

As the sun sinks slowly into the west...

the Lone Ranger rides off into the high-rise horizon

-John Holland-

The San Diego County Board of Supervisors has a lot of power here. It holds the pures strings on a budget of three hundred million dollars. And it controls the zoning of ninety per cent of the land area of San Diego County. As the battle between developers and environmentalists intensifes, the present Supervisors may well decide what San Diego County will look like twenty years from now.

In the recent past, Supervisor Jack Walsh has been the most consistently liberal member of the Board. In 1969 he urged the University of Callionian Regents to support UCSD Chancellor McGill's decision to retain Marxy and the Callionian Callio

Do Lone Ranger these past two years

- the San Elipic Lagoon vote, the
Cuyamaca thing, the vote requiring developers to include
schools in their developments,"

Salsh philosophized as he sorted
a stack of manila envelopes. The
envelopes were to contain a
"Blueprint for Action" Walsh
was sending to firends and supporters. Walsh's office had the
appearance of natural California.
The walls paneled with old planks
made it look like a room in and

atmospheric seafood restaurant. All kinds of antiques, an old plow hanging on the wall, an antique clock. (The receptionist had said the office used to have an old four-legged bathtub in it.) "Last election, in November,

all these front organizations for business interests contributed to my opponent's campaign. The Lomas Santa Fe trial proved the' developers' meetings took place in North County specifically with the purpose of defeating me." But the builders weren't alone; the local AFL-CIO also feared Walsh's strong environmentalism and opposed him in the local AFL-CIO also feared walsh's strong environmentalism and opposed him in the local AFL-CIO also feared have hart more, since he had gerrymandered out of a coastal supervisorial district from Obel Mair to Point Lomas to a bitter of the properties of the propert

Wash talked as it developers were not a big threat anymore. "As an industry they're assuming more responsibility." But then he agreed that they were getting weight of his optimism was put on a more concerned public, "We've seen a lot more citizens groups get involved in the fight to preserve the environment. Like the Solana Beach Town Council. Also, environmental groups are resorting more to the courts. The Public Defenders are helping."

If that wasn't clear, at least his eyes were clear, clear blue. They matched his dark blue long-sleeved shirt and his blue flared pants, tight around his slightly bulging middle. His bushy sideburns didn't help him look that much younger

than 39. Apparently, from posters bung around the office, it was Walsh's birthday, "39 is Divine" read one banner behind his d.sk. A picture-poster of Raquel Welch had "I hope you're not opposed to all development" in red magic marker printed neatly on the famous Welch breasts (Who had sent this to Walsh — a fellow supervisor? Wayor Wilson? Irving Kahn? the Rancho California Cornoration?)

Wath did seem concerned about the rapid rate of construction along the ocean in San Diego. He has been one of the County's representatives on the Proposition 20 citizens committee. And he said something about our having "pissed away our coastline". But he didn't see a ban on high-rises as a good solution. The solution in Mission Beach, Pacific Beach and Ocean Beach is re-development, maybe a resulting of the solution to San Diego avoiding the Los Angeles spraw. "To avoid another Lo. here, we're going to have to shift to condominiums and high-rise. We'll have to shift to condominium and high-rise. We'll have to shift to condomini

Even more than the ocean front, the "coastal plain", according to Walsh, was threatened by over-development. "There are

1.200,000 acres of vacant land in San Diego County, 1,100,000 of them in unicorporated areas. There, there's where the big companies. Boise Cascade, Dillingham, Rancho California, are buying acreage for towns of a hundred thousand!" But Walsh's solution want 'extreme. "I'm not opposed to developers. I'm not opposed to developers. I'm unto see them pay for what they get, provide schools and adequate sewer facilities in their development."

Waish was also optimistic about the future politics of the Board of Supervisors. "I've gone from 4 to 1 to 3 to 2." Waish apparently meant that the election of former EI Cajon Councilman Dick Brown gave him a fellow liberal, on the Board, at ieast on tice environment. He also seemed to think that former Wailace supporter Lou Conde would join him at least some of the time. "Comize bounces back and forth." And that one of the admitted that the support of the time. "Comize bounces back with the support of the time. "Comize bounces back upon the leaving." Cramera allies would be leaving. "Cramera Board of the time." So maybe Waish won't be much of a Lone Ranger also more.

But maybe by then Walsh will be gone. He was all ready to answer questions about his future, "I'm tired of people asking me what level I'm aiming for next, whether it's a state or national office. I'm really satisfied with San Diego. The local level is high enough." As he walked over to the other side of the room, next to the window that looked out over Harbor Drive to San Diego Bay and the sailboast and North Island, he said something about Mayor Wilson (ew sentences later something about Waish's taking "another crack at the Mayor's job." □

He didn't see a ban on highrises as a good solution. "The solution in Mission Beach, Pacific Beach and March 1, 1973

SLEUTH:

-Duncan Shepherd-

The grand, gray-stone man-sion, isoused in lush English

countryside—no greener green anywhere—appears from a

weekend junkets, given to

marking time and making chat on vast lawns and verandas with

lords and ladies. The garden of

pent, on guard at the en-

steard-distance to be the sort of

tranceway, and a sharply, square-

traneway, and a sharply, square-ly cut hedge that forms a frustrating maze. This devious element of design conveys a powerful hint that the estate is

ruled by some wayward, perverse

imagination, instead of by the

bland, polite traditions of landed

gentry. The indoors of the man-

sion immediately demolishes any

remaining expectations of coun-

try estates-no marble halls, no

banquet table, no hounds before

the hearth, no four-poster beds

the size of cornfields. This house

is void of life, except for the hoary owner. But it's crammed full of

SLOTH IN A

belongings-antique dolls, unfamiliar chess-like board games,

jigsaw puzzles, dummies,

mounted and framed book jackets and celebrity

photographs, miniature models

of theatre scenes, stained glass windows. It is not what you'd

expect-the rooms are smaller

than you'd guess, and also darker, in muted, earthy,

aromatic brownish, grayish, and blueish tones, like the cozy in-

terior of a humidor-but the set-

ting obviously must possess an interesting story. The man whose

COZY HUMIDOR

MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD

Across 110th Street - Despite the cross 19th Street - Despite me Harlem crime genre's usual cool/hot cats and hip idioms and upitght violence, the general im-pression created by Barry Shear's lick film technique is one of hourgeois industry. Every montogony hamilter is shined montogony hamilter is shined piece of plot machinery is liberally greated. With Anthony Quinn and Yaphet Kotto. (Roxy)

The African Queen - Thrown together by droll late, spinster Katharine Hepburn and river rat Humphrey Bogari nich along the love affair and eventual fulfillment of Their Part in the winning of Will. Directed by John Huston from a script by James Agee. 1957. ILICSD, 2/23 only) (UCSD, 2/23 only)

Alex in Wonderland - Donald Sutherland struss in full-plumage as a Hollywood director who yellywood was to the sum of the sum of the However birarre they are, and they include a shooting revolu-tion on Hollywood Boulevard, they do not escape the shadow of Fellini's 8½. Directed by Paul Mazursky. 1970.

