THE LOST CAUSE PRESS 753 Starks Building



IMPORTANT ANNOUNCEMENT BY THE LOST CAUSE PRESS COMPANY ON THE BACK PAGE

Fall 1969. Huntington Beach at the Pier. U.S. Surfing Championships: 50,000 people see Corky Carroll regain the title, Number One U.S. Surfer. Sunday, January 28, 1973. A typical Southern California beer bar and Mexican restaurant combination with natural wood facade, wedged into a tiny shopping center amid the oil wells near Huntington Beach. A small crowd of curious on-lookers and friends watch Corky Carroll and group

play a bar gig.



Being rated 4A is similar to being a Grand Prix race car driver or a Michelin five-star restaurant...

Corky Carrol was a surfer. By his own word, he "retired" in October 1972. Up to this retirement from contest sur-fing, Corky Carroll bounced in and out of the number one spot. He started surfing in 1956 at age eight, won his first contest in 1960, and continued winning until his exit last fall. He won all three of the Smiron the mainland, (Smirnoff has since moved their big surfing contest from Steamer Cave, near Santa Cruz, to

Carroll is still rated as a 4A surfer. (Being rated 4A is similar to being a Grand Prix race car driver or a Michelin five-star restaurant — the best of the best.) And Corky Carroll has enjoyed a fair amount of public exposure in places where the term "4A" would sound like a midget cup size. He has been on several Wide World of Sports shows, and television's The different film clips featuring Carroll which seem to turn up

Despite his success on the contest circuit, Carroll as a surfer has his detractors. These non-believers claim that much of his success has come from the publicity generated by Hobie Surfboards (most winning surfers gain their livelihood from the board manufacturers who sponsor them.) Corky Carroll started

boards, then switched to Hobie in 1962. Hobie, a surfboard industry giant, has spent a lot of money promoting their product. And much of this promotional budget goes for advertising in the surfing magazines. And naturally the board manufacturers like to see articles and pictures on their products and the surfers they sponsor. Carroll, however, got heavy coverage when he rode for Harbor, for Hobie and even when he rode his own lowbudget surfboard company, Corky Carroll "Space-Sticks".

When you are on top, Carroll admits, surfing can be lucrative. He hesitantly concedes an income of around \$30,000 a year while at the peak of his surfing career and says the bulk of his income came from promotional activities. In winning all three mainland Smirnoff contests, he received \$10,000, but got \$2500 and all the clothes he wanted from Jantzen, and got his board company money. He even got \$100 for doing a Bongo Board ad.

During the World Surfing Championships at Ocean Beach last fall, an unknown album, Laidback, was con-stantly played over the public address system. The surring waves were very small, and the master of ceremonies grew weary of talking about the non-existant surf; consequent-ly Laidback got a lot of "air time". The M.C. mentioned

collection put together by Corky Carroll, himself a top

But Carroll, interviewed in nis present home in San Juan Capistrano, says he is now musician. "I only surf for fun play music for a living. Laidback sounds like a quic promotional effort; Carroll admits that "it was just a bunch of friends. It wasn" very serious; we just put it together for fun." They pressed 1000 records and sold 1000, but it was a beginning.

Since the record was released early last fall, things have changed. First, Corky Carroll's "retirement". Secondly, the mutual discovery of Carroll and local media personality Gabriel Wisdom. After meeting Carroll at the World Surfing Championship and hearing Carroll's record, Gabrie Wisdom stepped in as his manager

Carroll's group, "Friends," has been re-organized to better complement Carroll and April (the only hold-over from the period when Laid-Lindsay Farr, flute; Doug Farther, electric violin: and Glen Howard, electric bass. Pressed as to what the group sounds like, both Carroll and his manager Wisdom are somewhat evasive, saying that it is "kind of hard to put

# **events**

#### DIRECTORY

Actor's Quarter California State Univ. City College Theatre Community Concourse Coronado Playhouse Crystal Palace Theatre Fine Arts Gallery La Jolla Museum Mission Playhouse Off-Broadway Theatre Old Globe Theatre Patio Playhouse San Diego Art Institute San Diego Public Library Sports Area Timken Art Gallery UCSD

234-9325 286-5204 239-7854 239-7856 488-8001 232-7931 239-1798 583-3300 454-0183 239-2256 744-6669 234-524 236-5453 235-6178 239-2256 744-1150 746-6669 234-5944 236-5800 239-5380 239-San Diego 14th & C Sts. 14th & C Sts 3rd & B Sts Silver Strand, Coronado 3785 Osena Front Walk 8a' oa Park 5r-3 Firth Ave, 700 Prospect St. 3960 Mason, Old Town 314 F Street Paltonar College 373 Hale Ave, Escondid 373 Hale Ave., Escondido 373 Hale Ave., Escondido Balboa Park 820 E Street 3500 Sports Arena Blvd. Balboa Park La Joila Alcala Park 350 Cedar Street 1340 Broadway, El Cajon

#### THEATRE

DON JUAN IN HELL, Stagehouse Theatre, Grossmont College, Thursdays Fridays and Saturdays through February 17, 8:30 P.M.

ONE FLEW OVER THE CUCKOO'S NEST, Cassius Carter Center Stage Tuesdays, Wednesdays & Sundays 8:00 P.M.Fridays & Saturdays 8:30 P.M. until February 24.

SAY WHO YOU ARE, Old Globe Main Stage, Balboa Park, Tuesdays, Wednesdays, Thursdays & Sundays 8:00 P.M. Fridays and Saturdays 8:30 P.M. Though March 18:

ARSENIC AND OLD LACE, Patio Playhouse, Fridays & Saturdays through March 3, 8:30 P.M.

A THOUSAND CLOWNS, Actor's Quarter, Fridays & Saturdays through February 17, 8:30 P.M.

DINNER BRIDGE, FACE CARDS, Crystal Palace Theatre, Fridays, Saturdays & Sundays through March 11, 8:30 P.M.

SNOW WHITE, Junior Theatre, Casa del Prado, Balboa Park, February 9, 7:30 P.M. February 10,11, 2:00 P.M.

CINDERELLA, Actor's Quarter, Saturdays & Sundays through February 18, 2:00 P. M.

MANUMIT, Mission Playhouse, Old Town, Saturdays, 8.30 P.M.

OLD TIMES, Mission Playhouse, Old Town, Fridays 8:30 P.M.

THE TAMING OF THE SHREW and an Elizabethan Fair, Theatre West, U.S.I.U. Conservatory, February 10-14, Fair starts 8:00 P.M., curtain 8:30 P.M. Free-reservations required.

