



## San Diego's only complete guide to the Silver Screen

page

# POLITICAL PORNO BOMBS IN PACIFIC BEACH \*\* page 6

B.

Garbonzo Beans

**E**Md

Carrot Cake

I Didn't Chew My Rice Enough

## THE DUKE & THE KING



"Good old Maggie— I'm trying to marry her. i'm 59 and she's 53. But she keeps sayin's he wants to marry some guy with bagpipes."

#### -Carlos Bey-

The Duke of Mission Hills said to come over right away. The World Harmonica King was taking a bus up from Horton Plaza, "and should be here any minute." The Duke's house, north of Washington Steet, in our horton was to be sufficient to the said avery speak more was crammed with bookeases loaded with book that looked like they had been bought at garage sales. On a make-shift coffee table lay a copy of Daedalus and a copy of the Ambertal dumni magazine.

The Duke, or Jay Gardini, or Roberto he goes only by aliases and says he's "getting his name changed to a number" said he met the Harmonica King on the bus from San Ysidro. "He was playing like crazy, keeping the whole bus entertained. He was great I asked him if he knew Lou Adler, and he said sure but



he was far better than Adler. So I invited him to come over 1 could tape him." The Duke would do something like that he has been advertising his Universal Life Church weddings every weddings to the waste on a high table that he has been advertising his Universal Life Church weddings every weddings every beginning a couple at Wind in State beach on April first, "They Janned it for March 31sh, at 1 talked them into April Fool's Day."

Both the Duke and the King looked grandfatherly, but they were dressed a little differently. The Duke with a green, seneck weater and slacks and snowy white hair. The King in a mismatched plated coat, striped shirt and striped pants, and long grey that "I green though which was in jail—now long-haired kids are real friendly to me.") On the King's lapel shone a golden Marine Corps emblem.

The King started talking excitedly about his troubles with the law. He'd been in jail for using bad language up at the Butcher Shop on Hotel Circle and said he'd caused KSDO some kind of trouble. But "now I can't get arrested. No one would arrest me now." He explained how he had been a master sergeant in the Army and the Marine Corps, but recently had called Copley Press' ex-Marine general Victor Krulak some names because Copley Pres had mistreated him. He became less acerbic when he bgan playing his harmonica.

Before he started playing, he boasted that he "didn't read no music" but still he was "the best". First he did "The Skaters' Walte", then what he said was his theme song, "The Waltz You Saved for Me." "That was Wayne King, wasn't

"That was Wayne King, wasn't it?" the Duke asked. "The Aragon Ballroom in Chicago, wasn't it?"

Not responding, the King dared us to make requests for somes. "Oh, here's one I musched to forty-one years ago in the Marine Corps, Don't know the name of the Air Force, Army, Marine Corps, and Navy hymns and "America the Beautiful." "I wanna play the national anthem on T.V. some day. The only one who has done it good so far is Eddie Fisher, and he's only done a halfway good job. I'm the best in the world. I'm the best, You know Chet Aikins'l put him to shore on busses."

Brees seemed to be the King's most important stages. He showed me his San Diego Transit \$10 a month pass. "Yeah, 1 pass, "Yeah, "Yea

schoolers on it the other day. You know what their favorite song was?—Happy Birthday". Yep, that's right, Good old Maggie—Fm trying to marry her. Fm 59 and she's 53. But she keeps sayin' she wants to marry some guy with happipes. What would she want with a guy like that for? You can only, play happines wa war."

The King handed me a bunch of notes to prove to me that the law was wrong to lock him up for 60 days. But among the papers were some statements from the D.A. saying the King had "suicidal, possible homocidal" tendencies.

The King was showing us his variety. He went from Spanish songs to Italian songs to "Too-ra-loo-ra-loo-ra, An Irish Lullaby" to some country and western

"Yeah, kids I love to play for kids I cain't resist when a kid's around. A Filipino salor in the hotel where I love recorded in the hotel where I love recorded in the steep. Another lady. a lost steep. Another lady. a lost steep. Another lady. Bar on 4th and F. Rena's her name or is it Mens't She's ball Filipino. She had me over for Christian dinner at two a.m., after she'd closed the bar. Her house was full of people, sleepin' everywhere. I played "Silent Night" for them.

blaced "Silent Night" for them.

The King went on and on, telling stories about how he played for restaurants and card rooms and groups of kids that happened to meet him walking around Broadway. But asked about his life as a dealer in the Las Vegas cannos or about when or why he had come to San Diego, he was very close-mouthed. "Someday I'll write a book about it. Someday I'll write he hook about it. Someday I'll write he real famous. Everyone'll know like Hammonax king.

## **MOVIES**

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD



Angels with Dirty Faces — Boyhood pals, Cagney and O'Brien, go to this side of the law and that side of the law and meet up again in the fateful future. Also with Humphrey Bogart and Ann Sheridan; directed by Michael Curitz, 1939. Co-billed with Vincent Sherman's working-class heart-ringer, SATURDAY'S CHILDRIN, with John Garfield. (Cinema Leo)

Climena Leo

d Company — David Newman
and Robert Benton, authors of
BONNIE AND CUTP and THEER
WAS A CROOKED MAN, are the
smart allexts of Hellywood, cutterminal of the Company of the Company
to the Company
tiples from the Chol War died and
falls in with a ratify gang
tavelling West, is insistent about
prairie. The authors are probably
accurate, but nothing more.
Backgrounds of endless, eventehute a sense of magnanimity
that does the movie no harm.

La Paloma, through W25

lloody Mana - Noger Commish W25

Bloody Mama - Roger Corman's haphazard retelling of Ma Barker's career. Despite the guilt-ridden leeching off of BONNIE AND CLYDE, there is some serious acting done by Exbert De Niro and Don Stroud.

Balboa Big Sky Drive-In

California Campus Drive-In Capri

Center 3 Cinema Cinema Leo Cinema 21

El Cajon Fashion Valley 4 Fine Arts Fox Frontier Drive-In

Jerry Lewis Jerry Lewis Twine Ken

La Paloma Linda

unicom Valley Gircle Village Vogue

In addition, or in abundance, there is Shelley Winters, who may or may not be serious, but she is certainly the most im-moderate of actresses. 1970. (Spreckels; Rancho Drive In)

(spreckels, Rancho Drive Inlo
Cabare — Liza Minelli aks, to be
loved all ways — as a sexbomb,
as an awkward addiescent, as a
cit's asking a lot. The time and
acting of 1932 Germany contain
an inherent moodiness. And it
painted face and nihilatic jokes
of a vaudeville emcree (played
edectstab), by loel Greyl as a
contest of the contest of the contest
of a vaudeville emcree (played
edectstab), by loel Greyl as a
societal decay. It was a bad idea
to allow me entertamment in
be so smashingly Broadway,
(Fashion Valley, LM Cinema 1) (Fashion Valley; UA Cinema 1)

(Fashion Valley; U. C. Inema 1)

A Clockwork Orange — Whatever miniscule alterations were removed to the control of the contro

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massacre at the end, of a collegiate dillentante-dope dealer who finds himself squeezed between the big boys — crooked cops and homicidal racketees. In consideration of the youth-movie griddines to the youth-movie griddines by such a storyline, the vagueness is a rather respectable treatment. (Alvarado Drive In)

Diamonds Are Forever — The most recent Bond film was Connery's return to action, if not to form. The control of the control of

(canicornia; Frontier Drive In)
The Emigrants — Jan Troell's ribute
to the Swedish peasants of mid19th Century who took all the
misery they could take in their
tomeland and then ventured to
along the way. It has, shall we
asy, an unwavering sense of purpose. Liv Ullman and Max von
Sydow. (Center 3 Cinemas)

Everything You've Alvary, Wanted to Know About Sax 18th Week Afraid to Ask) — Woody Allen's sarcastic spinoff from Dr. Reuben's Slow witted sex guide is set up in a series of seven blue-ploke slist, each done as a parody-

The Family — Bronson is again an assassin for hire in this Italian-made (Sergio Sollima, director) thriller, shot principally in Louisiana.

