

The Whole Area Was The City Dump...

-Connie Bruck-

We sit in the outer room of the Clinica San Martin, trading words like amulets. Each one, an additive charm, wards off the silence of estrangement, builds bridges of

have one more. a little girl.

Through the American doctor.
Senora Rosa begins to tell a little of the story of San Martin. About the story of San Martin. About wars ago, this was the dump the others had built nomes on the wandering around in datasets the hards of the river which is now a dry river bed running through San Martin; floods came and washed Martin; floods came and washed the cows in the other parts had light the common of the cows in the other parts had light the common of the commo

The doctor tells me that on the constant. economic ladder of Tijuana, San

It was Senora Rosa who
Martin ranks just slightly higher organized to build the school than the poorest. Cartolandia, there were, she laughs, "muchos where houses are made of card-board; here, most are built from have between ten and fifteen scrap wood. But the incontestable children — and once that was poverty of this colony — with its done, she set about building the

dirt streets and no running water and one-or-two-room wooden shacks, each asserting tight boundaries in haphazard union of boards and chicken wire, is only part of the story of San Martin.

They chose St. Martin as their patron saint, the Senora explains, because he was a friend to the poor

seems to come happily and respective seems to come happily and respective seems to come happily and respective some pride that she was on the some she president of the clinic state of th course, the president of the clinic.

"Travaillo. mucho travaillo, colloy, which has now grown to mucho tiempo," sighs Senora about 1500 in habitants. Senora is a large, handsome the senora is a large, handsome temporary is key here, as senora is a large, handsome temporary is the senoral senoral is a large, handsome temporary is the senoral senoral is a large, handsome temporary is the senoral senoral is a large, handsome temporary is a senoral senoral is a large, handsome temporary is a property, and when this failed to arm, she is eager to talk about it. Amortical doctors more this failed to arm, she is eager to talk about it. Amortical doctors in having the lists, we instead of the material selection of the senoral senoral is a large, handsome the senoral is a large, handsome the senoral senoral is a large, handsome the senoral se Rosa to me. This funderstand. The senora is a large, handsome with hightly greying dark hair; she looks somewhat older than her 43 years. Her physical stature is appropriate to her nature, all expansiveness, inchassible abundants of a community were presented to the result of the senoral control o

three years ago. "We were wandering around in darkness, un-

away their houses, and they decided to build on safer ground— which was the dump. They covered begin to shake with laughter—out the garbage, most of it, and built. situation, is the most infectious and



(Mexican-American Neighbors (Mexican-American Neighbors (Mexican-American Neighbors (Mexican-American Neighbors (Mexican-American Neighbors (Mexican-American Neighbors (Mexican-American Neighbors)). When the Senora's formidable talents, however, did not produce (Mexican Neighbors) (Mex

contested) — and most medicines are free, largely supplied by the American doctors.

wanted the clinic to be built on his property, and when this failed to arm, she is eager to talk about it. or materialite, he insisted on having She tells us, quite matter-of-factly. green at its store, it my beat, use disconnictions that to the clination site to the clinical can be recallated by telling the people who brought their children, as before, to brought their children, as before, to brother and sisters have similar store, that there were no vaccious the contract of the cines being given. Either believing that something could be done.
him or respecting his authority,
want returned home.

We sit on Senora Rosa's bed, our

that in the mid-day heat, she wars aponcho of heavy wool. Dr. Davis, one of the American doctors, calls into the Senora: in the clinic, she was the mid-day heavy wool. Dr. Davis, one of the American doctors, calls with the clinic she was a second of the clinic she was a second o one of the American doctors, calls me into the examining room and instructs the woman to remove her proncho — telling me I will see something I never could in the result of the properties of t

nonzeo is a massive bone growth, so un she does not introduce them to spanning the area from her wist to us—this she does through their her elbow, rising unevenly at least six inches from her arm, molding one, while the living likeness stands this way and that into ridges and standard the standard through through the standard through the standard through the stand

gonce, as a young girl, she went to a good of the strainers it ying down, covered doctor to see if something could be to her shoulders with flowers, her face strangely stilled, and the other cout off her arm, and since with it to the her hand, she continued on page 6

clinic, with the help of MANO a brown envelope in which she (Mexican-American Neighbors keeps letters and documents, all die with it. Not that it does not

estrangement, builds bridges of humor at the difficulty of our sides the patron saint, the Senora explains, we have the patron saint, the Senora explains, the Senora explains, the Senora explains, we have the patron saint, the Senora explains, the Senora explains that the search of the Senora gives the saint of the people look mechanism of the saint, holding a broomen speaks any English and find out what these people are list, what is their life? So we sit, and sime, and the saint, holding a broomen seaks and they consider the saint, holding a broomen seaks and the saint, holding a broomen seaks and the saint, holding a broomen seaks and the saint of the saint, holding a broomen seaks and the saint of the saint, holding a broomen seaks and the saint of the saint of

many returned home.

