

READER

SAN DIEGO'S WEEKLY January 8 - January 14, 1976

1975--Up For Grabs

ALAN PESIN, FILM CRITIC,
NORTH COUNTY LIVING
High Lights and Low Laughs in San Diego Sports

1. It was revealed that the San Diego Padres could have signed Catfish Hunter but for one stipulation in the contract: that Catfish sing the MacDonald jingle in blackface during Ray Kroc commercials. Hunter rejected the clause, and Buvasi-Buvasi-Kroc enterprises asked for a half hour to think up excuses to feed the press and public instead of Catfish burgers. Catfish Hunter became the New York Yankees' Most Valuable Player and the American League's Cy Young Award winner.

2. The San Diego Chargers sucked over 50,000 fans to their Monday night game against the New York Jets. Half those attending, caught in traffic jams, missed the first quarter and Jimmy Jones replacement of disciplined Joe Namath at quarterback. The opening line of Pick'em had gone to Jets minus 4½ before the pre-game announcement of Namath's benching and the game being taken off the betting board. Bookies spent busmen's holidays watching the game, while Commissioner Pete Rozelle's security forces were investigating an Atlanta Falcon's cheerleader for pot-smoking.

3. Jerry Gross was fired from his contract as TV 8 Sports Director. The Channel 8 higher-ups accused Gross of blaming Los Angeles Laker entrepreneur Jack Kent Cooke for the demise of the San Diego Conquistadores. The split was self-defeating for both sides. Now Gross has nowhere to peddle his interviews with San Diego Mariner's player's wives, and TV 8 is stuck with a cowboy-Okie-diddle-diddle Hoppy Hines handling the sports reporting.

4. At Del Mar Racetrack's summer meeting there were three horses paying over \$100 for a \$2 win ticket. Surprisingly enough, two of these were owned and trained by the same people. Eleven horses opened at 10-1 or higher in the morning line and won as favorites wire to wire. They call this "the sport of kings" because the public pays tribute every race to the in-the-know owners and trainers.

5. The Andy Williams San Diego Open was played during a four-day freezing windstorm without benefit of CBS, NBC, or ABC coverage. Seventeen of the top PGA moneywinners did not show up, and the \$30,000 first prize went to somebody more deserving. This year CBS is promising Palmer, Nicklaus, Player, Trevino, and more. However they are not promising them for the AWSDO.

LOU CONDE, COUNTY SUPERVISOR,
3rd DISTRICT
The most dangerous acts taken by the County Board of Supervisors:

1. The attempt to take over County Jail by eliminating the sheriff. This has caused the county to lose legal jurisdiction and also is wrong because the sheriff was a county-elected official chosen to perform the duties taken from him.

2. The Board's changes of mind about the building of the Youth Development Center in Otay Mesa. Some sociological types felt it wasn't good to banish juvenile delinquents to the boondocks because of separation from their families and because the existing facilities at Rancho del Campo and Rancho de Rayo were of World War II vintage. So we spent a half million dollars in engineering and architectural studies. Then Walsh changed his mind to look into scattering out the delinquents out into residential communities. The communities were up in arms about that, of course. Now, we've finally decided to go back to Rancho del Campo and Rancho de Rayo and try to remodel those old structures.

3. The attempt to move the airport to Otay Mesa. That would have a calamitous effect on hotels and the tourist industry. Luckily the Board finally changed its mind. At least it's put to rest for a while.



Drawing by Rick Geary

4. The Board's failure to come up with proper rules on gas vapor at the gas station pumps. The local companies spent over \$3 million on installing the equipment to control the vapor, and now the two firms who make the equipment are on the verge of bankruptcy, and the equipment doesn't work. The ironic thing is that the E.P.A. is mistakenly using our supposed success and is now forcing 8 major U.S. urban areas to follow our example.

5. The Board's decision to eliminate the Veterans' Welfare Office, which was a very demeaning for the veterans who feel they've earned their benefits.

DUNCAN SHEPHERD, READER
MOVIE CRITIC
Movies in San Diego, 1975.

Unexpected Arrivals:
Francesco Rosi's *Lucky Luciano*
Yvonne Rainer's *Film About a Woman Who...*
Claude Pinoteau's *The Great Manhunt* (Escape to Nowhere)

Better Late Than Never:
Saryati Ray's *Days and Nights in the Forest*
Robert Altman's *Thieves Like Us*
Martin Scorsese's *Mean Streets*

Where, Oh Where Can It Be:
Peter Bogdanovich's *A Long Last Love*
Robert Mulligan's *The Naked Ride*
Peter Fonda's *Idaho Transfer*
Maximilian Schell's *The Pedestrian*
Louis Malle's *Lacombe, Lucien*
Freddie Francis's *Once and Young*
Dracula (Son of Dracula)

VERNA LARABEE, SPOKESPERSON
FOR THE OCEAN BEACH RAG
What Made San Diego a Terrible Place to Be in 1975

1. The 11 percent unemployment rate.
2. The reduction of human care services as a result of cutbacks in all the area clinics.
3. The likelihood of a ban on nude bathing at Black's Beach.
4. The apathy of the public towards local elections.

5. The money machine by Federal bureaucrats. Of \$8 million allocated to some program \$7.9 million ends up going to pay for the administration of the program.

What Made San Diego a Great Place to Be in 1975

1. The O.B. People's Food Store moved and prospered.
2. The success of San Diego's senior lunch program.
3. Admission of the C.I.A. that they tried to frame Peter Boehrmer and others in Ocean Beach with a foolish scenario.
4. Happy Hardin Concert at the beach in the fall.
5. Formation of a local Hard Times committee under Dickie Magdoff.

CALPIRG

The four best bargains of 1975
1. A cremation from Telophase Society, \$250.
2. A five pound bag of sugar, down 23% from April's \$1.77.
3. Neutering your tomcat for \$10 at the Grossmont Animal Hospital.
4. Buying Ovral birth control pills at Slater's Pharmacy in the beach area.

The four worst bargains in 1975

1. A burial at Glenn Abbey Cemetery, \$835, minimum.
2. A ten pound bag of potatoes, up 51% from April's 59¢.
3. Having your cat spayed at the Village Vet Clinic, \$50.
4. Buying Ovral birth control pills at Bonhams Rosecrans Pharmacy.

JERI DILNO, DIRECTOR,
GAY CENTER FOR SOCIAL SERVICES
The five most comfortable places for a gay person in San Diego, 1975

1. Balboa Park, Gay Pride Day, June 28.
2. Monday night dinners at the Gay Center.
3. The Apartment on Sunday afternoons.
4. For women, the San Diego Women's Music Festival in September.
5. For men, Tuesday nights at the Gay Center.

The five most uncomfortable places for a gay person in San Diego, 1975

1. To be stationed at MCRD.
2. Anywhere in town holding hands with a person of the same sex.
3. In the library, reading Dr. Barbour's archaic views in the *Evening Tribune*.
4. Speaking before the Exchange Club in La Mesa.
5. In the closet.

RICK LIEBERT, KGB RADIO
The Worst of San Diego Media - 1975

1. The TV 8 Evening News.
2. The "Hawk-n" on KPBS Pledge Nights.
3. The San Diego Union.
4. KCBO's "Change Your Jock" billboards.
5. The Mike Douglas Show sequences filmed here.

The Best of San Diego Media - 1975

1. Sargent Bulko and The Honeymooners - channel 6's alternative approach to television.
2. Channel 12's Amateur Talent Nights.
3. Westcott Motor's audition winner sales commercials.
4. Harold Greene.
5. The KGB Chicken.

KEITH NEWBY, KSDO RADIO

The best of San Diego media, 1975
1. Harold Keen's appreciation luncheon.
2. The holes in KSDO's studio carpet were patched.
3. KSDO was sold to Combined Communications.

The worst of San Diego Media, 1975

1. Folding of the *Sails*.
2. Judith Campbell's non-news conference.
3. The KFMB TV-8 strike.
4. KSDO was sold to Combined Communications.

JONATHAN SAVILLE,
READER CRITIC
The Best of 1975 in Music and Theatre

The best concert of the year was of course Artur Schnabel's appearance at the Civic Theatre, playing the Brahms First Piano Concerto with Peter Eros and the San Diego Symphony. Rubinstein remains not only the greatest pianist in the world, but the best by a very large measure. He does more for every piece of music he plays than even the most able of his competitors; every moment is a living one, full of expression and musical meaning. At the age of eighty-nine, he has lost none of his technique, his musicianship, his personal charm, or his loving attachment to the world. My favorite picture among the many taken during Rubinstein's stay in San Diego is of his visit to the Zoo, showing one of the happiest and most talented octogenarians of all time with a baby chimpanzee, each contemplating the other with the liveliest curiosity.