Black Caesar - Harlem gangsters. (Spreckles; Rancho Drive In)

loody Mama - Roger Corman's haphazard retelling of Ma Barker's career. Despite the guilt-iridden leeching off of the some serious acting done by Robert De Niro and Don Stroud. In addition, or in abundance, there is Shelley Winters, who may or may not be serious, but way or may not be serious, but may or may not be serious, but may or may not be serious, but when the serious of the serious se

South Bay Drive In I South Bay



Buck and the Preacher - For his seems to have very orderly notions of what he wants to do, especially in the action scenes. Co-starring Belafonte with gim-micky bad teeth and Poitier with a gimmicky thunderous gun.

(Clairemont) The Burglas - Jean Paul Belmondo tries to go Steve McQueen one better, with personally per-formed stunts to make you gape. The risk to bodily wholeness seems doubly reckless because of the overall insignificance of this project. (Clairemont; La Paloma)

Calaremont: La Patoma)

Cabaret — Liza Minelli asks to be loved all ways — as a sesbomb, as an awkward adolescent, as a Carnegie Hall entertainet — and its asking a lot. The time anu an inherent moodiness, And it was a good idea to use the painted face and millistic jokes of a vaudeville ernece iplayed

detestably by Joel Grey) as a reaction to all the personal and societal decay. It was a bad idea to allow the entertainment in this sleazy downstairs cabaret to be so smashingly Broadway. (Fashion Valley: Broadway. (Cashion Valley: Broadway. Ore: Deliverance — Rather too dreamly historicants).

stand from a sheer rock fortress where he takes his final bullet from a hick sharpshooter ramed Slim. Some good material around a forested mountain hideaway; some maudlin stuff about an Okie girl with a club-foot. Directed by Raoul Walsh from a script by John Huston. (UCSD, 2/23 only)

(UCSA, 2/23 only)

The Hot Bock — The stars strain like sled dogs to pull along the logsy william coldman comedy about a jinxed hold-up crew. Whenever agg does occur the some (Segal, Leibman) are fun-iner than others (Tedford, Mostel), but they're all outshown by the imposing Manhatan cityscapes.

(Alvarado Drive In)

jeremiah Johnson — The saga of a mountain man, salted with uncomfortable. scir-conscious legendary qualitie. scir-conscious legendary qualitie. so ballad, qualin dialogue. With the actors (especially golden-haired Robert Red. ord) trying to be lovable, and with Pollack's direction to the property of t

joe Kidd — The credits sequence, a gang of rough nombres straggling into town by twos and threes, looks like prime John quirements of this Big Star vehicle (everybody has to look foolish except Clint Eatwood) are ruinous.

(Campus Drive In)

Kill Kill — Novelist Romain Gary's first film since his first film, BIRDS IN PERU. Starring Jean Seberg, ex-Mrs. Gary, and James Mason. (Balboa; Aero Drive In; Harbor Drive In)

(State)

(Strand)

Los Olvidados — Also known as THE YOUNG AND THE DAMNED, which is not really out of a control of the property o

(Unicorn, through 2/27 only)

poliverance — Rather too Grommy photographed, but this little parable about four Atlanta businessmen out of ther electivitized hilbilly country is very intensely acted, especially by very trick roles. Manifices is the issue at nearly every turn, and the varying responses in tense pretty much cover the alternatives. Directed by John Boorman from a stript by James Dickey of his own beclieramal.

ichoes of Silence From the New York underground, Peter Coldman Stemen overpowering. 1965. (UCSD, 2/24 only)

The Emigrants — Ian Troell's tribute to the Swedish peasants of mid-19th Century who took all the misery they could take in their homeland and then ventured to the state of t

Frenzy — Hitchcock, going through his paces, does a mad-strangler plot with a minimum of style. Most of his noteworthy moves are dictated by textbook anyway ifrustration is denoted by having (frustration is denoted by having a character stomp on a sack of grapes or, that old standby, shatter a wine glass in his bare hand). The script skims over any situation of possible interest, and the characterizing of women is smirkingly unkind.

(Big Sky Drive in

(Big Sky Drive In)

Drive In; Harbor Drive In)
Ledy Sings the Blues — Fictionalized
biography of Billie Holiday, and
the inaccuracties will probably
consolable. But Diana Ross, in
her acting debut, has excaped
with surprising success from her
entirely in-side her role. Snazzy
period hairdos and costumes
sustain the movie even through
to excessive length and narrative
cliches. "Bahhon Valley Ace. (Big Sky Drive in)

The Getaway — Sam Peckinpah's uncomplicated ex-con on-the-lan yari covers some fairly firm depots. The depots, third-rate hotels, the open road. There is relatively little action but when it comes straightforwardly with some marvelous hand gestures; All the depots of the depo Drive In; Tu Vu Drive In) The Man O La Mancha — Cervantes' hero musicalized, Broadway-teed, Hollywood-ized, and finally Peter O'Tooled, Directed by Arthur Hiller. With James Cocc as Sancho Panza and Sophia Loren as Rosinante, presumably. (Loma) No Blade of Grass — Cornel Wilde's

music above all) but disamingly sincere dramatization of the possible future, trying the genre of doomsday science liction tightly to the current ecology pack of pilgrims fighting to sur-vice in hostile British countryside after plague and chaos break out all over, ought to have more possible future of the country of floundering and weep. 1970. The Green Wall — Armando Robles he Green Wall — Armando Robles Godoy's semi-autobiographical story of a young Peruvian family's flight from the city aud resettlement in the jungle is a strange blend of Simple Life philosophy, highly decorative and slick cinematic style, obvious satire of bureaucracy, and ob-

(Unicorn, through 2/27)

The Heartbreak Kid — Uncommon-ly funny, and directed by Elaine May, this connedly has more cruel meaning than most scripts with Neil Simon's name attached. Charles Grodin (a cross between Redford and Hoffman) meets his charins declar a cross netween dream girl a Clairol golden-haired Minnesota princes, Cybill Shepherd) while on his honesmoon in Miami Beach. Its stoops pretty low for some of the pense of the pathetic little bried leannie Berlin, Elaine May's daughter). Eddie Albert. as the leannie Berlin, Elaine May's daughter). Eddie Albert. as the backbone of Middle America believable and ungrotesqued, Context Sicinemas).