(Fox: Big Sky Drive In) The fox — Diagrammatic adaptation of a Lawrence short novel admits very few unstrestful moments, such as the one about coming in smile country kitchen most of the sample cup of toriere in a simple cup of torier on a simple cup of the cup of

The Getaway — Sam Peckinpah's uncomplicated ex-con on-the-lam yarn covers some fairly firm and familiar territory, train open road. There is relatively little action but when it comes it's overcooked, McQueen acts straightforwardly with some marvelous hand gestures; Ali

Peter Sellers in

Where Does It Hurt

plus

Panic in Needle Park

McGraw acts affectedly, with her habitual model's postures; and Sally Struthers acts idiotically as a veternarian's wife who chucks her home life for some kicks as a gunman's moll. (Balboa; Campus Drive In; Parkway 1)

Campus Drive In; Parkwas 17 mg Thm High — Split-personality western divides its energies between raw brutality, pastoral intercessions, and philosophy on the nature of justice. The latter terest, as law-and-order in the Oklahoma territory is indistinguishable from bounty-hunning. Directed by Ted Fost; Justice III of the Company of the

Harold and Maude — The fake-suicide jokes are predictable and the zans old lady jokes are typical, but this unimagnable Ruth Gordon has a sick-sweet tolerance for private perversity that is quite beguiling. And the many Cat Stevens songs at inter-vals give things a (I., Girman 1). (UA Cinema 1)

The Heartbreak Kid — Uncommon-ly funny, and directed by Elaine meaning than most scripts with Neil Simon's name attached. Charles Groofin is cross between dream girl (a Clairol golden-haired wilnnestors, princess, charles Groofin in the state of the haired wilnnestors, princess, charles wilnnestors, princess, toops pretty low for some of the spense of the pathetic little divide (geannie Berlin, Elaine May's department of Middle America backbone of Middle America and Fatherhood, is terribly because the second of the second of the center of the second of the second of the however. Center 3 Cinemas)

Hos Binh — Raoul Coulard, astrong possibility as the works' a mou accomplished cinematographer, and accomplished cinematographer, and a constant of the country of the coun

remish Johnson — The saga of a mountain man, salted with uncomfortable, self-conscious "legendary" qualities — ballads, self-conscious "legendary" qualities — ballads, quaint dalogue. With the actors (especially golden-haired Robert with Pollack's direction with Pollack's direction of the property of

Lady Sings the Blues — Fictionalized biography of Billie Holiday, and the inaccuracies will probably consolable. But Diana Ross, in her acting debut, has cesaped with surprisine success from her acting debut, has cesaped with surprisine success from her acting and marine surprised hairdos and costumes period hairdos and costumes pustain the movie even through its excessive length and narrative clickes.

Trabinor Valley?

(Fashion Valley Last of the Red Hot Lovers —
Mawkish Neil Simon idea about an average Nice Guy, striving to an average Nice Guy, striving to with a middle-year extramartal fling. He gest nowhere fast, which could also be said of Alan the county of the coun

scattered loose change — quites strong, flavoriu opening; some nice, typical Maurice Jarre music; and some novel grotes-queries (an albino gunfighter, a pet grizzly bear). The John Milius script, torn between mythilying and demythilying the western, between spooling and sentimen-ty of the strong strong and sentimen-work, but here and there it hits a Gear, effective note.

(crossmont)

The Man of La Mancha — Cervantes' hero musicalized, Broatwarized, polywood-ized, Broatwarized by Arthur Hiller, With James Coco as Sancho Panza and Sophia Loren as Rosinante, presumably.

(Loma)

The Mechanic — For a movie about a faultless, clockwork professional assassin, this is a surprisingly florid, hallucinatory agniter tale, with Hollwood-jungle vegetation and Arabian Nights decors, and distorted, foriorn camera angles on the doomed characters. Directed, with the procession of the pro

(Aero Drive In: South Bay Drive In) Not So Quiet Days — An X-rated Danish filmization of Henry Miller's QUIET DAYS IN CLICHY. (Academy) (Academy)

The Omega Man — Charlton Heston defends his fortified townhouse against a breed of zombles with black cloaks and whitewashed faces, in one of those last-man-on-earth science fiction numbers. On occasion, the action sweeps you up despite your incredulity.

On Her Majesty's Secret Service
The fifth James Bond installment, saving no, not sayin, for just this once, the Bond role is intersaving no, not sayin, for just this once, the Bond role is intersecret by the saving saving the saving saving not be saving to the saving saving the saving saving the saving sa (California; Frontier Drive In)

Panic in Needle Park — Very blue — in lighting and attitude — film about Upper Manhattan heroin addicts, who have dismal apartments, puffy faces, and low spirits. From a Joan Didden-John by Jerry Schatzberg: and starring a Justin Hoffman echo named Al Pacino, in his pre-GODFATHER status. (Strand)

Pete and Tillie — Walter Matthau's and Carol Burnett's strong roots and carol Burnett's strong roots minded portrait of a middle-class marriage to evolve gradually and smoothly from low-key comedy to guty tearjerker. Directed with few lapses of purpose by Martin Ritt.

Play It Again, Sam — Conservative Woody Allen comedy about a kutzty movie buff, lalved by Allen Comments of the Conserva-Bogart yield a predictable run of jokes about bungled seductions. Sappy excerpts from CASA BLANCA further remove the worshipful Allen character from respectability.

The Poseidon Adventure — Something a little different in time-ticking-away, struggle-for-survival epirs: The characters are o 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 sillness.

## SKYJACKED

WOODY ALLEN

Play It Again Sam

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With Cicely Tyson and Paul Win-field.

carride from Chicago to Kansa. City and a shotgun battle in tall grain are the main events in this sloppy gangster movie that con-tains a batch of very strange notions. Lee Marvin vs. Gene Hackman; directed by Michael Ritchie. (North Park)

March 29, 1973

Red Sun — Unassuming adventure permits such badly dubbed mis-its as Toshiro Mitune. Alain Delon and Ursula Andress to join indulgent game of cowboys-and-indians. A costume party western, filmed somewhere in Spain and directed by Terence to the party of the party of the structions by carrier pigeon. (Pacific Drive In) (Pacific Drive In)

The Ruling Class — British social satire, with Peter O'Toole, directed by Peter Medak. (La Paloma, through 3/25)

(La Paloma, through J/25)

Savage Messiah — Another of Ken Russell's artist biographies, verging on theractor, assistance, verging on the activities of the piece is sculptor Henri Gaudier, and the basic impression is that a product of sudden overflows of product of sudden overflows of youthful ebilience. More normal control of the product of sudden overflows of world in the product of sudden overflows of the sudden overflows of th

(La Faloma, starting 1/26)

Save the Tiger — The first line is "Shitt" and the second is "When's the funerall" and by then it is plain that this is a tough the it is plain that this is a tough of the behind-the-scenes pressure and shenanigans in the LA, garment business are quite also a hippie hitch-liker and a fantasy about the casualities of calling jack termina and lack ciliford do very well at escaping their customary grooves, the control of the casuality o

(Fashion Valley) Shaft — Richard Roundfree as a black private eve dressed in leather suits and aided enormously by Isaac Hayes' nusical modes. A proper suits and aided enormously by Isaac Hayes' nusical modes. A proper suits and the suits of t

(Harbor Drive In) Shamus — There's a good, fast, flery opening and a good, pokey, comit following, in hegin this Before the end, the small shamberless, tacless masseps, taches takes over the home before the end, the small shamberless, taches masseps, tache

Skyjacked — Bargain basement AIRPORT, played out with some dedication by Charlton Heston and James Brolin. Handsome, sterile airplanes and sky and air-port cosmetic counter and stewarders uniforms. (Ken)

Sleuth — Anthony Shaffer's veddy veddy clever play, a triple twister plot, is acted in virtuos oxyle by curence Olivier and Michael the cluttered surroundings inside the cluttered surroundings inside the British country estate, will probably ind more interest amongst the brica-brac than 'activious plot revelations, devious plot revelations, devious plot revelations, Daniel Mankiewicz. (Cinema 21)

ometimes a Great Noilon — Last-gasp emotine by Richard Jackel and Henry Fonda in respective death veenes are the big events epic, Paul Newman, as directed by Paul Newman, gest to splash around in his lavorite around in his lavorite probability of the properties of the direction of the properties of the direction of the word of the cacophony of the woodcut together rather capriciously. (State

peuder — Authenticity initially peeks through with the title song by Lightning Hopkins and inter-mittantly thereafter with the in-cidental music of Taj Mahal, But this heavily sentimentalized image of a black family in rural Louisiana, 1933, is otherwise blurred by caution and cliches.