(continued on page 10)

City Lights

LIFTING THE BAN

After six years of self-imposed abstinence, the *San Diego Union-Tribune* has re-opened its entertainment pages to X-rated movie ads. In reversing a 1969 decision by former publisher James Copley the *U-T* management, now headed by Copley's widow Helen, cited the results of a poll that showed 68 percent of the paper's readers felt the X-rated ban was a "form of censorship."

But a turnaround in public morals is only one of three factors involved in the policy switch. Mrs. Copley, a shrewd businesswoman who has recently attracted attention from the nation's media commentators, may have lifted the ban as a part of her campaign to bring the *U-T* more into line with the country's top papers.

While the *U-T's* advertising department refused to disclose any figures on ad revenue, one Copley insider noted the paper lost over \$200,000 during the first year of the X-rated movie ban. The increased costs of advertising, together with the rising budgets of adult theatres could easily have raised present losses to the \$500,000 per year mark.

"Let's face it, newspapers are in business to make money, and there's no doubt James Copley's morality cost that paper a helluva lot," said Jim Johnson, vice-president of the Los Angeles-based Pussycat Theatre chain, Johnson's company, which runs 32 adult moviehouses throughout the state, spends one-half million dollars a year for advertising in the *L.A. Times* alone. "There's no saying what's the most important factor in the *U-T's* switch," Johnson continued, "but they've been considering dropping the ban for at least two years now."

and we've been negotiating heavily with them for the past year."

can afford the paper's rates. Mrs. Copley's advertising director will maintain full con-

always the negative side you'll hear from," said McArthur the day after the announcement was

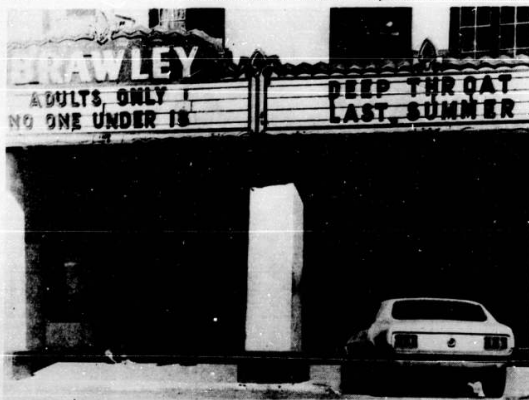


Photo by Alex Farnley

Johnson has little doubt that theatres will jump at the chance to advertise. "When it comes to advertising the *Union* is the only game in town, and with the budgets of companies like ours, I don't think you'll be seeing less than a half-page a day once things get moving," he claimed.

The Pussycat ads are scheduled to debut tomorrow, kicking off a \$1,000-\$1,500 per week ad campaign for the chain's four local theatres. The Mitchell Brothers Capri Theatre will inflate its present \$800 per week budget to include at least \$1,000 a week worth of *U-T* publicity. It's yet to be seen how many of the many other show houses

trol over the censorship of the ads. "They'll all be carefully scrutinized and we'll drop any we feel are too offensive," said *Union* spokesman Walt McArthur. Pussycat Theatre's Jim Johnson predicts little trouble working with the papers. "The *L.A. Times* is probably the most rigid paper in California. They've got a list of rules that would stretch all the way to San Diego. It might even be easier working with the *Union*; we'll have to wait and see."

But the *U-T* has already been hit with a deluge of complaints on the policy switch. "It's

made. "I've got to admit, our ad department has been taking it on the chin all day from church groups and the like. "It's always puzzled us how few complaints we get on the message ads, as out front as they are, while the movie ads draw such protests," he added.

ALL ABOARD

Come springtime San Diegans can benefit from a \$198,000 investment made by the Los Angeles County supervisors. Hoping to improve rush-hour services between the two cities, the L.A. supervisors have pur-

chased and are refurbishing an eight-car passenger train to supplement the three existing daily Amtrak runs.

The service, which is expected to begin April 25, was negotiated when Amtrak was unable to provide the trains itself due to an equipment shortage. The supervisors thus voted to underwrite the cost of the cars and took responsibility for two-thirds of the losses should ridership fall far below the expected 400 daily commuters.

Local governments in Illinois, Maryland, and New York are presently underwriting 17 trains through the L.A.-S.D. run will be a first for California taxpayers. Though the exact fare is still to be determined, tickets for two hour one-way trips will be no higher than the present Amtrak seven dollar fare. A one-way S.D.-L.A. plane flight costs \$11.65. Greyhound is \$6.51.

Plans are also afoot for a second subsidized train to make the commuter run. Said Amtrak spokesman Art Lloyd: "The train will be financed by a joint powers agreement between Los Angeles, Orange and San Diego counties, so if the three counties can work things out in time the two runs could be starting the same day."

— Paul Krueger



San Diego's Weekly

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Feast of Color

—Steve Kowitz—

The French poet and critic Antonin Artaud once wrote of Van Gogh that he "painted

neither lines nor shapes but inert things in nature as if they were having convulsions."

Between 1905 and 1920, a group of young German painters, inspired by the visionary power of Van Gogh, Edvard Munch and those French wild men, the *Fauves*, produced work of startling confidence and intensity — as if they had suddenly stumbled upon an absolute equation between human passion and vibrant color. Works of these German Expressionists make up the majority of the Vance E. Kondon collection now on display at the La Jolla Museum of Contemporary Art.

Included in the show are works by Oscar Kokoschka, August Macke, Egon Schiele, Max Beckmann, Emil Nolde and many of the other leading Expressionists. Among the Americans represented are John Marin, Arshile Gorky, Mark Tobey, Grace Hartigan and John Altoon. These are fine artists in their own right, though their

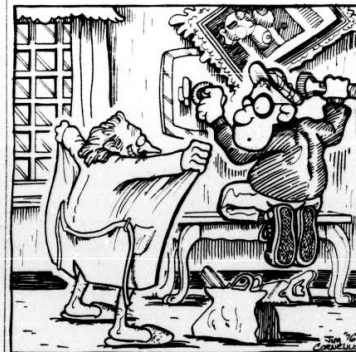
work tends to pale in comparison with the profoundly emotional paintings and graphics by the German Expressionists.

Although they insisted that they were painting emotions and the inner life, not objects, the work of the Expressionists vibrates with an almost sacramental commitment to the palpable world of external forms and masses, and the human figure is all but ubiquitous. Christian Rohlf is represented by a stunning nude study, a convulsive impasto of yellows and maroons. There is a neon-green nude by Max Pechstein and a superbly expressive pair of lovers by Egon Schiele. A striking woodblock print by Max Beckmann of a young woman seated behind a candle well captures the mystery of the inner reality. There are five George Grosz lithographs, all typifying his savage vision of human stupidity and viciousness. There is a brooding, ink-blue and green inner landscape of Emil Nolde, and a garish tour de force by Otto Dix, *Sailor and Nude*, that reminds one of nothing so much as the lurid massage-parlor, quasi-bordello paradise of our own beloved Broadway. Even

more impressive is his painting *Rising Moon*. It screams of the devastation of the First World War through a holocaust of color from which emerge white, bloated skulls and skeletal hands groping up from an incandescent rubble, the whole painting dripping with blood reds. No less luminous is a haunting dream-landscape by Gabriele Munter: a mansion of blue windows and orange roof bathed in an eerie, hallucinogenic light.

Part of the programme of these artists was to express feelings and experience through large and simple forms; in many of these paintings heavy contour lines outline the objects almost as if to restrain the forms from leaping out of control. It was from these Expressionists that the yearning for pure color and form, divorced from representation, most clearly manifested itself, and out of which abstract painting was born. So it is perhaps fitting that of the Americans represented in the show the most impressive is Sam Francis' *Abstraction*, a liquidly controlled and lyrical excursion in color and rhythm. John Marin's *Circus Clown*, with its pink acrobats, its toffee-browns, its abbreviated use of line and paint, also harks back to the Expressionistic delight in unfinished forms, bold strokes and an antimistic vision of reality.

Of the few contemporary pieces on display, the most resonant is Stephen Antonakos' *Red Box Over Blue Box*, two simple "boxes" made of neon tubes. One imagines it would glow mysteriously, dominating some penumbral corner, were it not so inauspiciously placed in the museum's airy, almost antiseptic coffee shop, where it seems more like some pedestrian bug-killer than the evocative construction it might otherwise have been. But that's only a quibble. The whole show sparkles with intensity. The German Expressionist works are consistently fine examples of that feverish period of artistic creativity. Only a fastidious pedagogue might object that the show includes only "minor" works. Almost anyone approaching it who is not under heavy sedation is likely to find a visit to the present show at the La Jolla museum an invigorating delight. The show closes February 1st.



STRAIGHT FROM THE HIP

—Matthew Alice—

Dear Matthew Alice,

I hear that San Diego has a faster-growing rate of criminal sex offenses than any other crime, including burglary. True? Is the crime rate in general growing here?