On the Bowery — Lionel Rogosin's cinema verite landmark, in which the permanent residents of skid row portray themselves, more or less, and their suffering scraping, surrendering life style. 1954. (South Bay Drive In) story with aspirations towards Tragedy, as Bogart's Mad Dog Earle makes a picturesque last

1000 Convicts and a Woman — Alexandra Hay's daddy is a prison warden, and when she visits him she can't help she'sing her high hemline at the ravenous prisoners. This creates a delicate situation. (UCSD, 2/24 only)

Pete and Tillie — Walter Matthai 's and Carol Burnett's strong roots in naturalness enable this fair-minded portrait of a middle-class marriage to evolve gradually and smoothly from low-key comedy to gutsy tearjeeker. Directed with few Japses of purpose by Martin Ritt. (North Park, Frontier

Drive In; Campus Drive In) The Poseidon Adventure — Something a little different in time-ticking-away, struggle-for-survival epics: The characters are so obnoxiously inane, it would be a mercy for everyone two the same of the characters are an experience of the characters are so obnoxiously inane, it would be a mercy for everyone the value of the characters are through future easily, out of tolerance for silliness. (College: Pacific Drive In)

The Prince and the Payer —
Twain's tall tale of court intrigue
around a little-boy prince and
this dead ringer. Lively, as Erroll
ly are; directed by William
Reighley. 1937. Co-billed with
KNUTE ROCKNE, ALLAMERICAN, directed by Llod
Bazon. 1940. (Cinema Leo)

Rage — An experimental mishap looses a poisonous chemical-warfare gas onto innocent civilians and permis moviegoers the mishart, war research, hospitals, and cop., George C., bospitals, and cop., an

(Pacific Drive In)

San Diego Film Festival — Three-hour program of the films deemed the best of the entries in this annual event. (Academy)

Save the Tiger — Sardonic social comment, directed by John (JOE) Avildsen. Starring Jack Lemmon. (Fashion Valley)

Slaughter — Jim Brown, ex-Green Beret (i.e., he can handle himself), craves revenge for the murder of his parents (or so it's sald, though from his acting it seems as if he simply missed his rubdown) and the action makes good on the promise of the title,

(Spreckles: Rancho Drive In) Spreckles: Rancho Drive In)
Steuth — Anthony Shaffer's veddy
veddy clever play, a triple twister
plot, ia seted in virtuous vilye by
Laurence Olivier and Michael
Calne. A room geye, impacting
side the British country estace
will probably find more interest
amongst the bric-a-brac than the
devious plot revelations.
Dot revelations.

Mankiewicz. (Cinema 21)

punder — Authenticity initially peeks through with the title song by lightning hopkins and inter-mittantly thereafter with the in-cidental music of Taj Mahal. But titis heavily sentimentalized im-age of a black family in rural Louisiana, 1933, is otherwise blurred by caution and clickes. With Cicely Tyson and Paul Win-field. (Alvarado Drive In; Center 3 Cinemas)

Super Fly — Abrasive and awkward, this black action picture leans away, rather surprisingly, from encouraging audience whooper sobriety should go to uncool, unconceited acting by Ron O'Neal and Carl Lee, as partners in cocaine distribution who are looking for a little shaded securi-

Threepenny Opera — G.W. Pabst's

minimalist western by Burtin kennedy spare, vivid, comic-strip compositions, in Panavi-sion; cleanly defined lines, con-crete poses, large vacant spaces, occasional terse, steady, horizontal or vertical camera moves. The dominant image is of truncated chain-links (a string of ciders, row, of men, corral fence riders, row of men, corral fence, railroad train) hanging together, in comradely fashion, amidst in-finite desolation, lonelines. With John Wayne and Ann-(California)

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



The UNICORN Cinema

THE GREEN WALL LUIS BUNUEL'S
THE YOUNG & THE DAMNEL
7:00 & 10:30 pm / Mexico-1950 /
Subtilied LOS CLINDADOS is
both a resistic film about

Sunday at Two ds of India Present ITTEFAQUE ednesday Evening THREEPENNY OPERA

7456 La lotta Plant 459,4341

March 1, 1973

The Train Robbers — Odd,

Travels with My Aunt — Whatever happened to the Maggies Smith surrepticiously, in humble supporting roles? Having collected are Oran nor search Having collected are Oran nor search Brodie, here she returns worse yet, matching the George Cukor descriptions of the George Cukor are the George Story, about a durutles surrept of the George Story, about a durutles supported British gentleman, to open his arms to Ufe, is told so that the audience remains ten yet, all aded over I list habec's admost save everything with romanicism so delirious that it's hard to keep your mouth from failing uppen. (Capri)

Up the Sandbox — Crayish-toned New York comedy hovers terminal concerns, although it never lights on anything decisive in the way of ideas, characters, columbia professor's wile who has no life of her own, except in her indiculous day dreams, overboard occessit win scene of nicely observed domestic normals; Irink reshiber directed.

(Fox; UA Cinema; Midway Drive In)

(Fox: UA Cinema; Midway Drive In)
You'll Like My, Mother — Spooky
doings in northern Minnesota,
with a monstrous mansion, a
snowstorm, a half-wit, and family
secrett. Things seem pretty inexproceed to the control of the control
cusable, Part Duke is relatively
subdued, for her, under Lamont
Johnson's movie-of-the-weekstyle directing.
(Big Sky Drive In)





the odd assortment of bric-a-brac - wry regard for the inanities of must have a story to tell.

riveting than the objects themselves. In any case, in Sleuth the story is the sort which you are not supposed to blab around. It might "spoil" it for somebody even though the story in question might be totally rotten and the issue of spoilage settled long before any audience got near the thing. At least it can be divulged that Sleuth is not a detective story. It is basically a character study. An examination of cloistered, knighted individual (Laurence Olivier)-hopelessly snobby, class-conscious, possessive, bigotted-who happens to write detective stories in the genteel, intellectual-puzzle vein. That this vicious character genre may be somewhat illuminating about him—at least it fits in with his passion for puzzles and games, for elaborate deceits. and for theatrics. However this character's taste for detective fiction is not illuminating about detective fiction, even slightly Through all the facile stories (are they or are they not the normal preoccupation of "noabout their creakiest conventions, and all the fusion-deliberate?-of Olivier character with his fic-

tional creation, Lord Merrydew, and all the satirically inflamed rhapsodizing about the value and valor of the fictional detec-tive, nothing is suggested about the genre that could not be dealt with appropriately in a slander

detective fiction. Anthony stage, shares some of the genre's aims. Especially the desire to out fox the audience, to circle around ucseen and (an the viewer on ar ground suddenly under his feet. Against the stable, one-set background of the stage play, the tracings of Shaffer's plot the zigzags and loops can be followed without distraction, for those who can focus on such every time the film version attemps to make things "more cinematic," the concentration of the viewer is diverted, however slightly, and the continuity of the plot thread is endangered; every time the scene picks up and moves to another room, every time the speaker is off screen every time there is a cut. The movie's opening scene signals the permanent discomfort between Shaffer's convoluted drawing of the storyline and director Joe Mankiewicz's inclination to make presence felt, by creating catchy images. As Michael Caine wanders through the garden maze, wending his way toward Olivier's off-screen voice, there are two incompatible kinds of gags unravelling at the same time_the verbal, literary parody assigned to Olivier and the visual, Laureland-Hardy-ir -Chumps-at-Oxford sight gag assigned to Caine-and each takes away from the other.

