

" laid David Bowie! I really did!" The titillated young woman descended a flat-lit escalator at concert's end. Her red and blue streaked hair swirled as she slashed the air with her green ostrich feather. "I really did!" she her on ground floor. Elated, spinning on five-inch silver platforms, she pirouetted, her silver-

sequined pants pulling tight against a supple rump. With pitter-patter steps she floated amongst the spilling crowd. "I really did!" Breasts jiggling under flaming satin, she tip-toed her way into the cool sea air. David Bowie is real! Here to save us with dazzling projections on the shape of things to come! Wonder what it'd be like to sleep with a real, live flying saucer? Blast-off! No matter. David Bowie, our boy Ziggie Stardust, fluttered into LA not to the gentle

swaying of a glass space ship but by bus and the Queen Elizabeth. You see, the Queen of Glitter Rock takes a Queen ship across Long Beach's Queen Mary, all because he's afraid to fly. Who ever heard of a spaceman that didn't fly, but whose propulsion power lies in a Greyhound pass?

Long Beach. There are 14,000 seats in the Arena. There is a Queen Mary, with escalators that don't work, and freight elevators lined with original Victorian carpets. There is the Pike, ancient fun spot of a 1920's Miami West. If you're 30 and live in Long Beach, you don't have friends There are a million people over 65 with their Broadway cafeterias. There is David Bowie

David Bowie was in Long Beach last Saturday. So was the Frito bandito. And Donald Duck. And gentlemen in full chinchilla coats. Beethoven's Symphony No 9, Fourth Movement of "Ode to Joy" (the Clockwork Orange Theme) pulsated from the speaker bank. Ray guns flashed. Ziggy and the Spiders from Mars leaped to their

bowl (Marijuana is in at Long Beach). Red flood lights snap on. Drums roll and "Changes" pounds.

Bowie, in the first of four dis-

tinct acts, is dressed like those famous European clowns. He walks bow-legged, stiff-kneed in an elaborate costume, with black and silver-striped pantaloons held taught by his outstretched arms. He wheels on one heel, then the other in a Chaplin imitation Wheels to the microphone and jerks his head back. "Ch..ch..ch..changes." His carrot-colored hai stands on end. His face is nancake white. He is animated, sharp boned. He plays very little music himself. The audience tends to lose the music in deference to his theatrics. His years in mime, mixed with feminine posing, is totally engrossing. He is a delicate, sen-

The music breaks, Bowie raises his arms, legs spread, spotlight trained upon him. He looks up. Two Spiders rush to his side, grab his costume and flash, Bowie's arms come down in a karate chop, he sheds the clowa cocoon and is in his space suit, redbooted with three-inch magnet soles for walking on walls. The band smashes into "Ziggy Stardust": Ziggy played guitar, jam-ming good with Weird and Gilly ... with god-given ass ... like a leper messiah. The voice is high and emotional. Into "Moonage Daydream." I'm an alligator ...
I'm a space invader ... freak out in a moonage daydream.

Space ballet. Bowie, his thin

David Bowie, our boy Ziggie Stardust, fluttered into LA not to the gentle

swaying of a glass

space ship but by

bus and the Queen

Elizabeth. You see.

the Queen of Glitter

Rock takes a Queen

ship across the sea.

to play in the

shadows of Long

all because he is

afraid to fly.

Beach's Queen Mary,

but no cues missed. The core of the band is Mick Ronson on lead, with blond hair, five inch heels, and a white Flash Gordon suit. Trevor Bolder on bass is dark and quiet. He's dressed in a cheap scifi movie costume. One left over from Invasion from Mars or maybe that Planet of Space Queen flick with Zsa Zsa Gabor. The kind of suit where the monsters walk down the cave and you see the zippers. Mick Woodmansy, yet another Mick — everyone has to be a Mick — sits high above Ziggy with his spider drum set.

band. He rises onto his toes, and

skitters to the edge of the stage,

leans back, with arms raised in a

halo above his head.

Music terrific. Incredibly

professional Wizard costumes

"Space Oddity" is appropriate here. The blue jeans and bi-sex cult crowds both know this tune A sparkle ball is turned on, spotlights hit its mirrored surface sending flitting stars around the fire schtick from the movie version Moby Dick with Gregory Peck?

The title track from the new album, Aladdin Sane. These are Ziggy's last days on earth. If he returns he will be A Lad Insane. But Bowie might quit concerts and go into flicks. The lead role in Robert Heinlein's Stranger in a Strange Land sci-fi novel is a possibility. RCA just wants their "product" to record the soundtracks with them.

Their product shines in the Ten

DAVID BOWIE IN L.A.