Art Brennan

Kennington

Dear Art,

The fastest-growing crime in San Diego is safe-cracking. There were 21 cases of "Burglary-Safe" listed by the San Diego Police Department in 1975, up from 6 in 1974, an increase of some 250%.

The crimes of greatest incidence are larcenies — felony theft. There were over 14,000 cases reported in 1974 and nearly 17,000 in 1975, for an increase of 17.6%.

Miscellaneous sex offenses are pretty far down the line of fast-growing crimes. Auto theft, auto burglaries, misdemeanor assault and even malicious mischief are up significantly more. But combined with the unfortunate 15.5% increase in forcible rapes in San Diego, sex offenses are a genuine cause for concern. During the third quarter of 1975, the police department made 60 arrests for forcible rape, 59 men and 1 woman (don't ask me). Of the 42 prosecuted, only 2 were found guilty as charged and five found guilty of a lesser offense.

Don't despair — many forms of local crime are showing a decrease in incidence. Homicides are down, from 70 in 1974 to 66 in 1975. Bicycle theft is down 31%, while check and credit card fraud is down a whopping 33%. And a sign of the times: narcotics arrests are down 22% from 1974 (significantly, during the July-September quarter of 1975, of the 1,088 felony, misdemeanor and US Code narcotics violations reported, 100% of these were cleared by arrest through the police department, as compared to, say, 11 arrests for 40 incidents of arson. The reason: The arrest is usually simultaneous with the report of the offense, and often quite by accident. Moral: eat your roaches).

And in the category of greatest efficiency: There was no increase in the number of arrests for bookmaking — there were none in 1974, and none this past year.

Want to hear it straight from the hip? Ask Matthew Alice your questions. Write him c/o the Reader, P.O. Box 80803, San Diego 92138.

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ANOTHER BIRD

140 S. Sierra Solana Beach 755-6733 Minimum age 21

Jan. 7-11 and 14-18

Jerry McCann

coming Jan. 29-30

Taj Mahal

Ticket sales:

JOEY'S HAIRSHAPES 488-3716 GET IT ON SHOP 488-9753 ISNESS RECORDS 753-9775, 755-6359

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tickets—UCSD Box Office, UCSD Students \$2.50,
General Public \$4.00

information 452-4090

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Special Sunday thru Thursday

On Thursday, Friday and Saturday nights
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Located at Navajo
Canyon Country Club
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Map showing location: Navajo, Canyon Country Club, Hwy 8, Golfcrest Place.

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Reader's Guide to Local Events



Lectures

SEA OTTERS are the subject of a talk by Jim Antrim, Assistant Curator of Mammals at Sea World, and the subject of a short film, "Back from Extinction," Wednesday, January 14, 7:30 p.m., Natural History Museum, Balboa Park. 232-3821.

WORLD AFFAIRS: Lecture by Dr. Alonzo Baker, sponsored by the Philharmonic Society, Monday, January 12, 1:30 p.m., House of Hospitality, Balboa Park, and Tuesday, January 13, 1:30 p.m., La Jolla Women's Club. 224-2063.

POETRY READING by Judy DiGennaro, Friday, January 9, 8 p.m., Las Hermanas, 3003 Wabash.

MASKED DANCES OF THE EJAGHAM, film and lecture presentation by Elliot Leib and Renee Romano, Sunday, January 11, 7:30 p.m., Otto Auditorium, Balboa Park. 239-2001.

POETRY SYMPOSIUM, in conjunction with the Chicano Art Festival, featuring Alurista, Jose Montoya, and Tino Villanueva, Monday, January 12, 7 p.m., Third College Auditorium, UCSD. 452-2860.

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Theatre

GEORGE WASHINGTON SLEPT HERE, the George Kaufman-Moss Hart comedy, Thursdays through Saturdays, January 9 through February 7, 8 p.m., matinee on Sunday, January 18, 2 p.m., Patio Playhouse, Escondido. 746-6663.



CAT ON A HOT TIN ROOF, the Pulitzer Prize-winning drama by Tennessee Williams, Tuesdays through Sundays, 8 p.m., and Sunday matinees, 2 p.m., through February 8, Old Globe Theatre. 239-2255.

THE MIND WITH THE DIRTY MAN, dinner theater, through January 26, Tuesday through Sunday, 7 p.m., and curtain 8:15 p.m., Sunday at 6 and 7:15 p.m.; Saturday luncheon matinee with lunch 12:15 and curtain 1:30 p.m.; Sunday brunch matinee with lunch 11 a.m. and curtain 1:30 p.m.; Broadway Dinner Theatre, Hotel San Diego. 234-3453.

Special Events

THE FIGHT FOR A WORKERS' REPUBLIC: A History of the Irish Struggle. Lecture by Mike Davis, recently returned from Belfast, and "Songs of the Irish Struggle," by Rumbia Gordon, singer and songwriter, Saturday, January 10, 7:30 p.m., Changing Times Bookstore, 1946 Broadway. 232-4666.

SOUTHERN CALIFORNIA INDIANS: Lecture by Dr. Florence Shippen on the Kumeyaay Indian culture, Thursday, January 8, 8 p.m., Otto Auditorium, Balboa Park. 239-2001.

GENE WILDER, actor-writer-director, at a seminar, Thursday, January 8, and at a preview of his new film, "The Adventure of Sherlock Holmes' Smarter Brother," Friday, January 9, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

LABOR WOMEN IN STRUGGLE: A report on the Coalition of Labor Union Women Convention by Pam Mills, local CLUW delegate, Friday, January 9, 8 p.m., Militant Forum, 4635 El Cajon Blvd., \$1 donation. 280-1291.

NAVAJO RUGS, lecture by Baylor Brooks, Thursday, January 15, 11 a.m., Old Globe Theatre, and luncheon following the lecture, Museum of Man. 239-2001.

WHALE-WATCHING EXPEDITIONS: The annual migration of California gray whales can be observed on daily boat trips by Seafloor Sportfishing (224-3393), Islandia Sportfishing (222-1164), H&M Landing (222-1144), weekend trips by the American Cetacean Society (566-3800), and the Natural History Museum (232-3821); and six-day trips to Baja California by H&M Landing (222-1144).

BULLFIGHT at the Plaza de Toros Cañita, Centro Civico Comercial, Mexicali; Sunday, January 11, 2:30 p.m. 276-8200.

BICENTENNIAL CULTURAL HERITAGE WEEK: Performances by Grupo Nayer, Samahan Filipino Dance Company, UCSD Gospel Choir and Caballero Ensemble, Monday and Friday, January 12 and 16, 7:30 p.m., Montgomery Junior High School, 2470 Ulric St., and Wednesday, January 14, 7:30 p.m., Pershing Junior High School, 8204 San Carlos Dr.

UC San Diego presents

Contemporary Chamber Ensemble

directed by Arthur Weisburg

"Thrilling—must see" Village Voice

Saturday, Jan. 17, 8:30 p.m., Mandeville Center Auditorium

tickets—UCSD Box Office, UCSD Students \$2.50,
General Public \$4.00

information 452-4090



January 8 - January 14, 1976

PROCES IN SPACE and **VIVA BAJA**, return engagements, through April 4, Reuben H. Fleet Space Theatre. For showtimes, 238-1168.

ROCK DIGS: Sponsored by the Natural History Museum, Saturday, January 10, at the Pinto Wash, near Tecate, and Sunday, January 11, at the Guadalupe Canyon, 80 miles below Tecate. For details, 724-1274 or 232-3821.

AMERICAN FREEDOM TRAIN: The red, white and blue train stop in San Diego on its nationwide tour, containing more than 550 artifacts, from Abe Lincoln's hat to Henry Aaron's bat. Wednesday, January 14, 2 to 10 p.m., and Thursday through Sunday, January 15 through 18, 8 a.m. to 10 p.m., Miramar Naval Air Station. 213-621-0573.

Music

THE BALBOA TRIO performing Beethoven's Trio in G major, Opus 1, no. 2, Copland's "Vitebak," and Dvorak's Dumky Trio, Sunday, January 11, 8 p.m., Jewish Community Center, 4079 54th St.

MUSIC OF AMERICA: Young People's Concert by the San Diego Symphony, with guest pianist Lorin Hollander, including pieces by Copland, Grofe, Bernstein, Ives, and Benjamin Franklin, Saturday, January 10, 10 a.m., for city students and 11:30 a.m. for county students, Civic Theatre. 232-3078.

SAN DIEGO SYMPHONY, conducted by Peter Eros, with guest pianist Lorin Hollander, performing works by Dvorak, Saint-Saens, and Rimsky-Korsakov, Thursday and Friday, January 8 and 9, 8 p.m., Civic Theatre. 236-6510.