A young woman, one of the more ansusual cases, comes to the clinic while I am there, and I notice

| A young woman, one of the more ansusual cases, comes to the clinic while I am there, and I notice cating lunch in the small kitcher States.

I had thought at first that perhaps she was carrying a small baby under the cape: but the bulge I noticed is a massive bong growth, but she does not introduce them to

Turning the pages, I come to a
She did not come because of this. She has had it since birth, and once, as a young girl, she went to a the smallest is lying down, covered

were still cold (by now it was clear

over the cold pre-pared sandwich

as a feeble means of heating it). The

Quiche Lorraine, although tasty, wasn't a Quiche at all but an

omelette baked ahead in its own

little dish. The Salad Nicoise ("tuna, onion, olives, peas and

authentic Nicoise — no anchovies, for example, and the tuna, instead

way, no longer considered a food by the F.D.A.). The so-called

TAUT

by Kathy Woodward

I've tried to be as fair as possible, ve given this place every chance thinking "well, after all, it has just were just having a bad day" BUT \$1.75." We ordered two beers. three times is enough, enough is enough. The Happy Frenchman, a new indoor-outdoor restaurant on Prospect in La Jolla, is a total yet." What about a half-litre of the fraud, a complete fake. Too bad, because this is just the kind of don't have our half-litters in yet, restaurant San Diego needs—an we're only selling it by the glass outdoor cafe serving relatively exhard liquor, just beer and wine.

deasant enough place. Outside here's a very large, bouncy and busy eating area: redwood picnic ables with green and yellow umbrellas, everywhere fuschias tumbling down and petunias growing up, countless cute little waitresses in Frenchy blue-redberet and scarf at the neck.

Posted at the entrance is the lunch menu (served up to about (00 p.m.) which is not only faranging and reasonable for the ocation but looks positively delicious.* Seven kinds of omelettes ("Omelette de Fruits Naturelle: bananas and walnuts, \$1.95") and three other egg dishes, six kinds of hamburgers s ("The Monaco Burger: ground sirloin, topped with avacado, bacon, Roquefort cheese and Happy Frenchman dressing, \$2.45"), eight hot sandwiches ("Rotisserie Alsacienne: thinly sliced roast beef, melted cheddar cheese, bacon bits, erved on French bread, \$2.35"), four cold sandwiches, and five kinds of salads. With the espresso machine ready yet." andwiches you have a choice of fresh fruit salad or "Happy Frenchman fries" whatever these cheery potatoes are, I never saw or ampled them.

What could possibly go wrong with a menu and a location like this? Listen

Act 1: A Disenchanted Evening. We went about 6:00 p.m for a light upper. Ordered an omelette. out, barking orders, scowling, and Sorry, only the items which have generally looking sinister.

Act III: A Tourist Trap. This an 'X' in front of them are available today. 'Not one omelette time, last time, I tried it for lunch had an 'X'. OK. What's the Instead of getting better,

"The Quiche Lorraine. But," I omelettes available, no half-litres,

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was bluntly told, "I wouldn't order no espresso. The hot sandwiches it if I were you because it's made up for lunch." OK I switched to an that the "hot" sauce was ladled 'Asparagus Bourg-Madam: asparagus spears rolled in ham and topped with melted gruyere cheese,

"Sorry, there's only one beer ft." OK. What about wine? "Sorry, the wine list isn't ready Cribari house wine? "Sorry, we we're only selling it by the glass now." And by the glass the price of ensive and interesting food and no wine goes up to an outrageous \$1.25 at night; during the day it's From the street it looks like a \$1.00, not much better.

Service was prompt, too prompt. Both of the open-faced hot sandwiches were lukewarm on the outside, cold on the inside. The sauce of mine looked good large chunks of green pepper, onions, and black mushrooms but the chill killed the taste. The "fresh" fruit salad was made of green grapes, chunks of melon, bananas and pears, all browned and suffering because they had been prepared hours before and apparently no one knew enough or cared enough to sprinkle them with

lemon juice. "How was your meal," the waitress asked when she finally returned. I admitted that I should have sent the sandwich back for reheating, and incredibly, answered, "well, you'll know what

to do next time."

