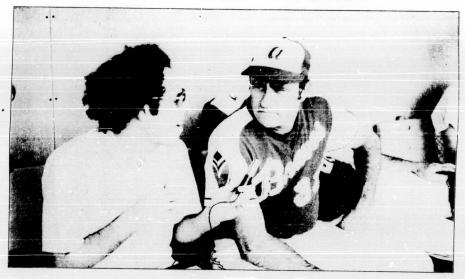
# Too Outrageous for Point Loma



page 4

# Young Reporter Eaten Alive By Overweight Ballplayer



In the 1957 World Series Lew Burdette pitched the Milwaukee Braxes to victory over the New York Yankees with three complete game wins. At the 1973 hone Deep Padres' Old-Timers' Day, he was the most exciting interview at round at the Polo Grounds with the Hall of Fame acceptance in the work of the Polo Grounds with the Hall of Fame acceptance in the

# READER'S GUIDE TO THE SILVER SCREEN

-duncan shepherd

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IIII Jack — Sort of a moderaday SHANE, with a townful of moderant bigath harassing a school commune of humanistrain. The detender of the weak is the same spiritual, half-bread knowledges of the same spiritual, half-bread knowledges of the same spiritual, half-bread sorale demon from (supplies), who took on an enter tell's Angels chapter in BORN 1055EPs, a similar movie in its needed-analis prosons but without the heavy philosopheral dead averhead

Normal In Love — Marital comedy, written and directed by Paul Mazursky, and starring George Segal, Susan Anspach, Kris Kristofferson College!

(College) — Drapte the tendency to make ideological stepsine point along the control of the cont

Camelot — In not ollogather easy to do such a unintersting version of such an invisible story on the Arthar Guinever carestal of allow. One slight of difficulty here is the cost lickbard forms. Vinessa the cost lickbard forms. Vinessa can stag, but old of whom engage in some diotic competition for who has the deepert eyes and most sensitive notific, lips, brown Directed by Joshua Gogan, who greated passe dust hether & (Century 2, Cove. State)

Cerrail Knowledge — Erren of ser pece, defected to proving the un workability of sexual relationship. So over reheared and medity predict common that the supposedly predict common that the supposedly related preserved for propagnidar creates on the supposed of the supposed of fairly obvious, and the studied direction of Mee Nichold does not continue to provide the supposed of the supposed of Mee Nichold does not continue the proceedings much more than one of Ann Margaret. Candle Bergen, Art Gorfunkel 1971.

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Harold and Maude — The loke-suicide jokes are predictable and the zony old lady, place are spural hour this use imaginable romance between Bud Carl and Ruth Gordon has a sick-sweet tolerance for private perversity that is quite beginning and the many Cat Stevens songs at intervals give things a lat.

ter Herizen — Ross Hieren's mission | State |

The Machine — For a more about of acustom, the is a suprisingly find, and the interest acustom to be in highly each and the bion. Night decre, and distorted, below highly decre, and distorted, and the interest acustom to according to the interest acustom to according to the interest acco • • (Ken) (Rein Supervier — Norman 

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Pet Carrett and Billy the Xid — The Billy the Kid of the Billy the Kid of Billy the Xid and the Billy the Kid of Billy the Xid anonymous gunnen move around in vogerly defined Southwest Perritary, most of them goodly Joughtered in Vogerly disposition of them goodly Joughtered in Vogerly Carrett and Kin Kin Kid Service of the Amagilla and service of the Amagilla and service of the Amagilla and service of the Xid Service of the Xid Service of the Xid Service of the Market Service of

The Last Tenge in Paris — Seconds between the Corp. Secondary of the Paris of the P

the variety completes of hostone old and new on the uten and spart of early control of c The enterine a CET, managere and the enterine for lought seek and the enterine for manager and the ente

The Thief Who Came to Dinner he Thief Who Came to Dinner—
The lighting pours a greenish haze over
most of the Houston locations in this
hostility done jewel-thief romp. Although
it is undoubtedly comic in tone, the
desire for loughs seems very enfeebled.
Most of the time in undirense is approved to go "wow" whenever the thiel
(Ryon O'Neal) flicks on the lights in a
ablacial room inside a southern majo-

A Touch of Class — Extomorial inging, the locale switch between the loader business word and the Malaga excatablead, while the human and incorrection of the loader of the



Sess — About a noke-man. With Student in the second second

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Woyne dasst, 1939, wich lurche
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W.C. Fields, Boul Rahbbane

Straw Dogs — The sudden marital rancor itraw Dogs — The sudden morital rancor between minintheir artes is played with considerable edge by Dustin Helft-man and Suran George. But any viable with a surance of the surance of the

Wild Rovers — Bloke Edwards' spiny western, pieced together from oudience-approved bits of other films (William Holden looking world-weary, Ryan O'Neal romping in the soow, acapte dying in stew metics, special taste for bathroom humor. 1971.

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

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



# CACKLE, CACKLE, Tsk, Tsk

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myself mouthing the same phrase. run the resuurant. "It doesn't desert rice pilaugh (that's right, yourself to the salad bar." Some No reservations accepted. The mean a thing," she reported, pilaugh) at varying prices. That's

It had sounded just like a striden

nen cackling proudly after laying

som's menu made out of an old something bizarre about Notsom is New England!"

New England!"

New England!"

On to the menu, I've never seen both." And the house wine. "Red. evening wore on at this Encinius make sense. "Flotsom jeven use name dunt restaurant (take route 5 to Santa Fe means debris floating on the sea, Drive Rasco." it's incongruously but "notsom flotsom". The horists kabb 5 350, lobbium 5575, fesh footbase sense Description is a monitoring on the many moneyments of the moneyment of the

Three minutes later. "Do you hear that sound," a man next to us asked unbelievingly, "what's that for?" Yes, we certainly had. Everyhody had, It had sound, the discount of the popular of an experience of the popular of the popular of an experience of the popular of the popula Everysony mad. It may southout point of machine providing the machine providing after laying an egg. We drained under the machine providing after laying an egg. We defining room charre? Large old a slobster a single lobster, and the wooden desk-chairs, the faith of this first the machine providing the machi of 7-11's cutsey trick of having a swivel, which creaked all night grilled in garlie butter. We ordered cow mon when you organ the dairy—long. Over—the cackling and the fish, the beek kabob, and two | an egg. | cow moo when you onto the damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then damy | cow moo when you onto the key first and then you onto the key first and then damy | cow moo when you onto the key first and then you on the key first and then

place, now three years old, was full. somewhat surprised herself all it said, just the name, no trill be about 15 minutes," said. The decor' A hodgepodge in an descriptions. We looked at each the tall and aloof hostess dressed in white pants and orange halter. We were coast attempt at the new West Coast of the incredulously and started to white pants and orange halter. We

white pants and drange haiter. We went into the bar, sat down in ordered and automatical assungative winton real of the cushy love seats in front of an old schoolboy's deck, and every style you can get your and overdered margueritas—delicious—from the rather harried waiters with collages beneath their plastiff, studied to the food?" was the wintool to the food?" was the subject of the plastiff o

he quipped. "I'll put you down fo

"when you get a notion to eat, help

Unfortunately, Tull's music is just as meaningless as their visual accompaniment.

Sometimes, as in the cases of res. King Crimson, and the Mahavishnu Orchestra, the techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of a band like Tull per techniques are used to elaborate on company of the promoter of the per techniques are used to elaborate on company of the promoter of the p contrasts of dynamics, meter, and

SIMON KING OF THE WITCHES THE SECRETARY THE BRUTE AND THE BEAST SUN JULY 29th to TUES. JULY 31 FRENZY plus SOMETIMES

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Superchick

the BALBOA 4th & E Downtown 233 3326 rock" has fathered some of the work reeks most offensively. stupidest, monotonously pretentious music available.

bands currently glutting the rock comfortable space muzak. It isn't market

real test of a dand 8 would 8 minded. Passion Pray like user their music, and perhaps their concert presentation. It is precisely based upon the them and variations. The proposed upon the them and variation motif. Melodically, it consists the proposed for the proposed upon the them. As expected, Jethro Tull's 1973 on a pentatonic scale.

If this sounds confusing, don't forming there. In some respects it allows them to be as witnessy amindicates that I han Anderson (Tull biguous as they want. All this leader) is attempting to com-would not be so bad if there were municate at the level of an audience he clearly feels superior to, intellections of the show.

and Ario Quanta Stomar Was a st

tually. Ultimately, however, it shows that despite all their art judges, Tull's desire for the dollar bill is no different than the thought and other less "sophisticated" music is little more than midly aradiose packaging. Jethro Tull's under the properties of the market.

