Also to and from red coat. Ms. Marina, 296-4379, 5 to 8 P.M.

DOUBLE ELECTRIC HOT PLATE, excellent condition, \$8.75 cash. You pick up after 11 am call Ennis, 296-4756.

MOVING, must sell quickly: moss-green couch with hide-away, must sell but comfy and the price is right for you at \$35 or \$40. You transport. Call Ennis, 297-5379, evenings.

HEMKE buckle ski boots and rack. Excellent condition. Size 9. Originally \$100, now \$35. Tom, 651-7243.

REFRIGERATOR, in excellent condition. Frigidaire Deluxe cyclomatic model, quiet and dependable. 350, must sell, call 296-7994, evenings.

GIUNE VHS CASSETTS for 4-8 years, three titles, extra parts, call Ennis, 296-7994, evenings.

THE SAN DIEGO ECOLOGY CENTER is taking orders for 1973 Christmas cards printed on 100% recycled paper. Come see the selection at 660 La Jolla Village Drive. \$1.50 per box of 25. Phone 235-0666.

SEND FIFTY CENTS for booklet telling what I, a woman, learned from five living legends. Call San Diego, Winifred Jandt, 121 Broadway, Suite 516, San Diego, California 92101.

YELLOW REFRIGERATOR with upper freezer compartment. 19 cu. ft. Asking \$75. Call Tom, 281-6524.

SCUBA TANKS. Volt twin 50's, used six times, with back tank. \$45-1100, but price negotiable. 733-4777 (evenings).

SURFBORD, seven feet, good condition. 292-9180.

BOYS BURNI FANS free with purchase of vacuum bell 17-inch television set. This is a 5-8-30 special, so you only get a picture and sound with three or three local stations. Rob, 223-8472.

BEATLE RECORDS and tapes. Also 7000 records, books, sewing machine, exerciser, record player, jewelry. Call 443-6141.

CLAIMMENT GARAGE SALE (moving sale). Household goods, including ironing boards, iron, electric skillet, electric alarm clock and sewing machine, also, paperback and magazines. September 29 and 30. 2641 Mt. Airy Avenue.

WATERED, mattress only, regular size, never used. \$15. Call Dave at 280-4567.

LARGE REFRIGERATOR, cross-top freezer, \$50. Sunbeam deep freezer, \$15; girl's bicycle basket, \$25. All excellent condition. 835 J Avenue, Coronado, Mercedez wares.

KARATE SUIT, size medium, hardly worn, cost \$18 now, sell for \$8. Call 273-2541.

MAN'S WIG, dark brown, medium freak-natural hair, natural part can be cut to any length. Cost \$110 in price, will sacrifice for \$35. Call, 273-2541.

FAR OUT guitar amplifier: Jordan Stage-Mate 130 with 70 watts RMS. 100, 100-watt 125-watt, 150-watt vibrato and reverb. Great for rock n' roll. Regular \$249.95, sacrifice \$140. Call at 461-7755.

DUNCAN PLYV dining room set with two leaves, two arm chairs and four side chairs. Very sturdy. \$110. Call 763-3701.

LONG SHAG WIG (brown), originally \$40, now \$25. Call 272-3780, ask for Donna.

1971 CANVAS JEEP EQUIPMENT: back seat, two side chairs (doors) and wheel cover, all in very good condition, including vinyl windows. \$60. Darryl or John, 296-1698.

MUST SELL CAR (Russian M1000), female of stock and breeding age (five years). Black with tan and white markings. Will consider offers to good home. 447-4245.

GIANTIC YARD SALE: Chevy and pickup, two cars, new and used, furniture, appliances, tools, etc. 296-7994.

TEAC MODEL 220
STEREO CASSETTE DECK with latest permalux heads, G-02 bias switch, Auto-shutoff, Hysteresis synchronous motor, 30-16 kHz response.

FAIR TRADED \$239.50
BOTH UNITS \$229.50 NOW ONLY COMPLETE

TEAC AN-60
DOLBY NOISE REDUCTION UNIT with internal calibration for use with open reel or cassette deck. Produces an exact copy from records or FM.

FAIR TRADED \$99.50

"Hi-Fi Alley" DAILY 10-9 SAT. 11-8 SUN. 12-8

\$699.50 TERMS TRADES BANK CARDS
\$399.50
\$399.50

NOW IN STOCK TEAC'S 3408—A checked analog-to-DIGI to reel deck. The complete recording studio.