Act II: The Rerun. It was a Sunday afternoon, I had an hour to kill, and figured I might as well try the espresso (\$.50) and watch the tourists go by. It was the same old story. "Sorry, we don't have the

Instead of watching the tourists go by, I kept my eyes on the owner, Jean-Claude Marengo, former owner of the Mad Greek and rumored to be Lebanese. Rumor or no, he is certainly no happy Frenchman. Wearing baby-blue jeans and jacket and two fat rings on his left hand, he was pacing impatiently up and down, in and

everything got worse.

our plates so they could put other ouths at our table. And, in fact, the turnover of tourists who just 'adored" the place was astronomical. The ladies room, just a little bit larger than an airplane toilet was jammed inside with a line of seven waiting outside. One lady tourist advised me to try the asparagus sandwich. "It's, you know, gourmet," she said, "It's French, but you might like it.' Inside the kitchen I could see Jean-Claude Marengo, no longer wearing the jacket to his navy blue pin-stripe suit, banging his hand against a counter top and velling at the kitchen help, Plates, Man, PLATES!" It would seem that the owner's

everywhere zipping in to get rid of

relationship with his employees is less than congenial. One young little dish. The Salad Nicoise waitress was overheard to say ("tuna, onion, olives, peas and French lettuce, \$2.50") wasn't an return a sandwich to the kitchen because it wasn't what the customer had ordered of being in chunks, looked as though it had been put through a Pentagon Paper shredder. Desert? Parfaits, chocolate mousse, French pastry. The even one more week because the mousse is a bad joke. It's a third- owner was crazy, just crazy.

mouse is a bad joke. It's a time owner was crazy, just crazy, rate grainy chocolate pudding The Happy Frenchman is, in polluted with juice from the short, neither French nor happy, maraschino cherry (which is, by the milk. For a quarter (unles ney made a mistake) you receive an French pastry was phoney-flavor enormous goblet-full. sweet, and I don't believe for a *Note: There is an elaborate and

minute that it was baked on the expensive a la carte dinner menu which runs about \$15.00 a person. Meanwhile, the service had This I didn't try. All of my comspeeded up to an inhuman point. ments apply to the food and service Waitresses and waiters were for the lunch menu only.

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-by Jonathan Saville-

STRINGS

Last Friday evening, Rafael Drujan conducted the second of three Sherwood Hall chamber music concerts sponsored by UCSD It was a remarkably in teresting concert. There was much pleasant music-making, in a program of Mendelssohn, travinsky and Schubert, and even the concert's defects were highly instructive.

Most of the players were drawn

from UCSD's Summer Institute in Chamber Music Performance They were, in large majority young, talented, enthusiastic, and accuracy and polish. In this regard, there was little to complain about youthful or amateur string players. The real difficulties were elsewhere: ding level of musical performance where the subtleties of interpreta-

tion and emotional expression lie. These difficulties were most in

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when Mendelssohn was sixteen, is full of youthful energy and Roman-tic fervor. It demands from those

It demands from those playing it... a joyous irrepressible fire, a sense that the juices of life are coursing through one's veins like the torrents of spring.

good conductor (and Mr. Druian, playing it not only the practical otherwise concertmaster of the New York Philharmonic, is a very score but also a particular kind of good conductor), musicians at this temperament — a joyous tage of training can be made to irrepressible fire, a sense that the play together with a high degree of juices of life are coursing through one's veins like the torrents of spring. For all of the UCSD in Friday evening's concert, group's youth, this spirit eluded although there were on occasion some of the intonation problems in the arts, is a matter of internal almost inevitably found among disposition rather than of age. In purely musical terms, their perfor-mance lacked the incisive accents on that higher and more deman- and dynamic swells characteristic music in general). There was an unarticulated smoothness to the playing which, although in certain evidence in the opening piece, respects admirable (for smoothness Mendelssohn's Octet for Strings. is by no means easy to achieve). deprived much of the music of the

two share most of the common 1824), but by a man of twenty-seven who had suffered greatly and whose brief life was already hastening to its end. The music alternates between a cheerfulness never far removed from melanchoense of the tragic. The conflict

glow through the notes.

metamorphoses certain basic Cream of Mushroom.

necessary pulse of life. This was not characteristics, remained un-Mr. Druian's fault, for the gray-haired conductor's motions even jitteriness of rhythm at even jitteriness of rhythm and showed him to be perfectly attuned phrasing, and a deep suspice to Mendelssohn's youthful and direct expression of human Romanticism. Nor, really, were the emotions. Stravinsky was many musicians to blame. They tried as things, but he was never a Roman hard as they could; but the kind of tic; and his anti-Romanticism may expressiveness demanded by the besaid to have been the fundamen music was simply beyond their tal trait of his musical personality.

