Alice Cooper and Humble Pie on page 6 The Planets on page 3

Indians makes us squirm on page 2

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SEADER

April 12, 1973

SAN DIEGO'S FREE WEEKLY

"It was great.
There was a turtle race,
and one guy whose
turtle was losing, picked
it up and bit off its
foot and ate it."



SEALS

-Carlos Bey-

The war in Vietnam really touched San Diego. It was here in San Diego that the largest number of wives became West Pac widows and POW wives, where the most war-bound ships left from and returned to, and where the largest number of POWs came back to. But it was also have that the going and out the same of the largest number of the benerry, rollicely fatalism from 1944 to 1970 brought to some parts of town the ambience of World War II Mickey Rooney movies.

Just ask a seal what it was like. You know, a Navy Seal. A Navy frogman who had been trained in parachuting and land combat. Created by President Kennedy in 1962 to form a Navy "counterinsurgency" force, the Seals fit right who by Victum. Along with the Grown Rerest Marines Army althorne troops, and Navy filers, the wave West Town State West Town

Stories were about san Diego.

Lounging around in the lounge at the Seal Team One's head-quarters on the Strand in Coronado. Itwo Seal officers wanted desperately to remember the good old days. "There was this warrant officer — what was his name? — he bought a used car and drove it off the Coronado ferry just for kicks," Lieutenant Rockne offered.

"Yeah, and there was Gerry.
Remember when he went to that
girl's party in Mission Beach and
bit off the head of one of her pet

kittens. Oh, but he didn't cut it. He just spit it out on the floor," Lt. Kincuid one-upped his friend.

"And then there was that party where they killed a real hawk and hung it over the beer kegs, so you couldn't help but get blood dripped in your beer."

The two khaki-uniformed

The two khaki-uniformed lieutenants were very nostalgic about the 1960's. They didn't want to travel back to the 1950's. Vietnam, for them, was a good experience.

They said the Seals' intense hedonism in San Diego stemmed from the rotation between here and Vietnam every six months. "Each six months we were here, we had to get in all the life we could." The *sepsit d'cops* was -specially strong between platoon members, who rotated back and forth together. "We were so dependent on each other for our lives over there, we were really tight here. We really clung together and partied together." "We tall lived in somulaves."

guys went swimming nude in the El Cortez swimming pool?"
"Oh, and there was always the Downwinds t he officers' club at Nor'h Island). We were atways throwing beer at each other these. That's how I met my wife. Throwing ber at her. I remiember the time we threw beer down at the bullfights in Tijuana and got thrown out. Then we went to the Downwinds and got thrown out of there three times for throwing beer. We were just having fun."

"Yeal, we sure did alto I RFn.
"Yeal, we sure did alto I RFn.
Course there we like Lechan
how carried it a little too far. He's
in the penitentiary now." (Lt.
Leehan, a Seal officer, and his
plattoon were caught last year
muggling herion from Vietnam
to the U.S. in a startight scope ta
light-intensifying device, Because
the scope was a classified piece of
equipment, it was not subject to
the routine U.S. Customs search
but Leehan and company were
caught.) "God, that was
something He was a good officer.
a Stanford graduate and
everything. That sort of ended
verything. That sort of ended
verything I guess that was
acrying things a little too far."



Some of us lived in the Sharp Mansion. You know, the guy the

hospital's named after. He founded KFSD. We used to have

the vildest parties. I remember one back in 1968. We sent out 500 invitations, bought kegs and kegs

of beer, and sixty chocolate pies. The first six people in the pie eating contest started to eat their

pies but then picked them up and threw them at the crowd. Sooner

or later, people were throwing all

the other pies at each other. It was a mess. It was great. There

was a turtle race, and one guy

whose turtle was losing, picked it up and bit off its foot and ate it."

Remember Lowe? — he ran from the Beachcomber bar to Belmont

Park with nothing on one night.

And remember the time those

"We did a lot of wild-ass stuff.

April 12, 1973

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

MUSEUMS & GALLERIES

JUNIOR ART FESTIVAL, Copley Auditorium, Fine Arts Gallery, Balboa Park, Includes workshops for young people, Saturday, April 7 and a public showing of the completed works, Sunday, April 8, 1-300 P.M. (Please call the gallery for times and information on the workshops).

INDIAN, Contemporary Interpretation of the American Indian, Joe Nyiri, Orr's Gallery, 2002 Fourth Ave, Sunday, April 6 through May 5 PRE-HISPANIC MEXICAN ART from Jules Barman Collection will be on exhibit at the Fire Arts Gallery, March 17 through May 5.

PHOTOGRAPHS by Lillian Fayman, Harry Crosby, and John Waggaman. Opens March 31 at La Jolla Museum of Contemporary Art.

PHILIPPINES: Isles of Many Cultures, opens April 1, Museum of Man, Balboa Park.

WATERCOLORS of the Holy Land by John Gunning, San Diego Public Library, opens April 2.

THE EUROPEAN SCENE, San Diego Public Library, opens March 26.

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

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

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

ALLAN MILLER, Parts and cessories, photographic works. La illa Moseum of Contemporary Art.

LES LAWRENCE, ceramic sculp-tures. Boehm Gallery, Palomar College.

GRAPHICS AND PAINTINGS, Dorothy Stratton, USD Founders Gallery, through April 15.

THE TURQUOISE SHOP COLLECTION, of Barbara Taylor Roy still lifes, landscapes and portraits at 935½ Turquoise Street, Pacific Beach. THE MOUSETRAP, based on Agatha Christie's story, North County Com-munity Theatre, San Marcos, Fridays and Sahudaye, 8:30 P.M. Sundays, 8 P.M., through April 15.

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



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THEATRE

A JAVANESE SHADOW PLAY, UCSD Matthews Campus Music Gallery, Saturday, April 7, 8:30 P.M.

MOONCHILDREN, Mission Playhouse, Fridays and Saturdays, through April, 8:30 P.M.

GYPSY, Off Broadway Theatre Tuesdays — Saturdays, 8:30 P.M. Sundays, 7:30 P.M., matinees Satur-days and Sundays, 2 P.M.

MUSIC

THE ROWAN BROTHERS, The Back Door, Aztec Center, California STATE Univ., Tuesday, April 10, 8 and 10:30 P.M. (Call 266-6562).

