Reader Classifieds (see p.11) FREE



ne 3 No 4 SAN DIEGO'S WEEKLY

Mr. Robert V. Eckert

Dear Rob

I know I was supposed to stay overnight at the City Rescue Mission on Saturday. An assignment's an assignment. But when I got there at 7:30, the doors were closed. "Sorry Full House Tonight." So I decided to try the one down the street, the Full Gospel Rescue Mission, at 441 5th Avenue. They have an evening 100. Journalistic objectivity, you

time. Even though the pews were half-empty, they closed the doors just after I got in. We started off with a big guy in front named Brother Ernie who woke one of the older "worshippers" up by belting out his sermonette. "I put ya to sleep and I'll wake ya up." Then we sang a few numbers like "The Old Rugged Cross."

A group of six long-haired kids n front of me in jeans and jeans ackets giggled and made faces

voice quivering, invited us to come and commit ourselves. I think he wanted us to come forward and kneel down on one of these green velvet cushions in front of the stage. But no one budged. It seemed as though everyone had come just for the free meal. But maybe a lot of the drunks and drifters were as confused as I was he kept crying, his voice shaking, "Won't ya come, won't ya

After about an hour of the total service, they opened the kitchen doors and we lined up. Everyone got a couple of spoonfuls of spaghetti-like casserole plopped right on a cold metal tray, a white plastic cup of cold chocolate milk, cake, and an orange. One of the kids in jeans gave me his orange.

Well, like I said, an assign-ment's an assignment. I decided the only fair thing to do was to come back the next night to the City Rescue Mission. After all, if it filled up and closed its doors so early, something must be different.

So I arrived early at City

5 NON : JAN. 20 1975 FIRST SOUTHERN BAPTIST CHURCH CHULA VISTA

JESUS

Sitting next to me was a young guy wearing a Mexican peasant shirt and carving a carburstor out of bamboo. Everyone else a ound me was sitting quietly, now and then studying the guy carving the carburetor. There was a middle-aged black couple reading "Today in San Diego" that they must have picked up at the Plaza. There was a guy in front of me who looked like Admiral Zumwalt, who made a sort of Greek Orthodox sign of the cross a couple of times during the service. There was a guy next to him who said he was from Maine and who kept playing with a rosary in his hands. Next to the black couple was an older, Scandinavian-looking laborer with burly forearms and the ruddy face of an alcoholic. (I saw this same guy several days later sleeping in the sun in the door of the Charter Oil Building garage.) On all the

with quotations from St. John. Eventually the service began. Some of the proctors, inmates who worked full-time at the Mission in a rehabilitation program, passed out hymn books, but there weren't enough to go around. We sang "The Old Rugged Cross" and "I've Got a Friend in Jesus"; the tunes were pretty easy to follow, but everyone seemed so tired. The lina a job and get settled) All one has to do at its lie black leady put her head on hier produce an LD, card — even a social Security card will do. After 1 got my number 1 sat down in the rain to man dwated like even the section who kept shaking his head main room and wated like very the section who kept shaking his head to the section who kept shaking his head his section who kept shaking his head to his who will be section who kept shaking his head his who will be section who kept shaking his head his who will be seen to be section who kept shaking his head his who will be seen to be seen

"Now, you who weren't singing, you aren't smiling — you aren't enjoying yourself."

A lady who had been playing

the piano got up during the testimony part and really blasted the "bored" members of the audience. She said a few years ago she couldn't have cared less whether the "bored ones" went to Heaven or Hell. Now she does care and she hopes they realize it.

The sermon centered on the theme of Barabbas (the good thief at Calvary) and how he waited til the eleventh hour to ask for mercy and Jesus still pardoned him. But we shouldn't wait until the eleventh hour. Then we were told to bow our heads and come forth into a prayer room. There were about three or four who went forth that I caught our of the corner of my eye.

Dinner at City Rescue was

beans, a few slices of rve cocktail bread, a couple of soggy cookies, and a cup of coffee. A Mexican guy behind me whom I remembered from the night before at the Full Gospel Mission, offered me part of a jalapeno to go with my food. Another older guy with frizzy hair wanted me to come up and stay in his hotel room and "keep him company." I think he even offered me half a grapefruit if I would.

After supper we lined up by bed

number and were marched upstairs where we stripped, stepped under a scalding hot

a green flowery one, but the guy in front of me got a pink one.

Though they had warned us about no talking or cursing after the lights went out at 9:30 the guys selling blood (the black guy on the bed across from me said you could get \$7.50 for blood and \$7 for plasma. But you could give plasma everyday if you kept your iro up. Another guy said he'd gotten a job out by College Avenue from some welfare aid program. Then there was this big argument about which bus he should take to get out there in the morning. We finally agreed on the E bus along El Cajon Boulebard.

They got us up at 6:15 in the morning, told us to make our beds. and marched us downstairs for a breakfast of rice and skim milk. We were advised by this one inmate to come early on some church group bringing a prepared dinner down. The general consensus around my table was that it was going to be fried

journalism for a while. I've heard that there's a place called The 5th, but I'm waiting a week or se

Your faithful reporter,



throughout the entire hymn part. The doorman, a pitiful red-haired craggly fat guy, kept coming up and shushing them, his finger at

The testimony part was nothing pecial. An older lady in the back got up and said she wanted to estify that Jesus was Lord. The guy who had been asleep in front said he used to booze it up and chase young girls til he found Jesus. Then we heard a very

Rescue the next night and stood in line for a bed at 7 o'clock. They called out first for the ones who had stayed at the Mission the night before. Boarders are allowed a total of 5 nights of lodging per month. (They figure it'll take that find a job and get settled.) All one

EVENTS

JANUARY 23—JANUARY 29

Southern California First National Bank

SPORTS

HOCKEY: Mariners vs. Vancouver Blazers, Thursday, January 23; vs. New England Whalers, Saturday, January 25; vs. Winnepeg Jets, Tuesday, January 28, All 7:30 p.m. at Sports Arena. 224-4176.

SAN DIEGO SYMPHONY. Peter Eros conducts works by Weber, Schumann, Debussy, and Stravinsky. With planist Jacob Lateliner. Civic Theatre, Thursday and Friday, January 23 and 24, 8 p.m. 236-5510.

QUARTETTE EN CONCERT. Ensemble performs works by Bach, Scarletti, Handel, and Telemann. Fine Arts Recital Hall, Grossmont College, Friday. January 24, 8 p.m. Free. 465-1700, ext. 321. Free.

LA JOLLA SINFONIA, with John Garvey conducting and Zins Schiff as violin soloist, will perform Prokofiev's Classics Symphony, Samuel Barber's Adedio and "Quodible" by Petes Schikele, Miss Schiff will perform the Christian Sinding Sulfi in A Minor for Violin and Orcheste and Ernest Chausson't Poime. Spreckles Theater, Second and Broadway, downtow San Diego, Sautrafey, January 26, A30 p.m.