(Center 3 Cinemas; UA Cinema 2) 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 Wies's direction creates a number of nice, graceful moments to compensate for all the kids and Oscar Hammerstein optimism. 1965. (Valley Circle)

Super Fly — Abrasive and awkward, this black action picture leans away, rather surprisingly, from dee-doo. Credit for the relative sobriety should go to uncool, unconceited acting by Ron O'Neal and Carl Lee, a pariners looking for a li, de shaded security. (Alvarado Drive In)

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

The Train Robbers — Odd, minimalist western by Burt Kennedv; spare, avide, comic-kennedv; spare, avide, comic-kennedv; spare, vide, comic-kennedv; spare, vide, comic-kennedv; spare vacant spaces; occasional terse, steady, occasional terse, steady, moves. The dominant image is of tuncated chant-links is string of tuncated chant-links in the string in the

Ace Drive In; Parkway 2 Ace Drive In: Parkway 21

Twelve Chairs — Mel Brook's
would-be farce (if sometimes
resorts to fast motion to keep up
the heetic quality), set in postcountry treasure hunt for lewels
hidden in a stuffed chair. With
actors like Brooks, Bon Moody,
and Dom De Luise, the contest
hustling the opposition so much
as out-mugging them, 1970.
(UA Cinema 2) (UA Cinema 2)

200 Motels — The Mothers of Invention, Theodore Bikel, and Ringo Starr in a video-taped rock fartasy. It looks a lot like a relevision oddy colored image, and with studio sets and skits and musical numbers, but it is several lengths raunchier, and longer, than Dean Martin's weekly. (Strand, 3/23 midnight only)

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 Staylor and Dennis Wilson are the Staylor and Dennis de Chevalle as a manufact as they are pull photographs. (Del Mar Drive In)

Not of its reputation comes from its exposing the masses to special effects that had been done smoother in experimental shorts. Kubrick's paranoid spoots on modern technocracy, have never been too sharp, not then, and not since (CLOCKWORK ORANGE, sometheless, there is a genuit e feeling of awe now and then during this incom-prehensible streams. mankind from birth to rebirth

The Valachi Papers — Anemic European-made gangster movie, based on the Peter Maas, bestseller, goes in more for Charles Brosons is impressive for keeping his body and spirits in peak condition despite the lethargy surrounding him. Directed by Terence Poongraft

Walking Tall — Exactly like My Karifon's 1955 PHOENIX CITY STORY, this new Karlson wingding tells about an extension of the Company of the Co

· LIV ULLMANN "THE EMIGRANTS"-

Penetrating vision of life com-

uoted in newspaper ads demand

of any movie's time. Play It As It

Lays is undoubtedly "existen-tial", but this fact is not what

occupies the screen every second

What any spectator is aware of, constantly, is the movie's stun-

ningly clean, tidy, pastel image --of placid faces, and placid

freeway, poolside, beach. Sounder

black family can have as much

stickiness (stick-togetherness stick-to-itiveness, and stick-to-your-teeth-ness) as the Partridge

Family. Despite the sincerity

#### importance plexity of plot, depth of characterization — or whatever is is that the movie critics who get for a movie to reach the statue of fiction by Joyce Carol Oates -actually consumes a mere fractio

images -Duncan Shepherd-

What's Up Doc! — Peter Bogdanovich has unhocked screwball Comedie, which go over so tie growth of the control o

Where Does It Hurs? — Ostensibly about the medical racket, this gruesome brew of appalling jokes — about sex, race, or what the price of offend — has the price of the price o

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

(Midway Drive In; Parkway 3)

Yellow Submarine — The Beatles cartoon. It tries to be, but it is not, the Sixties' equal to Lewis Carroll. Clever and colorful enough to be diverting for a hail-hour or so, though it lasts a lot longer than that. (Roxy)

AS THESE MOVIE LISTINGS ARE SUBJECT TO CHANGE PLEASE BE SURE TO CHECK WITH THE

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with a falsely lit night-time coon unt and continuing through numberless awkward, static shot Life Magazine school of photojournalism, usually appeal to the viewer's skepticism about the film-maker's ability as well as their familiarity with the subject.
On the other hand, Avanti makes little claim to contact with the real world, but the stable, onuler images of roomy, airy, expensive hotel rooms and terraces have a

The one constant fact in any movie is how it looks not what it's about and certainly not what it means. Whatever a movie has to "say" must come through its "looks." As if this were just a movie's vanity, comparable to clothing or cosmetics, attention is rarely lavished on a movie's looks. The quality of a movie's looks - the quality of its image

can be assessed, and reacted to, in under ten minutes generally, in ten blinks, often. It does not matter whether you happen into the movie somewhere in the mid-dle or whether you wander out of the movie an hour and a half tion to the image is strongly negative (as mine invariably is, for instance, to the sickly bloodlessness and spasmic squalor of any Ken Russell ex-travaganza), then the movie will be a sour experience, constantly, casionally, there is in the language, the narrative structure, this or that actor's big effort. Turning hostile, instantly, on a

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## I didn't chew my

I asked for a dinner of

was served a visually

beautiful dish of dark

circlets sitting in white

giistening sauce, or t of which bean sprouts

-Jeff Weinstein-

meatless - like cheese souffles

grew like hair.

him that meatless and vegetarian cooking are different — uh — concepts ("Why no tomato or rice eggplant?" "Too much vin, or yang ...") but I basically agree with my friend. enough

I don't mean to be condescen-ding, for I take regimens of healthy eating very seriously, but there has been, in the vegetarian restaurants I've tried, a pretension to righteousness that makes the carrot cake — no matter how good - sog in my throat. But many people I know and like have recommended The Prophet, on University Avenue; it seems to have a subculture following of many different San Diego people, and since recommendations of good eating are few. I thought I'd try it. The comments about the restaurant were, as I remember them: "amazingly successful eclectic decoration — primary folk art": "good vibes — you haven't been there?"; "the cook is fabulous — the dishes are really stuffed mushrooms, and artful — it's amazing what they do with vegetables"; "my artichoke was cold." There were others I don't remember, about the communal pleasure of watching the idea of The Prophet take form with the work of a woman and her friends, about the clouds painted on the ceiling, and about the pun available in its

I will add my comments for what they're worth, but before I do, I should note two things: 1) I knew little about the different kinds of vegetarian cooking, and vegetarian cooking. As a friend of mine has said, "Some of the best 2) As I sat down to write this review, the voice of Truth, per-sonified in a woman I know, told things in 'normal' cooking are me not to lie: "I've never read an honest restaurant review in San Diego [she said]. If you have places that have 'wholesome' experience you should be able to

tell 'the place means well, but the food stinks'; the Kitchen is the King of a restaurant, you know ood, and that wouldn't do. would it? I like to drink though At which point she suggested that begin the review with a conver sation between a bean sprout and a brussel sprout sitting in a efrigerator, waiting to be made nto dishes yet unknown. Next door to The Prophet is a

room set up for meditation, with an enormous red rug, an altar, and some Goodwill overstuffed chairs. This room was empty, but bustle, a large rectangular room with a high ceiling painted light blue and streaked with wispy cirrus — not neoclassically cumulus — clouds. It was not hung with imitation persian rugs or tatty tapestry; it was rathe bare, and so the noise reverberated and the clatter was at times uncomfortable but also reminiscent of "activity", of peo-ple actively talking, eating, enjoying. The menu called The Prophet "A Restaurant And Cultural Center" ("Yoghurt Culture" comes to mind), and the culture could be described by some of the contents of a set of shelves in the room: Prof. Arnold Ehret's Mucousless Diet Healing System (book), a mechanical canary, 6 pair of comfortable-looking sandals, I assume for sale. And It Is Divine (magazine). and Sadvipra, which is a "Journa of Social and Spiritual Progress." There are two pieces of juxtaposable sculpture: one a plaster white near-Eastern figure, and the other a classical pitcher-holding wo nan integrated into an actively gurgling fountain, the basin of contained pennies and

dimes.