NEW MODEL 450 Cassette Deck
TEAC 1200S Reel to Reel Deck

restaurant equipment. At Claus Studio, 2150 Jimmy Durante, Del Mar.

SEVEN-PIECE DINING SET: table, 37"x54", extends to 70"; two arm chairs and four side chairs. Very good condition. \$110. 753-3791.

LEAVING CITY. Miscellaneous household items: big, white tread sewing machine, converted to electric. In cabinet. \$20. Mrs. Bruehl, 296-2664.

GIBSON "HERITAGE" acoustic guitar with hardshell case. \$460 now. Excellent condition. \$300 firm. 462-4249.

GOOD OLD REFRIGERATOR, new compressor. \$35. Days: 453-2000, ext. 2445; evenings: 756-1633, Nite. 462-4249.

EXCELLENT BEGINNER'S GUITAR with vinyl case, \$15. Jeff, 270-2555. 810, front 11th street, 292-9180.

TROMBONE "Olds Recording", 8" bell. \$160. 641-6299.

SMALL TALL SURFBORD, 7' 0", brand new, \$55. 3226 Bayside Lane, Mission Beach, 488-5917.

WATERED, King-size with frame, liner, mattress. Good pad. \$45. 755-4255.

YAMAHA GUITAR F150, in perfect condition, one month old. \$92. 9031.

LEVIS, \$3 each, size 34; chopper gun. Call, 220, TV, \$25; like new stereo. Call, 220, TV, \$65-2001.

PUSHMOWERS, \$5 and \$89; Norco electric razor, \$3; four tires, \$10. (front 11th street, 292-9180).

WATER SKI, cruise by or ocean fishing 18-foot inboard/outboard motor, size 200 hp. Very hard to deep sea hull, new interior, 322 call. Call, 296-7994. Coast Guard equipped. \$2100. Call 293-8802.

LADIES' SUEDE COAT with mink collar, \$25. 225-8733, evenings.

HEATER FOR CAMPER, 5000 BTU, propane, with tank and accessories. \$35. 225-8733, evenings.

GUITAR, GOYA G1, excellent condition, \$125. 225-8733, evenings.

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READER

1972 HONDA CL450, \$650. Anex Micro 88 stereo tape deck, recording playback, \$50; RCA deck, \$25; sharp, \$25; table, two captain's chairs, \$80; two Bell motorcycle helmets, \$35 each. \$30 for both. Phil, 451-6547, any time.

AQUARIUM, 76-gallon, good condition, \$300 or best offer. Call 460-4098 after 6 pm.

AUREY HEADSLEY book of art, also, San Francisco book of photographs, \$3 and \$2.50. Excellent condition. 279-2084.

SINK, 18"x20", three-hole, white porcelain enamel, unchipped, \$15. 291-0272.

SUPERB stereo equipment for sale. Morantz, Infinity, A5, Sansui, Sanyo, etc. and others. Must sell. 297-2344.

DARRISON EQUIPMENT, photographic accessories. Call 453-3774, ask Russ with UNDERPASS, 8x12 wood rack, \$85; 9x12 white, \$85; 7x10, \$60; \$55; two 8x12 in-out carpets, \$35 each. 296-3882.

JIFFY PAINT GUN, \$5; gas mower, 24", self-propelled, \$25; Nonson 10-speed blender, \$65; 12 cook-it blends; Electric broom, \$10; 1200-watt vacuum, \$25; small utility trailer, \$45; heavy-duty sack, \$100. 274-1142.

POWER MOWER, Black and Decker, 18" blade, 18" deck with catcher. \$60. \$45. 296-3882.

FOUR CHROME-SLOTTED dish rims and center. Pile Pimp, Capri, Corolla, etc. \$60 or best offer. Call after 11 pm. 582-4996.

WRESTLING SHOES, 5, 9, ear guards, all white. Also weights. \$12. 286-1956.

BUTTE BLUE MOOD three-piece suits \$7.50; yellow double-ant sleeveless dress, size 14, \$3.50. \$5.50. 753-3800.

LEAVING COUNTRY BARGAIN: Selling new corner bed with stereo, \$150. Great E. E. AMV/SP stereo, \$25. Marlowe, 451-1002, ext. 1002.

SEARS man's razor, rechargeable battery/AC, \$8; Panasonic digital camera, \$60; hair dryer, \$20; assorted ladies' waists, raincoats, like new, \$40; each. 264-3638.

NASKUA fine sewing machine. Price including \$30. 449-6143.

PICCOLO by Arley, beautiful 100 and responses; \$100; two complete aquariums: one big, one small, \$200; \$100; pumps, fish, all together \$40. Hector or Linda at 295-7535.