# SPACE **ODDITY**

Brandon Wander

body elegant, graceful in the shiny jumpsuit, leaps amongst the time in the concert that the five sidemen shine too. And they're merry tots tucked into dark stage corners, frozen stiff. They dress in Sherwood Forest green suits with white tuxes. The men are prototype Xaviar Cougat sambaites. Bowie handles marachas. "Aladdin Sane" is helter skelter ancient tunes, lyrical bones that should take a carbon 180 test Primeval Roger Williams is the

pianist. Can't remember the Star-dusty. Venusy names that jangle about the hypnotic rhythm held by the core of spiders. The ten-sion between sidemen and space invaders is nice. The sissies are



MUSIC

CHAMBER FESTIVAL, UCSD, 409 Matthews Campus, March 15, 4:00

VIOLNIST ROBERT EMILE and pianist Larissa Janeczyn piay at Grossmont College Recital Hall, March 16, 8:00 P.M.

FIDDLIN RED SIMPSON and Karen Nijley play at Folk Arts, March 16 & 17 8:00 P.M.

CHAMBER ORCHESTRA AND CHORUS CONCERT, UCSD. Sherwood Hall, March 18, 3:00 P.M.

AZTECA, Tim Weisberg, Benefit to the United Farm Workers, USD Gym March 18, 8:00 P.M.

LA JOLLA CIVIC/ UNIVERSITY ORCHESTRA & CHORUS, UCSD, Sherwood Hall, March 18, 8:00 P M.

BENEFIT, Will Geer, John Garfford, Gary White, Elica Cory and the Source with Aladin the Aquarian plus special surprises, La Paloma Theatre, Sunday, March 18, 7:00 P.M. (all proceeds to fight genetic diseases).

SAN DIEGO OPERA, Beverly Sills in "Daughter of the Regiment," San Diego Civic Theatre, March 20, 6:30 P.M., March 21 and 23, 8:00 P.M.

CINDERELLA (a musical) San Diego Junior Theatre, Casa del Prado, Balboa Park, Friday, March 16 and 23 at 7:30 p.m.

FLOWER DRUM SONG Valley Musical Theatre, El Cajon, at 8 p.m., Thursdays through Saturdays and 7 p.m. Sundays, through April 1.

THE EFFECTS OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS, Mira Costa College Campus Theatre, Thursday, Friday, and Saturday at 8:00 p.m.

Marthews Campus March 15, 8:00 P.M.

3rd & B Sts. Silver Strand, Coronado 3785 Ocean Front Walk Balboa Park 3743 Fifth Ave. 7917 Girard Ave 3960 Mason, Old Tow d Globe Theatre Balboa Park 373 Hale Ave., Escondid an Diego Art Institute Balboa Park Balton Park
Balton Park
La Jolla
Pt. Loma
350 Cedar Street
1340 Broadway, El Cajon 236-580 224-417 239-554 453-336 224-321 239-039 442-0473 an Diego Public Library orts Arena nken Art Gallery

MARTHA SMITH AND OFA JALLU THEATRE

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

GETTING MARRIED, Cassius Carler 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.)

HOW THE OTHER HALF LOVES, Coronado Playhouse, Fridays through Saturdays until March 24, 8:30 P.M.

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

PEER GYNT, UCSD Theatre, Friday through Sunday, March 9-11, Thursday through Sunday, March 15-18, 8:00 P.M. Call 453-2000, ext.

BUS STOP by William Inge, Actors Quarter, Saturdays through April 14, 8:30 P.M.

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

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.

SEE HOW THEY RUN, Ben Polak Fine Arts Center, Fridays and Satur-days through March 17, 8:30 P.M. AFTER THE FALL by Arthur Miller, Mesa College Apolliad Theatre, March 8, 9, 10 and 16, 17, 8:00 P.M.

LECTURES

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

ANITA STORCK, paintings and drawings. Central Library.

Accessories, photographic works. La Jolla Museum of Contemporary Art.

GALLERIES

TWO MAN student sculpture and painting exhibit, Cal State Univ., Art Department Gallery through March 16, 10:00 A.M. to 4:00 P.M. Free.

PRE-HISPANIC MEXICAN ART from Jules Berman Collection will be on exhibit at the Fine Arts Gallery, March 17 through May 6.

EUGENE AND HIROKO PIJANOWSKI of Cal State art faculty display jewelry exhibit. Cal State U. Art Department Gallery, 10 A.M.—4 P.M., daily, March 19—30.

KIBBY LINAWEAVER AND SUZI FITZPATRICK, mixed media pieces. San Diego Art Institute, Balboa Park.

ALLAN MILLER, Parts and

GRAPHICS AND PAINTINGS, Dorothy Stratton, USD Founder's Gallery, through April 15.

THE TURQUOISE SHOP COLLECTION, of Barbara Taylor Roy still lifes, landscapes and portraits at 955½ Turquoise Street, Pacific Beach.

