The Poor Man's Country Club

The San Diego Rowing Club is kind of a cliche as far as story ideas go. Once in a while San Diego Magazine or one of the glossy Union Tribune writers will come down to the clubhouse on Harbor Drive, talk with one of the old-timers, borrow one of the rusty brown 1908 photographs hanging on the wall, and there it is — the Rowing Club is taken off the shelf alongside the other great San Diego nostalgic wonders (the Hotel del Coronado, Villa Montezuma, the Old Globe), dusted off, and held up for all to sigh and swoon.

But — to be honest — the Rowing Club is a pretty neat discovery, especially if one happens onto it without the build-up of a gushy story.

For one thing, the Club is such a bargain, recreation-wise. For far less than most athletic clubs (the Rowing Club is only $10 a month for students and military), one can use any of the Club's facilities. These facilities include the boats (7 single wherries, 2 doubles, 2 fours, 3 single shells, 1 double, 2 fours) which are very seldom in use. The most crowded times are Saturday and Sunday mornings when 10 or so rowers (out of 210 members) come down for a little exercise. There is also usually someone willing to teach anyone who shows more than casual interest. Besides the boats there is an old-time gym with a wooden floor, parallel bars, rowing machines, a few rusty barbells and dumbbells. There are a couple of wooden handball courts, a swimming pier, a sundeck, a sauna, a bar, called the Fo'C's'le, and a Las Vegas Room.

Another reason the Rowing Club is such a discovery is its sheer location. Judging out into San Diego Bay from Harbor Drive just above 5th, the pier that holds the clubhouse branches off into a walkway that leads to Brennan Island, the man-made island built by the W.P.A. which holds the Rowing Club's handball courts. So, five minutes from downtown, one can sunbathe in salt air and enjoy a front-row view of San Diego Harbor — the aircraft carriers, the fishing, the occasional seal that gets milled into the Bay.

Probably the biggest attraction of the Rowing Club, especially for the first-time visitor, is its anachronism. Some people might think the place is just run-down or in need of repair, but it really is hard not to get swept up in the romanticism of the place. The wooden floors, the knotty pine walls, the wooden lockers next to the gym room. The sign of the sun porch that warns, "Members Must Wear Full-Length Trunks On The Island." The elderly members sunbathing bunt-naked on the sun porch, just beyond the sign. The bare lightbulbs hanging from the ceiling, the comb that hangs on a chain next to the mirror in the locker room. Of course the photographs. Photographs of the club around the turn of the century, photographs of different winning crews from the 1980's to the 1970's (including early images of the avuncular Richard Jessop and C. Anholt Smith), and the immemorial trophies and plaques representing immemorial awards.

One of the largest displays is a line-up of photos of members of the Skeeter Club. The Skeeter Club is a sub-group of the Rowing Club composed of those members who have rowed the course from the Clubhouse to Buoy #24 in the middle of
ARTIST Airne Fisch will discuss the “American Crafts Scene in the 70s,” Grossmont College, Fine Arts Recital Hall, Wednesday, May 14. 8 p.m. 453-1700 ext. 321.

CHINA: CARRYING ON THE CULTURAL REVOLUTION, a talk, with slides, by Tanja J. Kupper. Changing Times Bookstore, Saturday, May 10. 7:30 p.m. 232-4666.

GALLERIES

STUDENT ALL-MEDIA EXHIBIT. A competitive juried exhibit of work by USD undergraduates: University of San Diego, Founders Gallery, weekdays 10 a.m. to 4 p.m.; May 9 through 25, 231-6450.

CORITA KENT, (Sister Mary Corita), serigraphs, Bazaar del Mundo Gallery, through May 29. 452-3161.

THEATRE

THE HOT L. BOSTON, by Lanford Wilson. Thursdays, Fridays and Saturdays through May 8. 8:30 p.m. on Friday, April 18. Mission Playhouse, Old Town. 255-6453.

TRIKUS. a comedy by George Furtu, Coronado Playhouse, Fridays through Sundays. May 9 through June 21. 8:30 p.m. 435-4585.

THE BOY FRIEND. Sandy Wilson's musical spoof of the 1930s, presented by San Diego Junior Theatre, in the Casa del Prado Theatre, Balboa Park, Fridays at 7:30 p.m., Saturdays and Sundays at 2 p.m., May 9 through 18. 239-1311.

SOUP FROM A STICK: a children's play, Mira Costa College, Friday, May 9, 7 p.m. and Saturday, May 10 and 17, 7:30 p.m. and 3 p.m., 707-2127, ext. 51.

AFTER THE FALL, by Arthur Miller. Mayfair Hall, Southwestern College, Thursday through Saturday (May 8-10), 8 p.m. 420-1331.

TWO GENTLEMEN OF VERONA: Modern musical adaptation of Shakespeare's comedy, presented by USIU's School of Performing Arts. May 3 through 8, 8 p.m., San Diego City College Theatre, 271-4200. 275. 221-0900.

THE BAD SEED. Actors Quarter Theatre, Fridays and Saturdays, May 2 through June 14, 8:30 p.m. 238-9609.

SPECIAL EVENTS

INTERNATIONAL MARTIAL ARTS DEMONSTRATION, Golden Hall, Saturday, May 7. 7:30 p.m. 236-6500.