The acting does not help to channel attention toward the plot. If acting were measured in pounds, Caine and Olivier by





Susan Ray

Roberta Flack's concert Sun-Roberta Flack Concert Sun-day at the Sports Arena was a Triumph. The Arena "amphitheater," as everyone knows, is hardly fit for a hog-calling contest let alone any serious attempt to make music. Reverberating concrete and clanking metal chairs amplify the rudeness of latecomers. The air conditioners rattle relentlessly through the most delicate moments of a song. Yet Miss Flack managed simply to transform the setting. With a swish of her elegant black chiffon dress, the glitter of jewels, her abundant afro like a halo framing her face, she embraced the audience in her singing with warmth and affection a warmth returned especially at the end of

the evening by a standing ovatwo years ago, she was one of several new artists presented on an obscure NET television program dedicated to he best of porary music. Dressed plainly, she worked at the piano and sang, absorbed in her craft, as if unaware of the audience. A year later, as guest soloist with the Boston Pops Orchestra and riding high on the crest of her first hit record, her singing had gained Your Face)." measurably in spirit and command but even that performance was only a suggestion of the delight of Robert Flack, 1973 – a

Music has been part of her life since she began playing piano as a child in 'er home in Virginia. Guided by her mother, she studied classical piano and voice. graduating from Howard UniverFollowing some graduate work, she taught school for several years, using music to reach the At the same time she moonlighted is an accompanist and eventually ook a few club dates herself. This led to a long engagement at Mr

Henry's in Washington, D.C. where Les McCann heard her and helped get a contract with Atlantic Records, for whom she still records. Anyone familiar with her background and albums could sion is not what's good for the have anticipated the content of Sunday's program. Although she is usually thought of as a jazz singer (recently capturing the

"Most Popular" female jazz singer spot held for so long by Ella Estzgerald), she moved back and forth between gospel, blues, jazz, and "contemporary folk" nusic, alternating up-tempo and softer songs. Her thigh-slapping, whooping rendition of "Reverend Lee" brought a storm of applause but no more than for the wistful "Bridge Over Troubled Water" (dedicated quietly to "a girl in the wheelchair section" who had written to her requesting it). She did a high-flying interpretation of Gene McDaniels' "Compared to What," Marvin Gaye's "Inner City Blues," and, of course, her hit "The First Time (Ever I Saw

Not so predictable was her choice of Randy Newman's "Suzanne," which she had wanted to record on her first album four and a half years ago. At that time the record company execs looked at her incredulously This time, she explained with a very satisfied smile, they said "Sure, honey, anything you want" So it will be included on her next album. The song itself is

Kathleen Woodward

Imagine 4// in the Family swollen from tube-size to stage size into an all-American favorit entitled All in the Ballgame. At mpossible nightmare? Unfor anately not. It's alive and doing l in the form of Jason Miller' that Championship Season which under Joseph Papp's production recently moved from off Drama Critics' Award sell. The New York Critics imously applauded the pla and since the text is not ve and since the text is not ye published. I saw its West Construction at San Francisco' A.C.T. in hopes of finding good contemporary material for San Diego's next season. Well, lessor learned: what's good for televi-

The tawdry situation is this The Coach, pushed into retire ment after cracking one of his students on the jaw, has a reunion 20 years after with the team who won his 1952 championship season. An overblown Archie Bunker in sweatsuit, he tries to pep up his flabby 38 year-olds with instant rah-rah therapy and glass after glass of scotch: you Boys are my real trophies and I want my Boys lean and mearemember exploiting a man's weakness that's the name of the game don t Jorget Marx was a Jen remember your soul belongs to God but your ass belongs to me don't grow old on me Boys fight Fight FIGHT.

His Boys need help, real help,

for they are a sniveling in-fighting bunch of losers. There's a beefy Italian strip-miner who made i filthy rich and only gets a hard-or around expensive things. A voical lush who does have a edge on the truth but in the end sings the school song with the rest. The Feenamint-popping Mayor who is not only corrupt but stupid-he wants to expose his opponent's dead uncle as a McCarthy Commie. And the self pitying high-school principal who whines for a piece of the pie and is

San Francisco's American Conservatory Theatre



LOCKER ROOM BLAHS

He, for example, kicks off the evening's fun and games by revealing that the Italian is screwing the Mayor's wife.

But that's only four, right? The fifth is missing, right? You table revelation is that Martin, the missing fifth, won the secsor for them by playing dirty on the Coach's orders. It's all a shabby farce, they're not champions after

on locker room language, one-liners (often stolen), and cheap structural TV-comedy tricks. Miller throws in the words "pederast" and "cunnilingus" to get a nervous titter and allows his characters to take us down maudlin memory lane. They break down sobbing, point guns at each other, fall down stairs, slap each other across the face and make up, of course, at the end. The end of Act Three is only

the window someone already there!—then grabs at something silver on the bookcase. The Coach: Oh no! Not in the trophy! Curtain Even the 13 year-old in front of me found all this monotonous and preferred lbsen's Doll's House.

At one drunken point in Albee's Who's Afraid of Virginia Woolf?, Martha, munching on her boozy ice cubes, mu sad. We can say the same about the Coach and his crippled Boys about Miller's play, and abou the state of American drama which thrives on empty imitation of Virginia Woolf's alcoholic evening when corrupt relationships are exposed for what they are. First we had the homosexual version in Boys in the Band, then the all-female version in Marigolds, now the defeated jock version in That Cham-pionship Season. What's next?



