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SAN INDICATE STREET

February 19 - February 25, 1976 SAN DIEGO'S WEEKLY

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THIRD CLASS PRINTED MATTER



SAN DIEGO CALIFORNIA HOME ON THE BOAT

It's like being in the womb again, living on a boat. The walls protect you in an intimate, rounded space; and you're gentled by the soft sound of water on the sides. The belly of a boat has its own smell sort of musty; and it lights itself with a kind of glow. Almost never is there lack of peace for the boats in San Diego; rarely are

HOME

they thrown around by an hysterical sea.

But berth is not always such an easy thing. Most of San Diego's private yacht clubs and public marinas have a few boats tied to their rented docks that are permanent homes for the people aboard them. The clubs and marinas allow only as many people to live aboard as can be comfortably handled by the toilet and bath facilities. They provide water, electricity, and a lock to the front gate. But

only about one opening a year for live-aboards. These people are carefully screened by the management, who want to make sure they are "the right kind of folks," for live-aboards are a kind of quiet constabulary of the waterfront. There seldom seems to be hanky-panky on the docks at night. As one man related, "I could hear his footsteps coming all the way down the dock, so that by the time he was close to my boat, I was already up there waiting to see who he was. He was just looking around."



Real honest-to-God waterfront people are a class by them-selves, and each true boatperson will find his place in the water if his soul belongs there. And like landlubbers, waterbabies divide themselves into neigh-borhoods. Each neighborhood has its own identity its own

and standards. One man, who has been living on a boat in a well-kept yacht club for about well-kept yacht club for about thirty years, no more wants garbage in his back yard than advance any landdweller. "You see, evryone is free to use the water. They have a right to it. But this is my home, and I like to see it nice. I want to be able to the of the back of these to dive off the back of my boat and not poison myself." There are only three rules all

dwelling boats must follow.
They must have anchor lights, they must be registered with the Dept. of Motor Vehicles, and they must do something about their sewage. And here as elsetheir sewage. And here as esse-where, sewage assumes the spot-light. It probably constitutes the pith of harbor controversy. Military and commercial vessels are exempt from the regulation, as are weekend pleasure craft. The current conflict is between the Folicial Maritime Commission, which requires a kind of chemical sewage treatment appa-ratus called a Chlorinator- Masratus called a Chlorinator Mas-cerator, and the California Water Quality Control Board, which believes that this device might introduce unseemly chemicals introduce unseemly chemicals into the water. Instead, the Control Board proposes manda-tory holding tanks for sewage, which could be pumped out at the several police and fuel docks throughout the bay. The problem with this is the inconvenience of having to pull an-chor so often just to go pump

out the sewage.

All other regulations are those of the various boat communities, which have both admissions and maintenance standards. If you don't like fees and rules. Commercial Basin is the place for you. You can anchor free, and anything goes. Including, from what I have heard, a lot of unwatched belongings. But there, nobody is going to tell you how to live or how to keep your boat. As long as you can get out to it, you're o.k.

Actually, no private clubs and marin's force you to keep your boat in shape. But Silvergate, for example, gives a yearly bronze award for the best maintained boat, and apparently the competition for the award is hot and heavy.

Bosts that people call home are just as various as land-houses.

is right at his fingertips. One man I know is building a computer on a boat no larger than my clothes closet. As long as he remains pretty much in one position-perfectly prone-he can function perfectly. He doesn't have to move at all from the bedroom to the kitchen; in

fact, he can't.

But life on a boat is by no means all hardship. Far from it. l asked one lady what her boy-friend's boat was like. She said, "In my language, 3 bedroom, 2 bath. In boat language, oh, I don't know-50 feet,

LeFevre-that's a brand, like Ford. It's real comfortable, if you don't mind being locked up." Needless to say, this par-ticular lady was able to think or



better things than being in an impermeable paradise with her true love. But other couples think differently. "Oh, the wife and I have it fixed up real nice. We have shag carpets throughout and color television—the works. Oh, I wouldn't live anywhere else."

maintaining a 100-foot boat. If you have that much money. you probably know how to manage it. But middle and low income people might find boatliving a relatively economical proposition. Ten thousand dollars is a credible minimum for a seaworthy boat with civilized amenities. Of course, if you don't care about a motor or sail or any sort of differentiated interior, you can construct a lovely interior on a A Spartan-at-heart can live on his 30-foot sailboat and be guaranteed two things-coziness be seaworthy. The only rule perand convenience. Anything at taining to a derelict boat, so long as it is still afloat, is that it

nels.

If you really care about keeping your boat up (and it is not a bad idea, considering the consequences), you have to figure on sizable maintenance costs for keeping the bottom tight. If you are planning on kissing off the cost of keeping up the bottom, you should have some funds on hand for dredging or diving purposes, to pay for recovery of your boat and your personal belongings, respective-

The county tax assessors The county tax assessors assess boats as personal property, unless they are a tax-payer's principal place of residence. In this case, the boatowner can file for a homeowner's exemption. And what is especially nice about this, if taxes are unbearable, is that you can always move to Mexico or Australia without even some out.

Australia without even going out the front door of your home. It is also possible to rent a boat to live on, at least in Com-mercial Basin. That is a community quite unlike any boat community I have ever seen. In Sausalito, Amsterdam, and In Sausalito, Amsterdam, and London, the houseboats generally hitch up by the sides of canals, rivers, or docks. Not in Commercial Basin, where you can anchor, but not dock, for free. Off the H&M Fishing up beside their boat for rowboat hooked for free. Off the H&M Fishing up beside their boat when they per on Scott Street are thome, and tied to a real thome, and tied to a Pier on Scott Street are the lines of docked boats, most of them commercial fishing boats or sportfishing boats. They look like their names-Champ, Cubasco, Vagabond, Fugitive, Charger, Genie, Bumfuzzel-a real collec-tion of waterfront characters. Beyond the docks framed by the city skyline, is a group of boats run the gamut of income brackets. We won't discuss the price of buying and maintaints. boats cuddled like loveducks. show. A couple look like little



houses perched atop boat hulls. One frail and delicate craft is like a red and wooden Chinese ancestor. Some look like tug or ferry boats. One is a floating barn, another the travelling home of Vancouver naturallifers.

I talked to one buoy-shaped I talked to one buoy-shaped man with a long fuzzy beard, who looked like a classic Scan-dinavian boatman, and turned out to be just that. He and his wife and their Keeshound have been living for several years on a big boat that looks very much like one he would be likely to hitching post on a small beach by the piers when they go ashore to shop, get water, or do whatever they do ashore. Standing on the beach, you can see people in little rowboats wandering among the home or to visit one another The boat households, children, dogs, cats, old people, young people, like to get together here like everyone else. "It's a nice life. Fishing is good, the air is clean, and there is always a chance to head south for the winter."

City Lights

The little Jewish man in green overalls, a Mexican straw hat, and tortoise-shell glasses has been making sandwiches behind the same counter for twenty-five years. Located on the corner of Ventura and Mission Blvd., Harry's Market s a landmark to most San

Lying on the counter beside Harry's sandwiches is a notebook which serves as a netition Recently Harry has been channeling his energies into bringing the Superbowl to San Diego. "Why should

amount of money, so we do the most we can with what we have," said Executive Director Fred Snyder. So last month at their annual

utives formulated a new funding schedule. The new proposal would split 85% of next year's allocations among five regular members-the Symphony, Opera, Old Globe, La Jolla Museum, and Starlight Theatre The remaining 15% would go to eleven associate members will agree not to approach the City-Council or the County Supervisors for any extra funds

Board of Trustees in April.
"Right now it's still in the dis-

cussion stage," said Snyder.
"You might say we've sent up
a trial balloon."

last week made clear its inten-

tion to pop that balloon. "We

five years, but if it's up to the

COMBO board, we wouldn't be," charged Robert Mahon of

the California Ballet. "We've been bypassed from sharing in

the 85% group without even being conferred with. There's

no way we're going to ...gn on as associates. We'll go out on our own and raise the money

Snyder countered that the California Ballet was the only

without them."

One COMBO subsidized group



right here? After I get 5,000 ures, I'll take the petition to the coucilman and get their asses a-rollin'. If I were a coun-

CULTURAL CUTRACKS

There's more trouble in the ranks of COMBO. A volunteer organization that funds a number of cultural programs ranging from the Old Globe Theatre and the Symphony to the Junior Ballet and the Center for the Photographic Arts, COMBO provided \$498,500 to 16 groups last year.

But it seems the needs of the various programs are out-stripping COMBO's ability to

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HAMEL'S

BIKE SHOP

budget retreat, COMBO exec-Ballet and Dr. Peter Frank of the the San Diego Ballet. "We're extremely disappointed with the decision and we got a letter in the mail to them last week very ludicrous decision on their

> COMBO has long made ballets merge, so the city would have to support only one company. But attempts to force the merger by a threat of withholding funds seem to have little effect on either ballet. "You might say we're on speaking terms," reflected Mahon.

This is a basic punitive and

group to raise a fuss "We

haven't heard from everyone

vet, but the only adverse reac

We plan to meet with him

next week."

tion we get came from Mahon.

While a majority of the groups

relegated to the 15% bracket fee

the funding to be adequate.

reservations were also voiced by

Mary Downs of the Civic Youth

That's about as far as I'd go. Though Executive Director Snyder refused to predict the fate of the funding proposal, Dr. Frank has his own ideas about what will happen. "Even though COMBO says it's officially still in the discussion stage, they pretty much decided

stage, they pretty much decided what they're going to do." Meanwhile the California Ballet is wasting no time plan-ning a fundraising campaign of its own. "We must assume we're in a deliberate adversary posi-tion with COMBO." said Mahon. "When I meet with them "When I meet with them next week I plan to make that very clear."

NEW TRICKS FOR WOODEN STICKS

It was an afternoon of makebelieve last Saturday, the second day of the puppet convention at the Hilton Inn. Some 300 puppeteers from all over the western states had to imagine there was some sun in America': Finest City for Conventions. But it was a gathering of especially fertile imaginations, and the weather, after all, does not impede the growth cycle of Jack's magic beans

The puppet people kept up a frenzied pace, organizing and

her ticket to Moscow for the world convention of puppeteers Members of the San Diego



ule of shows and workshops and loc'ing dazed and amazed at the turn-out of puppeteers and spectators In the crowded halls and

workshops, one could rub shoulders with such notables as Big Bird and Pinocchio, Workshops covered a range of topics from voice, to puppet building, to script writing. At an anim-ation workshop, Jim Gamble demonstrated several of the tricks he uses in making his puppets raise their eyebrows, stick out their tongues, or take off their clothes. A professional off their clothes. A professional aritine pilot, Gamble applies his technical background to his craft. "I've used some mechanisms that are used in the rudder of a 707 to make puppers work," he said.

The convention included both bubbles and reofericated

hobbyists and professionals, giving each the opportunity to learn from the other. Educators, too figured in the procee Michael Litfin, from the Child Drama Center at Cal State ing broomsticks from The Sorcerer's Apprentice. "These conventions are a lot of fun, and we can always pick up a few good tricks here too," he said.

Esther Young, president of the Central Coast Puppet Guild, retired from school teaching to devote her attention to pup-petry. And she's already bought

Puppet Guild were out in full strength at the convention, in-cluding Marie Hitchcock, the Puppet Lady of San Diego, and guild president Don Ave, who performed Jack and the Bean-stalk. Another familiar name to woodenhead fanciers is Bob woodenhead fanciers is noo Raker, whose famous marion-

San Diego is also playing host to a continuing program, "Folk Puppets From Around the World," at the Museum of Man through March 22.



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An Evel Lie

Giving this privilege to professional golfers is like sending the names and addresses of the Radio City Music Hall Rockettes to Jack the Ripper.

- Allen Pleasants -

February 19 - February 25

Playing golf under winter rules is easier than John D. Rockefeller cashing a check. Winter rules allow the golfer to move his ball to a better lie without penalty. Giving this privilege to professional golfers is like sending the names and addresses of the Radio City Music Hall Rockettes to Jack The tone of this year's Andy Williams San Diego Open was set on the Torrey Pines South course at the fourteenth hole and knowledgeable about the ways of legally improving the position of one's ball before the next shot. But Knievel was watching closely and learning. His two caddies were even during the Pro-Am celebrity phase of the tournament. Evel Knievel was losing big money to taking notes. his professional playing partner Doug Sanders. Sanders' mud-covered shoes and mud-splattered magenta pants provided reasons enough for playing his round of golf under winter rules. Thus far Sanders had

Knievel could not par the hole.

The bet was accepted, eight to five G's. On this par four, Evel's third shot landed eight feet off the green, about forty-eight feet from the hole. Sanders

The gallery was turning hos-tile. Ugly hoots and stares could be heard and seen by the uncom-fortable three amateurs who had donated \$600 apiece to play

donated \$600 apiece to play with a celebrity. Then a strong wind gusted from the ocean, and Evel's ball titled towards the hole and began rolling slowly down the slope, gaining momentum along the way. Incredibly enough, the ball

kicking it to a less watery lie

over his forty-eight foot, five thousand dollar chip shot. His

caddy handed him a nine-iron.

The other caddy referred to the notebook. He went over

and whispered something to Knievel. The three of them

huddled Knievel was handed his

driver, the longest club in his

bag of gold-plated clubs. One

caddy lay on the ground, while Evel moved the club in a semi-

circle along the ground, the original landing spot of his ball

as the center point.

