# TACO TACO

what's in my taco?



is the every-day Tijuana taco ven- as easy to eat as the hamburger yellow-orange chees

Fred Solier-Roi—
I crave tacos. I once won a bet in high school by eating 24 of the comer of 7th and high school by eating 24 of the comer of 7th and and so not the comer of 7th and and an international dimer sponsored by our I language teacher. Seek and the sponsored to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and come the first part of the sponsored to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and comercial to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and comercial to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and comercial to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and comercial to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and comercial to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and comercial to my favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and conditions and facing the section of the food of the favorite food that warpped around noise, mint leaves, lettuce, cheese, and conditions and facing the favorite food. That's warpped around noise, mint leaves, lettuce, cheese, and conditions and facing the favorite food that warpped around noise, mint leaves, lettuce, cheese, and conditions and facing the favorite food that warpped around noise, mint leaves to food the facing about Lydia's is already food to the facing about Lydia's is already food to the facing around the facing about Lydia's is already food to the facing around the



# JULY 19 TO JULY 26 THIS WEEK IN SAN DIEGO

Actor's Quarter
California State Univ.
Cassius Carter Theatre
City College Theatre
Community Concourse
Commado Playhouse
Control Playhouse San Diego Balboa Park 14th & C Sts 3rd & B Sts Crystal Palace Theatre Fine Arts Gallery 3785 Ocean Front Wall 232 793 Folk Arts 3743 Fifth Ave. 4079 54th 583 3300 La Jolla Art Assn 7917 Girard Ave La Jolla Museum 700 Prospect St. 3960 Mason, Old Triwi Mission Playhouse 295 6453 Old Globe Theatre Ralboa Park 239 2255 Old Globe Theatre
Palomar College Theatre
Patio Playhouse
San Diego Art Institute
San Diego Public Library
Sports Arena
Timken Art Gallery
UCSD
11581 746 6669

films HENRI ROUSSEAU, Illth in the series Pioneers of Modern Painting, Camino Theatre, University of San Diego, Monday, July 23, 7 pm, James S. Copley Auditorium, Fine Arts Gallery, Tuesday, July 24, 11

PLAY READINGS of new plays, presented by The New Heritage Theatre, Inc., Valencia Room, Casa del Prado, Balboa Park, Sundays, 8:30 pm. Through August 5.

CHARACTER ACTOR VICTOR BUONO will perform dramatic and comedy writings from Mark Twain, Dylan Thomas, Tennessee Williams, William Shakespeare, Robert and Elizabeth Browning, and others. Old Globe Theatre, Monday, July 23, 8 pm.

CABARET, presented by Valley Musical Theatre and San Diego City College, Wednesdays through Sundays, 8 pm and Sundays, 2:30 pm.

THE MERCHANT OF VENICE, National Shakespeare Festival, Old Globe Theatre, Thursday, Saturday, and Wednesday, July 19, 21, and 25, 8:30 pm.

TWO GENTLEMEN OF VERONA, National Shakespeare Festival, Old Globe Theatre, Friday and Tuesday, July 20 and 24, 8:30 pm, Sunday, July 22, 2 pm.

KING LEAR, National Shakespeare Festival, Old Globe Theatre, Sunday, July 22, 8.30 pm, Saturday and Wednesday, July 21 and 25, 2 pm.

I DO! DO!, Tom Jones' and Harvey Schmidt's saga of sentimental marriage, Old Globe Theatre's Cassius Carter Stage, Thursday, Saturday, and Wednesday, July 19, 21, and 25, 8:30 pm, Sunday,

PRIVATE LIVES, a Noel Coward comedy, Old Globe Theatre's Cassius Carter Stage, Friday, Sunday, and Tuesday, July 20, 22, and 24, 8:30 pm, Saturday, July 21, 2 pm.

THREE BILLY GOATS GRUFF, performed by Bates Puppets, Balboa Park Puppet Theatre, Friday, Saturday, and Sunday, 1:30 and 2:30 pm.

TAKE IT FROM THE TOP, a musical presented by Project Vanguard, Westminster Presbyterian

Church, 3598 Taibot Street, San Diego, Fridays and Saturdays, 8 pm through July 28.

BLACK GIRL, presented by the Southeast Community Theatre, Lincoln High School Little Theatre, 150 S. 49th, San Diego. 8:00 P.M. Fridays and Saturdays through July 28.

BLITHE SPIRIT, Noel Coward's comedy, starring Ann Miller, Off Broadway Theatre, Tuesdays through Saturdays, 8:30 P.M.; Sundays, 7:30 P.M. Through July 29.

SUDS IN YOUR EYE, a comedy, Actors Quarter Theatre, Fridays and Saturdays, 8:30 P.M. Through August 18.

THE GINGERBREAD LADY, a play by Neil Simon, Mission Playhouse, Fridays and Saturdays, 8:30

HALFWAY UP THE TREE, the comedy by Peter Ustinov, Patio Playhouse (Escondido), Fridays and Saturdays, 8:30 pm. Through July 28.

SHOWBOAT, the Starlight musical, Open Air Theatre, San Diego State, Thursday, Friday, and Saturday, July 19, 20 and 21, 8:30 pm.

FORTY CARATS, comedy by Jay Allen, Coronado Playhouse, Friday and Saturday, July 20 and 21, 8:30 pm.

JETHRO TULL, San Diego Sports Arena, Thursday, July 19, 7:30 pm.

ARTHUR LEE AND LOVE, Neutral Ground, 4693 University Ave., San Diego. Friday and Saturday, July 20 and 21, 8:00 and 11:00 pm.

SAN DIEGO YOUTH SYMPHONY, Grossmont Center Auditorium, Friday, July 20, 7 pm; Casa del Prado, Balboa Park, Sunday, July 22, 1 and 3 pm.

BOB WEBB, banjo-guitarist, with Bob and Dora Reeves, gospel singers, Folk Arts, Friday and Satur-day, July 20 and 21, 8 pm.

ORGANIST Brett Michael Hauser, St. Andrews-by-the-Sea Episcopal Church, 1050 Thomas, Pacific ach, Sunday, July 22, 8 pm.

ORGANIST Lee Erwin, presented by the San Diego Theatre Organ Group, Fox Theatre, 720 B Street, San Diego, Sunday, July 22, 9:30 am.

JOHN GREEN and Richard Fredericks with the San Diego Symphony Orchestra, Open Air Theatre, San Diego State, Monday, July 23, 8 pm.

#### special events

HOYAL LIPIZZAN STALLION SHOW, and Los Charros de Mexico, San Diego Community concurse (50iden Hall), July 19, 8 pm; July 20, 8:30 pm; July 21, 2:30 and 8:30 pm; July 22, 2:30 and

TITO GUIZAR, Ann Miller and other stars in Evening with the Stars, benefit for Chicano Community Center, S.D. Civic Theatre, Friday, June 20, 7:30

#### lectures and talks

NAMBAN ART, fifth in the series The Arts and Culture of Japan, James S. Copley Auditorium, Fine Arts Gallery, Tuesday, July 24, 7:15 pm.

MEIJI, TAISHO, SHOWA— Japan in the Last Century, sixth in the series The Arts and Culture of Japan, James S. Copley Auditorium, Fine Arts Gallery, Wednesday, July 25, 7:15 pm.

