

Oh to be fifteen again ...

-Albert Barret-

At least the Cevlonese Dancers need not feel neglected. They sold 200 tickets in San Diego before cancellation. Last Saturday a 15 year-old boy set a world weightlifting record in Balboa Park, and was cheered heartily by only 51 spectators. The weight-lifting neet was tucked away in Balboa Park's Federal Building behind twelve badminton courts in the space of about half a court. The badminton players never gave the strainers and groaners a second thought.

Ricky Lujan was the star of the meet. He set a world record for age fifteen by lifting a total of 550 pounds in the two olympic lifts, 235 pounds in the snatch and 315 in the clear and jerk. Lujan looked more like a guard on a high school basketball team than a weight-lifter. With braces on his any teen-ager. But upon questioning, he carried himself like an experienced athlete. "Let me give you the background; it'll go faster," he confided. He has een a Junior Olympic Champ eight times and is currently lifting more than any other 15 year-old in the world, he explained. His father was Cuban heavyweight champion but fled to the United States when Castro took over.

When Lujan stepped up to the bar he was all business and concentration. With the final clear iong after the judge had told him to drop it—basking in his glory.

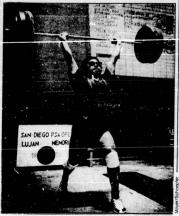
The meet itself was well-timed and easy for a stranger to follow An electric scoreboard flashed the amount of weight on the bar to the crowd. Two Fabian-haired helpers quickly changed the weights on the ends of the bars. Most of the crowd were either

family or friends or other weight lifters themselves. One of lifters in the crowd, a Jon Hill, said there was a difference of "night and day" between weightlifters and "body builders" Body builders "push iron" only for an increase in muscle and definition They try to pump up the capillaries to make the muscles look bigger. A weight-lifter aims toward the lifting meets. Much of the sport of weight-lifting is mental, Hill explained. The average lifter can go about ten pounds over his training lifts in meets.

A number of lifters in the crowd commented on the con-troversial use of steroids. They said that most competitive lifters past their teens take the drugs for gains in bulk and strength. They admitted the possibility of danger in the practice, but said "everyone does it."

It seems as though weight-lifting is the kind of sport that will always be tucked back behind badminton courts in the U.S. "It's one of the top three sports in Russia, but here it must be one of the bottom three," Ricky Luian complained. But interest in the sport is growing, if one can believe some of the enthusiasts there, "only one in ten thousand used to be able to lift his bod weight over his head; now one ir five thousand can."

····and a champ



· · · and guru

-Jane Weisman-

Life is tough for a new spiritual eader. The hours are long and the opposition usually powerful. Buddha gave up his life as a wealthy prince to find a way to alleviate suffering. Moses and Mohammed battled syrants and desert infernos. Jesus died for his beliefs. This myriad of leaders suffered to explain why man exists. And joining them in this unusual endeavor is a boy from India, the fifteen-year old Guru Maharai Ji.

The young Guru inherited the title "Perfect Master" from his father who died in 1966. While still a toddler, the boy would exhort his father's followers to "get up and do meditation." "If you can become perfect," he explains now, preaching a life of asceticism, "you can see God.
That's how I did it." In 1970 he began his international mission with a triumphal ride through Delhi in a golden chariot followed by miles of camels, elephants and devotees.

Ten months ago devotees of the Maharaj Ji put together the Divine Light Mission Informa-tion Center in La Jolla. To explain the Guru's teachings, the Divine Light Center sponsors sat sangs, "union with truth" meetings, welcoming the public. On a cold February Sunday evening, about seventy people and three dogs crowded into the In Between, a crisis center in Ocean Beach, to witness a Divine Light satsang. Most of the listeners were young. Every wooden bench was filled, and the

overflow sat on the floor.
"When scientists split the atom, they found pure white light. This pure energy is what you will see when you take Knowledge from the Guru Maharaj Ji, a young black man, his hair stuffed in a gold cloth cap, said softly to the crowd. He the carport was the only member of the Mission dressed casually, in a levi

jacket and jeans. Other members of the Mission were easily identified by the sportscoats, slacks, and the butons they wore containing a pic-

The women wore white blouses and long skirts. The clean-cut appearance of Mission members contrasted sharply with the infor-

mality of the listeners.

The room glowed with the heat of the crowd. It seemed as though people had either come to get out of the cold, to satisfy curiosity, or maybe to see if this new idea could untangle their lives. Some picked up the Mission's newspaper, asked for a phone number to call, and went home to digest their impressions of the testimonials they heard.

"Knowledge can only be given by the Guru or one of the mahatmas, his personally trained dis-ciples. At the climax of my private five-hour session, the mahatma reached out, touched my forehead, and opened up my third eye." A pale, lanky man stood stiffly before this group at the In Between. He looked over the heads of the crowd, his eyes filled with emotion while telling his story.

Between testimonials, the black man played his guitar and a flute player accompanied him. In the back of the room, three Mission members sat cross-legged, eyes shut in meditation. A man with fringy, brown hair explained that members meditate 24 hours a day on the Holy Name, in addition to meditations.

A smiling photograph of the young Guru hung on the wall behind the members as they spoke of their devotion to the Perfect Master. At the end of the satsang, an open invitation was issued to everyone, to visit their ashram, or shelter, any evening after 7:30 p.m.

Anyone captivated by the philosophy of Guru Maharaj Ji could visit the ashram at 7928 La Julia Shores Drive. A visitor would find the house set back from the road, a VW bus, with its parts scattered around, parked in

The Mission's young public relations man greets visitors at the door with a warm handshake. "Welcome to our ashram. Five brothers and two sisters live and work here." He introduces himself as Bill and leads the visitors through the entry hall surrounded by pillows is set for the evening meal

In the kitchen, a woman with long black hair, is slicing onions. "We are all vegetarians, but the Guru Maharaj Ji doesn't require any special lifestyle. People of all faiths are welcome to take

The house is extremely quiet. Only the sounds of water running in a shower, and the sizzle of

frying onions.

Bill ushers visitors into the stark, white living room. A faded gray brocade couch faces a white satin-draped altar. The altar and chairs covered with fabric. A single rose, a potted plant, and a gold Valentine's candy box decorate the altar. Hanging up near the ceiling, a banner reads, "Guru Maharaj Ji — Bearer of Living Water." "We live here by strict rules.

but it is really a love school." Bill gazed across the room at a bluetoned picture of his Perfect Master. "Everyone here has a job, and we all help with the

housework."

According to Bill, life in the ashram is not easy. The brothers sleep in the dining room, and the sisters sleep in the bedrooms on the opposite side of the house. All rise at 5 a.m. for two hours of meditation before work.

