

SAN DIEGO'S ONLY COMPLETE GUIDE
TO THE SILVER SCREEN

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READER'S GUIDE TO
THE MUSIC SCENE

ARCHIE O'MALLEY IN NORMAL HEIGHTS

READER

SAN DIEGO'S FREE WEEKLY November 8 to November 14

ALPINE... CITY OF ONE MILLION?

—Jim Cohen—

At last: there's one thing that people who live in Alpine can still agree on: they live in a beautiful town with a near-perfect climate.

But that's where the agreement ends. Ever since the townspeople became involved in the Alpine Planning Area Group (APAG) — the community organization which will determine Alpine's future development — agreement has been hard to come by.

In fact, it's gotten to the point where Alpine residents can't even agree on whether they disagree or not. At their latest meeting on October 11th, APAG members argued about whether the group's hassles were merely petty bickering or whether there was genuine disagreement.

Like it or not, Alpiners are now split into two opposing factions who have named each other the "developers" and the "ruralists."

The developers claim the group's disagreements are merely petty bickering. The ruralists, on the other hand, believe the two groups are in real conflict over Alpine's future. In fact, many ruralists see the developers' use of the word "bickering" as one tactic in a strategy to sabotage Alpine's attempt at collective community planning.

It all began in February, 1977 when Alpine became one of twelve unincorporated areas to have a County-recognized citizen planning group. The group, a voluntary association open to all Alpine residents, was to work with the County Planning Department in formulating a community plan which would eventually be presented to the Board of Supervisors for approval.

Following a schedule determined by the Planning Department, APAG elected officers and began a year of bi-monthly instruction from County staff. A comprehensive questionnaire was prepared and sent to all taxpayers in the area, to ascertain public opinion on the desired future goals of growth rate, residential, commercial and industrial development, recreation, public services and transportation. After the survey was completed and tabulated, APAG began formulating its goals.

But in February of this year, as APAG began drawing up its 1990 population goals, controversy exploded and the group broke into two factions.

The developers, as their name suggests, are people who deal in property — often



in a big way. Most prominent among them are Ray Conley and Auren Pierce.

Conley, present vice chairman of APAG's residential subcommittee, deals in rental property. Pierce is one of Alpine's two largest developers, his most notable projects being Alpine Village and the 2,000-acre Palo Verde Estates.

"When APAG was deciding on a 1990 population goal," said Marie Swinney, an outspoken ruralist, "Conley proposed one million, while Pierce wanted no limit."

The APAG questionnaire had already shown, however, that 84 percent of those polled did not want Alpine to have a 1990 population exceeding 8,000 — double the town's current size. APAG eventually set a 9,500 limit.

Like the majority of Alpiners, the ruralists tend to favor a slow, steady growth.

"Most of us ruralists are down the middle of the road," said Joyce Gauss.

"We want to have steady growth."

"We need slow growth and low density," said Marie Swinney, adding that Alpine should retain its A-1 zoning which allows one-acre minimum lots.

Yet here is how Conley describes the situation:

"One group (developers) wants to see Alpine grow orderly, while the other faction wants everything to stay the same. "Most of them (ruralists) aren't property owners," Conley continues, "and would deny the right of people to use their property as they wish. The other side (developers) is concerned about property rights."

Pierce is even more blunt about it: "It's a case of people who believe in orderly growth versus people who believe in no growth."

"People who are opposed to growth live on postage-stamp lots somewhere," Pierce continues. "Their stake in the community is minimal."

Ruralists reject Conley's and Pierce's classification. "I'd say 90 percent of the ruralists own their own property," countered Marie Swinney. "It doesn't matter how large their lots are. It's their life savings and they've worked hard to be able to maintain it," she said.

"Pierce, on the other hand, buys land for speculation, using other people's money."

Since APAG's goals have been drafted and since the growth rate is nearly that desired by the vast majority of the townspeople, ruralists cite the developers' "no growth" name-calling as evidence of disloyalty to APAG.

1977/11/02 San Diego 109

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THIS WEEK IN SAN DIEGO

museums and galleries



MARCIA HIGGINS, cloisonne, Jim Christensen, oil paintings, Trid Gallery, 3701 India Street, San Diego, November 13 through December 2.

TWO ONE-MAN SHOWS: Tom Hatton, Ceramic Sculpture, and Steve Gibson, Drawings and Prints, Southwestern College Art Gallery, Thursday, November 21.

DAN AND DONNA LEAVITT, Paintings and Stitches, First Unitarian Church, 4100 Front Street, San Diego, Through November 30.

GRACE LAY, mixed media, Helen Peters, mixed media, San Diego Art Institute Gallery, Through December 2. Phone 234-5548.

CLAES OLDENBURG, graphics, Jack Glenn Gallery, 426 Fashion Valley, Friday, October 26 through November 22. Phone: 291-5970.

DIMENSIONS OF POLYNESEA, first major exhibition of Polynesian art to be shown west of the Mississippi, including both Polynesian art and works by Gauguin, LaFarge, and Matisse, Fine Arts Gallery, October 9 through November 25.

PAINTINGS, photographs, and environmental sculpture by visual arts graduate students, UCSD Art Gallery, Room 1250, Humanities Library, Revelle Campus, noon to 5:00 p.m. daily and 8:00 to 10:00 p.m. Wednesdays, Through November 9.

COLLAGE, ENVIRONMENTAL PIECE, VIDEOTAPE, by Joel Glasman, DRAWING, PAINTING, SCULPTURE, by Carlos Gutierrez-Solano, ENVIRONMENTAL PIECE, VIDEOTAPE, by Paul Koss, La Jolla Museum of Contemporary Art, October 13 through November 21.

NEO-DECO ART on vinyl plates, by Stan Newcomb, San Diego County Law Library, 1105 Front Street, San Diego, Through November, Phone 236-2231.

DRAWINGS, graphics, and paintings by expressionist Rico Lebrun, Founders Gallery, University of San Diego, Through December 22. Phone 291-6485, ext. 354.

FACULTY WORK, Contributions by the Mesa College Art Department, College Gallery, Mesa College, Through November 21.

JUDITH SMITH WILSON, animal portrait artist, Humble Artist Gallery, 8363 Center Mesa, La Mesa, Through November, Phone 460-4544.

music

SAN DIEGO SYMPHONY ORCHESTRA, Peter Eros conducting, soprano Marilyn Tyler as guest artist, San Diego Civic Theatre, Community Concourse, Thursday and Friday, November 8 and 9, 8:00 p.m., Phone 236-6510.

SAN DIEGO STATE GUITAR ENSEMBLE, Fine Arts Recital Hall, Grossmont College, Friday, November 9, 11:00 a.m. Free admission. Phone 532-1705.

MAHLER WEEK, La Jolla Civic/University Symphony, Evening concerts: "Circulus Overture" by Beethoven, "Piano Concerto" by Beethoven, and "Symphony No. 1" by Mahler, Revelle Campus, UCSD, Saturday, November 10, 8:00 p.m., Sherwood Hall (La Jolla Museum of Contemporary Art), Sunday, November 11, 8:00 p.m. Collee concert: Mahler Liedes and early Mahler Chamber music, Sunday, November 18, 8:00 p.m. (tickets to be announced). Phone 459-9578.

SOPRANO Diana Davidson and cellist Hilda Kook will perform in the Jewish Community Center, Sunday, November 11, 2:30 p.m.