DESIGNING RESOURCE Conserving Cities, fifth in the series, The Next Billion Years, Dr. Richard Meier, Professor of Environmental Design, University of California, Berkeley, San Diego Civic Theatre, Wednesday, July 25, 8 pm.

# and

gaileries FOUR-DIMENSIONAL analytic design. One man show. Leslie and Lynne Moore. July 10 through August 11, Monday — Saturday, 9 am — 5 pm. Fine Art Store, 4683 Cass, Pacific Beach.

BRONZE SCULPTURES by Andrea Hoffman, Welded Steel Sculptures by Ron Tatro: Nineteenth Century European Drawings and Waterootics: continuing: drawings, paintings, and graphics by Fritz Scholder, and Lithographs by Martin Wiener, Orr's Gallery, 2200 Fourth Avenue, San Diego.

CITY IS FOR PEOPLE. Large sculptures lent by artists on East and West coasts exhibited throughout downtown area. Correlated exhibitions at Fine Arts Gallery showing development of San Diego and multi-media presentation of public art in major U.S. cities. July 14 through September 23.

SVIHLA COLLECTION, oriental ceramics and porcelains dating from the 10th through the 18th centuries. Fine Arts Gallery. July 14 through

COLOR LITHOGRAPHS and etchings by Pat Tebor, Athenaeum, 1008 Wall Street, La Jolla. Through July. Open Tuesdays, Thursdays, Satur-days 2:00 — 5:30 P.M.

JOHN McLAUG. i.LIN, California abstract painter, forty paintings and lithographs, La Jolla Museum of Contemporary Art. July 7 through August 12.

RAUSCHENBERG, OLDENBURG, SAM FRANCIS, THIEBAUD, RON DAVIS HAND DAVIO HOCKNEY, The Glaser Gallery, 8004 Girard, through July.

CREATIONS, a two-man show of Brent Hanzal, sculptor, and G.P. Turley, printmaker,Triad Gallery, 3701 India Street, San Diego. July 8 through July 28. Gallery hours: Tuesday through Saturday, 11—5:00 P.M., Sunday, 12—4:00 P.M.

GALLERY 8— jewelry show featuring works by local and Bay Area craftsmen, as well as ethnic pieces from Africa. Egypt, Indie, Peru and Polynesia. All items for sale. International Center, Matthews Campus, UCSD. Hours: Tuesdays through Saturdays, 11 to 3:00 P.M.

ROBERT RAUSCHENBERG, collection of collaged prints and drawings from 1964-1973, Jack Glenn Gallery, 424 Fashion Valley, open daily, 12 noon—5:00 P.M. Through July 20.

THIS EVENTS CALENDAR IS COMPILED EACH WEEK BY THE READER AND IS A SERVICE SPONSORED BY THE SOUTHERN CALIFORNIA FIRST NATIONAL BANK. ALL INQUIRIES REGARDING THE EVENTS LISTED HERE SHOULD BE MADE TO THE READER 48-1825 OR TO THE VENT SPONSOR. PEACER SEN TO THE SPONSOR. PEACER SON SON SON SAN DIEGO, CA. 92138 OR CALL: 494-1025.





#### Song and Dance Man The Art of **Bob Dulan**

Jaiversiz

City

advanced photographic

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-Ted Burke-

July 19 to July 26, 1973

he has come to represent. This feeling is understandable, considering that Zimmerman (Bob's Dylan, of course, is what Bob is to the rest of the world, and being Dylan is an unenviable position,

die fans, conjures a magic and a tations, often exercises in style reverence beyond even the slightest rather than content. Most frecriticism. "How could you not like sick of Bob Dylan and everything Dylan!" a disciple might say to a non-believer. As a result of such undiscriminating devotion, Dylan's deeper into the essence of his art followers often ignore the content

Each year, publishing houses introduce books which attempt to explain the Bob Dylan phenomenon. Many of these seem

system in the

Polaroid's

new SX-70

world.

quently, a writer will talk around Dylan and the revolution in rock and thus risk a thunderous outcry from fans. Richard Goldstein, in The Poetry of Rock, writes, I liken interpreting Dylan's lyrics to run-ning a USO in Hanoi; the chances of being hit by flak are insurmoun-

table."

But good news, gang: someone has dared to publish a book which breaks radically with the cliches. Song and Dance Man: The Art of Bob Dylan by Michael Gray (E.P.Hutton and Co. 337 pages. \$7.95) appears as the first in-depth study of Dylan the Artist. Gray, an English instructor from England, admits the impossibility of an exact linal meaning can be signified to his verse. Instead, for a signified to his verse. Instead, for a signified to his verse. Instead, for the pile-up effect of all those interacher, which cover a surprisingly protection of the pile-up effect of all those interacher when the pile-up effect of all those interachers in the pile-up effect of all tho dismissed by many as something of loves language enough to abuse it, a "self-conscious imitation of to make it come alive once again. Kerouac...among others..." And only occasional defenses have arisen from time to time (Stephen brilliant verbal flashes of sur-Goldberg's article "Bob Dylan and realism that hit with an undeniable the Poetry of Salvation," published in Saturday Review, being the most are more than visceral, more than a notable). Gray declares that Dylan haphazard stringing together of is well read, and poetically brilliant dadaistic rambles. His evocations besides, able to use the assimilated are rooted firmly in the English knowledge of form as a means to literary tradition. Gray's chapters break conventional rules and on the development of the lyrics produce a new voice as exciting as anything "purer".

provide the most insightful reading in the book.

anything "purer".

The obvious example of Dylan's poetic brilliance is his (then unthinkable)joining of folk and rock find that the separation between

reflect street language resonance. mere put-down.

Once upon a time you dressed so Threw the hums a dime

In your prime, didn't you? People call, say Beware Doll, You're bound i' fall-! thought they were all Kiddin' vou.

"Like a Rolling Stone' amalgam, to some degree of blues vernacular, impression, allegory, and more..." Gray writes. "Its opening verse is straightforward,

"For Dylan, Highway 61 leads to the dustbowled 30's, Kerouac and Kant, Chuck Berry's neon California and Eliot's wasteland simultaneously."

knowing how the poet's mind func-tions and rejects any notions that an exact final meaning can be from the streets— combines with

In the chapter "Dylan and the English Literary Tradition," we in "Like a Rolling Stone". Folk poetry and song is relatively recent music, the pure and aesthetically "correct thing" to be into intellec-

ually, found itself in Dylan's time when troubadours were a hands, fused with the musical important part of our culture, mongrel, rock and roll. Though says Gray, "when that culture was lambasted by purists at the time of orally dominated and when release, Dylan was successful in sophisticated art was the same in refered, Dylan was successful in sophisticated art was the same in achieving the union of the two supposedly alien forms. The chord people, "Early in its development, progression in "Rolling Stone" was poetry was an oral affar. Even borrowed from an old Richie drawing from the raciness of Valens hit, "La Bamba, and the speech, Shakespeare built muca of lyries, though more abstract than his verse on rural thought and any archetypal rock wording, metaphor. Despite the refinements reflect street language resonance, he made, Gray notes, Shakespeare The lyrics are brutal, name-calling drew on traditionally agricultural and incisive, but still rise above the folk society for much of his imagery; it was that essence of rural vitality that livened his dramatic

Sophistication, according to Gray, caused poets and writers to become increasingly self-conscious about their "ignorant" beginnings. As a result, literature became confined to the intellectual detachment of the printed page. Life ebbed out of verse. Dylan's achievement - at this point in the book- become .. Dylan has ... put the dynamics of folk culture back into sophisticated art, exalting one to

the level of the other's greatness.

