



Rich Donnelly

Los Angeles to San Diego was a long way in those days. Peter had never made the trip. But now, eight years old, he was considered old enough to ride the train alone to visit with his grandmother. And for his birthday, she was to take him to the big fair, the Pan Pacific Exposition which had just opened in San Diego.

His mother hadn't wanted him to go alone, but his father had just smiled, fiddled with the end of his moustache, and said, "Peter's not as young as he used to be, dear. I think he'll have the time of his life."

As he studied every feature of the train, rattling south along the coast, Peter hardly noticed the hated Sunday-best suit he wore. He pressed his nose against the glass. The dust on the outside of the window was turning to streaks of mud as a few rain drops came down, though the sun shone between the clouds. The occasional drops of water were diamonds and light before his eyes.

These days, one can wander into the Santa Fe depot, downtown San Diego, and feel like a ghost. The imagination of a train buff can easily supply the atmosphere of a busy center of rail transportation, the hub of a city's activity, the place where so many dreams once began and ended. But one who enters the depot without imagination in high gear is faced with the cool, lofty emptiness of an aging masterpiece of architecture (dated 1915), outmoded and underused through the fault of nothing but the changing times.

Five years ago, with the depot looking more and more like a white elephant, talk began about what to do with it. The Santa Fe Railroad unveiled plans for twin office towers on the site. The depot would be demolished to make way for the new \$40 million project.

That was when San Diego began to realize it didn't want to lose another landmark. Who doesn't feel a twinge of regret that the depot, once a city's pride, is being forgotten? So, the Save Our Heritage Organization (SOHO) began working to prevent the demise of the depot.

"When we first took up the project, we thought the odds were insurmountable," said Bill Cartwright, president of SOHO. "Nobody thought we could beat the Santa Fe Railroad. But we showed 'em."

The goal of SOHO's rise to the challenge is close to becoming reality. Construction will begin this summer to convert the depot into a "specialty center" serving San Diego residents, commuters, and visitors with everything from a city transit terminal to restaurants and shops of all kinds. Best of all, the trains will still be stopping there.

Cartwright recounted SOHO's role in saving the depot.

"Our plans were simply to save the damn thing for any use," he said. "We don't take total credit for saving it, but we do take credit for providing the impetus. We just made a big stink about it, and the government people took it from there."

## Great Expectations



If it hadn't been for Pete Wilson we would've been nowhere."

The restored depot will consist of 90,000 square feet of space "under roof," according to Skip Burrows of Grubb and Ellis Commercial Brokerage company, which handles leasing arrangements. This includes 77,000 square feet of net leasable space ("income producing square feet"), with the remainder consisting of mall area and rent-free space provided for San Diego Transit and the Duka-Ride headquarters.

"This is not going to be just a tourist attraction," Burrows proclaimed. "We're not devoting it to any one group." He said the 28,000-sq-ft. Duka-Ride is a prime group of potential users of the facility, which will include three major dinner houses, two specialty restaurants, and one or two financial institutions. The rest will be devoted to dozens of specialty shops, including gift shops, macrame, Mexican imports, candle makers, clothing shops, a kite shop, and even a guitar maker. The largest shop will occupy only 1,300 square feet.

Rents are still being negotiated, but indications are they will be high. "Rent is a function of volume," Burrows said. "These shops will be geared toward doing a lot of volume in a small space. If you can do the volume, rent is no big problem. This is a new thing to San Diego, and rents will be competitive with similar things in other areas."

The most often cited similar thing is Ghirardelli Square in San Francisco. But those involved in the depot's future are reluctant to draw too close a parallel.

"The key word is unique," Burrows said.

Will prices at the new facility be as

high as those at Ghirardelli-type centers?

"Of course we have no control over that," he said. "I assume it will be whatever the traffic will bear."

The conductor came through the car, taking tickets. Peter watched his every move. He felt a stirring of envy for the conductor's position of importance, for his authoritative blue uniform, and his official brass buttons. He watched shivers of little paper dots fall to the floor as the tickets were punched. That conductor could really move a hole punch around.

But Peter would gladly have betrayed the conductor when he thought of the engines. How could one not envy the king of the rails? Peter watched the conductor's awesome hissing nostrils. Peter felt the train ramble along and wished he could control the power which made it move.

The engineer was more than the master of the locomotive, though. He was a figure of romance and adventure. While the conductor was a formal, dignified man, the engineer wore his rampled, oily hair with an air of jaunty indifference, the carefree Casey Jones type. Peter sighed and drifted into a wonderful daydream.

The depot project will be financed by a federal grant of \$2.1 million from the Urban Mass Transit Administration and \$6 million from the developer, Mape Industries. The city will purchase the depot from the Santa Fe Railroad with the federal funds and advance rents paid by the developer. Mape will then lease the structure for \$5 a year, according to Ed Riccio, project officer for the city Engineering and Development office. Tenants will sublease their space from Mape through the Grubb and Ellis firm. Riccio also emphasized that rental rates will be competitive, and will

produce a reasonable profit for the developer. "Nobody works for nothing," he added.