PETER AND THE WOLF, Puppets Please Group, Puppet Theatre, Balboa Park, February 12, 1:30 P.M. and 2:30 P.M.

#### **SPORTS**

HOCKEY: Gulls vs. Denver, Sports Arena, February 8, 7:30 P.M.

BASKETBALL: Aztecs vs. Long Beach State, Sports Arena, February 10, 8:00 P M

BASKETBALL: Conquistadors vs. Dallas, Peterson Gym, Cal State Univ February 11, 7:30 P.M.

HOCKEY: Gulls vs. Phoenix, Sports Arena, February 11, 7:00 P.M.

BASKETBALL: Conquistadors vs. Kentucky Colonels, Peterson Gym, Cal State Univ., February 13, 7:30 P.M.

BOXING: Muhammad Ali Vs. Joe Bugner, Closed circuit telecast, Sports Arena, February 14, 6:30 P.M.

#### LECTURES AND TALKS

THE FIRST WAVE, Vivian Fine, Building 409, Matthews Campus, U.C.S.D.,

AUDUBON FILM SERIES, Sky Island: Arizona's Chiricahus Mountain Range, Roosevelt Jr. High School, February 9, 7:30 P.M.

CONNOISSEUR LECTURE SERIES, Cully Burdett, interior designer Eclectic Collector, Copley Auditorium. Fine Arts Gallery, Balboa Park, February 10, 10:30 A.M. Admission \$2.00, reservations required, call 232-7931.

THE PACIFIC COAST, John K. Sterns, Copley Auditorium, Fine Arts Gallery, Balboa Park, February 14, 5:00 P.M., Admission charge.

#### MUSEUMS AND GALLERIES

MAN'S COMMUNICATIONS: Early cameras, print, writing, media techniques: European Dolls: "Round the world Cradleboards, Museum of Man

FAMOUS COUPLES FILM SERIES: The Thin Man, Sherwood Hall, La Jolia

MARK ELLIOTT LUGO multi-media pieces, S.D. Library (Central,) through

URSCHLER TAPESTRIES, Contemporary American and European postries Fine Arts Gallery, Balboa Park, through February 18

ALFRED MITCHELL, La Jolla Art Association, through February 14.

STAN SOLLEDER, JOSEPH GARCIA, watercolor and mixed media, San Diego Arl Institute, through February 25.

#### MUSIC

ALBERTO REYES, planist, Maya Hall, Southwestern College, February 8 8:00 P.M.

ELECTRONIC MUSIC, U.C.S.D. student composers, Recital Hall, U.C.S.D. February 8, 8:00 P.M.

OPERA, Romeo & Juliet, Civic Theatre, Community Concourse, February 9, 8:00 P.M. February 11, 2:30 P.M. DOC SEVERINSON, Civic Theatre, Community Concourse, February 10,

PME CONFERENCE ON COMPUTER PROGRAMMING AND MUSIC Building 408, Matthews campus, U.C.S.D., February 14 & 15.

SAM CHATMON, "The Mississippi Sheik," blues, and Guy Carawan, folk . Folk Arts. February 9 & 10.

HARPSICHORD: Elizabeth Hamilton and John Kuzma, St. Paul's Episcopal Church, 2705 5th Avenue, February 11, 8:00 P.M.

SOPRANO: Rita Gillmon and planist Louise Blake, St Andrew's by the Sea Episcopal Church, La Jolla, February 11, 4:00 P.M. ST. OLAF'S CHOIR, Civic Theatre, Community Concourse, February 12, 8:00 P.M.

CHAMBER MUSIC, Vocal and Instrumental, S.D. Library (Central), February 13, 7:30P.M.

MUSIC FOR CONTRABASS, Bertram Turetzky and ensemble, Building 409, Matthews Campus, U.C.S.D., February 14, 8:30 P.M. PME CONCERT, Yuji Takahashi with PME fellows, Building 408, Matthews Campus, U.C.S.D., February 10, 8:30 P.M.

PLEASE BE SURE TO CHECK FOR CHANGES IN TIMES OR DATES OF THESE EVENTS.

#### NON-COGNITIVE

ADVANCED NON-COGNITIVE PROCESSES: Ways of Growth 3 units each (Education x 197N No. 3125 and 3115)

In this course we shall learn, experience, and practice non-cognitive processes that feed to growth. Emphasis is on experiencing and participation, including encounter, meditation, deep releasation, sensitivity training, auto hypnosis and a number of other processes.

Class Meetings: 6:30–9:15 Wednesday evenings beginnin February 21 LOCATION: Room 110, Physical Science Building. CAL STATE UNIVERSITY, San Diego.

Fee for course: \$72



#### THURSDAY, FEBRUARY

THE ADVOCATES Discuss a National Court of Appeals, Channel 15, 8:00

AN AMERICAN FAMILY, continuing visit with the Loud family, channel 15,

#### FRIDAY, FEBRUARY 9

WASHINGTON WEEK IN REVIEW, Channel 15, 8:00 P.M.

HALL OF FAME You're a Good Man Charlie Brown, New York stage production, Channel 10, 8:30 P.M.

MASTERPIECE THEATRE, Tom Brown's School Days, Part 4, Channel 15.

MOVIE: 1984, Edmund O'Brien, Michael Redgrave, Channel 39, 11:00 P.M.

## SATURDAY, FEBRUARY 10

BASKETBALL: Stanford vs. Oregon, Channel 8, 2:30 P.M.

MOVIE: Carola, Jean Renoir's play stars Leslie Caron and Mel Ferrer. Suspense story about Gestapo hunt in the midst of occupied Paris, Channel 15, 7.00 P.M.

MOVIE: The Andromeda Strain, Channel 10, 9:00 P.M.

MOVIE: Film Odyssey presents Beauty and the Beast, Jean Cocteau version of the classic fairy tale. French, 1346. Channel 15, 9:00 P.M.

## SUNDAY, FEBRUARY 11

DUKE ELLINGTON, We Love You Madly, tribute to Duke Ellington, Channel 8, 9:30 P.M.

EVENING AT THE POPS, featuring 12 year old violin virtuoso Lilet Gimpel,

### MONDAY, FEBRUARY 12

BUCKLEY vs. GREER, Wm. F. Buckley Jr., clashes with Germaine Green, Channel 15, 8:00 P.M.