'I was a little bit crazy before I took Knowledge five months ago I was looking for peace when I went to a meeting in Los Angeles and met Guru Maharaj Ji."
Two brothers enter the room,

how before the altar and sit down palms upward, to meditate.

"I had doubts until I saw the room fill with light from the Maharaj Ji. It was pure white light, not just a halo or aura." Bill pauses to make sure the visitor is following his train of thought. "I knew then I could find peace.

The fragrance of frying onions fills the house. Bill explains that a year and a half ago, there were only six devotees in the United States. Today, after two visits from the Guru, 40,000 people have taken his Knowledge.

"The Mission bought the Guru a Cessna to help him get around easier," Bill smiles proudly. When the Guru comes to San (continued on page 2)



farch 3, 8 00 P.M.

MARY WAGNES

ICSD CHAMBER CHORUS

Hall, Mathews Campus, Saturday March 3, 8:30 P.M.

YOUNG PEOPLE'S CONCERT, San

Diego Symphony, Civic Theater, Saturday, March 3, 10 A.M. and 12

Hall Southwestern College: Sunday. March 4, 4 P.M.

USD SYMPHONY AND CHORUS, Psalm of Thanksgiving, Carnino Theater, USD, Sunday, March 4, 4 P.M.

RITA CANTOS, soprano, BARBARA BRANYAN, harpsichordist, GREG NESTOR, guitarist, Jewish Communi-ty Center, Sunday, March 4, 2:30 P.M.

ARTHUR LAMBERT, planist, Recital Hall, Cal State University, Sunday, March 4, 8:15 P.M.

REV WILLIAM FORSHAW lectures on G.B. Shaw, Athenaeum, La Jolia, Monday, March 5, 10 A.M.

LAURINDO ALMEIDA, guitarist Aztec Center, Cal State University Wednesday, March 7, 8 P.M.

Wednesday through Saturday, 8:30

JUILLIARD STRING QUARTET Sherwood Hall, La Jolla, Thursday March 8, 8:30 P.M.

AMERICA, Civic Theatre, Community Concourse. Thursday, March 8, 8

BALLET LIGHT LIGHT

GYNT

GURU

Diego next month he will stay in

"I went home and told my father, who is an atheist, I had seen the Light. He threw me out of the house!" Bill laughs, his brown eyes far away under round glasses. It is hard to imagine a father throwing a son out who is dressed in a business man's vest,

shirt and tie. "But now, my parents are happy, and I can go home again. My mother was just leaving when you arrived. She even comes to some of our satsangs now.

Bill says he gets along much better with his family now that he has taken Knowledge.

"My father, who would never give money to a church, is loaning y brother Mick and me \$1000 to buy a carpet cleaning machine for

Everyone in the ashram works support each othe. Last November, they spent \$430 each to fly to India for a three day festival. Five thousand westerners and fifty thousand Indians lived together, sharing their Guru's

"It was a physically hard experience. We lived with the pofood, flies and decay like the natives always do. But it was great; we were forced to rely on His Holy name."

The seven devotees from San Diego stayed a month visiting the ashrams of India. Ten months ago a mahatma came to San Diego and announced he would give Knowledge to anyone who returned the next day. Bill says fifty people returned, and that was how the Divine Light Misbrothers and sisters of the La Jolla ashram take their new life

"When we greet a brother of sister we say 'Truth is the con sciousness of bliss," this is wha don't need drugs or anything

Like an efficient public relations man, Bill clears up the facts about a story published after Indian officials revoked the Guru's passport a few months ago. The newspapers, and Time magazine, brought the Maharaj Ji to international attention after officials seized a suitcase con taining \$3,000,000 in cash.

"One of the aides forgot to declare the suitcase with the money and the one filled with watches and jewelry. They were gifts from his devotees to give to the poorer brothers and sisters in India." Bill says customs officials interrogated a group of mahatciples meditated throughout the

"Gur Maharaj Ji's passport was returned, but they still haven't given us back the

Even in his native land, life is difficult for the new spiritual leader. India has one political party with a platform based solely on anti-Guru Maharaj Ji senti-Yet, the devotees of the young

cherubic Guru are determined to add His name to the list of great leaders. Certainly the chances for success are helped by the current fashionability of a turn away from social activism toward a about life. And the Guru Mahari Ji stands a good chance to gain recognition in the spiritual legion, if all his followers are as sincere and reverent as the seven members of the La Jolla ashram.

There are no clodhoppers at Ballet & USIU

A LAL GIVES

-Carla Jules

Ballet 'USIU, which opened February 21 at the Center for the Performing Arts on Cedar Street gowntown, offers more to dance overs than just a pleasing, varied and at one point, very moving evening. It gives us hope. For John Hart, formerly assistant director of the Royal Ballet and now head of USIU's ballet department, has plans to form a new ballet company in San Diego, and he has a good start. With two resident San Diego ompanies already, this may seem at first a ridiculous case of supply far exceeding listless demand. But, as the program of seven original (seven original) composition shows, USIU has what the

real camaraderie, many more than two or three strong principal dancers, and, thank God, an adequate, in fact, satisfying corps.

clodhoppers at Ballet USIU.

The first half of the program is

given over almost entirely to the classical romantic — not even classical Balanchine — manner: Deborah Hadley's "Presentation Overture", Wayne Davis's "Trio" and "Tarantella", and Marcia Quigley's "Moon Garden." Although all of these works are pleasant and competently executed, they lack ex-citement in both choreography and conception. Something is missing and perhaps that some thing is, above all, contem-poraneity. I've loved classical ballet for years, and yet through out this part of the program I found myself asking why the Chopin) were being used in "original" ballets in the 1970's as were a century ago. Classical

ballet is based on a lyrical line,

it did, I think, in the performance queens, all the men their servants hierarchical view of society with the "courtly love" couple and the asexual body as its basic units. "Moon Garden", for example, with its three male-iemale couplings, simply could not be danced without suppressed laughter from the audicence if the women were as tall or worse yet,

well, with more than admiration and aesthetic appreciation, to the last two ballets, Esther Turner's "File #T.N.C." and Wayne Davis's "Crystals on her Mind. In the case of "File #T.N.C." it was with laughter, for the whole affair was a zany, impossible double plot with spies, diamonds as big as the Ritz, Latin ladies, and multiple changes of costume of stage which all began improbably enough with an outline of the story being shown on a movie screen. Granted, "File" was not entirely successful - I found the music too mincingly formal for all the hurly-burly — but this is a minor matter. What is important is the experimental, quirky mind at work which refuses to regard ballet as a purely formal art (art with a capital A).