CLASSICAL GUITARIST Joshua Brown performs works of Bach, Sor, Villa-Lobos, Grandos and others, Fine Arts Recital Hall, Grossmont College, Wednesday, November 14, 11:00 a.m. and 8:00 p.m. Free. Phone 465-1700, ext. 321.

theatre

MARAT-SADE, by Peter Weiss, City College Theatre, Thursday, Friday, and Saturday, November 8, 9, and 10, 8:00 p.m. Sunday, November 11, 2:00 p.m. Phone 236-7854.

GEREMONES IN DARK OLD MEN, by Lonne Elder III, Old Globe Theatre's Casa de Carter Stage, Saturdays through Sunday, 8:00 p.m. Through December, Phone 239-2255.

ROYAL GAMBIT, by Herman Gresseter, Palo Playhouse, 373 Hillside, Escondido, Thursday, Friday, and Saturday, 8:30 p.m. Through November 24, Phone 746-6669.

THE MAGIC TOYSHOP, a special Christmas story, Actor's Quarter Theatre, Thursday, Friday, and Saturday, 2:00 p.m. Through December 16, Phone 234-9326.

THE SKIN OF OUR TEETH, by Thornton Wilder, UCSD Theatre, Matthews Campus, Friday, Saturday, and Sunday, November 9, 10, and 11, 8:00 p.m., Phone 453-2000, ext. 2491.

THE ADDING MACHINE, by Elmer Rice, presented by Performing Arts Department, Southwestern College, Mayan Hall, Southwestern College, Thursday, Friday, and Saturday, November 8, 9, and 10, 8:00 p.m., Phone 420-1080, ext. 265.

SUSAN SLEPT HERE, comedy play, Actors Quarter Theatre, Fridays and Saturdays through December 15, 8:30 p.m. Phone 234-6225.

CHEAPER BY THE DOZEN, musical comedy presented by San Diego Junior Theatre, Casa del Prado, Balboa Park, Friday, November 9, 7:30 p.m., Saturday and Sunday, November 10 and 11, 2:00 p.m. Phone 239-1311.

CHARLESTON CRAZE, North County Community Theatre, 1320 Grand Avenue, San Marcos, Thursday through Sunday, 8:30 p.m., and Saturdays at 2:00 p.m., through December 2.

SMALL CRAFT WARNINGS, Mission Playhouse, Fridays and Saturdays through December 5.

MERTON OF THE MOVIES, a Marc Connelly comedy, San Diego Little Theatre, Del Mar Fairgrounds, Fridays and Saturdays through November 10, 8:00 p.m.

sports

PROFESSIONAL BOXING, ten-round heavy weights, Jerry Quarry vs Steve Carter, San Diego Coliseum, 1485 E Street, San Diego, Friday, November 9, 8:00 p.m. Phone 232-8362.

FOOTBALL, Southwestern vs Palomar, at Southwestern Stadium (homecoming), Saturday, November 10, 7:30 p.m.

BASKETBALL, Conquistadors vs New York, Golden Hall, Community Concourse, Saturday, November 10, 7:30 p.m. Phone 427-9100 or 236-6510.

FOOTBALL, Aztec vs Long Beach State, San Diego Stadium, Saturday, November 10, 7:30 p.m. Phone 286-6947.

BASKETBALL, Conquistadors vs Indiana, Golden Hall, Community Concourse, Sunday, November 11, 7:30 p.m. Phone 427-9100 or 236-6510.

SOCCEER, Aztec vs USIU, Aztec Bowl (San Diego State), Wednesday, November 14, 7:15 p.m.

special events

ICE CAPADES, San Diego Sports Arena, Thursday through Saturday, November 10, 8:00 p.m., Saturday and Sunday, 2:00 p.m., and Sunday at 8:00 p.m.

BALLET, FOLKLORE OF GRACIAS TAPIS, San Diego Civic Theatre, Sunday, November 11, 2:00 and 7:00 p.m.

16th ANNUAL BRAWLEY CATTLE CALL AND RODEO, Western parade, 10:00 a.m. on Saturday, November 10. Rodeo performance at 2:00 and 7:30 p.m., November 10 and 2:00 p.m., November 11. Further information, phone (714) 344-3160.

GRECIAN HOLIDAY BAZAAR, Greek heritage on display, twelve diviners served all day, both days, Greek pastries, candy, novelties, imports, dolls, linens, continuous entertainment, Scottish Rite Memorial Center, Mission Valley, Saturday, November 10, 10:00 a.m. to 11:00 p.m., Sunday, November 11, 12:00 noon to 11:00 p.m., Free admission.

SILENT FILM "COPS" with Buster Keaton, and community singing, with Lloyd Del Castello, nationally known theatre organist, Southland Music Center, 3459 Imperial Avenue, Lemon Grove, Saturday, November 10, 8:00 p.m., Phone 453-0308.

lectures and talks

SONG
Like 2 apples in the tree,
green speckled skin. Bite
into that flesh—
sharp white coldness suddenly
filling your mouth.

—reprinted from *Meat Air* by permission
of the author Ron Lowmison.

SAN DIEGO NEW POETRY SERIES: contemporary poet Ronald Lowmison, San Diego State's Aztec Center, Thursday, November 8, 8:00 p.m., New Yorker Diana di Prima, UCSD's Informal Lounge, Wednesday, November 14, 8:00 p.m., and San Diego State's Aztec Center, Thursday, November 15, 8:00 p.m. Phone 453-2000, ext. 1382.

POETRY READINGS by John Lithium, third floor lecture room, San Diego Public Library, Thursday, November 8, 7:30 p.m.

EVOLUTION OF A YOGI, with Baba Ram Das (film), followed by discussion with Robbie Zink, Fine Arts Recital Hall, Grossmont College, Friday, November 9, 8:00 p.m.

THE NEW GENETICS: "Social Consequences," by Galia Emerina Gowniak, Ph.D., U.S. Solonham Hall, University of San Diego, Tuesday, November 13, 7:30 p.m. Free and open to the public.

MEET THE MASTERS: "Art of the T. Juan Hill Towns of Italy" by Dr. Janet Furston of UCIE, Fine Arts Gallery, Tuesday, November 13, Phone 232-7931.

RALPH NADER: "Environmental Health — Man Made and Man Beneficial" Palomar College, Del Mar, San Marcos, Wednesday, November 14, 8:00 p.m. Phone 744-1150.

PETER PLAGENS will speak on Joel Glasman, Carlos Gutierrez-Solano, Paul Koss exhibition, La Jolla Museum of Contemporary Art, Wednesday, November 14, dinner at 8:30 p.m. (optional), lecture at 8:00 p.m. Phone 454-0183.

THIS EVENTS CALENDAR IS COMPILED EACH WEEK BY THE READER AND IS A SERVICE SPONSORED BY FOTOMAT UNIVERSITY CITY CAMERA STORE. ALL INQUIRIES REGARDING THE EVENTS LISTED HERE SHOULD BE MADE TO THE READER — 454-1052 — OR TO THE EVENT SPONSOR. PLEASE SEND ITEMS TO BE LISTED TO READER, P.O. BOX 80803, SAN DIEGO, CA. 92138 OR CALL 454-1052.