#### DIRECTORY

| XETV | 1430 7th              | 234-84  |
|------|-----------------------|---------|
| KEMB | 1405 5th              | 232-21  |
| KGTV | Hwy 94 and 47th       | -262-24 |
| KPBS | Cal. State University | 286-64  |
| KCST | 8330 Engineer Road    | 279-39  |
|      |                       |         |

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The READER w writing of all sorts, as well as pictures,

READER

Post Office Box 80803 Sen Diego, California 92138 (714) 276-3866

#### Introduction while working for the Prince. The Margrave, since he was small court and a rather puny

February 15, 1973

to

## BACH

The instruments are all different (where is the quitar?), the tempo is strange, and the only dance that fits the beat is the minuet.

-Karl Keating-

Bach's music is stuffiness itomized, or so the standard line goes. It is simplistic, redundant, and lacks percussionistic fire. But it is also exquisitely lovely, for its much simplicity, when contrapuntally redoubled, is transformed into patterns so intricate that the geometric lineaments on mosque walls are no comparison. And perhaps this is why Bach, that "old dead punk" is still very much alive today.

For someone brought up on rock, spoon-fed by the Stones, Beatles and lesser luminaries of the musical tradition of the sixties, Bach is hard to approach. The instruments are all different (where is the guitar?), the tempo is strange, and the only dance that fits the beat is the minuet. How

does one go about introducing himself to the world of Bach? I would suggest starting with Bach's most famous music, the six Brandenburg Concertos. And, if you are going to take the plunge, I suggest purchasing either one of what are definitely the two best recordings. My favorite is on the RCA label: "Bach:The Six Brandenburg Concertos," played by the Collegium Aureum, an outfit specializing in that sort of thing. Next best would be, on the Nonesuch label, "Johann Sebastian Bach: Brandenburg Concer-tos," played by the Chamber Orchestra of the Saar, Karl Ristenpart conducting

The concertos have a rather mottled history. Bach sent the scores to the Margrave of Brandenburg (hence the name) in 1721, two years after the Margrave had commissioned some courtly music. anything specifically for the Margrave; he was too busy composing for Prince Leonold f Anhalt-Cothen. Bach just decided to get his obligation to the Margrave out of the vov-two years was an awfully ong time to postpone the composing-so he sent him six oncertos that he had written

albums. Two of the concertos numbers one and five, are fairly long; each requires a full side. The other four are packed two to a side. The third concerto is undoubtedly the most famous, having been used, i venture, in absolutely every film portraying the wining and dining of eighteenth century royalty The second concerto is the next most familiar. In fact, the second movement to it, the andante, has been used, in its Collegium Aureum version, as the theme music for William

only a Margrave, had a rather

lot of musicians, none of

whom were especially good.

They never could get the hang

of the concertos, which are

very difficult to play, so the

Margrave reluctantly hid the

scores among his personal

papers. The concertos had

not, to the date of their hiding.

been played anywhere. Well,

the Margrave eventually went

to happier places, and his per-

sonal effects ere divided

among five feuding relatives.

with the scores to the concer-

tos going for about 24

groschen, less than a quarter of a schilling! Through some

accident of history, they

wound up at the Berlin State

Library, where their brilliance

ane verve were finally realized.

Ever since they have been

Both of the recommended

recordings are two-record

standard Bach fare.

Firing Line." (Buckley is big on Rach ) Herewith a little snippet from the jacket of the Collegium Aureum rendition: "The second, fourth, and fifth concertos follow the type of the so-called concerto grosso in which a group of soloists (the concertino) is juxtaposed to the accompanying orchestra of the ripieno players. In the first, third, and sixth concertos, on the other hand, the orchestra is composed of evenly balanced instrumental choirs competing with each other and at times surrendering the lead to a single instrument out of their midst." Which is pretty much the way it is. (By the bye, in the above quote, "ripieno players" means those who

perform together, in con-

adjetinction to soloiete)

F. Buckley's show "The

I prefer the Collegium Aureum version because it is bit crisper than the other. The instruments are a little sharper: there is little of that tonal fade-out so common in the recorder and oboe sec tions. Of course, for an equally mellifluous performance, the Chamber Orchestra of the Rach never did produce. Saar version is just fine. The prospective buyer should listen to both before buying either. But, for God's sake, get one of these two albums only Forget the attempts of other artists. The Brandenburg Concertos are very difficult to play, and if they are not played perfectly, they sound terrible. Ask the Margrave. - leff Weinstein

"Well, it would go something like this: 'Their main menu is a wonderful list of dinner entrees ranging from about two to three dollars, nerhans 20-25 items some that are repeated daily and some special ones that appear as the food is available or as the cook chooses, like Spanish quail.'Which, by the way, is stewed quail in a burgundy wine sauce, very sloppy and tasty - quailmeat looks like chicken-in-a-dark-room, and is rich. And I'd go on: 'The dinner starts with a plateful of a rather strange bleu cheese and hot Mexican rolls (and I stuffed myself on that, with some beer - the place has a great little bar in the corner peopled by short men, usually with berets-I think the place has "atmosphere", but we'li get to that later)...'which is followed by a soup of the day' (and most days it is a very funny and very vile hot "vegetable soup" made with canned vegetables -pale carrots floating in state-but sometimes they serve a

worse... 'Is served'? Jesus."

wonderful pea soup, not like

the rich California hippie

stuff, but a thin pea broth)

...and then is served a salad

which varies from bad to

'...mainly lettuce, a sliver of ham, and some cold red beets, those same carrots, perhaps some avocado. (but and I know this is strange, I push away the carrots to the side of the plate, salt and pepper the thing a little too heavily, soak it in the good oil they have on the table, and eat it like it was the best thing or earth. Beer is wonderful. And then I eat the carrots, slowly with a kind of perverse pleasure in their blandness...)

"Now wait. You're doing what you usually do. There's too much description of food, but not really enough of flavor

"O.K., add 'a hint of onion and white pepper' to the pea soup if it'll make you feel any better. And?"

"And your prose is turning purple. Shouldn't you leave the pyrotechnics for description - which you don't have yet - of, uh, atmosphere? You know, like 'And if you look carefully outside the greasy windows you can see one sailor, and then another, go from a taxi (which is always hovering) into a doorway you

can't quite see...'. Hey, that's pretty slick." "Well, if I'm going to paint the atmosphere it will be the atmosphere of my own pleasure, about the man who walked in, well-dressed. holding an incredibly bold cardboard flat of corsage orchids which at first view were pretty tatty but slowly revealed two black sleek individuals, gorgeous flowers. sitting in real elegance amid their showy fellows."

"You wanted atmosphere

#### What to say

#### about a

#### Tijuana restaurant

I know this is strange, I push away the carrots to the side of the plate, salt and pepper the thing a little too heavily, soak it in the good oil they have on the table, and eat it like it was the best thing on earth.