ORGAN CONCERT. "The Drama of the Spanish Renaissance." First Methodist Church, Mission Valley. Sunday, January 26, 7 p.m. 297-4366.

AMAN FOLK ENSEMBLE. Company of 80 dancers, singers, and instrumentalists presents ethnic arts of Eastern Europe, the Middle East, and North Africa. UCSD Gymnasium, Sunder, January 26, 8:30 p.m. 452-4091.

MUSEUMS & GALLERIES

ROBERT TRELOAR, paintings. Seder-Creigh Gallery. Hotel del Coronado. Through January 31, 435-0320 or 435-3109.

ENGLISH GRAPHICS of the 18th Century. Mandeville Art Gallery, UCSD, through February 21, 452-4090.

ESKIMO GFAPHIC ART. Inukshuk Gallery, Ltd., 7807 Ivanhoe, La Jolla. 454-8708.

PERSONAL ADDRIMENT. Weaving, metalwork, stone and shell work from New Guines, North Africa, Alghanistan, and Indonesia. Bozzarius Trading Company, 1401 Camino del Mar. Sulte 102. Through January 31, 291-0119.

SAN DIEGO COLLECTS. Painting and sculpture of 25th Century (American and European artists). La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Through February 24. 454-0183.

SANTOS, religious folk art of 19th Century Spanish America. Museum of Man, Baiboa Park. 239-2001. Through February 1

EXCLUSIVE SHOW of Marquetry (inlaying wood on wood), by Gene Remington. Tarbox Gallery, 1025 Prospect, La Jolia. Through February 14. 459-0442.

MAT, pencil drawings of sun, moon, mist, and Torrey Pine. Athenaeum, La Jolla. Through January, 454-5872. PEOPLE AND THIS PLACE. A photographic exhibit on San Diego. Jewish Community Center. Through February 23, 583-

SPECIAL EVENTS

THE OPEN EYE: ROBERT FROST, presentation of the poet's works through art, dance, drama, and music. Palomar Dome, Palomar College, San Marcos. Friday, January 24, 8 p.m. 744-1150.

FIELD TRIP to Camp Pendieton to study seasonally migrating waterlow! (Many endangered species thrive at Santa Margarita estuary.) Sponsored by Natural History Museum, Saturday, lanuary 25, leaving Museum parkin; lot at 9 × m. 232-3821, et. 12.

BUDWEISER CHAMPION CLYSDALES. Fashion Valley Center North Parking Lot. Saturday, January 25, 10:30 and 2:30 p.m. Free.

WOMEN'S DANCE, sponsored by Las Hermanas Coffee-house, S.D. Community Congress, 621 4th Ave., downtown. Saturday, January 25, 8 p.m.

LECTURES & TALKS

FATNESS AND FITNESS, talk by Dr. Shaevitz of UCSD Psychiatry Department. Grossmont Hospital Auditorium. Thursday, January 23, 7:30 p.m. Free. 465-1700, ext. 321.

Kendrick Kellog. Copley Auditorium, Balboa Park. Saturday January 25, 11 a.m. and 2 p.m. 232-7931.

QUETZALCOATL, legend of fairest god of the Aztecs, San Diego Museum of Man, Balboa Park. Sunday, January 26, 1, 2, and 3 p.m. 274-0313.

CLAUDE MONET, Lord Kenneth Clark series. Boney Hall West, Point Loma College. Monday, January 27. And San Diego Public Library, downtown, Tuesday, January 28. 7:30

EXPERIMENTAL FILMS: "Lanton Mills," "Sticky Fingers, Fleet My Feet," and "Summer Journal," Alpine Elementary School All-purpose Room, Monday, January 27, 7:30 p.m. And Grossmont College's Fine Arts Recital Hall, Wednesday, January 28, 5 p.m. Free. 485-1700. ext. 321.

REVOLUTION UNTIL VICTORY, documentary on conflict between Israelis and Palestinian Arabs. Progressive Third series. Council Chambers, Aztec Center, San Diego State. Thursday, January 30, 7 p.m. Free. 286-5551.

THEATRE

MACBETT, by Eugene Ionesco, based on Shakespeare's MacBeth. Carter Centre Stage, Balboa Park. Nightly except Mondays, 8 p.m., Sundays at 2 p.m. Through February 23, 239-2255.

THAT CHAMPIONSHIP SEASON, by Jason Miller. Mission Playhouse, Old Town. Fridays and Saturdays for an indefinite run. (Opens Thursday, January 23.) 8:30 p.m.

XA, a "Vietnam Primer," Casa Real, Aztec Center, San Diego State. Monday, January 27, 7:30 p.m. 222-7486 or 286-6947. THE HOLLOW, Agetha Christie mystery. Patio Playhouse 1511-Est Valley Parkway, Escondido. Thursdays through Saturdays, through Februry 8, 8 p.m. 746-6669.

FEIFFER'S PEOPLE, sketches and observations by Jules Feiffer. San Dieguito Little Theatre, Del Mar Fairgrounds. Fridays and Saturdays through January 25, 8 p.m. 755-SDLT.

SONORA, written and directed by Rosie Driffield, Crystal Palace, 3785 Ocean Front Walk, Mission Beach. Opens' Thursday January 16, continues every Friday, Saturday, and Sunday through March 9. Call 488-8001 for time.

The Real Reason **Jack Glenn** Left San Diego

Jack Glenn packed up his paintings late last November and left Fashion Valley. San Diego neither staggered nor winced under fragrant implications that it might have been our fault. The Evaning Tribune's art editor eased the way with a few more spoiled cabbages thrown after Glenn with prophetic (pathetic) epitiess for

America:

"Maybe arrists and persons who have hopped on the bandwagon during economical teights or dired outside the property of the property

"what he likes and doosan't like about ant" and that new ideas are not possible on the state of the coin. The other state of the coin. The other state of the coin and the state of the sta

"", 'hat, 'made_you come to Californias"

"We decided we wanted to move and open a gallery. The svocation became bigger than the vocation. It became more consuming time-wise, thinking about art than thinking about the business ... we were having a baby at the time ... we had known hith sires because we had vacationed hith sires because we had vacationed

own ye to a little. A set as above to only a control of the contro

only criteria are based upon whether we like the material. We show, also, some nationally known artists which are kind of obvous: Kosenquist, Oldenberg, Fransis, Rauschenberg, Lichtenstein. There are the people that should be shown and it's good for the younger artists too."

"You just don't see any Abstract Expressionists to there."

"Well, it's impossible to do. The halpping is very expensive and they shapping the yet yexpensive and they artist off wish."

"What kind of exode by art?"