Of course, this is conjecture. The real test of a band's worth is in their music, and perhaps their conpressions. Thick As Brick, is

Supermy for a misso is just as meaningless as their visual assuperst, monotonusly present as meaningless as meaningless as their visual state transfer as those whose the first as a band which shows the full test renders, they are rachetypal poseurs. Their neat, a defensively couched social "entity price is a grand example of overkill. The piece consists of three superstant status, at least in San Jimpos and the status at least in San Jimpos and the superstant status, at least in San Jimpos and the superstant status, at least in San Jimpos and the status at least in San Jimpos and the superstant status at least in San Jimpos and the superstant status, at least in San Jimpos and the superstant status at least in San Jimpos and the status at least in San Jimpos and the status at least in Sa has a poor sense of dynamics. When they are loud, it's excruciating. When they are soft, one, can hardly hear them. It's either

> Another problem with Tull's current show is that it is so damn derivative. The fairy vale sequence of Passion Play is a direct ripoff of the Small Faces' Ogden's Nut Cone Flake of five years ago. Unlike the Faces' piece, Tull's work has no elf-effacing humor and is ever-sosolemn. It is so pretentiously vapid listen to.

And that, friends, is the gist of Jethro Tull's problem. They are too lame to support their ambitions. For all their strained "artiness," Jethro Tull reminds me of nothing so much as a punk kid who'll feign a Cockney accent in an effort to sound like a "professor."

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READER

At first, the tale sounded strange enough: back in the early 100%, a very mystical woman of extraordinary powers founded a colony of Universal Brotherhood, 500 acres on the tip of Point Loma that went by the name of Londand. There she started the "School for the Revival of the Loxi Mysteries he started the "School for the Revaul of the Lost Mysteries of Antiquist", built exist is structures with large glass domes whose aquamarine and amethyst light shone nightly for miles out to sea—where some sailors must surely have thought they dreamed, that their enchanted vision was the shores of Byzantium, and within the deep coavours and evaluations groves, fulsome orchards, pampas grass and rose gardens of Byzantium, constitution of this paradistical Lonnaland, the woman held course, surrounding herself with the devoted, who ranged from men of great wealth—of most remon was sporting goods hing 4.G. Spalling, who built his own glass-downed house and behole prophans, all civileds, feel, and schooled at the expense of Lonnaland.

The more that I learned of this woman, Madame

The more that I learned of this woman Madame The more that I learned of this woman, Madame Katharine Tingley, and Lomaland, the less strange the tale became. It is, rather, the story of a dream, and of a woman whose genius lay in molding reality—with her natural aptitude for the business of life—to the full, expansive

whose genus lay in modeling reality—with ner hatural apritude for the business of life—to the full, expansive Having founded Lomaland in 1897, Madame Tingley was its head until 1929, when she died during a trip to Sweden; the theosophical colony continued to exist on Foint Loma until 1942, when varine and their vulnerable location dictated their move to Covina, where they eventually despersed, What was once Lomaland is now the Cal Western. The glass-donred Temple of Peace and the Homestead are gone, all that bears physical wintess today are some smaller buildings—among them the Spalding residence, the house where Madame. Tuggley invol. and Gireck theater, first to be built in America.

"Point Loma (te. Lomaland) put San Diego on the man," wereon Harris is fond of remarking, Harris with the control of Europe, was one of Lomaland's first fire settlents in 1900, and at the age of 14 became Madame Tingley's recently, traveling with her on the European theosophical

secretary, travelling with her on her European theosophical trips. He describes Point Loma—which Madame Tingley trips. He describes Point Loma—which Madame Ingles envisioned as the "Athens of the West"—as a cultural center which attracted not only theosophists but famous artists and scholars from the world over. Although most who came and stayed at Lomaland were theosophists, its utter lack of dogma would have allowed

Although most who came and stayed at Lomaland were thecosphets, is utter lack of dogma would have allowed the more skeptical to co-exist there as well. There were, and patron-saint is Helena Petrovna Blavatsky, a 19th century Russian woman, mystic and intellectual, who wrote the Bible of Theosophy, entitled The Secret Decrine: She insisted, however, that she was not creating any new system of thought, rather tracing a secred thread which ran through all the great spiritual, metaphysical teachings, and the state of the s

parative religions and philosophies to decid understands in the interrelationship of the whole), and of the powers latent in man, or the occult—which merely signifies "hidden", that which is not material but spiritual, the soul. Under Katharine Tingley's rule, universal brotherhood became

# Outrageous

BY CONNIE BRUCK

She had not been long acquainted with the doctrines of theosophy when she founded Lomaland. Born in Newburyport, Masschusetts, by the time Katharine Tingley was 50 she had been married three times, had thoroughly was 50 she had been married three times, had thoroughly had shown, from the time of her girlhood, a consistent penchant for humanitarian work. The turning point of her heretofore restless, unfulfilled life occurred, appropriately enough, in a soup kitchen she had opened called the Docton Misson, on the East she or view. You Kirj, in the Control Misson, on the East she or view. You Kirj, in the wild had the control with the life of the work of the control with the contr case, bread and soup that she met the man who was then



head of the American Theosophical Society, William Quan Judge, and through him the doctrines of theosophy, which its o neatly with her own humanitarian institus. Theosophy, then, became the vehicle for her compassion, for her childhood draem of a "white city in the golden land of the West" where people would noursh all the finer things in life, and the young would be taught how to live. Now, with protean energies finally given free flow, her hours, rathjur, cry was "All right," where got the formal production of the production of the work of the production of the wind the production of the wind the production of the west of the work o

selected crusaders and the largesse of her own extravagant spirit, began to give life to the dream.

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Emmett Small's mother brought him to Lomaland from Macon, Georgia when he was nearly two, and left him to be raised in this theosophical commune. "It was either a very tailed in the brought him to Lomaland from the state of the state of

Lomaiand was one of regimentation (against which some rebelled), insofar as everyone rose at a certain hour, dressed

Lomainnd was one of regimentation (against which some rebelled), insoft as everyone rose at a certain how, dressed in uniforms, and had appointed classes or tasks to perform through completely filled days.

Recalling his body on the complete of the compl

"The most unique thing about it," muses Harris, "was that hundreds of men and women, from some 26 different countries, completely dedicated themselves to the work, demanding nothing for themselves except the opportunity

"I am talking about the humble workers that did the dishwashing and the clotheswashing and worked in the

Journalists sensationalized the place and the character of Katharine Tingley; she van a \$7500 libel suit against Los Angeles *Times* editor Harrison Grey Otis, 10: running stories which referred to Lomaland as the "spookery" and alleged "gross immoralities" during "midnight pilgrimages" made by residents "in their night robes".

July 26 to August 1, 1973

printing press and the tailor shop and the orchards. Of course," he quickly adds, "it was made up of human beings, so it want perfect...but it was as idealistic as anything in this world."

Recause of the exotic splendor of Lomaland, because it indeed was such a world apart, there were some who disliked and feared is. Those brimnions glam domes, ornamented with gold, and the Rajar Yoga school had after a large to the property of the property namented with gold, and the Raja-Yoga school had after all dared to rise in conservative San Diego, and some in the local churches suggested that the heathen was brazen in their midst. Journalists sensationalized the place and the character of Katharine Tingley; she won a \$7500 libel suit against Los Angeles Timer editor Harrison Grey Oits, for running stories which referred to Lomaland as the "spookery" and alleged "gross mimoralities" using 'mid-night pilgrimages" made by residents "in their night robes".

robes":

But the press of that period also carried statements from visitors who had been captivated by the rarefled atmosphere of Lomaland, or impressed with the excellence of the education, of the musical and dramatic productions. A Columbia professor, Leonard Van Noppen, made a speech in which the declared that his visit to Lomaland had given more home for humanits whan he had get and had for the more home. him more hope for humanity than he had ever had. And for years the drama critic for the Union-Tribune. Edwin H. years the drama critic for the Union-Tribune, Edwin H. Clough, wrote inspired editorials on magical Lomaland, so lovely as to make the rest of the world sordid to him by comparison; to their theatrical productions he gave highest praise, stating that they played Shakespeare's As You Like I as well as the lamous Benson players at Stratford-on-

What brought a lifelong dream to fruition was the rare blend in Katharine Tingley of impassioned idealist and brilliant business administrator. Harris describes how a group of financial magnates were completely devoted to her, in some cases giving all they had to the cause. A San Diego newspaperman once asked her how she held the support of such men, and before she could ansa-set, Clark. Thurston, owner of the American Scree Company, replied that the appeared to show more business actume "than sil somewhat different content," She no good for fooly." Katharine Tingley was a short, sout woman, with dark Katharine Tingley was a short, sout woman, with dark

somewhat different context. "She no good for fooly." Katharine Tingley was a short, stout woman, with dark hair and penetrating brown eyes, and she often dressed in long, regal robes which added to her stature. Thus, she incorporated her love of pageantry not only in the ceremonies and theatrical productions of Lomaland, but also in her dress and personal surroundings. There seems to have been nothing self-efficiagi in Katharine Tingley's person; it is probably fair to say that he could only have been the executor of her Lomaland, not one of the quietly

uniformed participants.