From there, Gray plunges head long into comparing Dylan with established poets, Blake, Donne, Lawrence, Browning and Eliot among them. He notes a similarity between Browning's "Bishop Blougram's Apology" and Dylan's "Ballad of a Thin Man" as expressions against hyper intellectuals whose knowledge isolates them from life. A quick look at the two quoted verses (page 87) suggests that Dylan has read Browning's poem quite intently, but the personae of the narrators are different. Browning's is middle aged: Dylan's is younger Influence, we do find, but influence that is used to fit the uniqueness of out Dylan's radical edification of his borrowed sources. He is a user and a innovator. Whatever despondence he felt in common with Eliot, whatever spirituality he had in common with Blake, whatever projects he haved with whatever cynicism he shared with Lawrence, was purely empathy. His powers as a lyricist were drawn from the wealth of his own experiences. Gray amplifies, "For Dylan, Highway 61 leads to the dust-bowled 30's, Kerouac and Kant, Chuck Berry's neon Califorsimultaneously " It's the wealth of Dylan's exposure that makes him unique, perhaps.

Song and Dance Man is not the

last Dylan book to be written. But talked to death. Gray demonstrates an understanding of the psy-chology of rock and roll music and devastating). Certainly he understands the significance of Dylan's importance to art. Better vet, he defends Dylan's declares it brilliantly.





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curres)

# READER'S GUIDE TO THE SILVER SCREEN -duncan shepherd

The reviewer's priorities are indicated by one to four stars, and antipathies by the black spot. Unrated movies are for now unreviewed.

AS THESE LISTINGS ARE SUBJECT TO CHANGE AT THE DROP OF A HAT BE SURE TO CHECK WITH THE LISTED THEATRE.

The Abominable Dr. Philbes — Gaudily, cheesily barroque Vincent Price vehicle, with some incredibly for-fetched, woozy assosination schemes. Directed by Robert Fuest, 1971.

April Fools — Expensive contemporary fairy tale in which a Miss Irue Love rescues a Mr. Madison Avenue, represented by Catherine Deneuve and Jack Lemmon, respectively, both of whom are in their element. Tolerable • (Capri)

\*\*Coppu :

\*\*Coppu :

\*\*Eartis for the Planet of the Apes —

The fifth (and, good indidence, the final)
AFS move smortly shirls in the scale of
the past ones to a more emoggeoble,
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jurged garfiel on his first AFS movie,
propel garfiel on his first AFS movie,
propel garfiel on his first AFS movie,
Directed by J. Lee Thompson.

\*\*Clindda\*\*

Day of the Jackel — Frederick Forsythis bestsellers, about on otherspied world control of the Jackel — Mose western, by Bost 19/17NF 3WOPE) Downey.

Life State 19/17NF 3WOPE) Downey.

Life States 19/17NF 3WOPE Downey.

L

(Fashion Valley)

\* \* (Cinema Leo)

Drine is)

Verything You've Alweys Wanted to Know About Sax (Set Were Afraid to Aki) — Woody Aller's correct speed from Dr. Probert size with the Committee of the Committee of

\*\*Tropicity Loose Losses\*\*

The Family — From the glut of quotine form the property of the pro

A Man for All Seasons — Heavy robes, stone poloces, high-priced actors, and upliffed voices in the service of fluent discussions about integrity and truth and justice. Paul Scofield as a too saintly Thomas More, and Robert Shaw as a predictably noisy Menry VIII.

Man Who Loved Cet Dancing — Tho-cyte credits sequence — picture of the control of the control of the blandies — open up onto Richard Saroflian's wide-open, wide-screen spaces, where ladyive Saroh Miles, Heeing from a husband who wears light that would not fit through the average solon door, is liberated from her refined woys by the tough bearishness of But Reynolds.

he Methunic — For a movie about a fourliess, clockwork professional assassin, this is a surprisingly florid, hallucinatory gangster tale, with Hollywood-jungle vegetation and Arabian Nights decors, and distorted, forlorn comera angles on the doomed characters. Directed, relatively self-controlled, by Michael Winner, with Charles Brosen.

\* (California; Frontier Drive in)



credited to the precocious little heroine, because Peter Bogdonovich and Laszlo Kovacs, director and photographer, embellish three storytime with plenty of show-offy style, and the Midwest towns, flosts, and roads provide some sobriety.

\* \* (rathion Valley)

(roshion Volley)

Pete and Tillie — Wolfer Matthou's and
Carol Burnett's strong roots in
naturoliness enable this fair-minded portrait of a middle-class marriage to
evolve groadwisty and smoothly from
low-key comedy to gutty teorjerker.
Downkey comedy to gutty teorjerker.
Naturals Rint
\*\*\* (Cinerama)

\*\* (Cinema)

\*\* (C thought.

\* \* (Center 3 Cinemas 2 and 3)