"What kind of exode by art?"

off with."
"What kind of people buy an?"
"Whe have collectors. We sell to all kinds of people."
"Do you notice any trends?"
"Do you notice any trends?"
"No, as a matter of fact, the people that everybody thinks would be good clients, they never buy art. No, no, they're all big frauds. from Bewerly have any tasts, or the knowledge or the intelligence to make any kind of decision."

decision."
"Do you find yourself in a kind of

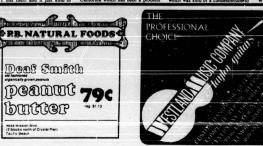
are able to understand what these guys are doing."
"It reemed for a while you were opening up an art gallery franchise business. First you have this place in Newport, then Fashion Valley, then Santa Ans ... No useemed to be popping up everywhere. A friend of mine and I were going to write a pare with the state of the sand were going to write a pare of the sand were going to write a pare of the sand were going to write a pare of the sand were going to write a pare of the sand were going to write a pare of the sand were sand the sand were sand the sand were sand the sand the

"Well, the whole idea behind it was an experiment, to try it for a year or so and see if there were enough people interested in buying so that it could pay its way. That's all we ever hoped for, that it could sail. ... We had one investor but I don't think he wants to be known. ... There just weren't enough people that were interested. So more thanking the seed of the seed were carn't be state-ered to the seed of the seed days to come along ... The costs to run sallerly like that professionally come to \$13.00 or \$4.000 a month just for overhead." overhead."
"Do you own most of the pieces or



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Out of the Frying Pan

obtained at the Mission Blvd. Crepe Shop or the Cote D'Azure in La Jolla. The former restaurant, to borrow a phrase from Jane Austen, wants in elegance. The crepes are served fron paper plates with plastic forks, and the fruit, which i hould be hot, arrives col fruit, which should be hot, arrives cold on a tepid shell. Nothing can be more disconcerting than eating a would be delicacy from a paper container, and ironically the Crepe House in Mission Beach, despite its self-service and throw away implements. charges higher prices than Continental Pancepees.

The Cote D'Azure purported The Cote D'Azure purportedly attempts to create the atmosphere of a French cafe, but the waiters often burry you, and when the owner addresses you in French, it is with an air of tolerant condescension. The proprietors of Continental Pancrepes are brothers with exotic backgrounds

one served as a veterinarian in
Africa before he opened a crepe
restaurant in Johannesburg, the other
studied architecture. They have
combined their worldliness to achieve a restaurant where real trees bloo indoors, where the service is excellent, the plates hot, the food well-prepared, and wonder of wonders, a crepe dinner goes for a mere \$2.35.

I sampled the chicken and mushroom crepes, the braised beef,

SNACKS!

IMPORTED

DANISH TYBO

Reg. \$1.69

2 lb. limit with coupor

ALL BEEF

SALAMI

2 lb. limit with coupo

priced restaurant has opened in La
Jolla: I recommend it to your
attention. The place is called
Continental Pancrepes and its crepes Continental Pancrepes and its creps are superior to any in the area. The crepe (thin pancake), while said of the pancake) and the said of good choice, although the chicken ar mushroom remains my favorite. Wit it I had homemade minestrone soup, it I had homemade minestrone soup, a huge bowl of it, served with euphrates crackers, and afloat with fresh zucchini. You have a choice of soup or salad, and there is a special "salau kitchen" for the preparation of the

CHEAP

TILLAMOOK

CHEESE

3 lb. limit with coupon

IMPORTED

JARLSBERG CHEESE

2 lb. limit with coupon

- Eleanor Widmer -

Pancrepes
The Location: 918 Prospect St.,

other days 7:30 a.m. to 8 p.m. A new, attractive, moderately

arrive for breakfast or dinner (I did both) and you can order a dollar's worth of food, served on lovely china, or merely a cup of coffee without feeling rushed or in a "luncheonette" food mill.

different lunch or dinner pancrepes a la carte, ranging in price from \$1.45 to \$1.85 all made from fresh ingredients. An exotic one, Bombay chicken curry, consists of chicken curry, chuiney, bananas and cocoanu (\$1.60). A beer

and wine list enables with continental flair.

Continental Pancrepes has been who desire more traditional fare, ham pork or steak are available a moderate prices (\$2.85 to \$4.25 for Tasteful decor. Lovely waitresses. hope the managers can be persuaded to remain open past the present 8 p.m. It would be perfect for the late night



AMERICA PIECE Saturday, January 25 8:30 pm

REVELLE CAFE
Tickets: \$3 UCSD Student Discount: \$2

FOLK ENSEMBLE

UCSD Gymnasium Tickets: \$3.50 UCSD Student \$2.50

MERCEDES SOSA

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ADDRESS ALL READER BOX 80803 SAN DIEGO, CA. 92138

F00X

Dear Editor:

1 protest! The one-sided presentation of P.S. ("Going to the Dops." Reader, January 16), wheever has never been bitten by a dog, and has never been bitten by a dog, and had to chase down the dog to try to find out if it traisful He shouldow has been applied to the document of the hand of the document of the hand of Larry Dupres

Dear Reader:

Maybe I'm just new to town, but is

Duncan Shepherd for real? I've never
read a movie critic that has such farout opinions of movies. Isn't there any
controversy about him? No other

spot review of "The Sting?" Is the whole town mesmerized by him? Michele Raney

Dear Editor I realize the Reader isn't really an I realize the Reader isn't really an underground paper, but what's your restaurant reviewer doing at the Westgate Plaza? Doesn't she realize that it's out of most of our pocketbooks? How about some cheap restaurant reviews?

Cathy S.

San Diene State.

many fine features that you print in the "Reader." I happened to pick up a copy sometime ago and have become an avid reader ever since. missing an opportunity to pass along

Anyway, I never, in the 16 yrs, that I have lived in SD, have subscribed to a newspaper or for that matter, read

many, that deserved glowing praise?

I realize, that your reporters cannobe everywhere... But, you do make a point to talk about "cultural" events and the classical music, seene. I fel should have deserved at least.

one, except very occasionally. (I am

one, except very occasionally. (I am a coll, graduate, with a passion for reading books, however.) But, your little weekly is a real delight and something to look forward too, every Thursday!

was surprised and disappointed, no

to find any mention of a classical musical event. . . Surely, from among

in the classical music field, held in thi

city, there must have been several of

many, that deserved glowing prais

In the Middle of the Pack

The Mission Bay Marathon gives truth to the cliche that San Diego is an amateur jock's paradise.