An impatient gallery wondered what was going on. Sanders stopped ogling the girls.

Evel finally stopped his per-

formance. The two caddies nod-

ded their heads in agreement

The ball was moved one club-

length away and to the left of the hole, onto the top of the

slope. Knievel's caddies spent an inordinate amount of time lin-

ing up the chip shot. Two five-

somes were already backed up

on the hole, waiting for the Sanders-Knievel fivesome to

finish the hole.

wore a big smile and flirted rolled within two feet of the with a couple of blondes in the cup. Before a mouth could be gallery. At the beginning of opened in protest, Evel had the day Knievel had been either tapped in the putt for his par ignoring the legality of moving his ball, or had simply been and a win of eight thousand dollars. Sanders was furious, but everyone was already moving on o the next tee. And the players The rule states that the ball can be moved one club length behind him were already hitting from its original position, but no nearer the hole. Evel looked

up to the green. Nobody pulled this trick during the actual tournament, es-pecially with the CBS Cyclops' eye following everyone around. But the use of winter rules during all four days of play did result in a display of tee-to-green firepower not seen in

J.C. Snead again won the winner's purse with a sixteen under par total of 272, one stroke ahead of second-place Don Bies. Another heart-attack the final hole by Snead to win the tournament, kept Andy Williams' consecutive string of precipice endings intact.
The crowds were not as large

as they have been in the past, maybe because everybody wanted to see the first-time-ever television coverage by CBS, network whose picture can be seen clearly anywhere in San Diego and surrounding areas, unlike the ABC and Hughes Network coverage of years gone

The disappointment of the ance of a few promised cele-brities, and some major pro-fessionals like Johnny Miller, Ben Crenshaw, and Jack Nick-laus. Lee Trevino was the most entertaining golfer, both as a player and a person, who tackled the Torrey Pines courses, and hopefully next year some more major commit ents from pro-



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Modern Composers Have Feelings Too

Jonathan Saville

My comments about Bartok last week seem to have given rise to a bit of apprehension among ome concert-goers who hav hitherto felt completely confident in their dislike of "mod-ern" music. If The Miraculous Mandarin, with its frenzied dis sonances, is a good piece of music because it expresses so effec-tively the frenzied emotions in the ballet it is meant to accompany, does that mean that every weird of ugly production by a contemporary composer has to be accounted good too?

By no means. The twentieth century (and particularly the most recent quarter of it) is simply crammed with rotten music-much more so, in fact, than any previous century, when uninspired music tended to be merely dull rather than positively awful. All emotions, ever. the most painful, are apt material for musical expression: this is the discovery of our own era. But the ability to turn emotion into aesthetically meaningful sounds-or, rather, to fuse the emotion and the sounds so tha are necessary parts of each other-is not given to every musical scribbler, even one sup-ported by Fulbright, Rockefeller

and Guggenheim grants.

A case in point is the recent concert by the Contemporary Chamber Ensemble at UCSD's Mandeville Auditorium. UCSD's Mandeville Auditorium.
This brilliant group, under the leadership of its conductor, Arthur Weisberg, is renowned for its performances of some of the greatest masterpieces of twentieth century music; but the program presented on the greatest program presented on the greatest program of the program of the program presented on the greatest some prices with the strength of the program of th the program presented on the group's San Diego visit was illus-trative of nothing but medio-crity. I am referring not to the performances, which were ap-pallingly good, but to the music, which deserved the Contempor-

A poll taken by the Schwann Record Catalog some years ago sought to determine who, in the opinion of record buyers, was the most hated composer.

Arnold Schoenberg won Arnold Schoenberg won.

speak for himself. Here is Joseph Schwanter, professor at the Eastman School of Music, helping us to enjoy his work "In Aeternum." "The title, 'In Aeternum,' in Latin means 'forever,' and relates to a set of structure employed which gener-ates thirty-six pitches in a closed intervallically symmetrical cycle or loop with each pitch of the twelve-tone chromatic appearing exactly three times. This is one of five sets used in this work, just think of that! And what was

ary Chamber Ensemble the way Coca-Cola deserves crystal champagne glasses.

Let one of the composers of thought? Make us weep? Lasso us? In fact, he does not seem to have wanted to do anything with them; he belongs to that suffocatingly academic school that protects itself against

school that protects itself against the charge of meaningleanness by declaring that music is nothing but form, the stricter and the more impersonal the better.

Strict I suppose it was; mepersonal it certainly was; and tedious beyond belief. The flush of human feeling, of impulse and inhibition, of desire and gratification and insurance in trustation.

of the audience, but humanity and psychology be damned, so long as those loops can keep their intervallic symmetry!

George Crumb's "Night of the Four Moons" (he is professor at the University of Pennsylvania) was equally feeble as music, but in a different way. Unlike Gregorian chant, Pales-trina, Monteverdi, Bach, Beethoven, Bartok, Berg, Gagaku, Camelan Gong Kebyar, Fiatt & Scruggs, or Sigmund Rom-berg-that is, unlike practically all the music that has ever been composed for human audiences—Joseph Schwanter's "In Aeternum" does not intend to convey or arouse any feel-ings; it sets itself willfully against the dramas of the heart. "Night of the Four Moons," in contrast, has a much more conventional aim: a musica this work as we do any setting: by its power in en-hancing the meaning of the much a power of enhancement as a bagel. What fabulous pover-

of expression to a minimum. Virtually the entire weight of the composition rested on in-audibly subtle variations of tone audibly subtle variations of tone color, the weakest of musical props. The antique cymbal would be tapped with hysterical trepidation, then lowered reverently into an empty washtub (for the resonance) and hastib willed out serie.



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C Pacific Stereo, 1976

Airport 1975 — Jack Smight's encore to George Seaton's AIRPORT is lighter in construction, with all eyes in the crowd of bigname actors furned toward the central crisis, and no time for subplot diversions. It is lighter at the bell, too, and it conspicuously looks belt, too, and it conspicuously looks the other way whenever there is a need for production values. If there is a shortage of opulence on view. there is nevertheless a comfortable feeling of freedom and spaciousness in the camera's smooth wheeling around the airports, in the full compositions inside of the roomy 747, and in the exhilarating roomy, 147, and in the exhiliartain shots of the mamed airliner salling low through Rocky Mountain valleys, in this sort of light-headed project, even the diocess can be Blar's misgualed mimizry of bunny rabbits with her cute button nose, the notion of how runs talk and the hot of how runs talk and the state of the purpose and the purpo ine, honey." And when Heston akes over the plane and the movie, And when Heston he begins immediately to crab about how difficult his job is in an effort to salvage a little self-importance in the waning moments. "(Solana Beach)

Barry Lyndon — Reviewed next issue: Ryan O'Neal, Marisa Berenson, Hardy Kruger; directed by Stanley Kubrick. "(Valley Circle)

The Boys in the Band — A homo-sexual birthday get-together, organized a little like a formal congress, where each invited guest represents one of the many shades darling blond curls, a closet case in daring blond curls, a closet case in gray flannel, a black, a transvestite, etc. Psychotherapeutic party games, with faint and predictable echoes of Albee, peel away the various veneers, as the evening wears on and the rain pours down. Cliff Gorman, Leonard Frey, directed by William Frieddeni, based on the play by Mart Crowley, 1968.
*(Fine Arts, 2/21 through 23)

Chinatown — Lack of conviction vies with lack of tension for ultimate supernacy in this messy private eye case, written by Robert Towne and directed by Roman fashionably. What you comprehend of the case seems not at all correct and the rest rushes right past you ut to sea. There are a few alluring romanic notions floating around, romanic notions floating around, music slifts things up somewhat, while the chic notion land and the discrete hashes of pumpkin-like wide-screen shots of pumpkin-like while the chic colden link and the wide-screen shots of pumpkin-like faces or, Polanski's preference, of backs of heads tend to weigh things down. And Polanski's career continues, as it has since his first

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Civic Theatre

SIC, L'E SMONEIGE

coming to Hollywood, at an idle Once again the question is: what interested him about this project? Starring Jack Nicholson, Faye Dunaway, John Huston, 1974.

The Clowns — A delicate, enchanting start—a child rises from bed to watch the hoisting of a circus tent below his window in the dawn light. The mood, there, is quickly flattened under an avalanche of Fellini-isms—parades, painted faces, bathos, slapstick, oily color, and the director's unchecked

1111 YI

The Conversation — The saturating seediness is pretty much taken care of, in short order, with harrouts, mustaches, plastic ranicoats, and physical plainness of the arti-heroes, these superstars of streamblence and stem with his control of the artificial control of the artifici 1973. *(UCSD, 2/21)

intervals, rather than proceed to the control of th disdanful camera directions of Francis Ford Coppola serve chiefly to quash most of the incipient suspense and satire in this grid chiefly to quash most of the incipient suspense and satire in this grid chiefly the satire chiefly simple and catty, is dropped for long intervals, rather than developed, in order to make it last chiefly chiefly the satire chiefly chiefly simple and catty, is dropped for long intervals, rather than developed, in order to make it last makes a biatant borrowing from the darkroom scene in BLOW in the satire chiefly chie

EMMANUELLE II Cortese, and Jean-Pierre Aumont.

somewhat bulliving attempt to propose a loads, with which all fish lovers are expected to chims a summarized to the summarized to the summarized to the charmonized to the common to the charmonized to the

somewhat bullying attempt to

The Drowning Pool — Paul Newman returns after nine years to her role of Lew Harper, P.I., but not lord to the role of Lew Harper, P.I., but not lord to the role of Lew Harper, P.I., but not lording, instead, he is jetted to New Orleans, where he, his co-star Joanne Woodward and director Joanne Woodward and director Lew Harper, with micesting received to the control of the role with micesting received to the control of the role of the actors drag his often-repeated ame in several directions—

"Hopps." "Han-h-pain."

"Han-h-pai

moon.
*(Frontier Drive In)

Earthquake — A diverse and arbitrary cast of characters, suitable for soap opers, is swept precipiously from the everyday realities of possessions and of possessions of possessions and of the control of possessions and of the control of possessions and of the control of possessions are controlled to the cont 7456 La Jolla Blvd. 459-4341

conditions, on police politics, on gunmanship and the cowboy mentality in America — with stealithy, whispery, indefinite insinuation, 1974 De Day Alternoon — Sidney, Lomins Investing and the Committee of a bungled bank stick-up. Brooklyn: 1972, that furned into a not summer day stand-off between the committee of t

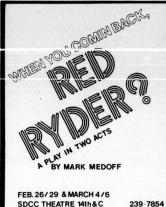
8½ — Fellini's still-intriguing inter-weave of fantasy and reality, dealing with the drains on a fictional movie of director's creativity. Parasites, vampires, visions, and Parasites, vampires, visions, and grotesques drift by as if on floats or turntables — this remarkable new grove for Fellini turned into his perennial rut. Marcello Mastroianni, Anouk Aimee, Claudia Cardinale, Sandra Milo. 1963.

****(Fine Arts, 2/24 through 26)

Emmanuse, he Jays of a Woman — The eroic events in the EMMANUELLS sequel obtain a sort of daily-diary humbrumess — one of daily-diary humbrumess — one daily-diary humbrumess — one daily-diary humbrumess — one of daily da

"(Center 3 Cinema 2)
"Fantasile Planeal — Animation is obviously a favorable, and as yet underexplored, way to do s-f and fantasy subjects — a more direct of the control o





February 19 - February 25

(continued from preceeding page)

Fantastic Voyage — Saturday matinee-style Science fection An atomic submarine and crew are reduced to germ-see and injected into a scientist's bloodstream in operation from the inside the ridiculousness climbs to a gidly isevel as the special effects department comes up with rubber, papier mache, styrofoam, and paint ideas of the fooks of arteries, ambodies, michael felsenter, 1966 erected by "(Aztec, through 2/21) Fantastic Voyage - Saturday

February 19 - February 25

Female Trouble — Starring Divine, and directed by John Waters, both of PINK FLAMINGOS.

time movies succeeds only in anesthetizing both elements at once. Directed by Howard Ziehm.

Framed — An overweight Joe Don Baker, with a pear-shaped torso and polysets suits, storms along and polysets suits, storms along the filmmakers credit for trying to the filmmakers credit for trying to inject a little novelty into the form (a tender airport farewell interrupted prison where one corner of the recreation yard is turned into a ministure casino). But too much of which were not considered to the problems there were, on location, recording the terrible soundfract are indicated by several egregique are indicated by several egregique are indicated by several egregique the top of the screen. With Comp. Van Dyke, Calerie Dell: directed by Phil Kariston. 1975.