ICE FOLLIES. Sports Arena, Tuesday through Friday (May 13-16). 8 p.m., Saturday (May 17); 2 and 8 p.m., Sunday (May 18), 333-4000. 224-4176.

PALOMAR DANCE ENSEMBLE, Palomar College, Dance Studio, Thursday through Saturday (May 8-10), 8 p.m. 744-1150.

ED ERM SWILLER, video artist and filmmaker: a seminar. USD, CSM, Matthews Campus, Thursday, May 6, 12 noon. 452-3229.

CURLY CLOWNS AROUND. One-man show of magic tricks, juggling, and audience participation by Curly the Clown (Ron Wood). Sundays, May 4 and 11, 1, 2, and 3 p.m., Puppet Theater, Balboa Park. 488-4043.

LECTURES AND READINGS

PERFORMANCE POETRY FESTIVAL: "Atomic Cafe," Tuesday, May 13, 8 p.m. in the UCSD Student Center; poetry reading by Kathy Acker. Wednesday, May 14, 4 p.m. UCSD Student Center. "Readings in Compositional Linguistics," by Kenneth Gatos, UCSD Mandeville Recital Hall, Wednesday, May 14, 8 p.m. "Ewartaus." UCSD Mandeville Recital Hall, Thursday, May 15, 8 p.m. 452-3229.

IMMORTAL MUD. ceramic sculpture and porcelains, by Sandra Homes, Griffin Art Editions Gallery, Old Market Place, May 4 through 28.

MUSIC

LENOX STRING QUARTET will perform works by Haydn, Brahms, and Ezra Laderman. UCSD Mandeville Center Auditorium, Tuesday, May 13, 8 p.m. 452-3229.

THE AFRICAN MUSIC AND DANCE ENSEMBLE of U.C. Berkeley, directed by C. K. Ndebele. UCSD Mandeville Auditorium, Wednesday, May 14, 8 p.m. 452-4090.

ASHISH KHAN will perform "Music of India" on sarod, Montgomery Junior High School, Wednesday, May 14, 8 p.m.

MOZART MARATHON. Selections from Don Giovanni, Cosi Fan Tutte, Marriage of Figaro, and The Magic Flute, performed by the UCSD Opera Studio, UCSD Mandeville Recital Hall, Thursday, May 8, 3 p.m. 452-3229.

CLASSICAL INDIAN MUSIC. performed by T. Viswanathan, flute; U. Subramaniam, violin; T. Ramalingam, mridangam (drum); and Douglas Knight, mridangam. UCSD, Mandeville Recital Hall, Saturday, May 10, 8:30 p.m. 452-3229.

LOS ANGELES PHILHARMONIC, conducted by Zubin Mehta, Civic Theatre, Sunday, May 11, 8 p.m. 224-2063.

VOCAL RECITAL by Vincent Russo, USD Camino Theatre, Tuesday, May 13, 8 p.m. 291-6460, ext. 354.

USD SYMPHONY AND CHORUS, will perform works by Bach and Beethoven, including toto six The Vienna Boys, violinist Ken Jerahan,十 tule Stephanie Felt, harpsichordist Holly Koman. USD Camino Theatre, Saturday, May 10, 8 p.m. 291-6460, ext. 354.

SDSU WIND ENSEMBLE Spring Concert. Guest conductors. Darryl Downs, Band Director Grant Hills High School, and Glenn Goo, Band Director Mount Viola High School, will join SDSU Director of Bands, Charles Veale. SDSU Dramatic Arts, Main Stage, Sunday, May 11, 8 p.m. 238-5204.

CLARINETIST Kathy Dudgeon, Senior Recital. SDSU Recital Hall, Thursday, May 8, 8 p.m. 236-5204.

THE CRUCIBLE. Robert Ward's opera based on the play by Arthur Miller. S. D. State, Dramatic Arts Theatre, May 10, and 16, 8 p.m. 236-6884.

VIOLINIST Arturo Deimolli will perform pieces by Pergolesi, Beethoven, Schumann, Detlof-Ioii, and Kreutzer. Grossmont College, Fine Arts Recital Hall, Friday, May 9, 8 p.m. 452-1700, ext. 321.

27th ANNUAL BARBERSHOP HARMONY SHOW, featuring host Barbershop Chorus, Pacifica Quartet, and Dapper Dan's of Disneyland. Civic Theatre. Friday and Saturday (May 9 and 10), 8 p.m. 236-6510.

MENDELSONSON'S ELIJAH, presented by the choirs of Grossmont Hills High School, Grossmont and Poini Loma Colleges, and the San Diego Civic Youth Orchestra, directed by Robert Emrie. Point Loma College, Golden Gymnasium, Sunday, May 11, 3 p.m.

HONK, a Laguna Hills rock group, S. D. State, Backdoor, May 8 and 9, 7:30 and 10 p.m. 236-5204.

The Events Page is compiled every week and is sponsored interally by Southern California First National Bank and Bone Wards Furniture. Listings as well as drawings, photos, etc. should be sent to READER EVENTS, P.O. Box 80603, San Diego 92138 and should be received by the Saturday before the Thursday publication.