According to Riccio, the project is significant to a much greater area than just the corner of Kettner Boulevard and Broadway.

"The depot is located at the gateway to the city from the port," he noted. "The project fits in with the total theme of the redevelopment of the waterfront, and it will be the nucleus for triggering a lot of development in the area."

Of the \$8 million cost of the restoration, the actual purchase price of the depot is \$2,840,000.

The federal grant should be finally approved within six to eight weeks, Riccio said. The grant will trigger the final purchase of the property by the city, whereupon the city and Mape Industries will execute the long-term lease, now in its final form.

Since the city will own the depot, it will no longer collect property taxes. However, it will collect possessory interest taxes from the lessee, Riccio pointed out that these taxes will provide more revenue, due to the improvement of the facility.

"It's better for the city," he said. "And another thing it will do is intensify retail activity and provide jobs for people."

Everyone from developers to history buffs seems satisfied with the progress being made, even though construction may not begin for another several months.

"We're very happy about the whole project," declared SOHO's Cartwright. "Any alternative to demolition that preserves the architectural integrity of the building is acceptable to us. In order to preserve something for modern use, several adaptations have to be made."

Skip Burrows of Grubb and Ellis added that the depot's outside will look the same. The inside will be true to the mission-style architecture, but give tenants the flexibility of design that will identify them.

Riccio verified the likelihood of a big celebration when the restored depot finally opens after a 13-month construction period, probably in the summer of 1977. "Oh, definitely," he mused. "You oughta come down."

Peter had never seen San Diego before. The great sea railroad station gleamed in the sun which had pushed away the clouds. He grew more excited as the train pulled to a stop just a couple of blocks from the waterfront where he could see the masts of a few ships.

The conductor helped him down the steps of the train (though he really didn't need the help, of course), and Peter looked around for his grandmother whom he hadn't seen in nearly a year. He worried that he might not recognize her.

Far down the platform, she saw him, and called out with a loud grandmotherly shout. He hoped that not too many people were paying attention, and tried not to notice a few smiles as she hurried along beside the train toward him. He took one last look around at the palm trees and the water, knowing that in seconds he would be buried deep in his grandmother's smothering hug.

# City Lights

## INTELLIGENCE UPDATE

Though the alleged harassment and disruption of local civil-rights and anti-war groups by the San Diego Police Department and the Federal Bureau of Investigation are the focus of several articles in national magazines, local media have slighted coverage of an inquiry that may reveal information harmful to a number of city officials.

The inquiry, which may include public testimony from groups claiming to be victims of illegal police practices as far back as 1967, is aimed at legislating future Police Department policies. It was given the go-ahead by a 6-2 vote of the City Council on January 29. Councilmen Jess Haro, Leon Williams, Floyd Morrow, Tom Gade, Gil Johnson, and Councilwoman Maureen O'Connor approved the resolution, with Lee Hubbard and Jim Ellis dissenting. Mayor Pete Wilson, a justifying member of the council, was away from the city.

The council's first probe, held March 10, was to establish guidelines and procedure for taking the testimony of groups including the Black Federation, the United Farm Workers, the Coalition on Police Practices, and the San Diego chapter of the Socialist Workers Party. But a report dated February 25 from City Attorney John Witt advised the council that any testimony concerning past police conduct could "severely endanger the rights of the parties to litigation now under way."

Witt's reference to litigation concerns a \$10.6 million civil suit filed by activists Peter Bohmer and Paula Tharp against 57 local, state, and federal officials. A number of San Diego police and justice officials are named in the Bohmer suit.

Witt's attempt to put a cap on the inquiry by limiting it to present policy triggered a move by Councilman Morrow, who has led the fight to include testimony on past practices, to unsuit Witt as the council's legal advisor. Morrow had hoped to have an independent attorney oversee the inquiry. Witt, Morrow argued, could not both defend city employees involved in the civil suit and advise the council on the scope of its investigation because of an inherent conflict of interest.

The March 10 hearing, which adjourned without a vote on Witt's advice, broke into a heated debate split in the council's attitude. Gil Johnson, who voted for the original resolution, declared his intent to support the city attorney. Johnson reiterated his support of

Witt this week, observing that, "if every time some legal question comes up we go calling for outside help, why the hell do we even have a city attorney?"

Mayor Wilson has said he will back Witt until he feels a conflict of interest is evident. City Manager Hugh McKinley, a non-voting member of the council, is also known to be a strong supporter of the city attorney.

So what was once a 6-2 majority had by the end of the first meeting slid to a four-to-four standoff. Haro, Williams, and Morrow, along with O'Connor (who though unavailable for comment has previously hinted her support for a full inquiry) support appointing an independent attorney, while Hubbard, Ellis, Johnson, and Wilson support what would necessarily be a more limited probe conducted under Witt's guidance.