But the best came last. In fact, if only Wayne Davis's "Crystals" would have been well worth it. It s exciting visually, thanks, in great part, to the lighting and costumes which are superb (the choreography often tends toward West Side Story or Inflamed June Taylor Dancer). And it is intense

'It's perhaps because of this that the audience responded so

> POOR LITTLE MICHAEL FINNEGAN, Mission Playhouse. Saturdays, 8:30 P.M. OVE AFFAIR ON CHANNEL 2. THEN YES TEMDAY, GEORGE AND DELLA, three short plays. Theatre for the End of Time, 5225 Campanile Road, Tuesdays through Saturdays, 8:30 P.M. Through March 8.

March 8 1973

THEATRE

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

HOW THE OTHER HALF LOVES, Coronado Playhouse, Fridays through Saturdays until March 24,

THE BOY FRIEND, North County Community Theatre, 1320 Grand Ave., San Marcos, Fridays and Satur-days, 8:30 P.M. Sundays, 8:00 P.M. through March 18.

Ibsen's

Directed By Eric

Christmas

MARCH 9, 10, 11 and 15, 16, 17, 18

TICKETS - BOX OFFICE, UREY HALL

Old Globe Theatre
Palomar College Theatre
Patio Playhouse
San Diego Art Institute
San Diego Public Library
Sports Arena
Timken Art Gallery Balbos Fan Palomar College 373 Hale Ave., Excondido Balboa Park 820 E Stree Sports Arena Blvd Balboa Park La Jolla Pt. Loma 350 Cedar Stree Alley Music Theatre

Actor's Quarter ... California State Univ. Cassius Carter Theatre

City College Theatre Community Concourse Coronado Playhouse

rystal Palace Theatre ine Arts Gallery

ewish Communi a Jolla Art Assn.

453-336 1340 Broadway, El Calor 480 Elm 234-9325 286-5204 14th & C Sts. 3rd & B Sts. Silver Strand, Coronado 3735 Ocean Front Walk Balboa Park . . . 3743 Fifth Ave. 232-793 291-1786 583-3300 4079 54th 7917 Girard Ave. 700 Prospect St. 3960 Mason, Old Town

THE CHERRY ORCHARD, Cal State University, Dramatic Arts Building, March 2,3,7,8,9,10, 8:00 P.M.

GETTING MARRIED, Cassius Carter Center Stage, Balboa Park, Thursday and Sunday at 8:00 P.M. Friday and Saturday at 8:30 P.M. Through April 1. (Matinee Sunday, March 11 at 2:00 P.M.)

CONTEMPORARY CHAMBER MUSIC, UCSD Recital Hall, Matthews Campus, Sunday, March 4, 8:30 P.M. MANUMIT, Mission Playhouse, Sun-day, March 4, 8:30 P.M.

MUSIC

CHAMBER MUSIC CONCERT, Recital Hall, UCSD Matthew Campus, Thursday, March 1, 4 P.M.

SECRETS OF SUSANNA, Casa del Prado, Balboa Park, Monday, March 5, 10:45 A.M. ELECTRONIC MUSIC CONCERT Recital Hall, UCSD Matthews Cam pus, Thursday, March 1, 8 P.M. FELD STRING QUARTET, Central Public Library, Tuesday, March 6, 7:30 P.M.

PORTER WAGONER SHOW Golden Hall, Community Concourse Thursday, March 1, 7:30 P.M.

MANUEL LOPEZ RAMOS, guitarist, Campus Theater, San Diego City College, Friday, March 2, 8 P.M.

THE LOS ANGELES

UCSD THEATRE 8:00 PM

ALL INQUIRIES - 453-2000 Ext. 2491

UCSD THEATRE PRESENTS...

LORIE KIRKELL, cellist, and DIANE GALAS, pianist, Recital Hall, UCSD Matthews Campus, Sunday, March 4,

SAN DIEGO SYMPHONY with

DAVE EVANS TRACYE LAIRD, Folk Arts, Friday and Saturday, March 2, 3, 8:00 P.M.

ROD RODGERS DANCE COMPANY, UCSD Gym, Friday, March 2, 8:00 P.M.

GALLERIES JAPANESE, Peach Festival, doll collection. Museum of Man, Balboa Park, Sunday, March 4 and 11.

STUDENTS \$1.25

GENERAL \$2.50

s "an enigmatic exploration into the fantasy world of a young girl", but I read it this way. It's not a fantasy world, but the real world which this young Juliet encounters. She's a fragile, pure part of the current U.S. of A. fast and slick, lick-them-up cultures

New York blase sophisticate, working slave, or West L.A. hip and yet finds herself being sucked into them beyond her will

DAVID FRISK, chessmen, furniture, world sculpture and panels. Museum of Man. Balboa Park. Sunday. March 4 and 11.

BRUCE BEASLEY Jucit Sine Arts Gallery, Balbon Park brough April 1

MAX BECKMANN GRAPHICS, Ge man expressionist. Fine Arts Galler Balboa Park, through April 8.

HUNG HSIEN, contemporary Chinese woman painter of the Fifth Moon Group. Fine Arts Gallery, Balboa Park, through April 8.

KIBBY LINAWEAVER AND SUZI FITZPATRICK, mixed media pieces. San Diego Art Institute, Balboa Park. ANITA STORCK, paintings and drawings. Central Library.

ALLAN MILLER, Parts and Accessories, photographic works to Jolle Museum of Contem-porary Art.

College.

MARTHA SMITH AND OFA JALLU, La Jolia Art Association.

THE TURQUOISE SHOP COLLECTION, of Barbara Taylor Roy still lifes, landscapes and portraits at 935% Turquoise Street. Pacific Beach.

SPORTS

BASKETBALL: Conquistadors vs. Virginia, Peterson Gym, Cai State University, Sunday, March 4, 7:30

BASKETBALL: Conquistadors vs. Carolina, Peterson Gym, Cal State University, Tuesday, March 6, 7.30

HOCKEY: Gulls vs. Portland, Sports Arena, Thursday, March 8, 7,30 P.M.

LECTURES

MEET THE MASTERS, lecture serie MEET THE MASTERS, lecture series Technology for Art's Sake Rustrated lecture by Lucas van Vuuran. James Copley Auditorium, Fine Arts Gallery. Balboa Park, Tuesday, March 10-45 A.M. Reservations must be made by March 3. Lecture \$1.25, ecture and luncheon \$2.50.

GARY SNYDER, politry reading Montezuma Hall, Cal State University Thursday, March 1, 8.00 P.M. Free.

Please submit items for the events calendar by calling 276-3866 or send them to: Reader, P.O. Box 80803, San Diego, California 92138.