> marathon. For all but the few who have the time to run the 100 miles per week recommended for the

> weeks prior to the marathon, the 26 miles is a real strain to the

system. You have to be willing to push all of your systems past the threshold of pain. You have to

threshold of pain. You have to realize when you put on your running shoes that by the time you get them off you will have experienced some real discomfort. Doctors say that the reason that the last 6 miles are far more painted than the first 20 is that at penited than the first 20 is that at penited than the first 20 is that at penited than the first 20 is that at better than the first 20 is that at point 10 miles are the first 20 is that at point 10 miles are far and the first 20 is that at point 10 miles are far and 10 miles a

What were some of the

competitors like on Saturday?
There was Women's Champion

Eileen Waters, surrounded by friends and fans for an hour after she finished. She still had on the

(ED. Mr. Ruffensohr finished 196th out of 302 in the Mission Bay Marathon with a time of 3:16:27, almost exactly one hour behind the winner, Ed Mendoza of Arizona (2:16:33).)

-Red Ruffensohr-

The Mission Bay Marathon, conducted this January 11, has grown into a real prestige event. Boston still has all the marbate in the marathon business. Tradition, large crowds, lost of national press. But from the competitor's point of view, the local event has it over Buston. Among the all over Buston. Among the Mission Bay course is flat, the San Diego weather in early January is comfortably cool, and the race is organized to the smallest detail.

organized to the smallest detail.
On Friday night the San Diego
Track Club even sponsored a pre-marathon seminar at Mission Bay
High on runners and their health.
The subjects ran from "Why
Runners Don't Have Heart
Attacks: to "The Tarahumara
Indians" (who ran races of 200
miles alus).

miles plus).

There was also the inspiring presence of Bill Gookin and his presence of Bill Gookin and his Gookin-Ade, the "thinking man's Getorade," was developed by Gookin as a liquid to replace body fluids lost in any long-distance activity. The formula for the product (which is sold nationally through Starting Line Sports was actually determined by a chemical analysis of Gookin's perspiration, Gookin of Gookin's perspiration. Gookin explains that in a long race the biggest enemy is heat. A racer must keep sweating to keep cool. Because the body cannot carry enough liquid to last a marathon one must drink as he runs. Gookin-Ade, because of its chemical properties, can be

absorbed into the bloodstream through the walls of the stomach fast, so it does not slosh around like water. Gookin made sure that there were aid stations with either Gookin-Ade or water every 2 or 3 tiny gold and pearl chain she worthe whole race and didn't appear tired at all. One must remember that she is a minor celebrity. She holds the 6:55 world record for miles, along with someone to hand it to the runner, so no strides were broken. Gookin checked on the

Don Shanahan, an Assistant U.S. Attorney, was relaxing with friends, planning ski-weekends, and drinking Colorado's finest export. He didn't seem to be suffering any from a fine race in only two runners to suffer heat exhaustion. Sure enough, neither had taken any fluids prior to getting sick.
In a race with a field of 502

Both of the aforementioned contrasted with other runners who reclined in the competitors' area in In a race with a field of 502 crunners, no more than 2 or 3 per cent have any chance of winning. What brings out the rest? For most of the pack, it is the ultimate push of self-discipline, a real test of conditioning and determination. It is also one of the few events are self-disciplined to the self-discipline and the self-discipline and the self-discipline and the totally embarrasced by the outcome. various states of dis-repair. But even most of these others were up within 10 minutes or so. The the front runners had already showered and changed into their snappy threads while we inte-comers were still trying to adjust

> Ron Wayne, the favorite who sport in the bistros of his native Berkeley. Wayne gave the Club thanks in a nice little speech that made you think he has to get into public relations.

Another competitor (a Another competitor (a school cleacher) was complaining about the "little kid" who passed him just after the 20-mile mark. He didn't mind being passed, but the child's father, who was following on a 10-speed with a comming blow. Though the Marathon gives truth to the cliche that San Diego is an amatter jock's paradise

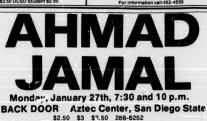
is an amateur jock's paradise (there were an estimated 2500-3000 watching this non-spectator sport), and it is an encourageme to all involved, it makes voi wonder what the Q's are doing wrong when they get 2000 on a big night.

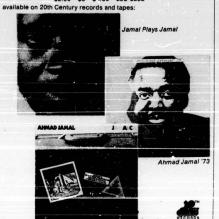
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READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD

central crisis, and no time for sub-ploid diversions. It is lighter a tub-ploid diversions. It is lighter the best, too; and it conspicuously looks the other way whenever there is a need for production values. If there is a shortage of noulence on view there is nevertheless a comfortable reliefly of freedom and spacous-fielding of freedom and spacous-ties of the special control of the production of the production of the production of the production is side of the roomy 747, and in the exhibitating colds of the immediate entire saming roomy 747, and in the exhibarating flots of the married entire saming low through Rocky Mountain valleys. In this sort of light-headed project, even the idlocies can be counted as pleasures — Linda blair's misguided mimicry of bunny rabbits with her cute button nose, the notion of how nuns talk and tak-tak together (!) believe that is one of those Hollywood persons, overse!) Karen Black acts petrified worse! Namen Black acts petrified f the jumbo jet, and she should ertainly be petrified about having certainly be petrified about having to carry his movie almost alone for most of the way: she performs, in the words of Charlton Heston, just fine, horcey. And when Heston lakes over the cinae and the movie, he begins immediately to crab about how difficult his job is in an effor to salvage a little self-importance in the waning moments. "(Fashion Valley, Campus Drive International Computation of the Campus Campu

Amarcord — Another in the Fellini line of autobiographical entertain-ments, episodic and variable from episode to episode, this one set in choice of recollections, there is a stringent ban on the banal (if hardly seems possible that this wonder-land is the same sort of town that Fellin field in VITELLON), and yet Fellin fied in I VITELLONI), and yet the grotesqueries are toned down mercfully, and the egoissm hidden mercfully, and the egoissm hidden mercfully, and the egoissm hidden mercfully and the egoist hidden mercfully and the director's cultivated to the warn'd gluseppe Rolunnol and of the director's cultivated on the egoist hidden mercfully and the eg

Bank Shot — George C. Scott's ever-further extensions of his famous acting range reach out here to an irrelevant lisp and a pair of bushy — And who could do more with the fatigued role of an old masstro of crime. Spring from prison for one final impossible sweetchest? How interacting a Secretary New Interesting a comedy heist can possibly be, after all the ones we've been through, is an oppressive problem hanging over this slight movie; but, white ignoring the problem altogether, the movie manages to turn up some reasonably wry gags. Directed by Gower Champion, 1974. (Campus Drive In)

ACADEMY

Robert Altman again has selected a forbituous stretch of terrain to save y lowery en seems unable submerland (SPYS), Leibman and to find much that interests or maker sense to him there and he sweep shall be submerland (SPYS), Leibman and to find much that interests or maker sense to him there and he sweep scale of the same, to drown them out improvisations or imitation improvisations of his facetous "(Grossmort) seasons of the same of make room for the offhand improvisations, or imitation improvisations of his facetious cast. George Segal looks slightly concerned about what his ought to do, or what is expected of him, and Einott (fould outmaneuvers him in every episode by following a strategy of complete relaxation and complete inconcern.