The Great Waldo Pepper — With this clean-minded fail tale about the bygone glories of early avaiton, the control of the contro

The Marder They Come — The first movie exported from Jamaca, an authentic curiosity among black movies. The story might be the invention of a wistful adolescent experience of a wistful adolescent between two different hollywood-citche dreams of glory. For a while it follows a struggling-young-artist in the company of the property of the company of t

KEN CINEMA

MIMI (Fri 8:55/Sat 5:15, 8:55) ANARCHY (Fri 7, 10:40/Sat 7, 10:40)

a film about JIMI HENDRIX

TROUBLE (Wed

TRASH (Wed-Thurs 8:35

PINK FLAMINGOS - plays midnight on Saturday

JANIS (Sun 4:50, 8:30/Mon-Tue 8:20) HENDRIX (Sun 3:05, 6:40, 10:20/Mon-Tue 6:30, 10:15)

WED.-THUR., FEB. 25-26

ABOUT THIS X

Trouble

WINE and the whole Female

DIRECTED BY

TARTIC

V

Maré Times — Charles Bronson is the archetypal transcient loner, writer, is played as such a wool-aboard night trains, on a placid, vecant, lonely Pennivelen screen. This is a far-fetched balled about he-man virtues, both physical research, lonely Pennivelen screen. This is a far-fetched balled about he-man virtues, both physical research age quite tatent after all. Some of the property of the property of the property of the supposed to be debating underwords — it's about Depression drifters pummeling on any official search with a disciplination of policersome bit and care the property of the proper

always-in-the-pink confidence as a reckiess gambler; and he demonstrates as well an alert look-out for the peripheral fascinations of a scene — a black kids methodical sidewalk shuffle, the stalwart look musicians at an ireland. Stroher Martin.

"""(North Park; Roxy)

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Flesh Gorden — Some of the special effects — a swan space-ship, a five-slory, putty-like monster with a dry wit — are reminders of the fantasy realm of antique movie serials: however, the sense of fantasy crashes to earth with every lethargic display of soft-core sex. The cross-purposes scheme of the core work of the core work

FRI.-SAT., FEB. 20-21

SUN.-TUE., FEB. 22-24

Durring Gig' Young 1975.

"(Loma)

Hustle — Robert Aldrich's bitter, tervid vision of assorted dreamers and schemers in the Gip of Angels, and smoldering colors. Scriptwiter Isterilary of murry shadows and smoldering colors. Scriptwiter Isterilary of Isterilary and Scriptwiter Isterilary and Scriptwiter Isterilary and Isterilary and Interest Interviolet Intervioletation of Interest Intervioletation (Intervioletation Intervioletation Interviol (California: "rarway c. Campus Drive in) Jawa — How to cope with a rogue shark, who's choosing his meals some control of the c Mester Street — Joan Micklin Silver's ambitious, but penny-wise independent production about the Americanization or Jewish minigrants on Marhattan Lower minigrants on Marhattan Lower to the Americanization or Jewish minigrants of Marhattan Lower to the Committee of the Committe

distant customs makes the movie a valuable museum jence, although it sand darkes a white just to get oriented to care the process of early hollywood seems actually more condescending than a Natinareal West-lain acrimonious write of Stephen Keats, loud restance, the Jarf Bridges protagonist, an lowa farm boy who **Copies** 3.5c



Eastwood on a mysterious vendetta, brings a guilt-plagued town to its knees, in bizarre

High Plains Drifter

mountain lake, salt hills mountain lake, salt hills, and a tacky wooden town painted scarlet, renamed. Hell, and set after to accommodate Eastwood with an awesome backdrop for his nocturnal killing binge. Directed by Eastwood, his second try, 1973. "(Azlec, through 2/21)

audaciously conceived scenery mountain lake, salt hills, and

The Hindenburg — Robert Wise's remedial history lesson on the end cappelins millians an effortess. Or appelins millians are fortess, or appelins millians are fortess, or appears and the pre-WWII plots, and the fantastic the overblown politics, banal personal anecdotes) and the fantastic the overblown saling smoothly past clouds, the diamonds-on-velvet night lights of Holland, icebergs, rainbows, Manhattan's skyline, and, in the interior, riggings, are halfs, carevalless and riggings, are halfs, carevalless and

riggings, airshafts, catwalks and ladders). It does not bear many of the marks of disaster movies, so-

called, except for the apocalyptic finish. Until then it is a scrupulously controlled, even-tempered, and cramped epic, in shadowy, low-key lighting and austere, blue-and-gray color. George C. Scott, Anne Bancroft, William Atherton, Charles

Durning, Gig Young. 1975. (Loma)

(continued from preceeding page)

nag at human unpreparedness, and he strs up considerable amusement around people's inadequa-to the threat — their initial hem-haw dubouseness and ha ha haw dubouseness and ha ha cow are when they come face-to-tace with the beast fair impressive mechanical contraption usually photographed from a dentist's point of view. Boy Scheider, Robert Shaw, Richard Deryfuss. stirs up considerable amuse

Killer Force — The colors of the African desert are the most refined element of a shabbily plotted diamond mine heist that, as it picks up steam, develops into an extravagant terrorist death spree. Felly Savalas appears to be in it just for like wardrobe. He has little to do, but push his sunclasses un from the but push his sunglasses up from the bridge of his nose. Peter Fonda, for his part, has his hair in curls; O J. nis part, nas his hair in curis, U.J. Simpson has no idea and no instructions what to do without a football; and Hugh O'Brian has a Hugh Hefner pipe and manly self-assurance. Directed by Val Guest. 1976.

King of Hearts — One of Philippe De Broca's moldering confections. Music box melodies, fairy take costumes, and prance-y acting unite to demonstrate that war is not good and that the immates of a funny farm are saner than the people wheeling and dealing in the real world. With Alan Bates. 1966.

* (Strand)

The Last Detail — Like the concurrent movie. CINDERELLA LIBERTY, that originates in a Darryl Ponicsan novel of the U.S. Navy. this grainp portrait reveals far missing spray portrain reveals far mean and a management of the country of



ugly. 1971. * (Fine Arts, 2/19 and 20)

The Little Prince — Saint-Exupery's thin children's fantasy turns into, in the vacant Tunisan landscape, an airy Stanley Donen movie musical (lyrics and music by Lenrer and Loewe). The book's characters are brought to life in tipsy, exciting images: The aviator, on first sight, a flabbergashingly artificial shot, is Let's Do It Again — The reunion of Bill Cosby, who does the double-talk, and Sidney Poitier, who does the double-takes and also does the the double-takes and also does the directing, maintains a willful ignorance of gambling, boxing, and hypnosis throughout its stumbling, stop-and-go pursuit of laughs. The stilly and underdeveloped script begs for the surrealistic Looney true treatment that a Frank Tashin might have given it, but it inclined: instead loward the traditional instead of loward the traditional instead of loward the traditional of the little-main comedies by Capira and McCarer. images: The aviator, on first sight, a flabbergastingly artificial shot, is perched in his monoplane, rocking to and fro in front of a painted sky, with a manufactured breeze blowing his yellow scaff and toupes. The prince in introduced in momentous carne shots, and is momentous carne shots, and is around his tiny planet, recalling around his tiny planet, recalling the pred stater's magical climb up the wall, across the ceiling, down the

other wall in Donen's ROYAL WEDDING. The snake turns into Bob Fosse, all in black except for the spats and yellow-linted specks, doing the slink song-and-dance of a big-city sharper. And the fox becomes a skittish impression by Gene Wilder, last seen in a a wheatfield. Thankfully, the mmendable chiding of the world f grown-ups is not accompanied y any congratulations of kiddledom, as the little prince, frowning gravely, discovers the burdens of life and love, studiously, sadly. Love and Anarchy - Lina Wert

muller's political low comedy about a country-bumpkin, anti-Fascist assassin who takes extended assassin who takes extended refuge and resization at a bordello in Musolini's Italy. The prevailing in displayment of the prevailing in the prevailing in the prevailing in the prevailing increasisably to facial quirks reckles, moles, warts, and freakish Felliniesque makeup. The saving an affecting performance, could like a watchspring and ready to snap, by Glancario Glannini. With Mariangela Metalo. 1974. (Vicn. 2720 and 271).

Lucky Lady — A menage-a-trois of Prohibition bootleggers around the prohibition bootleggers around the contribution to the bosom-buddles genre. The strangeness of the sett-up is probed no deeper than the dear-me expressions on hotel clerks, real estate agent, etc. In clerks, real estate agent, etc. In clerks, real estate agent, etc. In sapect — is how this particular aspect — is how this particular manal Bugs Bunny-sish female manal Bugs Bunny-sish female manales to keep these two hand-manales to the stranger to the still the stranger to the Minnelli torges another charac-terization to give hope and inspira-tion to young women everywhere of queen-size self-esteem and pawn-size tallent. All the pieces are or pro-used in the pieces are pro-used in the pieces are pro-used in the pieces pro-used the pieces pro-used the pieces pro-used the pieces pro-used pro-use

Mahogany — Diana Ross climbs to fame, from a dressmaking factory in the Chicago slums to the international fashion scene in Rome, while Billy Dee Williams supplies is not really more social-conscious than a Douglas Sirk soap opera, nor

The Man Who Would Be King — John Huston at long last realizes his plan to adapt the Rudyard Kipling story, which he first took up, twenty years earlier, as a project to the Clark Gable and Humphrey Bogart Clark Gable and Humphrey Bogart Whether it is because of the mea, age, or Huston's old age, or simply the increased distance from the line of gung-ho GUNGA DIN-type interpretations of Klipling, the film has pertaitions of Klipling, the film has

the nagging voice of conscience, stays home, wears bluejeans, talks on street corners through a builhorn, and works tirelessly for the betterment of His People. This than a Douglas Sirk soap opera, nor is the social-conscious stuff more credible. And, although Berry Gordy's moder directing suggests Gordy's notice directing suggests doesn't totally know how to make these movies like they used so. David Watkins' color image is messy and faded, like a rapped collage of forn-away bosters on a designed by Dinan Ross herself, are supposed to create a big splish one fashion market ("the kabuki fook"). But they sting your eye as if they ro out of an eyedropper with the work of the designed by Direction of the spling your eye as if they ro out of an eyedropper with the result of an eyedropper with the spling your eye as if they ro out of an eyedropper with the control of the spling your eye as if they ro out of an eyedropper with the spling your eye as if they ro out of an eyedropper with the spling your eye as if they re out of an eyedropper with the spling your eye as if they recome the spling your eye as if they recome the spling your eye as if they recome the spling your eye as they recome the spling your eye and they recome the spling your eye as if they recome they recome they recome the your eye as if they recome they

comedy brought up to date, are constructed to have a practicaljoke sting: There is always a victim and a perpetrator. The jokers are a and a perpetrator. The jokers are a pair of barbarians, smugly acted by Elliott Gould and Donald Sutherland, and the audience is supposed to thoroughly delight ir, their ravaging of the countryside. Lots of nasty, thoughtless laughs. Directed by Robert Altman. 1970. *(Fine Arts, 2/19 and 20) **REINE Arts. 2/19 and 20)

Neabhills — Robert Altman proceeds to course over salient relatives of the American Scene with amazing, canny mobility. His leaps—and-bounds progress is made because of his habit of skirming, primarily. Here, he and his alles visit Music City, U.S.A., but they primarily, Here, he and his alles visit Music City, U.S.A., but they arrive there with their benefits of between the same series that the same series capity knowing and hardly at all enlightening. Altman has sedged up to his chosen than his feet well. It is surely an sudactous idea, worth pursuing, to do a movie about country music do a movie about country music only songs written by the imposter performers themselves, and a musical arranger without country music background or tack of excitement in the music, audience, lack of aspreciation of the creative work involved. Altman

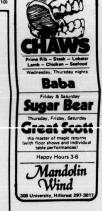
uses a PEYTON PLACE com-plicated structure — a thick wave of characters — but without doing any real plotting, he uses it to disquise the fact that he deals in stiguise the fact that he deals in plicated characters and events. There are, just on the law of a verages, some agreeable faces in the milling mole. Means flack, more than the place of the place of a property of the place of the place of the stiguishment of the place of the place stiguishment of the place of the place place of the plac

from the Disney studio, with David Niven, Darren McGavin, Barbara Feldon, Don Knotts; directed by Norman Tokar. (Parkway 1)

degree of stubbonness, uses a mental-ward setting to allegorize a 198.01° anti-Establishment orthodoxy — he gueram-anded deality, the hero figure. Jack Nicholson's Mewlurph, is too under a seli-interested manipulator to be and Luberty Still, Milos Forman's treatment, umbothered, because of the control of Nicholson's World Series play-play in front of a blank TV screen, the patients-versus-orderities basketball game, the glant Indian's escape into the wilderness. Forman, deponding targety on shots, handles the assorted nuts-democratically, in a panel-moderator manner — your turn, your turn, your turn. The prepon-derance of greenish face shots your turn, your turn. The prepon-derance of greenish face shots report to the state of the con-tropic But the actors deliver convincing, if superficial, impersonations Am Nicholson, of course, dominates — a curning, entertaining, attention-getting inter-pretation of a curning learn-pretation of a curning learn-pretation of a curning learn-pretation of a curning learn-retaining attention-getting inter-pretation of a curning learn-retaining attention-getting inter-pretation of a curning learn-retaining attention-getting inter-pretation of a curning learn-retaining attention of the curning learn-retaining attention of the curning attention of a "Cinema"; UA Cinema 1; Pacific Drive In)

Ranche Deluze — Frank Perry's absurdist modern-day western about cattle rusters who operate with a pickup truck and a chainsaw. Some of its incless frony comes out of William Fraker's atmospheric image of the majestic Montana range, where the skiets are sumptiously cloudy all day — sumptiously cloudy all day — middle-aged frump pushes — continued to Regel 10) (continued on Regel 10)