GUITARIST Alan Merian plays Villa-Lobos' "Concerto for Guitar," and the La Jolla Civic/University Symphony plays works by Elgar, Stravinsky, and Haydn, Saturday, January 10, 8 p.m., and Sunday, January 11, 3 p.m., Mandeville Auditorium, UCSD. 452-3229.

MINI CONCERT: Guitarist Alan Merian, Monday, January 12, noon and 12:30 p.m., Grand Salon, Civic Theatre. 459-7531.

ATOMIC CAFE: Experimental music, Tuesday, January 13, 8 p.m., Room 124, Mandeville Center, UCSD. 452-3229.

Film

HAWAIIAN ADVENTURE, travelogue by Doug Jones, Thursday, January 8, 8 p.m., Montgomery Junior High School, 2470 Ulric St.

GERTRUDE STEIN: When You See This Remember Me. St. Peter's Church, Del Mar (15th Street), Friday, January 9, 7:30 p.m. 758-5017.

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KRAKATOA, documentary on the rebirth of a lost volcanic island, Saturday and Sunday, January 10 and 11, 1:30 and 3 p.m., Natural History Museum, Balboa Park. 232-3821.

WARRENDALE, first of a four-part film series, "The Documentary Images of Reality," Monday, January 12, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art. 454-0183.

PARIS OF THE PARISIANS, travelogue by Doug Jones, Monday, January 12, 8 p.m., Room P-32, Palmer College. 744-1150, ext. 254.

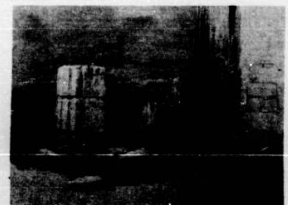
HIGH ADVENTURE IN CENTRAL AFRICA, Exploramus film narrated in person by explorer Ron Shanin, Monday, January 12, 8:15 p.m., Civic Theatre. 236-6510.

PEGGY GUGGENHEIM: ART IN VENICE AND THE ART OF COLLECTING, two short films, Wednesday, January 14, 8 p.m., Sherwood Hall, La Jolla Museum. 454-0183.

THE NETHERLANDS, travelogue by Russ Potter, Wednesday, January 14, 8 p.m., Fine Arts Rectal Hall, Grossmont College. 465-1700, ext. 321.

Galleries

THE KONDON COLLECTION: Expressionist work dated 1910-30 and paintings by American artists including Bill Al Bengtson, John O'Hara, Gary Huston, and Harvey Quaymori, from the private collection of Dr. Vance E. Kondon, Through February 1, La Jolla Museum of Contemporary Art. 454-0183.



FREDERIC CHURCH, 80 oil sketches and drawings by the 19th century Romantic landscapist, January 10 through February 29, Fine Arts Gallery. 232-7931.

BUS TOUR to the L.A. County Museum of Art, to view "Master Paintings from the Hermitage and the State Russian Museum," sponsored by the Fine Arts Gallery; bus leaves from the Organ Pavilion, Wednesday, January 14, 8:15 a.m. Reservation deadline, January 10, 232-7931.

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TOULOUSE-LAUTREC, a selection of graphic arts from the Baldwin M. Baldwin collection, through January 22, Fine Arts Gallery. 232-7931.

SAN DIEGO 50 YEARS AGO, works of San Diego painters of the 1920's, January 10 through February 29, Fine Arts Gallery. 232-7931.

ARTE PICANTE: CONTEMPORARY CHICANO ART, Opening celebration, Sunday, January 11, 12 to 5 p.m., Mandeville Center, UCSD, art exhibit through February 6, Mandeville Art Gallery. 452-2860.

A FOREST OF FIBERS: Buntu masks, Ethiopian grass baskets, Amazon cactus baskets, Bolivian alpaca weavings, hibiscus bark tape from the South Seas, and more, through January 31, Bozzarri Trading Co., Del Mar. 755-7087.

THE BEST OF SAN DIEGO ART, featuring Robert Landry, Mary Elizabeth Brown, Pat Turrentine, Ruby Agney, and others, through January 31, A. Huxley Gallery. 296-1622.

JURIED MEMBERSHIP SHOW and a one-man exhibit of scryles by Anthony Sinclair, through February 1, San Diego Art Institute Gallery. 234-0946.

SATURDAY NIGHT SPECIAL, aluminum sculpture by Myrna Noble, through January 24, Triad Gallery. 299-6543.

WESTERN PAINTINGS, including works by Robert Wagoner, Olaf Weigert, Bill Bender, and Paul Weber, through January 31, Kessler Art Gallery, Old Town. 291-0119.

WATERCOLORS by Carole Moss, through January, Athenaeum Music and Arts Library, La Jolla. 454-1504.

RECENT PAINTINGS by Dan Lassitt, through January 31, Artists' Cooperative Gallery. 296-0200.

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Whither Our Victorian Homes?



Drawing by Mark-Elliott Lugo

Betina Brownstein

One and a half months ago, Heritage Park seemed like a sure bet for the Bicentennial celebration. The Sherman-Gilbert House, secure in its adopted site and refurbished exterior, proudly overlooks Old Town from its vantage point at the intersection of Juan and Harney. Three more Victorian Homes, having escaped demolition, are stolidly waiting to be built.

As of September 23, 1975, the San Diego County Board of Supervisors had approved the architectural contracts for relocation and renovation of the three houses and had authorized advertising for bids. The surprise came on November 25, when the Board adopted a resolution rejecting those bids submitted for being too high. A

public hearing was scheduled. Heritage Park's future appeared uncertain. However, on December 9, it was granted a reprieve as the Supervisors asked the Cultural Heritage Committee, an advisory body, to submit a final plan that remained within approved budget limitations. Plans for Heritage Park could continue.

The Supervisors are reluctant to commit more funds than originally allocated. William Cartwright, president of Save Our Heritage Organization, which raised the \$5,000 necessary to defray moving expenses for the Sherman-Gilbert House, feels that the Board's penuriousness is politically motivated. The Supervisors are anxious to appear sparing of their constituents' tax dollars. The exception is Supervisor Jack Walsh, who pushed for the park's establishment and continues to be an

advocate. Cartwright wants the Board to give the okay for rebids and feels that lower bids can be obtained by altering the bidding procedure. He adds that Heritage Park has tremendous popular support and financial backing by private owners.

In 1970, a HUD grant of \$176,825 was matched by County funds to purchase 7.8 acres on the perimeter of Old Town State Park. A Heritage Park master plan, providing for twelve authentic structures and seven shops built in a style consistent with the mid-Victorian theme, was drawn up. The concept embodies two purposes: to provide a sanctuary for the few remaining examples of Victorian architecture, which are about to become casualties of this city's proliferating parking lots and high-rises, and to establish a recreational park, which "will serve as a transition area between the

Mexican/Early American preserve (Old Town) and the modern city." The park is expected to be a tourist attraction.

San Diego is in the vanguard of attempts to save the pearls of our urban past. In Los Angeles, acres of Victorian structures have been razed in the path of freeways and "redevelopment" schemes. In the East and San Francisco, the need for a Victorian Park does not appear to be pressing. Perhaps their historical residences are not yet an endangered species.

Anyone who takes a short jaunt around downtown and East San Diego can see a variety of period sub-styles. The Victorian era was one of conspicuous consumption and a sprawling, freedom-seeking architecture breaking from the confines of the more interior-looking fashion of the prior decades. The Villa Montezuma, 1925 K St., maintained by the San Diego Historical Society, and the Long Waterman residence, 2408 1st St., are examples of the late Victorian "Queen Anne" style, characterized by such embellishments as chimneys, verandas, and stained glass. The Sherman-Gilbert House, which serves as headquarters for the County Department of Parks and Recreation, illustrates the late period "stick" style, featuring bays affixed to the exterior to form geometric designs.

For the Supervisors, as holders of the county's purse, Heritage Park's main selling point is the projection that in approximately fifteen years it will be a self-sustaining enterprise. Revenue will derive from rents and a percentage of sales. Initial arrangements allow for occupancy of the Victorian structure by private or commercial organizations on a lease-back basis. Potential lessees have agreed to finance the restoration or building of interiors. In return, the County will defer or reduce the amount of rent until restoration is completed.

Approved-occupancy types include "residences, professional offices, period restaurants, personal service facilities, and small shops typical of that era." One potential lessee, already approved by the Cultural Heritage

Committee, is a young woman who will offer both authentic quilts and reproductions in designs of the period. Furnishings, goods, and even costumes are to be in keeping with the Victorian spirit.

To date, \$678,462 of public money has been spent for land, landscaping, the Sherman-Gilbert House renovation, various architectural contracts and designs, the parking lot, and incidental necessities. In 1974, \$1.2 million was allocated to fund a three-year development program to ready Heritage Park in time for a July 4, 1976 opening. Park supporters argue convincingly that the value of the park cannot be measured in monetary terms. They declare that no other public recreational park is expected to bring in revenue. Heritage Park should be appreciated for its enduring qualities as an educational, cultural, and historical institution.