Beer is

slowly,

perverse

blandness...

wonderful.

the carrots.

And then I eat

with a kind of

pleasure in their

are sometimes good, certainly better than the drunken clientele who sing along. The whole place feels comfortable; it's small, a really pleasant room in which to sit and talk hawkers who wander through get on my nerves, but that's my problem. The murals on the wall - Mediterranean pastels - have multiple vanishing points. What more could you want? Some of the entrees are fabulous; they serve whole shrimps in garlic sauce, clams in a green pea sauce which is probably not as good as it could be, but still is better than anything like it I've had in San Diego - a whole mess of them, and the bread is perfect for soaking up And an all right naella and wonderful totuava, fillet mignon for \$3, a, great bean soup (not on the menu) and sometimes stuff in Basque style- like codfish- which is very salty, too salty for me.

Also, the people who come

into play guitar for 'couples

"Hey, how do you know what Rasque style is? You know, actually I'm curious about how you think you know anything about any

kind of food at all." "I know what I like It's a restaurant in which I just don't mind getting something mediocre now and then because it's all so various. The menu changes every day. Every day! That went out years ago in most places. They do real cooking, so you can always say 'the cook got drunk and the cat fell in the stew' or something. Oh, and when you go, notice that the prices have- to me, anywaylittle or nothing to do with the cost of the material; a few broiled mushrooms are priced just as much - or as little. rather--as the 'cuttlefish, in its own ink' which. 'I hear, is swful. And they serve - and duly note on the menucanned eels.

"When I go? You assume a

"They have a Mexican and lunch menu too, with 50e sandwiches if I remember correctly. And their fried potatoes are real potatoes,

really fried." "In oil that tastes different each time because of what was fried before?"

"And the potatoes can taste

like... "Yup."

"Where is it?" "7th and Revolution, across the street from the Jai La

nalace on the corner 'And it's called?' 

(Lomo)

(Roxy; Aero Drive In)

(UCSD, 2/10 only)

The Jack Lemmon who impersonates
Wendell Armbruster, Jr.

tor his cartooned American Tourist

Wilder tradition of obnoxi

the Piggott charcter works in an

- counter to the coroner's funny

snappy, mechanical routine of rubber-stamping the official

papers — as she rests bouquets of daffodils delicately over the dead

lovers' bodies, and takes an im-

movably long time peering under the sneet to identify her mother.

This kind of sudden pause, a brake on the screwball rolling

along of the plot, happens every

pauses are mulish suspensions of

play, as each flicker of sentimen-

tality is seized and inflated with a

commemorative moment of

The procious beginning of

Wilder's last outing, The Private Life of Sherlock Holmes, conjured

up staunch sentimentality, similarly. In an atmosphere dense

with secrecy and reverance, a

small chest of Holmes' relics is unlocked and the contents in-

spected - the fabled pipe, the

cap, and so on. The solemn

nostalgia of the scene calls on

responses that are not engaged by

the quaint objects alone, un-

touched by insider's insight

Avanti also rings up emotional

responses that lay beneath the

surface — the snarling and scurrying inside the enormous

Broadway-ish hotel-room set

More than anywhere else, Wilder

backs the main action with a

ghostly, echoic undercurrent

is completely familiar



Bad Company — David Newmon and Robert Benton, authors of BONNIE AND CITYDE and THERE WAS A CROOKED MAN, are the smart alects of Hollywood, cutting through bistory's miss to remind us of man's universal petitiness. Their promising story of a good Company of the petinises. Their promising story of a Civil War droft and falls in with arthy going trovelling West, is insistent about the ruthless realities of the prairie. The authors are probably accurate, but nothing more Backgrounds of endless, even-tempered Great Plains contribute as sense of magnoninity had does the movie no harm. (Alvarado Drive In)

Benenes — Woody Allen's humer is not very verbol, nor very visual, but very conceptual "Woodlen's ib a current it." It is must be service of the the hoppiest director of his moterial, but this gleeful mix of Lain American resolution, howard Costell, the Jewish Defense Leagues, J. Edgard Hoover, etc., but this gleeful mix of Lain American resolution, howard Costell, the Jewish Defense Leagues, J. Edgard Hoover, etc., but the mixed planting and directing, obsert minded planting and directing.

ennie and Clyde — Loaded with verifor popularized "youth" sentimentally transport of the control (UA Cinema 2)

Buck and the Preacher — For his first pioneers, Sidney Pointer seems to have very orderly notions of what he wants to do, especially in the action scenes. Co-storring Belafonte with gimmicky bou teeth and Pointer with a gimmicky thunderous gun.

Bullitt — The ersatz glamour of Steve McQueen's Super Cop characteriza-

El Chacal — Third World cinema, from Chile, by Miguel Littin, obout poverty and the shortage of choices it creates. San Diego area premiere of this 1970

Child's Play — Game of wits, and wills, and souls, in a musty Catholic boys' school, is either figuratively or literally diabolical — it's hard to figure out which, but the student body behaves which, but he student body behoves extremely strongely, os if it possed own yeared month bock. Reywright Robert Morsocci, plot creats in every direction, but if is hard to apprehend the comment have indeed to the state of the comment have indeed to study he sweet of this and brown, works to advantage in the bristly claubes between Robert Persions. All black mutatche and James Mosson's gray violably one. (Fashion Toddy) biography of Billie Holiday, and the inaccuracies will probably leave Holiday worshippers inconsolable. But Diana Ross, in her acting debut, has

The Man of La Mancha — Cervantes' hero musicalized, Broadway-ized, Hollywood-ized, and finally Peter O'Tooled, Directed by Arthur Hiller. With James Coco as Sancho Panza and Saphia Loren as Rosinante, presumably. (Loma)

The Emigrants — First installment in Jan Troell's projected multi-part narrative about Scandinavians making sew homes in the American Mid-West. Starring Liv Ullmann and Max von Sydow. (Center 2 Cinema 2)

MASH — The upside down sense of humor is more nousesting than the bloody approxima years splish-house a practical joke thrust, when he was a practical joke thrust, when there is always a wittin and a perspectator. The jokens are a pair of the process of the process to supposed to thoroughly delight in their barbories maying the countries to the process of The Fex — Diagrammatic adaptation of a lowerers what novel admits very few unstressful moments, such as the same state of the state of the same state of the state of the same state of the state of the time the small Canadian farm is forced to seem terribly simister, and Sandy Demni is the but spream in the world permit in the last state of the repression observe portroping exact. (Del Mar Drive In)