The lone uncommitted Councilman, whose vote could determine the depth and impact of the inquiry, is newly-elected Tom Gade. As of this week Gade remains uncommitted. "I don't want to make a flat statement either way," he said. "I'm totally open to any suggestion, and until I see the guidelines presented at next Wednesday's meeting (March 24) I won't know which way I'll go."

Mayor Wilson has made clear his feeling that it is not the role of the council to investigate any past police conduct that could lead to a criminal prosecution. "There are remedies for both the

could constitute grounds for a civil suit, they'll file one. We want the council to hear us because no sensible policies aimed at protecting people's civil rights can be formulated without understanding what has come before," Schey claimed that Wilson's plan for Grand Jury involvement is "nothing more than a smoke-screen."

Neil Good, an aide to Councilman Williams, made clear that the councilmen pushing for a full inquiry are not bent on rectifying past injustices. "We're talking about legislation, not prosecution," said Good. However, Wilson's spokesman cast doubt on the ability of the council to control such an inquiry. "Their motives may be good," he said, "but do they understand the law? That is the job of the city attorney."

One City Council source claimed that even if the council limited the probe according to the urgings of McKinley, Witt, and Wilson, damaging revelations about the activity of present and past officials might still be made public. "It doesn't matter what the limits are, if it's going to come out, it'll come out," speculated the source. "The Mayor's in a touchy situation. If it comes to an exposure, he has to be on the right side of things."

Rumors that both factions of the council have approached the U.S. Senate Intelligence Committee that it is now investigating the F.B.I. were denied. The Intelligence Committee plans an April 1 release date for a report detailing F.B.I. disruption of black-power and anti-war groups in San Diego.



accused and the accusing before the County Grand Jury," said a spokesman for the Mayor. "The City Council is neither staffed nor empowered to conduct hearings," he added.

Attorney Peter Schey, who represents a number of the groups planning to testify before the County Grand Jury, expressed his view of the inquiry's objectives. "There has to be a distinction made between a hearing and an inquiry," noted Schey. "If people have information that

But Larry Schwartz, a City College professor long active in local politics, hinted that attempts to withhold information might not be coming directly from the Mayor's office. "We have to ask ourselves about the relationship between the upcoming report, the Republican party, and this year's Presidential election. California is a most important state and I'm sure the Republicans are very concerned with the future of political figures here in San Diego," Schwartz reflected.



BEACH BLANKET BUREAUCRACY

San Diego's lifeguards, or at least those who'll still be around after the department's probably upcoming personnel cut, will have a new law to enforce this spring. The new discretionary ordinance, which will allow the lifeguards to nab skinboarders who pose a threat to the safety of other beach users, comes up for a final reading before the City Council next week.

Upon questioning, some lifeguards said they had never even heard of plans to push through the new law, which calls for jail terms of up to six months or fines of up to \$500 for the misdemeanor offense. Several guards felt the new ordinance added to the burdening list of laws now on the books.

"It's good to know we only have to enforce it when it's necessary, but the feeling around here is that if this keeps up we'll soon have an ordinance for everyone," lamented Andy Russell of the San Diego chapter of the Surf Lifeguard Association.

No one in the department seemed to agree on where the skinboard ordinance originated. Some think it was a captain's idea, others a sergeant's. Jim

Tally of Park and Recreation's aquatics division admitted that it's often times hard to get feedback from throughout the ranks. "We try and get the word around when we're planning things, but making touch with each and every one is often difficult," admitted Tally.

So while it may improve relations between bathers, the new ordinance has strained already delicate relations between the lifeguards and their bosses.

—Paul Krueger

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works, with a melody of his favorite endings ("That was the last two bars of the national anthem, which saves us from standing..."). faked mistakes, and abrupt endings, justified with the excuse that he didn't know the song. All of which he did while beaming a can't-blame-me-for-trying grin.

The four pieces he did all the way through were something of a revelation. I had the impression for years that Borge was something like Jack Benny, able to play, but not virtuosically, and converting the apparent amateurishness into a rich source for jokes.

But with the jokes momentarily pocketed, he displayed a facile touch, rolling and thundering grandly through rich romantic sweeps, softening with a spare lyricism in moments of repose, then executing spright, jovial cadenzas. Finished, he would rise from his seat, hands together in a show of solemn Leonard Bernstein self-congratulation, while the audience provided an ovation, then he would decide his playing for messiness.

Borge's self-effacement, along with his jokes at the great composers ("Mozart is said to have written most of the stuff that has his name on it" and "Here's a composition by Franz Schitz"), made the serious music pleasant to ears, like mine, oriented towards the foursquare approach of rock, or to those whose musical ideal is Mantovani and Johnny Mathis. Taking the starch out of classical music is a feat few people can accomplish.