SURVEY 1973, juried crafts exhibi-tion, Cal State Univ., West Commons Gallery, through April 20, 10:00 A.M. to 4:00 P.M. Free.

239-2255 744-1150

BRUCE BEASLEY, lucito sculptures Fine Arts Gallery, Balboa Park, through April 1.

MAX BECKMANN GRAPHICS, Ger man expressionist. Fine Arts Gallery Balboa Park, through April 8.

IN SEARCH OF THE LOST WORLD (a film shout the Mayor civilication) and a discussion by Karen Welsh, adult community relations coordinator, San Diego County Library, Wednesday, March 21, 7:30 p.m., Monte Vista High School Auditorium.

SHOWS

CUSTOM CAR AND MOTORCYCLE SHOWS, March 16-18, Community Concourse.

MOVIE: "Nise: The Pride and the Shame", a poignant portrayal of the evacuation and life in relocation camps for the Japanese-Americans interned during World War II. Fine Arts Recital Hall, Grossmont College, Friday, March 16, 8:00 p.m.

SPORTS

HOCKEY Gulls vs. Seattle, Sports YMNASTICS: PCAA Cham

Sonships, Cal. State U., Pe Sym, March 16 & 17, all day. BASKETBALL: Conquistadors New York Nets at Peterson Gyn State U., March 18, 7:30 P.M.

BASEBALL: Aztecs vs. Utah, 12:00 noon, Aztecs vs. Oregon State, 2:30 P.M. Cal State U., Smith Field, March BASEBALL: Aztecs vs. Oregon State, 12:00 noon, Aztecs vs. Utah, 2:30 P.M., Cal State U., Smith Field, March 20.

BASKETBALL Conquistators play Utah Stars at Peterson Gym, Cal State U., March 20, 7:30 P.M.

BASEBALL: Aziecs vs. Utah. 12:00 noon, Aziecs vs. Oregon State, 2:30 P.M., Ca. State U., Smith Field, March

TENNIS: Aztecs vs. Cal State Northridge, Cal State U., tennis courts, 2:30 P.M., March 21.

Please submit items for the READER events calendar by calling 275-3866 or type them on a 3x5 card and send

P.O. Box 80803 San Diego, California 92138

THURSDAY MARCH 15

JOAN SUTHERLAND performs passages from Donizetti's "Daughter of the Regiment", Channel 15, 3:30 P.M.

THE ADVOCATES, "Should the U.S. turn over control of the Panama Canal?" Channel 15, 8:00 P.M.

TAX REFORM: Sen. Henry Reuss (D-Wisc.) and Charles Walker. Undersecretary of the Treasury, debate the issue, Channel 15, 10:30 P.M.

SUNDAY MARCH 18

THE NATURALISTS, profile of Theodore Roosevelt, Channel 15, 8:00 P.M.

"NO WAY TO TREAT A LADY", Rod Steiger, Channel 6, 9:00 P.M.

FIRING LINE: William F. Buckley and Shirley Williams discuss the Welfare State, Channel 15, 10:00 P.M. 60 MINUTES: Pertinent and in-teresting subjects are presented in a magazine format. Channel 8, 6:00 p.m.

FRIDAY MARCH 16

I RANSPORTATION IN THE URBAN ENVIRONMENT — John Hirlen, Assistant Secretary of Transportation, is the guest on *The City Game*, Channel 15, 8:30 P.M.

THE NATURALISTS: A series profiling four great American naturalists. "The Captain of Huckleberry Party about Henry David Thoreau. Channel 15, 10:30 P.M.

SATURDAY MARCH 17

THE NATURALISTS, a repeat of Friday's show, Channel 15, 3:30 P.M.

YOJIMBO, Samurai drama by Akir Kurosawa, Channel 15, 9:00 P.M.

TUESDAY MARCH 20

FIRING LINE: Repeat of Sunday's show, Channel 15, 7:00 P.M. FROM CAN CAN TO BARCAROLE: a tribute to opera composer Offen-bach, Channel 15, 8:00 P.M.

ALEXIS WEISSENBERG plays Stravinsky on film, and discusses film with Boston Pops producer Jordan Whitelaw, Channel 15, 8:30 P.M.

WHAT'S AT THE END OF THE BUSLINE? Psychologist Eda Leshan discusses bussing with parents. Part I, Channel 15, 10:00 P.M.

WEDNESDAY MARCH 21

WHAT'S AT THE END OF THE BUSLINE? Repeat of Monday's show, Channel 15, 7:00 P.M.

GLORIA PENNER AND WILSON RILES discuss State and Federal budget cuts. Channel 15, 7:30 P.M.

Shanéhai

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How Not To Lose Your **Buttons** 

Nowadays, the new generation, they don't want to get into laundry business. Too much work. The old generation, they the ones who got into laundry business... It was probably because it was a small investment some soap, an iron, a little place to hang clothes.