The French Connection — Low minded strade tables incessont swipes of the didriness of crime fighting, and every blow is below the bell. Among its several Oscors, the furthest astroy is the one for the editing of this morie, which misdays its plot while rounting the control of Memories of Underdevelopment — Tomas Alea's Cuban film about a bourgeois intellectual who remains in Cuba after the revolution and the migration to Miami of his bourgeois peers. San Diego areo premiers

(UCSD, 2/10 only)
Medern Times Chapitis 1994
feetone, his first with sound, which
consicializes the man-vs.-reckine
dreads of the Expressionist movement.
Doing this in 1994 is yapted of
only 1896 of his corees. Of course,
only 1896 of his corees. Of course,
offer with the state of worth yapted
off an thin 1996 of the core of the state of the state of an thin 1996 of the core of the state of an thin 1996 of the core of the state of (Roxy; Aero Drive In)

Monterey Pop — The annual pop fest, studded with stars (Handrix, Dylan, who would you like?) (Academy, 2/10 midnight)

The New Centurians — An L.A. cop's "inside" police novel of many pages and many characters has been ruthlessly condensed by scripturiter Stirling Silliphant. So amony different situations are enacted by so few characters that almost everyone appears psychotically erritic. (Ken) (Ken)

Persons — Bergmon threw in a few explosions of cinemotic rostle-death in order to updath his style, but these sore interest done already with the sore interest do not establish with his most and the sore interest do not establish with his his her very beat (that's required to keep her mouth shut, so there's none of her withing) and Bis Andersant's famous erold; monthlogist much overleight her withing on dBis Andersant's famous erold; monthlogist much overleight her story about a personality clash between Artiste and Philliaties was story about a personality of 1967. So, what do you think it means, sorry? (Unicorn)

Play It As It Lays — Joon Dislon's fragmented novel about the desert in crowd, and between LA and Los fragmented however LA and Los fragmentation intact, by Frank Parry, who seen make the most different to the control of the contro

Red Sun — Unassuming adventure per-mits such bodly dubbed missifts as Toshirao Minar, Alain Delon and Ur-sula Andress to join Charles Bromon in a self-indigent game of cowboys and indiam. A cottome party-western, a

Reefer Mudness — A 1936 "shocker" about the evil weed has been dug up, primarily for laughs, for those who want to feel superior.

Rules of the Game — Jeon Renoir's rich, exocative fantasy of High Society in pre-WVIII France, tenuously hanging on to fading ideals and terrained graces. Generally it is carried off with sure flourist, although some of the third of the sure flourist, although some of the hinest, with his daying shrugs, head wags, pouts, 1939. (Unicarn)

1776 — Rother drob historical musical, set in Congressional Hall Beareth the Liberty Bell Eventing a rouge-chesked the control of the Congressional Hall Beareth Hall Beareth

(Fashion Valley) (continued on next page)

Ruth Gordon Harold and Maude

\*\*\*\*\*\*\*\* AND \*\*\*\*\*\*\*

WHERE'S POPPA? with GEORGE SEGAL

with BUD COURT

STRAND

ALL SEATS 75¢

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#### The UNICORN Cinema

INGAR BERGMAN'S
PERSONA
7:00 4:10 25cm / Sweden-1966 / Substitled
Persona concerns an actress who repudiates
her life by an assumption on silence.

RULES OF THE GAME 8.30pm / France-1939 / Subtilled About a man's attempt to escape from it chaos of the world through a retreat into theatre and solace of mechanical boys.

Shorter film by Norman McLaren

Saturday Midnight
The Nochuma Cinema
JARRAICA INN
A 1939 film by Affeed Histhoook about Piracy
with Charles Lugiston and Waureen O'hana
Shorter films include Busier Keaton in THE
GARRAIC, early footgap of Edoson films, and
Ch. 6 of John Wayne in Shadow Of The Eagle

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Beginning Next Thursday Bill Graham's FILLMO-IE in Four-Channel Stereophonic Jound and Nicolas Roeg's WALKSABOUT

2 7456 La lella lvd. 459-4341

February 15, 1973

(continued from preceding page) Shamus — Burt Reynolds as a New York private peeper. Directed by Buzz Kulik. (Parkway 1; Frontier Drive In)

Slaughterhouse Five — A pretty version of Kurt Vannegut's novel about a man who is "unstuck in time," i.e., he skips uncontrollably back and forth along who is "unstuck in time"; i.e., he skips uponatrollably back and forth object and compared to the common seeps the presence of movie neuronary block and common except the presence of movie neuronary blocks and common accept the presence of movie neuronary blocks and the presence of movie neuronary blocks and the presence of movie neuronary blocks and the presence of the presence

under — (La Paismon, mough 2/11) sounder — Authentich; initially peeks through with the life song by Lightning Hopkins and Intermittantly thereafter with the incidental music of Taj Mahal. Sut this heavily sentimentalized image of a black family in rural Lavisions, 1933, is otherwise by the control to sent the control to the control t (Center 3 Cinema 1

Three in the Aftic — Comehor 3 Ginema 1).

Three in the Aftic — Comehorined was fentary about a compus warmanizer (Chris Janes) whose "punishment" for licentiousness in to be locked in an ortic and lowed to subsoution by three co-eds (Yeste Mimieux, Judy Pace, and somebody). Co-billed with Theodore Flicker's THREE IN THE CELLAR, more compus rampu, within is several steps down from the aftic antic, and also co-billed in TS WAMPRES. (Ace Drive In

he Train Robbers — New John Woyne western, with a muscular supporting cast including Red Toylor, Chris George, Ben Johnson, and Ann-Margaret. Directed by Burt Kennedy. (California; Campus Drive In)

Travels with My Aunt — Whatever happened to the Maggie Smith who used to score heavily, but surrepticiously, in humble supporting roles? Having collected an Oxcor for her Howing collected on Oxor for her hard screen performance as lean brodis, here she returns were yet, and the state of the s

rick Baby - The Iceberg Slim novel hits the screen.
(Spreckels; Rancho Drive In)

he Valachi Papers — Anemi ne Velachi Papars — Anemic Luropaon-mode gangster movis, based on the Peter Moos bestseller, goes in more for yokey-yok then bong-bong. Charles Bronson is im-pressive for keeping his body and pressive for keeping his body and iethangy surrounding him. Directed by Terence Young. (Bolboa, Parkway 3, Harbor Drive In)

(Bolboon, Parkway 3), Norber Drive II)

The Vampine Levers — Another (per)

ver ion of Sheridan to Fank's

CABMILLA Note subclose at Park's

CABMILLA Note subclose at Varia's

BLOOD AND ROSES, this succulentmouth somer product of the vampines

with tession terrosporent injulies, so
subcommon to the subcommon terrosporent injulies, so
subcommon terrosporent injulies,

Where Dees It Hur?— Orleanably about the medical racket, this grussome brew of appolling jokes— obout sex, race, or whotever is sure to offend— has the diaringness of a movie which expects nobody to see it. Peter Sellers manages, customersily, to setse control new and then, and plant manemation remainders of his latent tables. (Ken)

Where's Pappa? — Mostly a mass, this attack on mother domination contains several of the most classic cases of nebbith slapstick on record. For specialized tostes only, but if you lough at all you'll laugh a let With George Segol and Bonoid teleboman or two brothers byrannized by senile mother Ruth Gordon. Yet, this is the one with the "bush" scene.