# THEATRES ...... 3721 University .....

1	pounchy group of urban mutants. For	As usual, Branson's wife Jill Ireland is on	(Grossmont)		proceed with Voneth	a McGee striving to
4	once, nothing cute or startling is ex-	hand, but, unusually, her role here is	The Last of Shella — Murder mystery at	120	and Roundtree ridin	g a camel, and so
1	pected from the firmly established idea of talking apes. The images, by the	more than marginal, and it is mainly her presence that transfuses all of the	its most fatally decadent: A juggling-act	1-1-	forth. Directed by J	ohn Guillermin.
1	outstanding Richard Kline, are rich and	conventional gangster machinations —	plot, concocted by Stephen Sondheim		• (Broadway)	
9	various. The intrepid Roddy McDowell	alliances, power plays, envy, vengeance		Paper Moon — Con artists, mustachiaed charmer and a ten-yea	Sleuth - Anthony Sho	ffer's veddy veddy
	still shows no weariness with his mankey	<ul> <li>with cannotations of sexual success or humiliation. The choice of locations.</li> </ul>	merrily into the distance, thoroughly	old tamboy (played by Ryan O'Ne	clever play a triple t	wister plot, is acted
	suit, and Claude Akins, playing a jingaist garilla in his first APES movie,	in and around New Orleans, under	entranced by its silly tricks and tumbles,	and his daughter Tatum), peddlin	in virtuoso style by Li	ourence Olivier and
	monkeys around with virgin enthusiasm.	sickening whitish skies, is tremendous,	and loses all contact with the hopped- up Hollywood crowd which populates	gold-embossed Good Books to gullib	Michael Caine. A ro	andinas inside the
	Directed by J. Lee Thompson.	always.  * * * (Balboa: Big Sky Drive In: Aero Drive		widows in the Depression-time Bib Belt. To enjoy this frayed yarn, it is no		, will probably find
	* * (Linda)	in)	jamin, James Mason, Joan Hockett, and	really necessary to swallow all th		(continued next page)
	The Big Store — The date is 1941, and		Ian McShane act quite enthusiastically with their parts. But then there are	cunning, resource and adorability	,	cauciness nevt balls)
Mary State	the co-feature is AT THE CIRCUS, 1939.	Fantastic Voyage — Saturday matinee- style science fiction: An atomic sub-	James Coburn and his eighty-three			
100	and together they expose the Marx	marine and crew are reduced to germ-	gleaming teeth, and Raquel Welch and		Star Fritze	
	Brothers on the downhill slope.  • (UCSD, 7/21 only)	size and injected into a scientist's	her particular physical characteristics,	TUE	TDEC	
		bloodstream in order to perform a delicate brain operation from the in-	lowering the level a bit.  * (Center 3 Cinema 1; Parkway 3)	INE	ATRES	
	Billy Jack — Sort of a modernday	side. The ridiculousness climbs to a			and the same of th	
	SHANE, with a townful of malicious bigots harassing a school-commune of	giddy level as the special effects depart-	The Last Tango in Paris — Bernardo Bertalucci's big splash. It has been so	Academy	versity	284-1000
	budding pacifists, nature lovers, and	ment comes up with rubber, papier mache, styrofoam, and paint ideas of	Bertalucci's big splash. It has been so overdiscussed and overdescribed that	Ace Drive-In	erial, Lemon Grove	469-5328
	humanitarians. The defender of the	the looks of arteries, antibodies, and	nearly every incident seems familiar	Aero Drive-In	t Broadway, El Cajon	444-8800
	weak is the same spiritual, half-breed karate-demon (Tom Laughlin) who took	membranes. Directed by Richard	even as it's happening. And so, the	Alvarado Drive-In		
	on an entire Hell's Angels chapter in	Fleischer, 1966.	focus of attention is narrowed to the	Aztec		233-6723
	BORN LOSERS, a similar movie in its	* (Pacific Drive In)	extravagances of Bertalucci's juicy romantic style, his inexplicable bursts of	Balboa	n Chuta Vieta	423.3320
	meladramatic passions but without the	A Fictful of Dynamite (Duck, You	comera movements, gushes of music.	Broadway Broadwa	at 8th	233-6473
Contract of the	heavy philosophical cloud overhead. For its hopping from non-violent	Sucker) - Sergio Leone's mass	camera movements, gushes of music, rich lighting effects. Brando's mulled-	Cabrillo	. Downtown	239-8719
DOMESTIC OF	preachments to masochistic soaking up	killings are as routinized as marching	over acting maneuvers are effectively lightened by Maria Schneider's con-	California		234-8259
Berlin A	of punishment to delightful sprees of	band maneuvers, and his story develop- ment has the speed of a beard.	trasting breezy, instinctive air.	Campus Drive-In 6147 El I	ajon Blvd	582-1717
	blithely confused movie, and an	However, the landscapes, the slow-	* * (Cinema 21)	Capri		
	amateurishly made one as well.	motion flashbacks and 'Aarricone's daf-		Casino	il	232-8878
100000000000000000000000000000000000000	* (Clairemont: Century Twins: UA Cinema	fy music are quite delirious. The two leads, Steiger and Coburn, are so	Live and Let Die — Roger Moore confiscates the James Bond role with no	Center 3 Cinema	nino del Rio North	297-1888
	2; Alvarado Drive In)  Blume In Love — Marital comedy,	absorbed with their feigned accents, not	uneasiness or apploay; he is pretty and	Century Twin Cinema 54th & El		
	written and directed by Paul Mazursky.	to mention their stylish coats and hats,	smooth and unperturbed, and he acts	Cinema Leo	et. Pacific Beach	488-3353
	and starring George Segal, Susan	that they often appear unaware of their	as if he is always paised for a still photographer to snap his portrait. This	Cinerama	el Circle North	593.6301
		positions in the story. And for all their gevenion to speech, Coburn's Irrish	latest Bond escapade, directed by Guy	Clairemont	remont Mesa	274-0901
	(College)	sounds very inaccurate and Steiger's	(GOLDFINGER) Hamilton, starts rather	College 6303 ELI	aion Rivet	286-1455
	Brother Sun, Sister Moon - Young	Mexican positively inebriated.	well: The formulo pre-credits sequence,	Cove	ard, La Jolla	459-5404
	Francis of Assisi promoting poverty and	• • (Tower)	of simultaneous slayings in New York, New Orleans and the West Indies, is	Del Mar Drive-In	5 at Via de la Valle	755-8757
	naturalness in a Zefferelli production of	The Friends of Eddle Coyle - Most of	one of the catchiest in the series. The	El Cajon	Main, El Cajon	444-3272
	infinite expenditure and frill is a staggering paradox, although the	the movie's vigor comes from the special	liquid-y snake-y titles sequence and the	Fashion Valley 4	on Valley	274 4000
	raucous Italian supporting players	vision of the George Higgins novel, in which the Boston underworld appears	McCartneys title tune are not bad either, though there is a strong sense of	Fox	net, Facilic Beach	233,6331
	supply plenty of convincing reasons for a young man to turn to simplicity and	as a sort of marketplace for cops,	deig vu, or entendy, about them. On the	Frontier Drive-In	way	222-6996
(C) (C) (A)	innocence. Newcomers Graham	crooks, and informers, engaged in the	other hand, the Big Chase sequence is a	Grossmont	ssmont Center Dr., La Mesa .	465-7100
	Foulkner and Judi Bowker, as Francis	hectic swapping of guns, secrets, and lives. Peter Yates' direction and Victor	bloody bare laced with stupid slapstick; and Band's survival continues to over-	Harbor Drive-In32nd and	D, National City	477-1392
	and Clare, are required to be the most	Kemper's eyesore photography are	depend on the unbelievable charity of	Helix	Mesa, La Mesa	463-4485
	breathtaking beauties in all humankind and they do not look worried about	rather slack, although they are	his adversaries, the laxity of his	Jerry Lewis	npo Hoad, Spring Valley	, 460-9781
	matching their assignments. The	somewhat offset by clever selection of	scriptwriters, and the passive in- dulgence of his audience. But at least	Ken	ime	283,5909
	emotional climaxes came fairly aften	unexpected faces and striking locales. The feigned Boston accents, on top of	the current spectacle of Bond and the	La Paloma	treet, Encinitas	753-3955
	and are amazingly irresistible  ** (Parkway 2)	the stilted underworld lingo, make the	CIA battling against blacks manages	Linda	ta Vista Plaza	277-1389
		dialogue float uneasily above the	blithely to evade its potential offen- siveness.	Loma	ecrans	224-3344
	Candy — Watching a gang of pretentious artistes (Brando, Burton, Aznavour,	Robert Mitchum admirably adapts	* (California: Frontier Drive In)	Midway Drive-In	way	223-8342
	artistes (Brando, Burton, Aznavour, Matthau) clowning around, without a	himself to the main role as written; and		Paritie Dalen In Baltion I	rersity	295-9378
	wary regard for standards of any sort.	Richard Jordan is smooth, strong as the	Love and Pain and the Whole Damn	Pacific Drive-In	Fscondido	744-1150
	is not an unafferting experience.	cap living elbow to elbow and almost indistinguishable with the hoods.	Thing — Love story, shot in Spain by Alan Pakula, with Maggie Smith and	Parkway Theatres, 1.2.3 1286 Fie Roxy 4642 Car	cher Parkway	449-7800
	tranities piled upon calamities piled upon travesties.	* * (Fashion Valley)	Timothy Bottoms	Roxy	s, Pacific Beach	488-3303
	* (Harbor Drive In)		(UA Cinemo 3)	Rancho Drive In Federal a	nd Euclid	264-1337
		Fritz the Cat — Bringing R. Crumb's crummy characters to life is no better an	Love Happy - Made in 1949, co-	Solana Beach Solana B	each	755-9719
	Daddy's Gone A-Hunting — Into the	idea than bringing Charles Schultz's to	featured with NIGHT IN	South Bay Drive-In	and 2nd	223-2727
	life of a happily married young mother comes an old boyfriend who figures	life, even for the privilege of boosting	CASABLANCA, 1946, exposes more of	State A719 FL	ainn Blvd	284-1428
	that her past abortion of his own	about the first X-rated cartoon. The	the Marx Brothers on the downhill slope.	State 4712 ELG Strand 4950 Nec	port	223-3141
250	would be child gives him the right to	signid voices and stiff animation, not so	(Academy)			
	sloughter her newborn baby. An in- triguingly ill twist of plot, and mind.	much from the dialogue, which is		UA Cinema Interstate	8 at Magnolia, El Caion	440-0306
	ultimough the methods of shocking the	reasonably gritty	A Man for All Seasons — Heavy robes,	UCSD	Revelle Campus	453-2000
	audience and elongating the agony are	* (Strand)	stone palaces, high-priced actors, and uplifted voices in the service of fluent	Valley Circle Mission N	olia Bivd.	207 2021
	quite tactless. Directed by Mark Robson	Godspell — The religious rock musical,	discussions about intensity and truth	Valley Circle Mission Village 820 Oran	se Avenue Coronario	435.6161
	with Carol White, Scott Hylands, Paul Burke, 1969	filmed in Manhattan, by David Greene.	and justice. Paul Scofield as a too	Vogue	hula Vista	422-1436
	* (Caster 3 Cinema 1)	(Eashing Valley)	saintly Thomas More, and Robert Shaw	OF PERSONS ASSESSMENT ASSESSMENT ASSESSMENT ASSESSMENT ASSESSMENT ASSESSMENT ASSESSMENT ASSESSMENT ASSESSMENT		