BALLET

(continued from page 2)

ly moving - for the first time in the entire program the body acknowledges its sexual character and the mind its anguish. The original score by Alex Chrestopoulos and Richard Page is a triumph; as we left we heard several people humming the

melody. Together they have a hit. The ballet has been described

and fear: gestures basic to this ballet are the holding of a cigarette, the downing of a drink, the undutating of hips, not the sweet dreams (here the expected. everlasting dream of her true love, oh well) and raped by the world (there's a gripping gang rape scene in red light) until exhausted, she dies. Deborah Hadley is nothing short of extraordinary as the girl. She is a clean. astonishingly poised, and delicate dancer, like light, and brings a remarkable depth of pain and bewilderment to the role.

Among other particularly good dancers in Ballet: USIU were Tamara Hadley whose verve and healthy sensuality were especial-Lydia Morales, Bill Edward, Charles Flemmer, and Mara Shapiro who brought down the house in "File" with her rolypoly, strutting comedy Performances through March 3

CAMPUS PROGRAM BOARD

Presents

ROD RODGERS

Dance Company

FRIDAY MARCH 2 8:00 P.M. UCSD GYM

\$1.00 UCSD Students

\$2.00 Faculty/Staff

\$3.00 General Admission



nlunges down the elevator shaft

MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD

Ferrything You're Alway, Wanted to Know About Sex (But Were Afraid to Asi) — Woody Allen's sarcastic spinoff from Dr. Reuben's slow witted sex guide to the sex of th

Harold and Maude — The fake-suicide jokes are predictable and the zany old lady lokes are typical, but this unimaginable comance between Bud Cort and Ruth Gordon has a sick-sweet observate our private perversity that is quite beguiling. And the many Cat Stevens songs at inter-vals give things a lift. (Ken)

Fay Rider — The new film generation's anguish and parannia about America is acted out in three unclated styles by the property of the property of the property of the style profiles, lack Nicholson, who chews up the scenery like an indomitable ham, and Dennis Hooper's trongest of the three characteristics of the property of the prope Avanti - Probably the best 1959 vanti — Probably the best 1959 movie made in 1972. Billy Wilder's latest opus hides, beneath its Samuel Taylor, several layers of undertone, swing from the director's complex blend of courness sent plack Lemon's patented brash American businessman, Julies to the promise that was held in the promise that was held in the promise that was held in some series. See FashNY (Cove) The Emigrants — Jan Troell's tribute to the Swedish peasants of mid-19th Centruty who took all the misery they could take in their America, taking more misery all along the way. It has, shall we say, an unwavering sens of purpose. Liv Ullman and Max von Syddw. (Center 3 Cinema)

Black Caesar - Harlem gangsters. With Fred Williamson. (Ace Drive In; Tu Vu Drive In)

Black Girl — Directed by Ossie Davis, Co-billed with GATLING Davis. Co-Dines. GUN. (Balboa; South Bay Drive In)

Brewster McCloud - Robert Altrewster McCloud — Robert Altiman's best film, possibly is an
man's best film, possibly is an
and its also a comedy about
hirdshi among other things for
the chase scenes, the police inthe chase scenes, the police incharacter, and the bird lecture
who turns into a bird himself, the
character, and the bird lecture
who turns into a bird himself, the
hollywood clickes, Warners' cartoons, and Mother Goose. It has
the policy is seems only half
baked, but then again much of it
is intolled — scene so the
is intolled — scene so the Houston Astrodome setting and the parody of BULLITT — and even when not inspired, it is anarchically reckless and ex-citing. 1970. (Strand)

The Catanase Sam Pechingah' uncomplicated ex-con on-the-lam yarn covers some fairly firm adopts. The covers some fairly firm adopts, thind rate hotels, the open road. There is relatively little action but when it comes straightforwardly with some marvelous hand gestures; All indicates a straightforwardly with some marvelous hand gestures; All indicates the control of the covers citing, 1970. Teckless and exciting, 1970. Strand)

The Surgiars - Jean Pul. Strand

The Surgiars - Jean Pul. Strand

tries to go Stree McQueen one
better, with personally performed stunts to make you gape.

The risk to bodily wholeness

of the overall insignicance of
this project.

this project. (Roxy)
Cabaret – Liza Minelli asks to be
loved all ways – as a sexbomb,
as an awkward adolescent, as a
Carnegie Hall entertainer – and
it's asking a lot. The time and
setting of 1932 Germany contain
an inheren, moodliness. And it
was a good idea to use the
pantted face and nihilistic lokes. 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.

be so smashingly Broadway.

(Fashion Valley)

Coconuts — The Marx Brothers,
plus more Marx Brothers in the
co-feature, MONKEY BUSINESS. (La Paloma)

Concert for Bangladesh — Harrison and Starr and Dylan, together in Madison Square Garden.

Deliverance — Rather too dreamily photographed; but this little parable about four Atlanta to the parable about four Atlanta the properties of the propertie

Dickey of his own best-selled.

The Discreet Charles and the Bourgeoille — Luis Bunuel? The Burnel? Th

biography of Billie Holiday, and the inaccuracies will probably leave Holiday worshippers in-consolable. But Diana Ross, in her acting debut, has escaped with surprising success from her surprise manneriums and lives with surprising success from her Supreme mannerisms and lives entirely inside her role. Snazzy period hairdos and costumes sustain the movie even through its excessive length and narrative cliches. (fashion Valley) (Fashion Valley)

all average and the self-confidence with a middle-years extramartal fling. He gets nowhere fash gets nowhere fash and the self-confidence and the self

Long Ago Tomorrow — Bryan Forbes' film, long delayed in its coming to San Diego, about a love affair between paraplegiacs. Malcolm McDowell and Nanette

Man in the Wilderness — Spurred by revenge, lust and a proud state of the special control of the death and manfully treks after the companions who left him to perish in the wilds. Gerry fisher's wilderness is uncomfortably grin-ty, and his one surefire image is a Noah's Archype boat crossing the desolate particular of the pro-cessing the desolate particular of the pro-limation of the pro-trial of the pro-persion of the pro-persion of the pro-trial of the pro-trial of the pro-persion of the pro-persion of the pro-persion of the pro-persion of the pro-trial of the pro-persion of the pro-persion of the pro-persion of the pro-persion of the pro-trial of the pro-persion of the pro-trial of the pro-trial of the pro-persion of the pro-trial of the pro-persion of the pro-trial of the pro-persion of the pro-persion of the pro-persion of the pro-trial of the pro-trial of the pro-persion of the pro-trial of the pro-persion of the pro-trial of the pro-tr

(Del Mar Drive In)
The Man of La Marbor Drive In)
The Marbor Drive In)
The

McCabe and Mrs. Miller -- Plenty otecabe and Mrs. Miller — Plenty of surface integer, it is not booking at dirazio en optomizate conditions, the quasi-western about the bringing of capitalist enterprise to a tacky fronte enterprise to a tacky fronte make out. Julie Christie and Warren Beaty are in the log, somewhere. And Robert Altman directed this incoherent, voices of the process (UCSD, 3/2 only)