OLD CHINESE INSTRUMENTS played by Lui Tsun-Yuen, California State Univ. Recital Hall, Sunday, April 8, 8:00 P.M.

THE CHANGELING, San Diego State Theatre, California State Univ., Friday, April 6, Saturday the 7th and Wednesday, April 11 through Satur-day the 14th, 8:00 P.M. SAN DIEGO CHAMBER ORCHESTRA, UCSD Matthews Campus Recital Hall, Sunday, April 8, 4:30 P.M. PURLIE VICTORIOUS, Zable Hall, USIU San Diego Campus, 8655 Pomerado Road, Thursday, April 5, 8:00 P.M.

SAN DIEGO YOUTH SYMPHONY Casa del Prado, Balboa Park, Sun-day, April 8, 1:00, 3:00 and 8:00 P.M. JAVANESE MUSIC AND DANCE, UCSD Matthews Campus Music Gallery, Friday, April 6, 8:30 P.M. THE LAST UNICORN, Campus Little Theater, California State Univ., Friday through Sunday, April 6-8, 8:00 P.M.

LENTEN VESPER CONCERT featuring an orchestra, soloists and chorus, First Methodist Church, Mis-sion Valley, Sunday, April 8, 5:00 P.M. GETTING MARRIED, Cassius Carter Center Stage, Balboa Park, Thursday, April 5 and Sunday, April 8, 8:00 P.M., Friday and Saturday, April 6 and 7, 8:30 P.M. HOW THE OTHER HALF LOVES, Coronado Playhouse, Firday and Saturday, April 6 and 7, 8:30 P.M.

THE CYRONIC STATE, Crystal Palace Theatre, Fridays, Saturdays and Sundays, 8:30 P.M. through May 13, lickets \$2.00, reservations 488-8001.

SAN DIEGO SYMPHONY with Robert Zeller conducting and Alexis Weissenberg as guest planist. Civic Theatre. Community Concourse, Thursday and Friday, April 5 and 6, 8:00 P.M. INDIANS, Old Globe Theatre, Balboa Park, Tuesdays, Wednesdays, Thursdays at 8 P.M., Fridays and Saturdays at 8:30 P.M.; opens March

GALLANTRY, an operatic look at TV soap operas performed by San Diego Opera, Grossmont College Fine Arts Recital Hall, Friday, April 6, 11:00 A.M.

CLASSICAL GUITAR ENSEMBLE, California State University Recital Hall, Tuesday, April 10, 8:15 P.M. (free)

ENGLEBERT HUMPERDINCK and the Promises, San Diego Civic Theater, Community Concourse, Sunday, April 8, 7 & 9:30 P.M.

GOOD NEWS, biblical musical Sherwood Hall, La Jolla, Sunday, April 8, 8:00 P.M. YOUNG PEOPLE'S CONCERT, San Diego Symphony, Civic Theatre, Community Concourse, Saturday, April 7, 10:00 A.M. and 12 Noon.

LECTURES & TALKS

JULIAN BOND, Camino Theatre USD, Thursday, April 5, 8:00 P.M.

GREEK GODS, Norma Sullivan presents a new look at the Greek gods, Gorssmont College Fine Arts Recital Hall, Thursday, April 5, 7:30 P.M. (free)

JAROSLAV MRACEK, speaks on Mozart, California State Univ. Recital Hall, Wednesday, April 11, 8:05 P.M.

FILMS NEPAL, color travel film. Civit Theatre, Community Concourse Tuesday, April 10, 8:15 P.M.

BEST YEARS OF OUR LIVES, History Film Series, California State Univ., Social Science Bldg. Room 100, Wednesday, April 11, 7:00 P.M. (free)

BERGMAN FILM SERIES, DeSales Auditorium, USD, Wednesday, April 11, 7:30 P.M.



A PLAY TO MAKE US **SQUIRM**

-Jonathan Saville-

To protect our peace of mind while we go about the daily business of our comfortable American lives, there are a number of things we must resolutely refuse to think about. One of these is that as we sit down to a good dinner approximately one billion people in the world are close to starving. Another is that our steaks and chops have been hewed out of the corpses of innocent animals, cruelly slaughtered. And a third is that the land we live on was stolen from its original inhabitants, also

Lately we have been having some difficulty in keeping the last of these out of our consciousness, and Arthur Kopit's drama Inmakes it even harder for us to go makes it even harder for us to go on forgetting the vast crime on which our mastery of the conti-nent is based. No play could be more timely than this story of Buffalo Bill and Sitting Bull, which ends with the massacre at Wounded Knee on Christmas Dev. 1800. Liging a theatrical Day, 1890. Using a theatrical technique which discards realism in favor of emblematic confron-tations of attitudes, Kopit has resented the historical events of ception, humiliation, and finally extermination of the conquered people, in the form of an obsessive American nightmare, all the more painful because it is so often spectacular and funny. This theatrical quality, the self-conscious emphasis on the ar-tificialities of play-acting and of the trivial and false enter-

tainments that go on under the proscenium, is a constant theme of the modern theater, from Pirandello on. But in Kopit's play it is much more than a representasuspicions about the truth-value of his craft. William Cody, daredevil destroyer of thousands of buffalo (and hence, inadvertently, of whole nations of Indians who depended on the buffalo for food), went on to become Buffalo Bill, hero of dime novels, chief showman in his famous Wild West Show, and actor playing himself in vulgar melodramas about Indians. In one of the play's most brilliant scenes, Bill performs in one of these melodramas before a presidential audience in the White House, and we see him, scarcely aware of his own shame, falsifying himself and participating in that fasification of Indian life which enabled Americans to avoid any sense of

guilt they might have, and which

remains with us in those Cowboy-and-Injun movies Marlon Brando

(another actor playing himself) has recently denounced. The real

Buffalo Bill, a tragic figure who

ty, violence, pride and eloquence become colorful whooping savages, stiffly counting out the steps of the white director's phony choreography; great chiefs make their living as stars of the sideshow; and the murder of a people is transformed into an entertaining fiction. Kopit's Indians is an effort — and, on the whole, a very successful one — to use the theater for once as a means of revealing the truth about this agonizing subject, rather than as a device for concealing such truth in a palatable tub of theatrical cream of wheat: to make the audience squirm, rather than congratulate themselves on the grandeur of their country's history. This didactic intent is