"As George Bennard Shaw wrote of his Harris laughs, "As George Bennard Shaw wrote of his Harris laughs," Katharine Tingley was a 'born boss'. Of like they used to say about Teddy Roosevelt," he continues," he had to be the bride at the wedding and the corpse at the

finereal."

Some objected to the autoracy, to the ironbound constitution insuring her total power, which Katharine Irigley had herself authored at the start. But she repeatedly insisted that it was the best possible way to protect the proceeding of the work, unhindered by divisive factions. Later, she told of her own reaction after composing the constitution. "Athough I had written these things my mind could not conceive how any human being war going to accept them, how any human being war going to be considered the most ambitious autocrat in the world."

"You know," remarks Harris, "they say that Napoleon

"You know," remarks Harris, "they say that Napoleon nearly drove his marshals cray by supervising every last detail—but then he war a military genius. "Well, that's what it was like with K.T. For those dramatic productions, she chose every actor, designed each costume, down to the very last minute arranged every drape. She was a master director of dramas." By, the time of the performance," he continues, "everyone was so keyed up, so intense. She insprace everyone to do their very best, so that even the person with

the smallest part felt the importance of his doing that well.

It was this same talent coming into play in the larger drama of Lomaland which she directed, imparting that same inspired sense of importance to every dishwasher, cook, and tailor.

Her incisive mind was linked to her heart: all her activity was the control of the control

can be traced back to that well-spring of compassion, which led her as a child of ten to run away to a Civil War and there is a child of ten to run away to a crivil and battieground to tend the wounded, to a convent with the desire to be a nun, to various philanthropic organizations and then the Do-Good Mission, and finally to Lomaland. She crusaded constantly in the Lomaland years against war, capital punishment, vivisection. To her, they were all indissolubly linked. As she wrote, "It is the insanity of the indissorbibly infaced. As she wrote, "It is the instanty or the age that makes us imagine we can save life by sinning against life, or achieve good by doing what is so obviously evil." And she was absolute in these instincts of her heart. As she concluded an editorial entitled "The Rights of Animals." "We know that a man cruel to animals cannot

Just as Katharine Tingley inspired others to do their best, o she was herself imbuedwith the necessity of carrying out ter task in the world. She felt it an inexorable force within

her, and it was perhaps this power that she radiated. Because of her intensity and her mysticism, there were always questions about her as a medium, a clairvoyant. But it was not that.

was not that.
What follows is an interview with King Oscar of Sweden. What follows is an interview with King Oscar of Sweden, in 1907 shortly before his death. He had just achieved peace with Norway, but there was no peace in his mind, and Katharine Tingley urgently wanted to restore to him a sense of the good he had done. This is excerpted from the journal of one of her party.

"According to what people said here, the Norwegian Should have been slaughtered. But they were also my children—I could not—' said the King, almost in a whisner.

whisper.

"Then K.T. went on how at that time when he was so misunderstood by his people she longed to reach him, had even written him a letter but did not send it, thinking that he would have so many he would not want the burden of

he would have so many he would not want the burden of one more.

"The night that peace was declared," said K.T., 'we called all our students into the Hall, and the news was announced by my Cabinet. And from 11 o'clock until 3 that night, we set in silence thinking of Sweden and your great work.

"Why?" asked the King, his eyes filling with tears.
"Ah, I seem strange," immurate Katharine Tingle," I am Arman Sanger, and the stranger of the stra

always came back to her belief in the transforming power of the Raja-Yoga school, in the children instilled with the

"Children of light," she would intone time and again, "as you go forth into the world, seek to render noble service to all that lives."



From the collection of Mr. Iverson Harris

So I say to Small, who was one of those children, that the whole idea was to instill in the young these ethics of life that they might disseminate them through the world, but Lomaland is gone, Raja-Yoga is gone, it must then have

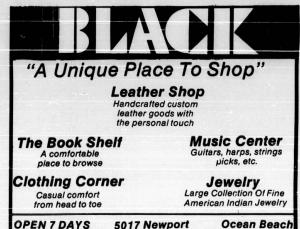
Lomainn on gome now. "Small replies evenly, cheerfully."

Falled live is nothing." Small replies evenly, cheerfully.

Everything faith in this world. The only thing that counts is the effort.

"She believed in throwing things out into the air...and the seeds would eventually take root and bear fruit, someday, somewhere. Yes," he repeats, "someday, somewhere."





July 26 to August 1, 1973

films

EDVARD MUNCH, sixth in the series Pioneers of Modern Painting, Carnino Theatre, University of San Diego, Monday, July 30, 7:00 p.m.; James S. Copley Auditorium, Fine Arts Gallery, Tuesday, July 31, 11:00 a.m.

THE COSMIC CHILDREN, a surfing film by Hal Jepson, Hoover High School auditorium, 4474 El Cajon Blvd., San Diego, Saturday, July 28, 8:30

lectures

and talks

THE RELIGIONS OF JAPAN AND THE CULTURAL TRADITIONS TO 1868, seventh in the series The Arts and Culture of Japan, James S. Copley Auditorium, Balboa Park, Tuesday, July 31, 7:15

ENERGY AND RESOURCES: the Future of Human Society in a Finite World. Featured speaker is Dr. William Cooper, Professor of Zoology, Michigan State University, San Diego Civic Theatre, Wednesday, August 1, 8:00 p.m.

music

SAN DIEGO YOUTH SYMPHONY, Grossmont Shopping Center, La Mesa, Friday, July 27, 7:00

SAN DIEGO YOUTH CHORALE, part of Evenings in the Park program sponsored by S.D. Parks and Recreation Department, Spreckles Organ Pavilion, Balboa Park, Friday, July 27, 7:30 p.m.

SOPRANO Garnete Thomas, graduate recital, Recital Hall, San Diego State, Friday, July 27, 8:15

RITA WEILL, Takoma Record artist, and Lou and Virginia Curtiss, Folk Arts, Friday and Saturday, July 27 and 28, 8:00 p.m.

HARRY BELAFONTE, with Letta Mbulu and Sivuca, San Diego Civic Theatre, Saturday, July 28, 7:00 and 10:00 p.m., Sunday, July 29, 7:00 p.m.

TEAK

## CACKLE, CACKLE

seven months ago I had been told of this place while standing in the salad har line at La Paloma "I you like this," a lady had said "you'll like Notsom Flotsom." The salad bars are about the same, abundant and unusual. Here there were jars of spinach and raisins and FREE plant with your onions, etc., good hot breads, and a competent house oil-and-vinegar

The atmosphere may be unique, but the food is plain American, unimaginative, broiled or boiled. The fish was so-so, not very moist and unattractively served on a large parsley to add color or fill up th empty space. The kaboh was tender but without flavor. But the artichokes were splendid, enormous warm, and welldone.

• Dessert 50c. But what was fo

dessert, we asked one of the bushoys. "I'll go check," he said agreeably, and headed for the kitchen. "Apple and cherry pie tonight," he reported, "and the cherry's real good — I just had some myself." We had visions of him dipping his finger in the pie, but took his recommendation. Un fortunately, we weren't as pleased, tasting cans in the filling.

But nevermind, it was the ex-perience of the restaurant that in-trigued us, not the food. And it continued. We turned over "la cuenta" (\$12.09 without tip) as our waiter called it, and read, "We of Notsom Flotsom hope it's been a chipperly warm experience. Chipperly?! Unbelievable, but true

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TELEVISION Thursday. July 26

LILLIES OF THE FIELD, starring Sidney Poitier (1963), Channel 6, 7:00 p.m.