(UCSS, YZonly)

The Mechanic — For a movie about a faulties, clockwork mortestends assault his it a suprisingly (florid, halluchatory tungle vegetation and Azabian Nights decors, and distorted, forform camera angles on the doomed characters. Directed, Michael Winner, with Charles Bronson. (Frontier Drive In)

The Hearthreak Kid — Uncommon-by funny, and directed by Blaine May, this comedy has more cruel meaning than most scripts with control of the control of the control control of the control of the control control of the control of the control feed of the control of the control of the feed of the control of the control of the feed of the control of the control of the control feed of the control of the control of the control of the feed of the control of the control of the control of the feed of the control of the control of the control of the feed of the control of th Heller in Pink Tights — George Cukor's lovely, noncomformist western about a travelling theatrical troupe. Starring Anthony Quinn and Sophia Loren and a lavish spread of fairy-tale colors. 1960. The New Centurians — An L.A. cop's "inside" police novel of many pages and many characters has been ruthlessly condensed by scriptwriter Stirling Silliphant. So many different situations are enacted by so few characters that (UCSD, 3/3 only) almost everyone appears psy-chotically erratic. (Royal

Jeremish Johnson — The saga of a mountain man, salted with uncomfortable, self-conscious flegendary qualities — ballad, self-conscious flegendary qualities — ballad, consideration of the self-conscious flegendary quality displayed, with the actors (especially goiden-haired Rouert Inrigg for sold, expensive pitch of the self-consideration of the self-cons The Omega Man — Charlton Heston defends his fortified townhouse against a breed of zombies with black cloaks and whitewasher face; in one of the control of the control of the fiction numbers. On occasion, the action sweeps you up depite your incredulity. (Aero Drive In)

screen. (State)
Kotch — The idea is that grandpa
Walter Matthau is being
neglected in his old age. But the
make-up man's care of his
appearance, the window written
amount of screentime he is
granted make Mutthau into the
most pampered person imagnable. (Ken) Pete and Tillie - Walter Matthau's ete and Tillie — Walter Matthau's and Carol Burnett's strong roots in naturalness enable this fair-midded portrait of a middle-class marriage to evolve gradually and smoothly from low-key comedy to gutsy tearjerker. Directed with few lapses of purpose on Martin Ritt. (North Park) 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 if they were all eliminated quickly. It can be sat through quite easily, out of tolerance for silliness. (College; Pacific Drive In)

Prison Girls — In 3-D and rated X.

Putney Swope — Bob Downey's bloody-minded satire about a Madison Avenue ad agency that falls into the hands of blacks. Totally indiscriminate about who Totally indiscriminate about who or what it slashes, and about how good or bad any of the gags are. Just on the law of averages, there are plenty of raunchy laughs.

(Strand, 3/2 midnight only)

Red Sum — Unsaturning adventure permits such badly dubbed mistins. as Toxition Addition. Alain Delon and Usrula Andress to join indulgent game of cowboysand-indians. A costume party western, filmed somewhere in Spain and directed by Terence Young, who might have been instructions by carrier pigeon.

(Pacific Drive In) (Pacific Drive In)

La Salamandre — Alain Tanner's Salamadre — Alain Tanner's cool, madein-viswitzerland film about a pair of fairly daily, enter-acted who investigate a shooting incident involving a shooting incident involving a shooting incident involving a stopping control of a shooting incident involving a shooting incident involving a shooting incident involving a shooting incident involving a shoot in the part of your life, but it is certainly vividly with you for the rest of your life, or even the rest of your life, but it is certainly vividly with you for the cett of your life, but it is certainly vividly and the cett of your life, but it is certainly vividly and certainly vividly and certainly vividly and certainly vividly and certainly vividly with your shooting in the certainly vividly and the certainly vividly and the certainly vividly and the certainly vividly with a shooting the certainly vividly and the certainly vividly with your certainly vividle with the certainly vividle with the certainly vivid the certainly vividle with the certainly vivid the certainly vivid the certainly vivid the certainly vividle with the certainly vivid v

Save the Tiger — The first line is "Shit" and the second is "When's the funeral?" and by then it is plain that this is a tough look at modern angst. Glimpses of the behind-the-scenes of the behind-the-scenes pressure and shenningsn in the LA garment business are quite convincing; however there are also a hipple hitch-hiker and a Anzio which are purely appalling, lack Lemmon and Jack Gillord do very well at escaping their customary grooves, Directed by John Avildeen, grooves, Directed by John Avildeen, and the converse of the property of the present of

The Sensuous Teenager — Not about teenagers as the title suggests and not from Denmark suggets and not from Denmark as the assertiments suggest, this is an unusually skillful piece director Max Peca and his faithful cameraman Robert Lefevve. The sets stuff is done in patterns (corny prismatic images) wellapper and uphotisery and in superb color. Starring Sandra Julien and Janine Rennaud, whose dialogue and dubbing are at home in a set fantasy.

(Plazz, Big Sky Drive In)

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

(Ace Drive In)

Seuth — Anthony Shaffer's veddy veddy clever play, a triple twister plot, is acted in virtuous tryle by Laurence Olivier and Michael Caine, A roving eye, inspecting side the British country estage will probably find more interest amongst the bric-a-brac than the devious plot revelations. Description of the country bear of the country estage of the co (Cinema 21)

ounder .— Authenticity initially peeks through with the title song by lightning Hopkins and intermittantly thereafter with the incidental music of Taj Mahal. But this heavily sentimentalized image of a black family in rural Louisiana, 1933, is otherwise blurred by caution and cliches. With Cicely Tyson and Paul Winfeld. (Center 3 Cinema)

Establishment comedy starring accredited anti-Establish-men arians Donald Sutherland, lane Fonda, and Peter Boyle. Directed by Alan Myerson. (Fox; Campus Drive In)

counts, especially on the waif-impersonation by Giulietta Masina, this classic about a brutish strongman (Anthony Quinn) in a circus troupe is definitely Federico Fellini one hundred per cent. 1956. (UCSD, 3/3 only)

(California)

(UCS), 33 only)

The Strawberry Statement — The Columbia University sit-ins and he big bus by the riot squad. At the Cannes Film festival the course impressed also of people, but in America the move clocked like exploitation, in any case, the technique of TV director Stu Hagmann is a thorough condition of the Columbia Columbia (Strand) (Strand) (Strand)

A Thousand Clowns — Real schmaltz. Jason Robards, more unbuttoned than usual, is a free spirit, a television gas writer who shuns success, and a beloved dad to his teenage son — but is he "good" for the lad? 1965. (Unicorn)

The Train Robbers — Odd, minimalist westernly y Burt strip compositions, in Panavision, cleanly defined lines, consocial terse, steady, horizontal or vertical camera runcated chain-links ta string of rides, row of men, corral tence, in comradely lashion, amidst infinite desolation, loneliness, with John Wayne and Annimity of the control of the contr

in the way of ideas, characters, piot. Ine toolus is Stressand as a Columbia professor's wife who has no life of her own, except in her ridiculous daydreams. Scenes that go embarrasingly overboard co-exist with scenes of nicely observed domestic normalcy. Irvin Kershner directed.