## Queen

Some would have us believe that Queen is the heaviest group since Led Zeppelin. Watching them at the Sports Arena, Friday the 12th, was more like seeing the Hindenburg of rock. It's disheartening to see a band, specially manufactured to delight stateside fans, go down in the flames of egotism.

Not that Queen is without merit. The last two albums, *Sheer Hard Attack* and *A Night at the Opera*, were vast improvements over the numbing hysteria of the first two. The hard rock stayed within manageable limits, and a bright eclecticism showed in songs that could have been done by the Beatles, the Byrds, Poco. Everything was crisp and clean as the ocean spray from Windansea beach.

But these graces weren't evident in concert. Queen, in fact, could have been any of a dozen bands dressed in funny costumes, trying to pick up the trail of Bowie and Alice Cooper. From the solemn introduction, "Ladies and Gentlemen, A Night at the Opera," to the jump-cut errand of the music, Queen was a band attempting to cover all the bases with no idea what stance to assume.

Freddie Mercury, vocalist, was absurd in particular, wearing a white skin-tight jumpsuit, unzipped to just above the pubes, rubber wings on the back of his pants legs (get it?), and holding half of an aluminum mike stand, alternately handed like a swagger stick, a rifle, and a phallus. Mercury, who displays a controlled and expressive voice on record, opted for a competent flatness live. He'd pout, shake his ass, stomp, point into the air, or, at the audience, or out at the audience, as those following Arthur Murray dance routines. By the third song, he went for a Sinatra effect, clutching a wingless, toasting the two-thirds full house, and beginning a my-life-is-not-a-nord ballad. Sinatra's gimmick works for Sinatra because one assumes his class is full of scotch when he's singing "My Way," and is able to use his past to evoke the romanticism of Strangers in the Night who sit in plush bars, listen to Count Basie, dwell on lives ill-spent, and anticipate a night of drunken escape. Mercury seemed like a prissy

(continued on page 17)

# Burning the Candle at Both Ends

Ted Narin Burke

## Borge

Till now, my impression of keyboard humor came from rock. Keith Emerson's jabbing dangers into his organ for no reason other than visual impact, and jazzbo Herbie Hancock's gestulating over his synthesizer as though the electronic barrage were something only a witch doctor could conjure. The humor in their cases was unintentional. Both have large reputations as musicians, and for them to reduce their art to grandstanding makes them look more foolish than they deserve. Years of study and practice for what?

But Victor Borge, at Civic Theatre, March 7, succeeded in fusing his humor with occasionally dazzling piano work. For

him, the virtuosity could wait. The primary goal was to raise mild chuckles from an audience belonging mostly in the middle-aged and senior-citizen brackets. The addition of serious playing was a bonus, almost an afterthought, to prove that, yes, he could tickle the ivories as well as anyone might hope, and that, yes, he could play a piece all the way through, despite his announcements, "No chance that I'm gonna do it."

The humor, though, isn't the sort of punchline material that translates well onto the page. Aside from clever puns, word plays, and deliberate mispronunciations of words (Borge, a Dane, would excuse himself, "It's your language, I'm just trying to use it"), his effectiveness comes from his demeanor, something like that of a college professor who's had a shot too

many and reveals a cerebral lunacy usually suppressed behind straight-faced academia. Through skillfully orchestrated pauses, gestures, and body movements, Borge supplies additional punch to water-thin bits of whimsy. To perform a particular piece he called for his glasses to aid him in reading the sheet music. A hand from stage right poked out bearing a pair of spectacles, to which Borge announced, "A stage hand." He walked over, took the glasses, put them on with proper aplomb, strode over to the piano with swaggering bravado, and ran into his stand-up mike. After he explained that his doctor said he needed glasses, "so I took his," he readjusted the glasses and searched for his piano, circling it entirely before feeling his way to the keys.

The music he played consisted largely of snippets of famous

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# Movies

pointment. Aitrich gives the thing force and coherence with his fully worked-out and fully extended mise-en-scene, brutal, edgy, nasty. Some strong work too by the cast, most of all Ben Johnson, as the acrimonious and inconsolable father of the dead girl, but Reynolds, Catherine Deneuve, Paul Winfield, Ernest Borgnine, Eddie Albert. 1975.

\*\*\* (Strand, La Paloma)

**Inserts** — X-rated film about a Hollywood boy wonder, over the hill, who takes up making big moves in the early-sound era. Richard Dreyfuss, Jessica Harper, directed by John Byrum. (Center 3 Cinema 1)

**I Will, I Will... For Now** — Exactly the sort of bedroom comedy that used to be mass-produced with Natalie Wood, Debbie Reynolds, James Garner, Tony Curtis, or their equivalents, and with a now busybody sense of topicality. Here the topics are contract marriages and sex clinics, and are adequate enough. But the players, Elliott

Gould and Diane Keaton, have an easily-embarrassed, low-energy, throwaway manner that blankets the comic contrivances in common sense, doubt, and disbelief. The physical production, too, has a lustrelessness, and the result, on the whole, seems rather half-hearted, or half-witted. It is funny in spots and naughtily most of the time, but to test hope it to be taken as an anachronism and to escape comparison with its predecessors. Written and directed by Norman Panama. 1976.

