

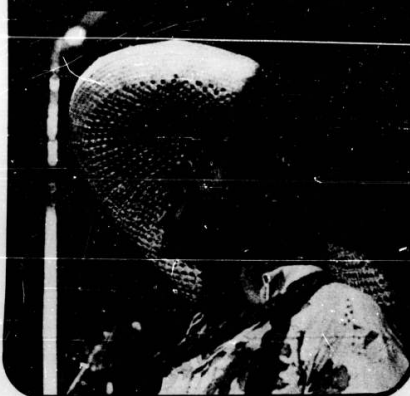
READER

Vol. 4 No. 8

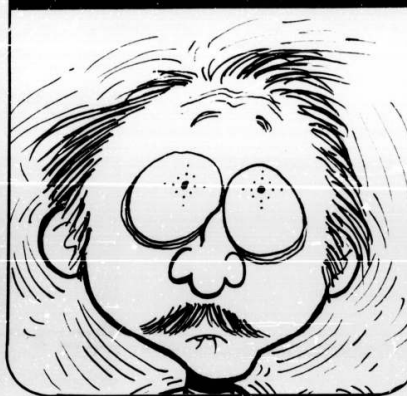
SAN DIEGO'S WEEKLY

February 27 - March 5, 1975

TALKING WITH taj Page 4



Matthew Alice On The Shakes Page 5



San Diego Poets Part II: Their Style

(FD: Because of space considerations, Michael Davidson's comments on the style of San Diego poets had to be carried over to this week's issue.)

— Michael Davidson —

It would be difficult to characterize a San Diego "style" in poetry, although there are obvious influences. The fact of Glover Davis' position as an influential teacher has added a vigorous depth of image to much of the writing centered around State University. The influence of poets such as Philip Levine, Robert Merz and, in the further distance, W. S. Merwin, Galway Kinnell and James Wright can be felt. It is a poetry of heightened image and self-declaration. Personal experience becomes the focus, its potentialities at times approaching a revelatory or cosmic size.

The sense of mythic or heroic confessionalism also pervades work written in the area. Among many of the women poets who are attempting to define a poetics in their own terms, there is an attempt to re-write myth according to individual dream experience, vision and a sense of shared community. In a poem by Barbara Mor, there is an identification with primitive and ethnic powers:

silence like a wind
I came to the sacrifice
I cried and howled
in the skulls of the beasts
and the forests broke open
jagged like bone...

In addition to the role of myth and ritualistic language, the influence of confessionalism in its more recognizable form is prevalent, particularly that of Anne Sexton, Sylvia Plath and Adrienne Rich. The writing in and around UCSD, however, is of a

rather different order. Poetry becomes a propositional mode, its form discovered in the act of writing (or in David Antin's case, in the act of talking). The work of Melvin Feiticher or Kathy Acker involves personal testament mixed with projections of certain personae so that private and public boundaries are blurred. The latter's "I Dream I Was A Nymphomaniac" is an artful mixture of sexual fantasy and flat, descriptive narrative. The tension enacted between the two creates extremely funny moments. A highly symbolic or metaphoric language is dropped in favor of a narrative, almost conversational style. Chance factors are allowed into the writing and the nature of "person" is revealed in dialogue or monologue rather than through a series of discrete images. Of influences, one might recognize a more international style: Mayakovsky, Raymond Roussel, John Cage, the surrealism of Breton or Max Jacob, the lengthy meditations of John Ashberry. It should be added that among certain poets in the area there is a strong interest in the California-Western tradition from poets like Gary Snyder, Philip Whalen, James Koller and Robert Bly — a naturalistic poetry with the full charge of mythic potential lying beneath the surface. And there are a number of poets, notably those printing through *Santacitas* and Inca Press, in whose voices one finds the presence of the Los Angeles "school" — that surrounding Charles Bukowski. This is also a highly personalist-confessional mode mixed with a wit and at times biting humor.

But these distinctions are only tentative marks, and it would be foolish to assume a consistent poetic voice. If one could specify a distinction between poetries in the area it would probably be that between a poetics of image and self-declaration versus a poetics of "operations" or formalistic exploration. There can also be seen an experimentation in the world of prose poetry as distinct from the "finely crafted" poem in recognizable stanzic units. But these distinctions are not hard and fast and if demographic and topographic features contribute to this diffusion, then we are all the more fortunate.

Photo by Jerry Weiner



EVENTS

FEBRUARY 27 — MARCH 5, 1975

FILM

SHOWS

PHOTOGRAPHS by Jim Har. Father Nature's Ice Cream House. Ocean Beach March 1-30.

PHOTOGRAPHERS: MIDWEST INVITATIONAL Exhibition by 24 photographers from the Midwest. La Jolla Museum of Contemporary Art Saturday, March 1 through March 30. 454-0183.

INTERCOLLEGIATE ART SHOW, juried exhibition of students from 11 S.D. colleges. March 2 through April 6. JACK ZAJAC SCULPTURE, through March 30. 19TH NATIONAL PRINT EXHIBITION, through March 30. HISTORICAL IMPLICATIONS OF ROMAN COINS, through March 7. Fine Arts Gallery, Balboa Park 232-7931.

THE ELEGANT FEAST: Chinese temple carvings, jade plaques, household gods from Hong K.-g. junks. Bozzarini Trading Company, 1401 Camino del Mar, Del Mar. March 1 through March 31. 755-2545.

DOROTHY STRATTON, paintings and intaglios. S.O. County Law Library, March 1 through March 31. 232-2231.

JIM HUBBELL, watercolor and wood sculpture. Artists' Cooperative Gallery, 3731 India St., Through March 16. 296-0200.

PHOTO EXHIBITION, "Just before the War: Urban America from 1935 to 1941." including Holstein, Lange, Wydens, and Shahn. Casa Real, Aztec Center, San Diego State. Through March 16. 565-4076.