The World's Greatest Athleto —
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. (Solana Beach; Midway

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-Duncan Shepherd-

"What are you about? Hate? Despair?" "Don't get psychological on me. It's a waste of time. It's a waste of psychology," (From Kill, Kill, Kill)

In spite of numberless snatches of dialogue like the sparklers above, in spite of its title, and in

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Luis Bunuel

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MICHEL PICCOLI - LUIS BUNUEL AND JEAN-PAUL CARRIERE

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evoking, Kill, Kill, Kill is an intriguing movie - disorienting, perfectly in order for a thriller in which Jean Seberg's Pakistan vacation - tooling around breathtaking desert vistas - capsizes into a whirlwind nightmare amidst the mythic burnooses and within the secretive folds of desert

LUIS

-Nationa

Society of

A. Marie

darkened rooms, out of the dust brilliance. The format of Kill, Kill, Kill is a policier in which all documentary quality (at two a.m. on the night of August 3...) have been discarded. Scenes pick up events in the middle of their unravelling, and characters have already reached the final stages of their passion or decay. The result is a movie experience of frantic irrationality, and surprise, and screams, and can't we pause a moment and try to piece things together? On every street seemingly, in the background behind the sluggish mules and camels, men in thick dark dress bounce high above the crowd's heads: the trampolines unnever shown. And it is this queer sense of the action dislocated from its cause or motivation which creates the movie's zealous suddenly into a car's headtights. coming out of the dark forest and firing his gun twice as he falls dead in the road. A fanatic in skin-tight brown leather generates pointless sadism as he shoulders in a vacant house of blinding red, white and blue spotlights; his repeated, shouted question — "Where is Hamilton?" — and the whizzing walls and lights swirl into a torturous hammering. This un-shaven monster is the hero. The film, by novelist Romain Gary (Seberg, looking well-kept up, is his ex-wife), ostensibly endorses handling drug dealers. (The final image. like something from a revolutionist film, is of a young boy with an armload of guns underneath an end title that proclaims "The Beginning.") But

but never quite idiotic. **

and one of the few of his recent "No just neurotic, oversexed, a to come out in the present climate. Although the soundtrack

and aromatic heat and tan "due process", all ritual, all "I was torn botween shame and lust, but lust was stronger." definitely by the time of the risque county shifted from France northward to Denmark and Sweden. This shift and the simultaneous scuttling of remaining taboos on Americanmade sex films pretty much cut off the circulation of French films
- hilariously dubbed most of the time - in American adult theaters. These ignominious movie houses provided, in some cities, the only channel for worthwhile movies by the likes of Vadim, Doniol-Valcroze, Malle, others, and on a lower cultural rung. Max Pecas. (In addition to it is difficult to tell how serious his discovery of Elke Sommer, in Gary is about this or anything

sex/ crime pieces, the best of which were called, for American theaters, things like Heat of Mid-night. The Slave, and The Erotic Teenager is Pecas's latest creation "What do you think I am? A

Daniella by Night and Sweet Ecstasy. Pecas deserves remem-brance for a string of quick, light

movies that is permissive enough

ought to be tuned out ("Poor mother. How could I tell her that

ever since my accident I was sexually obsessed?") and the story

has none of its four eyes on

reality. Sensuous Teenager is prime Pecas, at

prime Pecas, at least beginning at the moment

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else in this meticulously designed, sleazy thriller that almost always

seems abnormal, often lunatic,

The advertisements say The Sensuous Teenager is from Denmark.
This is false — the title is false, the passport is false — but it is instructive about the drift of sex movies in recent years. somewhere around I, a Woman or the German sex reports and

Working as always with the fine shotographer Robert Lefebyre Pecas dresses his movie strikingly apestries, wallpapers, upholstery, and glassy prisms, mirrors, reflecting windows and in fantastic color - rather parched, powdery, sour. The urid images show more visua sense, or sensuality in the collaging of patterns and textures. shadows and glinting lights han you can find in practically any other film around. This is not to say that Sensuous Teenager or Kill, Kill, Kill are the top priority movies. They are not to be seen to the exclusion of Save the Tiger, Deliverance, Hearthreak Kid. In fact at a three-dollar theater on Hotel Circle, they would be a scandal. To a moviegoer who attends one movie per month, they would probably be unwise choices. But it should be mentioned that these stray-cat, mangy-cat, alley-cat movies are not available eternally. Kill lasted one lonely week at the Balboa and two drive-ins. Sensuous Teenager is playing and the Big Sky Drive In.

For an experience of unmitigated propriety, and unprestionable culture, the film to the Capri. This is probably minor Bunuel - twilight Bunuel. The main confrontation in his work is no longer between himself and his subject — sex, avarice, the rich and poor, the clergy — but between himself and his audience. By now, the targets of Bunuel's cuffs and embraces are so familiar to steady filmgoers that his film's moods seem to be created by the film-maker and his viewers "together" - in complicity. The enshrined Spanish director, playing proper host to his ad-mirers, leads the way through Bunuel's comfy lair. It seems no Discreet Charm is given to

demonstrations of gracious living
how to mix a dry martini, how to carve a leg of lamb - and to (Audran, Rev. Sevrig, Ogier, Cassel). The strolling movement of the film (and here a citation to the fluent camerawork of the also did the frenetic Kill. Kill. Kill) is like reminiscence — un-pressured, anecdotal, windy and disjunct, absent-minded. If it is difficult, from reading the ecstatic reviews, to glean much of a no-tion of what the film is about, it is because a close paraphrase of the sounding a trifle senile ("And then the cops strap this guy inside a grand piano and cockroaches sprinkle onto the keyboard..."i.





'Tomorrow's Dream", and "Get

mood, it moves, progresses,

builds with brass, steps forward and pounds, then slips back into a

caress, "Get Back Baby" is hard

downbeat from the start. Drums

fall, brass blares, a laugh is heard

from Al and WE'RE ZOOM-

BROTHERHOOD TUNE

"Heeey, baaaby!"

ING INTO A LEAPING

SCREAMIN' "Get back" and

Wrapping up the album are

well-done but confusing "Get

Back" by Lennon-McCartney, and of all things, Gershwin's "Summertime." Is Al shooting

for the La Vegas, Sammy Davis

vocal quagmire of American oreo

But with this album, Al rocks out

no more. He is now a careful

Let's Stay Together says no.