sometimes exaggerated, to its own detriment and to the detriment of the play's dramatic force. Particularly at the very end, Bill's summing up (in direct address to the audience) of the American government's sins in its dealings with the Indians is thoroughly with the Indians is thoroughly unnocessary, since each of those sins has already been shown in pungent dramatic action. Bill's own tragedy, the real focus of the play, is sufficiently didactic in itself, for it is the general American tragedy of warm heart, good will, a lust for fame and money that often overwhelms both warmth and goodness, an abondonment to the dynamism of American history so passionate that there is not time for moral scruples, and self-laceration after the fact, when it is too late to undo the wrong or resurrect the victims. And in Alan Fudge's marvelous performance, Bill's gradual realization of how he has gradual realization of how he has gone wrong in his relations to his friends the Indians and to himself has been totally revealed to us, through speech, action, gesture, and even the very sequence of episodes that structures his night mare, long before his last himself to the audience.

Aside from Mr. Fudge, an actor of really astonishing talent, I must mention two others among a very strong cast. Tavis Ross, as Sitting Bull, does an exceptional job of conveying this character's ferocious arrogance and noble grief; and Joseph B. Cramer draws from the small part of the aged Chief Joseph some of the most moving moments I have experienced in the theater. But director Asaad Kelada, whose sensitivity to the play's meanin could scarcely be surpassed Special credit ought also to be given to Steven Howell, the Old Globe's lighting designer, who responds to the complicated demands of this rapidly moving and phantasmagorical play with effects that are subtle, expressive, and often beautiful

good-naturedly bumbled into fatal instrument of being a fatal instrument of Manifest Destiny, turns into an The Old Globe's Indians is a production you oughtn't to miss. utterly unreal vaudeville echo of

THE PLANETS

airborn€ music

Thirty thousand feet climbing. The clouds below were cotton: fluffy, alive, turbulent. The white-dazzle was so brilliant I had to squint. The planets (excluding Earth, for this is an astrologer's suite). The illusion was of a ship carving its way through multitudes of tsunami; first one cloud engulfing us, then another.

Such a passage across the skies
emphasizes the mystery and majesty,
as the phrase was used a couple
centuries ago, of Nature and centuries ago, of Nature and Nature's God.

-Karl Keating-

I was somewhere over the great expanses of southwestern desert when I tried the earphones. Just out of San Diego and four hours to go, and I soon found myself spending much of those four hours listening to what I thought, and still think, may be the best

Or at least the most intriguing. A little-known suite by a littleknown composer, Gustav Holst's
"The Planets."

The seven movements of this suite represent the seven inner music has nothing to do with the mythological attributes of the planets; Holst was thinking of

to convey what he perceived to be the futility of war, and his warlike music took the form of three sections, each rising in moneyntum and then quickly collapsing in defeat. Mars is relentless, like the juggernaut of war, and the music for the Bringer of War is both brutal and luxuriant.

As the turmoil of the clouds was followed by the serenity of cloudlessness, so Mars is followed by Venus, the Bringer of Peace. This movement is in stark contrast to the first: slow moving, it picks up a little speed and then drifts back, settling into a euphoric caimness. It features violins and horns and is the sort of stuff that quiet sunsets are

Then there comes the quick sprightly Mercury, the Winged Messenger. Holst here succeeds in presenting the ideal image of winged lightness and grace. The heavier instruments are absent The music swings rapidly, almost chords that are almost as distant

from one another as is har-monically possible. Jupiter, the Bringer of Jollity, is not a laughable figure. Instead o an old King Cole, he is a Falstaffian character with the jollity of robustness. The central section of this movement was later to become the patriotic tune "I Vow to Thee My Country", known better in Britain than here. The Jupiter music is expansive and deep; the orchestration is especially rich.

The flip side begins with the very old, feeble, and slow Saturn, the Bringer of Old Age. Flutes, harps, and string basses weave an alluring march which is gradually taken over by the brass as the old fellow begins to stir from his gerontal slumbers. Trumpets take us to the end where the terrible climax is marked by choruses of bells. Suddenly, the opening chords are heard again and the and ento my seat, all as if to

reflect on the glories of old age.
Holst wrote Uranus, the Magician, before he had heard Dukas "Sorcerer's Apprentice", which of course was used in Walt Disney's 1940 classic "Fantasia." The resemblance between the two

works is striking, giving credence to the universality of the image of the magician. Even when the earphones were turned off. I could still hear the notes of the central crescendo of this movement echoing over and over: this most powerful section of the suite dwarfs the finale of the "1812 Overture" in its lingering effects.

Lastly comes Neptune, the Mystic, which consists not of a tune but of a shapeless, cloudy harmony, suggesting a vision of timelessness. The orchestra swings gently between two distant chords, and almost without perception female voices come in. The instruments gradually fade away, while the voices remain as though suspended high above us. Their diminuendo is so prolonged that one wonders if he hears them his mind. An altogether fitting

end for an airborne suite.

There are three versions of "The Planets" with which I am familiar. Bernard Herrmann and the London Philharmonic Orchestra have done a satisfac tory job for the Phase 4 label: Zubin Mehta recently came out with a Los Angeles Philharmonic

"The Planets" is almost as much the creation of Sir Adrian Boult as it is of Holst, for Boult, Holst's good friend, was the first to play the suite. For many years no one else would even bother to record "The Planets", for recording it was merely an exercise in approximating Boult. No other rendition has done as much justice to the music. So purchase the Sir Adrian Boult recording: it is on the Angel label.