The waiting people — and especially the friendly and interested woman who took care of seating and general organization the night we were there - were fine and helpful. They were dressed, however, in dreadfully offensive white "purity" costumes. The menu was large and divided into categories:

appetizers, juice and shakes, desserts, other things, and we ordered largely, to see what it was all like. We had an appetizer of hummus (which, if I remember orrectly, is a paste made of gar banzo beans and spices) on pita syrian bread) which was not parcularly well-prepared but O.K. I asked for a dinner of stuffed nushrooms, and was served a visually beautiful dish of dark circlets sitting in white glistening sauce, out of which bean sprouts grew like hair. This came with good brown rice and a sweet golden yam. It was, at best, erotic. The white sauce, however, was sweetish and slightly sickening to me, and did not enhance the fresh herbs of the gluey mushroom stuffing. It was apparent with this and with other dishes at our table that there was reas concern about the appearance of the food — the extures, the colors, the confluent mells — and this is satisfying, but

the tastes and temperatures were not so carefully considered. All the parts of my assortment were at the same tepid temperature. and I felt like I was eating an extremely exotic T.V. dinner. A plate of "slightly steamed" vegetables was fatally overcooked and lukewarm. The sandwiches we tried were good — a little heavy handed sometimes, but good - and the soup was rich and tasty. The small rolls (beet-bread?) served with the meals were excellent, and for dessert e was an absurdly rich flavorful cheesecake, which contrasted perfectly with the dry predictable and tasted well of that selfdeclaring "I-am-freshness" which



to me always typified the foo

and attitude of such restaurants. I felt less than fresh upon leaving

didn't chew my rice enough, and

someone mentioned that perha

she was probably right.

## television

#### THURSDAY MARCH 22

DESIREE, Marion Brando, Jean Sim-mons, Channel 39, 7:00 P.M.

AN AMERICAN FAMILY, more with the Louds, Channel 15, 9:00 P.M.

CONGRESS AND THE BUDGET, Sen. William Proxmire (D-Wisc.); Paul McCracken, former chairman of Council of Economic Advisors; Rep. John Byrnes (R-Wisc); and Charles Schultze, senior fellow at Brookings Institute, Channel 15, 10:30 P.M.

#### FRIDAY MARCH 23

TOM SAWYER, new dramatization of Twain novel, Channel 8, 8-9:30 P.M. POINT COUNTERPOINT, drama, final episode in series, Channel 15,

#### SATURDAY MARCH 24

FROM CAN CAN TO BARCAROLLE an opera tribute to Offenbach Channel 15, 7 P.M.

SUNRISE AT CAMPOBELLO, Raiph Bellamy, Greer Garson, Channel 39, 8 P.M.

FESTIVAL FILMS, student films from University of Maryland film festival, Channel 15, 8:20 P.M.

SAWDUST AND TINSELF, one of Ingmar Bergman's earliest films. Channel 15, 9:00 P.M. SUNDAY

## MARCH 25

SAWDUST AND TINSEL, repeat of Saturday's film, Channel 15, 4:00

AROUND THE WORLD in Eighty Days, Part I, Channel 8, 7:00 P.M. THE PRINCE, Part I, first of six-part BBC adaptation of Henry James' novel, Channel 15, 9:00 P.M.

FIRING LINE, William F. Buckley's questadiscuss corporeal punishment, Channel 15, 10 P.M.

MIDNIGHT SPECIAL, Dr. Hook and Medicine Show, Channel 10, mig-

#### MONDAY MARCH 26

FIRING LINE, rapeat of Sunday's show, Channel 15, 7:00 P.M.

DANCE THEATRE OF HARLEM, a performance under direction of Arthur Mitchell of N.Y. City Ballet, and a history of the troupe, also by Mitchell, Channel 15, 8:00 P.M.

MANDOLINIST Frank Wakefield: bluegrass music by talented man-dolinist/ guitarist, Channel 15, 9:00 P.M.

## TUESDAY

MARCH 27

A TIME FOR LOVING, repeat of Monday's show, Channel 15, 8:00 P.M.

LEWIS MUMFORD at 77 talks about democracy, cathedrals, machines, and morality, Channel 15, 8:30 P.M. BUCKMINSTER FULLER is guest of Edwin Newman on Speaking Freely, Channel 15, 10 P.M.

#### WEDNESDAY MARCH 28

THE MAN WHO SHOT LIBERTY VALANCE, Part I, John Wayne, James Stewart, Channel 8 3:00 P.M. ONLY THE VALIANT, Gregory Peck, Barbara Peyton, Channel 39, 7 P.M. FESTIVAL FILMS, repeat of Saturday's show, Channel 15, 9:00 P.M. LOVE NEST, Marilyn Monroe, Frank Fay, Channel 39, 11 P.M.



March 29, 1973

490 cirri San Diego Balboa Park 14th & C Sts. 3rd & B Sts. Silver Strand, Con 3785 Ocean Front Balboa Park 3743 Fith Ave. California State Univ. Cassius Carter Theatr Dity College Theatre 239-2255 239-7854 236-8510 435-4856 488-8001 232-7931 291-1786 583-3300 459-3001 454-0183 Community Concourse Coronado Playhouse Crystal Palace Theatre Fine Arts Gallery 3743 Fifth Ave. 4079 54th 7917 Girard Ave. 700 Prospect St. 3960 Mason, Old Town a Jolla Art Assr La Jolla Museum Mission Playhouse Old Globe Theatre
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Sports Arena
Timken Art Gallery 234-594 236-5800 Balboa Park 239-5548 453-2000 La Jolla . . . . Pt. Loma . . . . 350 Cedar Street 224-321 .239-0391 1340 Broadway, El Cajon

THE CYRONIC STATE, Crystal Palace Theatre, Fridays, Saturdays and Sundays, 8:30 P.M. through May 13, tickets \$2.00, reservations 488-

one-act plays by faculty member San Diego State Experimenta Theatre, Thursday through Saturday

INDIANS, Old Globe Theatre, Balboa Park, Tuesdays, Wednesdays, Thursdays at 8 P.M., Fridays and Saturdays at 8:30 P.M., opens March 27.

AND THE DEEP BLUE SEA, Patio Playhouse, Escondido, Fridays and Saturdays through March 31, 8:30 P.M.

EXPERIMENTAL THEATRE

#### MUSIC **THEATRE**

SAN DIEGO OPERA, Beverly Sills in "Daughter of the Regiment," San Diego Civic Theatre, Friday, March 23, 8 P.M. and Sunday, March 25, 2:30 P.M.

FRANK ZAPPA and the Mothers, the Dooble Brothers, Sports Arena, Saturday, March 24, 8 P.M.

E. POWER BIGGS, First Methodis Church, Sunday, March 25, 8 P.M CLARINETIST Joan George, pianist Keith Humble, percussionist Ron George, Grossmont College Fine Arts Recital Hall, Wednesday, March 28, 8 P.M.