## July 19 to July 26, 1973 (continued from preceding page)

more interest amongst the bric-a-brac than the devious plot revelations. Directed by Joseph L. Mankiewicz.

\*\* (cord) Striker — Crime comedy places a mack resource-hard Intrigue into backgrounds resource-hard Intrigue into backgrounds resource-hard intrigue; comp. Durordement, tracker's cale. Several wetworn of television so the fonders for kinch, Hollywood chickes, Big Bonde mark, etc., tostes a chicken for the control of th

The Sound of Music — The return of It you did not see it the first time around, in the see that the see that

\* (Storley September 1: From the heights of his eraggy mountain body. Charlon comes to (pea now, reag, peaple living on storiusy) in his future-time determination of the control of th

\* (South Bay Drive In) South Boy Unite In)
Super Fly TMT — The securit to SUPERFLY
Is a sert of block CASABLANCA, in
which the retired-in-Rome occarine
hustler is converted to an African counrely's liberation movement. Bon O'Neal
does such a sloppy job, directing
himself, and client one so many gates;
movie seems to be the victim of Toggyhoodedness.

• (Roncho Drive In)
Theories of Blood — This is about the mydeling of critics, but that is no excuse for the forerable reviews in has been polling. The yearn, or youn, about a verageful Shakespearen actor, who is a transfer of the property of t

• (Del Mar Drive In)

The Thief Who Came to Dinyor—
The lighting pours a greenish huze over
most of the Houston locations in this
hastily done jewel-thief romp. Although
it is undoubtedly comic in tone, the desire for laughs seems very enfeebled.

Most of the time the audience is supposed to go "wow" whenever the thief
(Ryan O'Neal) flicks on the lights in a palacial room inside a southern man-sion or flips back the lid of a jewel box and reveals a scrumptuous layout of sparklers. • (Parkway 3)

Tom Sawyer — A musical version of the Twain book. (Valley Circle; Campus Drive In)

Touch of Class — Romantic comedy with George Segal and Glenda Jackson, and directed by Mel Stuart. (Lama)

(Lemo)

The Wild Swess Som Protingols conhaber about a holder gard in conhaber about a holder gard in Market Res. The visitors is sift consciously disactic and the vise-point is consciously disactic and the vise-point is cone of the surroundable second American movies, although its mert in highly credible from our grayable, and daily verticles from our questionable in in probability of storage our water the prompt of storage our water than proposed to the control of the contr

Young Billy Young — A Burt Kennedy western, small, sincere, but rather toothless and as owkwardly moving as its star, Robert Mitchum. With Angie Dickinson, 1968. (Cabrillo, from 7/22)





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CAPTAINS COURAGEOUS

known and littler-seen Herostratus day, again at a midnight screening, are sometimes brief and sometimes are few. Several years ago, three or it will be shown locally at the meandering, is modeled along four, some rumblings could be in the four the fo hypically agitated, provides the cover photograph to the Peter Molnight is vossibly the proper don, the story does not make Wollen book. Signs and Meanings hour for Herostratus. Its program perfect sense, it presents a failed

seems to be disorientation, and its methods are related to torture. It a tightly strung actor who can hit throws the viewer under hot white exactly one note; he is a kind of light, and encloses him in darkness, and shoots through him bursts of





images that are sharp, clear, quick threat, carried in the harshness o its voices, in its newsreel images of disaster and disease, in its glimpses of animal guttings i slaughterhouses, and in its adoles-cent visions of temptresses wrapped in lurid pink and violet light. And it goes on and on, two and-a-half hours, asking more than just patience- asking stamina, and toughness. Duncan Shepherd—by, at a midnight screening of last The story, although its continuity fall's Los Angeles Film-Ex. Saturby is shattered by alien visions that

caricature of hostile youth, with his sneer that never relaxes and his slanted gaze that never quits accusing: his performances maintain the tone of a wounded youl. through movies like The Valley and The Last Valley and other low points). This poet is an up-dated version of the angry young man, who rails against the Establishment in cliche epithets like "sheep" and "fascist." He decides to commit suicide, for several pat reasons that you have heard before, and offers the event to the mustermind of one of London's plushest advertising agencies, to publicize however and whyever he chooses. Where the story becomes especially blurred is place, this ad man should ever listen to this mad man, and why he should go ahead and crank the elaborate machinery of publicity. With the actors prowling a

iberty and improvising the dialogue as they grope, the scenes that establish this story stretch out at unruly lengths. Apparently the film-maker has no compunctions about repetition or stagnation inside these scenes, almost as if he hopes to negotiate some kind of credibility for the events simply by standing by them, obstinately without embarassment or hurry-up. It doesn't work that way. However, what is finally achieved by the swollen-ness of the expository scenes is a sense of legendary largeness about each stage, or act, of the story. The development could be blocked out in grand could be blocked out in grand chapters, the major divisions in the fateful progress of the poet-hero. May (May's Page May Bargain Max's Humiliation, and The Suicide). White dominates the first part of the film, in the poet's apartment, wallpapered with a newspaper collage, and in the ad agency's cavernous offices; black takes over, as the poet is sequestered in the sun-less TV studio, the scene of his seduction and his humiliation: his suicide attempt