DOUBLE BED, box spring and mattress, \$100; Mercury model, new steering, shocks, brakes, seat covers. \$10. 472-1232 or 422-1273. Call Tuesday or Thursday (day or evening).

HUESBERT, Campbell, \$90; seat bar, bed, no bath, call 488-4225 for more information.

SADY TINTS: crib with mattress, \$20; playpen, \$17; carboard/mass. bed, \$17; automatic saw, \$3; walker, \$2; crib bumper, \$1; changing tray, \$1; bathtub, \$6; large diaper pail, \$1. 279-9066.

ROYAL BLUE eight-foot, good condition; two large round and tables with drawers, very good condition. You should see them! Call evenings, 281-8013.

SRT 1001, 10-foot Shuster ball, 1000 H.P. Mercury outboard, new starter, steering and control cables. Big wheel trailer with hitch. 277-6531.

CATALINA 22 custom heavy-duty boat trailer, Extras: Hitch, crane/winch, strap, new in only two days. \$499. 452-9916.

LUDWIG DRUM SET, with cymbals, good condition, marble blue. Bass, floor, tom-tom, and snare with 1361mm cymbals. \$265 or best offer. 421-7650.

PHILIPPINE harra dining room set service for six with two chairs. Bataan washed on back of chairs. Cheap. Heavy-duty, Julio or Tina at 429-4303.

ARMSTRONG FLUKE, silver, new gear, excellent condition, \$140. Yamaha guitar, for best offer. 775-7528 (Evenings).

NADCO, three-legged stool, no longer stain. Needs repair. One side only. Will give away. 603-2441. Spanish style, Portable two-speaker girl's stereo, dia-

September 27 to October 10

'66 THUNDERBOLT CONVERTIBLE. Like new, tires, wheels, paint. Top. Must sell. \$800. 273-2541.

1966 CHEVY 396 SS coupe, four-speed, disc, extra, 34,000 miles. \$468. 466-3600.

'64 VW CAMPER with blown engine, good brakes, new tires. Terry, 224-5756.

'66 PLYMOUTH WAGON, New 316 engine. Must sell, excellent condition, \$300 or best offer. Call 460-4098 after 6 pm.

WANTED TO BUY: old fashioe bathtub convertible, I want a basket case. I can fix up. Not particularly. Write R.R. Barnes, 444 Linden, Laguna Beach, CA 92651.

'61 Chevy CARDVALL, best offer over \$200. '69 4500C Honda, chopped, \$650. 12 1/2x16 Indy tires. \$60 a pair. 10 gallon aquarium, \$10. 274-4062.

'972 RED FIAT 850 Spider convertible, rust free, luspape rack, 9000 miles, excellent condition. Must sell. Call after 4 pm 426-1250.

1973 GRAND PRIX, Brand new, power steering, power windows, factory air conditioning, radial tires, Cordova top. 18 mpg. Must sell. Leaving on cruise. Call after 4 pm 426-1250.

'66 WHITE CADILLAC, two door, rebuilt engine, \$600 cash. Also at 459-0476.

'70 DATSON D10, two door, four speed, radio, original owner. New tires. \$1100. 276-2322, evenings.

1973 ROADRIE REX, AMVIM stereo, 1000 cc engine, \$500, 50,000 mile warranty, Electronic ignition, 318, 12 volt lettered tires, Hurst four-speed fully syncro 18 mpg per gallon, heavy exterior, interior decor. Many extras. Must sell. Ryan, 272-3291.

'60 VW BUG, looks ugly, runs well. \$300. 282-5289.

'66 MUSTANG 2.8, automatic, power brakes and steering, air conditioning, vinyl roof. \$650, 280-4075, after 6 pm.

1965 FORD STATION WAGON, Runs perfectly, 46,000 miles, automatic transmission recently overhauled, radio and heater. Make offer. Call 453-2272.

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RUSSIAN-LANGUAGE engraved plastic deskplates and nameplates. A trans-national novelty. 453-5346.

'62 CHEVY STATION WAGON. Excellent condition. New tires, seat covers, shocks, brakes, steering, paint. \$39. 295-4292.

CAMPER, Sleeps four, just like new. New carpets and closet. Stereo, refrigerator, table, 8 ft long, 4222 1/2nd Street. P. 8, 7:30 AM.

FEMALE SEEKING female roommate or mellow couple to share P.B. house. Split \$150 out two or three weeks. Please write. Call Kathryn, 274-0937/venues.