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MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD they are meant to be uffecting the hove motified days some in gold in unstanding the same in gold in a supple of the same in t

ticking-away, struggle far survival epics: The characters are so ob-nosiously inane, it would be a mercy for everyone it they were all eliminated quickly. It can be sat through quite easily, out of tolerance for silliness. (College; Pacific Drive In) Jeremiah Johnson — The sagu of a mountain man, salted with uncomfor-

Putney Swape — Bob Downey's bloody-minded satire about a Madison Aenous ad agency that falls into the hands of blacks. Italily indictivinates about who or what it slathes, and about how good or bod ony of the agos are. Just on the low of arroughs, there are plenty of resultance of the second of

mountain man, salted with unconfor-table, self-canscious "legendary" qualities — ballads, hammily collo-quial narration, quaint diologue. With the actors (especially golden-haired Robert Redrolf trying to be lovable, and with Pollack's direction trying for loof, expensive pictoriolizing, any sense of frontier hardship is blackaded from the screen. (State)

Joe — Peter Boyle clearly enjoys himself mimicking the hard het personality in a far leftchd story about 6 bubs-cellar type and a white-collar type united on a subterroman search for a teenage runaway. The foul-mouthed funny business works better from the topical business works better from Directed but of the collar type of the collar

windows a voluteronous or volute of the control of

The Life and Times of Judge 29
Been — After the debts to TUG.
Been — After the debts to TUG.
GRIT CARE HOOUE, and BUCH
CART CARE HOOUE, and BUCH
Addition buries been paid up, this bable
to the common to the commo

Lost Harizan — Ross Hunter's musical remake of the Hilton to:e of Shangri-to. The semenous cast — including the common of the co

Memories of Underdevelopment
— Toncs Alex's 1970 Cuben film is
unespectedly subtle, sophisticated,
even stylish in treating a bourgeois
writer who mapss cround in the postRevolution homeland, which most of
his peers have seen fit to evacuate.
(Unicon, 4,10 and 11 unit)

The Omega Man — Charlion Heston defends his fortified townhouse ogainst a breed of zombies with black cloaks and whiteworked faces, in one of those last man on-earth science fiction numbers. On accosion, the action sweeps you up despite your incredulity.

(South Bay Drive In)

The Poseidon Adventure -

nunder — Authenticity initially peeks through with the title song by Light hing. However, and the title song by Light hings the song the s

(Yafey Circle)
Start the Revolution Withhout the —
and Yorkin's inventive, instructed porrody of the prepositions infrigues of historical fixtion, with Gene Wilder, of then a scream, and Danald Sutherland each portraying mis-mothed trium — dimini presonts on one side and cruel nobles on the other — who are all brought roughther by Destin's design on the eve of the French Revolution. 1969.

(Center 3 Cinema 1)

The sudden marital rancor between mismatched materials played with considerable edge by Dustin Hoffman and Susan George. But any viable cliaracter interaction is bulldazed by the all-parvasive, mightly-posterious tension, the human mightly-posterious tension.

he Thief Who Came to Dinner.

The lighting pours or greenish haze.

Two-Lane Blacktop — Monte Hellman's broading think-piece about restless cross-country yelling to souped-up '55 Chev is sent of a flot tire. Jones Taylor and Dennis Wilson are the speed demons and they're about as onlimated as they are in still photographs. (Rosy)

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Sometimes a Great Notion — Lost gap emoting by & Chord Jackel and Honry Fonds in respective death scenes are the big event in Keey's common, and the common death of the postimes—cycling, beer dinking, and are not fell-badded story and pleety of the cocophony of the woodsting trade to the common of the corporny of the woodsting trade, but it's all put together rether cognitional.

(Center 3 Cinema 3)

mightile-nortentous tention, the human meanness, the moronism, the muscle and the machismo, not to mention the rape, the strongling, the scalding, the burning, the decapitation, and so on Directed by Sam Peckingah. (UCSD, 4/6 only)

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movie theatres

Leslie Kienholz Inanimate objects are a

pecialized fascination in movie chairs, such as those in an empty lot in Robbe-Grillet's L'Im telephone lines over a street in Antonioni's La Notte. Even in novies that don't have much to hold attention in terms of acting, conversation, plot, they are good o watch. This is partly because of the lack of competition in such movies but mostly because. like all bumps with reality, they have effects that project from screen to audience with surprising speed and accuracy.

In one of the more satiatingly

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The Nocturnal Cinema BUSTER KEATON in STEAMBOAT BILL JR And Several Shorter Films

sarcastic scenes of Hearthreak Kid, a round white life-preserver hangs on the wall of a seafood restaurant. No actor's quip is quicker to the "malaise" point than its single shape. The most useless place on earth for a lifepreserver is in the restaurant's hung by sunglassed workmen with advanced cases of the Miami Beach daze. While the rest of this scene becomes wit-overweight. with words (Leonard is telling Lyla he must divorce her) and directed gestures, and interruptions by a much more interesting waiter, the unobtrusive life preserver is silently sending a continuous message of absurdity with the speed of light. Probably one of the reasons why the few a grim white patio chair, a green freeway sign with Miami written on it — turn out ok, is because much of the movie was shot on

a motorcycle, a pisto? — are not pointed out with special sym-bolism. They are reflective and location in Miami Beach, and the original good thing about shooting on location is the informational - a part of lower in. Godard's photographer, Coutard, searches out realistic streets, as he follows two Vietnamese children in Hoa Binh. Coutard has a very hands-off

THOSE EVERYDAY OBJECTS

attitude towards object reality in his movie. It is much the same attitude Robert Kaylor has in his closer-to-home Derby, shot on location in Sports Arenas and in a Roller Derby fan's tract home. Unlike Antonioni and Robbe-Grillet, and before them Ozu, who make cinematic points with inanimate objects and landscapes, and are involved with the inanimates to an extent that their actors almost pout, or become humble, Kaylor indulges his trueto-life characters in Derby, showing them as regular guys, cheating on their wives or lying around reading Playboy. Probably Derby uses objects the best, if you like reality, because decaying. Kaylor doesn't try to use them at all, thereby not stretching their credibility with too much obscurant purpose or unnatural emphasis. The objects — a poster,

The risk with movies like Derby is they become obsolescent by hugging too close to reality, which because of fads and fluctuating interest, becomes history in a few months. This is trouble

about a special reality and by comparison, The Ruling Class seems to be all fads and fluc tuating interest in its attempts to pamper a teenage audience, who according to director Peter Medak, must have a taste for bits of everything: operetta, psychology, religion, sex, monster murder, comedy, antiques, interior decoration. The only accuracy this movie has about its Lincolnshire location is the beguiling pretty pink complex-ions the English people have. which may betray that they are only pretending to be corrupt and Last year's Ulzana's Raid, by Robert Aldrich, and the Brazilian Gods and the Dead, by Rui