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Little Murders — Jules Feiffer's





continued from page 9]
iawnmower in front of a ravishing
cotton, v. sky. The jokes tend to be
so far-out or so out-of-the blue that
the viewer's laughts are almost
certain sooner or later, to change
into shrups. Well, why not? Jeff
3ridges Sam Waterston. Script by
thomas McGuarte. (Pacific Drive In)

The Seduction of Mimi — Lina Westmuller's cruef, cackling social comedy is at its broadest, and funnest, in a queasy seduction scene with anothers lish-eye shot that transforms the man into a stry, hunched-up chimpanzee and the woman into a marauding hippo minimal man distribution of clannini and Mariangela Melato. 1974. (Ken. 2/20 and 21)

Shampoe — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a womanizing hairdresser who careers along a standardized course for philanderers, ending up in a heap of repentent wimin

merely as a nivot for making quick connections to various stations on the Beverly Hills social circuit. It's a putdown comedy, and the winking observation of manners and mores elicits very lew laughs. Still, Robert Towne's dialogue shows a good ear for the discordancies and disjunctions of polite conversation.

range defects, the quality of individual gags is reasonably high — high-strung, darly innocuous. There are several long-range defects to withstand, though. Gene Wilder, who seems understandably hard-gressed by the multiple chores hard-gressed by the multiple chores shed by the seems of the

puzzle solver, to toddling little brother Really, centering the movie

around the younger — not by any means smarter — brother, Sigi, is

The Sunshine Boys — Nel Simons backhanded tribute to all vaude-villaurs, gone or still hanging on its aimost a Laforderesque exercise in bit officers of the strength of the s The Sunshine Boys - Neil Simon's

island, the tables are turned on her the script often seems to preach communism, but the action bespeaks male supremacy, and the moral of Wertmuller's little parable is hoperessly garbed in any case, conflict goes all one way, then it goes all the other, and at the drawn-tor solution to deem it know the to go. Wertmuller's direction favore to go. Wertmuller's to go. Wertm calling): but her color scheme of sea, sky, sand, and tanned skin provides an agreeable setting. 1975. (Center 3 Cinema 3)

Three Days of the Condor — Sidney

images of Marilyn Monroe, an ivory white bedroom deluged by laundr suds and baked beans spewing out of a smashed TV screen. All the while, the music from Peter Townshend's rock opera goes full-blast, non-stop, and blankets these elaborate creations, muffling them For all their allowable outlandish-ness, Russell's visuals remain incidental, illustrational, and they seem, in comparison with his usual, almost unassuming. Ann-Margret, Cliver Reed, Roger Dattry. (College)

> Trash - Days in the life of a dope addict, done in picaresque form, by Paul Morrissey, and including lots of believable needles and shoot-



The Story of Adele H. — Reviewed this issue. Isabelle Adjani, directed by Francois Truffaut.

""(Center 3 Cinema 1)

ducking the problem. And, except for the expensive Victorian sets, the soft atmospheric image, and the thundering romantic music, the movie lacks the mythic under-current of THE PRIVATE LIFE OF SHERLOCK HOLMES by another Wilder, Billy. Co-starring Madeline Valor Mark Mark Feldman. Down De Down De

for the discordancies and signations of polite conversation, disjunctions of polite conversation of a business ever, my constant of a business ever, my conscious, always sizing people up. is quite lovely. It is he, more than conscious, always sizing people up. is quite lovely. It is he, more than conscious, always sizing people up. in quite lovely. It is he, more than conscious conscious and lituations of coffure art — a plain fellow. For update, and in the conscious cons Stew Degs — The sudder marital rancor between mismatched males is played with considerable edge by Dustin Hoffman and Susan George. But any viable character interaction is buildoxed by the all-pervasive morrorism, the muscle and, the machism, onto to mention the rape, he strangling, the scalding, the burning, the decapitation, and so on the strangling, the scalding, the strangling, the scalding, the strangling.

suddenly reddens around eyes and nose, and his apent-nephev is so taken aback that he's tongue-tied for a moment — and that silent for a moment — and that silent darkest, forfornest imagining, attemof ex-comedians who haven't seen of ex-comedians who haven't seen one arother in eleven years and ex-comedians who haven't seen for ex-comedians who haven't seen contained and basically heedless performances. Richard Benjamin, the agent-nephew, functions as referee-diplomal-interpreter, and referee-diplomal-interpreter, and referee-diplomal-interpreter, and referee-diplomal-interpreter. And the finest in the film and Benjamin's humanest work since the HE AND SITE itelevision series. Directed by MITE itelevision series. Directed by ""(Fashion Valley)

"([ashion valley)
Shepi Alary by an Unsusual Dealiny
In the Stars Sea of August — Line
Wertmulter's ADMIRABLE
CRICHTON with new wrinkles. A
rich blich (Mariangela Melato)
dishes out undilute contempt to
the hird help on a yachting
the hird help on a yachting
the saliors (Glancard on the
the saliors (Glancard on the
cut off from the rest and manaconed
on an uninhabited Mediteranean

James Grady novel, casers to an intellectual's insulated ego: innocence, book-learning, and bed offer an extra case of the cas

Tommy — Ken Russell is ring-master to a bustling parade of faraway visions, places, production numbers: London in llames after a Luftwaffe raid, a religious service paying frenzied tribute to plaster

agents, rich Manhattanites, etc. Starring the enervated Joe Dallesandro, the porcelain Jane Forth, and the hammy Holly Woodlawn, whose impersonation of a Liz Taylor-ish shrew has confused a few viewers about his actual set 1971. *(Ken, 2/25 and 26)

The Wild Angels — The original Hell's Angels vehicle, and it is in fact pretty original in its details, while the basic idea is just a rekindling of the hysteria about youthful barbarism which possessed countless J.D. movies in the late Fifties. The script supplies

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Another red-coated young man played the theme from The Godfather, and this was met with warm responses from a vast party who dined in Roman opulence.

- Eleanor Widmer -

The Restaurant: The Godfather The Location: 7878 Clairemont Mesa Blvd. Type of Food: Italian

Price Range: Moderate. Dinners: Between S5 and S6. Lunch, about \$3.

America remains unique in turning popular culture into an industry. A book or movie with wide appeal will create the de-mand for subsidiary items that flourish momentarily in our national consciousness and then vanish. Jaws, as both film and novel, spewed forth such diverse items as t-shirts, buttons, verse items as t-shirts, buttons, bumper stickers, and water toys-the latter grimly realistic enough to frighten many a swimmer out of his wits.

In like manner, The Godfather so captured the imagination of the public that despite

nts depiction of violence, greed, and gratuitous murder, it managed somehow to become synonymous with "family."

Surely the concept of familyritualized in this case by dining-was uppermost in the minds of the owners of the new restaurthe ubiquitous shopping plaza that fronts an asphalt highway. The Godfather is run by a

COCOA

create the atmosphere of an old world cafe. The place is warm, rosy, friendly. The service can-not be faulted. Swarms of young men in red jackets scuttle up and down the aisles. One pours water, another takes your order, still a third brings it. Each in his turn wishes you a pleasant meal, a happy evening, a hearty

On the evening I dined there, a Friday, still another red-coated young man played the theme song from The Godfather, and this was met with warm res ponses from a vast party who dined in Roman opulence, laughing, reclining, stowing away dish after heady dish. Why the family of Corleone, associated with nefarious deeds, should now lend its name to several veal dishes is one of the mysteries of our pop culture. There are several dishes "alla Godfather," and a drawing of Marlon Brando in the title role of the film

The food creates a paradox. On the one hand the portions are huge. For openers, dinner begins with a large salad filled with shrimp which could serve as a meal in itself, With it come fried and breaded zucchini slices, a whole plateful. Then there are sesame rolls lavished with garlic and butter-and all this before the main course

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with sauces. The problem with the salad was the same. So much dressing had been poured over the greens and shrimp that my impulse was to dry them on a paper towel. In like manner, the veal marsala (\$5.95) floated in a lavish sauce, and the side dish of spaghetti in another. The vegetable had yet a third sauce. Each dish in and of itself was good, but no balance existed. The chef is simply too lavish with his sauces. The one unsauced dish. Bocconcini Alla Godfather

Veal constitutes the larges

part of the dinner menu.

sampled two veal dishes. They were tasty, but they overflowed

skewer. This was tasty and well prepared. And because the veal was char-broiled, it did not conflict with the saucy pasta dish Last week I tried the God-

father for lunch during a lapse between rains. Despite the late hour, the restaurant was full of diners. I say this only to indicate that my finicky attitude towards sauces may not be shared by others. For lunch I had the cannellone (\$2.85) and my friend had the chicken livers and mushrooms (\$2.95). As you are doubtless aware, cannellone are doubtless aware, cannellone consists of crepes that are stuffed with chopped chicken. The cannellone came with a Mount Vesuvius of white sauce, and the side dish proved to be spaghetti in red sauce. Too much. The same was true of the chicken livers which had

the chicken levers which had been sauted in a stick of butter, so much so that the edges of the plate ran yellow. The Godfather could evolve into a really good restaurant if these excesses were curbed. Cannellone should not be served with expectation and while the with spaghetti, and while the house dressing for the salad is fine, it should be used with reasonable restraint. One of the is the awareness of which food

sauces highlight, rather than drown, the meat.

Bear in mind that all the food is fresh, the portions large, the ambience pleasant. But less is sometimes more. If the chef at the Godfather can learn this simple lesson, the restaurant will yield a more balanced, harmonious meal.



- Matthew Alice -

Dear Matthew Alice:
Washington ritate's a beautiful place, but the last cold wave nearly destroyed me. When my car thawed out, I faced it due south and left. I reached San Diego rivo weeks sag, and I love it. I want to stay. My problem is, on the way down, I found a job in L.A. Do I have to go back to live in that nasty place, or can you help me figure out the best way to commute four days a week? My fate is in your hands. A San Diego Hopeful Mom's Motte.

Dear Hopeful:
You're lucky I have big hands, because your fate holds a number of atternatives. If money is of no consideration, the fastest way to committe is by jet. PSA gives you a lift at 7:55 am. arriving in L.A. at 5.25 am. by the properties of a Sea World poster on your wall?

A Long Dear Matthew Alice:

Dear matures Acct:
I read in the newspaper that the government gave \$300,000 in
grants to San Diego farmers affected by the drought. If I show them
my witted philodendron, will they give me a grant, too? By the way,
with the recent rainstorms we've had, doesn't that cancel out the
need for drought relie?

Dress | Pacific Beach

The

Sexy

Wrap

\$29

1250 Prospect, La Jolla

Dear Drylook:

Your name sounds familiar . . . do you by any chance have an older brothe? As for your question if you read between the lines of that newspaper report, you would have seen that the word was "loans." not "grants," and the only ones to far who have declared San Diego County a disaster area are Governor Brown and the San Diego Chargers. Governor Brown's request for emergency relief is still being considered by the U.S. Department of Agriculture, which will send imspectors out to examine things before they make their decision. They will be checking with field farmers who have higher water bills due to unexpected irrigation needs, dairy farmers who had to feed their cows extra amounts of hay while their pastures were dry, and so on. The recent rain lessens the loss to field farmers who were waiting for their seeds to germinate, but chances are their crops will be stunted. If they pass inspection, farmers will qualify for loans at 5% interest, a sum we consumers will help them repay by paying more for our produce this summer. As for your philodendron, now's a good time to give it a proper burial in the mud, while you can invest the 5% you'd be paying n a new one

Got a question you want answered? Get it straight from the hip. Write Matthew Alice, c/o The Reader, P.O. Box 80803, San Diego



already urbanized core of the city, and allow industrial and

commerical growth in slow, considered stages. The ration-

ale for this is that it will pre-

vent urban sprawl and preserve

the environment and the quality

of life in San Diego. What has actually happened is

that residential building has been

greatly cut back, and commerce

and industry find an inhospit-able climate here. However this

may affect the ephemeral "quality of life," the resulting housing shortage and unemploy-

ment affect many San Diegans

directly. The negative impacts of

the controlled growth policy are

most strongly felt in already

that the central and southern

portions of the city have the highest concentrations of low-

income families, minorities, and

senior citizens. These areas could

certainly use new development

they have the highest number of overcrowded residences (at least

five persons in a three-room

adequate plumbing (no indoor

The last federal census shows

disadvantaged communities.

Margaret Chester -

the day/Golden cliffs stretch for miles in the haze./Silver birds winding down to the sea/Catch the sounds and the soul of a

That's the way one Homegrown song praises San Diego.

And the sunny, self-sufficient, seaside town is the image Mayor Pete Wilson would like to

Wison would make San Diego the model of growth manage-ment. It would look like a picture postcard: clean industry, executive office buildings residential areas without sprawl. ately reflect San Diego's physical qualities, but they often ignore its most precious natural re-

source, its people.

Mayor Wilson over the last six years has gained great sup-port for his policy of controlled growth. His strategy is to restrict development in the out-lying areas, "densitize" the

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The Rubber Stamp

planning agencies and the major-

ity on the Council carry out a policy of "rubber stamp" rejec-

tion of building permits, as contractors phrase it. The result-

ing housing shortage is demon-strated in the 1.4% vacancy rate

for San Diego; 5 or 6% is considered healthy for a city.

As a result, rents have been steadily driven up all over. The prices of existing homes have

hallooned so much that lower

and lower-middle income fam

ilies have been frozen out of a

market where normally there should be affordable housing.