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Letters

Dear Reader:

This poem is sort of a poem of thanksgiving in advance for all the money I'm going to get in the Bility Jack contest.

I'll tell you a story though it
makes my heart sore.

Of the binding of Billy by the
cries of fourscore.

O they dragged him through
bushes and gutters and slime.

And the evil they do to him
nourishes our time.

O Billy our billy rest easy and
calm

And long may you live in the
words of this Psalm:

The crisis because their hearts
were of stone.

And from all those evenings in
darkness alone.

And from all those deadlines and
worry and strife.

These wolves that are crises revile
his life.

O Billy our Billy rest peaceful and
safe

For you're loved by the orphan,
the widow, the waif.

And though they surround him with
sickles and saws,

And though they attack him with
talon and claw.

Their ominous power will weaken
and fade.

We'll come to his rescue — we're
very well paid.

O Billy our Billy rest simple and
sure.

If the crises all hate you you're
loved by the poor.

Eli Lowe
Paciic Beach

---

Dear Matthew Alice,

Who's supposed to get in
trouble if someone smokes in a
"No Smoking" area? When did
the "No Smoking" ordinance go
into effect? I'm asking this
because I'm still coughing from
other people's smoke.

M. Perrit

Linda Vista

The "No Smoking" ordinance is
now part of the San Diego
Municipal Code and has been in
effect since January 18, 1975. As
you have noticed, however,
compliance with this ordinance is
far from satisfying to the non-
smokers among us.

The City Attorney has been
encouraging businesses to
cooperate with the spirit of this
new law, but stricter enforcement
may be necessary if more
"cooperation" is not forthcoming.

According to the ordinance, you
should not have to cough from
other people's smoke in the follow-
ing places: museums, public
elevators and restrooms, groceries
and supermarkets, indoor service
lines (like at a supermarket), theaters
(except lobbies), and
waiting rooms or sleeping rooms
(except for specific smoking sec-
tions) in hospitals and medical
offices.

The perpetrator, i.e., the smokers
who smoke in an area designated
off limits, is subject to a fine of
$10-$100. The law says that a
business must refuse service to a
perpetrator or be subject to the same
fine. It can be an expensive pack of cigarettes
if you don't know how to read.

Dear Matthew,

You once wrote something in
your column about rabies, but to
tell you the truth I just skinned
over it. Now I'm wondering what
you said since I see in the local
newspaper that a rabid bat was
just picked up here in S.D. If I
promise to read every word of
yours from now on, would you
give me the latest low-down on
rabies, especially in this area?

Repepantly,

D. Raculle

Cardiff by the Sea

That my every word is not
savouried and pondered over. I
have long suspected, but as I
ponder over yours I am perplexed.

Are you suggesting that there
exists a cause and effect relation-
ship between my words and the
occurrence of a rabid bat in
San Diego? Let me clarify that
immediately.

Rabies has been around for a
long time. Democritus in 500 BC
and Aristotle two hundred years
later, both gave full descriptions
of dogs under the influence. And let
me assure you that long before
I lifted my first pencil, San Diego
had its full share of this
rabidovirus lurking in its wildlife,
and should I ever choose to leave
this lovely place, be assured that
this county will continue to lead
the nation in the incidence of
animal rabies. (I should be fair to
Napa County and point out that it
is number two). Now let us get on
with the low-down you requested.

The primary carriers of rabies in
this area are our skunks, foxes,
and bats. Should you ever be
bitten or scratched by one of these
creatures, seek immediate treat-
ment. It is also wise to avoid
taking home as pets the babies of
these wild animals, since their
young may very likely be
infected with the disease.

Bites from dogs, cats, and
raccoons carry somewhat less risk,
and bites from mice, gophers,
hamsters, squirrels, and rabbits
seldom pose a rabies threat.

Since it is nearly impossible to
control the incidence of rabies
among wild animals, the major
focus must be on prevention of
rabies in the domestic animal
population by getting your dogs
and cats immunized periodically.

After all, rabies is a serious
matter. The rabies virus produces
very severe encephalitis in
humans, so severe that there has
been only one recorded survivor
of this disease to date!

If you get bitten by a rabid
animal, or by one that acts
peculiarly, the treatment you can
look forward to consists of: 1) a
series of fourteen daily injections
of inactivated rabies virus (which
has been grown in duck embryo),
the purpose of which is to
encourage your body to defend
itself by producing antibodies
to the injected virus before the
latency period of the infection
(the time between the offending bite
and the onset of the disease) has
ended; and 2) the attempt to
neutralize the virus at the site
of the bite by injecting human anti-
sera (antibodies from someone
who has become immunized). This
"human rabies-immune globulin"
has become available only this
past year and replaces horse anti-
sera, which was not as effective
and often produced side reactions.

Read the lines too, if you can.

---

Buy a piece of the jungle — for Mother's Day. If it's a unusual plant that you're searching
for, we're sure you'll find it here! But hurry. Our special sale ends May 12. (Please, only
one per purchase.)