LECTURES AND READINGS

FAD DIETS AND FATNESS: Are They For You? Lecture by Dr. Richard Atkinson of UCLA Medical Center. Casa Real, Aztec Center, San Diego State. Thursday, February 27. 7:30 p.m. 286-5204.

THE PASSIVITY OF THE JEWS IN THE DIASPORA — MYTH OR REALITY? Discussion sponsored by Union of Jewish Students, Revue Internal Lounge, UCSD. Thursday, February 27. 8 p.m. 452-3150.

DISSENT IN THE USSR, a panel discussion with Prof. Richard Gold and Peter Link. Militant Forum, 4635 El Cajon Blvd. Friday, February 28. 286-1282.

THE ILIAD AND THE ODYSSEY, film and talk by Frank Vittor of English Faculty, part of "Our Grecian Heritage" series. Fine Arts Recital Hall, Grossmont College, Saturday, March 1. 8 p.m. 465-1700, ext. 321.

ENVIRONMENT AS MAGIC, lecture by Eugene Ray, artist, architect and professor of Environmental Design at S.D. State. Unicorn Cinema, Sunday, March 2. 7 p.m. 459-4343.

RICHARD LEAKEY, noted anthropologist, describes discoveries in East Africa. Mayan Hall theatre, Southwestern College, Monday, March 3. 8 p.m. Free. 420-1331.

FILMMAKER Yvonne Rainer (maker of *Film About a Woman Who...*) will show and discuss her film. First in the series "Art and Artists: New Directions." P-32, Palomar College, San Marcos, Monday, March 3. 7 p.m. 744-1150, ext. 345.

POETRY READING, Glover Davis, author of *Bandaging Bread*, member of S.D. State School of Literature. Casa Real, Aztec Center, San Diego State. Tuesday, March 4. 8 p.m. Free. 565-4076.

DESERT ANIMALS, lecture by Dr. Raymond Giamore of the Natural History Museum. Museum auditorium, Wednesday, March 5. 7 p.m. 232-3821.

POETRY READING by Carl Rakosi, winner of Pulitzer Prize for Poetry in 1970. Fine Arts Recital Hall, Grossmont College, Tuesday, March 4. 8:30 p.m. Free. 465-1700, ext. 321. Also at UCSD Student Center Lounge, Wednesday, March 5. 7 p.m. 452-2533.

MUSIC

THE VALKYRIE, Wagner's opera, presented by San Diego Opera. Civic Theatre, Friday, February 28. 8 p.m., Sunday, March 2. 2:30 p.m. 236-6510.

VICTOR BORGE, "Comedy in Music." Civic Theatre, Saturday, March 1. 8 p.m. 236-6510.

LA JOLLA CIVIC/UNIVERSITY SYMPHONY, featuring clarinetist Mel Warner. Mandeville Center, UCSD, Saturday, March 1. 8 p.m. Sherwood Hall, Sunday, March 2. 8 p.m.

ORGANIST Cynthia Woodson will give a senior recital at All Saints Episcopal Church, 6th and Pennsylvania in Hillcrest. Sunday, March 2. 8:15 p.m.

MINI-CONCERT, performed by La Jolla Brass Trio, Grand Salon, Civic Theatre, Monday, March 3. 12 noon and 12:30 p.m. Free. 459-5678.

LARRY CARTER, organist, presents works of Bach, Tournemire, Franck, and Goutou. St. Paul's Episcopal Church, 2701 5th Ave. Monday, March 3. 7:30 p.m. 298-7261.

PIANIST Iana Myslov play, music by 20th century American composers. Third floor Lecture Room, S.D. Public Library, downtown Tuesday, March 4. 7:30 p.m. Free.

THEATRE

THE CONVERSION, documentary-drama about Patty Hearst and the S.L.A. Quoniam Hut Q-321. Matthews Campus, UCSD. Friday, February 28. 8 and 10:15 p.m. Saturday, March 1. 8 p.m. 452-3791.

THE CRUCIBLE, by Arthur Miller, presented by the San Diego Little Theatre at the Del Mar Fairgrounds. Fridays and Saturdays, 8:30 p.m. March 1-15. 755-5017.

THE REAL INSPECTOR HOUND AND AFTER MAGNITUDE, by Tom Stoppard. Cassius Carter Centre Stage, Balboa Park. Tuesdays through Saturdays, 8 p.m., Sundays, 2 p.m. March 4-April 6. 238-2255.

THE SIGN IN SIDNEY BRUSTEIN'S WINDOW, by Lorraine Hansberry, presented by S.D. City College Drama Department. City College Theatre, Thursdays through Saturdays through March 1. 8 p.m. 239-7854.

YOU NEVER CAN TELL, by George Bernard Shaw. Old Globe Theatre, Tuesdays through Saturdays, 8:30 p.m. 239-2255.

THAT CHAMPIONSHIP SEASON, by Jason Miller. Mission Playhouse, Old Town. Thursdays, Fridays and Saturdays, through March 3. 8:30 p.m.



SONORA, written and directed by Rosie Driffield. Crystal Palace Theatre, Mission Beach. Fridays, Saturdays, and Sundays, through March 9. 8:30 p.m. 458-4856.

BELL, BOOK AND CANDLE, the John Van Druten comedy. Coronado Playhouse, Friday, Saturdays, and Sundays, through March 29. 8:30 p.m. 458-4856.

DON JUAN IN HELL, readers' theatre. Patio Playhouse, 1511-23 E. Valley Parkway, Escondido. Thursday through Saturday, February 14 through March 2. 7 p.m. 748-6669.

SPOON RIVER ANTHOLOGY, by Edgar Lee Masters. Presented by the School of Performing Arts, Zelle Hall, USU. Wednesday through Saturday, February 28—March 1. 8 p.m. Free.