Friday. July 27

ACROSS THE PACIFIC, starrin, Humphrey Bogart (1942). Channel 6 7:00 p.m. FAIL SAFE, starring Henry Fonda and Dan O'Herlihy (1964). Channel 39 11:30 p.m.

THE MIDNIGHT SPECIAL. Channel 10, 1:00 a.m.

Saturday, July 28

THE SPELLBOUND CHILD, an opera-fantasy. The score by Ravel and the text by Colette (creator of "Gigi"). Channel 15, 2:00 and 11:00 p.m.

LOVE IS A MANY SPLENDORED THING, starring William Holden and Jennifer Jones. Hong Kong 1949...story of romance between Eura-sian doctor and American War cor-respondent (1955). Channel 39, 5.00

TOUCH OF EVIL, starring Charito Heston, Janet Leigh and Orson Wel (1958). Channel 10, 5:30 p.m.

Sunday, July 29

VOLVO INTERNATIONAL TENNIS TOURNAMENT. Live from Bretton Woods, New Hampshire. Channel 15,

AN AMERICAN FAMILY. Pat Loud returns to her birthplace in Eugene. Oregon and visits her mother who still lives there. Channel 15, 3:30 p.m.

HUMANISM AND SCIENCE. Dr. B.F. Skinner, the famous psychologist, dis-cusses new break throughs in psy-chology and the sciences of man. Channel 15, 4:30 p.m.

HIGH WIND IN JAMAICA, starring Anthony Quinn and James Coburn (1965). Channel 10, 5:30 p.m.

EVENING AT THE POPS, featuring Ella

Monday, July 30

PORK CHOP HILL, starring Gregory Peck and Harry Guardino (1959). Channel 6, 7:00 p.m.

FIRING LINE. Repeat of Sunday's show. Channel 15, 7:00 p.m. COMPANIONS IN NIGHTMARE, starring Melvyn Douglas, Anne Baxter, and Cig Young (1967). 9:00 p.m.

Tuesday, July 31

RETURN OF THE SEVEN, starring Yul Brynner (1966). Channel 6, 7:00 p.m. ALAMO (part I), starring John Wayne and Richard Widmark. (Conclusion Friday). Channel 10, 8:00 p.m.

Wednesday. August 1

ABOVE AND BEYOND, starring Robert Taylor (1953), Channel 6, 7:00 p.m. EVENING AT THE POPS. Repeat of Sunday's show. Channel 15, 7:00 p.m.

(classifieds continued from page 8) WANTED Tennis court needed for lesson Preferably La Jolla area, 459-9353

THE SAN DIEGO COMIC CONVENTION is coming August 15-19 at the Sheraton Arport Hotel. Guest pseudors and the Sheraton Arport Hotel for Speudors and Ladaron and Jack Kirby carbonist Gus Arnola. Starrek wifer C.F. Fontana, and many more Plus Illims, art show, old comes and many for Plus Illims, art show, old comes to sale and more. Public invited. For further information, write Daily C.C. P.O. Biol. 17066, 50, 92107.

ANN FORFREEDOM, noted feminist author, will be speaking on Friday, July 27, at 8 pm, at 4635 E Cajon Bird., SD. Topic will be: "How women iso control of their destiny and how they can regain at Contact The Militant Forum at 280-1292 for informa.

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shows

dance

IMUANEM, with original music and chants from the Iroquois, Sigux and Winnebago nations; Bachianas Brazilieras, with the highly stylized music of He itor Villa-Lobos; and Dessins sur Bach, a neoclassic work; presented by the San Diego Ballet. Organ Pavilion, Balboa Park, Saturday, July 28, 3:00 p.m.

theatre

TAKE IT FROM THE TOP, a musical presented by Project Vanguard, Westminster Presbyterian Church, 3598 Talbot Street, San Diego, Fridays and Saturdays, 8 p.m. through July 28.

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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.

TRIOS BY HAYDN, BEETHOVEN, and MENDELSSOHN, played by violinst Robert Emile, cellist Paul Anderson, and pianist Larissa Janzcyn, Jewish Community Center, Saturday, July 28, 8:30

SUMMER SUNDAY II, featuring the Edgar Winter Group, Tower of Power, Sons of Champlin, JoJo Gunne, and Spooky Tooth, Balboa Stadium, Sun-day, July 29, starting at 1:30 p.m.

THE MESA COLLEGE OLYMPIC SINGERS, benefit concert, First Methodist Church, 2111 Camino del Rio South, San Diego, Sunday, July 29, 8:00 p.m.

ARTHUR FIEDLER and Lois Pachucki, with the San Diego Symphony Orchestra, San Diego State Open Air Theatre, Monday, July 30, 8:00 p.m.

SONS OF CHAMPLIN, Neutral Grounds, 4693 University Avenue, San Diego, Sunday, July 29, 8:00 and 11:00 p.m.

ORGANIST Douglas Duncan, Spreckeis Organ Pavilion, Balboa Park, Monday, July 30, 8:30 p.m.

CANTINFLAS, the Mexican actor, and others, in concert to benefit Mexican-American parishes in San Diego area, San Diego Civic Theatre's Golden Hall, Sunday, July 29, 7:30 p.m.

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

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.

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

PLAY READINGS of new plays, presented by The New Heritage Theatre, Inc., Valencia Room, Casa del Prado, Balboa Park, Sundays, 6:30 p.m. Through August 5.

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

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

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

THE BEAUX STRATAGEM a George Farquhar play, San Diego State Dramatic Arts Theatre, Thursday, Friday, and Saturday, July 26, 27, and 28, 8:00 p.m.

FETCH A RABBIT SKIN, by Rosie Driffeld, and THE DEATH OF DOCTOR PARKER, by Anne Sniderman, Crystal Palace Theatre, Fridays through Sundays, 8:30 p.m. Through September 16.

KING LEAR, National Shakespeare Festival, Old Globe Theatre, Thursday, Saturday and Sunday, July 26, 28 and 29, 8:30 p.m.

THE MERCHANT OF VENICE, National Shakespeare Festival, Old Globe Theatre, Friday and Tuesday, July 27 and 31, 8:30 p.m., Sunday, July 29, 2:00 p.m.

TWO GENTLEMEN OF VERONA, National Shakespeare Festival, Old Globe-Theatre, Saturday, July 28, 2:00 p.m.

PRIVATE LIVES, a Noel Coward comedy, Old Globe Theatre's Cassius Carter Stage, Thursday and Saturday, July 26 and 28, 8:30 p.m.

I DO! I DO! Tom Jones' and Harvey Schmidt's saga of sentimental marriage. Old Globe Theatre's Cassius Carter Stage, Friday and Sunday, July 27 and 29, 8:30 p.m., Saturday, July 28, 2:00 p.m. MAME, presented by Grossmont College's Griffin Players, Stagehouse Theatre, August 1, 2, 3, 4, 8, 9, 10, and 11, 8:00 p.m. For reservations, call 465-1700, ext. 327.

MAGIC STRINGS, presented by puppeter Marie Hitchcock, Balboa Park Puppet Theatre, Friday, Saturday, and Sunday, July 27, 28, and 29, 1:30 and 2:30 p.m.

HIGHLIGHTS FROM PORGY AND BESS and other musical comedy selections, presented by "United Artists", House of Hospitality, Balboa Park, Sunday, July 29, 2:30 and 7:30 p.m.

sports BASEBALL: Padres vs. Cincinnati. S.D. Stadium, Saturday, July 28, 6:00 p.m.

BASEBALL: Padres vs. Cincinnati, S.D. Stadium, Sunday, July 29, 1:00 p.m.

BASEBALL: Padres vs. San Francisco, S.D. Stadium, Tuesday, July 31, 7:30 p.m.

BASEBALL: Padres vs. San Francisco, S.D. Stadium, Wednesday, August 1, 7:30 p.m.

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# Punch-out at the Rock Chorale All in the Lear Family... A Night Away From the Louds



August 2 to August 8, 1973

SAN DIEGO'S FREE WEEKLY

This is California and we don't have spittoons here.