-Kevin Mallory-

March 22, 1973

Pity the Chinaman. He left the China of the Manchus and the Mandarins and the longfingernailed dowager empresses to find life in California. Coolie abor, they called him in Califor nia. And labor he did.

"The language was another tring," he speculated. It's easy to see his point because it's still a little hard to understand his second-generation English. The stereotyped problem of pronouncing his I's like w's ("wanguage"



"Nowadays the new genera tion, they don't want to get into laundry business Too much the ones who got into laundry business ... It was probably because it was small investment - some soap, an iron, a little place to hang clothes." Ernest Wong Lee philosophizes behind his counter at the Wong Lee Laundry. Mr. Wong Lee, about

forty or fifty years old, is one of nine family members who work at the brick building on State Street below Broadway. He said he came here about 1940, before World War II.
"Uh, oh, you left China before

"No, I left San Francisco." The Wong Lee family came to northern California during Gold Rush days and started a small

"wanguage? Oh, language!") But not a smiling. Cheshire-cat reflects a contentment with his

The location of the Wong Lee Laundry isn't exactly the best for icross the street are torn down (Horton Plaza Re-development?); two wooden houses next door creak and groan with age. And the U.S. Courthouse kittycornered across State Street is scheduled for demolition. Yet Mr. Wong Lee's shelves are full of laundry wrapped in bright blue

"Oh, a lotta people come from County, some even from Los Angeles. They don't come here just for laundry, but they come



here when they on business trin " Mr. Wong Lee looks up at the shelves stacked with the blue packages. His hair doesn't have any gray, but his round face wrinkles when he smiles. No tie, but his light green well-pressed shirt is buttoned all the way to the

top.
"What's so special about hand
"what's so special about hand laundry, you ask? Look at these snirts," he points behind the counter at some racks of perfectly-pressed long-sleeved shirts. "Big commercial laundries, they just put shirt in one end of machines and it comes out the other. Here, we put in machine, but we touch up shirt with iron and fold hirt by hand.

we fix. Personal attention." Behind the folding counter is a

counter on which they do the ouching up with a hand iron. But the clothes all apparently first go through a big press, and they aren't washed by hand. Three shiny metal washers chug away behind the big presses.

"Used to be lots of Chinese laundries in San Diego. Now they only about twenty. Most of 'em are small, one-room handinishing places run by old couple who get washing done at big laundry and only do the hand finishing themselves. The biggest Chinese laundry is New Life in North Park. They have machines. like we do, and a lot of smaller places send clothes there for

washing. We're about second biggest, I think."
"Yeah, we're the second

biggest," another Wong Lee chimes in. This one (a daughter?) s named Susie. Red sweater and pleated skirt, lipstick and finger-nail polish, no accent: third generation. Two others, an elder-Wong Lee woman and a male

Your Lee about twenty, join the conversation, mixing multi-tonal Chinese with English. It must be strong Confucian loyalty that keeps them all working here. Mr. Vong Lee says it's only three cents a shirt more here than a big automated laundry, so one can't earn very much money. "I don't know how much longer we're gonna be here," he says wistfully



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Seeing the play however is

quite another matter, and nothing

could better illustrate the power

transform a mediocre text than

the stunningly brilliant produc-

tion of Getting Married that

## **MOVIES**

READER

Lord Love a Duck — George As-elrod's nihilistic, often hysterical demolishment of California — and teenagers in general, parents in general, sex educa-tion, beach party movies, and any other topic that floats into his head. For the first time direc-ting one of his own scripts, As-elrod is either extremely ironic or uncomfortable about the

movie medium — he continually lets the microphone dig into the frame, and the tone of the movie is wildly variable, our of control. American comedies that are classified as satires, this one appears to suffer as well as singe, to feel pain as well as dish it out. Roddy MacDowell has never had pathetic as his diabolic willy kill as a same even for Tuneday Weld as a Same even for Tuneday Weld as a

patietic as his diabolic whiz kid.
Same goes for Tuesday Weld as a
spoiled nymphette, Lola Albright
as her world-weary cocktailwaitree mother, and Martin
West as her sappy first husband.
1966. (UCSD, 3/17 only)

He Life and Times of ludge Roy Bean — Paul Newman stars, and the cameo roles are done by Faye. Du na way. Roddy Faye. Du na way. Roddy Stary Keach, among others, and John Huston directed. Stary Keach, among others, and John Huston directed. Giosamont: The Man. — Life Giosamont: Life Man. — Life Giosamont: Life Man. — Life Giosamont: Life Giosamon

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

Performance — James Fox as a brutal London ganguter hidde an ex-rock-and-roll star (Mick Jagger) and discovers new the most of the star of the motions of perverse lite styles and perverse interior romanic, and the structure is amazingly sloppy, but Nicholas remarkable holding power. Cinematographer Roeg contexted with Donald Cammell.