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THE ICEMAN COMETH TO THE STICKS

—Jonathan Saville—

The American Film Theatre was conceived by Ely Landau as a means of bringing top-notch professional productions of classic drama to audiences in the sticks—that is, to everyone who lives more than ten miles from Broadway. The concession inherent in this project is greatly outweighed by its benefits, as last week's opening of the eight play subscription series proved. Each play, transferred to film with no cuts, no editing, and little concession to the new medium, is to be shown only four times, at select movie theatres across the country. It is as if a first class Broadway touring company were to give four local performances of plays such as *A Delicate Balance*, *Rhinoceros*, *Three Sisters*, and *Lost in the Stars*. My subscription is to the Cove Theatre, where the series began with Eugene O'Neill's *The Iceman Cometh*. The first issue a review of this production must deal with is the medium itself. Is this a stage play, or a movie, or something in between? The point is an important one, because we bring different expectations to different media, and if we opt for the wrong set of

expectations we are likely to be disappointed. Judging by *The Iceman Cometh*, if we approach this series of films as though they belonged essentially to the art of the cinema, with its long history of development towards greater flexibility, imagination and expressiveness, we are going to be very disappointed indeed. *The Iceman Cometh* takes place exclusively inside Harry Hope's Last Chance Saloon, a New York tavern inhabited by a bunch of wretched neurotics and drunks in the year 1912. The saloon is a stage set, and quite obviously so. All the action is confined to the one set, as it is on the stage, and director John Frankenheimer intentionally does nothing to take advantage of the camera's capacity for moving out into the world. All the artificial limitations of the stage are preserved, and most of the cinema's potential for exploring reality in all its richness and energy is suppressed. The camera does move around a bit, we see the static set from a few different angles; and there is lavish use of close-ups to deepen our insight into the degradation and misery of the characters. But these devices are primitive bedazzle, the sorts of things Fellini or Kubrick learned in kindergarten.

The American Film Theatre would therefore seem pretty inferior, if we insisted on judging its films as films. Judged as stage plays they come off a great deal better. Primitive as the camera devices are, they do add a variety that makes the three hours and fifty-nine minutes of *The Iceman Cometh*, which are sheer torture on stage, almost bearable in the film version. The intimacy of the close-ups is particularly welcome, since this is a play in which the other means of revealing character are grossly deficient: there is scarcely any action in these two or three days we spend among the hopeless and defeated inhabitants of Harry's Saloon, and O'Neill's dialog is so crude, inept and unnatural that whatever feelings it may be conveying at any given moment there is always a huge admixture of embarrassment in them — embarrassment on the audience's part that so important an American writer can write so badly. The absence of live actors, who are so vital in our experience of a stage play, is at least partially compen-

sated for by this increased intimacy. And there is a definite satisfaction in knowing that we are seeing the play just as it was conceived by its author, unaltered to meet the demands (and to take advantage of the opportunities) of a medium for which it was not originally intended. The bird may never get off the ground, but it is a good, solid bird, and absolutely authentic.

What about the play itself? *The Iceman Cometh* is like a nightmare. It is relentlessly boring, repetitive, depressing, painful. It goes on for so long that you feel you will never awaken, never get out of the endless round of alcoholic posturing, never see the sky or smell fresh air again. Boredom in a work of art is an aesthetic defect, and if gold medals were awarded for it Eugene O'Neill would be the world's all time Olympic champ. But boredom can at the same time be emotionally expressive, and that is what it is, to an overpowering degree. In *The Iceman Cometh* O'Neill's barflies have escaped from the pain of their life into the stupors of alcohol and the self-deceptions of what he calls (two-hundred times in the course of this play) "pipe-dreams." They cannot act, they cannot assert their will against the stuff of the world so as to fit it to their needs, and they cannot get out of Harry's Saloon. Neither can we, for four excruciating hours that seem more like four millennia. *The Iceman Cometh* may be hateful, but it is unavoidably memorable, like being trapped in an elevator. And it is by sheer weight of boredom that O'Neill makes us recognize that in one way or another we are all trapped inside the illusions we create to avoid dealing with reality. He convinces us — not intellectually, for he was even more inept at handling ideas than he was at creating living language, but through the suffocating length of the experience we are forced to share with his characters — that there is a part of all of us that would far prefer to sacrifice every pleasure of ego-assertion if only we can avoid the pains of really being alive.


Really being alive, in this play, is equated with women, and women are universally hated in O'Neill's dead world of defense against life. The saloon's owner, Harry, hates his wife in death; the young Don Parritt betrays his former companions in the I.W.W. in order to take revenge on his hated mother; Hickey, the central character, deceives himself more obsessively than all the rest, murders his wife; and the only women who appear in the play are despicable "harlots." The pattern of woman-hatred is as blatant, as crude, and as relentless as the boredom that dominates both the characters and the audience — and it has the same kind of horrible power over an audience's imagination. I hope never to see *The Iceman Cometh* again — who will willingly

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READER'S GUIDE TO THE MUSIC SCENE

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ALBATROSS: THE DADDY'S, Thursday, Nov. 8 to Saturday, Nov. 10. **THE AQUADOGS**, Monday and Tuesday, Nov. 13-14. **13 1309**, Camino Del Mar, Del Mar, 755-6744.

ARPEN PUBLIC HOUSE: O.D. CORRAL, continuing 916 Pearl, La Jolla, 459-3300.

BACK DOOR: DANNY O'KEEFE and NED COHENY, Friday and Saturday, Nov. 9 and 10, 7 and 10 pm. SDSU Aztec Center, 268-5562.

BOOM TRENCHARD'S: SWEETFIRE, continuing 2888 Pacific Highway, 291-5555.

THE CLIMAX: REVELATION FUNK, through Sunday, November 18, 202. Marcell, 239-9336.

FOLK ARTS: DE CINCAVAGE and LOU AND VIRGINIA CURTIS, Friday and Saturday, Nov. 9 and 10, 3743 5th St., 291-1786.

LEDBETTER'S: SKYHOOK, Thursday, Nov. 8 to Thursday, Nov. 15, 5924 El Cajon Blvd, 583-4524.

MANDOLIN WIND: LOST, Thursday, Nov. 8 and Sunday, Nov. 11, THE BROTHERS CONSPIRACY, Friday and Saturday, Nov. 9 and 10, 303 University, 287-3017.

NOTSOM FLOSSOM: MOONSHOTS, Thursday, Nov. 8 to Thursday, Nov. 15, 417 Santa Fe Dr., Encinitas, 753-0329.

THE PEOPLE: WILDWOOD, Thursday, Nov. 8 to Saturday, Nov. 10. **TOMCAT**, Sunday, Nov. 11. **HEWITT AND HENDERSON**, Monday, Nov. 12 to Wednesday, Nov. 14, 4870 Voltaire, OB, 223-9773.

SAN DIEGO CIVIC THEATER: RAY PRICE, Saturday, Nov. 10, 7 and 9:45 pm. Community Concourse, 202 C St., 236-6500.

SUNDAY CELEBRATION: Featuring folk singer CAROL McCORMACK and THE MINOR JAZZ QUINTET of Del Mar. (Benefit for the San Diego Kidney Foundation), Kearney High School Auditorium, 7661 Wellington Way, San Diego, Sunday, Nov. 11, 3 pm, 462-8070, 295-5521, or 299-3300.

UCSD: MAHAVISHNU ORCHESTRA, Saturday, Nov. 10, 7 and 10 pm. UCSD Gym, 455-2000, ext. 1391.

WALLBANGERS: STARK NAKED AND THE CAR THIEVES, continuing, 2966 Midway Dr., 223-3136.



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BEAUTY IS ONLY SHELL DEEP

—Kathleen Woodward—

At least 70 grams of protein a day, 22 for breakfast — that's a chintzy estimate of what we need, says nutritionist Adelle Davis. But with lamb chops at \$1.98 per pound, calf liver at \$1.39 and veal at \$1.69, what's a body to do? Turn to the most concentrated and least expensive sources of protein: brewer's yeast, powdered skim milk, wheat germ, soy flour, and believe it or not, cotton seed flour! I suggest instead the modest 6 1/2 egg-Crab track, cast in some cheese, and (3 x 6 grams plus about 4) you've got an omelet quota 22.