## By Gale Fox

By Gale Fox

Deep downtown San Diego, in a bootblack booth so tiny it disappears after closing, thrives the wit, wisdom, and wistfulness of Walter H. Clark. That's "Clark" spelled thrives the wit, wisdom, and wistfulness of Walter H. Clark. That's "Clark" spelled thrives the wit, wisdom, and wistfulness of Walter H. Clark. That's "Clark" spelled the wind that the wind t

that:

He talks to the tree, sings to it, and believes in his green finger which made his aunt's sickly plants thrive. "I'm a Baptist, and I know I shouldn't say it to I can't help wondering if I wan't ever a vegetable or a plant." He could just at soon have been a white salesman or a black doctor or a Mexican business man; he communicates so easily substantial to the life downtown.

easily with all the life downtown.

The corn he planted in a kind of contest with the man around the corner year getting. The corn he planted in a kind of contest with the man around the corner year getting the state of the planted in the street just out of meanness. Clark tends he tree out of lowers and throw them in the street just out of meanness. Clark tends he tree out of lower.

In 1937, the Navy brought Walter H. Clark from Charleston to San Diego. It was so pretty here he stayed. So many lakes, dried up now: Christmases downtown, faded now. San Diego was a small town, mostly Navy, and segregated. He knew nearly all the coloured people in town. Signs "NO NEGROES ALLOWED", dancing halls where he and his wide were ostracized, hard times for his hiddren in projudiced school; were everyday weather for Clark. But like the tree, "I bend with the wind." Back then Clark hadn't yet experienced the satisfaction of self-employment. He left his job at Convair because he hates "clockwatches" and hates doing a job where something carelessly done can result in injury to a stranger. He has seen me leave a something carelessly done can result in injury to a stranger. He has seen me leave a force the other hall. "I know I can't hurt anyone by giving a half shine." Chances are you won't get a fall shine from Walter H. Clark. Hell either do his best or give you the brush-off. Customer appreciation gives him deep satisfaction. "The best highs that ever happened to me are small things like someone telling me "That was the best shine I ever had!" Toward his steady clientele. "I'm that close with them that my customers are more like relatives." There are those, however, who never do come back

customers are more like relatives." There are those, however, who never do come back

customers are more like relatives. I nee are those, the set of downtown and the Cadillac Take the Saturday night when the action still focused on downtown and the Cadillac Dulled up outside Clark's stand. The driver wanted a was shine, the 50e shine, not the plain shine for 35e. Clark let the man know the going rate, but after the shine. Mr. Caddy paid him only 35e. Said that all he pays for a shine is 35e. And he walked for Clark got mad enough to pick up the old quarter and dime and throw them after Mr. Caddy, who retrieved them, pocketed them, and kept on walking. (Maybe that's how he got his caddy.)

Clark got mad enough to pick up the old quarter and dime and throw them after Mr. Caddy, who retrieved them, pocketed them, and kept on walkings. (Maybe that's how he got his caddy.)

A support the control of the con

toothless holiness lady came along to heal him ...let Clark tell you the rest of that one, in persons. In persons, in persons, in the control of the clark tell you have the control of the clark tell you have the protests that people should try to get close to one another, not stand aport over trivialities. Black, black men, anyway, set fashion because they have the nerve not to care what people say and Clark to present thrifd Avenue address is \$25. They to the Off Broadway Theatre share.

tous, dress to piease themseives.

Clark's present Ihrid Avenue address is 837, next to the Off-Broadway Theatre stage
door. He knew it when it was a burlesque house. Clark's stand is tiny, but its aura
colours half the block. Whether you stop by for a shoe-job or a class, you always step
away with a shine in your soul.

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a Jolla Art Asse

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

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

FETCH A RABBIT SKIN, by Rosie Driffeld, and THE DEATH OF DOCTOR PARKER, by Anne Sniderman, Crystal Palace Theatre, Fridays through Sundays, 8:30 p.m. Through September 16.

MAME, presented by Grossmont College's Griffin Players, Stagehouse Theatre, August 1, 2, 3, 4, 8, 9, 10, and 11, 8:00 p.m. For reservations, call 465-1700 art. 327

PAL JOEY, the Rodgers and Hart musical comedy, starring Dean Jones, Off Broadway Theatre, Tuesdays through Saturdays, 8:30 p.m.; Saturdays and Sundays, 2:00 p.m.; Sundays, 7:30 p.m.

NAUGHTY NAUGHTY, a musical comedy presented by the San Diego Junior Theatre, Casa del Prado, Balboa Park, Thursdays, Fridays, and Saturdays, 8:00 p.m.; Sundays, 2:00 p.m.

TWO GENTLEMEN OF VERONA, National Shakespeare Festival, Old Globe Theatre, Thursday and Saturday, August 2 and 4, 8:30 p.m.

KING LEAR, National Shakespeare Festival, Old Globe Theatre, Friday and Tuesday, August 3 and 7, 8:30 p.m., Sunday and Wednesday, August 5 and 8, 2:00 p.m.

THE MERCHANT OF VENICE, National Shakespeare Festival, Old Globe Theatre, Sunday and Wednesday, August 5 and 8, 8:30 p.m.; Saturday, August 4, 2:00 p.m.

PRIVATE LIVES, by Noel Coward, Old Globe Theatre's Cassius Carter Stage, Friday, Sunday, and Tuesday, August 3, 5, and 7, 8:30 p.m.; Saturday, August 4, 2:00 p.m.

I DO! I DO!, a comedy by Tom Jones and Harvey Schmidt, Old Globe Theatre's Cassius Carter Stage, Thursday, Saturday, and Wednesday, August 2, 4, and 8, 8:30 p.m.; Sunday, August 5, 2:00 p.m.

ONE EYE, TWO EYES, THREE EYES, presented by the McIntyre Puppet Players. Balboa Park Puppet Theatre, Friday, Saturday, and Sunday, August 3, 4, and 5, 1:30 and 2:30 p.m.

ONCE UPON A MATTRESS, Starlight musical, San Diego Open Air Theatre, Wednesday through Saturdays, through August 18, 8:30 p.m. Opens August 8.

and talks

GARDENS AND ARCHITECTURE, ninth in the series The Arts and Culture of Japan, James S Copley Auditorium, Fine Arts Gallery, Tuesday, August 7, 7:15 p.m.

THE ARTS OF JAPAN AND THE WESTERN INFLUENCE IN THE PRESENT CENTURY, tenth and last in the series The Arts and Culture of Japan, James S. Copley Auditorium, Fine Arts Gallery, Wednesday, August 8, 7:15 p.m.

EXPLORER JACQUES-YVES COSTEAU, "An Artificial Ocean for an Artificial Planet," San Diego Civic Theatre, Wednesday, August 8, 8:00 p.m.

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August 2 to August 8

## THIS WEEK IN SAN DIEGO

BASEBALL: Padres vs. Los Angeles, San Diego Stadium, Monday, August 6, 7:30 p.m.

BASEBALL: Padres vs. Los Angeles, San Diego Stadium, Tuesday, August 7, 7:30 p.m.

BASEBALL: Padres vs. Philadelphia, San Diego Stadium, Wednesday, August 8, 7:30 p.m.

## dance

LA KOTA INDIAN DANCERS, Balboa Park Spreckels Organ Pavilion, Thursday, August 2, 7:30

BALLET FOLKLORICO en Aztlan, part of Evenings in the Park series, Spreckels Organ Pavilion, Balboa Park, Friday, August 3, 7:30 p.m.

FOUR SHORT BALLETS: "Imuanem, FOUR SHORT BALLETS: "Imuanem," "Summer Dance Festival," with original music and chants from the Iroquois, Siroux and Winnebago nations, "Bachians Brazilieras," adoning to the music of Hector Villa-Lobos, and "Dessins sur Bach," a neo-classic work, Presented by the San Diego Ballet, Spreckels Organ Pavillon, Balbox Park, Saturday, August 4, 300 p.m. Admission free.

E.L. BLUES BAND, Neutral Ground, Wednesday August 1 and Thursday, August 2. 8 and 11 p.m.

STRAIGHT FLUSH, Conference Building, Balboa Park, Friday, August 3. 8 p.m.

NANCY WILSON, with the Cannonbail Adderly Quintet, benefit concert for the Elementary Institute of Science, San Diego Civic Theatre, Friday, August 3, 8:00 p.m.

OLD TOWN, the country duo of Ken Shaw and Jim Morris, Folk Arts, Friday and Saturday, August 3 and

MOZART IN AUGUST, an all-Mozart concert, conducted by Rafael Druian, concertmaster of the New York Philharmonic Orchestra, leaturing planist Sidney Foster, Sherwood Hall, 700 Prospect, La Jolla, Saturday, August 4, 8:30 μ.m.