The Dumbarton Oaks Concerto present powers, except in the last

movement, where something of the Mendelssohnian spirit began to the abilities and limitations of Mr. Druian's musicians. It calls for Similar difficulties hampered the absolute precision in reproducing hird work on the program, the notes of the score, along with a Schubert's Octet, although the per-formance here was considerably kind of impersonal razor-edge delicacy of phrasing and accent better than that of the all of which they are quite good at: and, on the other hand, it demands no surges, no heart-throbs or fear-Mendelssohn (discounting a rather disastrous falling apart in the finale, when everyone seemed exful trembling, no drama, no feeling Consequently, this turned out to be hausted). The strings were again rather deficient in interpretive an impeccably idiomatic perforability, and the pitch problems mance, and the highlight of the sometimes became too acute to be ignored by even the most indulgent group was especially impressive. The Concerto is basically imitation Bach, and while Stravinsky had listener: but there was superb playing by the three winds — Bach, and while Stravinsky had clarinettist Melvin Warner, nowhere near the total musical bassoonist Ronald Grun, and horn-player Jerry Folsom. Mr. a master of orchestration quite in Warner, in particular, brought out the league of his great predecessor. with exceptional sensitivity his instrument's uniquely expressive Oaks Concerto is in its consum mixture of joy and sadness (he is a mately artful treatment of the professional musician, formerly sonorities of the various in-with the St. Louis Symphony). struments, alone and in perfectly varied and balanced combinations. The interpretive demands of the Schubert piece, one of this composer's greatest works, are decided-Mr. Druian, who understands the music thoroughly, asked his players for nothing more than ly more complex than those of the Mendelssohn Octet, although the those sonorities and balances. which constitutes the essential Schubert Octet was composed a year before the Mendelssohn (in cold work; and at last, to his joy and the audience's, the musicians gave him exactly what he wanted

MOVIES with every robber wearing a

chevalier straw hat: and it cues the care of the FBI man, Purvis, to between these two visions of life is enter every fray with two the generating principle of automatics in his gloved hands and Schubert's Octet; it underlies even a lighted cigar wedged in the corner Schubert's Octet: it underlies even a lighted cigar wedged in the corne the supremely inventive manipulation of key relationships. This is a Milius is to deliver a sort of slowrofoundly dramatic piece of music (as so much Romantic music is), crime and crime-fighting and it requires an intense feeling for drama on the part of its players. Once again, Mr. Druian knew ex- This gallery of all-stars, it is actly what the music was about, suggested in Dillinger's funeral and once again the ensemble as a oration at a prairie gravesite, are in and once again the ensemble as a whole was not quite up to the conductor's demands. How Jessel James, Butch Cassidy, etc., energetically he called for the requisite passion, or menace, or both conductor's down challed by the bounce; and how relatively pallid, the Ford-ian, or Peckingah-sian, as often as not, was the response. sentimentality of this moment. Nor All in all, however, the performance was a satisfying one, changes a sad wave with a ten-year-revealing precisely by what it old Dillinger fan, nor of two lacked (and this lack ought not to separate moments when Dillinger be exaggerated) the deeply moving human' qualities of Schuberc's music.

Teturis to bis family home, nor of the moment when "Red River Valley" sneaks onto the sound-Sandwiched between these two track At this level, a film-maker's Sandwiched between these two track. At this revel, a lim-maker's works of quintessentially Romantic evident concern with churning up a art was a piece of totally different special style and a fervent feeling, character: Stravinsky's Dumbarton for whatever subject he is treating. Oaks Concerto, for a chamber turns into the manufacture of orchestra of fifteen strings and mush. But the real problem, to fly winds. Composed in 1937 for the back to the beginning of this wealthy Bliss family of paragraph, in Miluso Illimore is Washington, D.C. (their fabulous that the stylishness and the senti-Georgetown mansion, Dumbarton ment are mostly contained in the Oaks, is now a museum of ideas, and not carried through in primitive and Byzantine art, and a the realization of this tinny joy to visit), the Concerto is one of American-International product. the most perfectly achieved. This is Milius's first directing products of Stravinsky's neo- attempt, and undoubtedly his comclassical (in this case, actually, neo- mand of the craft is not all that it baroque) style. Stravinsky was this century's great musical imitator. the photography of Jules Brenner the imitated Rimsky-Korsakov and photography of Jules bremte He imitated Rimsky-Korsakov and provides no overwhelming com-provides no overwhelming com-peration. Whatever the ex-pension of the property of the provided phantions, or eccuses, the images folk-songs; and finally even are of a nauscous complexion, suf-Scheenberg and Webern, whose fused in dust, flesh tones, and music had for so long seemed the buttermilk skies. So, the general notar opposite of his own. But appearance of the thing closely





READER'S GUIDE TO THE SILVER SCREEN

READER

-duncan shepherd

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

American Graffiti — High school kids on a night in 1962. The fashions, the music, etc. Directed by George (THX 1128) Lucus.