Guerra, and Romain Gary, the director of Kill and Birds in Peru, do what Peter Medak probably wanted to do in The Ruling Class-First they build their own reality. beyond the ordinary, in smashing color, and then claim they are in some real place that people know about: Peru, Brazil, the West. They work very closely with their special land area: In Birds in Peru, the location, a beach of out-ofthis-world beauty, gives main

Seberg, good reason to beha e like a creature from space. In Gods and the Dead, the reason for the fighting is the Brazilian plan-tation land. The slight and irrepressible exoticism foreign places have is expanded here into a magnificent fantasy so that a black feather, a white suit, a props, or ordinary objects, into the director's total effect. movable in movies like these with

more to offer in theme and beauty than Hearthreak Kid. One good reason to try to pick them out of any movie at this time, is because of the photorealistic movement in painting. A lot of objects, previously overlooked, are being salvaged and sought as potential subjects; 1953 Chevies, an register and napkin holders. at their best when they prove everybody wrong by making beauty with overlookables. The painters (Goings, Ruscha, Salt) still claim that the objects they paint are not beautiful, but their fans can't help but view some things with new reverance.

Stanley Kubrick's

Clockwork Orange

Putney Swope

STRAND ALL SEATS 75¢ Theatre 4950 newpoil in oh 229:341

JOE

Walking Tall

The ken

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page 4

The Big Sleep — The Bogart and Bacal ne lág Giesp — The bigair tour discrati-tions, polival, polivace exchanges, terms, polival, polivace exchanges, ton a life Chardie muder syster, a not an baffing os is repeted to be However, there is also a grand con-mospheric detail, for which poliva-red to the control of the control of the which was a second to the control of the state which are the control of the state which are the control of the state which are the control of the state of the control of the control of a detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the detabation of the control of the control of the control of the control of the detabation of the contro

Bob and Carol and Ted and Alice— Lory Turker and Poul Mazuruky's 1986 conneyl about a pair of the coopies—the Courses and at Colfornia Carbon. The mentally is sheer stlevision—the mentally is sheer stlevision—the mentally is sheer stlevision—the units, the partitioning, the difficience, tooking book, this film shows how early fillion Gold dan set in his range ways and the control of the transfer force for (Franker Force In)

El Topo — Algandro Jodarowsky's cultitem, with a mythical-toned Quest story and a hero who begins as an Italian-western finave in black leather and ends as a marryed exercit. It's a mes of symbols and religiously and mythical statement of the control of the con

The Emigrants — Jan Traell's tribute to the Swedish persons of mid-19th Century who took all the misery they could take in their homeland and then ventured to America, taking more musery all along the way, it has, shall we say, an unwavering sense of purpose, Liv Ullman and Max van Sydaw.

(Centre 2 Comer 2)

The Godfether — Although it linds room, in its three boars, for reach there is no convincing impression of telling the treth, or lost, obout the positions of plating effects teen to be styled, maguidely, other Bender of the control of the co

La Grande Illusion - Renair's

renowed WWI niese on the faciliar orithrost of military afficies and the invincible brotherhood of commoners. The film is made out of some of the most enduring and sentimental frustrational view of a choices on uniber of eternally memorable screen, and the actors. Gabin, Frestoy, Strokein many contribute a ancrean afficient acts but they made out to the contribution of the contributi

Hennie Caulder — Hollway through the credits Ken Thorne's installation than Benstein music prepare size of or a rousing writers, but hopes begin folling apart with the film's second state, a streenlyyed lenge of dains, with properties of the second state of the second state of the Welch plays and guistinger seeking wengenore against a Three Staags to all notified the second state of prophosized her. But Kennedly directed. (shorselo Direc III)

The Hearthreak Kid — Uncommonly laway, and directed by Elane May, then most surps, with Ned Simoris more entwined. Charles Grodin for more entwined. Charles Grodin for more this direction may be considered more than the most of the considered more of the laught, particularly in the considered more properties. Cybell Jeannies Bartle, Elane May's disapphere. Edite Albert, or the Jeannies Bartle, Elane May's disapphere. Edite Albert, or the Fortherhood, its bright judicially and any participated however.

(Rancho Drive In)

The Boy Friend — In the context of a teather-weight, mostalgic send up of Thirtes musicals. Ken Russell's ghoulish, harsh, unflattening lighting becomes interesting for it destructive corrowe effect. And Tweggy move idebut in fact as changing as her publicity claims delicate, hading, when

and superment are evident states of supermental processing and older reporter oil very familiar except that the spakement of Youth is bland immobile reducing of Amon Katelai stage play hideous frogo at Eleien Herkost recursion one sympathy than usual in her Amber partnash, ideased Albert, and Amber partnash, ideased Albert, and their partnash, in the reference of the control of their partnash, in their characters. (Frontee Drive In)

aboret — Lao Morelli ask to be loved all ways — or a whomb, at a consideration of a whomb and adolescent as a Carnege Hall etentiones — and it a buty a Hall etentiones — and it a buty a moderns. And it was a good dear to waste pensed for each plant; plant and a supplementation of a modernial pensed plant plant plant and a supplementation of a modernial pensed plant plant plant and pensed plant and plant p

A Clockwork Orange — Whete-ministed alterations were required in service of Anthop Surgest, look obend rovel has recently traded in X for on R. Any wereas about purpose preparation, however, for a fill in the preparation of prepar

Cool Hand Luke — Star white for Paul Newman as a spirited in dividualst in a chain going, who springs back from every attempt to break him Ulmanlely he strikes one of those embarrossing. Christ pass and in his radiance everyone felt judged as the beatty, study of the control of the control

Deliverance — Rather too dreamly photographed, (buckers, through 4: 9), obby their Allian warms sense, through 4: 9), obby their Allian warms sense, the sense of their sense for their sense for their sense of their sense for their sense of their sense for their sense of thein



Ted Burke Billion Dollar Babies by Alice Cooper is a tired album. Serving a perfunctory follow-up to School's Out, it continues the group's pre-occupation with elemental muzak. A backdrop for Cooper's theatries. In the context of live performance, the supportive position can be justified since the act is dependent on Alice's contorted mannerisms But putting the technique to record produces boredom thick enough to cut with a sharp knife. feminine texture, adding color to Pic's one-dimensional charts. Removed is the hard rock that made Love It To Death and Killer dimensional charts interesting. The flashes of the old style are present, but you have to it through a lot of pre-fab remains is dear Alice bellowing about rape, infant sexual fetisher necrophilia and other subjects not for mixed company. Alice has said that his music has no over-all meaning. It would be a blessing if

SEADER SAN DIEGO'S FREE WEEKLY

he and his funny boys would ston

canable of Rillion Dollar Rabie

gives us nothing which has been beaten to death before.

entuating the meaningless and

James E. Holman Editor Alex Farnsley Associate Editor John Best

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MOVIES (continued from page 4)

MOVIES (construct from page 4).