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almost all the greats of that period

Lemon Jefferson, Ramblin

played on the radio 15 minutes a day over XEMO, the Tijuana

tion discs. Do any of them sti

exist?) He ran a chain of "Little

Harlem chicken shacks", played at

B-ques for the Allesios, and knew

other West Coast bluesmen and

Wee Crayton Little Willie

Littlefield, Mercy Dee Walton, Big

Along with filling holes in the past, Tom has led us to a whole

sub-culture of bluesmen right here

"Rock Me" Jeffery, who can b

heard on Tom Shaw's Advent L.F.

on piano. Bob is an old tim barrel house piano player from

best all-around entertaining piane

only two that were recorded in th

Thomas, J.T. "Funny Paper

# resurrection tap dancer

-Jonathan Saville-

While it may be said of all of the main actors that they occasionally forgot a line, it must be said of Lucy Landau that she occasionally remembered one.

This summer has turned out to Noel Coward season in San Diego. After the brilliant producwe now have Blithe Spirit at the Off oadway. But whereas Coward's art was beautifully served by the acting and direction in the earlier play, this latest tribute to the master is pretty much of a disappointment That is partly Coward's own

fault, for Blithe Spirit scarcely approaches the perfection of Private Lives. Private Lives is a stylized but ultimately realistic porrelationship in a universe deprived ambivalence in all of us, and its vorld is one we must all contend with nowadays, as we try to con-Blithe Spirit, though equally witty, is far narrower and shallower in its and it does not say anything serious

Its theatrical devices, too, are on a considerably lower level of sophistication. The chief plot device in Private Lives is symm each recently remarried, meet by accident at a resort hotel when both are on their respective honeymoons. The chief plot device in Blithe Spirit is magic: with the he at last achieves emotional aid of a medium and a psychic freedom. It makes for some good

questions about Jack in the Box

return call, he read a comically

the list of eighteen ingredients

estaurants I talked to said they

cholesterol in lard). Mr. Batten-

field read a statement that

of animal and vegetable fats that

Foodmaker makes their own tor-

thus an interested party, I won't

describe the taco. Besides, a friend

of mine has just finished

qualitative analysis of the Jack is

the Box taco, is considering opening a similar fast food chain,

and has asked me not to talk too much, for fear of other competitors

## TACO TACO!

else would you get a taco served on a piece of romaine lettuce with a red, white, and green paper Mexmaker not wanting to divulge the ican flag-on-a-toothpick planted in petitors copying the recipe. He read graciously spelling
"Worcestershire" for me, and said
that although his legal people had
said not to say anything about the chips. But does that make up for those pre-formed ones, or the fact tacos, he assured me that it is "nowhere near" fifty per cent. to pay for such a taco? I don't think Asked if the tacos were fried in vegetable oil or lard (most of the

#### UGLY

I have a confession to make I'm It's an addiction I'm somewhat ashamed of now that I know the better. "Is this for an underground paper?" the Foodmaker tillas in their plant on Balboa Avenue, the stuffing and tortilla nist asked when I called. Foodmaker is the maker of Jack in the are then frozen, and after the taco is allowed to thaw out at the in-dividual Jack in the Box, it is quick story from a negative angle or a sitive angle?" demanded Mr. fried for two minutes and com-Battenfield, Foodmaker's director of marketing and communications. and some shredded lettuce. Jack in the Box tacos are 29 cents each. Because I'm such an addict, and

tents of the Jack in the Box taco. Mr. Battenfield got very defensive about soya beans. "You don't know what's in what you eat!Did you know you're eating soya beans in your ice cream?" Put on the snot. I had to admit that I didn't know. As if he were working for some political bureaucracy, Mr. Battenfield had to "staff out" my copying the recipe...

un his dead wife Elvira from "the other side" an event which creates an evening's worth of comic difficulties, since Charles has been seen from the document of the comment tion that we are meant to take any little of this is to be found in the Off of the spiritualism seriously. In Private Lives Coward really Spirit. I saw the play on opening believes in his characters world: influently purposeless, arbitrary, with empty, purposeless, arbitrary, with empty, purposetes, arbitrary, with rargeot our raggedness is too mild the brief moment of pleasure as the a word to apply to the distintegrationly possible element of meaning in that reigned throughout the in a reality where God has ceased evening. While it may be said of all to exist. In Blittles Spirit, all the of the main actors that they ocfolderol about astral bodies and life casionally forgot a line, it must be fact that they consider that they consider the spirit of the said of Line Landau, who always the said of Line Lan

stage at once.
The essential idea of Private endiesaly shound together, but that both passions are capable of an and apparently thought she knew intensity that gives life whatever have the savor it can have. This is a need to re-memorize it. She was profound and universal idea, for all the lightheast its treated with the min infectious plaque on the rest of play. But in Blithe Spirit the the cast, who succumbed one after generating idea is that women are the other to flubbed lines, missed happy until he has rid himself of their presence. Charles has allowed dialog that seemed to have eluded his life to be dominated by women: everyone. Some excellent acting by his lite to be dominated by women: everyone. Some exceener acting by his mother, his methers, his mistresses, his first Peter Church, as Charles, and Lola wife, his second. With two wives Chost of them centually ghost and stylish member of the cast) as nattering at him in the same house, his living wife, Ruth, was virtually he finally realizes how much be swamped by the general confusion. hates the whole sex, and by driving by the slowness and jerkiness of them both off into the spirit world pace, and above all by the lack of a

comedy, of the hen-pecked hus- iciness, the brittleness, the concepthat however terrible women may be a man simply cannot find his

Any Noel Coward play, whether a masterpiece like *Private Lives* or a good though frivolous entertainment like *Blithe Spirit*, requires an techniques of acting and direction Dialog and action must be certain techniques of acting and direction. Dialog and action must be rapid, Broadway's production of Blithe after death is mere fun, designed to get both of Charles's wives on the medium, that she occasionally stage at once.