While housing in this category is

not ideal, points out Councilman

Lee Hubbard, it is necessary as

a stepping-stone into the next range of housing. "Minorities have increased their income in the last few years," he adds,

"but the housing shortage ne-

lem of persons on a fixed in-

come, such as senior citizens,

who own their homes but

Hubbard also sees the prob-

In interpreting the guidelines



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hold down the tax rate, the flated the value of these homes. the assessed valuation, from which the taxes are computed. is steadily rising. Hence the taxes go up and up.

an't meet the taxes on them.

While the population of the whole city has been growing in the last six years, the number of building permits has been cut each year to half the amount of the previous year. So, for fiscal 1975, there were about 2,500 permits issued for a city with million population. And San Diego can expect at least 15,000

ew "settlers" this year.

Sprawling, peripheral development is inevitable as builders are forced to go outside the city or to cheaper out-lying areas. The population of the central city has actually declined during the six years of Wilson's growth policy, while the population in portions of the north city has doubled and tripled.

The kind of building that does seem to be allowed is what one San Diegan calls "those communities that look like H.O.-train layouts," north of Interstate 8 and well beyond the range of most income groups.

Subdivisions such as Rancho

Bernardo and Tierrasanta are being continually developed; there is always some new section under construction. These are the "planned communities" held up as ideals by controlled growth advocates. When it was realized Tierrasanta had no provision for fire protection, the City decided to transfer the Kensington-Normal Heights fire station up to Tierrasanta. Only after a frantic campaign by the mid-city residents was it agreed the station would remain where

One study of the San Diego the City Planning Department two years ago, points out a "north-south social gradient." That means that, with few exceptions, the home values, quality of shoreline, income levels, schools, roads, and parks, decline measurably in value from the top of the scale in the north city downward to the southern

Creation of a more compact city is the reason Wilson gives

for discouraging growth in other areas. Larry Thomas, press secretary to the mayor, told of a survey compiled by the City and usable vacant land within the urbanized area." This would be a guide to where development should take place

Only about one-tenth of the land identified can actually be developed, says Scott Harvey of the Construction Industry Co ordinating Council A lot of it was park land and canyons "and no one wants to build in the canyons. The canyons are what keep us different from

Is there anything coming out of the Administration or the Planning Department to positively support construction in the areas they designate as desirable? Savs Harvey, "Not at all."

Hourglass Shape

In his State of the City address last month, Wilson noted that a few businesses will locate not mention how many more decided against San Diego and how many were openly dis-couraged; other metropolitan areas attract 100 to 200 new industrial firms each year. Hub-bard observed in his mayoral campaign, "When you control growth, you control job opportunities and the economy.

The income curve of San Diegans, from figures given in the City's 1975 special census indicates a change in the distribution of income levels. Five years ago the middle income range was clearly the largest bloc of the population. Now the curve of distribution tends toward an hourglass shape: the percentage of middle-income households is much smaller and the percentages of wealthier and of poorer households have in-creased in size and polarization.

Manufacturing is a traditional mainstay for blue-collar workers. but it doesn't get much encour agement here. Fairchild Indus tries would have employed un in light assembly work in the north city. They were given cl ar mandate from the city when their price for public

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Limited Growth

The portion of San Diegans employed in manufacturing is only 7%, far below the national average, and the number of manufacturing jobs has actually declined here in the last fifteen

Tourism is often given as a clean employment alternative the drive to preserve San Diego's beauty is motivated by geting that tourist dollar.
What kinds of jobs does tourism supply? Service-oriented: hotel maids, busboys, bellhops, salespeople; low-paying jobs without much prestige or future and filled in high proportion by

Hubbard explains that any job would be better than none, but the Mayor and Council don't even support tourism sufficient-ly. The Convention and Visitors Bureau, whose work is to promote San Diego to tourists around the country, has been held to the same appropria for three straight years while in-flation has raised their expenses. Only last year, over opposition from the Mayor, was the budget

Tom the Mayor, was the budget allowed an increase.

The type of industry Wilson favors, the "clean industry," seems to be corporate head-quarters and executive offices. still boasts of bringing the Wickes Corporation to town four years ago. Wilson said of the Wickes move, they chose San Diego for "the quality of life their executives would enjoy here." But even that euphoric quality isn't enough to convince

Among the reasons given for not choosing San Diego are the lack of a good cross-section of housing, lack of a strong minor ity base for companies wanting to comply with fair hiring prac tices, and a climate of low wages and high cost of living that com panies don't want their employees to have to bear.

Communities around the country that try to restrict new being elitist and exclusionary. It is charged that once those residents settle in their areas, they want to close the gate or undesirable newcomers. Typically, such closure is attempted by small communities, very seldom by a large city.

Mayor Wilson mentioned to a

conference of planners in 1974 a study done for the regional planning organization on how "in-migration" would be affected by "a conscious strategy of forehearance from job creation. The study found that such a strategy would be 40% effec-

The Planning Commission of San Diego should ideally include a cross-section of residents, to avoid charges of elitism. All seven members of the Commission, who are appointed by the Mayor, live north of Interstate 8, a lop-sided condition Council-man Hubbard recently pointed

Loopholes

The Mayor and the Council have made some noble efforts on paper to provide for equity

Letters

LOSING A LIBRARY

Dear Mr. Krueger: I appreciated the concern you expressed in an article ("City Lights." Jan. 22) dealing with citizen anguish over suggested city budget cuts in lifeguard services and libraries. However you dealt with only one of the libraries affected. We in Univer-sity Heights also are scheduled to lose our branch on Park Blvd. While I understand the people who may lose the Logan Heights branch will have other library facilities from a different source, we will have

nothing to replace our branch. We have two high-rise retirement buildings and many senior citizens in this densely populated area. Without our branch, these people who do not drive will find it impossible to get There are over 600 elemen-

tary school children in the immediate area. Many teachers immediate area. Many teachers from the nearby elementary school, Alice Birney, take whole classes on regularly scheduled visits to the library. The school is receiving funds for badly needed remedial reading programs. The community must provide every support possible in order to keep these programs effective. At present possible in order to keep these programs effective. At present the staff at the University Heights branch recognizes this need and maintains an excellent children's collection.

We don't understand the decision to close this branch. Usage cannot be a factor-there are several branches with lower usage rates than University Heights, and they aren't schedto be closed. Suitability can't be a factor, since this collection is used by all the community. There are no special language or cultural situations for which service is lacking. Many of us in the community are writing to city officials and we have a very active petition campaign underway to protest the proposed closing.

San Diego HUMMABLE MELODIES.

PLEASE

Dear Editor In his review (Feb. 12) of the recent concert by the San Diego Symphony, Jonathan Saville de Symphony, Jonathan Saville de-plores the tepid reception given by the audience to the perfor-mance of Bartok's "Miraculous Mandarin." He gives a tortuous explanation of the reason for the cacophony emitted by the orchestra, as representative of the violent emotions expressed by the protagonist in the ballet.

In my opinion, the audience was too polite in even weakly applauding this conglomeration of horrid noises parading as modern music. That applies also to the other composers which Saville hopes will be performed in future concerts for a more receptive audience. As a sophisSaville condescends to educate the simple-minded, plain music lovers of this city to appreciate the dissonances of the Bartoks, Stravinskys, Bergs, and perhaps, screeching of Stockhausen.

In spite of the continuous propaganda of music critics like Saville for the acceptance and appreciation of these modern omposers as equal to the muordinary music lovers still con sider harmony and melody as basic essentials to listening pleasure

San Diego

KOWIT NO CURE

Dear Mr. Kowit,

I resent the irresponsible and unscientific method with which you presented your case agains ECT in the Reader of February and could only conclude that your opinions must be based on some sort of technical naivete and innate drive to arguments against NAPA are most revealing of your shallow and emotional examination of the subject. I believe that the Reader has been done a disservice by your contribution.

I am sure that those concerned with the treatment and costs of schizophrenia treatment can-not appreciate your concepts of what is real help. The problem needs all the help it can get. It does not need a Steve Kowit. A. A. Benson

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Reader's Guide to

Local Events

Film

NAVAJOS NIGHT DANCES, film depicting the arrow, feather, and fire dance rituals at the Navajo nine-day Healing Chant. Sunday, February 22, 11 a.m., 12 noon, and 1 p.m., Action Room, Museum of Man. 274-0313.

TAHITI AND THE ISLANDS OF THE SOUTH SEAS, travelogue in the Explorama Travel-Adventure Series, narrated in person by Philip Walker. Thursday, February 19, 8:15 p.m., Civic Theatre. 236-6510.

MAN INVADES THE SEA, film on exploration of the oceans. Saturday and Sunday, February 21 and 22, 1:30 and 3 p.m., San Diego Natural History Museum, 232-3821.

Lectures

WALTER HELLER, former economic advisor to Presidents Kennedy and Johnson, speaks on "Political Economy of Recovery and Inflation." Thurnday, February 19, 7:30 p.m., Mandeville Auditorium, UCSD. 452-3120.

OPTIMAL HEALTH LECTURE SERIES: Alexander Leaf, author of "Youth in Old Age," discusses "Longevity: In Search of a Vigorous Old Age." Thursday, February 19, 7:30 p.m., Aztec Center, SDSU. 286-6851.

THE LEGACY OF MALCOLM X, with William Petty, Black activist, Socialist Workers Party. Friday, February 20, 8 p.m., Militant Forum, 4635 El Cajon Blvd. 280-1292.

REVOLUTION IN EAST AFRICA: Film, slide show, speakers from Eritreans for National Liberation in North America. Saurday, February 21, 7 p.m., Changing Times, 1946 Broadway, 232-4666.

Patti Rosen, Sunday, February 22, 7:30 p.m., Beach Area Community Clinic, 3705 Mission Blyd, 488-0644

4 p.m., Revelle Campus Formal Lounge, UCSD, 452-4090.

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THE ROLE OF HUMOR IN AMERICAN POLITICS, lecture by political satirist Dick Tuck; Monday, February 23, 8 p.m., Student Union, Palomar College, 744-1150, ext. 254.

ARTPOLITICS: THOUGHTS AGAINST THE PREVAILING FANTASIES, a lecture by Douglas Davis, art critic for Newsweek. Tuesday, February 24, 7:30 p.m., Applied Physics and Mathematics Building, Room 2313, UCSD. 452-2860.

ASSERT YOURSELF NOW: skits and panel discussion sponsored by National Organization for Women (NOW). Tuesday, February 24, 7:30-p.m., San Diego Women's Club, 2557 Third

ALEX HALEY, chief interviewer for Playboy and author of "The Autobiography of Malcolm X," speaks on a forthcoming book, "Roots." Tuesday, February 24, 8 p.m., Montezuma Hall, Aztec Center, SDSU, 286-5204.

CHARLES ROSS: Films and talk about his own work, now on exhibit. Wednesday, February 25, 8 p.m., Sherwood Hall, Lr. Jolla Museum of Contemporary Art. 454-0183.

THINKING YOURSELF INTO PROSPERITY, lecture by Margo Woods. Wednesday, February 25, 8 p.m., Center for Personal Growth, Del Mar. 453-6543.

Theatre

MORNING GLORY THEATER, a San Francisco-based puppet troupe, presents "The Magic Twins," a Mayen legend. Sunday, February 22, 3 p.m., Otto Auditorium, Museum of Man. 274-0313.

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bourgandy reds.

or purples?

AN EVENING WITH ABE LINCOLN, a one-man show of readings, performed by Rex E. Hamilton. Every Friday and Saturday at 8 p.m., Sunday at 2 p.m., through February 29. Patio Playhouse, Escondido. 746-6669.

YOUR GOOD LIFE, written and directed by Susan de la Vergne, Fridays, Saturdays, and Sundays, 8:30 p.m., through March 14, Crystal Palace Theatre, Mission Beach.

THE WORK ROOM, one-set drama by local playwrights David Bright and Thom Opdenaker, plus 'The Mame Experience,' presented by El Cajon Community Theatre, Friday and Saturday, February 20 and 21, 8 p.m., Little Theatre, El Cajon Valley High School, 443-1628.

SHAKESPEARE'S ROMEO AND JULIET, presented by USIU's SHARESPEARE'S HOMED AND JOLIE!, presented by USID'S School of Performing and Visual Arts. Thursday through Satur-day, February 19 through 21, and February 26 through 28, 8 p.m., and Saturday matinees, February 21 and 28, 2 p.m., City Stage, 1727 Fifth Avenue, San Diago. 234-7911.

A DELICATE BALANCE by Edward Albee. Thursday through Saturday, February 19 through 21, 8 p.m., Arena Theatre, Southwestern College, 420-1331.

WALK TOGETHER CHILDREN: Vinie Burrows' one-woman performance of black poetry, prose, and song. Friday, February 20, 8:30 p.m., Mandeville Auditorium, UCSD. 452-3120.

WHEN YOU COMIN' BACK, RED RYDER7: comedy, Thursdays through Sundays, through February 29, 8 p.m., San Diego City College Theatre. 239-7854.

THE MOUSETRAP, a mystery melodrama by Agatha Christie. Fridays and Saturdays, through March 13, 8:30 p.m., San Dieguito Little Theatre, Del Mar Fairgrounds. Opening Saturday, February 21, 785-7368.