2001 — Mout of its reputation comes from its exposing the misses to special effects that hold been does encolated in parameter from the program of the page of the pa

Up the Sandbox — Grayish-toned New York comedy hovers teasingly around fashionable terminist concerns, athough in never fights un unything decisive in the way of Ideas, characters, plot The locus is Stresland

Ker-CHUNK!! Humble Pie at it again, bashing their way into our hearts with yet another collection of kick-ass rock and roll remarkable only for its fundamental lack of taste. Pie has never been renowned for their taste, but their lack of artss

pretension and their insistence on having fun gave them a charm other heavy metal bands lacked. Eat It, though, tells all in the title There is some excitement in the four sides given us, but large best of the four sides is the second, which amounts to vocalist Steve Marriot donning black face and paying tribute to the Rhythm and Blues tradition. Seems that strong enough to sustain his often extraneous inflections. Ike and Tina Turner's "Black Coffee" is up front shout all the way, but it has power. Ray Charles' "I Believe to My Soul" lacks the nuances of the original, but Marriot remodels it to suit his needs and socceeds. "Shut Up Don't Interrupt Me" is minor key soul cliche done for what it wa worth, and "That's How Strong My Love Is" manages not to sound like an Otis Redding rip-off. A trio of black singers called the Blackherries give a strong.

Everything else is heavy-metal backwash. Side one is kerchunk guitar pounding, side four is spiritless in concert rabble rousing. Side three is ballads. with Marriot crooning as if one of his lungs had been removed.

When guitarist Peter Frampton made his exodus from the group, Humble Pie lost an essent al ele ment which kent them bearable Eat It shows the straining of Marriot's macho vulgarity. Unrestrained, the Pie become just another bunch of punks blowing their noses with amplified handkerchiefs.

as a Columbia professor's wife who has no life of her own, except in her ridiculous doydreams. Scenes that go embarrassingly overboard co-exist with scenes of nicely observed domestic normalcy. Irvin Kershner directed. (Campus Drive In)

The Valachi Papers — Anemie

Vault of Horror — New British horror anthology, with Dawn Addams, Terry-Thomas, Glynis Johns, and directed by No., Ward Balas. (Spreckels; Midway Drive In)

Speciales Midway Drive William Service Service

horm. (Ren)
The War Between Men and
Women — This try to bring to life
James Thurbird and his drowings in
bosed on a 1V sitem, MY WORD
to be a support of the support of the support of the Nelson conducted that it was too advanced for IV outderne, and sured it into a
movie. Neither Jack Lemman, nor a
horizon surveys a fraction of a
moment. (North Park)
The Westiff Greatest Athlete.

The World's Greatest Athlete

Disney stuff about a jungle boy who excels in intercollegiate activities. JanMinney Vincent and Ilm Conway. Cobilled with NOW YOU SEE HIM, NOW
YOU DON'T. (Law, Drive In).

television THURSDAY. APRIL 5

ENNIS instruction. The Serve.

JACQUES COUSTEAU Documentary on Pacific walruses. Channel 6. THE ADVOCATES discuss establishment of an independent Consumer Protection Agency, Channel 15, 8:00 P.M.

AN AMERICAN FAMILY ... AND REALITY. Follow-up to the 12-part series on the lives of the William C. Louds of Santa Barbara. Panelists including famous anthropologist Magaret Mead discuss the structure, impact and relevance of the series. Channel 15, 9:00 P.M.

FRIDAY. APRIL 6

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

GLORIA PENNER in conversation with Jack Walsh, chairman of the San Diego County Board of Supervisors. Channel 15, 8:30 P.M.

MASTERPIECE THEATRE: The Golden Bowl. The last of Henry James full length novels made into a play. It is the story of two rich Americans—a father and a daughter—who are devoted to each other. The daughter marries an impovershed Italian articorat, the lather marries the daughter's best friend. Neither father nor daughter homes that hist goouse had formerly

THE NATURALISTS, How Far Are Wa From Home? The life of John Burroughs, an American naturalist Channel 15, 10:30 P.M.

MIDNIGHT SPECIAL James

SATURDAY. APRIL 7

ABA BASKETBALL. Playoff game. Channel 8, 10:00 A.M. BASEBALL: San Francisco Giants vs. Cincinnati Reds live from River-front Stadium in Cincinnati, Channel 10, 11:00 A.M.

TENNIS instruction. The Serve. Channel 15, 2:00 P.M.

FOLK GUITAR, Laura Weber teaches the songs "Joys of Love" and "Shabbat Shalom" which demonstrate several new chords. Channel 15, 2:30 P.M.

THE NATURALISTS, repeat of John Burroughs story. Channel 15, 3:30 P.M.

WIDE WORLD OF SPORTS features live auto racing from Atlanta. Channel 6, 5:00 P.M.

AMERICA '73. Discussion of television advertising and the possible conflict between the way television advertisers by the self their product and the best interests of the viewing polymericals on both adults and children. Channel 15, 5:00 P.M.

VASHINGTON WEEK IN REVIEW,

HOLLYWOOD TV THEATRE: The Scarecrow, Percy MacKaye's classic American play based on Nathaniel

Hawthorne's Feathertop Tale, The 1908 play is about a scarecrow who is brought to life as an instrument of revenge, but instead learns the values of fove and friendship. Channel 15, 7:00 P.M.

FILM ODYSSEY: Seven Samurai Akira Kurosawa's 1954 drama. Channel 15, 9:00 P.M.