The essential idea of Private medium, that she occasionally remove the state of the sexes, love and hat are vitally and endlessly bound together, but that played the same role in London awful, and that a man cannot be cues, and unbearably tedious com-

band sort; but that is a far cry from tion of character as a burnished the realization, in Private Lives, artifice with a tiny center of vulnerability-all of these characteristics of the Coward style were absent, though the genera acting competence of the cast suggested that they would have been able to carry things off quite excellently if only someone had told them what to do. Jack Manning was the director of this dull shambles; he would do well to visit Craig Noel's production of Private Lives at the Carter and find out how a Coward play ought to be directed

While Mr. Manning goes to see Private Lives, however, you might give same consideration to going to Blithe Spirit. In spite of all its flaws there is a reason for seeing it. That son is Ann Miller (believe it o not), who plays the blithe spirit herself, the resurrected wife Elvira. It would be absurd to say that Ani Miller is a good actress. As an actress she is no more than barely acceptable; but she is far more tha an actress - she is a personality However ineptly she may pronounce some of Coward's lines. her presence on the stage strikes a seems able to command. And for those with a sentimental r.ostalgia for the past — and particularly for ladies who have left their youth now and then - there is something wonderfully exhilarating in seein this old-time tap-dancer fro second-rate movies, a woman who cannot be a day less than fifty-five. ingenue, with a complexion as smooth and fresh and legs as shapely as though she were in he early twenties. The magic that has enabled her to keep looking like that, along with the magic that makes so mediocre an actress into such a source of electric current the moment she steps from the wings, is far more interesting than the rather cheap magical tricks by which Noel Coward's play is glued pace, and above all by the lack of a director who understands what a director who understands what a

# HEROSTRATUS

happens against the cold gray of a morning haze. Black collides with white throughout the film; and red breaks out, here and there, in puffs of violence or passion.

The failures of reason or sense percentage of soya bean in the dominance of emotion over sense is instance, there is a particularly funny episode when one of the ad agency's copywriters reads aloud, to Max, a protest speech which Max is supposed to deliver later on television. The natty diction and polished manner of this bland. plump-cheeked, black-suited office worker smooths out the message of fury, turning it into whirped cream. Max's message is put more switch. Even when the actors come cliche-ridden dialogue, the clashes who is the technician of the hero's between characters register strong-ly, because of the wild energy ferocity and more abandon than ly, because of the wite energy thrown off by their pacing and circling, or by the spit-force behind looking beauty with an Italian-starlet name, Gabriella Licudi).

juxtaposition of a stripper with a assult on complacency even when slaughterhouse, the newsreels of the hero crumbles as a spokesman for revolt, and as a figure of sym-

jarring interruptions and collisions editing. (The collage motif is made and that he is not permitted to be a concrete in the newspapered wall of Max's apartment, and in a sequence where Max cuts up fashion magazines, a pratty-looking se-The failures of reason, or sense, magazines, a p.m., conspicuously or taste, in Herostratus are quence even though conspicuously overwhelmed, in the long run, by unoriginal.) Herostratus makes its the force of its indelicate passions impact via extravagant contrasts of and reckless, daring technique. The all kinds: of color, for example, black and white and red; of images, the striptease act and the disem-boweling of a cow. The females hero's imagination all live on different channels, or different figure, white-faced and red-lipped. striding through empty streets, dressed all in black, from boots to umbrella: the tear-streaked prostitute who lives above him; the stripper and the model, over-ripe clearly than this when he attacks and under-dressed: the little girl his room with an ax, or when he who cradles a broken doll in the punctuates his talking with a ner-vous clicking on and off of a light by, quiet vision); and the ad agency's red-haired secretary, dressed in up short with only superficial, blazing red or smoldering amber,

Noel Coward play is all about. The

Levy's editing of his film follows
the rule. His images and ideas (the reasoned, of the film sustains the others, the quick-as-a-blink pathy. It is a large part of this flashbacks and flashforwards) are movie's strength, greater than

calamitously less arresting in other compatably slanted rages themselves, in isolation, than the against the System, that its hero is exposed as something of an empty champion for the audience. It is a large part of this movie's an-nihilating power that each character is, in turn, humbled, violated, dismantled, and, in the final shot, Gabriella Licudi, who is the last character to exercise the upper hand, commanding her boss blank wall and pounded into hysterics by the off-screen voice o the filmmaker himself. Levy

Made in England, in 1967, for a underground project that doesn't have to be treated as a separate species of film. For one thing, i looks phenomenally accomplished technically, for such a cut-rate exactly in the congested center of stylish late-Sixties movie traffic channel-switch cutting), Antonioni (the architecture of vast flat planes, urban desolation). Godard (the pop culture plus classical music). and drinking from a pool of stan ding ideas- about rebellious youth, the organization man, the into by Privilege, Performance, I'll Never Forget What's 'Is Name, Clockwork Orange, Zabriskie Point, on and on. What Herostratus loses, by whiling away, underground, these several years, is its position, its moment; though it has lost next to nothing of its basic stridency, temper, and honesty.

### FEEL THE HEARTREAT CONNIC Dear Connie Bruck.

As I began to read your article of July 12 entitled "Praise The Lord", I began to get a little suspicious. I knew knew that The Reader was secular newspaper, and I never expected to see anything in it that would give glory to my Savior, the Lord Jesus Christ. I hope that this article was written with a respectful

July 19 to July 26, 1973

LETTERS

Connie, try to look past the outward appearance; feel the heartbeat of most of the Pentacostal churches. It is the Spirit of God. Not RELIGION CHURCH, not HYPOCRACY. but the HOLY GHOST. Couldn't you feel it all around you when you vere in the Temple? The Bible says "God inhabits the PRAISES of HIS PEOPLE".

Michael Wade

DUNCAN SHEPHERD SPOTTED

Duncan Shepherd's movie reviews do not demand to be dis-cussed, or criticized, (I haven't seen them all, but they do present a pattern, a trend): but if you squint your eyes and tilt your head, to the left, or right, or totally, upside down, they do appear to be about, often, that is - on page 3. Nothing that happens in these columns is more convincing, or beguiling, than the genuine American backgrounds of space between the lines — or hearty newsprint-y type paper underneath. Most com-pelling are the peppy, purposeful, eventful, unending, continual — most common — run-on sentences. The peruser will wonder at Mr. Shepherd's adeptness at hitting

difficulty at finding the periods. Thursday night ennui has as its equivalent the weekly — every seven days — issuance of the Reader, so I would not consider passing it up. (And most assuredly would give Mr. Shepherd's column three stars and one black

APGLOGY TO OLD MEN AND WOMEN

Dear Larry Stillman:

Under ration of the reference to senior (two in this country on Advent and citizens in my review of *Under* on Blue Goose and one in Holland *Papa's Picture?*, several months for Car records), completed a ago. I continue to dislike the term successful tour of Europe, and been vulgar and false, however much is music magazines.
is used by the media and the Tom has opened up the Texas

commas, but be awe-struck at his Mike Waters

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government. Such a term is part of blues world to discographers the general falsification of language because he was there and knew in our culture, the sort of falsification which uses "disadvantaged" to mean "poor," "pass away" to mean "die," "terminate" to mean mean "die," 'terminate" to mean mean "die," 'r 'inoperative' to mean 'Cliff T-Bone (i.e. T-Bone as Alexander, and a score of 'lying through not's teeth. There Texas Alexander, and a score of the mean control of the terminate of the score of the mean control of the terminate of the score of the mean control of the terminate of the score of the mean control of the terminate of the score of the mean control of the score themselves as "old men" and "old women"; all are active, useful and dignified, but none of them feels it dignified, but none of them feels it necessary to proclaim the fact with were recorded on 12-inch transcripnhoney title It was this phoneyness that made

me associate "senior citizens" with Under Papa's Picture? that Under Papa's Picture?—that house parties and clubs up and quintessence of phoneyness. I did down the West Coast, did Barnot mean to imply that all people over a certain age were stupid, vulgar and shallow, like the play, or that all stupid, vulgar and shallow people were old. Our society is full of people of this sort, and I see no evidence that any age group

Along with filling holes in the has a monopoly on them. Anyone who enjoyed Under Papa's Picture?, in my opinion, fits right into in San Diego. Each one of these the middle of that unpleasant people is easily worthy of a whole the middle of that unpleasant category— but it is a matter of culture (or the lack of it), not at all from Tulsa Oklahoma, is Rober a matter of age. My mistake was in figuratively, where a number of readers, it appears, have understood it literally and have grown Tulsa, Oklahoma, and one of the justifiably indignant because they felt I was referring to them. I am sorry for the misunderstanding and will attempt to write more clearly in the future.