Play It As It Lays — Joan Didion's fragmented novel about the deserts in, around, and between LA and Las Vegas has been transferred to film, fragmenta-tion intact, by Frank Perry, who can make the most difficult material seem simple-minded.

(Loma)

#### READER'S GUIDE TO SAN DIEGO MOVIES

#### DUNCAN SHEPHERD

The Good, the Bad, and the Ugly — Very, very long Sergio Leone spaghetti western, long on grunts and crunches and carnage

grunts and crunches and carnage and turnabouts and scenery and hoarse dubbing. Clint Eastwood, Lee Van Cleef, and Eli Wallach personify the qualities listed in the title. 1967. (Strand, 3/16 midnight only)

(Strand, 3/16 midnight only)

The Hearthreak Kid — Uncommonly funny, and directed by Elaine
May, this comedy has more erruel
meaning than most scripts with
Charles Corodin (a cross between
Redford and Hoffman) meets his
offered my common to the common of the
foream gif (a Clairo) goldenCybill Shepherd) while on his
shoneymoon in Miami Beach. It
stoops pretty low for some of the
shoneymoon in Miami Beach. It
stoops pretty low for some of the
upennie Berlin, Elaine May's
dauphier. Eddie Albert, a
backbone of Middle America
believable and ungrotesqued,
however. (Center 3 Cinemas)

Jeremiah Johnson — The saga of a

premish johnson — The sags of a mountain man, staked with uncomfortable, self-conscious 'legendary' qualities — ballads, hammily colloquial narration, quair dialogue. With the actors (especially golden-haired Robert tong to aloof, expensive picturing to aloof, expensive pic

Lady Sings the Blues — Fictionalized biography of Billie Hollday, and the inaccuracies will probably leave Hollday worshippers in-her acting debut, has exaped with surprising success from her acting debut, has exaped with surprising success from her acting debut, has exaped with surprising success from her acting debut, has exaped with surprising success from her surprised hairden her not supported hairden her not successive length and narrative citches.

Last of the Red Hot Lovers— Mawkith Neil Simon Idea about an average Nice Cuty, striving to an average Nice Cuty, striving to with a middle-years extramartial ling. He gets nowhere a seal of Adaly strident as this. Sally Kellerman, Faula Prentiss, and Reene Taylor strident as this. Sally Kellerman, Faula Prentiss, and Reene Taylor less time to make themselves tiresome. (Capri; Campus Drive Inc.)

(Fashion Valley; Academy)

Bad Company — David Newman and Robert Benton, authors of BONNIL AND CITDE and HIRE BONNIL AND CITDE and HIRE smart alecks of Hollywood, cuting through history's mixts to remind ox of man's universal of a good Christian lad, who flees from the Civil War draft and travelling West, is insistent about the ruthless realities of the praine. The authors are probably and the praine the allowed the praine the authors are probably and the praine the allowed the praine the authors are probably and the praine the authors are probably and the praine th plot with a minimum of style. Most of his noteworthy moves are dictated by testbook anyway (frustration is denoted by having a character stomp on a sack of grapes or, that old standby, shatter a wine glass in his baratenand). The script skims over any studior of possible interest, and the characterizing of women is mirkingly unkind. (Ken)

Buck and the Preacher — For his first directing try, a yarn about black pinoners, Sidney Poiter seems of what he wants to do, especially in the action scenes. Co-starring Belafonte vith gimency bard teeth and Poiter with a gimmicky thunderous guit. (Tu Vu Drive In)

(La Paloma, starting 3/19)

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 inherent moodings. And it no inherent monofiness. And it was a good idea to use the painted face and nihilistic jokes of a vaudeville emcee (played 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 downstains cabaret to be so smashingly Broadway. (Fashion Valley)

A Clockwork Orange — Whatever minocule alterations were re-verse to the control of the control of the Burges's look-ahead movel has recently traded in X for an R. Any worries about possible com-preposterous, however, for a lim that seems to be wholly a market." Kubrick's gimmicky, arm-waving direction seems (North Park; South Bay Drive In)

Growth Park, South Bay Drive In Deliverance P. Alien too decamily photographed; but this little parable about four Atlanta nemen on a cance trip in uncivilized hillility country is very intensely acted, especially by very intensely acted, especially by very trick roles. Manilines is the issue at nearly every turn, and the varying responses in tense to the varying responses in tense at nearly every turn, and the varying responses in tense pretty much cover the alternatives. Directed by John Boorman from a stript by James (Cinceran; Solans Beach). (Cinerama; Solana Beach)

The Devils — Ken Russell's ghoulish version of the exorcising of evil spirits at Loudun, done in three basic colors — black and white and blood — in constant swarming motion. As ridiculous as can be, but too repulsive to be laughable. (Strand)