SUNDAY, APRIL 8

OPERATION PACIFIC. 1951. John Wayne and Patricia Neal. John Wayne is overly devoted to his boat and to his crow. Channel 39, 1:00 P.M.

SIXTY MINUTES, Channel 8, 6:00

CIRCUS WORLD. 1964. John Wayne and Claudia Cardinale. American circus owner in Europe searches for an aerialist he loved 15 years before and whose daughter he reared. Mother and daughter join in an aericl act but the girl denounces her and the owner when she learns her identity. Channel 39, 9:00 P.M.

FIRING LINE. William F. Buckley, Jr. discusses the Federal Government in Education with Secretary of HEW Casper Weinberger. Channel 15, 10:00 P.M.

MONDAY. APRIL 9

A VERY PRIVATE AFFAIR. 1962 Brigitte Bardot and Marcello Mastroiani in a film about Italian resistance fighters struggling to drive the Nazis out of Italy. Channel 8, 3:00

FIRING LINE. Casper Weinberger is Buckley's guest. Channel 15, 7:00

GIDGET GOES TO ROME. 1964. James Darren, Cindy Carol. Channel

TUESDAY. APRIL 10 LOPING GOURMET, Channel 6.

FOLK GUITAR. Laura Weber goes over special questions and reviews lessons covered before. Channel 15, 3:30 P.M.

BILL MOYER'S JOURNAL. A taped talk with Samuel Eliot Morison, the 85-year-old Pulitzer Prize winning historian, educator, and retired Rear Admiral. Channel 15, 11:00 P.M.

BIRTH CONTROL AND ABORTION Phoned in questions on numan sex-pality will be answered by professionals, Channel 15, 9:00 P.M.

WEDNESDAY. APRIL 11

GALLOPING GOURMET, Channel 6,

DOWN TO THE SEA IN SHIPS. Part I, 1949. Lionel Barrymore and Richard Widmark in a drama about a sea captain on a New England whaling boat. Channel 8, 3:00 P.M.

KISS TOMORROW GOODBYE. 1950. James Cagney and Ward Bono. Channel 39, 7:00 P.M.

THE LENOX QUARTET plays Haydn's Opus 20 "Quartet in C Major" Channel 15, 9:00 P.M.

SOUL presents an evening performance and conversation with pop star Al Green. Channel 15, 10:00 P.M.

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SEALS

The Seals were archetypal male chauvinists. Instead of referring to a girlfriend, or any girl, as a "chick" or a "dolly", howeve the Seals found a proper amphibian term, a giri was called (sometimes you can still hear it in Coronado) a toad. As in "Hey there were a lot of good lookin toads at Bullys last Thursday" or "Hey, where's my toad; oh, here you are; come on honey, let's go home." Not all "toads" were real Seal groupies, but since I had heard a lot about "team girls", I asked. The two lieutenants claimed that only enlisted men had regular team girls. But then they started to mention a few o their old "toads" and remembered how they "were passed around." Why, there was "Swamp Woman" and "Rack were that easy during their six months "off" in San Diego. They

still exercised daily and ran through combat problems. But the six months off couldn't compare with Vietnam or the five months of basic training that Navymen had to go through before they could qualify as a frogman (Underwater Demolitions Team) or a Seal. That basic training was the real test. How one performed during the initial five months of training seemed to be equally as important in judging a Seal's worth as how many men lost or how many enemy he killed in Vietnam. In enemy he killed in Vietnam. In fact, many of the old timers chide their successors because "they don't have it as rough" in their basic training. Apparently several years ago, the admiral i charge of amphibious training eliminated a "Hell Week" of hurrussment from the five month

ten years ago, the quality of the men hasn't been the same since. Of course, there have been bigger changes. Now, with no

Vietnam, the men don't seem to have their hearts in their training "It used to be that a man would come up to me and say, 'Hey, Mr. Rockne, how come we aren't having a night problem this week' If we're going to 'Nam, I want to really be ready.' Now, no one

and, to hear the Seals of five o

says anything like that."

Another change is that most of those entering the program are already married; during the War, most of them were single. So, there's a lot less partying. "I haven't been to the Downwinds in a year and a half," confided Lt. Rockne. The two lieutenants seemed more generous in talking about women, too; they never used the word "toad."

The atmosphere is just altogether different in this part of town. "I guess we aren't charging we know we're not going over We know the chance for good times will be around next week or the week after, so we just put if off... That damn Nixon. He would have to go and end the



April 12, 1973

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ENGINE, 1969 Dodge 383, just overhauled, \$250. Dodge 4-speed transmission, \$25. Hurst pistol-grip shifter and linkage. \$25. 282-0693.

MOVING, must sell everything. Kitchenware, 10-speed bike, tables, fans, filing cabinets, binocularsi ice chest, equarium, books, double bed, records, new 7-inch reel stereo tapes, ciothes (male), 460-0420 after 9 or 10 p.m.

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WANTED: TO TRADE my Smith Corona mint condition portable elec-tric ELITE typewriter for your Smith Corona mint condition portable elec-tric PICA typewriter. Phone 287-3387.

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Personal I HAVE four six-week old pupples that need a home. As soon as possible. Two males, two females All seem very healthy. Call 234-2403 or come by 918 21st Street, No. 1, San Diego.

LINDA from Cincinnati: if 3 and 3 were 9, it would be tine; but it's not (A-10?). Dave from Cincinnati.

WANT A PET? Little frisky, adorable dog. Part chihuahua. Free. 453-MIKE the Kraut — What a mess. Come on back; it's okay. See you by the sea, and I can explain. C.

SCOTT: Sending you a very special Brrronsky for your birthday (whenever it is). From me and my brown Rambler.

RICK VERRAN, or anyone knowing where I can find him, please call Celia. 273-4956. TO RICK — I feel as though I've known you for years — can we go steady for the summer? Love, your faithful sidekick, Suzanne.

(714) 488-3111

HALF-SIAMESE kittens — free — two grey, one black, will hold for Easter, 421-9977.

WELL, BUCKWHEAT; we'll have the tunes hidden in the hay until next semester. Then we'll show F. Brown, J. Harmon, and Warren the Toad.