Sampling Five San Diego Omelets from North to South

Bully's, Del Mar. That cosy, nosy pick-up booth-and-bar now serves breakfast from 9 a.m. to 11:30 a.m., or so says the menu, but the door, we found, wasn't unlocked until 10:00. Even at that late breakfast hour the ordinarily jammed-tight Bully's is empty.

The Gatekeeper, Prospect Street, La Jolla. From bourgeois wealth to organic food health. The Gatekeeper with its creeping charlies and hanging asparagus tended by the plant people across the street, with its delicate carved wooden chairs, its dumb waiter, its sprigs of baby breath on the tables, its Peruvian harp music, and wide view of the Cove, with all this it's one of the most pleasant places to eat in the entire county.

Last Monday noon everyone, it seemed, was eating the raw cheddar cheese omelet, and practically urging the people climbing up the stairs to the second floor to do the same. With good reason. It's one of the more imaginative and certainly one of the richest, perhaps the heaviest, ever made. "Three large fertile eggs from ground scratching chickens," mind you, are included plus a stuffing of bright golden cheddar (aged over two years) and, gentle crumb, sprindly bean sprouts whose taste is slightly muted at the unmissed tips, and all this covered with a lavish grainy cheese sauce made with potato flour, and this sprinkled with parsley, paprika, and sesame seed. It's served in its own cast-iron (which I calculate contains a hefty 30 protein grams at the very least for \$2.25) with lukewarm only-ok muffins on the side. At Bully's you feel required to order a bloody mary with your eggs. Here it's the opposite — a 1/4 litre of 100% unadulterated juice — apple-raspberry, carrot, apple-priest at the not in expensive rate of 65c.


John's Waffle Shop, Girard and Wall, La Jolla. Open 7:00 a.m. to 3:00 p.m. The word is out that this small-town America soda-fountain spot has one of the best omelets around — their Chef's Special which had better be something special for \$2.05. Felix has been making it for the waitresses, he says, for some 17 years, and the story is that its reputation was

literally spread by word of mouth. Customers would see it, beg for it, and two years ago it finally appeared officially in print on the menu. Why isn't it named after Felix? "I didn't want to be identified," he said, "but I'm the only one who can make it good; see. Sit at the counter near the far end with the cigarette-smoking chatty waitresses who are taking a break and watch his deft French fashion. In one pan he tosses and sautes green onions, ground meat, green pepper, and tomatoes. In another he gets the two eggs going, brookly, bravely stirring and then, FLIP. Adds a bit of brown mushroom gray to the meat mix, and then, unauthentically, slides the eggs on top. A swirl of salt. All very tasty, very buttery, very filling, a bit too salty, served with hash browns and toast which considerably arrives with its butter on the side.

The Rancheria, Bird Rock. There's a bright new yellow sign and a new decor in an attempt at giving what was once a clean, well-lit unpretentious family-style place, Atmosphere. Gone are the juke boxes at the booths. Now it's dark, now it's cantina with the booths transformed into wooden walls, now the menu comes folded horizontally with a gold Aztec medallion.

But never mind, the cheese omelet, the Best Buy in town, hasn't shifted character a bit, although the price has been gently revised upward to 95c. Even at this new price I don't know how they do it.

It's delectable, and beautiful, most but not that terrible runny. A two egg omelet made with a wonderfully stringy blend of Monterey Jack and cheddar, crumbly hoop cheese sprinkled on top, a slice of avocado here, a tomato slice there, and slightly crispy around the edges, mmm. Plus your choice of two corn or



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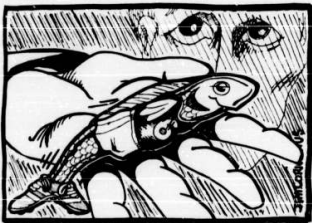
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ED Archie O'Malley will attempt to answer your questions. Please write to him in The Reader, P.O. Box 80863, San Diego 92138.



on top of the sand where she is and immediately swim away. Finally the female frees herself and leaves on a following wave. Grunion usually run during the three hours after the highest tides of the three days following a full moon's high tide. The California Department of Fish and Game will predict the runs through July (the August and September runs are too sporadic to predict). You're not supposed to use anything but your hands to catch grunion and you're supposed to have a state fishing license to get them. Grunion should be cleaned and scaled, rolled in flour and corn meal, and fried and eaten as soon as possible. Grunion hunting season is closed during April and May, so tell your boyfriend, if he's thinking about pulling your leg then, to try snipe.

Dear Archie: I have a sister who says she lives in a place in San Diego called "Normal Heights." We've made a lot of jokes about it (she's the only abnormal person living there), but now I'm wondering, is there really such an area in San Diego? Robert S. Escondido

I can't say how normal the people are in Normal Heights, but it really is the name of one of San Diego's neighborhoods, one of the oldest in fact. The name allegedly came from San Diego's Normal School, the teacher's college founded in 1899 at the corner of Washington and Normal (now the site of the San Diego School District's administrative offices), which later on moved east and became San Diego State. Normal Heights, the neighborhood, is north of Balboa Park and south of Mission Valley.

Dear Archie: Last Thursday night, my boyfriend invited me to go "grunion hunting" with him. All we did was walk along the beach, and he tried to get me to go skinny dipping. Was he pulling my leg? S.B. San Diego

I guess pulling your leg was one way to get you in the water, but your friend's promises of real grunion aren't that wild. The smelt-like grunion (the smelt has a trout-like fin on top, which the grunion doesn't) appear only in Southern California, from up near Santa Barbara down through most of Baja. When they "run," they are spawning in the night-time surf. First, a few single males come in on a wave, then twenty minutes later, thousands of males and females swim in. Usually the female swims in surrounded by as many as eight males. While the wave is in, she arches her head, wriggles her tail back and forth, and digs into the sand. She lays her eggs about two or three inches deep and then the males leave their sperm

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A TALE OF TWO CRITICS

Landau tells the story of how two hippies adamantly refused to leave the performing stage during an Edgar Winter concert, and thus prevented the show from continuing. In the hands of Ellen Sander, the piece would have degenerated into a sloppy deliberation of "youth."

—Steve Esmedina—

Rock criticism is currently going through growing pains in its development as artistic analysis. Because the field has no clear standards and rock writers thus have very different aesthetic priorities, rock writing lacks a definitive style.

There have been a lot of rock books which deal with rock music as a musical, sociological, and political force, but most books are so narrow in scope, so lacking in emotional depth, that after reading them, one is hard pressed to remember what they were about. The main reason for the lack of truly perceptive writing is that most rock writers aren't content to be music critics, they must also be in-depth historians. But rock's roots are evident to those with the most minimal interest. And since rock is constantly changing, these histories become dated very quickly.

One recent book, Ellen Sander's *Trips*, represents the most complete dead end of the history approach. Although the book was published this year, most of it was dated five years ago. To the dedicated rock fan it is ludicrously over-simplified. And to the uninitiated it is

dangerously misinformative.

The tone for Ms. Sander's stereotyped approach to rock writing is set immediately in the book's first essay, "Teenism In the Fifties." This is another prissy, over-precious attempt to tie in sexual "confusion and family copes" of Joni Mitchell. Blind Faith's one and only album did not "bomb solidly." Such assertions are not only misleading, they are very unprofessional.

Another dubious aspect of *Trips* is how it completely ignores reigning superstars like David Bowie, Yes, Mountain, Deep Purple, Grand Funk, and Emerson, Lake and Palmer, not to mention people like Family, The Move, and King Crimson. Although Ms. Sander fails to give even backhand notice to these currently important musicians, she finds time to drop kind words for the likes of Laura Nyro, Tim Hardin, Peter Walker, and Donovan. Folky-chauvinism, if you ask me.