Bodge 373 — Further adventures of Eddie Egan, the hero of FRENCH CONNECTION, played this time by Robert Duvall. Written by journalist Peter Hamill, directed by Howard W Koch. ashion Valley)

Blemein Leve — Poul Magnetic's bitterfloarised survivolence of Collina of the Conneco's none present facolous.
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The Boston Strengler — Richard Fleicher's methodical management of the Innovasive seminatic case, with Tony Curtis, psyched up for the plum role. The production of the Innovasive semination of the Innovasive management of the Innovasive management of the Innovasive management of the Innovasive semination of the Innovasive semination

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Nacideny! Dealling — Poul Williams vague account, until a defanisty come massager at the under the property of th

Sension Valley

Sension — Woody Allen's honor is not sension — who will be sension to the sension of the sensio

In by Say Diver In)

Dirty Harry — Clint East-wood plays awhere non of a birth and proud oil in onother warms whostly sensitivity. On the control of th

(Stote, Cove)

The Getaway — Sam Peskinpah's uncomplicated ex-con on-the-lam yorn
covers some fairly firm and familiar
terriory, froin depoit, third-rate hotels,
the open road. There is relatively little
cooked. McQueen acts straightforwardly with some manyelow hand gestures.
All McGrow acts offeetedly, with har
hobbitual model's postures, and Solly
morrian's will what chucks har home life
for some kick, as a guinard's mol. for some kicks as a gunman's mall.

* * (Capri; UA Cinema 1; South Bay Drive

minor nationary tropp play, hideout to look at Elene Hexard Insulterin, more a myority in the Hexard Insulterin, more a myority in the Hexard Albert, and we have positions in the conflict Heat Hexard Insultering the Hexard Insultering Insultering

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ton anger cop mous, with a great deal of collection of slightly mounted and slightly congreat of the collection of collection

* (Cinema 21)

The Lagand of Hell Mouse — The old college fry is put out for a trivial houset bloose stery that unwisely duplicates the situation in THE house the put of the college from the size of the college from the college

The Life and Times of Judge Rey Bean — After the debts to TRUE GRIT, CABLE HOOSE. -vide BUTCH CASSIDY here been poid up, this John Husten contered loose change — quite a strong, floverful opening some nice, typicid Mourice Jorre music, and some need grotesqueries (an allbing up-mility). A part of the property of the property of the property of the pro-ting of the property of the pro-teed grotesqueries (an allbing up-lights. p lay grizely less). and demythifying the western, between spoofing and sentimentalizing, is a garbled piece of work, but here and there it hits a clear, effective note.

to some kekk an a openment moll.

(Copris (Acciment) South Be providing gaz, the part of the the

The Mackintsh Man — The gray pollor, referred by John Neston and his off-core common Oswell Marsin, in redshin, or samehing, but in the context of the burner day spell if looks simply remember what occer he is supposed to be using from one moment to the next but his in out the sillest social in the context of the six of the six

obs have dissiplier very consideration of the consi

** (Roshin Park)

** (Roshin P

* (La Paloma, starting 8/20)

Rome — Moros of unrelated Fallini production numbers — each one overlage and oversiteffed in itself — each one in the control of the control time brothels, a satisfied creaceds on the pileup of incoming city traffic, a predictable nousealing scale of endless kit about un exclusional fashion show. The images by Giuseppe Rotuno — insorcalise crystallies unearship are so impressive that it is somewhat regrettable that Fellini flips through them like a blackjack dealer.



Servezera — The strengley by GaryMchale While, both or unconfidence section of a
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probably hold their shape better on
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*** (Cetter 3 Cinema 2 and 3)

Scorpia — Another in the regid procession of Michael Winner's farcy,
some of Michael Winner's farcy,
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among other things, is accomplished
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*** (Campus Drive In)
Silthear — Circine comedy places a mack
treasure-hunt intrigue into backgrounds
of boral Americana, a bingo hall,
traileir comp, isundreame, truckers
commercial Mod a hand in the middle,
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composition — hours sense aeough
to play, as quirtly as the material meaning
and their modely and pleasures,
ond their modely and pleasures,
(North Park).

(Partway 2)
Seytent Green — From the height of his croppy mountein body. Charlen resting agas upon wheth the voltage has come to (pee assay, may, people sing tive story, and on the first AFS movie he is left of the fodesty bellowing the to start allowing no slovery one pie-minists or special effect or ecology philosophy. But it is leaves allowed on and there to clutch et. With Edward G. Robinson and Chuck Connors, directed by Robard Fleischer.