(Century Twin)

Daily Miller — Peier Bogdanovich's adaptation of the Henry
James novella is founded largety on long-takes of his actors rattling off to voluminous didopped at Desahvet's which James puts into social intercourse is lost in a blury. His metalorism was a second of the course of the social intercourse is lost in a blury. His metalorism was tested to the actors. Tience, and memory, Cybli Shepherd, in the title role, appears so extended by the special control of the social second of the special second of the

Dv. Zhlwaga — David Lean's vision of Pasternak's book is designed for limpoers who are prone to remark "ooh" and "ah" at wide-screen pictures of lowers, telcte, deserts of snow, fields of wheat, etc. Omer Chaplin, Rod Steiger. 1965.

e (Parkway 1)

e (Parkway 1)

Earthquabe — A diverse and arbitral cast of conscients, as industrial cast of conscients, suitable for soap opera, is swept precipiously from the everyday recipiously from the everyday recipiously from the everyday recipiously from the everyday recipiously from the everyday realities of possessions and pursuits indo a faminate playing out of country and pursuits with a family country and the conscient and conscient from the conscie

ignoring the problem altogether, the move manages to turn up some provided by Gower Champton. 1974. "Grampus Drive 19.4" "Like a place late in. the line of mevies that make out police sonal gamblers' circust, from the Sonta Antal tack to Reno Cashi." It is limprovisational personal gamblers' circust, from the Sonta Antal tack to Reno Cashi. "Arkin and James Cash seem

NOT TO BE CONFUSED WITH THE X ORIGINAL FLASH GORDON COLOR

"One small step for man, but one giant

orgy for mankind."

cast George Segal looks slight to concerned about what he ought to concerned about what he ought to concerned about what he ought to concerned about which the concerned about the concern

The Godfather, Part III — Francis Ford Copporary seemed pedicine Dockwards are produced to the produce of the produced to the duction in which everything — performances, color and light, carefully researched cultural data — appears to have been poured into place like concrete. Al Pac no, Robert De Niro, John Cazale, Robert Duckers (Cineme 21)

La Grande Bouffe — Marco Ferreri's comedy of gluttony, X-rated, Starring Marcello Mastrolanni, Ugo Tognazzi, Michel Piccoli.

(Ken)
Island at the Top of the World
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inter— is composed to present events, most of which seem events, most of which seem events, most of which seem seet of chanters, the whorehouse sect of chanters, the whorehouse are made to seem with sharp detail, happily accidental and believable. Jack Nicholson, whose most individual trait is the self-toppe, is a moderately entertaining actor, but he is unreasonably greedy to possess every scene to overload the relish, the cunning he puts into an average giance, an average gob. Directed by Hall Ashly, "(Roxy)

*(Rosv)

Live and Disorder — Ivan Passer, a Czech transplanted in New York, gently nudges along the mandering adventures of a guarantural group of Loper, and the second of the second o



laugh over the lengths to which this project will go to rattle the audience. Gene Hackman. Roy Scheider. 1971.

(Fox: Center 3 Cinema 3; Pacific Drive In)

The Front Page — Because AVANTI, two years before, encounter two years and yea

must brave such threatening artifices as rubber sharks and super-imposed volcanic sparklets. For Soucational value, David commentary, in a volce as flat and dry as Kansas, Maurice Jarre, who has plenty of poetry in his soul, is content to score the movie with a pleasant rehash of his regular leasant rehash of his regular salvely. Directed by Robert Stevenson.

Stevenson.

(Capri; UA Cinemas 2 and 3)

Joe Kidd — The credits sequence, a gang of rough hombres straggling into town by twos and threes, looks like prime John Sturges directing. But the requirements of this Big Star vehicle (everybody has to look toolish except Clint Eastwood) are ruinous. 1972.

The Last Detail — Like the con-current movie. C INDERELLA LIBERTY, that originates in a Darryl Ponicaan novel of the U.S. Navy. Interest in saliors than in the service, as it quickly decrees the enrarble situation from the routine of military life. This is an advantage base commander and Micrally's hammerhead brig com-mander, the two bookends of the same commander and the course of the location of the course of the course of the course of the location of the course of the course of the course of the outs on exhibit. In between, the

angles are much sharper and scarrer, and these, thrown around with definal glamor, make he appear to belong in some other with scarrers, a gratulious holdower from his first American movie. BORN TO WIN, is symptomatic of fruittil pursuit of whatever laught here are in the characters' child-shnesses. Toolshnesses, Toolshnesses, and the control of the



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MOVIES







Leney — Dustin Hoffman's diligent impersonation yields an unlikely naive Lenny Bruce, imperceptive and uncarhulating, And, odd for a survey of the control o

Lorescence Gowboy — Warhol and his crew seem perfectly pleased to be identified as loathesome verifier in the counter-culture, as they invade the vestern genre, and a invade the vestern genre, and a frontier town, with clear intent to descrate. They also seem far too low on energy and inspiration to make much of the situation. Vive. Taylor Mead. 1969.

The Longest Yard — Robert Aldrich returns to the batterground of THE DIRTY DOZEN, of misfits and mal-contents joining in fraternal spirit and ramming headlong into the stuffed-shirts and the straight-arrows. Even if the characters and the battelines that are drawn force the viewer into unheatlant, over the viewer into unheatlant, over

making in the rock-and-industry, and this business is fitted in turn into a PHANTOM OF THE OPERA format. The fittings are not these receives corres og with a control of the cont

Serpico — Sidney Lumer's expose of police graft, engrossing from police graft, engrossing from the police graft graf The Lords of Fletbush — The promotional campaign feans provided to the promotional campaign feans provided to the promotion of the promotion of the promotion of the provided The Lords of Flatbush - The

are as CIA goofballs and still be with the property of the control Newman's Law George Peppard's alow-burning dispussed rePeppard's alow-burning dispussed in the Control of the

lookalike, the gangsters are over-confident, the odds get steeper and steeper, and the hero's hole gets deeper and deeper. Directed by Richard Institution and Michael Curty mass-producer working in movies today. (Cabrillo, from 1766)

Phantom of the Paradise — The Faust-Mephisoheries legand is fitted into the business of star's building, faust-free properties of the star of the star of the building faust-free properties.

with only an occasional shatch of dialogue as a springboard for furious action and quirky, lip-smacking characterization, 1973. "(Casino, through 1/25)

Summer Wahes, Wirelerream.

Summer Wahes, Wirelerream.

Summer Wahes, Wirelerream.

Summer Wahes, Wirelerream.