DANCE

BARAVAN, a dance collective performing original choreography. Women's Gym, San Diego State. Friday and Saturday, February 28 and March 1. 8 p.m. 454-2910.

THREE'S COMPANY, newly-formed professional company from S.D. Conservatory of the Arts, perform modern dance at Student Center, Grossmont College, Saturday, March 1. 8 p.m. Free. 465-1700, ext. 321.

SONG FOR THE DEAD WARRIORS, films on Wounded Knee occupation, THE DISPOSSESSED, film on Piri River occupation. Montezuma Hall, San Diego State. Thursday, February 27. 7 p.m. 286-6551.

THE PACIFIC GREY WHALE, environmental film. Museum at Torrey Pines State Reserve. Saturday, and Sunday, March 1 and 2. 3 p.m. 755-2063.

ROMANCE OF ROMANIA, Explorations Travogue. Civic Theatre, Tuesday, March 4. 8:15 p.m. 236-6510.

THE VIRGIN AND THE GYPSY, based on D. H. Lawrence's work. College Grove Shopping Center Community Hall, Tuesday, March 4. 1:30 and 7 p.m.; Grossmont College Fine Arts Recital Hall, Wednesday, March 5. 8 p.m. Free. 465-1700, ext. 321.

SPORTS

CIF FINALS: high school basketball championships. Thursday and Saturday, February 27 and March 1. 6:30 p.m. 224-4178.

S.D. YACHT CLUB RACE, from San Diego to Todos Santos Island (Ensenada) and back. Friday, February 28. 222-7237.

BASKETBALL: Conquistadors vs. Indiana Pacers, Friday, February 28. 8 p.m.; vs. Denver Nuggets, Sunday, March 2. 7 p.m.; vs. Utah Stars, Wednesday, March 5. 8 p.m. Sports Arena. 224-4178.

WATER SKI TOURNAMENT, Slalom and ski jump competition. Hidden Anchorage, Fiesta Island. Mission Bay Park, Sunday, March 2. 8 a.m. Free. 276-0830.

HOCKEY: Mariners vs. Quebec Nordiques. Sports Arena. Tuesday, March 4. 7:30 p.m. 224-4178.

GALLERIES

ARTIFACTS OF PRIMITIVE NEW GUINEA, AMAZON BASIN, AFRICA, AND OCEANIA. Bozzarini Trading Company, 1401 Camino del Mar, Suite 102. Through February 28. 755-2546 or 755-7087.

EROTICA '75, by Douglas Frederick Knutson. Triad Gallery, 3701 India St. 199-6543.

FABRICATIONS 1975-1981, annual Creative Weavers' Guild Show, demonstrations included. Museum of Man, Balboa Park. 238-2201.

SPECIAL EVENTS

SPRING PUPPET SHOW, by Marie Hitchcock. Children's Room, S.D. Public Library, Thursday, February 27. 10:30 a.m. Free.

FIELD TRIP — guide's bus tour of San Diego Back Country. All day Saturday, March 1. Sponsored by Grossmont College. Call 755-1700, ext. 317 for information.

PICKING A WILD SALAD, a nature walk where edible and medicinal plants will be discovered. Led by William DeSasser, N.D. of the Christus School of Natural Healing in Taos, N.M. Groups will leave from Homestead Restaurant in Ocean Beach, Saturday and Sunday, 10 a.m. 224-4422.

The Events Calendar is compiled each week and sponsored alternately by Southern California First National Bank and Roots Natural Footwear. Please send any listings to READER EVENTS, Box 80803, San Diego 92138. They must reach us no later than the Saturday before the Thursday of publication.

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LETTERS

BRICKBATS

Dear Reader:

So Jacqueline Burns and Margo Wood are at it again. Last time it was Tijuana men, now it's gringo men, the worst of whom would be a veridical-type. When is the Reader going to stop publishing the exploits of these female sexists?

Harold S. San Diego

Dear Editor:

Re: "For Our Matchless Friends." It's good to know that Burn and Woods weren't devoured by disgruntled Tijuans and typical Tijuana tourists.

It was refreshing to read a factual article which accurately presented computer dating as a normal and intelligent alternative to picking up girls you know nothing about at a bar.

In the Navy and had absolutely no luck with girls when I arrived in San Diego a year ago. I enrolled in a computer dating service a few months back and have taken out several girls who share my interests, who see through my regulation shoes and haircut and don't go running for mama and screaming "Swab!" like the rest of the snobish San Diego girls do.

Thanks again, Ms. Burn and Ms. Woods, and as for the rest of the San Diego girls I can only hope for their sakes that if and when they grow up they'll see that there is more to life than surfboards and fraternity boys.

Sincerely,

Dwight Johnson

Dear Reader:

I would like to add to Michael Davidson's article on poetry in San Diego. To the best of my knowledge the only significant poet in San Diego is Alurista. He has been widely anthologized and has read his poetry over UNESCO radio in Mexico City. He is the center of the Chicano cultural movement.

Michael Holzman San Diego

(ED. Two other omissions to be accounted for in last week's Reader: the photograph of Michael Holzman should have been credited to Judith Holzman, and the Farmer's Market ad should have had a dozen brown fertile eggs at 39 cents with each \$1 purchase. Sorry.)

changed by the content then they must be able to identify in some manner with the characters; to see themselves in the mirror and recognize their own fears, hopes and weaknesses.

I also think that it is odd that Shepherd wrote half of his article on the Rainer film which was presented at a one-time-only engagement at UCSD, and which most of us could not have seen. I couldn't help but wish that he had been less shallow and devoted more space in his review to the two films that the public is most likely to see.

Sincerely,

Billie London

Del Mar

P.S. — The review of Pinter's "The Birthday Party" was excellent, in-depth and enlightening. I sent copies to all my friends who had seen the play.