Ms. Sander continues to construct her view of the development of rock culture in this manner, from a pious pander to the folk boom in the early sixties ("It was a matter of communicating our fears while celebrating this communion"), to a smug put-down of the post-Altamont generation ("Altamont was not the ending, only the symptom... how ironic").

This ultra-chic style of *Vogue* journalism is infuriating, to say the least. But it is easily forgivable in comparison with Ms. Sander's retarded "Rock Taxonomy." This is a ninety page appendix of rock personalities, with quick blurbs describing each artist. These accompanying descriptions are so haphazardly written that it's unlikely that Ms. Sander's spent more than fifteen minutes typing them up. Note with amusement how she just dismisses certain groups: Love "Later incarnations have failed to sustain my interest." The Mothers "The Mothers use rock as a medium through which they create satirical vignettes." The Animals "It was lowdown music and finally sank." The Faces "They were an English ten-gunner group known best for the sticky "Hickoo Park."

Ms. Sanders also fumbles in her hasty descriptions of the artists' material. For instance, The Mothers *We're Only In It For The Money* is not strictly a satire of Seargent Pepper's *Loney Heart Club Band*. Carly Simon's albums are "lesser copies" of Joni Mitchell. Blind Faith's one and only album did not "bomb solidly." Such assertions are not only misleading, they are very unprofessional.

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How does one go about weeding out backwork trash like *Trips*? Is there a possibility that rock writing will someday become an interesting, valid form of criticism? Jon Landau's *It's Too Late To Stop Now* seems a very healthy step in the right direction. Although it has its obvious flaws, Landau's book is the first I've read with a clear-cut commitment to the music, an understanding of rock sociology, and an interest in technical areas of rock such as record production and sound engineering.

This book is also the first I've encountered which displays a modicum of comprehensible style. Landau writes clearly, with no florid attempts at "poetic" prose. Not that Landau is a strict formalist. He can express his most heartfelt emotions with a sensitivity not often found in critical writing of any type. Note how he relates his love for the work of Otis Redding: *Otis Redding's music had the power to make you dig yourself. The people who were really close to Redding's music, the people whose way of life*

Reading expressed, those people will tell you that is what soul is all about. They will tell you that Wilson Pickett has style and that James Brown has sex. But Otis Redding had soul. He was truly the king of them all.

Landau's style of writing also allows him to speak with more candor than Ellen Sander. In his essay "A Free Concert In Boston," Landau tells a story of how two mesmerized hippies adamantly refused to leave the performing stage, during an Edgar Winter concert, and thus prevented the show from continuing. In the hands of Ellen Sander the piece would have degenerated into a sloppy deliberation on "youth." But by Landau, it is beautifully expressive journalism:

And so backstage, watching these two speechless human beings with nothing to say, and watching a succession of people use their own time to accommodate them, to coax them, to play their five-year-old games with them just to get them to open their mouths to talk. I knew, watching them, that I can, like James Joplin before me, hate hippies. I hate them when they get so loaded before they respond to a concert that they not only can't respond to music, but can't respond to the needs and wishes of people who do. I hate them when they set their own private needs up as a standard against which everything must be measured.

Landau also displays more familiarity with different rock styles than most of his colleagues. He is at home with hard rock, folk, blues, and soul. His book has more depth than similar collections. My only complaint is that Landau omits discussion of people without explanation. Any rock book which lacks any reference to Frank Zappa and Lou Reed couldn't really be considered definitive.

But that's a minor quibble. The fact is that *It's Too Late To Stop Now* is simply the finest rock book ever published. If he can develop logically from this point, Jon Landau just may become the James Agee of rock writers.

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ALPINE (continued from page 1)

But ruralists feel APAG is even more betrayed by the rezoning that is occurring. APAG as a group cannot challenge any current rezonings until its goals receive final County approval. Thus, the planning group is helpless to prevent new projects which might be detrimental to its draft plan. On September 21st the County Planning Commission approved a zoning change from A-1 to C-2 (from one to 43 units per acre) on 33 acres just off the westerly freeway approach to Alpine.

Joe Collins — Alpine's other super-developer besides Pierce — will sell the property should the supervisors give final approval to the zone change. The prospective buyers of the property are James Buckles, Harold J. Logan and William F. Logan, the men who built Grossmont Center. They plan on building a \$2 million shopping center on the site which will have ample room for high-density development.

This despite the fact that 77 percent of the polled Alpiners wanted to minimize development along the town's westerly freeway approach to maintain Alpine's rural atmosphere.

Mrs. Swinney echoed the sentiments of most ruralists:

"If this rezoning goes through, it will mean Alpine will be urbanized and that's the end of the fight to keep it rural," she said, adding that over 400 residents have signed a petition protesting the rezoning as premature.

The Board of Supervisors are due to approve the rezoning at their November 21 meeting.

Ruralists also feel the community planning process itself is being undercut by the Board of Supervisors. On August 30th Supervisor Lou Conte proposed a 60-day moratorium on all community planning groups to allow an ad hoc committee to investigate why only two of the twice planning areas — Fallbrook and Poway — have completed their plans.

Four groups, including Alpine, which had not completed their goals were "put in limbo." This meant they would no longer have County staff to assist them, nor would their goals be considered by the Board.

Conte complained the \$1.3 million expended in the planning had produced too little result and urged that the process be streamlined.

The Supervisors said the planning groups had become local politics groups which spent more time dealing with immediate problems rather than doing long-range planning.

But ruralists, along with sources in County government, suggest other reasons for the Board's decision. Pierce and Supervisor Dick Brown are good friends. One County source offered that Pierce had anxieties, that community planning "would preclude some of his options."

Likewise, Supervisors Conte, Bear and Taylor are staunch believers in the rights of private property and are wary of the community plan process.

The fate of this very process will become clearer November 30th when the Supervisors announce their revisions of the planning process.

Besides feeling betrayed by the "developers," the Planning Commission and the Supervisors, ruralists believe APAG was being disrupted by its chairman, Al Adams.

Active in the youth center, the chamber of commerce and other community affairs, Adams is a well respected man. However, many APAG members feel he has failed to represent the group and sided with the developers.

APAG Secretary Olive Woodridge says Adams has withheld important County correspondence from the group. "I'm secretary and I haven't seen any correspondence," she says. "He considers it his personal mail."

There is a widely held suspicion that Adams is actually helping the developers subvert APAG. He and Pierce are reportedly good friends.

Members of the planning group voted to remove Adams October 11th, in part for telling County staff that community freeways groups aren't worth the time, effort and money.

Secretary Woodridge said the developers' side "would like to see him keep things distorted."

The conflict between the two factions reached a new level by the October 11th meeting at Alpine Union Elementary School. Only a handful of developers appeared. Instead, a letter was read in which developers stated their intentions to be absent from any future APAG meetings "which are unauthorized and unapproved by County staff."

"We contend the APAG in its present form is not a viable instrument in the planning of our community," read the letter.

The developers said they supported the County's decision to evaluate the program. Interestingly enough, the letter condemned the discord created by the unjustified presence of "two out of town speakers." One of those speakers, attorney Jim Webb, had been asked by Olive Woodridge to inform APAG how their rights as a community planning group were protected by state law.

The developers deplored the "constant strife, bitterness and angry expression" permeating the meetings.

Ruralists are quick to note that the developers are leaving the group at a time when the preliminary goals have just been drafted.

"When we agree with them, it's not bickering," said Edith Bishop, "but when we disagree with them it's bickering."

Bob Ballard insists the split is exaggerated "mainly by those in real estate, construction and development."