ROBERT JEFFREY, Bonnie Jefferson and the Rick and Joe Show, bluegrass music, Folk Arts, Friday and Saturday, March 23, and 24, 8 P.M.

PIANIST RICHARD ROBINSON Southwestern College Room 801 Sunday, March 25, 3 P.M.

#### SPORTS

GOLF, USD vs USIU, Stardust Country Club, Thursday, March 22, 1 P.M. BASEBALL, USD vs Oregon State, USD Field, Thursday March 22, 2:30

BASEBALL, Aztecs vs Fresno State, Smith Field, SDSU Friday, March 23, 2:30 P.M.

BASKETBALL, Virginia Squires vs Conquistadors, Sports Arena, Friday March 23, 7:30 P.M.

BASEBALL, Aziecs vs Fresho State, Smith Field, SDSU, Saturday, March 24, 12 noor.

BASEBALL, USD vs California Bap-tist, USD Field, Tuesday, March 27,

BASKETBALL, Indiana Pacers v Conquistadors, Sports Arena Tuesday, March 27, 7:30 P.M.

#### LECTURES AND TALKS

CAPITAL PUNISHMENT, Clinton Duffy, former California state ex-ecutioner, USD, De Sales Auditorium, Thursday, March 22, 12

SHOWS

VICTOR BORGE, Comedy in Music, Civic Theatre, Monday, March 26, 8 P.M.

## Coronado Playhouse, Fridays through Saturdays until March 24 8:30 P.M. GALLERIES

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

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

THE EUROPEAN SCENE, San Diego Public Library, opens March 26. JUDY GARLAND FILM FESTIVAL La Jolla Museum of Contemporary Art, March 28, 8 P.M.

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



COCKTAILS

FOOD TO TAKE OUT MAY WE SUGGEST SMORGASBOARD FOR WEEKDAY LUNCHES

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#### In El Cajon

#### -Jonathan Saville-

If you enjoy musical comedy you are likely to have a fine time at the Valley Music Theater Association's production of Flower Drum Song, which opened last week in El Cajon

This valuable theatrical group, under the general direction and inspiration of Thomas Datz. offers a continually changing repertory of musical comedies throughout the year, in productions that are always competent

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

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

MAX BECKMANN GRAPHICS, Ge man expressionist. Fine Arts Gallery Balboa Park, through April 8. DON'T DRINK THE WATER, by Woody Allen, Southwestern College, Mayan Hall, Thursdays, through HING HSIEN CONTEMPO

Chinese woman painter on the Fifth Moon Group. Fine Arts Gallery. Balboa Park, through April 8. THE MOUSETRAP, based on Agatha Christie's story, North County Community Therare, San Marcos, Fridays and Saturdays, 8:30 P.M., Sundays, 8 P.M., through April 15.

KIBBY LINAWEAVER AND SUZI FITZPAYRICK, mixed media pieces. San Diego Arl Institute, Baiboa Park. OH! SUSANNA, a play for children, Valley Music Theatre, Saturday and Sunday, March 24 and 25, 2 P.M. ANITA STORCK, paintings and

ALLAN MILLER, Parts and Accessories, photographic works, La Jolla Museum of Contemporary Art. LES LAWRENCE, ceramic sculp-tures. Boehm Gallery, Palomar College.

HERMAN AND THE COWARDL' CAT, Actors Quarter, 2 p.m. Satur days and Sundays through April 15 GRAPHICS AND PAINTINGS. Dorothy Stratton, USD Founders Gallery, through April 15. CINDERELLA (a musical) San Diego Junior Theatre. Casa del Prado, Balboa Park, Friday, March 23 at 7:30 p.m., Saturday March 24, at 2 p.m. and Sunday March 25, at 7:30 p.m.

THE TUHQUOISE SHOP COLLECTION, of Barbara Taylor Roy still lifes, landscapes and portraits at 935½ Turquoise Street, Pacific Beach.

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and sometimes sensational. Among recent offerings have been Show Boat, Annie Get Your Gun, The King and I, and Fiddler on the Roof, and the company has announced upcoming productions of Hello Dolly, Carousel Half a Sixpence, and The Sound of Music. Singers, actors and musicians are generally local residents, and their success gives evidence of the surprising amount of real theatrical talent available in the San Diego area.

As the above list of show

suggests, the company's repertory is drawn chiefly from the past. from musical comedies which have had their months or years on Broadway and have by nov assumed the status of classics of the genre. For those who have een the plays or heard the music before, there is inevitably a strong element of nostalgia in the attrac-tiveness of these revivals. For younger people (who make up well over half the audiences), a play such as Rodgers and

Hammerstein's Flower Drum its own merits as musical theater But in order to get full pleasure out of the performance, these younger playgoers too ought to younger playeders too ought to have a certain taste for the past, the kind of taste that can relish Tiffany glass, maxi skirts, the rags of Scott Joplin, or old Gary Grant movies. Even the most

mediately after their opening nights. American history whirls

along with such dizzying speed that today's topical reference will

have congealed by next month

into a quaint antique; and a view of life that seemed fresh and

normal only a few years ago now

external pressure to become

comedies has a period flavor, and tnose which, in their own day dealt with contemporary American life seem to have ac-quired such a flavor almost im-

SURVEY 1973, juried cra'ts exhibition, Cal State Univ., West Commons Gallery, through April 20, 10:00 A.M. to 4:00 P.M. Free.

seems to speak to us out of another world, like a voice from Ninevah and Tyre.

Flower Drum Song, some two rlower Drum Song, some two decades oid, is a case in point. It takes place among the Chinese community of San Francisco, touching with the tenderest and most diffident musical comedy fingers on the conflicts between an older generation seeking to maintain the ancient Chinese customs and a younger genera-tion responding to the ubiquitous

tatonics into his customary musical style. A Jewish, Irish, Italian, or any other ethnic setting would have done as well. The ethnic jokes ("All white men look alike") are quite pallid compared to their ferocious progeny in the mouth of Archie Bunker. And the references to that current American culture which the im-migrant Chinese themselves find so exotically attractive have the faded quality of old newspaper clippings, discovered in the botom of a trunk. Imagine an era in which people were discussing Harry Truman, Norman Vincent Peale Perry Como or Ali Khan whistling "Filter, flavor, flip top box." It is sobering to remind ourselves that all the witte references in current plays to Richard Nixon (or Archie Bunker!) will have the same smell f mothballs only a short while om now, and audiences seeing a evival of the brilliant satire of 1973 will murmur, "Hey remember the early 70's

it all is fairly extraneous, doing

little more than lending a note of the exotic while affording

Richard Rodgers an opportunity

to integrate a few imitation pen

Squaresville, man squaresville!"

Most charmingly dated of all is the central action of Flower Drum Sone in which it turns out that that a fellow who refuses to let his father choose a wife for him is likely to wind up in the arms of a cheap, gold-digging floozy who does striptease in a night club. When did you last see a play or film in which restles, youth does not feel more deeply, see more clearly, and judge more intelligently than the parenta bourgeoisie? But here papa is always right, woman's place is in the home, filial obedience is the only choice for a decent child, and the family is the source of all true value. Talk agout nostalgia The El Cajon production

boasts a number of excellent players. Best of all is Tina Helgeson, who plays the hero's aunt, Madam Liang, with a fine sense of character and comic style, and sings excellently. Among the others, one might mention Tina Sarno, beautiful and convincing as the heroine and with a touchingly lovely voice; Katherine Ordona, brassy and sexy as the night-club artiste; Rod Quano, a sleek and jivey Sammy Fong; and Don Neu, who brings expert feel for characterization and timing to the part of the heroine's father. The singing is generally quite nice, and the by Nina Andro, are good fun. Especially delightful are the young kids (most of them from the Valley Music Junior Theater), including talented Garry Silva as the sassy little brother, and two terr.fic little chorus girls, about five years old and so tiny you can scarecely believe they are real. Jody Gillis was the efficient and Americanized. The Chinesiness of inventive director.