Take the Money and Run — Woody Allen's send up of crime movies of all types — the prison break types, the stick-emus break the documentary types, and the stick-emus breakest lype, etc. The riferial comety, with Janet Margolin, is more this what Johnny Carson might describe as "wild." 1969.

(Rosy)

This is Cinerama — The original. The one with the roller coaster 1954. (Cinerama)

Treasure Island — Yet another remake of one of R.L. Stevenson's lesser adven-tures, with the role of Long John Silver filled by Orson Welles, who possibly is, after all, the nearest living thing to

Treasure Island — The 1934 version, with Wallace Berry, Jackie Cooper. Lionel Barrymore, and a few other actors who do not exactly fode into their roles. Directed by Victor Fleming. Confectived with AT THE CIRCUS. a Union of the Company of the Circums Levy.

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THE RULING CLASS

fyou have to go to Hell

glddy grotesqueries, more like a fan house, of trick mirrors and tilted floors and swinging chandeliers, than like a persuasive as if he sets up every scene after haunted house. However, the strain scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to this very house in at least thirteen the scouling out the deepest corner to the scouling out the scot wine speciator, that the movie has perch on, or the blindest shoulder house, balloonish heads bob tense-been made with a finicky eare and to creep up on. The view from the larbarha enthusiasm that were not grounds outside the house, always (giusta are prosted against far walls of the movie that the spread of the movie that he is pretending to be while that he is pretending to the surface of the movie that he is pretending to the surface of the movie that he is prevention to the foreground and tiny and the surface of the movie that he is prevention to the foreground and tiny and the surface of the movie that he is prevention to the foreground and tiny and the surface of the surface of the movie that he is prevention to the surface of the movie that he is prevention

Senitor Matheson's. Chis breaths fog, is through a magical.

All of the string dissual effect of John Hough are for one enormous benefit, nor apiness, to the ghosti. But Hough are for no enormous benefit, nor apiness, to the ghosti. But Hough are and, in flight, its aken with desagle felns—which splays out the string that the course is an applied feln supplied felns. The Level at Hell Houge they are the string that the string the string that script, Richard Matheson's, (This breathy for, is through a magical, The Legend of Hill House; they agnation, cataloguing a like whose with the house's base and chiefs the workship gave the director a faint, which is the house another of rather quince of believe-in-ont haunted gibldy grotesqueries, more like a house anoether of the direct Falcon, if to offer visual proof of one the first work of the properties of the control of the

itself does serve as snug assurance, crouch in, or the loftiest ledge to previous scare shows.) Inside the posed to be, but it is plain for a

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without there being any sense of

tinually recall Orson Welles (and at

movie — it is a little like feeling for a pulse —, the result is something like the new John Huston movie. Mackintosh Man. This one is a spy movie that, for the first half hour, strong anxiety over how she is marches through muddy, thick, going to enunciate these strange drab material — an incomprehensimarches through muddy, thick, drab material — an incomprehensible holdup, a usual English cour-troom scene ("One more outburst" (You have the feeling she is playing such as that one and the prisoner a Mrs. Smith - "Mees' Smeeth" will be removed"), a usual prison scene, and a ludicrous escape scheme that was hit upon by a sixyear-old screenwriter while playing with his toy steam shovel and a book of matches. The creaky business toward the beginning

STANSAGE TRANSPORTA

COTTONIA

you up for a miniscule plot twi which, like the rest of the plo revelations along the way, sneak

By all appearances, nothing about this contrivance was of in-terest to Huston (but nothing has seemed to be of interest to Hustor

nationality Paul Newman is supstudied renditions of a few key tinually recall Orson Welles (and at one point, Pamela Franklin draws in blood a circled letter which looks crankle like the WE' that goods. "doymond" robbery, and his acthe iron gate outside Citizen Kane's place.) complice in prison is a Mister "Slide" whom none of the authen-Kane's place.)
Hough's crudely contorted visions pass across the screen refering to as "Slade." A worse refering to a statement of the slade of th marvelous rightness or imaginativeness about them: still, there is some sense that somewhere tress in Cassavetes' Husbands a in the production of the movie, someone was making pondered decisions, and that somewhere in this minor project the people involved were alive and awake and trying to do a respectable job. And when ever all we and wake and this apparent effort can be a certain by a parent effort can be a certain court ticket such are alone in the darkness of a movie house.

When evidence of creatures alive and kicking is hard to locate in a movie — it is a little like feeling and the court is a l gravity of expression and deepness of voice are partially the result of

> - because it is the only name that would pass through her lips.) It might be wise for her to return to Italian movies where somebody else could dub her voice for her. and she could concentrate on looking enigmatic.