\*\*\* (College)

**Jaws** — How to cope with a rogue shark, who's chomping his meals among the summertime beachgoers on a New England vacation, is a possibly plausible crisis, puffed up however to the proportions of a whopping fish story. The plot appears to be fooling with some adventurous chemistry (the hunting party brings together a brash rationalist from the Oceanography Institute, a mystical manner out of Melville, and a befuddled hydrophobe uprooted from the big city), but the questions sounded in

this streamlined thriller are no deeper than "Who's next?" or "What's next?" on the agenda of the inscrutable Great White Hunter. Director Steven Spielberg shapes the Peter Benchley book into a cautionary rag of human unpreparedness, and he stirs up considerable amusement around people's inadequacy in the face of the threat. His initial hem-hem dubiousness and ha-ha frivolity, and their eventual holy-cow awe when they come face-to-face with the beast (an impressive mechanical contraption, usually photographed from a point-of-view), Roy Scheider, Robert Shaw, Richard Dreyfuss.

\*\*\* (Century Twin 1)

**The Killer Elite** — Sam Peckinpah, who knows considerable about real-life violence and is glad to share his findings, begins this movie with a good, instructive idea on the making effects of bullets, the weeks in hospital, the months in therapy. But he permits James Caan to make a near-complete recovery and to compensate for his sight handicap with an advanced degree in cave-lighting. After that, Peckinpah settles for goodness — in the plotting (double- and triple-crosses), an assassin's corporation under contract to the CIA), and in the casual philosophizing kicked around between professional gunmen. (There's not one power system that really cares about a civilian) and in the characterizing of he-man manners (Bo Hopkins hangs his head, mumbles under his breath, mortified to admit that he's first name is "Jerome"). A couple of the action sequences are given a complicated construction, but mostly Peckinpah's stylistics — slow-motion stunts, ping-pong parallel cutting — have gotten, through repetition, to be as mechanical, obligatory, purposeless as Orson Welles's. With Robert Duval, Arthur Hill, Gig Young, Burt Young. 1975.

\*\*\* (Strand)

**King Kong** — The 1933 original by Merian C. Cooper and Ernest B. Schoedsack (originally by Willis O'Brien) about the mammoth jungle beast brought back, in harness, to sophisticated Manhattan, where it throws a fit and gets pounded into the pavement for its natural impulses. The film has been matched in situation and certainly in special effects, and it retains its

status because of more than anything else, its up-front place in line, chronologically. Bruce Cabot. Fay Wray.

\*\*\* (Fine Arts, 3/18)

**Kate** — Jane Fonda is encouraged to take out her characterization of a price-y Manhattan callgirl, by way of tape recordings, phone calls, psychiatric sessions, but while maintaining a sympathetic and an open director. Alan Pakula appears to be distracted by the problems of fitting her, just so, into the fastidious pictorial compositions, pinning her to a faraway one-dimensional design or wedding her alongside a blocky, shadowy framing device or sealing her inside photographer Gordon Willis's blueish, frigid color tones. The visual style is heavily indebted to chic Italian-made thrillers. Fonda's performance is heavily indebted to her TV talk show appearances. And Donald Sutherland, as a Pennsylvania policeman on a missing-person search, acts as if he's short of clues both to the case and to the character, and as if he's well aware, nevertheless, that he is second-banana, and he smartly decides to keep his lips pursed. It is a highly suspicious characterization in every sense. 1975.

\*\*\* (La Paloma)

**Law and Disorder** — Ivan Passer, a Czech adventurer in New York, gently nudges along the meandering tales of a garrulous group of Lower Manhattan-ites, banded together for self-protection into a neighborhood police squad. The Czech's predilection for comedy of awkwardness, pugnacious, or at the worst, flabbiness seems less condescending here, since it is complicated by, but mostly Peckinpah's stylistics — slow-motion stunts, ping-pong parallel cutting — have gotten, through repetition, to be as mechanical, obligatory, purposeless as Orson Welles's. With Robert Duval, Arthur Hill, Gig Young, Burt Young. 1975.