Hospital Control of the Market National Control of the Swedish peasants of mid-19th Century who took all the misery they could take in their homesland and then ventured to discount of the Market National Control of Cont

Even Dwarfs Started Small — Werner Herzog's black comedy about rebellion on a distant, desolate island. The size of the issues and revolutionist ideals are embodied physically by a cast of dwarfs. San Diego premiere. (UCSD, 3/17 only)

The Family — Another organized crime thing, with Charles Brunson again, and his wife Jill Ireland again, and Telly Savalas inevitably. G... Rancha Drive In)

While Tuesday Weld's likeness to a death's head is fitting, the actors. Canthony Perkins, Ad: m Roaker, Tammy Grimes) generally are entrasted as control still, the prettily colored mosaic of jadedness, dallying, and catatonia remains interesting, largely, hecause of the freeway-swimming pool-motes.

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)

(College; Pactic Drive In)

Red Sun — Unassuming adventure
permits such badly dubbed mistits as Toshiro Milune, Alain
Delon and Ursula Andress to join
Charles again of no woodyand-Indians. A costume party
western, filmed somewhere in
Spain and directed by Terence
Young, who might have been in
the structions by currier pigeon.

(Pacific Drive In) (Pacific Drive In)

Rio Lobo — Howard Hawks's non-chalant vectorid-enake of this bizarre beginning. — a train robbery polled off with ask than was the 189 Et DORADO fall than the state of the state far less distinguished remake than was the 189 Et DORADO elevated scene, plus Hawks's typical familiarity with his set-purposefully through darkened backstreets and along eroded parends whereinghy over a tup-preside whereinghy over a tuppresides wheezingly over a sup-porting cast of pitiful younger players. (Del Mar Drive In)

The Ruling Class — British social satire, with Feter O Toole, directed by Peter Medak.
(La Paloma, starting 3/19)

La Paloma, starting 3/19.

Save the Tager — The first line is "Shit!" and the second is "When's the funeral!" and by then it is plain that this is a tough of the behind-the-scenes pressure and shenanigans in the LA. garmen busines are quite also a hipple hitch-hiker and a faniaya about the casualties of Anzio which are purely aging their customary grooves. Directed by other Audion, and the control of the con

costumes. 1990.(UCSD, 3/16 only)
The Seventh Seal — Often considered to be the quintessential
Bergman film, particularly by the
parodistr. Max von Sydow plays a
game of chess with blackcloaked Death in eerie Medieval
countryside overrun by plague
with Marcel Carne's fifteenthcentury romantic fantasy. LES (Unicorn)

9. 1942. (Unicorn)
Skeuth — Anthony Shaffer's veddy veddy clever play, a triple twister plot, is acted in virtuous style by Laurence Olivier and Michael the Cultered surroundings inside the Cultered surroundings inside the British country estate, will probably find more interest amongst the brice-brac than the Directed by Joseph L. Mankiewicz. (Cinema 21)

Sometimes a Great Notion — Lastgasp emoting by Richard Jaecke,
death scene are a leg levent
in Kesey's Oregon lumberjack
epic. Paul Newman, as directed
here a leg levent
in Kesey's Oregon lumberjack
pic. Paul Newman, as directed
a round in his favorite
pastimes—cycling, beer
dill-bodied story and plenty of
the cacophony of the woodcuttogether rather capriciously,
Ustate; Spreckel; Frontier Drive In
The Sound of Musik — The return
he sound of Musik — The return

istate; Spreckes; Frontier Drive In The Sound of Music — The return of. If you did not see it the first time a round, there is no provocative reason to knuckle Robert Wise's direction creates a number of nice, graceful moments to compensate for all the kids and Oscar Hammerstein optimism. 1956. (Valley Circle)

Sounder — Authenticity initially peeks through with the title song by lightning Hogkins and intermittantly thereafter with the incidental music of Tay District Market Parket and the state of the the things of a black family in rural Louisian, 1933, is otherwise blurred by caution and cliches. With Cicely Tyson and Paul Win-

Bud Yorkin's inventive, in-ebriated parody of the ebriated parody of the historical fiction, with personal fiction, with bonald Sutherland each por-traying mismatched twins dimwit peasants on one side and cruel nobles on the other — who are all brought together by Destiny's design on the eve of the French Revolution, 1969. (UCSD, 3/16 only)

The Thief Who Came to Dinner — Bud Yorkin's new comedy about a stylish jewel thief in Houston, Texas. With Ryan O'Neal and

Travels with My Aunt — Whitsterer happened to the Maggie Smith who used to score heavily, but surrepliciously, in humble supporting toles the string of the string of the surrepresentation of the s

(Capri; Campus Drive In)