SAN DIEGO CHAMPIONSHIP OLD-TIME BANJO AND FIDDLE CONTEST, Pepper Grove, Balboa Park, Sunday, August 5. (Starts about 11:00 a.m.)

MARK ALMOND, Joe Walsh and Barnstorm, and Robin Trower, San Diego Civic Theatre, Sunday, August 5, 8:00 p.m. All seats reserved.

JOHN GREENE and PIANIST JAMES FIELDS, with the San Diego Symphony Orchestra, San Diego State Open Air Theatre, Monday, August 6, 8:00

THIS EVENTS CALENDAR IS COMPILED EACH WEEK BY THE READER AND IS A SERVICE SPONSORED BY THE SOUTHERN CALIFORNIA FIRST NATIONAL BANK. ALL INQUIRIES RECARDING THE EVENTS IS TED HER EACH AND A SERVICE OF THE STATE OF

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Raiboa Park

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 Watercolors; continuing drawings, paintings, and graphics by Fritz Scholder, and Lithographs by Martin Wiener. Or'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 September 23.

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

GALLERY 8— jeweiry show featuring works by local and Bay Area craftsmen, as well as eithnic pieces from Africa, Egypt, India, Peru and Polynesia. All items for sale. International Center, Matthews Campus, UCSD. Hours: Tuesdays through Saturdays,

## theatre

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

PLAY READINGS of new plays, presented by The New Heritage Theatre, Inc., Valencia Room, Casa del Prado, Balboa Park, Sundays, 6:30 p.m. Through August 5.

CONVENIENT OFFICES THROUGHOUT SOUTHERN CALIFORNIA

All in the Lear Family.. a Night Away From

-Jonathan Saville-

August 2 to August 8, 1973

old globe theatre

Private Lives

A toistarous romp of a divorced couple . . . they can't step loring or battling in this septializated

IDO: IDO:

A joyful musical about a hoppy marriage, tunefully told with love and insuring

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All literary tragedies, whether on form.
the stage or in fiction, are about And hence the power of King Elsinore or St. Petersburg, we have generosity, and in return for it he lived them all through in our own comfortable modern living-rooms. and minister to his comforts. But, Hence the power of tragedy to now in control of the old man's wealth and power, Goneril and Regan find their father a burden,

and nence the power of any and and an enter the power of any and an enter the power of any and the is no human experience which so world's—greatest tragedy. A single engages our passions of love, het, line in the play's second act sums guilt, revenge, remorse—the tragic up, with the force of a descending passions—as the experience we all axe-blade one of those dreadfully have, at one time or another, of being dependent for our whole emotional existence on parents, on children, on brothers and sisters. Lear, who is old, silver-haired and The murderous rages towards per-cranky, has divided his kingdom sons we are intimately bound to in between two of his daughters, love, the change of heart that comes too late, even the great tragic flourishing in their youth, their speeches of denunciation and self- beauty, their easy command over unciation—before we saw them the pleasures of sex and sense. He cted at Thebes or Mycenae, in thinks of his act as one of extreme

> they resent his exactions upon them, they want to be free. Lear: I gave you all-

Regan: And in good time you with deep understanding of both LI is the universal conflict that are the state of the street and stagecraft. This is precisely what the Old Clobe's new production of King everything to his parents, yet caranto bear the sense of obligation that a stunning portrayal of the old engenders, and the parent whose very gift is a subtle emotional saturating portrayal of the old engenders, and the parent whose world will give the child and the parent will give the child and the parent will give the child will be compared to the parent will give the child will be child give in the humble, submitted that the parent will give in the following the parent will be child give in return what foolish fond old man." Anthony C. will the child give in return what the parent desires: an unforced

There is no solution to this con-flict. Given tolerance and time, it a usually works itself out in com-promise, not fully satisfactory to must play, rariously, a noble and promise, not fully satisfactory to must play, rariously, a noble and either party, that is the way of the guilible son, a wild madman, a wordt. Pressed to the extreme, it presumt, and an avenging knight results in the disintegration of the far removed, in many of his atfamily, in breaches that cannot be trributes, from the Archangel the whole organism. This is the way the state of the property of the wordt preserved in the property of the pro

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the unbearable suffering the characters and the audience must undergo. Somehow we feel a unique exaltation in living through, in our imaginations, all the most horrible consequences of those family passions we have otherwise learned to get along with as in-evitable and irresolvable. A great performance of a great tragedy. like King Lear, can do something

for our emotional well-being tha

A great performance of King Lear is not easily come by. The the main characters are deeply con either develop, in the course of the play, from one kind of personality into its opposite (Lear); or they embody opposing characteristics to begin with (Cordelia, Edmund); or they are forced, by the plot, to play several different roles (Edgar). You need a virtuoso cest, and a director with deen understanding of both

characterize himself as a very foolish fond old man." Anthony C. DeLongis, the least experienced and one of the youngest of this troupe of professional actors, does

ensual, scheming and spitefu Richard Greene, Lee Corrigan, Peter Nyberg, Charles Haid and Herb Foster are more than excellent in some of the lesser roles. Only Charles Lanyer appears somewhat miscast as Edmund: Mr Lanyer is an accomplished actor, but he is just a bit too bland, a bit too full of the milk of human kindness, to bring out fully the gorgeous romantic wickedness in Edmund's character. Most of these actors seemed to

me as good as anyone I have ever than anyone else I have see cannot conceive of greater perfor mances than the ones they are giving now at the Old Globe. The two are Penelope Windust as Cordelia, Lear's one good daughter, and Sandy McCallum as Lear's Fool. There is a tendency for sweetness and light, so as to con trast her as sharply as possible with Goneril and Regan. None of this for Miss Windust. In her early scenes she is hard, stubborn, willful, sharp-tongued, clearly not some angelic changeling left on the doorstep, but a true member of the Lear family. Her father's daughter, she insists on the purity of the matter of will. Her sisters an wicked, and she is good, but just as theirs is a tough wickedness so her is a tough goodness-tougher tha humbled by the tragic events their mutual willfulness had set in mowith the one daughter who loves him, hesitantly suggests that she may in fact be his Cordelia, Miss may in fact be his Cordelia, Miss Windust's reading of the line "And so I am, I am" is one of the most heartbreakingly beautiful things you are ever likely to hear on a stage, or anywhere.

As for Sandy McCallum, he has shown himself in the other two

shown himself in the other two productions of this season's Shakespeare festival to be a superb comedian. His Old Gobbo in The ly different sort of role-in Two Gentlemen of Verona —is elegantly courtly and absurd. But I would never have expected the deep wry enigmatic and challenging role in ranscendent performance.
The direction by Edward

Payson Call, is of the highest order. From the first entry of Lear, huge, magnificent, primitive, like one of the pillars at Stonehenge come to life, you know you are dealing with a great director, and Mr. Call does not disappoint. There are a number of unfortunate cuts in the text, particularly the scene of the two ervants after Gloucester has had and an almost unendurable cut in Edgar's speech about Dover cliff, ut all in all the text is not worse handled than is usual in moder productions. The music (by Conrad Susa) and sound effects (by Charles Richmond) were excen ionally effective, and Peggy Kellner, surely one of the two of production.

ne of the play's most famous lines This is a ripe production of King Lear —ripe in talent, ripe in wisdom, ripe in the beauty that can be drawn from suffering. Don't



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August 2 to August 8, 1973

-Ted Burke-

I closed my eyes and tried to member the first time I saw the

group. Three years ago, Balboa Stadium. Chicago was squeezed in

the billing below Country Joe and the Fish and Poco. Lumbering on stage, clad in jeans, and holding

heir instruments as if they were the

Chicago seemed like any other band with eyes for the Big Time. The set ran smoothly. Tight, streamlined rock, horns used as

tasteful augmentation to the necessary beat. Primal punch.

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# **TELEVISION**

## Thursday, August 2

DIRTY HEROES, starring Curt Jurgens and John Ireland. Channel 6, 7:00 p.m. GERTRUDE STEIN. Playhouse New York Biography. The life and work of the American author and art patron. Channel 15, 8:00 p.m.

THE DEATH OF A SALESMAN, dramatization of Arthur Miller's play. Channel 8, 9:00 p.m.