Echoes of a previously solved controversy cropped up at the Board hearing, when Mr. Taylor inquired about the possibility of building duplicate Victorian structures with new wood, which he felt would be more durable. A member of the San Diego Historical Society responded that the old wood came from first cuttings and was therefore of better quality than new, which is from second or third cuttings. Also, the cost of building duplicates is higher than that of restoring originals. This issue had initially been raised vociferously in the San Diego Union June 6, 1975, by Nicholas Fintelberg, past-president of SOHD. He wrote protesting the planned incorporation of replica structures, feeling that they would threaten the "integrity and meaning" of the park's concept. Fintelberg's argument failed to persuade. A row of replica shops is on the drawing board.

At present, internal debates have ceased, as supporters have joined ranks to fight for Heritage Park's survival.

Ultimately, the fate of San Diego's Victorian homes may depend on the future of Heritage Park. Its completion would insure that at least a certain number would be saved.

January 8-January 14, 1976

January 8-January 14, 1976

Flying Sausage



tic, rainbows, Manhattan's skyline; the way the ship looks from the outside, shiny in the sun, a long shadow in the dark, and the way it is highlighted by lightning flashes, or smothered and then uncovered in the drifting clouds, or crisscrossed by crackling, electric blue veins during an attack of "St. Elmo's Fire."

With this stuff, Wise is nearer to the Wonderful World of Disney—amusement park rides in London and Never-Neverland—than to history books on the Third Reich. He has meticulously set up—just outside the realm of people, politics, plots, actions—a detached realm of things, sizes, perspectives, colors. Without ever straying beyond the boundaries of the natural world, he maintains an abrupt, easy shuttle between the mundane, and, right next door, the fantastic. (All the more impressive, his delight-of-hand, when you know that the movie's zeppelin is no more than a 25-foot model.) At the foreordained finish, he engineers a sort of collision of the two.

He plays this fiery climax for an almost supernatural horror—someone's body vaulted, weightless, backwards through space, the side of someone's face charred like the Phantom of the Opera, a hole as big as a basketball blown through the middle of someone's back. And it serves as a workable enough metaphor for a world warning up for war—consequences incon-

ceivable and completely out-of-hand; the survivors walking in stupors, wondering aloud "What happened?"; the wreckage, blackened, lying on the open-field landscape like a whale's skeleton, beached.

How it must gall Wise, then, to have his movie drenched down in the early returns for its deficiencies in human drama. The real problem in *The Hindenburg*, if it were correctly fingered, is that there is too much human drama. And the irony of it is that this extra baggage has been slipped into the movie solely as a sop to the very spectators who are complaining about the lack of dramatic interest, and who adhere, like the movie writers on the *L.A. Times*, to a checklist of critical values whose foremost item is "Do we care about the characters?"

Well, Herb Morrison, in the famous radio broadcast that's used to close *The Hindenburg*, did not need to know who a board was pregnant, who was a Jew, who was a Nazi, when he wailed, "Oh, the humanity!" And Wise, in his dutiful and half-hearted survey of the Ship-of-Fools assortment of passengers, does not seem compelled to know either. That much should have become clear somewhere around the time, two years ago, when Wise first announced the project. He would not have needed to withdraw fifteen million from the company safe if he had been interested, this time out, in doing a

character study along the lines of his two-character *Two for the Seesaw*. The time he spends, just marking time really, among passengers and crew, in state-rooms and smoking room and dining room, is valuable only as part of the film's overall scheme, the fantastic-mundane juxtaposition, the clock-watching, countdown-to-doomsday suspense. The characterization could be a good deal better or a good deal worse and it wouldn't matter much.

A production of this scale is something of a construction job, more like the Pyramids than the Pyta, probably more like bridge-building than art-making; and Wise's accomplishments are largely architectural and geometric—the perfect ellipsoid zeppelin and, inside it, the Erector Set maze of girders, rigging, airbaths, catwalks and ladders; also, the airfields, expansive, flat, empty, with teams of men, tiny on the plain, hustling into position. In a way, Nelson Gidding's script, too, while it could certainly be cleaner, has some of that quality, a sort of blueprint suggestiveness. It marks out some intriguing tangents to the central news event—the proud blimp's value to the Fatherland as a Goodyear-type advertisement; the Luftwaffe's more progressive, serious, and secretive activities in Spain; the helium monopoly held tightly by America—and it drafts a believable image of the Nazi Party as a target for under-

ground resistance, for dinner-table debate, for political jokes, and for a really lousy pianosalon satire. "There's a Lot to Be Said for the Fuehrer." Where the script gets messy, not sloppy but simply doodly, is in the personal dramas, the capsule biographies, the bogus suspects.

Wise's characteristic self-control, his natural reserve, is, oddly, about as observable in his multi-million dollar blockbusters (*The Sand Pebbles*, *The Andromeda Strain*) as in the smaller jobs (*The Hanging Tree*, *People*) that he turns to, maybe for refuge, after the big ones. He does cramped epics, corralled into small arenas, a Navy gunboat, an underground laboratory, now a dirigible. Those movies have been called oversized, overproduced (meaning bigger in budget than in subject), but, if you grant him the budget (one of the burdens of his oversized success with *The Sound of Music*) and proceed from there, the movies look amazingly understated, under control, conservative.

In *The Hindenburg*, his cautious judgment and steady hand are observable everywhere: the precisely regulated, weighed, varied flow of shots; the cool, blue-and-gray color scheme; the shadowy, low-key lighting. It is a great relief, too, when George C. Scott checks in at the Frankfurt airfield, to realize that we will not have to put up with any impressions

(continued on page 11)

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The Music Scene is a monthly column. Send information and photos to: **READER'S MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92136, or call 235-0176 by Sunday.

In San Diego . . .

Concerts

Hank Crawford, January 13 through 18: Tuesday-Thursday, 8:30 and 10:30; Friday and Saturday, 9, 10:30 and 12; Sunday, 8:30 and 10:30. Sportsman's International, 5079 Logan Ave. 459-8552.

J. Geils Band and Foghat, Wednesday, January 14, 7:30 p.m. Sports Arena. 224-4176.

Jerry McCann, Wednesday through Sunday, January 7-11, and January 14-18. Another Bird, Solana Beach. 755-6732.

Clubs

The Aloha: Garland Frady and The Outlaws, country western, Tuesday through Sunday, 3093 Clairemont Drive. 276-2240.

Albatross: Nova, Tuesday through Sunday, 1309 Camino del Mar, Del Mar. 755-6744.

Anant Mariner: Stone's Throw, rock, Wednesday through Sunday, Southwind, Sunday through Tuesday, 2725 Shelter Island Drive. 224-8242.

Atlantis Restaurant: R. B. People Movers, pop, Tuesday through Saturday, Joy Ride, Sunday and Monday, 2934 Ingraham, Pacific Beach. 224-2434.

The Bacchani: Crosswinds, rock, Thursday through Saturday, 8022 Clairemont Mesa Blvd. 560-8022.

Big A's: Latin Image, Latin style music, Thursday through Sunday, 6149 University Ave. 266-1646.

Boat House: Larry Papp, rock, Sunday and Monday, 2040 Harbor Island Drive. 291-8011.

Reader's Guide to the Music Scene

Boom Trenchard's: Dan Murphy, Tuesday through Saturday, Shilo, Sunday and Monday, 2888 Pacific Highway. 291-5555.

Botsford's Old Place: Jinnah Williams, Sunday through Thursday, 1403 East Valley Parkway, 1205 Prospect, La Jolla. 459-8262.

Butterfield Express: Chris and Barry, original guitar music, Friday and Saturday, 6737 La Jolla Blvd., La Jolla. 459-3633.

Cafe Del Rey More: As Children, soft rock, Wednesday through Sunday, 1549 El Prado, Balboa Park. 234-8511.

Chuck's Steak House: Bandit, country rock, Thursday through Saturday, 1403 East Valley Parkway, Escondido. 746-5100.

Chuck's Steak House: Pure Corn, country rock, Thursday through Saturday, 1250 Prospect, La Jolla. 454-5375.

Cleat III: Mosaic, Latin music, Thursday through Saturday, mariachi, every Sunday 3-5 p.m., 1862 Palm Ave., Imperial Beach. 429-1161.

Climax: Free Form Experience, Tuesday through Sunday, 202 Mar. 235-9336.

Conception Bay Fish Co.: Papa Joe, Friday and Saturday, 2806 Shelter Island Drive. 224-3611.

Cote D'Azur: Cottonmouth Darcy Divisland Band, New Orleans hot jazz, Tuesday, 1250 Prospect, La Jolla. 454-2434.