-Brandon Wander-

Downtown, way down town,

near the corner of Fifth and

Market is this little pink kitchen called "Mom and Pop's Soul Food Square." It used to be just

city dwellers, hustlers from the

oodles of card rooms in the area, and a few lonely black sailors far

way from their Southern homes

Today it's Mom and Pop's, sub-

rban tract pink on the inside,

counter with eight unmatched

stools, and a clientele that is, well,

cooks all the food and runs the

urled fifty year old, tries to

joint while Pa, a slim, wiry, short-

the same clientele as before. Mon-

honkies hoakydom

assist. Mom. a chubby houncy compact black woman with a rainbow smile, is the best witness for her food. It's great and it's filling. Chitlins, cornbread, greens, ham hocks, smothered chicken, and today's delicacy, ox

> is a German strain which carried through to my mother in the form of her ability to cook oxtails, usually in a stew. But my Mom's got nothing on this blue waitressressed Ma. And this black Mom's a lot quicker. Five minu'es is maximum till you've got a plate full of beans, rice, collards and meaty oxtails that are lively, spicy, and whose full flavor reflects a day of careful simmering. Plus you get a side dish of sweet, buttered cornbread pancakes. Outside of Mr. A's it's the best, most exciting meal my girlfriend and I've had in a long

Now, way back in my heritage

time. And Mr. A's cost us over \$30. Mom's and Pop's cost \$2.80. We ate there a Saturday afternoon, and one might've thought we were a couple of white honkies gone weekend slumming. Well, we were. But no one minded. In downright hospitable. The overall impression was that this sweet Southern country black had invited us to come eat in her home kitchen. It was neat and orderly but no electric can openers or plates and walls in matching

decorator colors. It's Mom's kitchen, and Pop knows it. He looks on unconcerned while she cooks away. taking care to stay clear of her nimble footwork. With Pop tall and sharp-boned, Mom quite short and plump-checked, they hang together in an odd but effec-tive working relationship. American Gothic, rural black

You come to eat and that's what you get. And you can listen to great music while you're gobbling at the counter. There's a juke box stacked with the real soul 45's. James Brown, Al Green, The Impressions, Luther Ingram. We put on Al Green and a couple of slow, whispering Spinners tunes. There was this trio of black Marines when we came in, jumping and dipping around the

propped high in the pink corners.
All were in uniform but after a short while it became clear they weren't no lackhuster, jive-less marine grunts. Just had to watch 'em move, slither and bop in the same side-to-side motion. The thin, short black, with lively snapfingers was the cafe's Smokey Robinson, singing falsetto smooth right in there with Luther. Where can one get such a floor show these days, and at

these prices? If you can't get into the scene enjoy what it has to offer and relish its genuine hoakiness. I mean, where do you find a restaurant with paper towels in stead of nankins, every coffee and water cup different and probably rescued from the Volunteers of America Thrift Store down the street? Only at Mom and Pop's with their toy cash register that they use as a real cash register, placed prominently under the Andy's Cafe calendar. There's no now generation Pepsi, or hip Uncola to drink, but honest Frosti Root Beer and creme and strawberry is the only place I've seen toothpicks stored in empty hot sauce bottles. The only menu, and the only one you need, is a sheet of ordinary notebook paper with names and prices handwritten and taped above the window that

looks straight into the kitchen.
One plump, black 40 year old, sitting next to the kitchen win dow, gets up and hands Pop a lone dollar, less than the price of the meal. Pop calls back into the kitchen, "Hey Mom, you know 'bout this?" Mom's mouth puckers. She swings her head from side to side and drawls a bemused "Sure do". She motion spoon, the plump black laughs and hops out the door. And when the other blacks pay they leave without the usual quarter-under the-piate- slip-out-the-door move. Instead they not their turn mies, compliment the cooking and give a warm, "Thanks, Mom" In kind, with one hand on hip, the other filled with dishes, Mom smiles and says "You're

Follow the signs to no-service-charge checking. Just keep a \$100 minimum balance in your checking account with us and you'll never pay another service charge. 70 offices throughout Southern California.



SEADER

PUBLISHER James E. Holman James C. Holman
EDITOR
Alex Farnsley
ASSOCIATE EDITOR
John Best
PHOTOGRAPHIC EDITOR Mark Meyer FILM EDITOR ADVERTISING REPRESENTATIVES LOS ANGELES ADVERTISING REPRESENTATIVE Bill Butler CIRCULATION DIRECTOR George S. Cooney CONTRIBUTING EDITORS

READER



Paiomar College 373 Hale Ave. Escondido Balboa Park 820 E Street 3500 Sports Arena Blvd. 224-417 350 Cedar Street 1340 Broadway, El Cajor 480 Fim 234-9325 sius Carter Theatre 239-2255 239-7854 3rd & B Sts. 3rd & Biss. Silver Strand, Coronado 3785 Ocean Front Walk Salboa Park 3743 Frith Ave 4079 54th 7917 Girard Ave. 700 Prospect St. 3960 Mason, Old Town e Arts Gallery

HOLLACE KOMAN, pianist, Mayan Hall, Southwestern College, Sunday, February 25, 4:00 P.M. MUSIC

BIRTHA AND NASTY BENJAMIN, Wallbanger's, 2966 Midway, Thursday through Saturday, February 22-24 9:00 and 11:00 P.M. SAN DIEGO YOUTH SYMPHONY, Casa del Prado, Balboa Park, Sun-day, February 25, 1:00 and 3:00 P.M. ELECTRONIC MUSIC, UCSD Matthews Campus Music Gallery. Thursday, February 22, 8:00 P.M. JEAN STONE, soprano, California State University Recital Hall, Sunday, February 25, 8:15 P.M.

vatory, Thursday through Saturday, February 22-24 and March 3, 8:30 P.M. P.M. ANASTASIOS VRENICS, tenor, San Diego Community Concert Associa-tion, Civic Theatre, Community Con-course, Friday, February 23, 8.15 P.M.

ONE FLEW OVER THE CUCKOO'S NEST, Cassius Carter Center Stage. Tuesdays, Wednesdays & Sundays 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. Through March 18. LOUIS KAUFMAN plays Beethoven Chamber Music, Montezuma Hall, Cal State Univ., Friday, February 23, 8:00 P.M.

Community Concourse, Saturday, February 24, 8:00 P.M.

MARINE CORPS RECRUIT DEPOT BAND, Philharmonic Artists Associa-tion, Pilgrim Hall, Escondido, Friday, February 23, 8:00 P.M. ARSENIC AND OLD LACE, Patio Playhouse, Thursdays, Fridays & Saturdays through March 3, 8:30 P.M.

DINNEH BHIDGE, FACE CARDS, Crystal Palace Theatre, Fridays, Saturdays & Sundays through March 11, 8:30 P.M. (except Friday, Fabruary 23). SAN DIEGO DANCE THEATRE, Grossmont College Student Center, Friday and Saturday, February 23, 24, 8:00 P.M. ebruary 23).