In John Milius's Dillinger the skyrocketing young screenwriter and now director - lacks sufficient interest in his material, or point of view toward it, or ambition to execute it artfully. In this gangster piece, as in Bonnie und Ciyde, the concern with stylishness is on the minds of the moviemaker and his characters at all times. "I've gotta rob a bank; how do I look?" is a giveaway line of dialogue. It cues one of the holdup gang's capers, performed in chorus-line fashion,







SAN MARTIN

continued from first page

"That is Elvia," says Senora makes \$4 a day too, working as a years, she abs been writing letters, dress makes \$4 a day too, working as a years, she has been writing letters, dress more, not yet conscripted, are there, these people are so much kilos of torillas a week to feed. I sak be senora, that it she could be seen grows more and more under the picture of the dead little one to all in all, it is difficult to survive, by included. Several times over be included - several times over in the family photo album, for death is quite simply a part of life, and there is no taboo Similarly. old age carries no stigma, for how should it? The old women I see look positively ancient though worn with the years, men faces of the deeply wrinked and utterly trace the doctor tells me that alcoholism apracho," they drunkenness, widening, quick-spinning circles of Martin, as it is in much of Mexico.

Hizabeth, a sixquiet, still center

making an all-inclusive gesture to be assistance and including space. "It is poor, asking an all-inclusive gesture to the surrounding space," it is poor, asking the space of the surrounding space, "It is poor, asking the space of the surrounding space," if is poor, asking the space of the surrounding space, "It is poor, asking the space of the surrounding space," it is poor, asking the space of the surrounding space, "It is poor, asking the space of the surrounding space," it is poor, asking the space of the surrounding space, "It is poor, asking the space of the surrounding space," it is poor, asking the space of the surrounding space, "It is poor, asking the space of the surrounding space," it is poor, asking the space of the surrounding space, "It is poor, asking the space of the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the space of the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is poor, asking the surrounding space, "It is poor, asking the surrounding space," it is poor, asking the surrounding space, "It is asking the surrounding space, "It is poor, asking the surrounding space, "It is asking the surr

It is Friday, and the "doctor-ofhave come to San Martin from

Senora was born in Zacatacas "two hours by burro from Guadalajara" - and she came here, as did they all, seeking the

found is not clear. According to the Senora, eighty per cent of the peo-ple would return to the place they ame from if it were not for their opportunities are here not for them, as they once thought — but for the young, who may make it to the States.

It is true that they are making central and southern Mexico, but the cost of living is so much greater that it really cancels out the

food," Senora Rosa explains, "My husband plowed, and I walked behind him, throwing the seeds into the ground. We had corn,



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Her husband works construction children on the pass - and not bed. This is where the garbage is, now and makes \$4 a day; but they reading English, she could not new garbage and garbage not ere able to live as well on the know this. Senora Rosa was acthree pesos (one quarter) a day he cused of trying to smuggle illegal this whole area was the city dumpmade there. A neighbor of Senora aliens into this country, and her Rosa's explains that her husband passport was revoked. For two ground by stacks of old tires. Hun-

The eight-hour day is not the rule here, not is there overtime nay many of the men simply work a bulk explaint to 15 hour day — which explaint why I never see most of them, explaint why I never see most of them, explaint who will be supported by the states. The support is the support of the when I arrive in San Martin at 8:30 everyone is so isolated, the streets in the morning. So they can participate little in the serenity of the music everywhere, people playing worn with the years, their faces domestic scene that I witness; and deeply wrinkled and utterly tranthe doctor tells me that alcoholism barracho." they laugh, much

When her family first moved to great-grandchildren, they are the San Martin. Senora Rosa says, it knows some English from having a ris thick with files. For the first ways to be some the same of the same than the mict, still center.

"My house," says Senora Rosa, migrating to the States; but for the me to come to her house. She is

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welcome to Tijuana!" From a

L.A., returning home for husband
group of teen-age boys, lounging

"Buena vista," he remarks
"Buena vista," he remarks and children, and setting off. But around a storefront. It is not in-when they were stopped at San tended as a greeting. Elizabeth and depth of my torpor, that we so the women walk their alling Onofre for a passport check, it her grandmother appear not to overlook the garbage. I think for a busy on and down, and we talk turned out that the American of onotice, and we continue on in the moment that he has succumbed. Many of them, like Senora Ross. ficial had neglected to include her dazing sun, crossing the dry river taken temporary but definite leave.

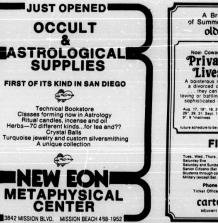
But then I look out the door following their gaze, and see that from this height what is visible is weeping willow tree on the other side of the river bed, and some hil

mother, "the hills,

Then she offers us lunch of to again. She tells us how she live there with Flizabeth and the olde orphanage in Ensenada, and how she supports them by sewing patchwork bedspreads; each on takes her two days to make, and she charges two dollars apiece.