HANK CRAWFORD

Crossroads: Bruce Cameron and the Equinox, jazz, Fridays and Saturdays, 345 Market. 233-7856.

Culpepper's: Windfeather, pop, Tuesday through Saturday, 7380 Golfcrest Place. 460-8400.

Dan's Restaurant: Another Day, folk, Friday through Sunday, 6502 El Cajon Blvd. 593-0671.

Dirty Dan's: Noone Richett, rock, Tuesday through Saturday, 4000 Kearny Mesa Road. 278-2230.

Fat Fingers: Kirk Bates and the Fat Fingers House Band, Tuesday through Saturday, Jesse Davis, Sunday, Karen Moore and Coco, Monday, 1051 University, Hillcrest. 295-2195.

Folk Arts: San Diego Shape Note Singers, Tuesday evenings, 3743 5th Avenue. 291-1786.

Folk Pub: Hoot Night, Thursday; Scott Traxler, Friday; Gemini, Saturday; Larry Reed, Monday; Chris Martin and Steve Nizborski, Tuesday; Traditional Irish Contraband, Wednesday, 7081 El Cajon Blvd. 460-0503.

Golden Gate: Myrtle Diesel, heavy country, Friday and Saturday, 4309 Ohio (El Cajon Blvd.), 281-9601.

G. R. B.: Conch, Tuesday through Saturday, 225 15th Street, Del Mar. 755-1414.

Mandolin Wind: Sugar Bear, Wednesday and Thursday; Bob and Kip, Friday and Saturday, 308 University, Hillcrest. 297-3017.

The Mississippi Room: Jim Boucher's Quartet, swing music every night, 2201 El Cajon Blvd. 298-8686.

Neural Grounds: Glory, rock, Thursday through Saturday, 47th and University.

Nite Owl East: Bach/A.L. rock, Tuesday through Saturday, 47th and University.

Old D'Azur: Cottonmouth Darcy Divisland Band, New Orleans hot jazz, Tuesday, 1250 Prospect, La Jolla. 454-2434.

Organ Power Pizza: local solo organists nightly, 1165 Garnet Ave., Pacific Beach. 272-7000.

Halcyon: Splash, Tuesday through Sunday, 4260 W. Point Loma Blvd. 225-9529.

Hungry Hunter: Rick Saxton and Carl Behler, country rock, Friday and Saturday, Pioneer and Fletcher Parkway, El Cajon. 442-0517.

Hungry Hunter: Don Parrish and John Tomson, country rock, Tuesday through Saturday, 2445 Hotel Circle Plaza, Mission Valley. 291-8074.

Iron Horse: Thunderbolt the Wonderbolt, Wednesday through Saturday, 8238 Parkway Drive, La Mesa. 461-7663.

Iron Maiden: Ray Carrera, soft rock, Thursday through Saturday, Balboa at Genesee. 279-2033.

Islandia Hyatt House: Chris and Lee, pop, Tuesday through Saturday, 1441 Quivers Road. 224-3541.

Ivy Barn: Alias, rock, Friday and Saturday, 911 Camino del Rio South, Mission Valley. 296-9164.

John Bull: Chuck and Kenny, soft rock, Thursday through Saturday, 2200 Highland, National City. 474-2201.

Jolly Joe: Road Work and Rich Faulkner, soft rock, Tuesday through Saturday, 881 Camino del Rio South, Mission Valley. 291-1823.

Joe Murphy's: Wichita, Friday through Tuesday; live music Wednesday and Thursday, 4302 Mission Blvd. 270-3220.

La Mesa: Bob Banks, show tunes, Monday through Saturday, 1441 Highland Ave. 474-2222.

La Chet: Tally Mezz, "Mr. Continental," Sunday through Tuesday; Jo Trainer, piano, Wednesday through Friday; J. J. and Preston, jazz and blues, Saturday, 5048 Newport, Ocean Beach. 222-3300.

Shakey's Pizza Parlor: Ray Young's popular guitar, Friday and Saturday, 2720 Fletcher Parkway, El Cajon. 461-3771.

Shelter Island Inn: Bobby Shaw, pop, Tuesday through Saturday, 2951 Shelter Island Drive. 222-0581.

The Shepherd: Patricia, piano, Saturday and Wednesday; Chee Amen on sitar with John Swenson, Friday and Saturday, 1126 S. Hwy. 101, Encinitas. 753-9740.

Sharon Harbor Island-Sundowner Lounge: Guadalupe Philharmonic, rock, Thursday through Saturday, 291-2900.

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Orange's: The Friends of Old Time Music and Dave Kallitowski, Friday and Saturday, 112 W. Washington, Hillcrest. 291-1786.

Palais 500: Waterfall, rock, Tuesday through Saturday, 500 Hotel Circle North, Mission Valley. 291-7131.

Palomino Star: Bramble, country/rock, Wednesday through Sunday, 3008 Main, Chula Vista. 427-5889.

Park Place Lounge: Weekly Dues, Monday and Tuesday; Steamboat Will, Wednesday through Saturday, 1380 Fletcher Parkway, El Cajon. 448-1111.

Rain Tree: Free Spirits, rock, Monday through Saturday, 10450 Friars Road. 280-1141.

Ralph and Eddie's: Shake, rock, Friday and Saturday, 30 Grand Avenue, Carlsbad. 729-2991.

Red Fox Steak House: Charlie Cannon, show tunes, Tuesday through Saturday; Carey Baker, sing-along, Sunday and Monday, 2253 El Cajon Blvd. 291-1313.

Reuben's: Joy Gallo, pop rock, Wednesday through Sunday, Harbor Island. 291-6030.

Royal Palms Restaurant: Lottie Jo and The Quak, pop, Monday through Saturday, 3003 Carlsbad Blvd., Carlsbad. 729-2339.

The Safety: Taste of Honey, soul, Friday through Sunday, 6323 Imperial Ave., S. E. San Diego. 263-4590.

Shakey's Pizza Parlor: George Schurr, ragtime piano, and Don Pathe, the Flying Dutchman, banjo, Friday through Sunday, 7688 Oshelco, Kearny Mesa. 279-3300.

Shakey's Pizza Parlor: Ray Young's popular guitar, Friday and Saturday, 2720 Fletcher Parkway, El Cajon. 461-3771.

Shelter Island Inn: Bobby Shaw, pop, Tuesday through Saturday, 2951 Shelter Island Drive. 222-0581.

The Shepherd: Patricia, piano, Saturday and Wednesday; Chee Amen on sitar with John Swenson, Friday and Saturday, 1126 S. Hwy. 101, Encinitas. 753-9740.

Sharon Harbor Island-Sundowner Lounge: Guadalupe Philharmonic, rock, Thursday through Saturday, 291-2900.

Spanky's Saloon: Sativa, rock, Tuesday through Sunday; Thunderbolt the Wonderbolt, Monday, 2655 Midway. 273-3154.

Spirit of '76: Steve Schmidt, folk, Wednesday; Myrtle Diesel, country rock, Thursday; Mass. Latin rock, Friday and Saturday; Nomads II, Sunday, 1130 Buena Vista, W. Miramar. 276-3993.

Springfield Wagon Works: Shriver and Godfrey, rock, Thursday through Saturday, 690 North 2nd, El Cajon. 440-5757.

Springfield Wagon Works: Home-lok, country rock, Wednesday through Saturday; Pat Quillin, Sunday through Tuesday, 5296 Kearny Villa Road, Clairemont. 565-2272.

Stardust Room: Charades, rock, Tuesday through Sunday, 3089 Clairemont Drive. 276-2879.

Steamboat Will's: Emergency Exit, Thursday through Saturday; Peter Rabbitt, Sunday; Freney, Monday through Wednesday, 5524 El Cajon Blvd. 583-4524.

Sumatra: Larry, piano, Friday and Saturday; Dacan and W. Point Loma Blvd., Ocean Beach. 225-9579.

Swan Song: David Cheney, Flamenco guitar, Thursday and Friday, 4287 Mission Blvd., Pacific Beach. 272-7802.

Tameline's: The Four Winds, pop rock, Friday and Saturday, 843 Grand Ave., San Marcos. 744-1649.

Tom Ham's Lighthouse: Roy Motter, contemporary music, Tuesday through Sunday, 2524 Harbor Island Drive. 291-9110.

Top of the Aze: Valerie Formost and 24K Gold, pop rock, Tuesday through Saturday; Breeze, Sunday and Monday; Travelodge, Harbor Island. 291-6700.

Triton Restaurant: RPM with John Mason, Cookie La Plante, Darrell Ray and Shane Alexander, Tuesday through Saturday, College and El Cajon Blvd. 583-3240.

Voyager: Search, Tuesday through Sunday, 1901 Shelter Island Drive. 222-0421.

Wallpaper's: The Travelers, Tuesday through Sunday, Midway and Rosecrans. 223-3138.