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READER'S GUIDE TO SAN DIEGO MOVIES

Duncan Shepherd

Alice Doesn’t Live Here Anymore — A just-widowed housewife, advancing toward middle age, has the road, with her vocal twelve-year-old son in tow, in search of a future of some kind, hoping to make a go of it. As the Alice Farrow, she characterizes her dream of becoming in her cage, a poignant, goldie-songs and for the broken glass” presented in Hollywood movies is one of the chart-topping. M. Scorsese, as of many other the Well was a world. The movie is quite good, on the A, and bake off at 10pm, chillness that he buried in people, even though these revolts ten often come out in the form of a The Bottom Line, in “dancing dazzlingly — which equally Bertuccio in purposeless exuberance. Ellen Burstyn, Kris Kristofferson, Harvey Keitel, Billy "Green" Bush. (Cinema 3 Cinemas 2)

Aloha, Bobby and Rose — Artie Shaw’s big, big-band sound leads to the assassination of O.J. Hollywood issuing from a heartily, titled, "Dear Diary," an inside look at a movie-making". The story of Sissyof Mad Men, Francis Ford Ford’s new-old-fashioned, the couple’s mother, a woman of mobsters, played by Al Pacino, is the biggest thing has changed since the old story, with this movie, it’s clear what he hopes to accomplish with his nerdy-running camera movement. The film is a poignant, zooming obtusely — which equal Bertuccio in purposeless exuberance. Ellen Burstyn, Kris Kristofferson, Harvey Keitel, Billy "Green" Bush. (Cinema 3 Cinemas 2)

Andy Warhol’s Frankenstein — Paul Morrissey’s disconcerting portrait of one of the most interesting and influential artists of the 20th century. It confronts the ideas of beauty, identity, and the nature of art itself. (Century Twin 1, UA Cinema 3)

Andy Warhol’s Dracula — Faced with a поetry. Accused of having a, the Transylvanian countryside, a petty- What is common is that they’re all dressed in, the singing of his, on his arm, and all the research of virgin blood. “But I can’t wear it out, because it’s a bad, Italy. And so, to Italy, he goes. Where Catholicism holds a firm, very unlikely, but the rundown estate where the Count settles, the story, saturated, enigmatic, lonely, dreamlike land (Lazlo) has been getting into the daughter’s beds and putting radical ideas into their heads. (Don’t you know what you’re doing in Russia, you dope?) They had a revolution, that’s all."

Paul Morrissey’s free translation of the staple vampire story, moving slowly, seductively, with a very, very, very slow exposition, plays the same angles and motifs as the 1931 version of FRANKENSTEIN. But in the earlier version, the sexual twist to the goings on required more imagination to think up and execute the more important implications on afterthought than there are in the Count’s blood-sucking; and the class-conscious political vision of wealth, distinction and social status, which is allowed to overwhelm the losses from Frankenstein’s Dracula, utterly lacking in characters, fewer special effects, no zippy, Stilt, Udo Kier, as the Count, is a constantly evolving, shifting, changing, chameleon, in his growing, his gorgeous, his clinging, and his vomiting, it ... (Cinema 3 Cinemas 2)

Andy Warhol’s Blue Velvet — Perhaps Warhol’s most successful work, this film stars Dennis Hopper as the reclusive, darkly charismatic, emotionally disturbed, and dangerously seductive artist behind the scenes of the visual and narrative conventions of the American media. (Century Twin 1, UA Cinema 3)

The Black Windmill — So many cargoes of deadly dread stuff are allowed to pass by unimpeded ... John Vernor’s transplanted impersonation of infinite evil. Janet Suzman’s persistent emoting, with one inexplicable cartwheel into flip and gay insouciation, Donald Pleasence’s several tittles, Michael Caine’s stiff postures and stuffed shirts, the badly lit interiors, and one silly line of dialogue after another. One wonders whether Director Don Siegel did not use his opportunity to shoot on location. Europe to go off sights, seeing while the movie went about

The Conversations. A very intimate, confiding, revealing kind of cinema, is pretty much taken care of. It’s a must for anyone who has not seen the hauntingly beautiful, plastic, plastic and secondhand, and glamorous kind of surveillance, and also with the somber, understated, and philosophical kind of David Shire. The distasteful, sedimentary camera direction of Francis Ford Coppola mainly serves to quash all possible suspense or satire in Coppola’s original story about an American Intelligence Officer on the road to insanity when he begins to take hallucinations and nightmares, and brings his San Francisco moves. (Cinema 3 Cinemas 3, UA Cinema 2, Ranchero Drive In)

A Clockwork Orange — Anthony Burgess’s vision of the futuristic society is carefully preserved and provide the movie’s strongest high. The film’s dozen or so plots wholly a pandora to the youth market. Kubrick, a very cerebral, very logically, framing and, in a certain sense, is like as if on the Straw, and Concerto for the Grove for Fellini turned into his (continued on next page)