MORE ON SAN DIFGO BILLES

early days: the great Memphis Minnie and equally good but more obscure Geschie Wiley). Bonnie hails from Arkansas from a musical family. She is perhaps the best finger-pick guitarist of the whole San Diego bunch. Next and I'd like to thank you both for Tom Shaw and myself for your excellent articles on a small part of a bit more modern (post-war) are Tom Courtney and Henry Ford his world. It seems that almost every time I talk to Tom during the Thompson. Tom is from Waco, Texas, and is the brother-in-law of early 50's bluesman Smokey Hogg; Ford is from Memphis and the five or so years I have known him that I've come away with a bit more information on a life that is so full of ifs. On at least four B.B. King school of guitar pickers occasions back in the late 20's & early 30's (in Texas) Tom was They form a fine, tight, blues duet with Tom shouting the blues in a Muddy Waters voice and Ford approached about recording, at a time when he was being hailed as playing lead. Tom Courtney led us another Blind Lemon Jefferson. to Louis Major, a young calypso and blues singer/guitarist from the Bahamas, now living in San Diego. but for some reason or another he never did it. (Too busy with the wimins. Tom sez). It's ironic that if Add to all these excellent people who live here full time, our very back in '28 or so, he would be own half-a-year, each-year, in residence Mississippi Delta hailed today as a discovery equally important as a Mississippi John Hurt or a Son House. But because bluesman Sam Chatmon, whose life and connections would fill several volumes of blues history, he failed to make those dates then, it has taken five years (the time and you have a city with a heritage lapsed since he started, at our of black music history. You can him to start being noticed in his the city blues sounds of Big Daddy I want to apoligize to you and to own home fown. During this time any other readers who miswhen not touring with the Johnny Otis band, and probably several more fine people that we just aren't aware of. All of the above people (minu

Rucker) will appear on a soon to be released San Diego Blues Jam LP on the Advent Label. Tom Shaw's current single is Watergate Blues or "Hey Mr. Nixon your Watergate done washed down". It's backed by "Watergate Boogie Woogie" with Robert Jeffery on vocal and piano and Sam Chatmon on guitar. All of these people have been uncovered and helped to find new careers by the San Diego Friences of Old Time Music who also put on the yearly San Diego State Folk Festival and the twice-yearly Balboa Park San Diego County Championship Banjo and Fiddle Contest (next one will be the first Sunday in August) Thank you again. I hope I'v filled in some holes for you.

Berr Lou Curtiss, Chairman San Diego Friends of Old Time

#### TELEVISION

#### Thursday. July 19

APACHE, starring Burt Lancaster, Channel 6, 7 pm.

HARRIET. Cannes Film Festival Award-winning Kitty Winn stars in t.v. adaptation of 1943 hit Broadway play. Channel 15, 8 pm.

AN AMERICAN FAMILY. Pat Loui stops in Baltimore on way home New York trip. She meets husband at airport in California, and she an attend dance recital with daughters performing. Channel

#### Friday. July 20

STRANGE DOOR, starring Boris Karloff and Charles Laughton. Based on Robert Louis Stevenson story Channel 8, 11:30 pm.

TO HAVE OR TO HAVE NOT, sta Humphrey Bogart and Laurer Channel 6, 7 pm.

CHANGING MUSIC. Excerpts works of Schoenberg, Ives, Carter, Channel 15, 11 pm.

#### Saturday, July 21

MONTANA starring Errol Flynn a Alexis Smith. Channel 39, 1:30 pm HARRIET. Repeat of Thursday's formance. Channel 15, 9 pm. men around. Next would be Bon-nie Jefferson, a woman guitar picker (a rarity in the old-time blues sub culture. I can think of

ROMEO AND JULIET BY Tchalkovsky and THE COMBAT OF TANCREDE AND CLORINDE by Monteverdi. The French National Television Orchestra performs. Channel 15, 11 p.m.

MARTY, starring Ernest Borgnine Betsy Blair, Channel 6, 11:30 pm THE CHILDREN'S HOUR, starring Audrey Hepburn and Shirley McLaine. Channel 8, 12:30 am.

# July 22

TEN NORTH FREDERICK, starring Gary Cooper and Diane Varsi. Channel 39, 5 pm.

POP AND ROCK night at the Bos Pops. Arthur Fiedler conduc Channel 15, 8 pm. FIRING LINE, William F. Buckley, Jr.

DR. JONAS SALK appears or Speaking Freely. Channel 15, 11 pm. PALEFACE, starring Bob Hope and

#### Monday, July 23

JESSICA, starring Angle Dickinson and Agnes Moorehead. Channel 6, 7 pm. FIRING LINE, repeat of Sunday's show. Channel 15, 7 pm

LEONARDO: to Know How to See. Filmed documentary of artist Leonardo da Vinci, narrated by Sir John Gielgud. Channel 15, 8 pm.

AN AMERICAN FAMILY. Repeat of Thursday's show. Channel 15, 11 pm.

## Tuesday. July 24

CITY FOR CONQUEST, starring James Cagney, Channel 6, 7 pm. BACHELOR IN PARADISE, starring

POP AND BOCK NIGHT at the Boston Pops. Arthur Fiedier conducts. Channel 15, 8 pm.

THE SPELLBOUND CHILD. An opera-ballet fantasy. Channel 15, 9 pm.

# Wednesday,

July 25 NDIDO, starring Robert Mitchum, annel 6, 7 pm.

THE FREE STATE OF WINSTON COUNTY, documentary about an Alabama county which refused to secede from the Union along with the rest of the state. Channel 15, 11 pm.

#### (classifieds continued from nane 8)

NEED MIDER to San Antonio, Texas or vicinity to help share gas and driving Leaving August 4, 284 3604, evenings anytime. Keep trying, prease RIDE NEEDED GOING NORTH, Leaving middle in July, Share driving and expenses. Gall Ted 224

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70 VW automatic, radials, \$1200. Good conditor 124-7638 or 223-3988 as for Bob.

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VW CAMPER VAN, 1966, in very good condition \$1000, plus small car in good condition, 295-5568. 1969 FORD Econoline, one ton van. 225-0705, evenings.

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961 VOLKSWAGEN Transportation or good starn buggy \$200 or offer, 299-5626 after 5 g.m. 1969 LTD, sir conditioning, power, 4-door, hard to color brouze, inside beige, \$1250. Clean in and or 60,000, miles, 278-2617 or 270-0435.

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'63 CHEVY station wagon. Pretty fair shape. Mus sell to best offer or \$350. Please call after 7/21, 459

Associate Editor John Best Advertising Director

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