WANTED: quiet household with cash job for three weeks Oct./Nov., my female dog will be in season. Will do housework, child-watching and housework. Call, 296-7442, Leucadia, CA 92024. (Evening)

FOR RENT: two bedroom, unfurnished, \$140, panoramic view, charming with new carpet and garage, small private yard, near National City, Marlyn, 474-1120, or 474-1121, on Wednesdays or Thursdays days, or any evenings.

I'M A GUY who has a two-bedroom apartment by the beach with year round rental agreement. I would like to share it with one or two other guys. Call, 488-7715.

WANTED: FEMALE ROOMMATE in share living two-bedroom apartment, available September 24. Monday through Friday, 8 to 5 pm. 283-0185.

ROOM FOR RENT: San Diego State University area, off College Avenue. Foreign student welcome. Please inquire weekdays after 6:30 or weekends on and off all weekdays. 296-3351.

September 27 to October 10

For six-month old dog for four weeks. Stay here and price near Wilson Jr. R. Quinn, 6000 S. 26th Street, San Diego, CA. WANTED: two bedroom, unfurnished apartment or house to rent in Allied Gardens/State College area. 222-9385.

SEAS APARTMENT in O.C. room for \$73 per month. Graduate student preferred. Non-smoker. Available October 1. 224-8600.

OCEAN VIEW in two bedroom, two bedroom apartment on bluff in Solana Beach. Fireplace, built-in sun deck. Owners are under 30. Hassle-free extensive maintenance. Students, singles okay. \$1000. Call Mike at 472-6605 or 272-8220.

I NEED WELSH roommate by October 1. Two bedroom furnished, in O.C. near Buena and shopping, Landro and saunas on premises. No pets please (I already have two cats). Call Chris, 224-9012.

ROOMMATE needed, 18 or over, to share bedroom, furnished, utilities with me, in Solana Beach, 650/month plus utilities, garage, etc. 31 blocks from beach. Prefer working person. Call Mike, 225-6740.

ROOM for rent near McCollie under \$100. 264-9276.

RESPONSIBLE, wheel-chair man, non-smoking, non-drinking, with wife, will share rent and expenses in your home or apartment with reliable person with no children. Students, needs no extra care. 282-2593.

1973 ROADRIE REX, AMVIM stereo, 1000 cc engine, \$500, 50,000 mile warranty, Electronic ignition, 318, 12 volt lettered tires, Hurst four-speed fully syncro 18 mpg per gallon, heavy exterior, interior decor. Many extras. Must sell. Ryan, 272-3291.

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September 27 to October 10

For six-month old dog for four weeks. Stay here and price near Wilson Jr. R. Quinn, 6000 S. 26th Street, San Diego, CA. WANTED: two bedroom, unfurnished apartment or house to rent in Allied Gardens/State College area. 222-9385.

SEAS APARTMENT in O.C. room for \$73 per month. Graduate student preferred. Non-smoker. Available October 1. 224-8600.

OCEAN VIEW in two bedroom, two bedroom apartment on bluff in Solana Beach. Fireplace, built-in sun deck. Owners are under 30. Hassle-free extensive maintenance. Students, singles okay. \$1000. Call Mike at 472-6605 or 272-8220.

I NEED WELSH roommate by October 1. Two bedroom furnished, in O.C. near Buena and shopping, Landro and saunas on premises. No pets please (I already have two cats). Call Chris, 224-9012.

ROOMMATE needed, 18 or over, to share bedroom, furnished, utilities with me, in Solana Beach, 650/month plus utilities, garage, etc. 31 blocks from beach. Prefer working person. Call Mike, 225-6740.

ROOM for rent near McCollie under \$100. 264-9276.

RESPONSIBLE, wheel-chair man, non-smoking, non-drinking, with wife, will share rent and expenses in your home or apartment with reliable person with no children. Students, needs no extra care. 282-2593.

1973 ROADRIE REX, AMVIM stereo, 1000 cc engine, \$500, 50,000 mile warranty, Electronic ignition, 318, 12 volt lettered tires, Hurst four-speed fully syncro 18 mpg per gallon, heavy exterior, interior decor. Many extras. Must sell. Ryan, 272-3291.

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'66 MUSTANG 2.8, automatic, power brakes and steering, air conditioning, vinyl roof. \$650, 280-4075, after 6 pm.

1965 FORD STATION WAGON, Runs perfectly, 46,000 miles, automatic transmission recently overhauled, radio and heater. Make offer. Call 453-2272.

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