A Very Natural Thing

The Killing of Sister George

A Clockwork Orange — Anthony Burgess’s vision of the futuristic society is carefully preserved and provide the movie’s strongest high. The film’s dozen or so plots wholly a pandora to the youth market. Kubrick, a very cerebral, very logically, framing and, in a certain sense, is like as if on the Straw, and Concerto for the Grove for Fellini turned into his (continued on next page)
Murmur on the Orient Express. — A murder mystery with incriminatory discoveries of the finest quality (an all-star cast, photography by Geoffrey Unsworth, production design by Tony Walton, title and montage sequences by Richard Williams) and with the soul of a CHARLIE CHAN film, grade-B grindhouse product. It comes from an Agatha Christie story, and she knows only one way of playing the detection and deduction game: i.e., she cheats shamelessly. There are a fair number of small diversions along the way, with Sean Connery, Anthony Perkins, and Ingrid Bergman contributing generously. It is unfortunately, though, that the brunt of the talky screenplay falls on Albert Finney, as Hercule Poirot, whose constipated voice and cumbersomely padded body make things seem all the more difficult and painful to get through. Directed by Sidney Lumet. (Salt Lake Valley)

The Reincarnation of Peter Proud. — Supernatural thriller, from a Max Ehrlich book. With Michael Sarrazin and Jennifer O'Neill; directed by L. Lee Rogers. (Cinerama)

Shampoo. — Warren Beatty's self-designed vehicle the produced and co-wrote) assigns him the role of a womanizing hairdresser who scuttles along a standardized course for phiilanderers, ending up in a heap of repentant whores. The beauty parlor itself serves mainly as a pivot for making quick connections with various stations on the Beverly Hills social circuit. It's a putdown comedy, and the watching observation of manner and moods elicits very few laughs. However, Robert Towne's dialogue shows a flair for the discolorations of polite conversation; and Jack Warden's impersonation of an image-conscious business executive is quite lovely. With Julie Christie, Goldie Hawn Lee Grant; directed by Hal Ashby. (Grossman)

Skyhook. — Baggage bargain AIRPORT, played out with some distinction by Charlton Heston and James Brolin. Handsome, sterile airplanes and sky and airport cosmies are not stewardesses; (1)

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and change your basic posi-
tion. In Roots your body moves
into a comfortable recess,
giving you a natural walk on
any kind of surface.

- rootcr

(continued on page 5)

moral ambush in the long, the rowdiness of Eastwood and the body count reach such magnitudes that all issues are forgotten, and all that matters is when the bloody fight is going to end: 1973. (Spectacle: Pacific Drive In)

movie theatres

Academy, 3731 University, 264-1000
Ace Drive In, 8015 Imperial, Lemon Grove, 469-5286
Aero Drive In, 3470 East Broadway, El Cajon, 444-8800
Alvarado Drive In, 10600 El Cajon Blvd, 469-0008
Artes, 685 Sth, 233-3326
Bellows, 4th and D, 243-2377
Big Sky Drive In, 2245 Main, Chula Vista, 423-6999
Broadway Drive In, 665 Broadway at 8th, 234-6472
Carmel, 329 Plaza, 234-8179
Century, 1112 4th, 234-6259
Campus Drive In, 8417 El Cajon Blvd, 582-1717
Cerritos, 1012 Park, 296-0677
Cinema, 843 8th, 232-8878
Century 3 Cinema, 2120 Camino del Rio North, i.e., 297-1888
Century Twin, 4370 54th, 582-7499
Century 21, 1440 Horsetooth Circle North, 291-2121
Cinema, 5889 University, 583-6201
Century 21, 4140 Clairemont Mesa, 541-6001
Cinema, 6203 Jackson Blvd, 546-1495
Cove, 7210 Girard, La Jolla, 546-5044
Del Mar Drive In, 3700 La Jolla Blvd, 568-1973
Fashion Valley 4, 110 Fashion Valley, 391-4040
Fashion Valley 3, 10 Sth, Chula Vista, 582-8987
Fine Arts, 1818 Garnet, Pacific Beach, 274-4000
Frontier Drive In, 1931 8th, 234-6331
Frontier Drive In, 3601 Midway, 272-6996
Great Neck, 5500 Hidden Trails Center, La Mesa, 295-2715
Guild, 2972 8th, 256-2000
Harbor Drive In, 2974 D, National City, 297-1520
Helex, 7900 La Mesa, La Mesa, 643-4485
Kim, 4401 Adams, 235-5009
La Paloma, 4711 1st, Encinitas, 573-3925
Linda, 8913 Linda Vista Rd, 277-1389
Luna, 3100 Raceland, 263-2834
Midway Drive In, 3901 Midway, 228-3342
Norcom, 2895 University, 295-6378
Pacific Drive In, 2382 Capistrano Pkwy, 234-1400
Pomarome College, 5530 University, 247-4477
Pomarome College, 1286 Fletcher Parkway, El Cajon, 447-7600
Pomarome College, 1001 Harboncrest, National City, 475-4400
Pomarome College, 923 Pomerado, 232-0501
Pomarome College, 740 4th, 239-2394
Ranchero Drive In, 5401 Pacific Beach, 297-1520
Raynor, 658 Sth, 232-1367
Silverado Drive In, 9929 Camino Real, Bayside Village, 553-2366
Solana Beach, Solana Beach, 575-6719
South Beach Drive In, 2710 Imperial Beach, 234-7727
Sprechels, Broadway and 2nd, 234-6341
Sprechels, 1012 El Cajon Blvd, 234-4328
Tower, 600 Sth, 234-3761
Twin View Drive In, 9929 Camino Villa Rd, 546-3006
UI Cinema, 277 Fletcher Parkway, El Cajon, 546-3006
UGSD, 3732 USB, Rancho Camulos, 290-6444
Unicorn, 4782 La Jolla Blvd, La Jolla, 496-3431
Village, 3755 Pacific Beach, 234-6472
Verge, 820 Orange Ave, Coronado, 581-6161
Vogue, 226 2nd, Chula Vista, 242-1436