AND MORE BRICKBATS

Since no new movies turned up to turn my head last week, I find myself with no alibi for further delays in attending to my mail.

Letters of this strain have been piling up for a while now, and they've been weighing me down like lint. So, I will take a deep breath and puff, though my heart is not really in it.

(a) Steve Austin, while toyng with masochistic metaphors, gives us something firm to grab hold of, for he documents his case with a few tangible examples. With these, he has exposed himself. He feels perfectly safe about revealing an indifference to Tunisia (and he mispells it to rub the point in), Hawks' *His Girl Friday*, and Eudora Welty. If he does not know about them, they surely cannot amount to much.

Why, I wonder, does this person read at all? Like many of the contributors to the complaint department, he seems to want to see his own notions when he is reading. To him, movie reviewing is a community service, and the reviewer's worth can be determined by his proximity to the movies are too affected and

"gut" of the readership. Well,

movie reviewing is, as a matter of fact, not an elected office; there is no asking for ayes and nays and bowing to the consensus. If references to Tunisia, Howard Hawks, and Eudora Welty sail over some people's heads, it is not a warn a signal that the writer is due for a lobotomy. And he does not need his aim adjusted to bring it closer to the gut level. Frankly, in the examples cited of my distance from "the gut," I am rather surprised myself at my generosity. In the reference to the unian landscape, the description "vacant" supplies a slight dig at anyone in the dark; in the reference to Welty's fiction, the word "gated" functions likewise; as for the one to *His Girl Friday*, I will risk a blind guess that practically no movie critic in the country, when reviewing *The Front Page*, refrained from mentioning the earlier version by Howard Hawks. Further, such reference points obviously influence my reaction to a movie, and I think it is anything but a "jack-off" when I share these things. Once in a while, there is even a sort of pay-off for such a reference. When I referred to *Vittorio* in discussing Amarcord, I could not suppose that many people had seen it; but this movie greatly outshines Fellini's latest work, and it is difficult to accuse it if you have seen it, and now I am pleased and relieved to see it turn up on the Unicorn's schedule for March. Steve Austin will not be interested, but those who are interested will find it illuminating to check early Fellini against late Fellini.

(b) It would be too trying to hack through the thicket of questionable and dead-weight assumptions in Billie London's letter. In one sentence, for instance, the assumptions that Cassavetes and Scorsese indeed

exhibit courage and taste (how fact, not an elected office; there is no asking for ayes and nays and bowing to the consensus. If references to Tunisia, Howard Hawks, and Eudora Welty sail over some people's heads, it is not a warn a signal that the writer is due for a lobotomy. And he does not need his aim adjusted to bring it closer to the gut level. Frankly, in the examples cited of my distance from "the gut," I am rather surprised myself at my generosity. In the reference to the unian landscape, the description "vacant" supplies a slight dig at anyone in the dark; in the reference to Welty's fiction, the word "gated" functions likewise; as for the one to *His Girl Friday*, I will risk a blind guess that practically no movie critic in the country, when reviewing *The Front Page*, refrained from mentioning the earlier version by Howard Hawks. Further, such reference points obviously influence my reaction to a movie, and I think it is anything but a "jack-off" when I share these things. Once in a while, there is even a sort of pay-off for such a reference. When I referred to *Vittorio* in discussing Amarcord, I could not suppose that many people had seen it; but this movie greatly outshines Fellini's latest work, and it is difficult to accuse it if you have seen it, and now I am pleased and relieved to see it turn up on the Unicorn's schedule for March. Steve Austin will not be interested, but those who are interested will find it illuminating to check early Fellini against late Fellini.

—Duncan Shepherd

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Occupational Hazards

— Mark Woelher —

Photograph by Gary Moran



Taj Mahal doesn't believe in wasting energy. Not that he doesn't have any; he's just finished running three and a half miles around Shelter Island. He just doesn't like to see it wasted, especially in his music. He says he views music as a "consciousness-raising" process, and expresses soon for the recording industry, its population of the vast system, and musicians who "plug in, play, and walk off to stage." In the midst of all the hype that is the music business today, Taj feels that you can find the entertainer's value to the spirit and the community by asking, simply, "where is the music?"

Taj Mahal's music is in his blood, and that of his fellow musicians. They're playing what's known as "reggae" here, and "rockers" in Jamaica, a sound redolent with the colors of West Indian carnival, calypso, and the steel drum bands. The recent "Mo' Roots" album shows off the easy rhythms with which his Jamaican fellow musicians are so familiar. Otis Brown, Taj's production manager, calls it music which lets you "fit in," and many other artists, Steve Wonder, Aretha Franklin, Paul Simon, and Eric Clapton among them, have been working in the reggae style, hoping to develop the "synthesis" with the audience which reggae seems to enhance.

Taj came to reggae through the blues, and chronicles his cultural antecedents on an earlier album, by saying, "First I'm a Black African, second a Black Jamaican, third a Black American." One of the problems with trying to introduce the "bad" sound of reggae to the American audience, he says, is a common and almost frenetic desire to "reggae" it. He doesn't want to be "half the songs they've come to hear." However, there's no "movement" in playing all the old stuff. Taj says, it becomes mechanical, "open close, open close, open close" and "wax," in the long run, "hold the larger audience for too long." Audience tastes change

a lot, reinforcing Taj's own commitment to a "direct relationship" to the music. Lately, Taj thinks, his audience has been changing. His old band was fairly popular around San Diego, and "a lot of surfers used to like what we used to do, cause we had more country sound, which was an alliance of old blues and contemporary blues. There was a space in there where the old band really covered it." Three

American groups which "have always been in connection or opposition to each other," were represented: Black American, Native American, and Euro-American. "But the band never knew how good or popular they were, due to bad management and lousy feedback. Taj is vehement about this, the business end of music, calling it a pack of "thieves and leeches." When asked how working for Columbia —

one of the biggest businesses —, he gets around this problem. Taj says he "works real hard," and points out that he doesn't have any "hit records." "Cause I run my mouth the way I do. I don't kiss nobody's ass." CBS reworks his records "not very well," but Taj uses his own engineer and tries to maintain quality control where possible. CBS would like to know "just what to do with Taj Mahal," concerning his record market. But it's

no problem to Taj: "Just put it out there. They're stuck with their number one hit single theory: Frank Zappa isn't never had a hit single."