THE IMAGINARY INVALID, classic farce by Moliere. Fridays through Sundays, 8:30 p.m., through March 27, Coronado Playhouse, 435-4856.

BEGGAR ON HORSEBACK by George S. Kaufman and Marc Connelly. Friday and Saturday, February 20 and 21, and Wed-nesday through Saturday, February 25 through 28, 8 p.m., Mein Stage, Dramatic Arts Building, SDSU. 288-8884.

A TRIP TO CHINATOWN, musical-comedy written by Charles Hoyt in 1881. Tuesdays through Sundays, 8 p.m., and Sunday martiness, 2 p.m., through March 21, Old Globe Thestre, 224-3801.

U.S.A., Paul Shyre's stage adaptation of the John Dos Passos novel, directed by William Rossch, through February 22, 8 p.m., Sunday matiness at 2 p.m., Carter Centre Stage. 234-3601.





CORNER POCKET





Galleries

CALIFORNIA-HAWAII BIENNIAL EXHIBIT: Juried show of paintings, sculpture, and graphics by California, Baja California, and Hawaii artists. February 21 through March 28, Fine Arts Gallery, 232-7931,

UNTITLED SERIGRAPHS, circa 1951, by Jackson Pollack

PHOTOGRAPHS by Amalia Willis. Through February 27, Lobby, City Administration Building, 202 C Street.

POISONOUS NATIVE PLANTS are pictured in an exhibit of watercolors. February 24 through March 22, Natural History Museum. 232-3821.

"DEATH VALLEY," an exhibit of photographs by Ulric and Marie Meisel, February 21 through April 18, Natural History Museum, 232-3821.

PHOTOGRAPHS by Robert Knudsen. February 16 through 29, Focal Gallery, 235-4237.

"INTERLACEMENTS," paintings by Robert Dawe, Through March 6, Triad Gallery, 299-6543.

"WOVEN MOBILITY," a series of wall hangings and hammocks designed by Alexander Calder. Through March 6, Old Town Circle Gallery. 296-2596.

JURIED MEMBERSHIP SHOW, plus a one-man watercolor exhibit by Stanislaus Sowinski. Through February 29, San Diego Art Institute Gallery. 234-5946.

FREDERIC CHURCH, 80 oil sketches and drawings by the 19th Century Romantic landscapist. Through February 29, Fine Arts Gallery. 232-7931.

RECENT PAINTINGS by Chen Tan-cheng, Professor and Director of the Arts Department, University of Chinese Culture, Republic of Chine, Through February 29, Fine Arts Gallery, 222-7931.

THE SUBSTANCE OF LIGHT: Sunlight Dispersion, The Solar Burns, Point Source/Starspace, by New York artist Charles Ross. Through March 14, La Jolla Museum of Contemporary Art. 454-0182.

COLOR PHOTOGRAPHS by Phil Napela, Through February, Corridor Gallery, San Diego Public Library, 236-5800.

STONEWARE AND CERAMIC ARTIFACTS from Costa Rica Nicaragua and Panama: heads, full figures, bowls, etc. Through April 26, San Diego Museum of Man, 239-2001,

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Special Events

HANDWEAVING EXHIBIT AND DEMONSTRATION by Penelope Critchlow. February 18 through 21, Mastercrafts, 7938 Ivanhoe, La Jolla. 459-5554.

FOLK PUPPETS FROM AROUND THE WORLD: exhibit of puppets from India, Turkey, Mexico, China, etc., plus puppetry demonstrations on February 21 and 28, 1 and 2:30 p.m., San Diego Museum of Man. 274-0313.

WHALE WATCHING EXPEDITIONS: The annual migration of California gray whales can be observed on daily boat trips and six-day trips to Beja California by H&M Landing, 222-1144.

and Saturday, February 20 and 21, 8 p.m., Westminster Presby-terian Church, Point Lorna. 223-3193.

INDIAN/PAKISTANI EVENING, with ethnic food and enter-tainment. Friday, February 20, 6:30 p.m., International Center Matthews Campus, UCSD. 452-3731. "THE BRITISH ARE COMING": Her Majesty's Royal Marines and The Black Watch, massed bands, pipes, drums, and dancers. Friday, February 20, 7:30 p.m., Sports Arena. 224-4176.

BENEFIT CONCERT for Olga Talamente, the only U.S. citizen imprisoned in Argentine; performers include Cuban folksinger Suni Paz and local poet Manuel Gomez. Friday, February 20, 8 p.m., Revelle Cafeteria, UCSD. 452-2136.

Music

VOCAL CONCERT by experimental vocalist and composer Joan La Barbara. Thursday, February 19, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

THAKARA, an evening of music with sitar, tabla, guitar, and percussion, produced by Genisis Theatre. February 20 and 21, 8 p.m., Ozzie's Music Hall, 6875 El Cajon Blvd. 461-8255.

YOUNG PEOPLE'S PROGRAM: "A Musical Heritage," stringed instrument music by Jeffrey Chinn. Saturday, February 21, 10:30 a.m., San Diego City College Theatre, 238-1181, ext. 238.

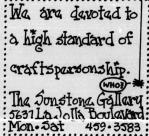
MINI-CONCERT by the Baroque Quartet. Monday, February 23, 12 noon and 12:30 p.m., Grand Salon, Civic Theatre 454-652.

Sports

10TH ANNUAL JACK-IN-THE-BOX INDOOR GAMES: Invitational track meet for world-class athletes. Saturday, February 21; prep events, 5:45 p.m.; Invitational, 7:30 p.m.; Sports Arens, 224-4176.

gym: San Diego City College vs. Riverside City College Wednesday, Febraury 25, 8 p.m., San Diego High School gym.







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Crazy Love

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Duncan Shepherd

One consideration alone demands that Truffaut's Adele H. be taken up, by me, by you. before Kubrick's formidable Barry Lyndon. Namely, that Adele H., playing to an almost vacant house at the Center 3 Cinemas, looks like a bad bet survive another week. (That it also seems to me a better vie, and likelier to survive the next fifty years, is beside the point.) No doubt the Truffaut movie has come off the worst in the short-run competition among the holiday-week releases. And all moviegoers who fancy themselves up on things, and also fancy that "up on things" means more than following the largest dust while they're standing half-anhour and half-a-mile in line at the Valley Circle, if they couldn't perhaps fit Barry Lyndon into their social calendar some other day in the next

Truffaut, in recent years, has divided his time between the serious and the frivolous; first serious and the frivolous; first one, then the other. The newest one, The Story of Adele II., belongs with the first type, along with Wild Child and Two English Girls, in ping-pong opposition to the other type, Bed and Bored, Such a Gorgeous Kid Like Me. and David Co. Wight. Like Me, and Day for Night. If this opposition also happens to separate his period pictures from his present-day pictures. it probably shouldn't be taken mon with the David O. Selz-nick moguls of Hollywood Past, conceives of a "classy" movie in terms of horse-drawn carriages candles ruffled cuffs and quill pens. But it probably is a sign that his sensibility,

Even at his best, Truffaut can be precious, over-calculating, sentimental, fey, wispy. At his wasteful worst, he can be inane. Either way, he remains unap-proachably obstinate. In Adele H., he is dealing

with a documented case of l'amour fou, the story of Victor Hugo's daughter, who runs away from home, the island of Guernsey, off the coast of England, where her father lives in exile, where her father lives in exile, and who bravely pursues a kiss-and-run British officer, Lt. Pinson, across the Atlantic to his outpost in the New World, Now Scotia. Lt. Pinson is an altogether ordinary sort ("I've had women before you, and I intend to have others"). Adele Hugo is an emotional extremist. And she pours her excess of desperate, monomaniacal passion into extravagent gestures of fidelity and self-sacrifice, and into casual impromptu decep-tions enacted for the benefit of others, and into a private diary written feverishly in code.

It is a tale of mismatched lovers, her wild, hopeful roman-ticism set off by his starched, uniformed pragmatism. And Truffaut, with his own romanticism, timider but reverent, makes us see her romanticism as an awesome, exalted state.

as an awesome, exalted state.

The story, in its sketchy essentials, lends itself ideally to Truffaut's belief in the impenetrable mystery of human emotions, but it doesn't lend itself as well to playable scenes. It holds your attention to a obedience to the truth is a restraint that inhibits him from holding your attention by more inventive means. It is necessarily an inward-looking movie, the

when it is most exposed, is not quite of the present-day world. the heroine's swimming head; and Truffaut, because of either the limitations of the subject or the limitations of the budget (a small boarding house, a bookstore, a bank, a trip to Barbados, and not much else).

go almost unnoticed. The obvious problem in the movie is finding adequate visual expression for a monstrous, consuming, one-way romance that is lived mainly at a writing desk. And much of the expres sion is, in movie terms, standard stuff: Isabelle Adjani's ingenue rettines and petulant pout employed to characterize a woman who is supposed to be past thirty; the theatrical playing of her meetings with Pinson, her hand clapped over her mouth, or both hands pawing toy-soldier lieutenant; her recurring nightmares, quite nicely filmed in faded color, which cause her to toss and turn, in a sweat, and to bolt upright, gasping; and her pas-sionate, tireless scribblings, pantomimed as if she were sitting at the keyboard, doing

There is a lot of wonderfully expressive stuff, too. I especially liked a gimmick that Truffaut has tried before, if you remember the low-flying aerial shots in Jules and Jim or the inch-by-inch tracing of the pneumatic- tube system underneath Paris in Stolen Kisses. - The gimmick is to follow the flight path of a written message, as if to suggest an emotion escaping human control, like a ing usen nom its master's grasp, and assuming a definite form, mission, and unre-callable effect. Here Truffaut follows Adele's fateful lie to be father, her announcement of marriage, as it cuts across the

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SHEPHERD

scean and is relayed by hand to innouncement, picked up by the Paris papers, is what fin-ally undoes her, sending Lt. Pinson scurrying for safety to Barbados. (I didn't care so much for the warm deen rustworthy voice attributed to Victor Hugo in his response to Adele, nor did I care for the general Great Man treatment which he is accorded, nor did I care for the learned Halifax doctor's blow-hard biographical capsule on Hugo-"Why, he is capsule on Hugo-"Why, he is the world's greatest living poet. like Homer, Dante, Shake-speare. .") In Barbados, amid the saturating sunlight, the luminous greens of trop-ical plants, and the stucco walls, white and pale yellow. Truffaut engineers one fine dramatic moment, a sort of showdown between the mismatched pair, as the exasperated

wildest dreams. The image by Nestor Almendros is done predominantly in the somber colors of Brazil nuts, coffee beans, raisins, oak bark, etc. The technical skill that went into photographing this color scheme is quite dazzling, even if the aste that went into planning is conservative, sure-footed, and safe-playing. For the musical score, Truffaut has embled an anthology of emes composed in the 1930s Maurice Jaubert, killed in by Maurice Jaubert, killed in action, WWII. This grab-bag, a little rocky on the whole, works surprisingly well in spots. But it seems like a ploy which Truffaut might have used just as well in any movie; and in this

Pinson, once again tracked down

by Adele, confronts her in the street. Her hair in a tangle and

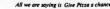
her clothes in tatters, she floats right past him, no longer able

to recognize this bright, neat little soldier for the man of her

occurs beneath the surface. I miss the urgent, expressive melancholy that might have been supplied by Truffaut's fremusical scorer, Delerue. But the single badly misjudged she has spotted her lieutenant in the street, chases him down and when he turns around our reaction is not "Oh, it's not Lt. Pinson," but, foolishly, "Oh,

it's Francois Truffaut. Another French release that encountered locally much the same fate as Adele H. only quicker, five days, was Robert Enrico's Le Secret, last week at the College. The beginning is all right. In dim and chilling corridors, Enrico plunges immediately into an atmosphere dense with uncertainties. As soon as Big Brother and State Secrets.

Jean-Louis Trintignant makes good a nondescript escape from a nondescript cellblock, though Enrico reduces the possibilitie to a minimum: A cast of three characters, essentially and Either Trintignant knows some not submitting any proof; and so, in this game of face-down cards, there isn't much to keep you guessing, and tension runs close to the ground throughout, But the film carries, like a virus a few traces of the old John Garfield on-the-lam gloom, and it serves as a test of the viewer's susceptibility to paranoia about





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SAN DIEGO CONCERTS

Grover Washington Jr. with Ronnie Laws: Golden Hall, Community Con-course, Saturday, February 21, 8:30 p.m. 236:6510.

Martha Reeves, Thursday through Sunday, February 19-22; Cermen McCrae, Tuesday and Wednesday, February 24-25, The Catamaran, 3999 Mission Blvd., Mission Beach. 488-1081.

Eddy Harris: Another Bird, Tuesday through Sunday, February 19-22, 140 South Sierra, Solana Beach, 755-6734.

Asleep At The Wheel and Linda Hargrove, Friday, February 20, 8 and 11 p.m.; Jerry Garcia Band, Saturday and Sunday, February 21 and 22, 8 and 11 p.m., La Paloma Theatre, First and D, Encinitas. 753-4397.

Lydie Pense and Cold Blood: San Diego Gaslight Lounge. Tuesday and Wednesday, February 24-25, 8-00 and 10:30, Spanky's Saloon, 2855 Midway Drive. 223-3154.

CLUBS

The Alamo: Gene Davis and the Star Routers, country western, Tuesday through Sunday, 3093 Clairemont Drive. 276-2240.