Indeed, the developers don't seem to think community planning will work. Conley, for instance, sent a letter to the Board of Supervisors in which he urged termination of the present group. In its place he suggested that Supervisor Brown appoint one of two people and have them come down to the Civic Center to confer with staff on what they think is the best plan.

"I favor that approach," said Pierce. "I see no way the group can be harmonious."

"I'm a professional developer and that's all I do. You don't achieve good results when you're trying to make a plan with people who have no background or knowledge of the planning process."

But Joyce Gauss, a ruralist, disagreed: "We're not poles apart," she said. "We who are called ruralists like what Auren Pierce builds."

"Let the group finish the plan. I would rather holler at the meetings. We're going to understand each other more by arguing it out."

Jim Cohen is a writer and staff member of the San Diego Edition.

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MOVIES

Tales That Witness Madness — Horror film by Freddie Francis, with Kim Novak, Sory Kendall, Michael Jayston, Donald Pleasence.

A Touch of Class — Extramarital fling. The loaves switch between the London business world and the Malaga vacationland, while the human behavior switches between improbable and inconceivable. It is a entry in the modest comic of getting away from there are several good. The thin coating of unpleasantness comes from the color — appalling — and the plot complications, including producing and the blunt, bitter, unwise charm of the players — George Segal, Glenda Jackson, Christine, directed by Melvin Frank.

The Train Robbers — Odd, minimalist western by Bill Kennedy, spare, vivid, comic-strip composition, in Panovision; clearly defined line, concrete poses, large vacant spaces, occasional terse, steady, horizontal or vertical camera moves, the dominant image is of truncated chain-links (a string of riders, row of men, carol fence, railroad track) hanging together, in comradely fashion, comic inflection, desolation, loneliness. Only John Wayne and Ann-Margaret.

Viva Villa — Directed by Jack Conway and including Howard Hawks, one of whom must have been impressed by the Russian's cinematic treatment of peasant faces and boiling mobs in the act of revolt. Starring Wallace Berry, who must have been impressed by the behavior of some cowhide water pouch spreading out comfortably in some easy corner. 1924. Co-edited with BECKLES, directed by Victor Fleming, with Jean Harlow, William Powell, Franchot Tone. 1925.

Working Tall — Exactly like Phil Karlson's 1953 PHOENIX CITY STORY, his new Karlson winging tails, about an aviator who returns to his Southern roots and decides to clean up the organized vice that's set in during his absence. This is a questionable decision, mainly because the taddy roadside gambling-hustling joints look so much more credible, and Karlson's old-Hollywood portrayal of unhappiness is charmingly evocative. Whereas the disarming subtextures for Moppy Family Life are accessible only when they achieve supreme silliness, which is pretty often. It's good to see Joe Don Baker in a lead role, and it's good to see Elizabeth Hartman even in a nothing role, but both are largely wasted in an inevitable plot made out of attacks and counterattacks and counter-attacks and so forth.

The Way We Were — With Barbra Streisand and Robert Redford directed by Sidney Pollack. (Cinema 21)

Worstward — Michael Crichton, a sometimes doctor, biochemist, college professor, real estate speculator, novelist in the fields of science fiction, youth culture, and popular psychology, and a screenwriter, turns inevitable film directing and demonstrates that science fiction and a broad background are a shabby guarantee. His first movie relies mainly on plot, which is unfortunate because the story-writing is rather untidy. However, Ted Brymer is happily untidy, his range in the role of a robot.

X, Y, and Zee — Edna O'Brien's script of domestic storms is smarter than what you usually encounter, but not so smart if you stand up under Elizabeth Taylor, whose acting is as broad as her figure these days. Playing Zee, the last word in human horribleness, she attempts to make up for her deficiency of sex with an abundance of male company.

READER'S CLASSIFIED POLICY

Reader Classifieds are still free to individuals and non-profit organizations. And, instead of the five-dollar-per-time charge for business classifieds, we've reduced the price to one dollar per week. What makes you a "business"? If you're charging for something week after week in order to make money, for example a real estate service, or yoga lessons, then you are a business. The money from business classifieds supports the girl who types all the READER classifieds, Anne Hutchison. Send Anne your free classified, or your business classified and your check today.

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LETTERS (continued from page 12)

WOULD THEY HAVE FLIPPED

Dear Reader:
All I am emotionally fit to say just after having read Connie Bruck's revealing article "AND HOW" (Happiness of Womanhood) is: My God! wouldn't they have flipped when I picked their pornography march if they had known they were being stalked by a lesbian!

Winifred C. Grandy
San Diego

TITLE POOL READER

Dear Editor:
Regarding, "One of Those — Uh — Multi-Media Shows," I believe that Ms. Kotter might profit by revisiting the La Jolla Museum. She has made no attempt to deal with the works presented, beyond her pretentious descriptions. Come on now, you're supposedly educated people. Would you prefer return to Expressionism?

In Peace,
Jim Bowman

Whatever you mean by Expressionism — and I'm guessing — it can never come back, so a wish for its return would be wasting time. Perhaps you were misguided by the title — for which I can not take any credit — into thinking that I hate current ventures to expand the ideas we call Art. I don't. Lastly, your perception for another visit to the show may embellish the view of a show I have already observed on four separate occasions.

Jennifer Kotter

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letters

IF YOU HAD ANY IDEA

Ted Burke
In reference to your article in the Reader, October 18, "Stones in the Soup," you, my unlearned critic, are full of shit. Your article reads like a psych test and is built on the premise the Stones are thorough. Well go back to W.B. Decca, Columbia, RCA and tell the boys we're not going for it. I wonder if you have any idea what an ass you have made of yourself. J.R. Smith, et al

TRUE BLUE YOO HOO

Dear Alan:
Received a copy of the Reader today I must say that without trying to sound prejudiced, enjoyed your article very much. It was amusing as well as informative. As you know, there is an art to drinking Yoo Hoo, and it does taste great but with a whipped cream topping and Toll House Cookies.

I have forwarded to Yori Berra and Herb Smith (Sales manager of

shame that the reporter, who writes so well, uses her energy depicting one-sided visions of a world. It's people who must be seen in depth, with both eyes, for the whole truth to come through.

"Dominick," Mocerri's has always been a brother to me. This is what Alan, one of the founders and presently a manager of the General Store, had to say after reading the article:

Cindy, another one of our managers, had this to say: "The (people at Mocerri's) are fine people. We've never had trouble recycling crates to them like the article suggested. And Mocerri's has always helped us out. They even open up for us on days they're normally closed, if we run short of products. They're hard workers and the management treats the workers right. And Dominick has even come here to the store to give us helpful advice."

And recently, when Bill, who usually picks up the produce for us at Mocerri's, was sick in bed, Dominick and another Mocerri worker helped load our truck for the substitute driver, me. Dominick expressed genuine concern for Bill and to my "thanks for the help," replied, "Any time."

Gale, the reporter, and I were introduced here at the store when I was researching the article. I liked her and feel that she, like we all are, is a good person. But she does not need to sacrifice one human being for any "cause" or "group." And that's what she did in not learning more about Mocerri's and Sam Dominick before writing about them.

Allen Bar
Beach Area General Store

Dear Beach Area General Store,
Why would I throw a pie in the face of the man who gave me my supposedly "wise" species so far down the path to suicide. Please wake up! See the unity that exists! Deny not your brother who would serve you in full measure, if only you would stop limiting him with your mind!

Sincerely,
Dear David Stern of Ocean Beach.