Mick Jagger, Chuck Berry, will NOT be in concert this Friday and Saturday nite at The Palace Complex... and Ronald Reagan! aThe Palace Complex A 225 Partie II Dancing B p m to 1 a Santa San



## POLITICAL PORNO

### BOMBS



## IN

#### PACIFIC BEACH

Brandon Wander-

Sometimes, not always, one expects a pretty lush experience at he pomo flicks, in Los Angeles, for example, people are lining up around the block to see Deep Throat, one of the top 25 grosser ation-wide Even the LA Time entertainment editor, Charles Champlain, reviewed *Throat* along with Brando's Last Tango in Paris. In San Diego, however, a typical Saturday night porno round-up is anything but promising

Every week the Fine Arts Theatre in Pacific Beach, shows some cheap, 16 mm, goof-ridden movies under the ominous presence of the cross on Mount Soledad, high above in the darkness. The dressing-room

SEADER

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neater part apparently North Vietnamese sources. As toe veteran smiles at his victim footage appears showing West moreland greeting soldiers. As the veteran stalks the apartment, cuts of American soldiers flushing out Cong come on. As our ex G.I. prepares to sodomize the lady who drives a new Mercedes, there's a quick cut to a scene where bags are placed over young Vietnamese women's heads and

then shot by Allied troops.

The movie never forgets that i s pornography. There is a good helping of in-tight sex shots while Vietnamese music plays on the soundtrack. A rare breed of flick: the political porno film. It is reminiscent both of Warhol's Trash and of Robert Kramer's Ice, a 1967 New York underground revolutionary film The sets are the grimy streets and crowded apartments of New York City. None of the characters are glamorous, but rather pudgy and sallow.

For the fifty to sixty year olds who have come to sit in the shadows, squinting through classes that hang low on their noses, this movie is not right. They slip toward the door and the movie theatre gradually empties scenes of planes dropping bomb increasing, screams on the soundtrack getting louder, and scenes of Viet Cong peddling their bicycles and paddling their sampans repeating, repeating.

Angeles, and run from 12 noon on. This week there's one subtly Importance of Images continued from page 3 movie's appearance is no different — and no less legitimate than opening a John D. Mac-donald novel while browsing

on. This week there's one subtly titled Forced Entry.

Pushing open the glass door, you come upon a cute, short oriental girl, decked cut in her blue and orange-trimmed uniform. She sells you a ticket. She sells you arondy. She ushers you to your seat.

"How's the movie" amid the paperbacks, sampling a random paragraph, and deciding that Ross must be the Macdonald who is said to be good. An analogy to the independent effect of the movie image, taken from an aural plane, might be the way the sound of a voice smooths or people leave before it's over." While you're still in the lobby she doodles with some Jordan Almonds; she fills a cup of scrapes on sensibilities, regardless of the ideas or syntax it is

Is the leading lady's interpreta

tion consistently developed and deeper than skin? Is the theme the

inexorable synthesis of the direc-tor's last eight projects? Does the

movie have the power, the progressiveness to raise con-

sciousness, or eyebrows? 3uch questions are certainly bulky

enough to keep anyone engaged

all through lunch hour, but they

are not always required. It is merely out of good manners, or

habit, or desperation to fill space

movie's sociological reverberations, when in fact the

twenty-eight seconds after ter-

mination of the credits. Jeremiah

Johnson can be excusably given

up for lost in the opening scene of Redford embarking, hopeful-eyed, on his adventurous frontier

career. The decisive moment is

when the camera takes up a posi-tion right behind Redford's ear

the cameraman is crouched inside Redford's duffel bag

swaying impression of walking up Main Street. For a cameraman to take this improbable point of

that a reviewer will discuss

bubble-up. Inside the main part of the delivering. A movie's image is its skin, its body, and sets its climate. The preferred vantage point for theatre, the atmosphere isn't the same as years before, when you novie evaluation — the position same as years before, when you used to stumble in, chug free coffee and watch the "lack of falent" contest. Now an older audience, out for pure sex, (the real underground movies have been appropriated by The Fine Arts." sister theatre, the Academy. of authority - is the overview, hindsight. (Thus, the number of movies that are scolded because the ending is a "letdown" or because they do not "lead anywhere.") Camp is set up at the site where The End appears on Academy).

A preview for Juice, next screen. And from that elevated position, the movie is surveyed from end to end, and the longrange issues can be hashed over

week's film, splashes on the screen. A two-minute peep. Heavy eyelids follow initial eyepopping. Very explicit, businesslike and assembly-line.

The features start every hour or

the hour, like PSA flights to Lor

Forced Entry begins. The first thing you see are grainy newsreels of the war in Vietnam. A quote from an Air Force physician out-lines the story. He talks about the returning veteran seeped in a psy-chosis of killing gooks. The will not end with an airplane ticket home." Next on the screen. a gas station attendant at a run-down station in New York. He is our archetypal veteran, his hair uncut, wearing a greasy finger-smudged baseball shirt and a baseball cap, replete with

American flag applique.

Women in polished new cars enter the station for gas and directions, and our veteran ends up getting their addresses. nmediately identifying them as hostiles", he begins a search and destroy mission. With each "hostile" he forces them to per-form assorted sexual acts and then slits their throats. They are symbols of easy hourgeois life and becomes the objects of his insane revenge. And with each sex and slit scene, there is an injection

by itself, but it's a reliable omen that later on the cameraman will curl up in a foxhole, staring up at the sky, in order for Redford to hurdle spectacularly over. The quality of an image can be

accurately gauged, usually, in any instant. It will not vary in an important way throughout the film. The character of an image has nothing to do, necessarily, with a picture's potential to tell a story visually, to expose a character, to materialize a state of mind, or such things. The basic properties are purely physical, sensible, and they are felt immediately, instantaneously, Feeling an image is done with the imagination, obviously. It is comparable to peering through the window pane and thinking that it "looks chilly" outside, or to studying a chair that you are supposed to transport to the dinner table and thinking that it "looks heavy." The quality of an image can be influenced by a number of things, some carefully controlled by the film-maker and some possibly not — how the shots are lit, how the film is processed, what film stock or camera lens is used, so on. In any case, it takes no great technical knowledge to see, and feel, the image. Its volume — shallow or deep, flat or roomy — and its density — vacant, crammed,

 hard, soft, rough, smooth, gritty, clean — and its stability — heavy, light, solid, shaky — and its complexion — dark, light, muted, luminous — and its freshness - moist, dry, bright,

spare, intricate - and its surface

The positive or negative reac tion to an image may : em as if it is largely swayed by personal taste. Like some people cannot tolerate the sound of a piano, or some cannot abide lettuce. So. some perhaps cannot stand East-mancolor, or throw fits at Panavision, or bridle at tight close-ups But the question is not really all that beyond reason. Deliverance, for example, is a movie in which the image oddly works to deny

First, the almost monochromatic greenish image is overly enetitively attuned to the visual

Nature's vastness. But a greater annovance is that the camera ion shooting, views the action especially the business of getting over the river's rapids — through the sort of long lens that tends to flatten the image. So that in these scenes, the men appear to have the musculature of decals as they slide across a depthless illusory field. It is a recurrent irony of the latest film fashions that at the same time movies are conspicuously moving into open country and real locales, the stylish photography — telefoto and wide-angle lenses, monochromatic coloring -squashes the territory into a flat,

gelatinous appearance.

The importance of an image to a movie's effect could be suggested by a survey of the joint efforts of Godard and his longtime cinematographer, Coutard, who must be one or two of the smartest movie people. Run your hand across their works, reach in and feel around inside, heft them in your arms. The scuffed, lightweight, arid Caribiniers; the languorous, voluptuous Contempt; the flat, stickily moist Chinoise. Something essential would be missing from discussion of these movies which did not pay attention to their appearances — the variance of sensual effect they purposely achieve. Of course, the look of the image is not all that matters in movies. But the emphasis, or the value, usually placed on it is wrong. Attention to the image is usually confined. in reviews, to a vague parenthetical aside ("exquisite color photography"), alongside a reference ti the musical score and the elegant lettering of the credits.