OLD TIMES, Mission Playhouse, Old Town, Fridays 8:30 P.M. STUDENT RECITALS, Grossmont College Fine Arts Recital Hall, Friday, February 23, 11:00 A.M.

FIDDLER ON THE ROOF, Valley Music Theatre, Thursdays and Saturdays at 8:00 P.M. Sundays at 7:00 P.M. Through March 11.

THEATRE

STEVIE WONDER, Golden Hall Community Concourse, Saturday, February 24, 8.30 F.M. HOW THE OTHER HALF LOVES Goronado Playhouse, Fridays through Saturdays until March 24, 8:30 P.M. SAN DIEGO SYMPHONY, Mira Costa College Auditorium, Ocean-side, Saturday, February 24, 7:00 P.M.

THE MAGIC ONION and THE PUPPY WHO CHASED THE SUN. Balboa Park Puppet Theatre. February 25, 1:30 and 2:30 P.M.

SUMMERTREE, San Diego City College Campus Theatre, February 22 through 24, 8:00 P.M.

ARNE ZASLOVE presents a chorale movement concert, UCSD Matthews Campus Recital Hall, Saturday, February 24, 8:30 P.M. FRUITS OF PASSION, UCSD Drama Club. UCSD Theatre. Saturday and Sunday, February 24 & 25, 8:00 P.M. Free (Tickets available at Urey Hall Box Office, UCSD) CEYLON NATIONAL DANCE COMPANY, Civic Theatre, Com-munity Concourse, Sunday, February 25, 7:30 P.M.

POOR LITTLE MICHAEL FINNEGAN, Mission Playhouse Saturdays, 8:30 P.M.

IOVE AFFAIR ON CHANNEL 2 THEN YESTERDAY, GEORGE AND DELLA, three short plays. Theatre to the End of Time, 5225 Campanile Road Tuesdays through Saturdays, 8:30 P.M. Through March 8.

SPORTS

BASKETBALL: USD vs. Grand Canyon. USD Gym. Thursday, February 22, 8:00 P.M. HOCKEY: Gulls vs. Salt Lake. Sports Arena. Saturday, February 24, 8:00

BASEBALL: USD vs. UC Irvine. USD. Saturday, February 24, 12:00 noon.

BASEBALL: USIU vs. Cal State Fullerton, USIU, Saturday, February 24, 12:00 noon.

BASKETDALL. Conquistadors vs Dallas, Peterson Gym, Cal State Univ Sunday, February 25, 7:30 P.M. HOCKEY: Gulls vs. Phoenix. Sports Arena. Sunday, February 25, 7:00

MUSEUMS &

GALLERIES

MAN'S COMMUNICATION: Early

MARK ELLIOTT LUGO multi-media pieces, S.D. Library (Central,) through February 28.

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

LAKESIDE STUDIO COLLECTION, original lithographs, intaglio, serioraph and woodcut prints February 17, 10:00 A.M. to 4:00 P.M. Mr. Doug DeLind: will answer questions, Fine Arts Gallery, Balboa

100 ORIGINAL GRAPHICS, Thackeray Gallery, 321 Robinson Ave. Through Fobruary 28.

LECTURES &

TALKS

the READER events

calendar by calling 276-

AN AMERICAN FAMILY, continua-tion of a visit with the Loud family of Santa Barbara. Channel 15, 9:00 DICK CAVETT has Robert Morley as his sole guest. Channel 6, 11:30 P.M.

THURSDAY

FEBRUARY 22

SKIING instruction. Channel 15, 7:30

THE ADVOCATES discuss amnesty for Viet Nam draft evaders. Channel 15, 8:00 P.M.

MOVIE: Who's Afraid of Virginia Woolf? Elizabeth Taylor and Richard Burton, Channel 8, 9:00 P.M.

FRIDAY **FEBRUARY 23**

SATURDAY FEBRUARY 24

OPERA THEATRE, Stravinsky Remembered, A look at the Russian-born composer and a performance of his opera The Emperor and The Nighti rigale. Channel 15, 8:00 P.M. GREAT DECISIONS '73, Japan: Partner or Rival? Channel 15, 6:30 P.M.

TELEVISION

Hwy 94 and 47th Cal. State University 8330 Engineer Board

KEMB 1405 51

MONDAY FEBRUARY 26

THE REASONER REPORT, Harry Reasoner presents a new show which will include news, essays and feature stories. Channel 6, 7:00 P.M.

THE MYSTERIOUS MR. ELIOT, documentary about Nobel Prize-winning poet. Channel 15, 7:00 P.M.

FILM ODYSSEY, Rules of the Game, Jean Renoir's study of society in collapse on the eve of a war. Channel 15, 9:00 P.M.

AN AMERICAN FAMILY, continua-tion of a visit with the Loud family of Santa Barbara. Channel 15, 11:00 P.M.

SUNDAY

FEBRUARY 25

LE ROY ANDERSON, Evening at the Pops. Channel 15, 7:30 P.M.



ONE MAN SHOW: Painter Doug Durante art professor at Palomar College exhibits work, Casa Real, Aztec Center, Cal State Univ. February 22 through March 2, 10:00 AM to 4:00 PM Admission free. GEORGE SKAPSKI discusses the Sonata Form, Grossmont College Fine Arts Lecture Hall, Friday, February 23, 1:00 P.M.

The Plebian

834 Kline St 454-1888

La Jolla

Old Collectors - New Stock

Beautiful & Distinctive Indian Jewelry Turquoise and Silver

Low-Low Prices

Silversmith available for custom work and repairs

TOTAL TO INVIOUND WINDOW 75 /FAONETT PILLTE MINISTER 120 HULLIN CHANGE OF THE יינו שנוויו וינוויב

THE FAIR EXCHANGE RESTAURANT

5192 COLLEGE AVENUE 582-8791 themselves would overburden the average elevator. For that matter, you could jettison Caine and still have the problem. Under spacing out of words, his manic-depressive inflections, his frequent switches into dialects and impressions— it is a challenge, frequently, to follow the sense of his dialogue from one sentence to

the next.

Considering the several obstacles to sticking with Shaffer's prankish plot, which is questionably justifiable to begin with, the saviors of the movie become Ken Adam, the set designer best known for the look of the james Bond films, and Oswald Morris, the photographer whose talent thrives within mustiness. It is the appearance of the film, behind or to the side of the two domineering faces and figures, that holds unpredictable interest. The strange objects, games and gimmicks, the an-

hypnotized. Inexplicably another number without pausing ignoring the response she had evoked. That was the only flaw in timing or balance in the entire

March 1, 1973 For Sale

CHAIR Lounge, reclining, Deep, rich red leather. Perfect condition, Beautiful piece. Asking \$125 Call 274-3755 late evenings only or before 7:30 in the mornings.