In a midelaged couple's lives at the crisis-time when they are both, interest the crisis-time when they are both, interest the crisis-time when they are both first one than the crisis-time wealth of listense was the picture in strongest at its quetestable and the company of genteel fiction by somebody like study a Weyl, withough there is because we will be company of genteel fiction by somebody like study a Weyl, withough there is because we will be company of genteel fiction by somebody like study and the company of genteel fiction by somebody like study and the company of genteel fiction by somebody like study and the company of genteel fiction by somebody like study and the company of genteel fiction by somebody like study and the company of genteel first the company of genteel first way to be company of genteel first way to feeling, even reverance, when the company of feeling, even reverance, planest of people depine in the plane

kickings is very invogorating "(Alvarado Drive in) "(Incom);

The Serve Ups — After witnessing Friedkin with the Best Direct cliatation for FRENCH CONNECTION, produce Philip DANIECTION, produce Philip DANIECTIO

"Valley Grote: UA Cinema 1)
A Town Called Hell — Robert Parrishs facsimile of a spaghetti western — a Carby, odidly appealing with the control of the contro

The Trial of Billy Jack

television station and newspaper to pursue. "Kagberise exposisize exposisize exposition and the second as four-year prison form to go as four-year prison form to include madden who reveals to him the true hatory of the white man-skipping from Augustine to fichard secured to BLILLY JACK offers nothing less than the Story of America, with several facts and America, with several facts and country's first greatness ("the prison of the several as sort of pathiciaring, to ensure that the protagonats receive the their endless miracles, matrydoms, and spontaneous parts of p

Tree Gill — Tell title price received with a shiffering country, about an understanding conserved the second preserved to the second preserved the second preserved

Twelve Chairs — Mel Brooks would-be farce (it sometimes resorts to fast-motion to maintain the hectic quality), set in post-Revolution Russia, about a cross-country treasure hunt for jewels hidden in a stuffed chair. With actors !!ke Brooks, Ron Moody, and Dom De Luise, the contest does not -seem to emphasize out-hustling the opposition so much as out-mugging them. 1970.

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

As these listings are subject to change at the drop of a hat please be sure to check with the listed theatre.

THE NEW YORK TIMES, SUNDAY, OCTOBER 14, 1973 **EXCLUSIVE!** What Makes 'The Grande Bouffe' Different From a Porno Movie?



By FOSTER HIRSCH

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BOATHOUSE: LARRY PAGE. Tuesday through Saturday. 2040 Harbor

BOOM TRENCHARD'S: HOMECOOKING, Wednesday through Sunday GUY AND NANCY, Monday and Tuesday. 2888 Pacific Highway. 291.

COTEGRO'S OLD PLACE: DENNIS SABLE, Monday through Saturday.

CHUCK'S STEAK HOUSE: CAPTAIN SNAP, Thursday through Saturday 1403 East Valley Parkway, Escondido. 746-5100.

CHUCK'S STEAK HOUSE: SWEETFIRE, Thursday through Sunday, 1250 Prospect, La Jolla, 454-5325.

CIVIC THEATER: GENESIS—ROCK THEATRE, Saturday, Januar; 25 only, 5th and C downtown, Ticket office: 236-6510.

CONCEPTION BAY FISH CO: RED RABBIT, Thursday through Saturday, 2806 Shelter Island Drive, 224-3611.

THE DEN: HOMEBOY, Wednesday through Sunriay. 583 North 2nd Street, El Cajon. 447-4511. EL CORTEZ HOTEL: POWER, A TRIBUTE TO MARTIN LUTHER KING, Saturday, January 25, 8 p.m. 7th and Ash, downtown. Information: 234-

FOLK ARTS: PATTY HALL, LANI KURNIK, Friday and Seturday January 24 and 25; MARTIN HENRY, W. B. REID, Friday and Saturday, January 31 and February 1, 3743 5th Avenue, Hildrest, 291-1786.

IVY BARN: OZZIE AND JERRY, Friday and Saturday, 911 Camino del Rio South, Mission Valley, 296-9164.

JAMAICA JOE'S: BURGUNDY EXPRESS, Tuesday through Sunda 3595 Sports Arena Boulevard, 225-1251.

J.J.'s: AXIS, Thursday, January 23; ONYX, RAVENLOFT, Friday and Saturday, January 24 and 25; Soul Nite, Sunday, January 26, 4025 Pacific Highway, 296-3655.

JOLLY OX: RICK FAULKNER, Tuesday through Sunday, 881 Camino del Rio South, Mission Valley, 291-1823

LEDBETTER'S: EMERGENCY EXIT, Tuesday through Saturday, January 21 to 25; JUMBALAYAH, Sunday and Monday, January 26 and 27, 5524 El Caion Boulevard, 583-4524.

MANDOLIN WIND: MOONSHOOTS, Friday and Saturday, January 24 and 25; SAM WIND, Wednesday and Thursday, January 22 and 23, 308 University, Hillcrest, 297-3017.

MICKIE FINN'S: FOREPLAY, FRENZY, Friday, January 24 only, 8 p.m. \$1.50, 1051 University across from Sears, Information; 291-4761.

THE LOST KNIGHT: MARV HUBBARD AND ROXANNE, Friday and Saturday, 4873 North Harbor Island Drive, 223-3632.

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NOTSOM FLOTSOM: SMOKEY JACK, Thursday through Saturday, 417 Santa Fe Drive, Encinitas, 753-0329.

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STAG & HOUND: REEF CODY, Tuesday through Saturday. 5404 Balboa, Clairemont. 279-2390.

STONE STEP TAVERN: SHEP COOK, Thursday, January 23; TOMCAT, Friday, January 24; TEXAS PRIDE, Saturdav. January 25; SQUATTERS' RIGHTS, Sunday, January 26; LADD ROBERTS, Monday, January 27; CACTUS JACK AND FRIENDS, Tuesday, January 28, 756½ North Highway 101, Encinitas, 753–9732.

SWAN SONG: DAVID CHENEY, Flamenco guitarist, Thursday; STEVE O'CONNOR AND BUTCH LACEY, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 272-7802.

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READER

PUBLISHER

There has been a noteworthy surge of foreign-film traffic through town, all of a sudden. Last EDITOR
Robert V, Eckert Jr.
NEWS EDITOR week three new ones were on hand at once: Amarcord at the Center at once: Amarcord at the Center 3 Cinemas, Days and Nights in the Forest at the Unicoru, and Love and Anarchy at the State. And, while the last two have vanished again, the first one is reinforced this week by La Grande Bayes. Gale Fox ASSOCIATE EDITOR Laurel Gilbert ADVERTISING ADVERTISING
John Bury
Barbara Rand
Howie Rosen
PRODUCTION
Jane Kremer
Bruop Pachtar
THEATRE AND FINE ART S
leasthen Swills reinforced this week by La Grande Bouffe at the Ken. Committed, or smitten, moviegoers should not need prodding to swoop up these opportunities. At the same time, they should not lose their heads over them either. Love and Anarchy arrived

Duncan Shephero FOOD Elec-Eleanor Widmer ARTIST Jim Cornellus

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At a Loss For Words

Lenny exercises a few strong, steady tugs on the viewer's attention. One, it anthologizes a

-Duncan Shepherd-

goodly number of Lenny Bruce's spiciest recitations, picking samples from various stages of his career, and boiling the material career, and boiling the material down, with the urgency of a radio or tele 3 ion "special", to a sort of Listene Digest which can offer, at one atting, the best of Burt Bacharach, Bertolt Brecht, the White House Tapes, whatever.