Your apathy amuses me in deciding to save up your tabs of acid "in anticipation of One, Last Ultimate Trip (wheh, that's a mouthful; have you considered asking Cecil B. de Mille for a job?), except that your self-annihilation is not going to make his world a better place for anyone. I have died before while tripping on some acid that was laced with strychnine. It was really a heavy experience, after running around from place to place in a frantic circle imagining that the F.B.I. was following me. I finally reached home and lay down, closed

my eyes. I became surrounded by a sensuous, swirling mass of paisleys in brilliant gold, becoming brighter and intenser, just far out. I knew that I had left this mortal plane and that I had the choice of staying there in such a pleasurable tremendous existence or coming back down. Considering what a drag it would be for the people who cared for me to find me dead of an overdose, I decided not to be so selfish and chose to come back. I'm not going to tell you how to find meaning in your life, that's for you to discover. Most of us have gone through this horrible war, have seen a really screwed up world, have been busted for one thing or another, have had our minds blown, our hearts damaged one way or another, but we carry on remembering that it was for love and peace that we struggled and the struggle is just at its beginning. It is now time to have those seeds of love and peace flower in our own hearts and minds. So wipe your nose. You can stop wallowing in your disillusionment and self-loathing and start walking in the sunlight. Your friend,
Ken Wake,
San Diego

Gentlemen:
David Stern — I believe every word you wrote but you must remember that to live well is the best revenge — and also that if you are saved, you save yourself — no other individual, institution, place or thing will ever save you and if you are going to take the ultimate trip have a better reason than any of those set forth.
Reader — is anybody doing anything about this crap?
Sincerely,
Jan Sybrandt
(continued on page 10)

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TELEVISION

THURSDAY, NOVEMBER 8
NOTE: If Watergate hearings are in session Channel 15 will begin coverage at 8:00 p.m. each evening following days' hearings, thus pre-empting listed programs.
BEHIND THE LINES: The Role of the Press in Watergate. Channel 15, 8:00 p.m.
THE DEVIL'S BRIGADE, starring William Holden and Cliff Robertson (1965). Channel 6, 7:00 p.m.
THE ADVOCATES: "Should we end all wage and price controls now?" One of the witnesses for the negative is John Kenneth Galbraith. Channel 15, 8:00 p.m.
THE GRADUATE, starring Dustin Hoffman, Anne Bancroft, and Katharine Ross (1967). Channel 8, 9:00 p.m.
THE MEN WHO MADE THE MOVIES: Raoul Walsh, director of High Sierra and The Heated and the Dead, is the guest on the first of this series. Channel 15, 9:00 p.m.
FRIDAY, NOVEMBER 9
MASTERSPIECE THEATRE: Clouds of Witness. Channel 15, 3:00 p.m.
HIGH SIERRA, starring Humphrey Bogart, Ida Lupino, and Cornel Wilde (1941). Channel 6, 7:00 p.m.
IN CONCERT: Cat Stevens makes his national American TV debut. Channel 9, 11:30 p.m.
THE MIDNIGHT SPECIAL, Jerry Lee Lewis hosts Ike and Tina Turner, B.B. King, Flash and Dalton and DuBarr. Channel 10, 1:00 a.m.

SATURDAY, NOVEMBER 10
NCAA FOOTBALL: '73. Channel 39, time not confirmed.
NBA BASKETBALL, Kansas City vs. Milwaukee. Channel 8, 11:30 a.m.
SEVEN DAYS FROM SUNDOWN, starring Audie Murphy and Burt Reynolds. Channel 15, 10:30 a.m.
NFL GAME OF THE WEEK. Channel 10, 2:25 p.m.
SHERLOCK HOLMES AND THE SPIDER WOMAN. Channel 8, 3:00 p.m.
CRIMSON CUT, starring Boris Karloff and Christopher Lee (1968). Channel 10, 5:00 p.m.
WIDE WORLD OF SPORTS, including Annapolis, Car, Demolition Derby. Channel 39, 5:00 p.m.
THE BIRDS, starring Rod Taylor (Alfred Hitchcock — 1963). Show without commercials. Channel 10, 5:30 p.m.
A TRIBUTE TO LOUIS ARMSTRONG, highlights from the 1973 Newport Jazz Festival's Armstrong Memorial Concert. Channel 15, 7:00 p.m.
THE THREE MUSKETEERS, Alexander Dumas' famed adventure story performed by the Stratford (Ontario) National Theatre of Canada. Channel 15, 8:00 p.m.

SUNDAY, NOVEMBER 11
NFL FOOTBALL, San Francisco vs. Washington. Channel 8, 9:30 a.m.
FOOTBALL, Baltimore at Miami. Channel 10, 10:00 a.m.
NCAA FOOTBALL, Channel 39, 12:00 noon.
FOOTBALL, San Diego at Denver. Channel 10, 1:00 p.m.
THREE VIOLENT PEOPLE, starring Charlton Heston, Anne Baxter (1956). Channel 15, 2:00 p.m.
IT'S A GIFT, starring W.C. Fields and Baby Leroy (1934). Channel 39, 2:30 p.m.
TARZAN GOES TO INDIA, starring Jack Mahoney, Simi, Jai, Mark Dana (1962). Channel 8, 2:30 p.m.
THE SEA WOLF, starring Edward G. Robinson (1941). Channel 8, 4:00 p.m.
VICTORY AT SEA — "D-Day: The Invasion of Normandy." Channel 8, 4:00 p.m.
THE MEN WHO MADE THE MOVIES, Repeat of Thursday's program. Channel 15, 4:30 p.m.
DIAL M FOR MURDER, starring Ray Milland and Grace Kelly (1954). Channel 39, 5:00 p.m.
THE ADVOCATES, Repeat of Thursday's program. Channel 15, 6:00 p.m.
THE PRIVATE WAR OF MAJOR BENSON, starring Charlton Heston and Julie London (1955). Channel 6, 7:00 p.m.
THE MEN WHO MADE THE MOVIES, Frank Capra, director of You Can't Take It With You and Arsenic and Old Lace, is the guest on the second of this series. Channel 15, 7:30 p.m.
DARLING, starring Laurence Harvey and Julie Christie (1965). Channel 6, 7:30 p.m.
MASTERSPIECE THEATRE: The Man Who Was Hunting Himself. Channel 15, 9:00 p.m.
FIRING LINE, with William F. Buckley, Jr., Hersey, I.O., and Social Issues. Channel 15, 10:00 p.m.
PRACTICALLY YOURS, starring Claudette Colbert and Fred MacMuray (1944). Channel 39, 11:15 p.m.

MONDAY, NOVEMBER 12
FIRING LINE, William F. Buckley, Jr. Repeat of Sunday's show. Channel 15, 8:00 p.m.
NFL FOOTBALL, Chicago vs. Kansas City. Channel 39, 6:00 p.m.
THE COBWEB, starring Lauren Bacall and Richard Widmark (1955). Channel 6, 7:00 p.m.
TORN CURTAIN, starring Paul Newman and Julie Andrews (1966). Channel 10, 9:00 p.m.
A NICE PLACE TO LIVE, Satiric view of life in New York City. Cast includes Marion Mercer ("Promises, Promises"), Anthony Quinn ("Midnight Cowboy"), and Joseph Heller ("We Bombed in New Haven"). Channel 15, 10:30 p.m.
OPERATION PACIFIC, starring John Wayne and Patricia Neal (1951). Channel 39, 11:30 p.m.

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John Burtis
The Reader, July 5, 1973
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IF YOU LIKE to hear Cardinals, flamenco, hawks, newscasters, penguins, quills, falcons, ravens, etc. I have a lot of tapes, records, and cassettes, and you can have a binocular, call Randy at 454-3131.