(Strand)

The World's Greatest Athlete — Disney stuh about a jungle boy who excels in interce. "egiate activities. Jan-Michael Vincent and Tim Conway. Co-billed with NOW YOU SEE HIM, NOW YOU DON'T.

(rax; UA Linema, nuawby Urres)

Young Winsten — Biographical balanay
abuut Churchill's career as a venturestome lood, Inevitably, Icraf Rando'ah frets aioud, "Whor's to become
of you, boy?" This and other
chucklesome lines are credited to Carl
foreman, Richard Attenbarough
directed, Anne Bancott and Robert
Share play the pareth, (Crema 21)

-Duncan Shepherd-

Snapshot of a weekend in chia: From beneath the air liner's silver helly the landing legs; and the plane's shadow, on the runway below, shrinks rapidly as the distance to the ground escalates. The heady trip con-tinues, over cottony clouds straight at the sun; and after landing, it goes on by boat, by train, and by car alone narroy serpentine roads, past sunny Mediterranean scenery and pastel, candy-colored buildings pink, peach, white. The Italian local color and caricatures fishermen, con-men, breast-feeders, Sicilians, and street urchins - are more "earthy", but they sail by too fast to snag the serene surface. The breeziest pan orama is a horizontal landslide of street scenes along the route of a buggy drawn by a white-plumed horse. The territory covered, accompanied by a medley of popromantic Italian songs, is in-terchangeable with vistas that have, in the past, enchanted numberless screen starlets — Ginget and her relatives — and the dark young men who romanced them

An itinerary of the sights along the route would strongly sugges that this movie is to be a whirlwind tour, a light and dizzying brew made of sun, sea, atmosphere, and tourist attrac-tions. However, the trip does not skip along on beat with the sketchy daydreams attributed to schoolgirls.

The guide on this tour is Billy Wilder. He is not young, not in step. And his management of the scheduled route is so curious, so self-absorbed, as to excite troubled muttering and sidelong glances in the majority of his passengers. His behavior seems possessed by peculiarities. There is his general dawdling gait, and his detached wistful pauses. and his sudden caustic asides. He follows a personal procedure, so set and so indifferent to popular expectations, that it would be foolish to prod him, question him, or scold him. It takes Wilder slightly more

than two hours and twenty curlicued storvline. This would be a long time to surrender to twelve all-star actors depicting twentyeight years in the lives of historic British nobles; and it seems extravagantly long to while away on so lightweight a three-character farce as this. It is one of Samuel Taylor's self-sufficient, con-founded Rube Goldberg plots. A repulsively rich American industrialist (named Wendell Armbruster, Jr. to add crust to his character) jets to a health spa in Ischia in order to collect the body of his suddenly deceased father. He finds a woman's body alongside his father's; finds that the upright old man, under the excuse of treating his health in the mud baths, had been romancing the same British lady every Jul Fifteenth to August Fifteenth for ten years running; and finds himself reliving his father's romance with the British lady's plump daughter (named Pamela Piggott to punctuate the otherwise pass unnoticed in the entirely wiasome actress). Complications are ushered in unscrupulously - the finagling for

fins, the negotiating with body

snatchers and blackmailers.

Dispatched with the discreet husdeceased, in a gesture to their tle and heroism of the hotel manager (who is played off-key when the son and daughter of the parents and the sentimental hotel staff, play out one evening exactly as their parents would have. The by Clive Revill, in the tiresome second bananas, such as Ray same clothes, same cocktails, Walston and Walter Matthau), the farcical complications might orchestral serenade - "their still have kept a quick tempo song." The entire ritual, every step, is transposed over an unseen onto sidestreets, for unscheduled, past ense, a ghostly departed iugubrious pauses that deflate the bounce. In the first such delay,

means

retreat

generation.
Wilder's obligatory, namedropping topical gags have never seemed as sour as in this im-pregnable, idy!lic setting. Ralph Nader ("Who asked him?"), Dr. Christian Barnard, J. Edgar Hoover, Northern Ireland, Polaroid Instamatics, the Baltimore Orioles — all are sounded with a fatigued irritation. Faced with unending frontpage problems and family respon-sibilities, the temptation is to hide beneath the bed covers and imagine what life would be like in Ischia, away from it all. So Wilder's weekend tour turns out to look like not so much a vacationland as a pastureland. Not so much a brief respite as a

final retreat.

Wilder's movie is distinct from the other proclaimed "comeback" efforts, last year, by ancient Hollywood directors — Frenzy by Hitchcock, Fat City by Huston — because here the direc-tor's lifeline appears to be still sturdy, and unbroken, and in his own hands Hitchcock mingles ridiculous headless nude standins with routine repetitions of pet themes and gimmicks: Huston leans on the conformist devices and obvious moods of carseat sexual tussles and Kris Kristofferson's background music. In these two the director's return to wetion is marked by uncertainty. and eagerness to please. In the Wilder movie, what is on exhibit is obstinacy, and standing off. A:

the can widens between the

clustered activity at the center of fashion and the quaint, private outtering Wilder practices on an loof hillside, the emolional tone in his work — once razor-sharp and usually razor-thin as well seem to multiply, spread out, and The Jack Lemmon who imper sonates Wendell Armbruster, Jr is completely familiar for his car-

tooned American Tourist traits the nervous impatience, the loudness, the overdrawn facia maps. He has the equipment to drown out any discussion at a raucous businessman's lunch. The less familiar character of Juliet Mills, who wafts dreamily after a fluttery self-image com-posed of filmy, pastel clothing, large hats with droopy brims, and a dance-y step. It is a large part of Wilder's stolid, unstylish inthese two unlikely lovers, this unlikely hero and heroine loud American industrialist and an overweight London boutique clerk — and insists on their capacity for sublime sentiments For them, Wilder construct some incredibly anachronistic, corny contrivances in order to singularize their romance, to kno it to the vaporous setting and memorate their first kiss: they move to the bathroom scales to make up for the height difference. move through the ping-pong ver-bal exchange of "avanti" and "permesso" that passes customarily through hotel roo doors, and the mushy punchline is the toothbrush and toothpast

that tie up her hands. In this

stretched-out and turned-around

comedy, the jokes are far les

aspiring than the sighs and

silences in between

A Claskwark Orange Whotever minuscle alterations were required this version of Anthorp Burgest and this version of Anthorp Burgest and the version of Anthorp Burgest at the Carl of 8 Am worren should purple preparterus, however, for a fill minuscle creams to be wholly a syning both darks to the vooth market. Oktarick's generally arm wanning direction seems powerly distinusful fill bell for the properties of the control of for on 8. Any warres about powers better provided by the companion of integrity would be companied by the compani