Let's Stay Together is Al Green

singing love songs, lavish in

production, ebbing with the qualities he has said are his ideals:

"taste and class." What's cruciat

in tone throughout, are either

written or co-written by Green.

For the first time, a deep un-

dulating organ is introduced to the brass. The drums are in-

credibly steady in the hands of Al

Jackson, Booker T.'s drummer.

Each song slides into the next, the

brass punctuating rhythm, female

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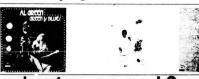
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and notes on an LA aia

-Brandon Wander-

The Grammy nominations ave flashed from Nashville, and the results will be seen on television this Saturday. Neil Dia-mond, Gilbert O'Sullivan and Roberta Flack have three nominations each. Al Green has none. Al Green? Many of you probably aren't too up on him. Neither was I until last year.

Al Green was the number one male singles vocalist of 1972. His super smash single "Let's Stay million discs, was his AM route to fame. Seeing him swing at the Forum in the town of LA, February 4, and listening to his three albums of 1972, I agree with many others that he's the premier

But Al Green records in temphis. Diamond, O'Sullivan, and Roberta Flack come out of the slick Hollywood-New York record combine. The record industry is in a fix when it seems flippantly to ignore the public and the critical response to this

Three albums ago, Al Green was being compared to Otis Redding. Discovered by trumpeter

Willie Mitchell and brought by him to Memphis and Hi Records. Al Green was going to fill the gap left by Redding, Initially comparison seemed valid, especially considering his second million seller "Tired of Being Alone", and his Green is Blue album. But Al Green doesn't even mention Redding as an influence on his singing. He has said Sam Cooke and gospel singer Clauded Jeter taught him.

Green is Blues was a mish mash album, versatile but going in coun less directions. Most were interpretations of old songs. The top tune on side one is "One Woman", written by Sandy Rhodes and Charles Chalmers This song is slick with Green singing longer, fuller, more re-cognizably commercial notes. It proves he's got a great voice. Yet these songs are odd in that they cound like Motown productions and not sterling examples of the Memphis Sound. They are exer-

word caresser, rolling the lyrics in his mouth, squeezing them with his throat. No more old slow cises, Al feeling about for what's really him. Practice, practice, im-There is a steady rhythm, the itate, a dab of this, try him, her. Side two is where things begin to change. "I Gotta Find a New drum marking Arthur Murray patterns for your feet to follow. This is a zippy dance album, which gives it a definite shot in the fun rating.

World" starts its off, rockin' like Otis, shouting yeah, but cooling down with some crooning female background voices and take-turns lead singing. Then come the

MIDNIGHT SPECIAL, George Burns, Nity Gritty Dirt Band, Bad Finger, Tom T. Hall, Honey Cone and Steve Martin, Channel 10, 1:00 A.M.

MARCH 3

ABA BASKETBALL, Carolin. Cougars vs. Memphis Tams, Channe 8, 11:00 A.M.

COLLEGE BASKETBALL, Oregon State vs. Washington Huskies.

IGOR STRAVINSKY, Opera Theatre Channel 15, 7:00 P.M.

MARCH 1

ADVOCATES discuss self-a sulation by newspapers and TV, Channe: 15

MARCH 2

PETER PAN, classic Mary Martin version which was first televised 1955, Channel 10, 8:00 P.M.

POINT COUNTER POINT, Master-piece Theatre, part two of Aldous Huxley savage portrait of corruption, violence and sterile intellectualism in the 20's. Channel 15, 9:00 P.M.

EVENING AT THE POPS, Leroy Anderson, Channel 15, 10:00 P.M. BILL MOYER'S JOURNAL, Channel 15, 11:00 P.M.

IN CONCERT, B.B. King and Melanie, Channel 6, 11:20 P.M.

ORPHEUS, Jean Cocteau's classic film, Channel 15, 9:00 P.M. AN AMERICAN FAMILY, Louds dec de on divorce, Channel 15, 11:00 P.W. GPAMMY AWARDS, 15th and Na\'onal Academy of Recording Arts and Sciences Awards Presentation from (\'ashville, Channel 8, 10:00 P.M.





vocals and strings easing forward for the sofier, melodic moments. "Let's Stay Together" is the first cut, the big one, but really no bigger than the others, all with titles that indicate similar ballads. "La-La for You" is black sen-

suousness A lover has left, and Al's verbal sounds are closer to a burning feeling than inexpressive English words, "La, la, la" is the mark of a black love singer: for Stevie Wonder in "My Cherie Amour", for the Delphonics' "La, La, Means I Love You", and for Oh. Redding it was "Fa, Fa, Fa, Fa, Fa." "So You're Leaving" is the closest to a rocker, but the production is under sentimental control, "What Is This Feelin " is yet another love-song letter Old Time Lovin", a funky basershop quartet tune which Bos Scaggs has tried to imitate. ands the side on a 'ppy ping.

I'm Still Love With You. Al's loum, was released at the end of list year. He rode its popularity into L.A. a couple of weeks ago, but in Nashville it's still a no-no. In this album. Green has pared away everything that is not his, and has found his own personal love song to sing. high voiced to deep woeing. There are no filler tunes. But every song is very much the same, expressing the same range of emotions, the tone consistent. His lyrics are sparse and rarely repeat than fill in the gaps.

Like Let's Stay Together, side one is solely reserved for Al Green tunes. "I'm Still in Love With You" is the title track in the post position, and the album's million disc whammy The other songs follow its pattern: an elaborate yet crisp and uncluttered musical introduction precedes Al's vocals which for the note-playing. It's a copyrighted pendulum, especially with the low, punching organ. The keyboard work of Charles Hodges, part of the same Memphis studio crew that made emotional I've ever heard: it sounds like someone humming in

black Baptist church The album and Al's best sone to date is Love and Happiness the shortest five minute song on

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alone with a few dving guitar notes, singing high and near strained. "Love and happiness, veah. ... Something that can make you do wrong, make you do right,

Al Green has two and a half solid albums behind him. He has carved a highly stylized position. and works with a responsible, if also super commercial overview media music. Grammy is an old lady who ain't with it. But that's not the case with most folks. Al Green came into LA City

the first week of February to 18,000 crazy fans in the Forum. Most were black, and most women. The Silvers and Spinners, both with hits, preceded him, sure audience warm-up acts. In fact the build up for Green was gaggle of DJ's turned announcers laud his presence before his en-trance. Finally enters Al, decked out in a pink and yellow checkered suit, pink bowtie, diamonds 'n gold dangling from stage kissing screaming women not shaking hands, but kissing handing out souvenir red roses from a large bouquet clutched to his breast. He's a lean, tall, striking young man. He says hello, I love you, grabs the mike, looks at the band and croons a tune. He's a black crooner! N by next song, Al gets down to it, love talk spiel about needing each other into "Let's Stay Together." piness", off goes the jacket, the shirt is unbuttoned at top, and Al begins to rock out. The band is feverish Al's voice better than the albums, more resilient, sensitive. People are bopping in their seats, pound the skin, the air heats fast, Al sends crying "la-la's" shooting high in the air up to the people sitting just tucked under the by locals as "heaven. night, the whole crowd acted as if they'd made it to heaven.