\*\*\* (Strand)

**Margaret** — The 1933 original by Merian C. Cooper and Ernest B. Schoedsack (originally by Willis O'Brien) about the mammoth jungle beast brought back, in harness, to sophisticated Manhattan, where it throws a fit and gets pounded into the pavement for its natural impulses. The film has been matched in situation and certainly in special effects, and it retains its

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(continued from page 7)

**Sacco and Vanzetti** — The recreation, Italian-made, of the infamous railroad of immigrant anarchists is sentenced to long spells in courtrooms and jails. Yet, these dismal settings, Guinn, Montaldo, whose other work is often in the gangster genre (e.g. *MACHINE GUN* McCann), invent some clever twists to preserve your attention, and he keeps things moving, even though the movie is easy to follow, easy to predict. With Guinn Maria Volonte 1971. \*\*\* (Fine Arts, 3/19 through 21)

**Savage Messiah** — Another of Ken Russell's artist biographies, verging on character assassination. The subject of his latest piece is sculptor Henri Gaudier, and the basic impression is that the artist's life work was the product of sudden overflows of youthful ebullience. More normally, Gaudier fritters away his energies by shouting and acting around. Actually, this one is fairly subdued for Russell, but even with a subdued Russell there is abundant excuse to call for the straight jacket. 1972. \*\* (Ken, 3/18)

**Scenes from a Marriage** — An Ingmar Bergman soap opera transferred from Swedish weekly television to American art theaters. It has soap opera's virtue of airing private and domestic questions and beckoning the audience into the argument. Very sparse, in fact, nothing much to look at except for the exchanged innuendoes, the discomfiting revelations, the unstilled pain on the faces of Erland Josephson and Liv Ullmann; all it is reduced to talk, philosophical, trivial, brutal, all kinds. \*\*\* (Ken, 3/24 and 25)

**Sherlock Holmes' Smarter Brother** — Notwithstanding some long-range defects, the quality of individual gags is reactionably high — high-strung, daily, innocuous. There are several long-range defects to withstand: though Gene Wilder, who seems understandably harassed by the multiple chores of acting, writing, and directing, tends to chase after the nearest laugh; and consequently, the plot and characters tend to fly every which way. There is little flourish, and little play-off with any of the characters, but the central one, Sherlock's jealous sibling, Sigi Holmes, is especially bounced around, from swashbuckling to sapstick bumber, to encyclopedic puzzle solver, to toddling little brother. Really, centering the movie around the younger — not by any means smarter — brother, Sigi, is ducking the problem. And, except for the expensive Victorian sets, the soft atmospheric music, the movie lacks the mythic under-

current of THE PRIVATE LIFE OF SHERLOCK HOLMES by another Wilder. Billy Co-starring Madeline Kahn, Mary Feldman, Dom De Luise. 1975. \*\*\* (Fashion Valley)

**Sidhartha** — Classic Comics on screen. A paper-thin travelogue through Northern India, lushly photographed by Sven Nykvist. It slides over any notion of pain, struggle, intellectual conflict contained in Hesse's novel of a man's spiritual search for truth. Directed by Conrad Rooks. 1972. \*\* (Ken, 3/21 and 22)

**Superand Express** — A car chase movie — a hijacked highway-patrol car trailed closely by more than enough fellow patrol cars to look idiotic — which is free with its aspects on gunplay, Texas and frustrated cops, while it displays its own refined taste in polished cars, mobility, speed, and the thrill of passing things by heedlessly. The wide-screen has some lovely, more veering, vacant, flat. Director Steven Spielberg, 26, comes, red hot, from TV. *Moviedrome* and, typically, he has an eye for one thing at a time, especially for the smothering charms of Goldie Hawn, who has a baby's giggles, a child actress's mugging, and a starlet's coquetry. With Michael Sacks, William Atterton. 1974. \*\* (Pacific Drive In)

**The Sunshine Boys** — Neil Simon's backhanded tribute to all vaudeville, gone or still hanging on, is almost a Lardneresque exercise in the stylized behavior of show-biz oldsters — the perspective, from the Douglas Fairbanks-Errol Flynn-Burt Lancaster paragon to the Bing Crosby-Danny Kaye-Bob Hope travesties to De Broca's sly CLOUTIER, have shown a sense of humor as pitch-minded as Lardner's. However, its laughs are frequent, its pace is quick, and its symptomatic of Lester's singleness. A wealth of period curiosities were dug up, or dreamed up, but it is symptomatic of Lester's singleness that they are never displayed in a fashion to enlighten historically, but always to boggle surreally. With Michael York, Oliver Reed, Frank Finlay, Richard Chamberlain, Rachel Welch, Faye Dunaway, Charlton Heston. 1974. \* (Claremont, UA Cinema 3, Cabriolet)

**Where Does It Hurt?** — Ostensibly about the medical racket, this gruesome brew of appalling jokes — about sex, race, or whatever is sure to offend — has the desirability of a movie which expects nobody to see it. Peter Sellers manages, customarily, to seize control now and then, and plant momentary reminders of his latent talent. 1971. \* (North Park, Roxy, Alvarado Drive In)

SHE television series. Directed by Herbert Ross. 1975. \*\*\* (Fashion Valley)