MOST UNIQUE MOVIE GUIDE

> DUNCAN SHEPHER.D

pursuits. The famous car-chasing-runaway subway extravaganza, a severe lapse of probability, is good for a laugh over the lengths to which this project will go to rattle the audience.

(Roxy, Aero Drive In)
Funny Girl — Streisond's debut movie,
devoted totally to pumping up its
guaranteed stor, provides an unequivocal definition of prima conno.
For a story set in the Zegfield Folles,
there is a queen obsence of olternative
act as possive stor gazers. Omer
short, required to smile stovely at
Borbaro's every quip, Nooks nearly ill.

(North Park) The Getowey — Som Peckingoh's un-complicated section orthe-loom years covers some forly from and familiar forly from the familiar some hotels, the open road. There is relative-ty lifts action but when it comes it's for-ready with some marrelasts bond few-ready with some marrelasts bond festives. All McCrow cuts offectedly, with her hobitual model's postvers, when the properties of the con-versarious wise who chucks be home its for some kicks as a gumman's modi. (Valley Circle)

(Valley Circle) The Great Waltz — Absurd musical biography about "the house of Strouts" is not a snipoyble as SSNG OF NORWAY, which was also directed prestrately noise number is authentic Comp, and it's a good bet to put a smile an your face, storting with the singing narrator, and keep it there. (Center 3 Ciemen 3)

Transfer Driven In Transfer Driv

Jeremich Jehnsen — The sogo of a mountain man, salted with unconfiend mountain, and salted mountain mountai

Kid Galahad — 1936 fight-racket film with Bogart, Bette Davis, Edward G. Robinson. The co-featured is 20,000 YEARS IN SINC SING, with Tracy, Davis again. Both are directed by the annipresent Michael Curtiz. (Cinema Leo)

College Del Mar Drive-In El Cajon Fashion Valley 4 Fine Arts Frontier Drive-In Grossmont Harbor Drive-In Jerry Lewis Jerry Lewis Twins Ken La Paloma Linda Midway Drive-In Center 3 Cinema

The Pessiden Adventure — Something a little different in time-ticking-eway, struggle-for-survival epics. The characters are so obnoxiously inone, it would be a nerry for everyone if they were all eliminated quickly. It can be sail through quite easily, out of tolerance for silliness.

(College: Parific Drive to)

The whores' dresses were wonderfully degenerate with black gloves to the elbow and long dangling red feather

Free Fun.

-Kathleen Woodwardand shouting "The War is Over!" Peace in Vietnam-a If you want an elegant version of Shakespeare's Midreal cause for celebration and summer Night's Dream, you the audience annlauded. jubilant. That set the pace. can drive to I. A. to see Peter They adlibbed occasionall Brooks' production at the with current slang ("right on" Ahmanson Theatre where weekend tickets range from "every mother-son of us", "oh \$9.50 to \$4.00. Don't expect Thisbe baby") which worked that production to ever come perfectly and delighted the audience, especially the ten here don't expect San Diego to be L.A. or New York and year olds who were preparing to stage their own Dream don't be stuffy or snotty and They played, to pun, with judge San Diego theatre by standards 80 miles north or lust, the kingly Theseus raising his eyebrows 3000 miles east. We have our meaningfully (not to say with own virtues: last Friday San Diego hosted a production of a leer) and the slim Queen of Shakespeare's sexy, silly comthe Fairies, Titania, wearing only the sheerest flowing edy, presented by San Francisco's New Shakespeare apricot gossamer nice, very nice. And they were mos Company at USD's pew-lined successful with scenes of bui heatre, and it was FREE und foonery (except for Puckvouthful and fun, all intrinsic Michael Hayes again who goods as far as I'm concerned. Never heard of the New acted as though he were slightly drunk), putting, for exam-Shakespeare Company? It's a repertory group of about 25 ple, the fellow who played the dainty Thisbe in black beard young people, whites and and blonde wig. Result: stan blacks, average age 25, most of whom haven't had ding ovation from the entire professional training house anywhere else. It plays in San Francisco's Trinity Episcopal Church and survives with

The company has exuberance, and it has two 2xceptional talents, Connic grants from the City of San West, needle-thin with lovely high cheek bones, who played Francisco and meager performance fees (\$1000 per show, the homely Helena with negotiable if room and/or perfectly awkward angles everywhere (she was splendid board are provided). It's as the sultry whore-with-clasdirected by German Swiss Jenny in Three Penny) and Magrit Roma who worked Lester C. Jones who as Bot with Brecht and then fled to the U.S. from Nazi persecutom was genial and expansive tion, the French Film Industry These two young actors, both paying her way. And it's a in their mid-twenties, show oung company only six years the importance of a group like the New Shakespeare. It old which has been touring now for two years, provides an arena for actors to doing a lot of work in Pay grow and exercise and it gives Area high schools six months out of the year and traveling highspirited theatre.

for the other six as far east as you can go. Boston, Rhode Island, New York The latest addition to their

of Gitchie Goomie") and

repertoire is Brecht's Three Penny Opera, which they presented here Friday night at Montgomery Junior High School The production was not so hot, in fact, it was only lukewarm, not because the music was thin and thrown together with guitar and kazoo or because the prope and costumes were Goodwill whores' dresses were wonder. fully degenerate with black gloves to the elbow and long dangling red feather boas) No, it was largely because Michael Hayes, the fellow who played Macheath, the charming rogue who holds the play together, was heavy-Sincerely yours tongued (said his lines in a manner more appropriate to Longfellow's "By the shores

lacked charisma. Too bad. Gentlemen: In your February I issue, But don't airily dismiss a company because its latest ef fort is not yet off the ground. With Midsummer Night's Dream they sang a different song, buoyant and bawdy and rowdy, sidling up to Shakespeare and embracing him familiarily, as they should, instead of treating him with genteel Olympian distance. They opened the play by dancing down the aisles

fit the situation. Carroll was more definite

The gig in the Huntington Beach bar gave me a chance to evaluate Carroll and Friends in the flesh. Carroll has picked exceptional follow-up musicians in the flautist and iolinist. The lead and counterpoint provided by these two instruments is the most striking feature of the group. They had a light, clean sound. Technically, the singing, both by Carroll and by April, were not up to the

can't expect a Paul Simon or Carly Simon with only three months out of the water. Although April's voice is very strong and some of the lyrics are winsome ("L.A. Come 90 miles an hour/I ain't going no where/I seen all the like stares/L.A. Coma's gonna drive me insane/Gonna ruin my brain), both Carroll and April could stand to sort out some technical problems with their modulation at a live performance.