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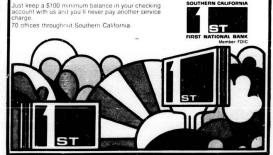
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welcome.

AMERICAN YOUTH HOSTELS, Inc. is offering a Bicycle Safety Course, starring Saturday, March 37d, 9:00

AM at the Pacific Beach Recreation Center, Diamond and Gresham Streets, Pacific Beach. Call 239-2644 or 222-4078 for more information.

RAJA YOGA (relaxation, meditation, awareness 'development), smail group instruction. For information call 459-7837.

Bikes

10-SPEED BIKE — like new. Sacrifice, Call 453-5817 (Dan) or 465-6000.

1960 RAMBLER. 3-speed, 6-cylinder. Good tires, '73 plates, body and interior in great condition. Good transportation. \$75. 755-7252. THADE: My too-narrow-to-use-for-VW-sedan bike rack for your wider bike rack (mine is too narrow to get the rear trunk open). JEAN 286-6458 MTWTF after 6:30 P.M. HELP! '67- MGB. Excellent condition, jet black, Blaupunkt AM-FM radio, chrome wries, white walls, new top. \$1300. Call Kathy after 7 P.M. at 488-

BIKE FOR SALE: Suzuki, T500 1970, excellent, trouble free, \$525 224-7123

1970 SUZUKI 250 TS Good condi-tion. Must sell. Make offer. 488-5236.

Housing

62 MERCURY. Power brakes, steering, radio, heater, new carb, master cyl, shocks, windshield, clean interior, dependable transportation, Score best offer, 291-2722 or 423-2231 1965 MUSTANG 2+2 fastback: 289

latory hyph-performance engine. 4-naced, disc brakes, tachometer, dual exhaust, new shocks, radio, and hoater. Good running condition, 5675 or reasonable offer. Call. 420-2821 nice apartment, one mile from S.D. State Prefer a couple to share extra large bedroom with private bath. Must see. Call 287-3494. 1958 VW VAN, rebuilt engine, transmission, all new brake parts, shocks muffler cash fire! pures

1963 CORVAIR, AUTOMATIC Cheap transportation, needs valve job \$90. Call 453-2000 ext 2015 days, 753-0534 hights.

USD BERK: Your letter nauseated us but we'll call you as soon as our "Daddies" send each of us a nick-nickel. Love, Bubbles and Olive. HI LOVE: Carrie, I'm so very, very sorry to have called you one of them. All right? Because one of them you're definitely not. Ike.

HEY. P.J.! You really are a nice guy ... and don't argue with me. Love while the sun is shining. A.

TO YOU SWEET MAN - all I ex wanted our love to do, was to bring out the best in me and in you. May the sun rise at your door, bringing you peace. Mary.

BCB B. Remember the good times. Bitchin? Changes have come since July '70. But we love you anyway. You too. John Signed Mesa, S.K. &

JESSICA — You've sold out to the establishment. You capitalist piglet. Holder of the lamp.

Services

TAX RETURNS, competently pre-pared by MBA trying to avoid the system." Bruce, 224-9319

FREE PORTRAIT of yourself. If you are male or female and are available from 8:30 to 11 A.M. Call me at 459-6544. Curt Cook, City College photography major.

STUDENT SUMMER TOURS Europe Experience Geotrek this summer. Student travel to Europe, swinner. Student travel to Europe, Rossia, Japan, India or Africa. Sweek study-treks, from \$890. Fly Pan Am. For further info, call Don 582-7819.

Lessons

ARTIST will give private lessons in drawing, painting, etc. Adults, \$3 per hour, children, \$2 per hour, family rales. Time and place to be ar-ranged. Call 281-7980. Ask for Carol.

EVERYTHING HEAVY and unclear Classes in biorhythm and biomathe-matics by perceptive ontologist. Days and evenings. Free introductory class. 299-1860.

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Wanted

WANTED: ONE POTTER to throw his clay on our patio for \$25 a month rent. Your own space to make and sell your pots. Call the Plebian, 454-1888.

EARN EXTRA MONEY, distributing health foods to your friends and neighbors. Be your own boss and make \$30 or more per day. No rigorit. Come to 10457 D Rosselle (Sorrento Valley), Monday, Wednesday or 1133, 0.30 h. M. or sail 453 of 15 or 453-1588.

Personal

BRIAN: I bet the computer never tells

or original about this ad, Just wanted to say that I am grateful to have a friend like you. Syd.

TO THE GAL with the red VW study-ing Data Processing on Saturdays in Room 203: I still want to meet you

EACH DAY dawns and recalls to me

ANNE. You're gone from my sight, but still in my mind's eye. I catch glimpses of you in summer fields. A flower among the grass. Jeff.

SCOTT: nothing phony

MISSION BEACH, ocean-side two-story duplex: 2 bedroom, 2 bath, fireend to these idiotic rules. We've got to unite and plan (I think I may have an answer). If serious, call 426-0651 of 427-2929 evenings. Ask for Mark bath, turnished, Parking, year-round rental, 488 0249 or 426-2428.

HUGE 4-BEDROOM, 3-bath, very

FOR RENT: Apt., one bedroom. \$65

a month, include security and water. Semi-furnished with stove, refrigerator, and bed. Near Balbox prefrigulation and bed. Near Balbox prefrigulation and semi-function and se ferred.

ELEANOR Desurency: Happy Birth-day from me. Captein Midnight, Car-rot, Ralph, RC, Seal, Zoomer, the Big Blue Frog, and Wallace Warthog! Love, SNRD! FEMALE ROOMMATE needed to share large furnished apt \$55-80, including utilities. Please leave word to contact you at 918 21st Street, No. 1. Colleon. Ten minute walk to City College. Pets okay. LOST — vicinity of Kendall and Crown Point Drive, grey, 3-month old shepherd coillie mix. Black patches and collar. Call 270-2512.

ROOMS AVAILABLE for males: at-tractive, lurnished 50 feet away from State ca.mpus. \$50 per month. Food plan available. Call 382-8800.

Rides

DRIVE AWAY car or ride to New York City, leaving March 10th from San Di-ego. Call Steve 11:30 to 5:30 at 755-

NEED A RIDE to Denver or Phoenix Can drive and share gas expenses Steve. 291-0758.

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