**The Texas Chain Saw Massacre** — An arty, ominous start: a black screen, interrupted by yellow flashes, barely distinguishable of fingers, of teeth, of flesh, in advanced stages of decomposition. But after the detective prologue, Tobe Hooper's made-in-Texas curio, a cult item on the midnight movie circuit, falls quickly into the bag — and to the bottom of the bag — of mind-blowing, or spinning horror movies, whose main ingredients are a puny budget and a lonely country house terrorized by devil worshippers, sex murderers, flesh eaters, however. Inside the house, here, is a paunchy, grunting executioner with a sawed-off mask, a set of Natty Professor dentures, and a shrieking electric saw that leads him to flesh and blood like a diving rod. At heart, the movie, with a sleazy image of pond-scum green, is just another portrait of Southern sensibility, backwoods backwardness, tooth decay, hymic laughter, drool, etc. 1975. TV. \* (Academy, 3/20 midnight)

**The Three Musketeers** — In Richard Lester's rambling, semi-slapstick treatment of Dumas's staple story, the musketeers carry off their appointed exploits apparently only because the book says they shall and not because they are able. It seems a bright idea to show swashbuckling as a loony, headless, head-over-heels activity, but the swashbuckling genre has always had a steep inclination toward humor, and few examples, from the Douglas Fairbanks-Errol Flynn-Burt Lancaster paragon to the Bing Crosby-Danny Kaye-Bob Hope travesties to De Broca's sly CLOUTIER, have shown a sense of humor as pitch-minded as Lester's. However, its laughs are frequent, its pace is quick, and its symptomatic of Lester's singleness. A wealth of period curiosities were dug up, or dreamed up, but it is symptomatic of Lester's singleness that they are never displayed in a fashion to enlighten historically, but always to boggle surreally. With Michael York, Oliver Reed, Frank Finlay, Richard Chamberlain, Rachel Welch, Faye Dunaway, Charlton Heston. 1974. \* (Claremont, UA Cinema 3, Cabriolet)

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## Letters

Address all correspondence to:  
Editor, Reader  
Box 80603  
San Diego, CA 92138

### ONE SUGGESTION

Dear Editor:  
I have one compliment, one criticism, and one suggestion.  
In order: your paper, which I read weekly, has drastically improved in this past year. The headlines are catchier, the articles are more interesting and more relevant, and the contents are decided better.

But, I get the impression I'm seeing the world through the eyes of O.B. residents. It's the same feeling inside the Strand theatre any night of the week. The attitude is there in all the articles. It seems really unfair to present such a lopsided view of the world.

The suggestion I have is to evaluate your work crew and see if there isn't some way you can get some new blood in the place to guard against the narrow-mindedness that comes from cliques where everybody does everything alike.

Thanks for hearing me out.

San Diego  
Mary Seifert

### BARRY LYNDON DEFENDED

Dear Editor:  
I have read the *Reader* religiously and up to now have gone out of my way to refrain from writing you my malcontent letter referring to Duncan Shepherd. But his predictably mediocre and unforgivable review of Kubrick's *Barry Lyndon* represents an all-time low in film criticism. Everything, from the title to his off-base analogies, makes me wonder if he might have trouble interpreting the dramatic structure of *Snow White* and the *Seven Dwarves*.

His analysis of Horden's narration sheds light on the fact that Shepherd must have difficulty describing, or remembering, what *Barry Lyndon* represents. It is a lesser-loved Thackeray novel, this straight-man performance, cleaning up after the two stars, the finest in the film and Benjamin's humanist work since the HE AND

appeal under simplification which would excite the sickening element of brash satisfaction that so well defines the pedantic pleas of the reviewer. Better that Kubrick branch out with a third-person narrative than to repeat his mastery of the first-person (*A Clockwork Orange*).

Duncan's claim that it is an extravagance to be a perfectionist, in search of the 18th century, and that any *mise-en-scene* which provides one's arrival to just that, contradicts his creditation to Kubrick for obtaining the specialities of the Baroque and Rococo artists. Shepherd's miscalculation that *Barry Lyndon* is "time-machine foolery" denotes his questionable ability to understand cinema as a teaching tool. What could be better than to watch and learn what the 18th century looked like than to see a period piece film?

Kubrick's use of the zoom seems easily justifiable as a substitute for renewed narration. It solves the problem of forcing the viewer to concentrate on specific items of the composition and gives Kubrick's trained eye the right to help us along the encompassing landscape. We are engaged, bit by bit, by a controlled systematic revealing of the scene.

Shepherd seems afraid to speculate where characters dominate the visuals. Nowhere does he mention Kubrick's superb handling of child actors (Young Lord Bullington and Brian). Nowhere does he offer the criticism of Marisa Berenson's tremendously underplayed role. He cannot even recognize this obvious weakness in an otherwise undiluted masterpiece.

*Years in love with celluloid*, Lawrence R. Jackson  
Film major — SDSU

### REVIEW REVIEWED

Dear Editor:  
Duncan Shepherd is an astute, intelligent, and perhaps most importantly, controversial critic. His service to film is undeniable. However, after his review of *Barry Lyndon* (Feb. 26), I was

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puzzled by his judgments, as well as his rather, and so wrote a review of his review, which I have decided to humbly submit to you:

"So-So Beautiful" by Duncan Shepherd.