Two, it looses Dustin Hoffman into an interest and interests. Two, it looses Dustin Hoffmas into an interpla, onnewhat spooky impersionation of the cadences and mannerisms of this notorious cult figure, although only after affirming, in some early episodes of Bruce's shaky beginnings as a stand-up comic, that Hoffman is still, underneath it all, the same quilible, gee-whiz feltow he enacted in The Oradinate, pure his throat. And three, it needes Bruce's life story (although it tried in the standard of the properties of sense) in the perfected pattern for show-bit incography. That is, the story tells of fame-and-heartbreak, rise-and-lounder, sprouting-and-spoiling. clattering noisily with the commendations pinned on it in the great cities of the East. This

great cities of the East. This amounts to plain puffery. And it can only be attributed to the dizzy gratitude of critics subsisting on the meager supply of movie imports that, these days, finds an imports that, these days, finds an entryway into this country. Basically, Love and Anarchy, while it gets in step with the times by maintaining interests partly political and partly sexual, instead of totally sexual as in the last decade, is an unexceptional specimen of Italian low comedy. Lina Wertmuller, the director, brings to the thing the outlook of a sourced, dissusted cosmetician. flounder, sprouting-and-spoiling.
This refined formula, no matter
how director Bob Fosse cuts it up how director Bob Fosse cuts it up and rearranges it, can sweep matters along, as on a toboggan run, with its solid, hard-packed, slicked surface. Without it, the movie would readily surrender all of its dramatic pull, weakened electrical surface, and without it, Lenny could effortlessly have been converted into a wholly artificial inhealth of the converted in t brings to the thing the outlook of a soured, disgusted cosmetician, drawn obsessionally to facial flaws — freckles, moles, warts, freakish Fellini-esque makeup. The movie's mainstay and saving grace, amid the stampede of breastiness and estimated and and performance, tightly coiled like a watchpring and ready to snap, by Giancarlo Giannini. Who, by no coincidence, is the star also, in a coincidence, is the star also, in a dissimilar role but a similar movie. of Lina Wertmuller's The Seduction of Mimi. In that one, which has not yet passed this however, Bruce's disputable uniqueness is reduced to merely a variable that's plugged into a way, the director's outlook adjusts slightly from that of a cackling cosmetician to that of a cackling stable, formidable Hollywood equation. Rather than a torch singer or a Broadway idol, this time we get a dirtymouth. In this physical-fitness technician, a defector from Jack La Lanne's context, his act, his personality.

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That this impression is not intended by the film-makers becomes apparent with our first sight of Hoffman's Lenny, frozen estrangement from Bruce are covered in a long-distance phone call: "How much this time?" he asks. The "this time" is a mark of status quely and silhouetted in a spotlight. His life story is recounted piecemeal into a tape recorder by those who were closest asks. The "this time" is a mark of a professional scriptwriter's aptitude for distilling an interminable experience into a solitary sigh. Later, in one of Bruce's nightclub routines, having to do with Jacqueline Kennedy's "hauling ass" from the assassination car in Dallas, Fosse demonstrates that Bruce's material recorder by those who were closest to him; and Fosse takes pains, in malicious closeups, to remind us of the fatuousness and limited comprehension of these mortals. Bruce's widow, an ex-stripper, reminisces "It was really dramatic," while she crunches boutlier and appearance of the control of the control

dramatic." while she crunches joudy on a potato chip. His former agent, in tinted glasses, interrupts his recollections to ask his secretary to change his afternoon barber appointment. As a narrative device, the reliance on tape recorded memories is possibly meant to account for the sketchy, patchy account of the sketchy patchy account to the sketchy p because the figure is not recaptured merely in hearsay, but is on view, full-bodied, complete. He is embodied, for better or worse, by Dustin Hoffman. Repeatedly, however, a serie of it quirk or that perversity — will be disclosed, followed by a flashback in evidence of that disclosure, and it will come as a thorough, unsuspected, staggering surprise to the viewer, who has been supported to the viewer, who has been supported to the viewer, who has been the viewer, who has been the viewer who had the viewer of Hoffman's shading. Ultimately, Bruce's drowing battleery — "Don't take away my words!" — fanction of the movie's reverence for words (i.e., Lenny Bruce's), its dependence on words (the testimony of Bruce's survivors), and its literal-minded illustrations of words (Fosse's blunt images.) interpretation of him) with utmost, intimate acention. If the viewer is to be allowed close enough to the character to observe him, on honeymoon, nibbling his way along a route from his wife's twin peaks and across the prairie below, then he ought to be apprised of the broader

apprised of the broader developments as well.

Almost every scene involving the wife (Valerie Perrine) is a doory of some degree. Her lesbian encounter, for instance, is rendered in the fanciest, fa_himbotographer's black-and-white compositions: Dark_ingernalis Apropos of that battlecry, I can't resist bewailing a bit the mangling of this column that occurs, on occasion, because of the hazards of deadline typesetting and proofereding. It is tough enough, given my collection of ingrown handicaps, to keep from appearing ridiculous, week to resting on an unspecified crescent of pale flesh, in front of an inky background; Hoffman in ouette, moving slowly into the light, the camera closing in on his

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face as he fixedly watches the world's quietest act of love. The wife's fortunes after her

assassination car in Dallas, rose demonstrates that Bruce's material comes from the heart by Jurtaposing his declaration "Jurtaposing his declaration was considered to the second those of his wife sprawded on a lonely bed in a equalid Honolulu hotel. Fosse's tyle here, a strange one to be adopted by a slick choreographer and dancer, is disjointed and piecemeal, but not in the same way as the tape recorded memories. Made up of "tight observe primaril", at suffers in the same way as the tape recorded memories. Made up of "tight observe primaril", at suffers or rather, on particulars selected without a preceptive and skeptical eye. Fosse's closeups tend to accent the crudities — the lecherous hand pasting a sinifies. On the other hand, Hoffman's most vitruous, unitarerrupted some, an that to mean that if the reader encounters in my column a sentence of the most unutterable alertness. Can you detect the seams in each of these scissoredvirtuoso, uninterrupted scene, an incoherent, heavily drugged nightclub performance, is witnessed, beginning to end, from a perch in the rafters, out of range of Hoffman's shadings. "If most of us have suffered from a feeling of deja entendu in the past two years, it is because Lenny Bruce could be might have been considered a form of pandering to audiences which

prefer to be punished for their sins, real or imaginary." (Andrew Sarris.) "The Towering Inferno is a

against. The particular spot in last

nearly three-hour suspense film for arsonists, firemen, movie-technology buffs, building inspectors, lovers, frauds, villains, a little girl, a small cat, a mayor and his wife and other assorted characters whose life spans conform roughly to their billing." (Vincent Canby.)
"Not since David Lean's last

movie has so much of the cosmos for moviegoers, and they are revolutionaries in the same sense in which Jesus is said to have been a revolutionary." (Pauline Kael.)