I was fairly pleased with your article on Amway and Bestline. Many people are not aware that, unlike Bestline. Amway only derives profit from products sold to consumers and not from recruitment itself. However, an error was made in describing the Amway purchase Volume Refund as varying from 3% to 75% The actual figure is 3% to 25% (let's be reasonable!). Also, you implied that recruitment is necessary, which I'm sure Dr. Ferazi did not say. A person in Amway can theoretically reach any level without recruiting anyone.

Raymond Greenwell Amway Distributor

Kathleen Woodward quotes Nixon as saying "In our own lives, let each of us ask-not just what government will do for me, but what can I do for myself." She then labels this statement, presumably derogatorily, as "the new

egotism when a person goes out to produce something by his own work, what is it when he cheerfully accepts govern ment handouts-which are acquired by government through the robbery and extrotion of taxes, the fraud and counterfeiting of inflation, and in general through the compulsory seizure of the products of human labor? In one case we have a man sup porting himself; in the other, living as a parasite on others. In the conventional meaning of egotism, the second which is precisely what Nixo 1 was criticizing, though his policies hardly indicate sincerity in the statement is far

more egotistical. There is another possible meaning, though. Both those who ask "what can my country do for me"-who are in effect dependents-and those who ask "what can I do for my country"-who are in effect slaves-are in the position of being dependent on and con-

trolled by government, by the idols of the tribe. Kennedy's statement, in fact, was exactly appropriate to any totalitarian ociety: for it is the underlying premise of any free society that its institutions exist solely to serve the ends of its citizens, and are of no value over and above that function. By contrast, Nixon's statement, even if it only serves to indicate

departed from its own oceasional rhetoric mirrors the concepts of a free society. And this might indeed be said to involve independence, and thus - if you want a derogatory word for independence - it might be called 'egotism'. As a statement, it is incompatible alike with conservatism, liberalism of the welfare-state variety, and Marxism — for all of these demand the subordination of the human person to institutions. But in this case, I think Ms. Woodward

should not have used a loaded

word for it, but should either

have offered a critique of this

view or kept silent.

how far his regime has

i don't wish to be understood as a supporter of Richard Nixon. He has probably done more to extend the power of the State over the individual - the extent of the military/ corporate/ union/ welfare/ education/ bureaucracy system - than has any president since Roosevelt. But I think it sad that Ms. Woodward should criticize what is probably one of the few good things Nixon has even said in his career.

William H. Stoddard

# 

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#### CORKY CARROLL

somewhat like a refined Beautiful Day when LaFlamme was playing with

The group's sound can best be explained in terms of the group's structure. First of all, there are no drums or electric guitars, the mainstream of the rock sound. Rhythm is maintained by an electric bass and two acoustical guitars. This use of stringed instruments to provide the rock, or rhythm, is an interesting relief from the repetitive percussion patterns of normal rock. It brings to mind "Eleanor Rigby" and how it took a couple of playings before one could put a finger on what was different about that song.

Corky Carroll amplified on the differences between his group and a normal rock group: "Either the flute or the violin will play a lead line. The same as the lead line an electric quitar would play except that it's more subtle on the violin. Then the other of the two (flute or violin) plays off those lines. Half the time they are playing classical riffs in

and out of our songs." Gabriel Wisdom did not want one to expect too much from the band. He kept emphasizing that they had ex- and violinist. But then one

isted as a group only for a couple of months and had considerable work ahead. The worn-out cliche "got to pay their dues" finally seemed to

about the type of material the band plays. He referred to the band as "Beach People" instead of trying to do popular kinds of music that other people are doing, we are trying to come up with our own music that's based on what we know, the beach, the sea... Mainly we're trying to devise our own style, and our own songs... I can't quite picture myself singing a song about lying in a gutter in Chicago, I'm no big-city blues singer and I don't sing no rock

performance of the flautist

ople/With all their ghost-One thing that can't but help the group is Corky Carroll's name. It has already

helped bring Dennis Dragon and his Malibu recording studio and Gabriel Wisdom and his management. And it can't hurt in getting bookings. But probably the biggest vantage lies in the name being a household word in those homes with kids who know a skeg from a skag.

#### February 15, 1973

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FOR SALE: Double

Cars

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#### Personal

GARY, the Ortho-bongo man: Con-grats. We'll miss your sexy bod, but Norma deserves it. Mazel Tov. Lots or 'ove and schmaltzie chicken soup. Lisa, Marcia and Mardi. P.S. Thanks

THOMAS - RICHARD: Have a happy 20th birthday. Wishing you much happiness in the coming year. I'll love you always. Spider.

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CRAZY ED: WHERE are you? Contact Parts soonest! Did we offen

TO DEBSIE B at C.W.: Just want to remind you that blondes do have more fun, but don't ruin your lungs by smoking too much. Hope your English works out okay. Love ya, Mark.

HAPPY February Birthday to Glen Z. Greg W., Donna B., Linda P., Cathy S., and Ed J. Signed Cal S Brian.

HUMPHREY BOGART: Bat man has me stranded at Casa Blanca drinking gin! Please send Rod Stewart here to play and keep my happy. Angel.

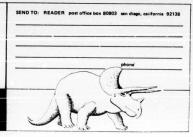
JR.: It seems like only yesterday but it's been two years since our first date. Thank you for making me happy. I miss you and think about you very much, kid. Love always, DFJ.

TO THE Unfulfilled Seven Minus, One: Fulfillment for Holy, Farrell, Jewels, Ju-dee, Tracer, and Pammm; and a great big SIPA thanks for E and her fulfillment. Love, Jojo.

ANYONE WITH Pictures of or witnessing any arrest at McGovern rally, as Senator McGovern left Rallyon Part on October 14, 1972. Contact Ray at 753-3572. Collect if necessary.

MARK: YOU'RE A-OK, outtasight Love ya sometimes, Laura.

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