Probably the chief barrier to greater attention would have to bring description into their writing where they are accustomed to getting along on urbanity, a superior education in the liberal arts, or their position boldness of Begnolds acting and for partial pa

## A week without the Reader



## is like a summer day without sunshine

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March 29, 1973

## Personal

DEAH BETH AND DENISE. I've been watching you watch me and I know everything! Judiciously yours. David Niven.

to hear from you. A call or letter -anything would do. See you in '73 You have my love. Margie.

DIANE. (Whoppo) Congratulations on the good news. Miss you, and wish I could be there for the big event. Love, Denise P.

JIM LA FISH— you make me sick. You're so damn perfect. I hope you choke on all your B.B. Signed— one of your victims. P.S. Pfui on you! BOOPIE-DINKLE-blue-eyes. You have withdrawn the total remaining

balance in my bank account of Love. Spend it wrecklessly. New deposits, call Jeff 745-4119, Escondido. NINA RUBEN, I am so attracted to you. Please notice me. The boy who sits next to you in your worst class. Love, me. P.S. I dig your frizzy hair.

TO DEB— Congratulations. You've done quite a job on Woody in a week (He's half-way normal again!) So for myself, five profs and section C. Thanks. See you in June. Bob.

TO STEVE IN O.B. It was a nice day at the concert. See you at the next one. Debbie.

DEAR CULPRITS: The ice machine on the 3rd floor was broken into during your recent stay, and several cubes are missing. Come clean, return inem at once. Roll and Gary.

C. COLLIER at Cal Western— climb out of your shell and let people see you for what you really are. Music is not your only friend. I am, too. Why don't we ever talk anymore? TO MY PEERS at USD: Love U; shall

miss U; promise never Keep the faith. Dottie. STEPHANIE OF CORONADO: Isn't lying on the phone a poor way to get your rocks off? If you want to, call me again. I'll show you what forcefulness is. Jim in his socks.

HAPPY BIRTHDAY Michael. Happy 13th monthaversary. Welcome back to San Diego. Hope you're ready to lose in Jeopardy and tennis. I love you more than 26. Love, Patti.

STEVE G— do you realize how hap-py you make me? Keep up the good work. Love Pollution Sister.

JIM: thank you for being my best friend. Steve.

TO A FOX: why can't you like me as much as I love you? Love ya.

HI TM a free lange with read to San Diego area. Appreciate meeting members of both sexes, interested in the arts and having fun. Interested in Mission Beach. Call Brady, 276-9844.

PETER: Happy Anniversary. I'm yours forever. Love, your little shnook. P.S. — I love you.

NINA, cheese blintzes with sour cream, potato latkes, matzoh ball soup, borscht. In arditibion to which, kreplach, kasha knishes and yogurt. Do you know what that means, hun, do you know? A WILDE SCHWARTZE

CHANT NAM-MYOHO-RENGE-KYU and gain spiritual, physical and material benefits. Nicherin Shoshu Buddhism works for the betterment of your everyday life. Call 224-2934, 279-9228. or 297-0791. GET HAPPY!

BECKY— Spring will chase us through the summer into fall and find ut beached upon some snowy shore waiting for the spring to come again.

--Love. Tom.

WANTED— 2 good looking, dark haired males of German or Sicilian extraction to take out 2 good looking girls in Maya. Preferably named Kirk or Charlie. Call 287-3307 and ask for Vicki or Roxanne.

Seaguil, but I have so much to learn Tell me there are others like me Answer this ad. —Ric HEY BUCKWHEAT, those Dylar

## **Notices**

TAXATION IS THEFT! Come and hear why March 21, 8:00 P.M., SDSU or call 287-0440

READER

HERITAGE FLUTE w/ B foot, French system, Mint condition, \$700. Alar at 436-6652 or 239-5825.

GIBSON S.G. standard guitar. Hum-bucking p/up, hard case. Perfect \$260. Arthur, 286-4687

FOR SALE: organ, portable with amp and covers. Almost new. Will sell all for \$200. Call 297-0651 for more info.

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MAMIYA 16 miniature 16 mm single frame camera. Built-in light meter. 12 8 lens, focuses down to 1 foot. Shutter speeds from 1/200 to 1/5 second. With 4 rolls of color and a year's supply of B&W fffm, \$25. Call Marty after 6 P.M. 270-1135.

CONTEMPORARY DINING SET with four chairs, very good condition. Also, 3 chairs (upright) and 2 walnut tablet beautifully furnished. 222-8922.

CRAIG 212 PORTABLE reel to reel tape recorder. \$15. Water-pick cleans teeth and exercise gums. \$5. Call Marty after 6 P.M. 270-1135.

FARFISA BT-40 AMP. This has 140 watts of clear, full-range power. Solid machine. Must sell. \$80. Crown Professional Bass. 99% new, hollow body. Beautiful but has to go. \$110. Cell Terry at 286-0910.

GUITAR FOR SALE: acoustic six-string, in new condition. Redwood body with pearl. Asking \$100. Call Bill, 459-1615.

WATCH OUT for rip-off companies that charge exprehent prices for publishing your poetry. They're often advertised in college papers under "Poetry Wailed." Any questions, call Arnold, 486-6717.

FREE ROCK CONCERT (the one that got rained out March 11). To ge held whether it reins or not king Biscuit. Light Brigade, Montezuma's Revenge, Horseleathers, Twinkies, March 25, 12—430 P.M. Jewish Community Center, 4079 54th Street. Bring something to sit on. EXPLORE, the artists' and

EXPLORE, the artists' and craftsmen's co-operative located at 911 Momblend in Pacific Beach, is 91 Momblend in Pacific Beach, is 92 Momble of the Pacific Beach, is 92 Momble of the Pacific Beach, is 92 Momble of the Pacific Beach, is 93 Momble of the Pacific Beach, is 93 Momble of the Pacific Beach, is 94 Momble of the 94 Mombl

SUNDAY CHURCH RAP SESSIONS (SCRS) are held outdoors at various locations, the Border, the beach Julian, etc. Children welcome. Call 299-1860 for details.

RICHARD III needs you, Fight in-justice and treachery. Support truth in history. Join the Richard III Society. Linda Ragazzini, 338 Weaver Street, Larchmont, New York 10538.

IS MISOGYNY BENEFICIAL to void IS MIS/GSYNY BENEFICIAL to you? It could be the answer. At least find out what it offers as the newly formed Institute of Misogyny needs officers to get activity into orbit. Phone Cecil at 299-1860.

#### Rides

RECLINING LEATHER CHAIR DuPont "leather", red maroon, rich-looking, full recline with tool rest, perfect condition, six years old, \$75.00. Phone: 274-3755 very early morning or late evening. NFED RIDE to Florida. Small group. Will pay fee plus gas and help drive. Ready to leave April 16th. Call 296-9347.

BEAUTIFUL REG. ½-Arab. Chestnut mare 7 yrs: breed or chow, Eng. or West; jump. Not a kid's horse. \$1100' best offer. 755-7026; 278-4743; 755-3060. Lisa. RIDE NEEDED to the East Coast within next couple of weeks. Writing to share gas and driving. Call me or leave message for Oscar L. Andrade. 262-0039. AMPEX MUSIC CENTER with matched speakers, trio microphones and automatic turntable, cost \$850. Sacrifice at \$550; Ski Carrier with four locks, \$12, 469-6232.

NEED RIDE to New York City in April. Help drive, share expenses. Straight male, non-smoker. 299-1860.