Webb's: Winslow Ridge, country rock, Thursday and Saturday, 1921 Bacon, Ocean Beach. 222-6822.

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(Continued from page 11)

The best vocal recital was that of Eleanor Steber at the Hotel del Coronado. After experiencing vocal difficulties and being retired from the Metropolitan, Miss Steber has recovered the full glorious bloom of that tender, youthful, vibrant voice, and her sensitivity to playing and dynamic shadings is greater than ever.

The best chamber music concert was given by the Tokyo String Quartet at San Diego State. There are so many fine quartets around, many of them made up of quite young musicians, that for such a group to be outstanding it must be supreme. "Supreme" describes the Tokyo Quartet, whose playing has an innerness and intensity — an almost mystical identification with the music — that is scarcely to be matched elsewhere. Aside from the hypnotically expressive playing, the moment I remember with most pleasure from this concert was when, between movements, one of the young Japanese musicians roused himself from his utter absorption in the music, like a deep-sea creature slowly drifting up to the depths, and murmured to the rest of the ensemble, "Please close the door. There is a draught." A wonderful little shock — because the audience, being completely taken up by Bartok, had for the moment forgotten the existence of winds, draughts, doors, buildings, and the great globe itself.

The best performance by a local group was the San Diego Symphony's exciting reading of the Brahms First Symphony, under Maestro Evi. For virtually the first time, I became convinced of this conductor's excellence — his integrity of style and conception, his driving forcefulness, his own characteristic musical personality. And I also realized that the orchestra has at last become one which, in its better moments (and his was assuredly one of them), can provide a sturdy rally to the Los Angeles Philharmonic.

The best dramatic offerings of the year were Shaw's *You Never Can Tell* and Shakespeare's *Much Ado About Nothing*, both at the Old Globe. Craig Noel's stylish staging of the Shaw play uncovered every bit of amusement and pseudo-wisdom in this typically Shavian work (pseudo-wisdom because it only seems wise until you have left the theatre); his actors were chosen and directed with the wonderful theatrical sureness that marks Mr. Noel's directorial style and that has made him, over the years, so precious an asset to our community. The *Much Ado*, during the summer Shakespearean festival, rescued a play that is often relegated to the status of a second class Shakespearean comedy. The beauty of the scenery and costumes contributed to the poignant note of melancholy that struck throughout: the acting was delightful, and the whole production seemed a perfect, polished jewel, the excellence of which neatly concealed the play's flaws.

KATHY GILBERT, CENTER FOR SERVICE MEN'S RIGHTS

The Most Outrageous Events of 1975 in San Diego's Military

1. The decision of the commander of the USS *Home* to disregard the warnings of Navy safety officials and sail back to San Diego.
2. The unwarranted attack on black Marines by the city of Oceanside and the Marine Corps Command.
3. The Marine Corps' handling of the deaths of two children last month on an abandoned firing range by Camp Pendleton.
4. The repeated F14 crashes at NAS Miramar. There's a \$814 million junk pile of F14s unable to fly, some of which have been canibalized for parts.

San Diego's Military Heroes and Heroines of 1975

1. Dave Medina, charged with mutiny for reporting unsafe conditions onboard the USS *Albatross*. Charges were later dropped by the Navy command.
2. Marine Tad Hill, court marshalled in San Diego for political beliefs and activities.
3. The editors of the *Street Free Press*, a ship's underground paper that protested living and working conditions.
4. The Navy wives investigating and protesting inadequate military health care.
5. The women and men who fought the Navy for their Variable Re-enlistment Bonus.

GARY REES, BEACH AREA COMMUNITY CLINIC FACILITATOR

The five events that made San Diego a great place to be in 1975:

1. The appointment and election of Jack Haro as city councilperson for the 8th District.
2. First anniversary celebration of Las Hermanas Women's Coffeehouse.
3. The firing of Police Chief Ray Hoobler.
4. The founding of a local chapter of the Grey Panthers.
5. No MacDonalds drive-thru was built at Black's Beach.

The five events that made San Diego a terrible place to be in 1975:

1. The San Diego Opera still performed all its works in English.
2. The retention of Patrolman Craig Short by the National City Police Department after the shooting of Luis Rivera.
3. KGB did a third Homegrown album.
4. The V.D. rate increased by seven percent in the county.
5. The city was left without a pro basketball team.

TED BURKE, READER CONTRIBUTOR

- Best Concerts
1. Jeff Beck/Mahavishnu Orchestra Community Concourse
 2. Gentle Giant — Community Concourse
 3. Ritchie Blackmore's Rainbow — Santa Monica Auditorium
 4. Harvey Mandel — Another Bird

5. The Paul Winter Consort — San Diego State
6. Rod Stewart, Fleetwood Mac, Lynyrd Skynyrd, etc. — Balboa Stadium
7. Chic Corea/Larry Coryell — Community Concourse
8. Joe Pass — Catamaran Hotel

- Worst
1. Aerosmith
 2. Led Zeppelin
 3. J.J. Cale
 4. Jerry Garcia Band

- Best Albums
1. *Blow by Blow* — Jeff Beck
 2. *Free Hand* — Gentle Giant
 3. *Nuthin' Fancy* — Lynyrd Skynyrd
 4. *The Last Record Album* — Little Feat

- Feet
5. *Koin Concert* — Keith Jarrett
 6. *Gorilla* — James Taylor
 7. *Sedaka's Back* — Neil Sedaka
 8. *Northern Lights Southern Cross* — The Band
 9. *Lamb Lies Down On Broadway* — Genesis
 10. *Bad Benson* — George Benson

- Worst Albums
1. *Born to Run* — Bruce Springsteen
 2. The "next big thing" is actually a musical cowpie. Springsteen could write a song about going to the corner drug store to buy a pack of cigarettes and be able to cram it full of the myths upon which rock used to be based. An anachronism in his own time.

2. *Rock of the Westies* — Elton John — A hack slices himself thinner with each outing. Elton is now translucent.
3. *Horses* — Patti Smith
4. *Nighthawks at the Diner* — Tom Waits — Waits and Smith are two talented characters who, through making capital of their rough edges ("style" in their eyes) and unending references to their literary guru (Rimbaud for Smith, Kerouac for Waits), have convinced some people that they constitute something unique in the world of pre-fab rock. But Smith never evokes the hallucinogenic glow of Rimbaud, and Waits is incapable of even a decent Kerouac parody, which should be like shooting ducks in a barrel. Waits is using blanks, Smith is just plain boring.

5. *Blood On the Tracks/Basement Tapes* — Bob Dylan — A slight return of the counter cultural ebb tide.
6. *The Who By Numbers* — Hang it up guys.
7. *Metal Machine Music* — Lou Reed — Static for the psychotic.
8. *Tommy Soundtrack* — Beating a dead horse for fun and profit.

- Will The Real Bruce Springsteen Please Stand Up Award:
- To Bob Seger, whose time is overdue

- Small Town Elitists Award:
- To Horsefeathers, for billing themselves as "Southern California's most unique band."

- Best Local Bands:
- Harlequin, Grace, Horsefeathers, Blitz Brothers, Jumbalaya

ELEANOR WIDMER, READER CONTRIBUTOR

1. The best view and the most costly and disappointing cuisine can be found night after night in the Marine Room of the La Jolla Beach and Tennis Club. The sauces are a travesty and the chef seems to cook like a muddled amateur who doesn't know pretentious from good cooking.
2. The best intentioned in its theory and the worst in execution for *American Food* proved the *Butterfield Express*. The management seems to be working on improvements, but the dreariness of the food can't be compensated for by the pretentious and chummy waitresses. Sorry, but the food is just not up to the task.
3. The slowest service with the sea food served at tepid temperature was The Sea Thief. Again, the decor is congenial and the fish is tasty once it arrives, but the wait makes you feel that you should be paid, rather than the other way around.
4. The chancier hamburger can be found at The Bull Weevil. At times it appears fresh and tasty, at others it makes you ill. The manager was unflappable when I complained: "I'm sorry, we got standing room most nights, so how can the public be wrong?"
5. Are you a rising film maker who would like to charge a night in Hell? Try *Organ Power* Plaza. The food is awful and the noise, the lights, the organ, could be used to epitomize Nathaniel West's *The Day of the Locust*. Unless you crave nightmares, avoid this one.
6. The biggest disappointment for the *mayvyn* who hoped for a marvelous delicatessen was The Mayvyn. From what I heard, they procure their corned beef! However, the worst so-called pastami sandwich that came under a false flag was served at The Oak Tree House. I couldn't believe that something so akin to pressed ham could be labeled pastami.
7. The most tasteless Mexican food in a pleasant atmosphere can be found at Tizio's. Everyone seems to have a good time, but the portions are small and the food seems barely heated. Tony's Jaccal: for not, you're still at the top of my disappointment list.
8. Greatest stillwore and dishes: International House of Pancakes, Washington St.