Does Taj have a cult following, like Zappa? "I don't know. All kinds of people from all walks of life know me." He tells of meeting a "straight" doctor on a plane who knew all his songs. From "straight cats who got nothing to do with where I'm coming from," to "cats who hang out on the corner," they love Taj Mahal's music. "All the music."

Taj plays around 200 shows a year. He doesn't get tired of travel, just "bad treatment." Musicians try to "bring something good to town," and often end up on the receiving end of negative stereotypes and mistrust. "Occupational hazards," says Taj.

He speaks highly of San Diego, however. There's a "real good audience" here. In the years he's played San Diego, he's "never seen it without a crowd. It's always jammed." He mentions that San Diego radio stations are among the best in the country for "raising consciousness."

Taj has a real affinity for the Latino in Southern California. Last year, at the invitation of his old manager, who now works for Joan Baez, and is one of the few people in the business for whom "I have any respect," Taj attended a funeral for two farmworkers killed in the Teamster struggle. He speaks with grave admiration of the 6 or 7,000 people present who had to deal with unnecessary death, yet did so with detachment and accord. "It's a real inspiration to see people work together," he says and adds, "all peoples are oppressed."

Taj got his band together "just fishing around," and they're all established musicians in their own rights, who can play just about anything, including the blues. "I'll always hang in there. Every time that I've been depressed or for energy has been a blues value or vice." Reggae, too, is an expression of this vibe. And for Taj Mahal, right now, that's where the music is.

STRAIGHT FROM THE HIP

— MATTHEW ALICE —

Dear Matthew Alice,

For the past week it's been feeling like the approach of doom. My windows have been rattling, the ground shudders, and when I answer my front door because of the loud knocking noises, nobody's there. You've already scared me half to death with your casual account of local tremors. Are this week's strange vibrations perhaps precursors of an earthquake?

A. Greene

Dear Mar

Though I cannot alleviate your fears (which half did I scare?) about earthquake activity in these parts, I can assure you that the end of days is not yet come. The vibrations you describe were not issuing from the ground, but were being produced above it, and most probably by the offshore practices of the U.S. Navy. I must say "probably" because, while local Navy personnel are quite willing to admit that there is continual offshore flight activity, they become extremely evasive and non-committal when pressed for details. Special and unusual offshore operations do occur periodically, but the people at Miramar, North Island, etc. tend to deny the existence of such operations until well after the time of their occurrence.

Generally speaking, the familiar, though always startling double blast of a sonic boom results from high flying aircraft,

traveling 50-60,000 feet above ground. Outsize! The equally startling strong vibrations you have been noticing derive, more likely, from low flying aircraft exercises and from offshore target practice. The once serene San Clemente Island, lying only 4.5 miles off our coast, is the site of extensive gunnery practice. Targets on that island ring with the blasts of Naval gunfire, as do the hapless domes overhead. Keeping it all in the family, our own Teledyne Ryan manufactures these moving targets for the Navy. (Ryan also retrofits the unjettisoned aircraft from the bottom of the sea and resupplies them, for a price, back to the Navy. Waste not, want not.) While it is possible that certain atmospheric weather conditions, such as our common marine inversion, can cause enhanced or unusual sound and

shock wave propagation, it is unlikely that such is the current problem. Various offshore Naval activity is the more likely culprit.

Dear Matthew Alice,

At the Gentle Giant/Alvin Lee concert at the Civic Center (Feb. 6), the sign behind the group just read "Giant" in bold silver letters. But what happened to the "Gentle"? Did it get lost or broken in the transfer from L.A., or did Wolfe & Rasmussen save more bucks by not putting it up? (They already saved a bundle by not having seats!) For those who aren't familiar with this classical tradition, highly innovative group, the missing adjective could be misleading. Indeed, the group is Giant, but also Gentle. So what happened to the sign?

A. Grossman
Ocean Beach

Man seems to be always in

search of a Sign. But alas, the final truth in this matter is still not forthcoming. Not only do other wise inf and sources not know what happened to "Gentle," they also refuse to show much concern. Perhaps that is really the sign of our times.

By the way, are you sure you had both eyes open?

Dear Matthew,
Please tell me what I need to know about the California auto emissions controls regulations. (What a mouthful!) I'm considering buying a second hand car and I'm very confused about the requirements; they seem to vary from county to county and from year to year. And how effective are they anyway?

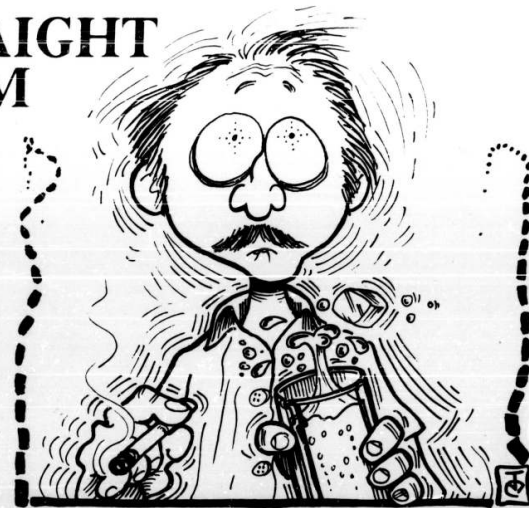
G. Daniels
Kensington
Are you asking how effective are the requirements or how

effective are the emission control devices? I'll answer the latter. According to a knowledgeable consensus, the combination of the new lower lead gasoline and the required emission control devices has resulted in lower engine efficiency, greater gasoline consumption, and correspondingly increased noxious emissions. Said consensus indicated that our thriving oil companies could undoubtedly revamp their petroleum "cracking" process in order to yield a product that would burn much cleaner and more efficiently. Due to expense (funny thing, money!) this is not what we can expect in the near future. So we might as well get back to your first question.