The Albetross: Pete Filacio and Lon Nason, folk, Tuesday through Satur-day, 1309 Camino Del Mar. 755-

Ancient Meriner: Stone's Throw, rock, Wednesday through Saturday; Southwind, Sunday through Tuesday, 2725 Shelter Island Drive. 224-8242.

Another Bird: Street Corner Symphony plus Rock Island, Friday and Saturday, 9 p.m.-1 a.m. 140 South Sierra, Solana Beach, 755-6734.

Bacchanal: Satisfaction, mellow rock, Fat Fingers: Kirk Bates and the Welnesday through Saturday: Joe Fat Fingers House Band, Tuesday Manallo, jazz, Sanday: JJ: Symanic Jazz House Band, Tuesday Bathouse Saturday: Joseph

music, Thursday through Sunday 6149 University Ave. 286-1646.

Boat House: Larry Page, rock, Tues-day through Saturday; Cottonmouth D'Arcy's Jazz Vipers, New Orleans Dixieland jazz, Sunday; Bruce Alfan McEethin, Monday, 2040 Harbor Island Drive, 291-8011.

Boom Trenchards: Dan Murphy, tolk, Tuesday through Saturday, Roy Bruder, guitarist, Sunday and Mon-day. 2868 Pacific Highway. 291-5555.

Botsfords Old Place: Harris and Henrick, Sunday through Thursday; Watermelon Wine, Friday and Satur-day, 1205 Prospect Place, La Jolla, 459-8262.

Butterfield Express: Barry and Chris, folk rock, Tuesday through Saturday. 6737 La Jolia Bivd. 459-3633.

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

Cnuck's Steak House: Chris Drake, Thursday through Saturday; John, Tuesday and Wednesday. 1403 East Valley Parkway, Escondido. 746-5100.

Chuck's Steek House: Accapricio, progressive jazz, Wednesday through Saturday, 1250 Prospect Place, La Jolla, 454-5325.

Classic III: Mosaico, Latin music, Thursday through Saturday; mari-achi, every Sunday 3-8 p.m. 1862 Palm Ave., Imperial Beach. 429-1161.

Cote D' Azur: Cottonmouth D' Arcy's Jazz Vipers, New Orleans Dixieland jazz, Tuesday, 1250 Pros-pect Place, La Jolla, 454-2434,

Concepcion Bay Fish Company: Crossfire, Friday and Saturday, 2806 Shelter Island Drive, 224-3611.

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

Dirty Dan's: Nooney'Rickett, rock, Tuesday through Saturday; Flavor, Sunday and Monday. 4000 Kearny Mesa Road. 278-2230.



Folk Pub: Thakara, sitar, 9 p.m., Stave Dampier, country folk, 10p.m., Thursday: Tree 9 p.m., Ceder Creek Symphony, bluegrass, 10 p.m. Fri-day: Moonwind, Saturday: Bud Hor-ner, folk, Sunday: Traditional Irish Contraband, Tuesday, 7061 El Cajon Blvd. 480-0503. Islandia Hyatt House: Chris and Lee, pop, Tuesday through Saturday. 1441 Quivera Road, 224-3541.

Giulio's: Giarrantana, Tuesday, Thursday, and Saturday, 809 Thomas Ave., Pacific Beach, 488-9126.

Helcyon: Grand Slam, Thursday through Saturday; Stephen's Brothers, Sunday and Monday, 4260 W. Pt. Loma Blvd. 225-9559.

Rita Moss Duo, organ piar variety, Tuesdays through days, 435-6611.

Hungry Hunter: Rich Faulkner, soft rock, Tuesday through Saturday. 2445 Hotel Circle Place, Mission

Hungry Hunter: Tomson and Parish, Wednesday, Friday and Saturday, Pioneer St. & Fletcher Parkway, El Cajon, 442-0517.

Le Chalet: Bob MacLeod, Monday through Thursday, 5046 Newport, Ocean Beach, 222-5300.

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

LeBaron Hotel: Waterfall, soft rock Tuesday through Sunday, 250 Hotel Circle North, Mission Valley, 291-1777.

February 19 - February 25

The Lost Knight: Ajax, Thursday through Saturday, 4873 North Harbor Drive, 223-3632.

Main Gate: Brown Sugar, pop rock, Wednesday through Saturday, 415 Broadway, Chula Vista, 420-4828,

Mama's Mink: Fire Creek, western rock, every night except Sunday and Tuesday, 533 E. Main St., El Cajon, 442-5573.

Mammoth West: Aura, Tuesday through Saturday. 3595 Sports Arena Blvd. 225-1251,

Mandolin Wind: Baba, Wednesday and Thursday; Sugar Bear, Friday and Saturday, 308 University, Hill-crest, 297-3017.

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

Mom's Saloon: Tight Squeeze, Tuesday through Sunday, 943 Garnet, Pacific Beach, 488-3366,

Neutral Grounds: Blitz Brothers, Thursday through Saturday, Febru-ary 19-21, 47th and University, 284-9571,

Nite Owl East: Bach'A'La, rock, Tuesday through Saturday; The Social Workers, modern, Sunday and Monday, 667 N. Mollison, El Cajon, 447-3854.

Organ Power Pizza: Chris Gorseuch Tuesday and Wednesday: Wayne Seppala, Thursday: Tommy Stark, Friday: Wayne Seppala and Cheryl Creel, Saturday; Jim Hansen, Sunday. 1165 Garnet Ave. 272-7000.

day. 3008 Main, Chula Vista. 427-

La Meze: Boo Benks, monoay through Saturday; Don Miller, Satur-day. 1441 Highland Ave., National City. 474-3222.

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Red Fox Steak House: Charlie Cannon, show tunes, Tuesday through Sarurday: Carey Baker, sing-along, Sunday and Monday. 2253 El Cajon Blvd. 297-1313.

Reuben's: Joey Gallo, pop rock, Wednesday through Sunday, Harbor Island, 291-5030.

Royal Palms Restaurant: Eddy Begin Trio, variety, every night. 3003 Carlsbad Blvd., Carlsbad. 729-2339.

The Sefety: Peace, Love, and Happiness, Thursday through Saturday. 6323 Imperial Ave. 263-4590,

Shakey's Pizza Perlor: Geroge Schurr, ragtime piano, and Don Palthe the Flying Dutchman, banjo, Friday through Sunday, 7888 Othello, Kearny Mesa. 279-3300.



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Silver Sands: Art Hall, piano/vocal, Thursday through Saturday: Marge Novack, piano, Sunday, 995 Palm Ave., Imperial Beach, 424-8414.

Springfield Wagon Works: Homefolk, Wednesday through Friday, Nicoll, Boane and Ryan, Saturday, Dave Strung, Sunday through Tuesday, 5255 Kearny Villa Road, 565-2272. Spirit of 76: Steve Schmidt Wedn

Spirit of 76: Steve Schmidt, Wednes-day and Thursday; Mesa, Friday and Saturday; Mexican Flesta Roving Baladeros, Sunday; Steve Lorenzo, country western, Tuesday, 1130 Buenos, 276-3993. Steamboat Willys: Jumbalayah, Thursday through Saturday: Peter Rabbit Sunday through Wednesday. 5524 El Cajon Blvd. 583-4524.

Stingaree: Storyville, Thursday through Saturday: The Sound of Light, jazz, 2:30–6 p.m., Sunday: Country Gazette, Sunday: Screeners, country rock, Monday: Clay and Allene Slaker and the Honky Tonk Band, Tuesday: Talent injent, Wednesday, 656 First Street, Encinitas. 753-2578.

Straw Hat Pizza Palace: Pacificly Bluegrass, Saturday, Fletcher Park-way, 442-1659.

Swan Song: Steve O'Connor Jazz Trio, Wednesday: David Cheney, Thursday and Friday: Reef Cody, country rock, Saturday, 427 Mission Blvd., Pacific Beach, 272-

Tomasino's: The Four Winds, variety, Friday and Saturday: Tex, country western, Monday through Thursday, 843 Grand Ave., San Marcos, 744-

Tom Ham's Lighthouse: Cascades, every night except Monday, 2150 Harbor Island Drive, 291-9110.

Top of the Arc: Valerie Formost and 24K Gold, pop rock, Tuesday through Saturday; Breeze, Sunday and Monday. TraveLodge, Harbor Island. 291-5700.

Triton: RPM with Darrell Ray, Cookie Laflauta, John Mason and Shane Alexander, Tuesday through Jacobay, Tiboy D, Friday and Saturday, College and El Cajon. 583-3240.

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

Wallbanger's: Andy Hardy, Sunday Disco, Monday, Midway and Rose crans, 223-3138.

Webbs: Winslow Ridge, Friday and Saturday, 1921 Pacon, Ocean Beach.

LOS ANGELES

Kiss with Montrose: Forum, Monday and Tuesday, February 23 and 24, 7:30 p.m. 673-1300.

with Mike Preminger, February 20-22: Ronnie Milsap with Gary Stewart, February 24-25, 9081 Santa Monica Blvd. 276-6168.

Wow: Wednesday, February 25, Roxy Theatre, 9009 Sunset Blvd. 878-2222.

The Palomino: Kenny Starr and Crystal Gayle, February 20.21: Byron Burline and Easy Money, February 22: Juice Newton and Silver Spur, February 24.25, 6907 Lankershim Blvd, North Hollywood, 765-9256.



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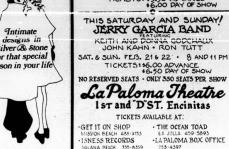
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When we come to the music Arnold Schoenberg, whose Fourth Quartet was played by the Juilliard Quartet last week, we are in a different world. The Juilliard, one of the three or four best quartets performing today, gave two concerts at Sherwood Hall as part of the series sponsored by the La Jolla Chamber Music Society (formerly the La Jolla Chamber Orchestra). Their intense, passionate style, with its strong dramatic emphases and surging dynamics, could not have bee petter suited to the vitally romantic quartets of Schubert and Dvorak that ended the two programs; their performance of Haydn's F Minor Quartet, Op. 20, No. 5, as though it were as romantic as Schubert as dram atic as Beethoven, and as poignant as Mozart, constituted one that strip the conventional performance practices from a wellknown piece and uncover something totally new and totally magnificent. But the most memorable event in these two evenings of Olympian music-making was the Schoenberg.

A poll taken by the Schwann Record Catalog some years ago sought to determine who, in the opinion of record buyers, was the most hated composer. Arnold Schoenberg won by a large majority. Poor Schoenberg! for people to whistle his tunes, as though he were Tchaikovsky

unconscious, primitive tribes wildly worshipping a vile brazen deity, mass murders in the Warsaw ghetto-these were the figures that peopled his imagination, even when as in the only a few exceptions, extreme ly dissonant; its organization sounds chaotic; and its rhythmic Fourth Quartet, he was composing pure music, without a patterns tend to have a vatter program. Schoenberg's great-ness does not lie in his having invented the twelve-tone sysing nattering persistence that occasionally drives even the most sympathetic listener un-derground. But even more per-nicious to his reception by tem of composition; the effects of this invention on the subsequent history of music have otherwise tolerant music-lovers been, in my opinion, disastrous. He is a great composer, and the Fourth Quartet is a great piece of music, because if we listen to it with our emotional rehas been the academic treatment he has undergone at the hands of pedants and epigones, who have done their utmost to convince the world that the only thing going on in a Schoenberg work is ceptors open, it can reproduce in us the experience of an almost a meticulous, mathematical jug-gling of twelve-tone sets, inverunbearable anguish, yet leave us at the end with a feeling of calmsions, retrogrades, hexachords, etc.—all as clever, dry and deadly as a textbook on building ness and mastery, like a raft that has weathered a hurricane, or a bridges. That, of course, is not at all what this music is about, child who has awakened from a nightmare and learns once again that the world offers at least a any more than a Beethoven symphony is about key relalittle stability and love and tionships and modulations. The To experience this through rows and retrogrades are merely the technical means by which Schoenberg conveys an idio-syncratic and deeply moving to a performance like that of the

feelings. There has been no

musical sensibility as tormented as Schoenberg's: none that longed so ardently for serenity

and none whose desires were so consistently thwarted. Women terrorized in dark forests of the

must be played with the same romantic passion demanded by Schubert or Brahms or Bartok. Beethoven's manipulations of motifs and keys serves to convey his feelings about tragedy and triumph, God and nature, fate For if Schoenberg was an Ex-pressionist, he was even more a and freedom. Romantic, making perfectly crafted public artifacts out of his Schoenberg Fourth Quartet is far removed from that of Beeth-oven's "Eroica" Symphony; but it is recognizably human, and very much of this century. Whatintimate private suffering. The Juilliard played the Schoenberg as music, rather than as an exer cise in structural ingenuity, and as the deeply and blatantly ever style he was composing in-Brahmsian, Wagnerian, atonal, dodecaphonic-Schoenberg alemotional music that it is.

I doubt whether anyone will formance of this great work painting, poetry and drama that aimed at the most shattering than the one we were privileged to hear at Sherwood Hall last

week.

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Limited Growth

in the development that does occur. A council policy enacted in 1972 calls for "economically and racially balanced commu-nities" to be included in all new developments and in all City-sponsored or approved redevelopment projects.