Two-Lane Blacktop — Monte Hellman's brooding think-piece about restless cross-country travelling in a souped-up '55 Chev is sort of a flat tire, James Taylor and Dennis Wilson are the as animated as they are in still photographs. (North Park)

The Valachi Papers — Anemic European-marle gangster movie, based on the Peter Maas bestseller, goes in more for yakety-yak than bang-bang. Charles Bronson is impressive for keeping his body and spirits in peak condition despite the lethargy surrounding him. Directed by Terence Young.
(Tu Vu Drive in)

Walking Tall — Phil Karlson action film about a modern day sheriff. With Joe Don Baker and Elizabeth Hartman. (Spreckels; Frontier Drive In)

Where Does It Hurt! — Ostensibly about the medical racket, this gruesome brew of appalling jokes — about sex, race, or whatever is sure to offend — has the daringness of a movie which expects nobody to see it. Peter Sellers manages, customarily, to seize control now and them, and plant momentary reminders of his latent talent. (Fox)

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. (Midway Drive In)



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Reading George Bernard Shaw's play Getting Married not a very stimulating experience. The usual Shavian traits are there in oppressive abundance: endless talkiness, poor imitations of Oscar Wilde's drawing room wit. shallow philosophizing, and deplorably inept attempts at lyricism. The play is distinctly minor Shaw, and therefore very

What is wonderful about this production of Getting Married is the sense we get of real, charming and

preternaturally articulate people...

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arena stage, and defends her passionate self-possession, we lose all sense of her being an theater and react to her as though been none other than "Lesbia sister of Mrs. Bridgenorth," from the elegant black curl on her temple to the tensely imperious gestures of her artistocratic hands. When William Parker seat, or rakishly sticks out his tongue after delivering himself of some outrageously snobbish bit

a technique-minded reviewer) would be looking at the silent ingénue while the eloquent Bishop was holding everyone's

while John Ellsworth (as the

ding with a nice flourish o episcopal wit; Mr. Fennessy

ace exhibited in quick succession

attention, interest, expectation,

aughter, all with such

naturalness and in such perfect

Bishon was saving that one would

never believe he had in fact heard

the same speech dozens of times

before, in rehearsal. And all of

this constituted no more than a

tiny virtually superfluous detail

about marriage, as the title inlegal marriage, multiple marriage, and non-marriage. Shaw offers us various views on the stupidity of marriage laws and divorce laws in pre-World-War-One England. along with the ever-old yet everarguments for female liberation. In the second half of the play, considerably weaker than the first, the spirit of transcendental sexuality appears in the person of Mrs. George, the polyandrous mayoress (played with the perfect mixture of zest, vulgarity, pathos and magnificence by Marie Moneen), and Shaw translates his social satire of male-female relations onto a higher — and rather more vacuous — plain. But we can easily ignore the ideas, never Shaw's strong point in spite of what he himself thought. What is wonderful about this production of Getting Married is the sense we get of real, charming and preternaturally articulate people, whose comments about life are fascinating not in themselves but because they are the expressions of human beings we are interested in and have come to like and admire. It is this sense of a humanity basically good, kind,

that differentiates Shaw's play so radically from its next-door neighbor, Say Who You Are, which I reviewed here last week people as nasty, selfish and sex-ridden; from the point of view of Say Who You Are. Shaw's tolerant and happily-married Bishop is a mere Victorian fiction. But the newest fashions are not necessarily superior to those stupendous Edwardian costumes Peggy Kellner has designed for Getting Married are far truer to the Platonic Idea of beauty and elegance than anything anyone has worn for the past fifty years, and Shaw's people may very well be closer to the truth of human nature than the conventional cynicism that passes for wisdom in so much of the modern theater

opened last week at the Carter Centre Stage in Balboa Park. The apparently interminable conversations have become vivid and delightful: the wit suddenly seems wonderfully funny and draws constant laughter from the audience; the self-congratulatory iconoclasm and the jejune ideas about love, marriage, society and the self take on what appears to be real weight; and even the effusions about the eternal feminine and the life force acquire an emotional strength you would searcely have expected them to have, from merely reading the

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This metamorphosis is due of each of the characters as a total, living human being — the highest goal of the actor's art, but too infrequently reached. even by the most famous names in the profession. When actress Gertrude Doolittle makes her en-

Shaw's St. John Hotchkiss to react with shocked disbelief when we read in the program that "in the field of dance Mr. Parker

them. The direction, by Craig Noel, could hardly be improved ploited the arena stage, imparting to his actors a freedom and in timacy of movement and gesture that draws the audience thoroughly into the fictional Every detail is attended to with the expertise of a master. I watched David Fennessy, the play's absurdly and pathetically

performs tan and jazz " It is like being told that Prince Albert takes out the garbage.
I single out Miss Doolittle and
Mr. Parker only arbitrarily. There are twelve players in the cast, and not a weak one among