Hydrocarbon and carbon monoxide controls were established in California in 1960. Sometime later, it became apparent that the use of these control devices resulted in an increased output of nitrogen oxides (NOx), which are among the principal ingredients of smog. In 1970, the Air Resources Board noted that 71% of the nitrogen oxides in the air were being emitted from autos, and so, a year later, NOx control devices were required by state law. Since you don't specify the age of your prospective acquisition, I'll give you a rundown (surely it's not an antique).

Assuming that it was first sold and registered in California (out of state autos have slightly different, i.e. more relaxed requirements), here's what you need: if it's a '55-'62 model, a retrofit exhaust control and a retrofit crankcase control; '63-'65 models require a crankcase control and a retrofit NOx control; '66-'69 models require a crankcase control, exhaust and NOx controls; '70 models require crankcase, exhaust, vapor and retrofit NOx controls; '71-'73 models require crankcase, exhaust, vapor and nitrogen oxides controls. Why don't you take the bus?

N.B. Beware of unwary proof readers! In my column of two weeks ago, I stated that salmonella, the bacteria, caused food poisoning, not blood poisoning, as the resulting crop read.



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BAC'DOOR: CECILIA KAPONO, MAGGIE & TERRE ROCHE. Friday and Saturday, February 28 and March 1 only, 7:30 and 10 p.m. State students \$2, other colleges \$2.50, public \$3. Hoot Nite, Wednesdays. Aztec Center, SDSU, 286-6562.

BALI HAI: SUNDAY MANOA, Tuesday through Sunday, 9:30 and 11:30 p.m. \$1.50 weekdays, 2200 Shelter Island Drive, 222-1181.

BOOM TRENCHARD'S: SLIPSTREAM, Wednesday through Sunday, 2888 Pacific Highway, 291-5555.

CATAMARAN: BETTINA DEVIN, Thursday through Saturday, 3999 Mission Blvd., Mission Beach, 488-1081.

CIVIC THEATER: BUCK OWENS, Monday, March 3; ROD MCKUEN, Saturday, March 8, 3rd and C, Downtown, 236-6510.

FOLK ARTS: KATIE WALDON, Friday and Saturday, February 28, March 1, 3743 5th Ave., Hillcrest, 291-1785.

GRB: DON MCLEOD, a modern mime, Monday and Tuesday; HOOTENANNY, Wednesday; JERRY McCANN, Thursday through Sunday, 225 15th St., Del Mar, 755-1414.

GREEN ONION: SANDI & THE CLASSICS, Tuesday through Saturday, 4000 Kearny Mesa Road, 278-2230.

HANA'LEI HOTEL: JAIME MORAN, latin swing, Tuesday through Sunday, Islands Restaurant, Mission Valley, 297-1101.

IRON HORSE: THUNDERBOLT THE WONDERCOLT, Wednesday through Sunday, 8238 Parkway Drive, La Mesa, 465-7663.

JAMICA JOES: POWER POTION, Tuesday through Sunday, 3595 Sports Arena Blvd., 225-1941.

J.J.'s: CRYMANY SAKES, Thursday; RAVENLOFT, FULL NELSON, Friday and Saturday; Soul Nite, Sunday, 4025 Pacific Highway, 296-3655.

LEBARON HOTEL: WATERFALLS, Thursday through Sunday, V.P. Lounge, 250 Hotel Circle North, Mission Valley, 291-1777.

LEDBETTER'S: JUMBALAYAH, Tuesday through Sunday, 5524 El Cajon Blvd., 583-4524.

MCRD: ARAGON, Friday only, Commissioned Officers' Mess, 2865 Linton Ave., Limited to service personnel, 296-6322.

MOM'S SALOON: SUGARBOLT, Tuesday through Sunday; PURE ENERGY, Monday, 943 Garnet, Pacific Beach, 488-3366.

PALEIS 500: KIRK BATES, Tuesday through Saturday, 9 p.m., 500 Hotel Circle North, Mission Valley, 291-7131.

THE PEOPLE: CLAIRE, Monday through Wednesday; TONI & FRIENDS, Thursday through Saturday; TOMCAT, Sunday, 4970 Voltaire, Ocean Beach, 223-9731.

REUBEN E. LEE: BLUE SKY, Tuesday through Sunday, 880 East Harbor Island Drive, 291-1880.

REUBEN'S HARBOR ISLAND: BOBBIE & CYDIE, Tuesday through Sunday, 880 East Harbor Island Drive, 291-5030.

SHELTER ISLAND INN: FREE SPIRIT, Tuesday through Saturday, 2051 Shelter Island Drive, 222-0561.

SPANKY'S SALOON: GABRIEL, Tuesday through Sunday, Midway at Rosecrans, 223-3154.

SPORTS ARENA: DAVE MARION, CANNED HEAT, Sunday, March 2, 9 p.m., 224-4176.

STONE STEP TAVERN: Jazz Nite, Thursday; MANZANITA, Friday; KENNY HALL & THE HIGH DESERT STRIP BAND, Saturday; SQUATTERS' RIGHTS, Sunday; JOEL ADLSTEIN & STEVE OVERHOLT, Monday; CACTUS JACK, Tuesday; BOB STEWART, Wednesday, 756 1/2 North Highway "Q1, Encinitas, 753-9732.

TOM HAM'S LIGHTHOUSE: SPINNING WHEEL, Tuesday through Sunday, 2150 Harbor Island Drive, 291-3110.