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(continued on page 7)

READER MAY 8 — MAY 14, 1976

The Stone Killer — Director Michael Winner must be a real friend to a thing as a Michael Curtiz mass-producer with movies today. Each of his quick-cut, turn-on-action thrillers, starring either Michael Caine or Burt Lancaster, gains weight, however, when a building; fast-growing, sturdy body of work. This one, a Roman-a- (Continued from page 5)

The Take Me and the Money — Woody Allen's send-up of all the poverty, the routine type, etc. The marital comedy, with Jean Margolin, is more consistent, especially in its depiction of what Johnny Carson might describe as "wides".

** (Fox; Claremont)

Tommy — A Ken Russell film based on the rock opera by Pete Townshend.arring Ann-Margret, Malcolm McDowell, Oliver Douglas, John Lennon, numerous guest stars, including Who. (London)

The Towering Inferno — Fire eats high up and climbs ever higher in a skyscraper of 1800 floors (what is this edifice doing in San Fran-
(Continued from page 5)
A Woman Under the Influence —
Another of John Gassavallas’ warm-hearted films made among friends — his wife Gena Rowlands, her mother Lady Rowlands, his mother, Katherine Gassavallas, and his friend Peter Falk. Characteristically, the director seems intimate with, and interested in, the people he is working with. He makes no attempt to blind to the people’s surroundings. jobs, passions, daily dailies. But time he is dealing with a housewife’s alienation from her well-meaning husband, as her capacities, qualities, from a like mismatch to her Ruth Gordon-ish mouth. He’s not doing it. He’s not doing it by instantly by those around her. It moves surprisingly fast for a two-and-a-half-hour movie taken up almost entirely with the actors expensive, self-absorbed acting exercises.

* * * (Cove: Century Twin 2)

Young Franklin Stein — 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 serves a good deal of comic verve within the narrow confines. Basically, it resembles the sort of nostalgic parodies that became possible only when the CAROL Burnett SHOW, although it is larger, taller, and funnier, Brooks’ stature as a movie-立志 paralleled in only a few others throughout the 1960s. On that scene he surpasses his nearest contender, in movie form, Woody Allen, who has long, grueling genres of comedy (search subject matter, whose comic copes duplicate the line of comic style heaphazardly at best.
In his performances as well as his underhanded by his feelings of insecurities, such as, among others, such insecurities. Starring Gene Wilder, Madeline Kahn, Gene Hackman.

*(Cabinet Cinema: Park way 2; Alvarado Drive In)

The reviewer’s opinions are indicated by one to four stars, and shading by the black spot. Listed shows are for next week.

As these listings are subject to change at any time, please be sure to check with the listed theater.

Duncan Shepherd —
Because it came before, and because it is easily the most accessible of his movies, Alain Resnais’s twenty-year-old documentary on the Nazi concentration camps. Night and Fog might serve well as a model for all of the director’s subsequent feature films. In its explorations in lovely color, of the abandoned camp sites — peaceful now, isolated, overgrown with wild vegetation — and its harshly contrasting newreel documents, in black-and-white of the same sites during the war, it reveals a concern with the opacity of surfaces and appearances, with the mystery underlying the past events stored there. (From the script by Jean Cayrol: “Here is the setting: buildings that might be stables, garages, workshops. A piece of land that’s become a wasteland, an autumn sky indifferent to everything... This is all that’s left to evoke a night shattered by screams, by inspections, by lice, a night of chattering teeth.”

The intellectual tension of Resnais’s movies derives in large part from the aroused suspicion of the immediate, present appearances and from the investigation of what has been experienced in the past, at a certain place, by a certain person. For example, in Hiroshima and in Nevers during the war (Hiroshima, Mon Amour), in Marienbad (Last Year at Marienbad), in Algeria (Maurice), in the Spanish Civil War (La Guerre Est Finie), in an Edin-burgh hotel room (Je t’Aime, Je t’Aime).

In his latest movie, Stavisky, he cultivates an ostentatious extent his familiar visual preoccupation with facades — iron gates, sign-boards, marquises, the sculpture ornamenting hotels frontage, as well as the singular poses, strikes, and fashions (circa 1930) of the people —, it should not be interpreted as a mark of shallowness. Yet, this movie, has made forth, in greater force than ever, the frequent dig at Resnais, the complaint about his “coldness” (which, borrowed from bedrooms the world over, is one of the bleakest criticisms that could be leveled at this artist, whose movies, saturated with remorse and yearning, are among the most moving in existence). The charge is that it, from all appearances, to care very much about the characters you do not follow their activities so much as pick up bits and pieces, obliquely, or that is is difficult to believe in their alleged qualities ("He’s nervous, depressed, and can’t sleep") suggests a belief that character, emotion, experience should be displayed fully on the outside, as in the performances of Latin pop singers or D. W. Griffith’s voiceless actors. Such an experience is not always satisfying.