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Frenzy — Hitchcock, going through his paces, does a mad-strangler

Ronson merely stands above :

crouched, screaming Bowie, rip-

ma'am." The set ends "Jean

'n Roll Suicide" for encore No. 2

Bowie plays narmonica, kicks off

his white boots, and bares at

ping full-blown at his guitar



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relentlessly by Edgar, the aura of voice emerges from behind a tightly meshed unit of drumguitar, and bass, a full throated rowl mean enough to make mannerisms. As the song begins Both roll freely.

free of contrived

sociological

#### punkitude posturing.

its elongated fade out, Winter drops the mono-grunt and screams the chorus in a siren falsetto. It climbs two octaves. holds, and shows no sign of faltering. All the while, a chorus of Chick singers wail in unison, keeping the feeling insistent, demanding one's attention. It's a shame the words are obscured and buried under all that "wall of sound" melodrama.

Throughout, the emphasis is on

spare arrangements with minimal frills. Though the formula works for the most part, the feeling of emptiness prevails. A bit like Chinese food, maybe, an hour later you're hungry. A bit of sax soloing from Winter's would have done justice here He is fluent and innovative on the sax, and it's a drag to have his playing constant-ly relegated to minor supportive

He does get an opportunity to show his chops, though. "Frankenstein" is an insane inrumental that is perhaps the best synthesized piece of noise to grace vinyl records since the days when Pink Floyd began to explode their nodes by pure elec-tronic brain blast. Here, Winter plays all the primary instruments organ, piano, ARP syn

thesizer, saxophone. It shifts radically in tempo. Chords extend farther than one expects at one moment, and cut off suddenly the next. From ARP noise solo (a jazz solo at that), to heavy metal guitar bashing to a drum solo, i moves and puzzles, sounding at times like twenty-first-century rock, at other times like a campy poke at big bands. Finally. sums up with the ultimate elec tronic buzz seeming to cross from speaker to speaker and then turning into a snap crackle buzz zap dialogue of electronical nonse-quiturs. No doubt people have nuzzled over "Franker One goes "Huh?", buys the album, and is surprised. At last there is a band not afraid of having a good time. Maybe Edgar and Co. can act as impetus to ge their brother musicians off their premature senility kicks and ge them back to good rocking. If the others are reluctant, Edgar could become the dominant force in rock music ... which is nothing to

The Plebian

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osmic Humble Pie while the traight, hubble-music Welk men ire twerps. The song fades away with the lingering theme from ould rather be. He calls himself an "iceman." He is more a Howard Keel actor-entertainer than a rocker.



silk Japanese robes is on stage for solo acoustic music. A geisha act. He stands again, arms spread, two women rush from stage side. They grab the flowing robes, rip, and Bowie's a vamp in striped tights with matching gloves and stockings, with a green boa and extended cigaret holder dangling from thin lips. He poses, poses. There's a gaggle of official photographers below the stage and he poses for everyone. Like cheesecake Betty Grable photos of World War II. The official photographers have a monopoly, The Long Beach Police, at Bowie's request, had confiscated every camera they could find. They got one of ours, but in the fracas, camera unit no. 2 slipped behind enemy lines.

Bowie swings the boa around his neck, humps about stage pouting. His body is long and odd, with slight rounded shoulders and unequally large hips. He sits, elegantly crossing his legs. Every move he makes is graceful. He flicks the cigarette in a patented vamp manner, but the scene begins to seep of kitsch and not true cabaret seediness

Gaudy, Bowie rolling on belly, winking at Ronson, the fury leans into "Suffragette City", high point of the evening. Perfect timing, and instead of the first concert tour's fellation on guitar, rushed no aisles, slowly spills onto Ocean Boulevard, next to the still humming Pike. A hammer ride traces neon thunde in the re-named "Queen's Land." The jeans and workshirt crowd seem a little confused. Not so for the many Hollywood immigrants sidling toward their cars for the freeway trip north. Space lady and Space woman, in gold and points like Star Trek, skip away The girl who laid Bowie twirls Bowie, who got his name from the knife, recedes to some

The glitter people have no mother of Mars and an orginstic sensibility. Their UFO annoints them: "You are all insane and dving rock 'n roll suicides but hang onto yourself." archetypical mother hen that hatches ostrich-feathered chicks, sprinkles them with glitter, readies for the Hollywood Palladium.

Droogies and ultraviolence are not here. The music is sunk in themes of time and death and "you." It is whisked far away by a mythical, sentimental imagination. The surrogate mom lays his own brick road to a time in the past, not the future, where an iceman can be his of Ozzy Judy

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(L)RR(L). You know IILWY. Chuene Tarts should never have bad dreams Trust in me. Maurie

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