I make the inevitable, inadequat gesture, buy the bedspread too small for my bed, and thank her.

certainly not content with the conditions in which they live; they have must struggle daily to survive, and better for their children. But they bring to these bare, hard confines glimpsed in rare moments before. In writing this story, I intruded into their lives, and they nonetheles accepted that intrusion with a graciousness which in full degree



ridge above the river bed. It is

raised high enough that you must

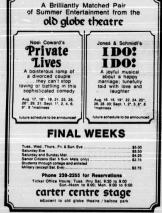
climb two steps to enter. The se-

cond one is broken, and I stumble

in to a kitchen, too small for all of

us to stand in.
"Sit down." Flizabeth orders.

time since coming to San Martin, I am fervently glad that I don't speak



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music

SUMMER OF '73: Concertino E Flat by Pergolesi, Symphony No. 8 by Haydn, Piano Concerto in D Major by Mozart. The Unanswered Question by Charles Ives, and Concerto Grosso for Piano and Strings by Ernest Bloch. Chamber music conducted by Ratael Druian. Concertmaster of the New York Philharmonic, with Sidney Foster. Sherwood Hall, 700 Prospect, La Jolla, Thursday, August 16, 8:30 p.m.

TOM COURTNEY AND HENRY FORD THOMPSON, along with Louis Major, will perform at 8 p.m. August 18 and 19 at Folk Arts, 3743 Fifth

THE FOUR TOPS. The Motown group and the Dramatics will perform in a concert at 8 p.m. at the Sports Arena, August 19.



JUDY COLLINS, in concert, San Diego Civic Theatre, Sunday, August 19, 8:00 p.m.

ANDRE KOSTELANTEZ, Edward Fillella, and Patricia McBride, with the San Diego Symphony Orchestra. San Diego State Open Air Theatre, Monday, August 20, 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 Sur

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, Baiboa Park, Thursdays, Fridays, and Saturdays, 8:00 p.m.; Sundays, 2:00 p.m.

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

SUDS IN YOUR EYE, a comedy, Actors Quarter Theatre, Fridays and Saturdays, 8:30 p.m. through

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

THE MERCHANT OF VENICE, National Shakespeare Festival, Old Globe Theatre, Friday and Wednesday, 17 and 22, 8:30 p.m.; Sunday, August 19, 2:00 p.m.

THE SLEEPING BEAUTY: Puppets by Maurice will present the fairy tale at 1:30 and 2:30 p.m. August 17, 18 and 19 in the Balboa Park Puppet Theatre.

KING LEAR, National Shakespeare Festival, Old Globe Theatre, Saturday and Sunday, August 18 and 19, 8:30 p.m.; Wednesday, August 22, 2:00

TWO GENTLEMEN OF VERONA, National Shakespeare Festival, Old Globe Theatre, Thursday and Tuesday, August 16 and 21, 8:30 p.m.; Saturday, August 16, 2:00 p.m.

lectures and talks

BEYOND MAN'S GENETIC LOTTERY. Dr. James Bonner, Professor of Biology, California Institute of Technology, San Diego Civic Theatre, Wednesday, August 22, 8:00 p.m.

museums and galleries

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. Through September 23.

SOUTHERN CALIFORNIA INDIAN ROCK ART SOUTHERN CALIFORNIA INDIAN ROCK ART. Reproductions of the pictographs and petrophysis of the Chusmash, Luiseno, Diegueno, and Mojave Desert Indians. Also paintings by Campbell Grant, authority on rock art. San Diego Museum of Man, Balboa Park. Opens August 11 for four-week stay. Field trip to Piedras Pintadas, a rock art site in Rancho Bernardo August 18, no fee. Also, the films White Clay and Ochre and Lascaux. Cradle of Man's Art shown hourly, starting at 12:30 on Sunday, August 19.

SVIHLA COLLECTION, oriental ceramics and porcelains dating from the 10th through the 18th centuries. Fine Arts Gallery, Through September 23.

COLOR LITHOGRAPHS and etchings by Pat Tebor, Athenaeum, 1008 Wall Street, La Jolla. Through July. Open Tuesdays, Thursdays, Saturdays 2:00 - 5:30 p.m.

JOHN McLAUGHLIN. California abstract painter, forty paintings and lithographs, La Jolla Museum of Contemporary Art. Through August 19.

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

NEW SELECTION OF GRAPHICS by American Printmakers. Continuing: Sculpture Exhibition by Andrea Hoffman and Ron Tatro; Fritz Scholder Paintings, Drawings, and Graphics. Orrs Gallery, 2200 Fourth Avenue, San Diego.

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