LES — Hi, Captain Courageous! Happy belated April Fools Birthday!! Your Lanborghinni is waiting for you at my house. Love and kisses!! Sunshine.

VIVACIOUS, charming Ceylonese girl seeks pen-pal, moctly interested in music and sports. Write Miss Lanka Dias, PRIDARSHANA, Hikkaduwa, Ceylon-Sri Lanka.

TO TAU KAPPA EPSILON, Kappa P

CHANT "Nam-myoho-renge-kyo" and gain spiritual, physical and material benefits. Nicherin Shoshu Buddhism works for the betterment of your everyday life. Call 224-2934, 279-922C, or 297-0791. GET HAPPY!

DAD, MOM, Kenny, Craig, Jan, Kim, Nancy Lee, and Babo: Thank you for contributing to a beautiful 19 years. I love you all. Love, MLAE.

DAVE: I still need you, no joke

TO OLGA: Thanks for coming down I love you very much. Randy.

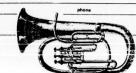
SHIRLEY AND OSCAR: Much hap-piness on Tyrone Avenue. Few beautiful people like you exist in the world. Leslie Carole.

ANYONE knowing the address of Brian W. McCarthy please contact Vikki at 2221 Abbott St. DESPERATE.

FSP: Congratulations Root-Tilden Scholarl NYC is your city. I really hope you enjoy it Always be Happy and remember I am forever your Friend, Chunky.

DEAR READER Here's my absolutely limited to 35-words





The PROPHET'S Guide To Survival In The New Age

Part I

wholesomeness in his own brother, and to make him realize his full and true potentials. Can one find truth in life going into the world with preconceived and opinionated ideas? Won't we miss the whole beauty of what IS? Oftentimes man is afraid of the new and different, and clings to his past habits which have enslaved him for years and years. This prevents him from seeing the eternal present — THE NOW.

Man is entering a new age — the Aquarian Age — the age of truth, the age of the teacher, the age of the enlightened mind. More and more brothers and sisters are becoming aware of their own facilities, their own instruments, their own machines of which they are becoming mechanics. Understanding our bodies and understanding what we put in our bodies is very important in this day of inner and outer pollution. Our guiding instincts have been deadened and blunted. If the body is dead and sluggish, the bind will also be dead and sluggish. What you put into the body you shall also be. If you take in negative thoughts, your perception will be distored; if you take in lifeless foods, you will inevitably have a toxic body.

We have become perverted with denatured demineralized white bread, white sugar, white rice, pasturized milk, canned fruits and vegetables, and frozen pre-prepared imitation foods. It is a commercial program that seeks substitute foods rather than telling the people the truth about their diet. Nature provides all that is needed for man's happiness and health.

Winter brings us an abundance of green veyetables that are free for the picking, if you know how to look. Malva, lamb's quarters, filigree — to mention a few — grow in the city's alleys and freely in the fields. Kale and collard greens can be grown in your home or communal garden. These are rich in A, B & C vitamins and have all the trace minerals. They originated in Egypt and are two thousand years old. In spring and summer we have a fresh variety of apples, strawberries, cheramoyas, pineapples, watermelons, cherries, coconuts, papayas and bananas which can be purchased at a low preasonable price in the offstreet Mexican markets by the kilo. But oranges, apples, mangos, and avocados are positively not permitted by the U.S. Customs.

The body requires little food to live on. Fasting is the key to health and longevity. Once a week we should abstain from all fitnots. The body can live on frosh fruits and vegetable juice and even distilled water. Fasting is nature's way of giving man's system a total rest; the heart, the intestines, the blood system — all body functions get to take a break and kick back. It is a gradual process to get into. We blow it lots of times because of our habits of conditioned gluttony, but in times because of our habits of conditioned gluttony, but in

the long run it will be well worth it, not only for health reasons but to prevent the rising cost of foods. We should not a have to depend on anyone for our food or for understanding our own mechanism which is our most precious human body.

body. Most people being introduced to a vegetarian diet ask "Where do you get your protein?" Although the great amount of protein advocated is a myth, nuts, various grains, avocados, seeds and other foods of the vegetable kingdom are the best source of natural protein.

Meat is a temporary stimulant that our bodies have built a false addiction to. Uric acid (or Trioxpurin) accounts for the quick pick up a steak seems to give. It closely resembles caffeine both in chemical name and the effect that it has on the body. The solid meat takes several hours to digest, by which time the stimulant has worn off. When meat is eaten, we take uric acid into our bodies and we increase the labor of our kidneys which must in turn eliminate this toxin. We already have our own dispose and the meat ius; adds more

already have our own dispose and the meat just adds more. It is not necessary to kill to eat. It should be noted that most of the propaganda in eating animal foods is motivated from the cash supplied by the Dairy, Poultry and Fish packing industry which they have been promoting themselves since the end of World War ii. Aithough most people believe they couldn't be adequately nourished without animal proteins, this protein in truth is only second handed. Animals eat vitamins and proteins directly; why shouldn't we be able to do the same? Meat is not palatable without cooking and seasoning. How many of you would freely go into a butcher shop, purchase a slice of meat and eat it immediately? Yet

one would not hesitate doing so with a pear or a banana. Why kill to eat? Is it necessary to bury the dead in our stomachs? Or is it another waste, a waste of materials like that which we have defoliated our trees, polluted our oceans, smogged our beautiful blue skies, trapped our wildlife to the point of extinction — what will be next?

ALL YOU HAVE IS YOUR BODY. It is the temple of experience. Inside of you is the key to all creation. Get into it! Tune it as a fine instrument, get it in harmony with your mind and soul.

Man is not a carnivorous animal. He is not adapted with claws with which to seige his prey or with fangs to tear and eat. His digestive system is altogether different. Only man takes for granted that he can eat anything on hand. Some animals are so particular about the kind of food they eat that they rather die than eat foods they're not accustomed and adapted to. Fortunately man is gifted with logic and intelligence and if we realize and use it, MAYBE WE CAN FIND OUR WAY BACK TO NATURE.

THE PROPHET



Vegetarian Restaurant and Cultural Center

4461 University Avenue San Diego 283-7448

Tuesday through Friday lunch 12 noon to 2 p.m. dinner 5 to 10 p.m. Saturday and Sunday 5 to 10 p.m. Closed Monday