- ANN WATSON, ANTI-COMMUNIST COMMENTATOR FOR XERO

Most outrageous acts in San Diego in 1975

1. All the hubbub about the white deer. It showed the American people were very naive and childish. They put their sympathies in the wrong places. Our city fathers — Jim Bates — are even contemplating using our money to build a monument to this animal. I think that's sick. I love animals, I want them well cared for. But we're going overboard. We forget the man on the street who's life

is on the line to defend us and protect us. The funeral they gave this animal was sickening.

2. The kangaroo trial that was held on the police officer in National City. The police officer did his job. But he was pronounced guilty by the local radio and tv, before the case was investigated. He was pronounced innocent on investigation.
3. The Black's Beach issue was very stupid. We have more and bigger problems. I don't know how much money was wasted with time spent on this issue. If people want to be in the nude they can in their homes in their pools. It just shows San Diego is made up of many immature people.
4. The increase in juvenile delinquency. Everyone blames the schools. But I feel the parents are basically responsible. Children have no other thoughts. They only think about getting out on their skateboards and bicycles. They never crack open a book. They want to learn to play an instrument. They want to bang on drums and guitars.
5. Ecology. A large majority of our youth talks about ecology but they throw trash everywhere. If a nation is not willing to discipline itself like this, it will lead to totalitarianism where discipline will come from a dictator. We have fallen into a pit of self-deception here.

BARRANCE Q. ZAKAR KPSD — FM High Splendor Potential — Jazz Records 1975

1. Bobby Hutcherson — Montana

2. Chico Hamilton — *Peregrinations*
3. Jan Hammer — *The First Seven Days*
4. John Abercrombie — *Timelines*
5. Ralph Towner & Gary Burton — *Matchbox*
6. McCoy Tyner — *Trident*

STEVE ESMEDINA, READER CONTRIBUTOR

- Best Albums
1. *Country Life/Siren*, Roxy Music
 2. *Death And The Flower/The Koin Concert*, Keith Jarrett
 3. *New York Fall, 1974/Five Pieces*, Anthony Braxton
 4. *Natty Dread*, The Wailers
 5. *Still Crazy After All These Years*, Paul Simon
 6. *There's A Trumpet In My Soul*, Archie Shepp
 7. *The Last Record Album*, Little Feat
 8. *Northern Lights-Southern Cross*, The Band
 9. *Follow My Mind*, Jimmy Cliff
 10. *Atlantic Crossing*, Rod Stewart

- Worst
1. *Captain Fantastic And The Brown Dirt Cowboy*, Elton John
 2. *Born To Run*, Bruce Springsteen
 3. *The Rising Of Summer Lovers*, Joni Mitchell
 4. *Man-Child*, Herbie Hancock
 5. *By Numbers*, The Who
 6. *One Of These Things*, The Eagles

- Best Concerts
1. McCoy Tyner, Back Door

2. Little Feat, Sports Arena
3. Mahavishnu Orchestra, Golden Hall
4. Weather Report, Civic Theatre
5. AWB/Kokomo, Sports Arena
6. Joe Farrell, George Benson, Civic Theatre

- I wish I had gone — Toots And The Maytalls, Balboa Stadium

- I skipped them — Elton John, Jethro Tull, The Eagles

- I should have — Aerosmith, Herbie Hancock, Graham Central Station

- How Could You Be So Good On Record And So Lousy In Concert — Jeff Beck, Golden Hall

- Vice-Versa — KC and The Sunshine Band, Sports Arena

- Special Awards
1. The Rock Criticism Finally Pays Off Award: Bruce Springsteen
 2. Runner-Up: Patti Smith

- Businessman Of The Year:
1. Olive Davis, President of Architz Records. Anyone who can have Archie Shepp, Anthony Braxton, Cecil Taylor, The Breckers, and Mal Waldron on the same label with Barry Manilow, Patti Smith, Bay City Rollers, and The Outlaws is either an artistic pervert or an economic genius.

- The Pauline Kael I've Said A Mouthful Award:
1. Jon Landau, the rock critic whose declaration that Bruce Springsteen was the "past, present, and future of rock

and roll" got him a position as Springsteen's manager, thus requiring that his bearing must be plastered on the pages of *Time*, *Newsweek* and other periodicals.

The By-Bye Birdie Award for Sublime Vulgarity

Ken Russell, for turning The Who's *Tommy*, "the twentieth-century's greatest work of art" (huh?) into a two hour rascally pig sty, a fitting fate for the first rock opera.

Stop In The Name Of Love Award:

Diana Ross, who after such a smashing debut as an actress in *Lady Sings The Blues* succumbed to a ranting variation of the same role in *Mahogany*.

Trend Of The Year:

Disco-decadence. At last Muzak became a recognizable force on the pop charts. By adding a barely funky beat, people such as Barry White, Van McCoy, MF50, Percy Faith, and The Silver Convention got Muzak out of the office and onto the dance floor.

Maybe This Year:

Roxy Music, The Wailers, Archie Shepp, and Anthony Braxton will get their way to San Diego. Bryan Ferry will get his Tuxedo on the cover of *Newsweek*; Peter Townshend, Neil Young, and Mick Jagger will collaborate on an album, *Rock's No Fun Anymore*. But *It's All I Know*; Talented local bands like United States Monsters, Grace, Glory, Harlequin, Horsefeathers and Doodman Watermelon will get the widespread attention they deserve.

Sausage

(continued from page 7)

of German accents (Except for one by Roy Thinner, whose ear for it is so defective it's possible he didn't notice that nobody else was doing one; more likely, it's a small joke, Thinner' character, an S.S. agent, being "more German" than anybody else.) Scott himself, who has been known to rant and rage, plays his part almost at statuesque attention; and the dutiful stoicism works very well, against the grain, in the emaciated role of a Luftwaffe colonel transferred to the Hindenburg as security chief, disgruntled, disillusioned, doomed to failure.

Wise, one of the few remaining guardians of old-style studio craftsmanship, still seems indebted to the fine examples early in his career at the RKO studio: Orson Welles, whose first two movies were edited by

Wise, and Val Lewton, mastermind of RKO's B-grade horror division in the early 40s, who promoted Wise from cutting room to director's chair (*Curse of the Cat People*, *Mademoiselle Fifi*, *The Body Snatcher*).

The opening newsreel facsimile on the history of blimps, with exactly the right wise-guy narration ("These early birds have more varieties than Heinz"), and the Hindenburg lettering consumed by fire at the finish came directly, respectfully, from *Citizen Kane*. The positioning of the security guard and the saboteur on staircases, one above the other and later the reverse, to designate the holder of the upper hand, comes from *The Magnificent Ambersons*. Lewton's useful lessons include, one, to pour most of a movie's resources into one or two thoroughly done-up sets and to use those settings as the movie's foundation; and, two, to keep a steady, unrelenting tension and to save the thrills for the finish. The guaranteed big finish in *The Hindenburg* on the face of

it leaves little possibility for suspense; but suspense is demonstrated by a matter of timing more than uncertainty—the when, not the what—and this is not the sort of assignment Robert Wise is apt to mull.

Sidney Lumet's *Dog Day Afternoon* has no eye for flying saucers, clouds, rainbows, or anything remotely equivalent, except during the opening moment of New York City sights, especially the one of strange alliance between a community swimming pool, foreground and the distant Manhattan skyline, background. Straightaway, Lumet plunges into the single-file events of a tabloid tragedy based on a Brooklyn bank hold-up that, bungled, developed into an all-day stand-off between the two robbers and their hostages inside the bank, and, outside, the N.Y.P.D. and F.B.I.

It takes its story from the daily papers and its style from the streets, and it values clear-eyed observation above flighty imagination, and it takes a biased view almost in spite of

itself. In the three-ring circus—the cops, the robbers, and the crowd of on-lookers and news-hawkers—Lumet chooses to camp mostly with the robbers (he never goes near the crowd), so that we perceive the problem from the inside—how to get out—never the outside—how to get them out. We are primed to watch for "tricks" from the inscrutable cops and feds across the street; we are never invited to devise "tricks" in league with them. More than from the point-of-view, though, the bias comes from the casting. It is hard to imagine what other naturalistic quirks Al Pacino could have added to mire the bank robber deeper in ambivalence, and it is hard to imagine what Charles Durning could have done to make the main cop more sincere, worried, hard-working. But it is easy to imagine how differently this movie would have played, or weighed, with the substitution of, let's say, Sylvester Stallone as the robber, Gene Hackman as the cop, and James Coburn as the fed.

Next week, hopefully, this column will get around to *The Man Who Could Be King and Hustle*, the best of the Christmas releases; so it is recommended that you get around to them first.

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—*Earl Rudolph, Los Angeles Free Press*

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