AN AMERICAN FAMILY. The girls go with Pat to Taos, New Mexico; Kevin accompanies Bill's business associate to Australia Bill finds a summer job for Grant; Lance ualls from New York. Channel 15, 10.00 p.m.

## Friday, August 3

DREAM WIFE, starring Cary Grant and Deborah Kerr. (1955). Channel 6, 7:00

EVENING AT THE POPS . Ella Fitzgerald sings. Channel 15, 10:00

THE MIDNIGHT SPECIAL. Channel 10, 1:00 a.m.

## Saturday, August 4

HEIFETZ. The Russian-born violinist performs and conducts works by Bach, Mozart, Debussy, and Gershwin. Channel 15, 7:00 p.m. ING AT THE POPS. Repeat of S performance. Channel 15. Ballet. Channel 15. 9:00 p.m.

GERTRUDE STEIN. Repeat of

PLATINUM HIGH SCHOOL, starring Mickey Rooney and Dan Duryea (1960). Channel 6, 11:30 p.m.

MUSCLE BEACH PARTY, starring Frankie Avalon and Annette Funicello (1964). Channel 10, 1:35 a.m.

## Sunday, August 5

JOHNNY EAGER, starring Robert Taylor and Lana Turner. (1942). Channel 6, 2:00 p.m.

SALOME. Repeat of Saturday's performance. Channel 15, 3:00 p.m.

TRAPEZE, starring Burt Lancaster and Tony Curtis. (1956). Channel 6, 7:00

FIRING LINE. "What Now for the Ghet-to?" William F. Buckley, Jr. hosts Los Angeles mayor-elect Thomas Bradley. Channel 15, 7:00 p.m.

# August 6

EAST SIDE, WEST SIDE, starring Ave Gardner and James Mason. (1950). Channel 6, 7:00 p.m.

FIRING LINE. Repeat of Sunday's show. Channel 15, 7:00 p.m. THE COMING ASUNDER OF JIMMY

# August 7

THE FIRST EDITION. Behind-the-scenes study of top selling recording group. Channel 15, 6:00 p.m. BIKINI BEACH, starring Frankie Avaion and Annette Funicello. Channel 10, 3:00 p.m.

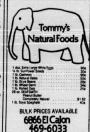
# Wednesday,

THE JUGGLER, starring Kirk Douglas and Miliy Vitale. (1953). Channel 39, 11:15 p.m. p.m.











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[714] 454 - 1052 20,000 copies of the READER are printed and distributed throughout Sar Dingo County every Thursday.

# No one shares Strangers Up. At Inst. the group strikes this werd. What kind at work melodramatic chord changes, grim-l'ma a drug counsclor part time." Vocalist Mick Harrison looks like the thinks again and offers more a Joe Cocker on reds, cyclids and Joe Cocker on reds, cyclids hooded like a junkie's. "Barned between paying six dollars to see anymore a jue Cocker on reds, vejelidra filoalization: "I had a choice hooded like a junkie's. "Burned between paying six dollars to see Out" is written all over his face. the greating paid thry dollars to the Tearing every syllable inside out. Harrison's voice is an appealing The Sons of Champlin do their

pooky Tooth, Jo Jo Gunn, Sons vehemently, as the three of them of Champlin, Tower of Power.

vanish up the stairs. A second Should be some good kick-ass rock and roll today. Hope Tower of black girl who was kicked in the

# Punch-out at the Rock Chorale

too much in three years, but Chicago sure has. Three years hence, this band has become the wealthiest of American groups, and the most ineptly arty as well.

Tackling middle of the road music to garner a larger audience, Chicago has become heavy on ballads, filigree suites and ballets. and unimaginative horn blorting. This time, Chicago's entrance on stage is arrogant stride. Band members stand with their legs apart, showing off the varied hues of their custom stitched threads

Nice, guys. mula; play the hits and stay away from danger. A song is announced, and the crowd of 30,000 gasps as if the announcement were a blinding revelation. Next to me. Debbic Inkwell dances alone. "Let's boogie," she says. Beefy, jock security guards watch Debbie's lithe body flow freely with Chicago's mechanized sound. Someone attempts to look under a canvas which has been raised to block off the backstage area. A jock guard flexes his biceps and pushes the freak away, smiling amiably, but remaining firm. The freak examines the muscles and the treak examines the muscles and the thin brown hair hanging over the jock's ears. Nodding, the freak rejoins the crowd. The jock goes back to looking at juggling breasts

and hare midriffs. Halfway through "We Can Make It Happen," Chicago's let'sfield, plowing through seated The cop tuckles the kid, and both fall with a confirmed thud. The

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a hammy fist, the cop reels backwards, comes back for a their microphone cords loose and counter-attack, but the biker has left. Chicago grinds to a stop, say Spooky spreaver bravely, though, "thank you," and asks, not understanding the onslaught of books, getting spreaver bravely, though, "Whal's going on out there, San Diego!" Guttariat Terry Kan and saunter of stage, relieved. No earlier of his memorial for a special for an encore the stage of the stage easily enough, but there are the Ferguson jumps around, crazy as a protracted horn forays, the concept loon. Between songs he raps about tual composition that reveal only a nasty rock-and-oil ladies on the limited instrumental technique. I road while the drummer pumps

concave walls. The only decent friends, ("She was real place to hear the music is up near DAWWG.")
the snack bars. Still, most of the Heads turn left to the bleachers. crowd braves the unrelenting scorch of the sun and exhibits a

from outdoor mass gatherings. No the three of them disappear into the crowded confusion.

you wear feathers and bells for "Listen, I don't even know this your brothers and sisters to dig on and for straight types to gawk at. he, the guard, and his sparring No more collective bliss. All that remains are several thousand discent hot dogs and heavily iced counter, accuses the freak of cokes back to their seats. No one anymore. Must be a shortage. but then backs away.

"You punk." he says. "you took.

I find myself again in Balboa
Bowl, with a six-dollar hole in my

"Euck You." bellowe the kid.

entire audience rises to observe wallet. Sunday Summer Sunday while Chicago churns on, ignorant. Two. Edgar Winter Group.

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slams the cop across the chops with of his throat. The performance is a hammy fist, the cop reels cautious, taut. The performers pull

walk around, bored and annoyed. maniacally and guitarist Mark At the moment, the sax player is Andes provides some seductive blowing a watery six note tirade, slides. Over it all, there is loud and shrill, and the sound Ferguson's interminable leer. He reverberates against the Stadium's mumbles a lot about ugly girl

Heads turn left to the bleachers.
A short-haired dude and a freak are punching it out near the top of scorch of the sun and exhibits a punching it out near the top of ritualized admiration for this the first teel, rolling down the muzak mechanism. Six gold stairs, kicking and gouging-records say that Chicago is doing sweating hard. The short hard commentation with the security guard. The short hard security guard breaks up the fight, commentation was eatheries. Note that the short of the same that the same th

partner march down the aisle to a more private area. The short hair, a worker behind the snack bar

The Sons are the typical San Fran-cisco rock group. Their music exudes sunshine, free movement, hiel living. Essentially dance music, but the Sons make no apologies. Terry Haggerty's lead guitar opens a funky, jazzy style of picking. Lines attack like snow flurries. I generally dislike white soul hands, but the Son's lack of hyped tension has ingratiated them to me. No simple

them once as having mastered performance; grunts, horn punc-tuation, "yeahs" and other devices the sound is also pure gloss. Nice.

neck is really a tinn; piece of junk that sounds like a badly miked rinky tink piano, but that's not the case. If nothing else, the Univox jumping about looks spasmodic.
"Frankenstein" is slower than buzzes and hums and crackles glutted with trills and redundancy. No matter. Energy compensates. "Tobacco Road," Edgar's ounter, accuses the freak or attempted rip off. He leans close to the freak, face tight with contempt, the freak face tight with contempt, showstopper, lumbers on. The best part, the duet between Winter's part, the winter with the winter w "Fuck You." bellows the kid. The guard yanks on his arm. "Keep your mouth shut," he lead. "He sings like a guitar solo." "Keep your mouth shut." he warns. Coming to a door-way adjaagir mutters. True. The song ends 
ent to the stairs going into the 
press box, the short-haired due 
points his cigarette at the kid and 
soys. "We're gonna get to know 
each other, punk." He smile 
"More, More, More, More."