TRITON RESTAURANT & BAR: DARRILL RAY, honky-tonk piano, Tuesday through Saturday, College at El Cajon Blvd., 583-3240.

VACATION VILLAGE: DANNY SALMAS, Tuesday through Sunday, Bay Lounge, Vacation Isle, Mission Bay, 274-4630.

VOYAGER: NOONEY, RICKETT, & CO., Wednesday through Sunday, 9 p.m., 1901 Shelter Island Drive, 222-0421.

WALLBANGER'S: ROCK N RYE, Tuesday through Sunday, Midway at Rosecrans, 223-3138.

WEBB'S: HORIZON, Thursday through Saturday, 1921 Bacon, Ocean Beach, 222-6822.

YACHT CLUB: RED RABBIT, Tuesday through Saturday, 4268 West Pt., Loma Blvd., 225-5555.

(continued from page 7)

storytelling is rather unimpressive. However, Yul Brynner is happily within his range in the role of a robot, 1973.

*(Broadway, Frontier Drive In)

What's New, Pussycat? — Under Clive Donner's direction, Woody Allen's erratic, brain-torturing humor finds a richer texture and more varied moods than it finds later under his own direction. With Peter O'Toole, Peter Sellers, Paula Prentiss, Romy Schneider, and a Burt Bacharach musical score. 1965.

*** (Pacific Drive In)

White Dawn — Marooned in the Arctic by a shipwreck, three American whalers, circa 1900, are nursed and adopted by Eskimos, who take the peculiar newcomers to be "Dog-Children." The ensuing discoveries, through Western eyes, of Eskimo culture are assumed with justification to be appealing to the audience's curiosity for their documentary value alone. Things go along on this level, quite well, quite a ways. But there is too little sketching-in of the characters for the story to work on the level of personal drama-poignance-tragedy which it climbs to, ultimately. Timothy Bottoms, Lou Gossett, Warren Oates, directed by Philip Kaufman, 1974.

*** (UA Cinema 2)

The Wild Bunch — Sam Peckinpah's earth-shaker about a holdup gang in the changing Southwest society of the Nineteen Teens. The violence is self-consciously didactic and the viewpoint is self-consciously existential. Definitely it is one of the unavoidable American movies of its period, although its merit is highly arguable and highly variable from one moment to the next; particularly questionable is its probability of standing up the passage of time. With William Holden, Ernest Borgnine, Robert Ryan, 1969.

*** (Cabrillo, through 2/8)

A Woman Under the Influence — Another of John Cassavetes' warm-hearted films made among friends — his wife Gene Rowlands, her mother Lady Rowlands, his mother Katherine Cassavetes, and his friend Peter Falk. Characteristically, the director seems intimate with, and interested in, the people, themselves, and almost blind to the people's surroundings, jobs, pastimes, daily duties. This time he is dealing with a housewife's alienation from her well-meaning husband, as her capricious qualities, from her child-like mischief to her Ruth Gordon-ish mouth tricks, are understood to be insanity by those around her. It moves surprisingly fast for a two-and-a-half-hour movie taken up

almost entirely with the actors' expansive, self-absorbed acting exercises.

*** (State; Alvarado Drive In)

Young Frankenstein — Mel Brooks' hermetic and familiar take-off on the old Universal Pictures' horror series — it does not reach very far in any direction, but it exerts a good deal of comic verve within the narrow confines. Basically, it resembles the sort of nostalgic parody of old movies common on the CAROL BURNETT SHOW, although it is larger, fuller, and funnier. Brooks' stature as a movie-maker is enhanced considerably by his efforts to extend the parody even to the Hollywood studio techniques of the 1930s. On that score, he surpasses his nearest competitor in movie comedy, Woody Allen, who has long gravitated toward old movies in search of subject matter, but whose comic copies duplicate the proper cinematic style haphazardly at best: in his performances as well, whether he is imitating a bank robber, a Latin American revolutionary, a robot, or a Bogartian tough guy, Allen is always undermined by his feelings of impotence. Brooks suffers from all these insecurities. Starring Gene Wilder, Madeline Kahn, Gene Hackman.

*** (Center 3 Cinema 1)

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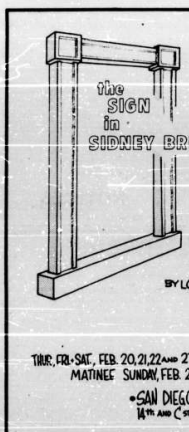
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CHEAP CHILLS

— Jonathan Saville —

The San Diego State University Theatre has offered us a slickly elegant production of a chintzy Victorian melodrama called *Sherlock Holmes*. The play is an adaptation by the Victorian actor William Gillette of a script by Arthur Conan Doyle, the creator of Sherlock Holmes and Dr. Watson, and in its preposterousness it outdoes the master himself. The audience superb in the way they raised the clichés of melodrama to a polished art. This was a flawless production. Whether it was worthwhile undertaking at all is another question.

The pun is a conversational ploy that bolsters regresses to infantile habits of speech, a childish playing on words: in a manner that makes their sound more important than their sense. Public reaction to a pun generally takes the form of a groan, in that there is nevertheless a considerable quantity of pleasure; it is the pleasure of ceasing (for a moment) to be an adult, a pleasure which is disguised by the overt contempt showered upon the punner. Camp productions of melodramas, like San Diego State's *Sherlock Holmes*, function in much the same way. The melodramatic view of the world is as childish as it could be: the absolutely good (Holmes and company) versus the absolutely wicked (Moriarty and his henchmen), locked in a deadly struggle to determine the fate of a poor innocent thing who, however old she may appear to be on stage, has all the basic qualities of an infant of three years. Reality — the complex, mixed nature of humankind, and even the plausibility of plots, clues, intrigues and denouements — is to all intents and purposes ignored in this literary form. Consequently,

Director Michael Harvey chose to treat this nonsense as high camp; indeed, it is hard to see what else he could have done with it. Consequently, all speeches and movements by the energetic young cast were stylized to the point of unreality, an unreality enhanced by sinister silent-movie organ music which accompanied the action and underlined each of its exaggerated gestures. This resulted

in a suave uniformity of artificial style, which was beautiful in its cheapness, like Tiffany lamps. The way that Don Russell, unconvincingly superb in the way they raised the clichés of melodrama to a polished art. This was a flawless production. Whether it was worthwhile undertaking at all is another question.