## Johs

ONE NEW UGLY DESK for sale Chair hand-stained, desk hand-sanded. Combination makes fantastic frewood. Such a deal! \$25.00. Ask in your sexiest voice for Michele, 582 7617. WILL HIRE two college students part time. Work hours to fit class schedule. Typing, filing, and clerical work. For appointment call 299-1860. BEAUTIFUL KITTLEFISH, A. Garneri, \$2.00/ pair: want to buy old Valiant for parts and some pieces of furniture for stereo component system to keep kids off, 284-3089.

AFRICAN DRUMMER, 24, seeks local gigs. Plays 3 congas, bongos, cuica, cabasa, pandeiro. Bob, 479-5915. BAND WANTED! For Battle of the Bands. \$500 for the winners. Call 296-3655.

PART-TIME student we for carpenters, movers, truck drivers, clerical, typing, accounting, and babysitting, 299-1860.

STEREO PHONOGRAPH for sale: 4-speed, automatic record changer; two speakers, dust cover; excellent condition. Best ofter over \$34.99. Norman, 453-200 X 1647 or 274-0693 after 6.00 P.M.

YAMAHA FG 180 guitar, \$60. Also German Flat Back string bass. Make ofter. Please call Ann before 10:30 A.M. 272-5285.

WOOD PALLETS, used. Firewood or furniture, 4' x 5'. Heavy wood pallet, \$1 apiece: standard pallet, 3 for \$2. Will deliver order of \$5 or more. Please call evenings for Bob. 232-

C.B. UNIT for car. Realistic Mini 23 still in box, \$65. Call 272-3979.

MUST SELL. Stereo amp, speakers and headphones. \$70 for all, 262-

ROSS TABLE MODEL vertical slo milling machine. \$35, 582-7296.

HIGH-FREQUENCY ultra-socnic stimulator. Same as used by physical therapists. I or tension, arthritis, rheumatism, and broken bones. New condition. \$20 or best offer. Call 224-9871.

HONDA 305 cc Super Hawk. New tires, brakes, mufflers, battery, battery charger, tandem seat, helmet, chain and lock, tool kit. 300 miles on rebuilt engine. Runs very well. MUST SELL. Over \$400 invested. Asking \$290 or best offer. 282-2957. For Sale

14" TIRES on rims that fit Chevy small Olds, or small Pontiac, \$3 each 421-9977

TEN SPEED. Campag. Derailer. Cotteriess crank, alloy wheels and more. Ten months new. \$125. Guy Acheson. 453-1356. R.M.I. ELECTRIC haprsichord-piano Good condition. Just tuned. Sells new for \$925, must sell. — \$575. Call evenings, 436-0381.

Bikes

DIRT BIKE for sale, \$300 or best offer, 1969 Yarnsha, 125 cc MX. Excellent condition, hardly ridden, now bres, expainson chamber, compression refease, never raced, All extras, Call Craig Lloyd, Room No. 324, El Conquistador Dorm, 597-9097. SANSUI EIGHT stereo receiver. San su'is finest model. Low sensitivity and distortion. 60 RMS per channel. Retails at \$609. Full warranty. Best offer. 453-2740 after 5 PM.

1971 MOTOGUZZI, V750, like new, Pillion seat, sissy and hi-rise bars, 4,000 miles, \$1,150, 272-3717 1966 HONDA trail bike 125. Call 454-2829

1970 250 CC. KAWASAKI. Needs some work. Engine runs well. Make offer 487-7122

IT'S A BARGAIN! Woman's 10-speed, \$25. Great bike but don't need it. Moving. So phone immediately Barbara, 453-2118.

1971 NORTON COMMANDO. \$700 or offer, 224-9871.

HONDA CL 175 beautiful bike. Low mileage. Fantastic trans. Must sell \$425 or best offer. Call Jeff 223-

## Wanted

TRADE G.C. AS DRYER or electric does that be good condition. Call evenings or A.M., please. Amber, 276-9659.

STUDENT WANTS to buy large air conditioner, used, 421-9977

SCUBA DIVING SUIT needed now. Size, medium. Call Joe at 279-0213.

CCKA two-cylinder engines ay up to \$10 for each. Call 469-

## Housing

VERY LARGE APARTMENT to share with female only. Pet and small child O.K. In very loud area. Call after five. 223-0844.

YOU CAN COVER yourself with love and not suffocate. Tight-knit micro-community needs new people. Rent negotiable. Rednecks need not apply (and the jungle grows green). Russell, 453-2000, ext. 1117.

MALE ROOMMATE needed to share a two-bedroom apartment on the ocean in Mission Beach, 488-7448.

HILLCREST ROOM for rent. Near all. Student/ musician/ photographer. Prefer non-smoker. Send references to P.O. Box 81091, San Diego 92138.

WANTED— roommate for Del Mar area. Private room, swimming pool. Pets okay. \$87.50 per month. Call Eric at 755-6520.

### Services

FREE LEGAL AID: the In-Between Legal Clinic, 5041 Newport Avenue, O.B., 223-9784. Open every Wednesday, 7-10 P.M.

I HAVE A VW VAN and will haul/drive to and fro for a nominal fee. Burton, 488-0353.

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WEDDINGS, the Universal Life Way. Ceremony according to your wishes. Prefer outdoor locations. Need week's advance notice. Donations of green or blue chip stamps welcome. Call 299-1860.

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

PIANO LESSONS, any level \$3.50 per hour. Call Randy at 453-9195

## Food

1969 FORD TORINO GT Fastback 351 cu. in. 4 speed, radio/heater, air, new tires, only 34,000 miles. Call Dennis, evenings, 582-3430

Cars

1964 G.T.O. Built up, chrome rims wide tires, \$350, 1961 Ford Galaxie \$40. Buris, well I wo Heraul radiators, \$10 each, 281-2769

1961 VW VAN, with 1964 40-horsepower rebuilt engine, new brakes, Chevy rims, Good looking, 1973 tags, \$625, Call 262-2729 evening.

1965 VW BUS Clean, new orange and white paint runs OK Parked in the alley off of College Place, near Montezuma, \$1,500 Call Kall Mullin (leave message), 583-9901.

155 BAJA BUG, runs well, wide tires, 36 H.P. engine, good trans, \$275 Call 454-4609 after 6 P.M.

1966 OLDS F85 4-door, completely renovated. New paint, tires, Illness forces sacrifice. Box 1115, National City 92050.

1964 IMPALA, 283 V-8 stick, 2-door, white with red interior, runs okay, but must kick start. Excellent trans it given little work. \$100, 295-1063 after 5 P.M.

1963 MG MIDGET. Must sell (like in the next two weeks). Good condition, 1973 tags, radio, roll bar, fog lights, manogany steering wheel, red with black interior. \$275 or best offer, 422-1560.

'69 TOYOTA A.C. auto. 46,000 miles. \$950, 583-2819.

'69 VW BUS CAMPER. Good condition. With bed, cupboard space, refrigerator, sink, carpeted floor, sunroof, new tires, Must sell. Please call 273-2248.

1972 SUBARU two-door, 4-speed stick, low mileage, excellent condition, 30+ miles per gallon, 420-2870,

KHARMAN GHIA 1963. Call between 5 and 7 P.M. 223-8987.

MGB 1971. Perfect condition. New Michelin tires. Take over payments. Forced to sell because of medical reasons. Call 753-4736 or 462-2059. 1961 BUG-EYED SPRITE. Ask for

FOR SALE. 1961 Rambler converti-ble automatic, 6 cylinder. Runs well Best offer, 488-6597.

FOR SALE: 1965 VW Camper, Re-built engine, AM-FM, newly painted, good condition, \$900 or best offer Call evenings, 460-8656.

'70 TRIUMPH Spitfire. Low mileage 500. Call Fernando at 453-2000. X2621, 8:00 a.m. to 5:00 p.m.

1/356 PLYMOUTH, 6 cylinder, automatic transmission. Excellent condition. New shocks, water pump, battery, good tres and brakes 1973 tags. Not much to look at but dependable. \$100, ???





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