-duncan shepherd

# **READER'S GUIDE** TO THE SILVER SCREEN

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

Benenes — Woody Aller's humor is not very cettod, nor very visual, but very centod, nor very visual, but very conceptual (Wooddr's ib a custom id. 7), the must be territe or the coffer tothe. So the he has not been tothe to the has not been tothe tothe with a beautiful total total control to the support of the property of the prope

\*\* fisherd)

Battle for the Planet of the Apes—
The fifth (and, good reddoner, the final)
APES move smortly shrinks the social of
the post ones to a move monogeoble,
and imagenable, former a local skindoming-proble, former a local skinforest colory of apes and a sluggish
forest colory of apes
and all sluggish
and all short of the such apes
and shall show the swortness with his mockey
soit, and Claude Akins, playing a
registing policy of the shall shall be an an average such as
prepaid popula he his fire APES movie,
Directed by J. Lee Thompson.

\*\*Claudy\*\*

with I. Ullimon and Edward Albert, and the first particulation is the first particulation of the first ombervinish mode one as well.

\*\*Pilosa Alvanoda Dire in)

\*\*Blomes in Lave — Poul Macrusky biliteria

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\*\*Entrellies Are Free — Generation gap organisms are whisped off in accretion within departed, all vary familiar except their the packaging of took in special models reading of court in spike, immobile reading of look at Elleen Neckor Involvence (look of Elleen Neckor Involvence) of look of Elleen Neckor Involvence of looks in the world in his world in his court of looks in the look in the looks in the looks

Cambelor — It is not ollogosther eavy to do such on uninteresting version of such minimizable to your but Ashibus Christoners have not lead to the control of the control o

The Daring Dobermans — A fast followup to THE DOBERMAN GANG, about a pack of dags. Co-billed with BEYOND ATLANTS.

(Balbaa; UA Cinema 2; Big Sky Drive In)

tonowup to THE DOBERMAN CANO, about a part of days. Co-billed with part of the trouble-makes in a repressive state of the presenting to presenting to present the presentation of the pres

Dillinger — A new version, with Warren Oates and written-directed by John Millius, of the former Public Enemy, Costarring Michelle Phillips, Ben Johnson, (California, Campus Drive In)

\*\* (Ear)

The Hearthreak Kid — Uncommanly
funny, and directed by Bloine May, his
comedy has more youth analoning than
comedy has more youth analoning than
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ordered Charles Grade (or creat
between Reddon out Hollanon)
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All Cerets — The Broodway hi, on him.
With Liv Ullinom and Edward Albert,
directed by M. Kathelas.
(State; Porkway 3, Pocific Drive In)

The Friends of Eddie Coyle — Most of
the movit's vigor comes from the special
vision of the Geogre-Riggins now, In
which the Bother underworld appears
as a seri of marketiplace for well.

heldey. Utile Richard, more and more, richanon valley. The Richard more and more, richanon valley.

Live and Let Die — Roger Moore conflictors the James Bod Croke with a product of the p

The Lone Ranger — Plus THE LONE RANGER AND THE LOST CITY OF GOLD, doted 1936 and 1938 respectively, directed by Stuart Heisler and tesley Stolander respectively, both storring the original Cloyton Moore and the original of Silvenbest. Proceed of your man, heigh-ho.

The Last Continent — A sailing vassel is becalmed in a wither brew fog, and besieged by munchkins suspended from balloons. British made, and quite additionally. Hildegard Knef, Eric Parter.

(Roxy)

The Man of La Mancha — Cervantes'
hero musicalized, Broadway-ized,
Hallywand-ized, and finally Peter
Alichael White, about an unconfortable

Man Who Loved Cat Dancing — The Man Who Loved Cat Dancing — The cote credit sequence — pickers of spurs and saddles and other covboy handles — opens up onto Richard spaces, where lodylike Saroh Miles, leiening from a hubband who wears fight white ponts and a broad white hotbirn that would not fit shough the overage solices door, is liberated from her of the country of the country

• (Capri)

\*\*Raga — An esperimental mining locase o poisonou chemical-warfer ges and nancent civilians and parmits meregers to hose them hostilities of the consequence of the control of the control

allionce between a belicose ex-con and a clownish ex-gob, is smoothly critical But the meaningful adventures probably hold their shape better on paper than they do under Jerry Schatzberg's inhibited direction, or in competition with the fascinating, authentic-America locates. Learn Hackman, os the loud dangerous one, is in peck condition — agile, darting, untouchable — while Al Pocinc, a little untouchable — while Al Pocinc, a little in pleas common — signal in pleas common — signal in interest in the lost and dish-eyed inside a character who switches between stappidity and canny psychologisting, comes of well or the lost of the

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Sesse — About a snake-man. With Strother Martin, Heather Manzies, directed by Bernard Kowolski. The co-feature is THE BOY WHO CRIED WEREWOLF. About a wolf-man. With Kerwin Matthews, directed by Nathon

Sunflower Seeds — A gathering of short films produced at the American Film Institute, and including, uppermost, Will Hindle's WATERSMITH. (Unicorn)

A Tale of Two Cities — One of those confident MGM productions on undying source (Dickens), an untoppoble star (Colman), a reliable director (Conway), 1935. Co-billed with DOUGHBOTS, 1930, with Keaton. (Cinema Leo)

(Cisma Lao)

The Taled Who Came to Dinner —

The lighting pours a greenish haze over
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A Teuch of Cleas — Extramoritol filinging. The locales work between the London business world and the Medago London business world and the Medago London business world and the Medago London Control of the London London Control of London Lon

Trader Horn — Rod Taylor, Anne Heywood, and Jean Sorel stohp around in bushes and trees, and stock footage of crocadiles and lio a and other creepy creatures tell you if is supposed to Africa. Its appeal is to your pity, only. (Del Mar Drive In)

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# Hustle But No **Acrobatics**

-Leslie Kienholz-

The cinematographer, Nestor Almendro, is mostly working in lenses, cameoing persons within irises, shrinking ovals at the end of a telescope, appropriate for the Nineteenth Century period setting. Eased zooms, done not for tension and without impact, make the story of two sisters and a French boy come privately closer with blank mood. Long shots of the girls' grey stone house on the seacoast of Wales and of an island in France.

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Plus THE BOY

rendezvous for an affair, lend a slight storybook air by making things look toylike. But landscapes In Truffaut's Two English Girls
he cinematographer. Nestor
thmendro, is mostly working in rooms, a sculptress's studio or a billiard bar in Paris. Here the scenes seldom involve more people than you would meet on a quiet day. The characters move in slim ankle-length skirts, long-sleeved bodices, suits and vests, which are not an imposition because they are not too fancy, and their bues, like the images, are of subdued intensi-In a setting that could easily go

slow and melancholy, Truffaut gets comic hustle. He covers the main people's lives with a method which in the extreme would resemble time-lapse photography. Half an hour after Claude, a serious young man played by Jean-Pierre Leaud, who looks and moves like a jester who looks and moves like a jester, short and springy, cancels his marriage engagement with Muriel, he is sleeping with her sister; and half an hour later is sleeping with Muriel. The awkward togetherness of these events in the film make them seem absurd, whereas in the real time of the story these tuations took years to develop.

Truffaut blames his characters meanderings on lack of memory more than on lack on conscience, it he is doing any blaming at all Actually his opinion is hard to pin



says, as Claude touches Anne's breast for the first time, "Will she smart. Truffaut wanted a sketch of

mythological figures. Leonard the director than shot mysnorgenar igures. Leonard in director than shots that are florn's recent, unnoticed Cork, really strong, vivid What's ultimities modern American shapes of cars and gas pumps. Two English it could do just a well, or better, in Girls, which just finished its first book form.

you're laughing if he's intending to Unicorn, is a big movie, a film be funny when Claude's mother festival type, and is well made, but says to her son. "I built you stone it's just okay, even though it holds

slap him..?" Probably the only opinion of consequence is the in-dividual viewer's. One person who sees this movie thinks it is worldly and erotic; another thinks it's a inserts unusual short scenes that And etoic, another times it a land to the first substantial some seeks that an are meant to give more of an impression than an idea. When bringing out what different people appreciate. This writer did not appreciate it very much, being personally inclined toward movies the seeks and the seeks of the see with camera moves, visuals, and emotional mood that border on Anne paint identical pictures on acrobatics: Miklos Janeso's The identical easels, but one paints with Red and the White, with its exalted roving camera, Robert Aldrich's images are all right, but they seem Ulzana's Raid, with its more like shots that are precious to





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