2 GUYS who come to Camplife Manor to inquire about a 2 bedroom apartment. We have one in that complex immediately available for \$200, furnished or unfurnished. Call 583-4922.

EXPERIENCED licensed cosmetologist available for part-time work. I have 10 years of experience in the country house or organic commune with honest well-paid people. Have truck, hair dryer, etc. (213) 696-8293.

BARBBISSIN. Want to trade off free time for each of us with no babysitting costs. Call 263-4275. East San Diego area.

CHRISTOPHER CURKAC, how are you zingers? I am a young man, 21, looking for a date. I value our friendship. Call 281-7218.

TO PAW AND BRAVE! I understand from your little talk last week that you are looking for a date. I value our friendship. Call 281-7218.

AM SEEKING A group/bk to join that does a gremlin and Balkan folk dancing. Please call Mary, 563-1770.

MUST SELL, best offer, 1961 Chrysler New Yorker. Power windows, brakes, air conditioning, radio, good tires. Meeting, 281-4146.

1966 FORD ECONOLINE Van. Telephone Co. truck with rebuilt engine, ugly green color, no rust. Could be fixed up nicely. Runs perfect. \$600. Call Lee, 222-7744 or 488-0762.

1965 TRIMM ITALIA, rare TR3 with Italian body. Call Lee, 222-7744 or 488-0762.

1965 FIBERGLASS JAMAICA, Austin Javelin. Fantastic, 1117 for details. 454-0316 or 447-4321.

1965 FORD STATION WAGON. Perfect condition. Call Lee, 222-7744 or 488-0762.

1966 VOLVO. Recent rebuilt, transmission and engine. Overdrive and wire wheels. Runs great. \$700 or 7 Ask for Mike or Rick in C-223, 583-9912.

1966 DATSUN PICK-UP truck, 1968. 28 miles per gallon. Truck, fender, needs muffler and tune up. Bring \$700 and drive it home. 455-18 0.

1961 BAJA VW. \$200. Has Chevrolet adapters and wheels, also new tires. Call Bob, 298-5945.

1964 FORD GALAXY. Very dependable, clean. Rebuilt engine, excellent condition. Call Lee, 222-7744 or 488-0762.

CONVERTIBLE BIKES. German made, folds in half for easy transporting. Under a year old. 12 speed, radio, good tires. Meeting, 281-4146.

1971 KAWASAKI 100cc trail bike. Excellent condition. Completely rebuilt motor. New tires, brakes, fenders. \$275. 488-2444 after 6.

1971 TRIUMPH TROPHY 500, cleanest in southern California. Low miles. \$650. 454-0316 or 447-4321.

1966 ENDOUR. Yamaha. Good condition. \$550 or best offer. 583-7299.

BOY'S PENN-RACER 24" bicycle, single speed, hand brakes and foot brake, excellent condition. \$25. 583-2912.

'70 TRIUMPH chopper 650. Anxious to sell. \$400. 454-0316 or 447-4321.

1972 YAMAHA 250 Enduro. Only 1100 miles. Very low. Perfect condition. Many extras. \$550. 463-3998.

1965 TRIMM ITALIA, rare TR3 with Italian body. Call Lee, 222-7744 or 488-0762.

1965 FIBERGLASS JAMAICA, Austin Javelin. Fantastic, 1117 for details. 454-0316 or 447-4321.

I MUST MOVE from my large 2 bedroom apartment. Call Miss Karen, 460-7608.

PLEASE TAKE OVER my lease! I must move for family reasons. I'm sure you'll be glad to take over my unfurnished, \$583-4922.

NEED HOUSE and good people to share it with. I am male, 22, deeply into psychology, philosophy, health foods, and Natural living. Prefer country or beach area. Contact: Mike Ray, 459-4547.

FEMALE ROOMMATE needed in Solana Beach duplex. \$65. Furnished. Call Lee, 222-7744 or 488-0762.

1 BEDROOM APARTMENT for rent, \$170. East San Diego. Kids ok. No pets. Off-street parking. 292-2589.

FREE ROOM in 2 bedroom home in exchange for light-housekeeping. Must be responsible and have a job. Call Lee, 222-7744 or 488-0762.

COUPLE LOOKING for a room, cottage or house to share. 454-0316 or 447-4321.

STUDENT NEEDS FREE room for rent. Call Lee, 222-7744 or 488-0762.

FEMALE ROOMMATE needed to share two bedrooms in Allie's Gardens. No room, garage, yard, 5 minute drive to SDSU. \$68/month. Waterbed available. Call 583-5100.

WANTED: BLOOD pressure cuff and stethoscope. Call, 271-0378.

NEED TO TRADE 2 Marshall 100's (8-12") for Twin Reverb or comparable amp. Call Lee, 222-7744 or 488-0762.

RESULT WASHERS and dryers, like new, \$50 and up. Call Lee, 222-7744 or 488-0762.

STEREO FOR SALE. Early American console. Best offer. 465-8581.

AUSTRIAN LEONARDO, 30" waist, 3.9 admittance rack, size 9-10. Single electric blanket, red oak coffee table, handmade. For prices, call 273-7719.

ENDURO RACING go-kart. Suzuki engine. Call Lee, 222-7744 or 488-0762.

BASS GUITAR for sale (new). Armstrong Clear-coat with strap and case. New \$450. 459-8822 evenings.

RELIISTIC 4 channel synthesizer. Overduin like new. \$200. 273-7719.

PICCOLO by Artler, beautiful tone and response, \$100; portable stereo, voice of Music. \$200. 273-7719.

2275 TEAC 2010 reel to reel tape deck with auto-reverse. Perfect condition. 273-7277.

12x20" RUG AND PAD. Brown, \$17. Also 2 Datsun tires with pretty good tread. \$7 for both. 284-2363 evenings.

WORK SEATS, long dresses, evening coats, shirts and a unique collection of Greek jewelry. Green Springs, 255-3016.

ORIENTAL Rugs. Need to sell. 453-2000 x 2750. Evenings, 765-3873.

SKI BOOTS. Lange-Pro with FLO liner, size 10 men's. \$100. 273-7719.

ELECTRIC BASS GUITAR, \$50; amp, \$20; trumpet, with case, \$20; stand, \$50; clarinet with case, \$50; harmonicas, \$2 each. Call John at 466-6303 after 2.

LADIES' white shirt, metallic silver thread, \$65; 61" long, \$15; 62" long, \$15; 63" long, \$15; 64" long, \$15; 65" long, \$15; 66" long, \$15; 67" long, \$15; 68" long, \$15; 69" long, \$15; 70" long, \$15; 71" long, \$15; 72" long, \$15; 73" long, \$15; 74" long, \$15; 75" long, \$15; 76" long, \$15; 77" long, \$15; 78" long, \$15; 79" long, \$15; 80" long, \$15; 81" long, \$15; 82" long, \$15; 83" long, \$15; 84" long, \$15; 85" long, \$15; 86" long, \$15; 87" long, \$15; 88" long, \$15; 89" long, \$15; 90" long, \$15; 91" long, \$15; 92" long, \$15; 93" long, \$15; 94" long, \$15; 95" long, \$15; 96" long, \$15; 97" long, \$15; 98" long, \$15; 99" long, \$15; 100" long, \$15; 101" long, \$15; 102" long, \$15; 103" long, \$15; 104" long, \$15; 105" long, \$15; 106" long, \$15; 107" long, \$15; 108" long, \$15; 109" long, \$15; 110" long, \$15; 111" long, \$15; 112" long, \$15; 113" long, \$15; 114" long, \$15; 115" long, \$15; 116" long, \$15; 117" long, \$15; 118" long, \$15; 119" long, \$15; 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