FURNISHINGS FOR 1970 VW camper: seat-bed, closet, two small seats, Overhead shelf, Will fit VW van. \$65, 273-2350

SKIERS NOTE 210 cm. Head Downhills with Look Nevada bin-dings, 15 days old. \$100. 205 cm. Kastle Giant Staloms with Marker Rotomats. 80 days old. \$100. 200 cm. Kastle Slaloms, with Marker Rotomat — FD bindings. 40 days old. \$100. Call Chuck. 278-2726.

FOR SALE: SURFBOARDS, 6-foot and 6'4", \$30, 273-3448.

SURFBOARDS FOR SALE: 6-foot good shape, \$35; 7'2", speed shape \$45, 453-1652 or 225-0431.

SEARS AIR CONDITIONER for car, in good condition. Used very little. Mostly removed, but some parts still remain attached to my car. If you want to remove them, the whole thing is yours for \$55, 453-3261.

FOR SALE: TYROLEAN hiking boots with Waffle Stomper soles. Size 71/2. Very good condition. \$15, 488-8645.

STUDIO CORNER COUCHES and table, \$100. Frigidaire Coppertone washer and dryer, \$150. Children's organ, \$20. Bassinette, \$4. Clothes, woman's sate 10 to 2. Vaporizer, \$5. Power mower, \$20. Linoleum and shag rugs. Miscellaneous items. Call 280-3848.

FOR SALE: COM Slide trombone rose gold bill. In excellent condition With case, \$60. Call 453-5363.

STEREO AMPLIFIER, 10-watt RMF \$45. Pair of speakers, 41/2", 1" voice coil, 10-ounce magnet, \$20 for the pair. Two pairs of neadphones: Koss pro 4As, brand new, in the box, \$45; Realistic custom pros, \$20. Or all for \$110, 262-7229. Ask for Bruce.

WOMEN'S ¼" FULL length wet-suit Medium size. Used only once. Cost \$50, will sell for \$35. Call 284-4385

NEW CROWN CLASSICAL guitar. Nylon strings, 40" concert size. Model No. 485N. Never used. played, owned or damaged. \$35. Call 460-6516. Near State. GIBSON J-45 JUMBO body acoustic guitar. Good condition. \$175. Also Fender Newporter good blues. \$75. 488-4871. Leave message.

WATER BED HEATER, \$15. Girl's bicycle, \$15. Danish chair, \$10. Conga drum. Call after 5. 281-9458.

LONG HAIR BARGAINS— Remingtor, hot comb, virtually un-used all attachments, new warranty reg, card, \$8. Hallmark stylist dryer, 300 watts, carrying case, \$5 Both of \$11, You can't beat this deal. Jeff at 198, 7644

Cars

1965 CHEVY IMPALA, 4-door hard-1965 CHEVY IMPALA, 4-000r hard-top, 327 V-8, power steering, powel-brakes, recently rebuilt automatic transmission. Excellent condition \$650. Call 463-3055.

sunroof, good econom. (21-25 m.p.g.) Very clean, high quality car. \$875. Call 487-1660.

1963 CORVAIR AUTOMATIC Cheap transportation, needs valve job. \$125. Call 453-2000 ext. 2015 days, 753-0534 nights

63 KARMAN GHIA, Very good con-dition, new paint. Call 225 8087 or 453-5353.

1959 BUG-EYE SPRITE. Excellent condition. Four brand new tires. \$600 or best offer. 271-1266.



can drive it, we'll insure it for less.

Special Student "Discounted" Auto Insurance

Offered Exclusively in San Diego by MONTE R. KELLEY Insurance Agency

Drive by or call today for a quotation — Ph. 583-9393



1964 CHEVROLET BISCAYNE four-door, \$240 or best offer, 224-2986. Ask for Dave Seaborne.

Bikes

1969 YAMAHA 250 Enduro, with chamber. One ride and you're spoiled for anything less, Make offer. 274-3334.

1970 NORTON COMMANDO. 750 cc. \$700 or best offer. 1973 registration included. 224-9871. HONDA 305 SCRAMBLER. Rebuilt engine, good trans. 1966. \$185 or best offer. 453-1652 or 225-0431.

UNDERWATER DIVING CAMERA. Kodak Instamatic 154X camera with automatic flim advance. Housed in a plexiglas housing. Depth tested to 200 feet. Flash attachment included. It's a sacrifice at \$35. Call 488-3951.

Lessons

MUST SELL: 1972 Yamaha 175 cc. Enduro. Like new, less than 2,000 miles. \$525.00 or best offer by Feb. 25th. Call after 9.00 P.M., ask for Salvador. 420-4633.

Wanted

HOT GUITÁR PLAYER-SINGER that's looking for hot rhythm section and back-up (electric piano, Fender bass, drums). Call Steve — we're workin! 753-4522.

COLLEGE STUDENT DESIRES gar-dening, yardwork, hauling. Also ex-perienced in moving. Richard. 270-3621 or 279-3769.

SMART PERSONS ALSO. For the graduate record examination. \$\$\$ I need help now! Pay any price. 223-8275 mornings.

SIX-CYLINDER, 230 engine for Chevy, Will pay good price for one in excellent condition. Also need radiator, 755-6834.

WANTED GUITAR PLAYER with 15 years experience. New in town, seek other experienced players for rock, blues, and jazz to form a group for professional gigs. 488-4871.

GIRLS TO PRESENT "glamout hours" selling organic cosmetics Fascinating, profitable, 272-2227.

Notices

Housing

TWO ROOMMATES NEEDED, prefer

females. Share three-bedroom hous near State College with two males \$45 each. Call Roger at 287-3399.

HOUSE BOAT to share. Snelter Island, Small private room, heated, phone. Must be 'emale, \$60 per month. Call late at night, 225-8361.

ROOMMATES NEEDED Large 3-bedroom house in P.B. 1½ blocks from beach, near bugline, really nice, no hassles, many extras. Move in now, pay no rent until March. Call 488-5236.

GUITAR LESSONS. Beginning or advanced. \$12 per month. Call Robbie at 459-7837. COME TO THE Women's Store for feminist and non-sexist children's books ... Crafts, posters, and peoples pins tool! All profits go to women's movement projects. Sisterhood is powerful 4157 Adams Avenue, San Diego, 281-4181.