In fact, it may be “difficult” to care and to believe, so much the better. Resnais seems to be interested in appearances to the very degree that they without information; and the viewer who expects the ideas touched on in a movie to be worked out to a settled conclusion, brought out into the open, spelled out, will be filled for sure. The lesson should have been learned as long ago as Resnais’s unobvi- able puzzle movie, Marienbad. (Those who insist, for example, that not enough is made of indirect parallel between Stavisky, the charming swindler whose downfall shook the French government, and Trotsky, who is glimpsed a few times in his provincial French retreat, do so in stubborn resis- tance to the likelihood that Trotsky is introduced, with a surrealist’s knack for irrational match-making, as an expedient in incongruity; if Trotsky’s presence seems to illuminate certain parallels in the character of Stavisky’s character — his status as an exile, as a Jew, as a romantic celebrity — it’s probable all the same that other facets would be illuminated if Stavisky were just another anti-Semite; in place of Trotsky, perhaps Jean Cocteau, Maurice Chevalier, Lauren Bacall, or a Manx cat.) The viewer becomes aware of Resnais’s limitations, his falling short of clear definitions and solid solutions. Henry looks as though he elects to pursue the inexpressible, the ineffable.

Resnais, a writer of penny dreadfuls and detective fiction, more or less conforms to the role of a ghost in all of his movies. In Stavisky, he plainly becomes a gatherer of evidence — rumors, newspaper accounts, the testimonies of Stavisky’s associates during a post-mortem investigation of his dealings. While the movie’s smooth surface is luxurious, graceful, poised, trim and well- dressed people; Art Deco interiors; distant, white-ash lights outdoors — it is repeatedly cracked by doubts, betrayals, sudden moments that are stirring, echoing, haunting — a nightmare recurred aloud, a dead mouse on the grass, tears of the long-post suicide of Stavisky’s father (“I’ll run, I’m family . . .”), the current suicide of an acquaintance (“The truth of her age spilling out of her. She silt her wrists . . .”), and the ridicule of Stavisky’s personality (“The Pinochio? It’s not me when someone deseps and fears you”). Someone who knows who I am or what I am capable of,” he says himself). The problem is that the relationship between what appears to be, on one hand, and what was been or might be, on the other, is Resnais’s special subject; and in Stavisky it is so wonderful, so properly, too insistently, and too artificiately by the elegant, doomed dandies of the sort of story, thanks, from the real scene. “When I think of this sad spectacle, I have as if everyone wore masks.”

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ANCIENT MARINER: RUBIN HUTSON BAND (from Colorado), country rock, Wednesday-Sunday. 2722 Shelter Island Drive, 224-8242.

ATLANTIS RESTAURANT: R. B. PEOPLE MOVERS, Tuesday-Saturday. 2195 Pacific Beach Dr. W., 224-2434.

BACK DOOR: HONK and JACK TEMPCINH, Friday, May 9, 7:30 and 10 p.m. Aztec Center, San Diego State. 286-6562.

BOATHOUSE: LARRY PAGE, folk, soft rock. Tuesday-Saturday. 2040 Harbor Island Dr. 291-8011.


Ledbetter's: JUBILALAYAH, Tuesday-Saturday. 5524 El Cajon Blvd. 583-4524.


Voyager: NOODNEY PICKETT (rock), Wednesday through Sunday. WUNDERLICK (rock), Monday and Tuesday. 1901 Shelter Island Dr. 222-9442.

Wallbanger's: SHAKOSS (soft rock), Tuesday through Sunday. Midway and Rosecrans. 223-3338.

Yacht Club: BAND T (country rock), Tuesday through Saturday. RED RABBIT. Sunday and Monday. 4246 West Point Loma Blvd. 225-9559.


Park Place Lounge: STRAWBERRY ALARM CLOCK. Wednesday, Sunday. 1280 Peniel Pkwy, El Cajon. 448-4111.

The People: CLAIRE MILNER, Monday, Tuesday, Thursday, Friday. DAVE GARCIA & FRIENDS, country folk, Thursday, Friday, Saturday. TOMCAT. blues, Sunday, 4970 Voltiere, O. B. 223-9773.

The Safety: Love Peace and Happiness. Wednesday-Sunday. 6223 Imperial Ave. 263-4500.

Side Door: KAREN LEVER & COMPANY, folk and pop music. Wednesday, May 14, 8:30 p.m. Revelle Coffee Hut. UCSD. Free. 462-4020.


Tiki House: SCOTT PHILLIPS (country rock). Wednesday through Saturday. 1152 Gator, Pacific Beach. 486-9301.

Tom Ham's Lighthouse: ROBIN WILSON (pop music), Tuesday through Sunday. 2150 Harbor Island Dr. 291-9110.

Trifon Restaurant: RUE, JAMES & RUSSELL (jazz), Tuesday through Saturday. DAVE COPPON (soft rock). College Ave. and El Cajon Blvd. 583-3240.


Civic Theatre: Krafwerk and The Strawbs, Monday, May 12, 7:30 p.m. 202 0 Street. 236-6510.