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Those Swinging Swiss Sweethearts

-Jonathan Saville-

The San Diego Opera is noted The San Diego Opera is noter for its venturesome programming. Along with the well known operas that rightfully make up the standard repertoire, our local company has made a habit of putting on one new or obscure opera each year. This year's foray into the unknown was Frederick. into the unknown was Frederick
Delius's A Village Romeo
and Juliet, It is a wonderful work
and was well produced. I am

grateful to the Opera board and management for the chance to have seen and heard it.

management for the chance to management for the chance to have seen and heard it.

Admittedly, it is a strange sort of opera and may not have been to everyone's taste. The story concerns a pair of Swiss sweethearts, Sail and Yreil, who are kept apart because of the management of the control of the control

world in, for example, Il Troyatore or Siegfried. The trouble with the libretto of A Village Romeo and Juliet is that the passions it represents are so weakly attached to even the possibility of action. They are gentle dreams from which both the intense tumults of the erotic and virtually excluded. The ordinary opera is an expression of excessive wills in conflict; its plot naturally includes murder, revenge, adultery, incest, fornication - all the subjects that interest us most. In A Village Romeo and Juliet, the hero and heroine drift through events like children on a barge floating aimlessly downstream; with only one exception, they commit no crimes for the sake of passion, defy no laws, take no risks; and when the barge subsides quietly to the bottom of the stream, they die as they have lived, without a struggle. There is, of course, that one There is, of course, that one moment where struggle, conflict and crime — the real stuff of the opera stage — come to the surface. I am referring to the brief scene in which Sali (the boy) strikes Vreil's father to the ground when the father attempts to interfere with their handholding. This was the only scene to which

the audience at the Civic Theatre

little resemblance to the everyday

the audience at the Civic Theatre responded with sincere applause; it was the only scene they recognized as opera. How was a composer to cope with such an unusual fibrato? Certainly, one but Delius could have handled it. The music of Delius takes getting used to, like low blood pressure. For those who appreciate its qualities it is a appreciate its qualities it is a superciate its qualities it is a superciate its qualities it is a management of the superciate its qualities in the superciate super preciate its qualities it is a considerable minute to the variety of the component of the c

beautiful writing for the orchestra. They are neither quite declamations nor quite melodies; they never seem to go anywhere, musically; they are full of incongruous and ultimately tedious leaps; they accord very poorly with the natural rhythm of the words; they are often lacking in dramatic expressiveness; and the aggressive desires to be, to achieve and to triumph have been comforts and capabilities of the human voice.

The San Diego production

intensified this failing by the generally bad quality of its singers. John Stewart (Sali) was more than John Stewart (Sall) was more than acceptable, making ten you of a macceptable, making ten you of a macceptable, making ten you of a macceptable, making ten you of the your acceptable you was strikingly good, both in the quality of her instrument and in the strength of the young ten you of the ungrateful score. But all ince the often managed to salvage out of the ungrateful score. But all the other singers were abominable. The musical emphasis was thus thrown even further onto the orchestra, which, under the exceptionally intelligent direction of Walter Herbert, bore the burden nobly. Frank Corsaro's production attempted to make up for the opera's dramatic weaknesses with an elaborate system of scrim projections — by system of scrim projections — by and large with great success. Most effective were the dream scene, with its ingenious combination of projections and stage action; the walk to the Paradise Garden, in which the movies and stills perfectly mirrored the loveliness of the music; and the saking of the barge, at once realistic and symbols. It is once realistic and symbols. It is opening of the opens and the scenes in front of or within Vreil's house — I found some of the visual effects superfluous and even annoying. There was a sense throughout that the singers were system of scrim projections - by

the bare woods



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FOR HEALTH AND EXERCISE program. Copley Y.M.C.A. 3901 Landis Street. San Diego. Swimming, racquetball, handball, fitness, sauna, belly dancing, yoga, jazz dance, judo, karate, aerobic dancing. Public welcome. All ages. Call 283-2251.

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anticipated projects, call 222-3982. UNITHON. Dr. Earrence Molden, originater of En-Vision, its offering a Unifron on Saturday, January 25 from 10 a.m. to 10 p.m. Uniflon is sare page-intellal, New Aeeg group matathon appellerable, New Aeeg group matathon to the project of th

ARE YOU DEVELOPING your human potential to its fullest? Do you seek the property of the proper

OVER 40 WORKSHOP — going into the forties can be a time to explore and find new ways of feeling, thinking, and behaving. The program developed to recognize furnamist. has been taken by over 100,000 persons, and is being offered by The National Center for the Exploration of Human Potential, 95. 9 a.m. to 4 p.m. For information, call: 272-7330.

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TROUBLED? DEPRESSED? Don't know where to turn? It may help to read the 42nd Psalm and the 33rd chapter of Job. If you are without one, the Public Library is well-stocked with Bibles in Section 220.5.

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PERSONALS

IVVEL: I am not aware of any namesakes residing in Stockholm. I and only I am Captain Lisa K. Maradenko in command of the U.S.S. Andrea Doria. registration number N.C.C. 1722. I assure you my main lab does not employ the use of "lingers and toes." Captain Lisa K. Maradenko.

CAPTAIN KARY K. Foley, U.S.S. Vallant, N.C.C. 1711: as a fellow female t am sure you share my displeasure that Starffeet has never designed a suitable dress uniform for female officers. We thould make a point of bringing this matter to the attention of Starffeet Command. Captain Lisa K. Maradenko, U.S.S. Andrea Doria.

CAPTAIN LISA K. Maradenko, U.S.S. Andrea Doria: it is my belief that you are being confused with another individual: 1 suggest you preceed to alleviate the problem with all due alacrity. Captain Kary K. Foley.

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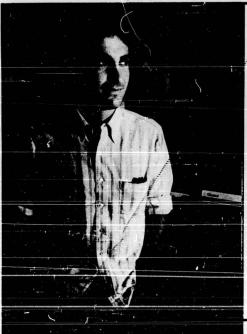
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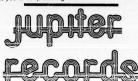
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