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49 FORD car. Many parts. 260-269. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

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ANGIE. I waited at the appointed place. I waited for you. Could it be that you have forgotten me? My mind is yours. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

SAMMY. Where is Lucifer's office? I can't find it. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

CAMERON. Can't return 747. Am lost in Texas. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

CHATEAU LADIES. I love you. Just 21. Jumpin' Bats and Sally keep coming. I love the feeling, or it'll grow. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

ICER. Any ideas for spicing up couples? (Without dropping Captain Wagon's style). What's coming is a threat. Let me know. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

CASS DONNA. You've got my birthday on top for several months. You both are yours. It's time to see you both. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

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THOSE WHO proclaim their difference are exactly those who are most common. Master Peter.

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CASTING ONE hell of a devilish. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

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WANTED 1 bike, woman's small (18"). 2" lightweight. 10 speed. 2" Singer Featherweight. sewing machine. metal case. 3" undercoiler. dish-washer. Reasonable. 453-1463.

PRIVATE Party needed for four-plex or duplex in good area. Call 753-7855. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

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MY VIETNAMESE WIFE wants to meet you. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

WANTED 1 bike, woman's small (18"). 2" lightweight. 10 speed. 2" Singer Featherweight. sewing machine. metal case. 3" undercoiler. dish-washer. Reasonable. 453-1463.

PRIVATE Party needed for four-plex or duplex in good area. Call 753-7855. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

WANTED MORRIS MINOR. any condition, running or not. Will pay \$50 and up for whole auto. Call David. 481-9726 after 6 p.m.

I'M INTERESTED in buying a used Hermes Swiss manual portable typewriter. reasonable. 299-8776.

TAPE DECK wanted. -Tasc 3005, Revco AT7, Tascam 9100, or 3000. Dave Nicks. 212-9477.

BASEBALL CARDS wanted. I will buy or trade your cards. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

EXCHANGE MY professional massage for your acoustic guitar. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

FOUND. 1961 white male. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

MISSING DOG. Since Friday, February 14. Black male. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

SHOW AQUARIUM. 35 gallon. Complete with heater, fish, filter and extras. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

NEED TAPES. 11 months, male. Excellent with children. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

TURN OTHERS ON to their environment. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

NEED AN EXTRA CREDIT? Take "Women in Literature and History in the 19th and 20th Centuries" at San Diego Evening College. Register at 1425 Russ Boulevard or by coming to first class. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

WRITING JUVENILE FICTION. Twelve free course for men and women interested in writing books, stories, and articles for children's magazines. Taught by published writer. Wednesday 9:00 a.m. First Unitarian Church, 1930 Front St. Information 291-1957 evenings.

SURF! Surf! Surf! Interested in oceanography? Well, come to YMCA Camp Surf for more info. Call the YMCA camp office 233-6249.

INTRODUCTION to Massage-I. Learn Reflexology, Shiatsu, and Polarity. Sunday, March 9, at the National Center for the Exploration of Human Potential. 273-7300 or 273-3380.

BEN VICTOR of false police record? Commission on Law Enforcement and Social Justice taking testimony at 908 C. San Diego 92101. 239-1416. Not government. Data confidential.

EXPLORING INNER SPACE. A three-day weekend workshop led by Dr. Lawrence H. Mullen. Friday, March 7 through Sunday, March 9. For further information, call En-Vision. 233-3962.

LAST CHANCE to join Mensa (social club for intelligent folks) before cost of qualifying exam goes up. (Write: Mensa, Box 8072, San Diego 92108).

YOUTH PROJECT needs volunteers. National Council on Alcoholism now training volunteers in crisis intervention, community presentations, and awareness. Inter-relationships. Classes (first start March 6, 3:30 p.m. through March 9, 7 p.m.) 1316 Sixth Avenue, San Diego 92101. 233-3962.

EVERY CORNERS you may not be, but that doesn't mean you can't improve your game. or enjoy it more. 400. to drive and good mileage. 7500 road or best offer. 453-1718.

BIKES

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Business Classifieds: Businesses (businesses) are given less space and lower rates than other classifieds. They may buy ads at the rate of \$3 for 25 words or less, plus 10 cents per additional word. All business ads are subject to our editorial review.

Free Classifieds: Ads on no more than 25 words are free to individuals and non-profit organizations. Ads of more than 25 words cost 10 cents per additional word. Ads must be typed on a 3x5 card and mailed to: READERS SERVICE, P.O. Box 348, New Rochelle, NY 10801. Ads must be received by the publisher no later than Thursday unless the two insertions are desired, a duplicate 3x5 card must be enclosed in the same envelope. Ads run on a first-come, first-served basis. No cash or checks are accepted. No advertising agencies are accepted. No reader stock; no ads accepted postage due; no ads accepted with special headlines, capitalization, spacing, stars, etc. No sex ads accepted. We reserve the right to edit or refuse ads. Failure to follow these instructions may result in your ad being rejected. For more information, please contact the classifieds editor. If you cannot reach the editor, call us to ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an ad you wish to cancel.

INFLATABLE RUBBER BOAT, two-man size. Complete with aluminum oars and hand pump. Float a great deal at \$25. 12' wooden boat goes like a cork.