The Climax: ODIE SILVER, soul, Tuesday-Sunday, ANITA ROBINS & the BIRDEE CARTER TRIO, jazz. Sunday afternoon 4:00. 203 Market. 239-9336.

Conception Bay Fish Company: CLARENCE BELL with TOTAL SPECTRUM, progressive rock jazz. Thursday-Sunday. 2806 Shelter Island Drive. 224-3011.

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Golden Hall: JACKSON BROWN and PHOEBIE SNOW, Thursday. May 8, 8 p.m. 202 0 Street. 236-6510.

Inn Between: CRYMINY SAIKE. Friday, Saturday and Sunday (through May). 9 p.m.-1 a.m. 737 E. Mission Road, San Marcos. 744-9953.

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CRITIC TURNS PUBLICIST

— Jonathan Saville —

Next year’s musical life in San Diego promises to be a rich one. Here is a rundown of the major series that have announced their programs.

Perhaps the most exciting news is the fact that conductor John Garvey and manager Joan Brown are moving the concerts of the La Jolla Sinfonia from Sherwood Hall to the newly redesigned (for music) Spreckels Theatre on Broadway. There will be six orchestral concerts in this exquisite hall, as well as two celebrity recitals. The elegance of the surroundings and the perfect acoustics will undoubtedly enhance the already high quality of the Sinfonia’s performances. The regular Saturday concert series, beginning September 27, will feature such soloists as harp-sichordist Igor Kipnis, flutist Eugenia Zukerman, pianist Ivan Davis, guitarist Angel Romero, and violinist Zina Schiff (who this past January helped Mr. Garvey and the orchestra liberate the Spreckels for the higher arts). The recitals, on Thursday evenings, will bring to San Diego no less than Julian Birdzak (October 10) and Irshak Pertman (January 29). For information, write The La Jolla Sinfonia, P.O. Box 175, La Jolla, CA 92037, or call 453-5879.

I might also remind you of the final Sinfonia concert of the present season, which will be held this Saturday (May 10) at Sherwood Hall. The program will feature Mendelssohn Violin Concerto, with violinst Glenn Dickerson, and Britten’s marvelous Serenade for Tenor, Horn, and Strings, with Michael Sells and Jerry Kelman, violists. A recital of contemporary dance will precede the concert.

The San Diego Symphony will have an expanded season this year; including four Sunday matinees as well as addition to ten pairs (Thursday and Friday) of evening concerts. The season opens October 23 with Cliburn as soloist under conductor Peter Eeke. Subsequent concerts will feature, among others, violinist Ruggiero Ricci, pianist Gina Bachauer, Paul Badura-Skoda, Lorin Hollander and Andor Foldes, and soprano Jessye Norman. The season will conclude in May with three performances of Heinitz Beethoven’s new "Symphony America 1976." A work specially commissioned to celebrate the national bicentennial.

The final concerts in the present year’s series will be held next week, May 15 and 16. Mr. Eeke will conduct soloists, chorus and orchestra in the Mozart Requiem and Kaddish’s supera -- and all too rarely performed -- Te Deum. For information about these concerts as well as about next year’s subscription series, contact the San Diego Symphony Association at the House of Hospitality in Balboa Park (telephone 222-3078).

The San Diego Opera will for the first time offer four performances of each of the five operas in their season, including Sunday matinees and a new Tuesday “easy night” series, starting at 7 p.m. The highlight of the season will be Bellini’s Norma with Beverly Sills, next June. The Opera’s presentation of Wagner’s Ring will continue with the third part of the tetralogy, Siegfried, featuring Alberto Remedios and Marliese Cumagal. The other operas will be Strauss’s Der Rosenkavalier, Verdi’s Il Trovatore, and — an unusual and welcome offering — Dukas’s Rhinegold. All the operas except Norma will be given in English. It is possible to get a subscription to all five operas for as low as $21.50 and to see an entirely an extraordinary bargain. For information write to The San Diego Opera, P.O. Box 988, San Diego, CA 92129, or phone 232-7644.

Another extraordinary bargain is to be found in the series of the San Diego Community Concert Association. The series, which is available by subscription only (no tickets are sold for individual concerts), will include Ballet West (November 9), pianist Claude Arrias in recital (January 13), Maralin Niska, soprano (February 3), the Franz Litz Orchestra of Budapest (March 8), and — for a change of pace — the George Shearing Quintet, in May. All concerts (like those of the San Diego Symphony) are held in the Civic Theatre. A subscription to all five events costs only 40 cents. For further information and an amazing $2 for students. For information, write San Diego Community Concert Association, P.O. Box 1524, San Diego, CA 92102. Telephone 258-6602 or 582-7454.

Turning back to the present season, I want to mention two concerts during the next month you might be interested in attending. The Lenox Quartet will be performing at UCSD’s Mandeville Auditorium on May 13. For ticket information, phone 452-3239. And the La Jolla Chamber Orchestra Recital Series will present pianist John Browning June 6 and 7 at Sherwood Hall. Tickets are available at the UnionTique (1147 Prospect in La Jolla, telephone 459-4241), which — by the way — remains the most interestingly stacked classic record store in San Diego and the only one that offers and efficient in processing orders for hard-to-find or imported records.

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(continued on page 11)

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(continued from page 11)
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(continued on page 14)
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