The policy allows, however,

if it is economically unfeasible to provide housing for low and modest income families, that the requirement can be waived. There is another loophole, allowing that balanced development needs to be near "employment areas utilizing appreciable numbers of low-waged and salaried employees."

To keep low and modest housing out of an area, simply restrict appropriate employ ment: The Fairchild plant that would have been in the north city, for example.

The City has received some

federal revenue-sharing funds called Community Development Block Grants (CDBG). The program provides Federal funds to the City for rehabilitation and development of needy areas. Larry Thomas indicates some of the money has been approved for planning industrial sites. The location of this future develop-ment? San Ysidro and South-

east San Diego.
Part of the CDBG funds could be used toward subsicould be used toward subsi-dizing low and moderate income housing. To the question of whether the City would en-courage such development, Thomas replies they are wait-ing for "the plan" to indicate where building should occur.

This plan figured prominently in Wilson's January address and is another study the City has commissioned on growth man-agement. It is partially funded by the CDBG program and is

\$.49/lb.

ns about San Diego's growth problems. When will it be finished? "In about a year and a half," says Thomas. "Then we can start holding public hearings on it." Considering the time required to prepare for development, housing construction would not even start until two or three years after that.

cil and the planning agencies are styrnying all growth through their restrictions: they discour-age potential employers, and they force housing development to be expensive and peripheral. That might put them in conflict with Wilson's stated ideals of

supporting new employment and handling growth positively.

Larry Thomas objects to that suggestion, saying the Mayor is "the architect of council policy," and with only a very few exceptions has carried th

majority opinion in decisions.

The issues of growth manage ment are certainly complex; some of these problems seem circular in nature: San Diego needs broader-based employ-ment for its labor force, while new businesses that could supply it don't move here because liv-ing standards for workers are

Everyone involved in the problem admits that growth is inevitable; the issue seems to be how much control to exert and where to exert it. In regard to restrictive growth policies. is no expansion in an economy "the gains of one group must be made at the expense of another group."

Solutions do not come easily but the ostrich approach of idyllic imagery and rubber-stamp restriction will yield no solution at all.

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February 19 - February 25

ENTRY DEADLINE: Friday, February 20, 1976. Only one entry per envelope. Entries will be judged by the Reader editors. Their

decision will be final, and they won't discuss it with you, so don't call.

winners and entries selected for publication will appear in the February 26 issue of the Reader.

FIRST PRIZE: \$25.00 SECOND PRIZE: \$10.00 THIRD PRIZE: \$ 5.00

Mail entries to: READER CONTEST Post Office Box 80803 San Diego, California 92138

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Classified Ads

Notices

TEN SINGLE women wanted, 18-35, to talk to women's groups for research project: Mindtrek. Causes of divorce, solutions. Dr. Jim Soules, P.O. Box 81493, San Diego, 92138, Confidential.

FEMALE SEXUALITY. Presentation by Patti Rosen, RN and sex counselor, followed by small discussion groups. Sunday, February 22, 7:30 p.m. Beach Area Community Clinic, 3705 Mission Boulevard, 488-8325.

Sunday evening, 7:30-9:30, Beach Area Community Clinic, 3705 Mission Boulevard, 488-8325, February 22, Fe-male Sexuality, Part 2.

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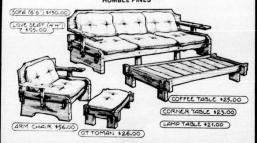
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969 VW BUG. Strong engine, run

WANT LATE MODEL half-ton pick-up. Prefer Chevy or Ford automatic. Will pay cash. Jack, 284-7115, mornings, before 1 p.m.

HONDA CIVIC, 1973, 29,000 miles, hatchback, radio, four-speed, 35 miles per gallon, excellent condition, \$2300. Jeff, 755-0775.

1968 FORD LTD wagon, power steering and brakes, runs good, \$550 firm, Chip, 452-0922.

HELIOS NEEDS a home, 1967 VW camper, newly rebuilt engine, 1500cc, radials, \$1300. Good condition, 755-0816.

AUTOMOBILE INSURANCE at the lowest rates in town. Check the others first, then call or stop by. CSIS at 5187 College Avenue, 583-9393.

1953 AMERICAN trailer, 8x25. Located in park, approximately two miles east of SDSU, 469-1780, keep trying.

WANT 1950-55 Chevy Stakeside truck, ¼ to 1 ton. 235 six-cylinder engine. Must run well. Please write immediately: Penelope, 8393 Finley Avenue, La Mesa, California 92041.

1965 RAMBLER American. Six-cyl-inder, three-speed, good condition, good gas mileage, good tires, new radiator. \$500 firm. 447-3830.

FREE FILM of your wedding, or whatever. Filmmaker will swap services for use of a four-wheel drive vehicle for ten days. Vivo, 264-6143.

RALPH (brother Raymond) in Ocean Beach Your se sweet. Love. Nan (4)

PROFESSIONAL male, youthful, even though chronologically middle aged, wants to rearrange his life with help of sympathetic, reason-bly attractive female, P.O. Box 1371, La Jolla 92038.

partment 9, San Diego, 92107.

ASTERPUL, Scianisting male with other partment 9, San Diego, 92107.

ASTERPUL, Scianisting male with 5th temporarity impedic can flow well-tudents part afford Dr. Marvin West inclinations, Aponis, P.O. Box 3324, molecular of 224,8573.

INTRO-DATES. Meet foxy singles for fun dates, friendship, or romance, as food or cheese co-op near La Mesa you like, Three-month membership, only \$9.95, Gals 18-24 pay only \$3. Kathi. 462-7635.

WE MAKE THE waterbeds you see in SN HIM. the Servant of Yahweb, lies stores. Four-poster vasterbed can be a bumishment that brings us peace and 589, a swings of \$100. Visit See Janks San, wounds we the halled Servan Gorney Road, Sartee.

HE WORLD, with all It crawes for its coming to an end, but anyone who

PYRAMID ENERGY can make plants grow better, sprout seeds faster, sharpen razors, stop dear, energize water, mellow smokeables and perform other incredible feat. Come find out at the Get It On Shoppe.

IF YOU THINK all bookstores are alike, you've never been to E≈rth Song Books. Well worth the trip to Del Mar. 1440 Camino del Mar. 755-4254.

HOUSEWORK A BORE? Leave it to us and it is no more. Reliable, experienced maid service. Weekly, Charul 276-6928 or Mary 560-9840

WEALTHY, WITTY, intelligent, creative, affectionate, healthy, good-looking, easy-going, unattached young fellow looking for quasi-liberated young woman. Code number yyyzwr.

BEARDED LITERARY man, 3, un-exciting teacher, social klutz, good appearance though balding, seeks warm, cultivated, intellectual lady, 25 40, for cinema, concerts, bicycling.

ATTRACTIVE MAN, 40, eclectic interests indoors and outside, seeks attractive woman for comfortable relationship. If you're bored and into living, write: P.O. Box 3312, San Diego, 92103.

Diego, 92103.

MALE, PROFESSIONAL, intelligent, gentle, liberal, into sports, music, reading, desires to meet attractive fermale, 30-45, similar traits, interests.

515 Ivy Lane, Number 1, San Diego.

KAREN: DAD told me about your Franquette visit, but not your address. Please send phone number and address to P.O. Box 7813, San Francisco. Don. CHRISTIAN MALE, 25, seeks Christ-ian companion for backpacking throughout the islands of Hawaii for March, etc. 270-5165.

JAD, JMW HAS a surprise or two for you. February 23 is a blessed day, I love you so very much. You other half.

MOONCHILD, my Virgo sidekich

Buy a piece of the desert

If you've been looking for a cactus then take a look here. Everything



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or more purchase

on any \$5

Ing. nature 3-1338.

Chendra, 284-2338.

INCREDIBLE VISION of beauty, you care into my life on New Year's II \$440, 487-8218.

Sediress, but forget name. Call Harry.

MEMORY THREE-SPEED bits, soddress, but forget name. Call Harry.

MEMORY THREE-SPEED bits, soddress, but forget name. Call Harry.

MEMORY THREE-SPEED bits, soddress, but forget name. TRAVELERS and newcomers needing help, call or visit Travelers Aid Society, 1122 Fourth, Sen Diego, 232-7991. A United Way service sgency.

Happy sixth, love, Lonneer

MALE OR FEMALE to travel to SICVCLE and backpack, a pre-professional trailing really soon with. Share apertment, surf the north shore, here good couring issuerup, notec, 67th, cat-rape, and the share of the shar

WANT FIVE or ten-speed men's bi-rovele in sad shane Will nav un to \$30 write: P.U. Box 99391, San Diego, with much carrying space. Fantatic 92109.

1972 NORTON Interstate. In condition, new paint, tires, chiome, \$1100, or trade VV/ bug. 223-3492.

CENTURION LE MANS, 25 speed, good condition, Suntour ped. Leaving for Saturn, mus \$70.295-4224.

HARD WORKING, experienced, 20-year-old female seeking secretarial/re-captionist position in El Cajon, La Mesa, State College area. Typing and shorthand teville Kin. 262 292.

with much carrying space. Fantastic for bike touring. New, \$30. Rob, 582-1862. American Ideal or Inguidual Freedom.

White: P.U. Box 99391, San Diego, with much carrying space, Fantastic for bike routing, New, 330, Rob, 582- 1862.

WRITERS. WE PAY for your work, Up to \$400 paid for feature stories, time. The Departmental Yenta (bru: Freedom, 27)- with the Departmental Yenta (bru: Freedom, 27)-

COMPUTER PROGRAMMING work wanted. Experienced in scientific and commercial applications. Languages include Fortran. Cobol. PL/1. RPG and IBM Assembler. 224-6649.

TUITION USD's evening Lawyer Assistant Program to responsible wiman graduate into photogournalism public relations, for culinary, clerical creative Tasks, Photogournal Company Compan creative tasks shared 28, Alan. 298-2642.

FILMMAKER, WRITER, director, Pro-fessional experience in TV and film production, Have M.A. Seeking work, 423-8778.

GRADUATE STUDENT now on leave from UCSD seeks day time employ-ment, German, math, English, biology, cooking, typing, other, Stephen, 710 San Rafael Place, 92109, 488-5215.

PART-TIME life-sustaining job wanted by free-lance writer. Excellent cook, driver, or editing, proofreading, office work, typing, \$300 month minimum. 296-1007.

LABOR WRITER wanted by union for occasional articles and sition papers. Sander, 299-6630.

WANT PART-TIME bicycle mechanic. Must apply at Hamel's Bike Shop, 704 Ventura Place, Mission Beach.

PART-TIME WORK evailable. Need mature, personable men and women, aged 21 and over, to work with supervisor distributing Shaklee organic, pio-degradable products. Will train you for assistant and supervisory positions. Call 461-3224, anytime.

NEED MINOR body work and painting done on VW fastback. Will pay reasonable cost. Sharon, 560-0046, or leave message.

SOMEONE DEPENDABLE with large van to load and hauf our newspapers from North County to San Diego. \$8/ton. Ecology Centre, 436-5433.

AGENCY ADMINISTRATOR for planning and coordination. Advanced experience in community organization and administration. \$700 month minimum. Seid resumes: Community Congress, 621 Fourth Avenue, San Diego.

WANT GOLDEN Retriever fe puppy, four months to one year acompanion for our lonesome

PLEASE HELP. If you love dogs and have a yard, I have a seven-month-old female shepherd who needs some room and love. Christine, 225-9703.

LOST STANDARD-SIZE black dog red collar, female, orange eyes, scar on stomach. Name is Missy. Reward 582-1361, 582-2577, after 6 p.m. FREE, BEAUTIFUL kitten to good home. Long-haired, charcoal with fine markings, even box trained. Joanne, 436-0719.

PLEASE! MUST find white female manx cat. Lost November 1975, Safe-way lot, Pacific Beach. Very sentiment-al. Reward. 270-6110.

FREE PEDIGREED silver-gray, spayed German Shepherd. 18 months old, gentle, intelligent, must find good home, fenced yard best. 755-0059.

FREE, BEAUTIFUL, sweet, intelligent black labrador, Australian shepherd female, 11 months, needs loving home with lots of space, preferably a big dog companion. 281-1198.

AKC GOLDEN RETRIEVER puppies born January 12. Beautiful, healthy, frisky puppies from excellent parents, con 752-8617

LOST: VERY pregnant blue point Siamese cat with white collar. Reward. 232-0740.

Rides

HAVE RIDE FOR one to San Francisco Bay area. Leaving afternoon of February 20. Share gas and expenses. Mike, 437-1166.

RIDE NEEDED to Los Angeles between February 16 and 20. Will pay share of gas. Pam. 296-4728, leave message.

RIDE WANTED to San Diego from Encinitas Boulevard, Interstate 5, Work hour 7:30. Mrs. Hart, 235-3251

I WOULD LIKE to drive someone's car to Iowa, Minnesota, Illinois, or any-where thereabouts, sometime around the middle of May, 295-8765.

RIDE NEEDED for male and female to San Francisco March 1 or within first week of March. Will share driving and gas. 239-8774.

RIDES OUTSIDE San Diego to all U.S. Drivers and riders free community ser-vice of Travelors Aid Travelboard. 232-7991, Monday Friday, office hours.

RIDER SEEKS CAR pool. Encinitas to Kearny Mesa, 8-5, Monday through Friday Share expenses. Tom, 436-

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