EXPLORE: NEW ARTS and crafts co-operative needs members who can tend gallery four hours per week. Exhibit and sell your work here. Meetings every Sunday 7:30 P.M. 911 Hornblend, Pacific Beach. Or call 272-9300, 295-7014, 273-4896, or 454-8988.

Our baby needs you and I want to marry you. My brother isn't mad at you any more. Love, Greg.

FRIENDS OF JESSICA: I'm in Miami at the Fontainbleau and am I ever the cat's meow. And you're the ones who made it all possible.

Rides

week-end. Will share gas. Husani 461-3318

Services

ARE YOU IN A Rut? Searching for the answers to life's mysteries? Inter-ested in self-realization? We invite you to attend a series of lectures on "This Thing Called Life," at the U.S. Grant Hotel, 11:00 a.m. every Sun-day beginning February 18. Free.

QUALITY RE-MODELING Masonry



NEXT TO STATE COLLEGE

ed from page 3) Olivier's unique renditions of reasonably smooth lines—his shifty changes of pace, his static;y

iquated divans, and lamps, and pillows, the wealth of t ooks, all a masterpiece, and in her hands it

nvest the movie, for a viewer with an independent, wandering eye, with the excitement of an abundant, unexplored attic, or antique shop, or museum. If the film had been done in the closeup style of television-just faces on screen—most of the interest would have been cropped. But under Mankiewicz's loose direction, there are plenty of marginal diversions tucked in the screen's corners and along its edges. Even so, there is little of interest beyond the midway mark, once the locale has been thoroughly explored, and certainly even this interest is of the most inanimate

words, this movie might be better Radio, KPBS-TV, and the Academy, The program is composed of films judged on the best entries in various catagories.

guitars, organ and drums) that backs her up was excellent, never intruding on the relationship between artist and audience a relationship she now obviously enjoys. Singing and playing the piano for nearly two hours with just a short break, neither she nor the near-capacity croud seemed the least bit weary by the time she began the familiar piano intro to words, this move might be some might be some



C.S.I.S. COLLEGE STUDENT INSURANCE SERVICE

TEN-SPEED PEUGOT, like new. Cost \$130, will sell for \$100. Call 270-

GAS POWER MODEL aircraft P-51. Mustang -38 wir J span, \$5. Fox 36X motor, \$15. with fuel tank, glow-plug fuel line... and other goodies. Call Herb at 460-5299 or mail to Aircraft. c/o C.G.C., P.O. Box 0124. San Diego 92115.

RAJA YOGA INSTRUCTION (relaxa-tion, meditation, awareness development). For information please

GUITAR LESSONS for profession blues, rock, jazz and country of 4871. Leave message for Spider

DEAR READER.

(commercial rate - \$5.00

OU CAN SELL THE MOST

AMAZING THING FREE READER

CLASSIFIED ADS

1966 PEUGOT 404 Sedan, Radio, Here's my absolutely, limited to 35-words free classified ad:

FOR SALE — 1967 Austin Healy Sprite, Mark IV, factory re-built engine, new clutch, hattery and starter. Good running condition. \$800 or best offer. 225-0778.

SEND TO: READER post office box 80803 san diego california 92138

phone



Personal

MY DEAREST DARLING, let's get to

LOST: FEMALE IRISH setter, three years old. North Mission Beach area, has curly hair, white patch on chest. San Diego and Mono County dog tag. Please call Bill at 453-6165. Reward.

MATCH-MAKER OF USD: I wish to

TO THE GIRL in my S.W. Chicano class. I love you very much. Don't pass me by. Don't make me cry! (signed) The boy that sits behind you. R.O.G.

SUE AT C.W. Beware of O.B. He's out to have a ball, and the snow part was only the beginning. I might add he's doing a good job. M. at S.W.

LOST: LAB, 16 weeks, shaggy, very friendly. In Del Mar, 2/12, near 11th Street. No I.D. \$10 reward. I really miss him. 755-1233.

RICK FROM WHITTIER? Thanks for the valentine roses, but I don't think I know you. Pam.

L.M.S.: AGAIN YOU pull the bastard thing ... do you realize what you're doing or is it blind naivete? What are you thinking this time? A.

NOOKIE-QUEEN OF UCSD: I love NOOKIE-QUEEN OF UCSD: I love you next quarter. Your love is beautiful, it means a lot. Vamos a Mexicol Love, Puppy.

FREE FEMALE KITTENS & weeks old, housebroken. Half Siamese, one all black, one looks Siamese. Please call Sue at 755-4787 or 453-2000, ext. 2226.

TO HONEY — "IF anyone should ask me to give a reason why I love my friend, there could be only one answer: because he is he, because I. am I." — from Babe, your Pal.

TO: CHEERLEADERS AT CW: G ahead and resign you uptight socialities. You'll miss the glory but we won't miss you! Goodbye: Celluloid Faces with Plastic Grins! Love, the

DEAR SUSAN, please come home

NEED RIDE TO Mammoth, every

WANTED: TWO PEOPLE willing to share gas as far east as you can go. 224-6300.

YARD SALE. Small pool table, chair, dishes, books, clothes, hubcaps, and other goodies. Saturday, February 24, 900 A.M. to 5 P.M. 3729 35th Street, San Diego.

IF YOU'VE Got problems, call us up

work room addition, professions painting and landscaping. Call 453 1852 or 225,0431. Ask for Roo

NEVER AGAIN

at this amazingly low price.

On Monday, March 26, 1973 the price of this series will increase from \$7,920 to \$10,000

THE PLAINS AND THE ROCKIES

OST Cause Press has published, on microfiche, every item we have been able to find from the Wagner-Camp bibliography *Plains and Rockies*. We continue to search.

Rockets. We continue to search.

The first edition of H.R. Wagner's hibliography came out in 1920 after some 27 years' work of compilation. In 1937 a second edition was printed From 1922-CL. Camp shared the work with Mr. Wagner and revised the third edition. Included in this bibliography are books magazine articles. Federal documents, some compilations and newspaper items of personal experience written between 1800 and 1865. Geographical scope includes the region lying between the Misson Vivilla and the Sieras N. wada Caucaules, from Mranco to the Article (with mission of Texas and what is now Western Louisiana — and in Canada everything East of the Red River).

The historical material we have assembled here on microfiche is essential to the student of pioneer history.

Approximately 557 volumes, postpaid

........... \$7,920*

On orders placed after March 26, 1973, the price will be \$10,000

A set of catalog cards will be included with this shipment, at no additional charge.

*Duplicates of items already in library collections may be returned for credit within six months after receipt of shipment.

LOST CAUSE PRESS 753 Starks Building LOUISVILLE, KENTUCKY 40202

_