The conception of this essay is faulty on several counts. First, on the purely technical side, exposition is very clumsy indeed, with the beginning most untidily and awkwardly far too long to get down to the business at hand. Then, there are several fallacies which are inherent in the creator's point of view, which is third person know-it-all related in first person plural (as in *trinity*). You can see what problems this might cause, and he does permit clean development to soft-shoosle stumble from one opinion to another haphazardly. Finally, there are many mistakes, perhaps due to the production's low budget for brains.

Fred Horn  
La Mesa

### ADDRESS CORRECTION

Dear Editor:

We at the Edwards Southeast Community Arts and Cultural Center are deeply grateful to your paper for Vicki Burn's article (City Lights, Feb. 26) concerning our program.

We all feel that the article was well written and conveyed what we at the Center are all about. We would, however, like to state that we are located at 2589 Imperial Avenue in San Diego, and not in Chula Vista.

Once again, thank you for writing such a beautiful article.

Eddie L. Edwards  
Director  
Edwards Southeast Community Arts and Cultural Center, Inc.

### Duncan Shepherd

This year so far, there has been, compared to the usual privation, such an abundance of first-run French films in San Diego — ones by Truffaut, Malle, Chabrol, Ennio — that it is hardly necessary to make much to do about a couple that appeared and disappeared in the last couple of weeks.

Henri Verneuil's *The Night Caller*, last week at the California, is a synthetic test-tube creation, an imitation-American cop film, even though the sensuous feeling for cold cityscapes and for the machinery of modern crime and crime-fighting is a trademark of Verneuil's thrillers like *The Sicilian Clan*, and even though Verneuil's affection for the resourcefulness and resilience of the spunky hero, flexible in the steel-and-concrete maze, earmarks him as a compatriot of Jacques Tati.

The movie has a two-plane effect, cleaved. The sharp-drawn urban geometry, beautifully shot by Jean Penzer in bland grays and blues, remains only a background in wait for an appropriate plot. But the action in the foreground, too frequently, is motivated only by Jean-Paul Belmondo's lunatic craving for stuntwork: He chases an Italian mobster into a subway station and, commandeering the control booth, he orders the train to make no stops, rather than so that the train to simply stand still, so that he can jump aboard in the train in motion and scuttle along the catwalk, tilting into the headwind and ducking the overpasses (he takes up the chase of the Italian, moments earlier, after he has pursued a lady-killer for half-an-hour across rooftops and through traffic, and has finally closed to within twenty feet of the fugitive's motorcycle, then decides, "To hell with this guy"; and for a finale he crashes through a skyscraper window from the outside, but rather than lowering himself from the story above, he approaches the window, not too quietly, dangling from a

## French Wave



The wife mentions that Habib—remember Habib, dear?—has returned from Tokyo (in Creative Writing class this is known as "foreshadowing" in movie theatres it's known as a dead giveaway).

helicopter.

No attempt is made to explain the Belmondo character's behavior psychologically—he has a death wish, or his mother was a feminist, or he is an addict of Action Comics. Belmondo's on-screen persona prevents you from taking the movie seriously. (There's a boomerang principle at play.) In the same way that Keaton's and Lloyd's slapstick acrobatics at times seem really too risky to be in just ridiculous, Belmondo's risks seem just too ridiculous to be really serious.) Yet this nonsense, nonetheless, is the sole reason of tall orange cranes demolishing and rebuilding the neighborhood bit by bit. While the essential information is gotten out in a clumsy and roundabout way, and while the story on screen takes longer to sit through than it normally takes to read a Simon book, slim as melba toast, the movie demonstrates how visually

interesting it can be, even under a merely workmanlike director, to imitate Simon's mundane method of characterizing people through select, highlighted detail—their pet possessions, habits, irritants, etc. A stand-out scene for evocative sights and sounds: Gabin standing over a gurgling fry-pan, Signoret over the shooshing tap, the clamor of construction work coming through the window, as the two fix their separate dinners in silence, then take their places at separate tables.

Speaking of French films, I ought to point out the start of *Filmes* in Los Angeles this coming Sunday, the 21st, and one of the first items on schedule, Chabrol's *A Piece of Pleasure* (Monday, the 22nd, 7 p.m.).

The new Chabrol is a step, a baby step, away from his conventional thrillers. (Where in *Just Before Nightfall* he gives you the obligatory murder first thing, here he saves it for last, leaving the movie open and uncertain until then.) It is a smart step, I think; and the additional relaxing of Chabrol's often pregent, pre-tentious style, notwithstanding a flareup of his inexpressible black humor at the finish, is a relief also.

The movie is still thriller-thing, for Chabrol appears less interested in motives than in chess-game moves and counter-moves. And there are some pretty sleazy narrative inventions, particularly for major advances of the plot: The disintegration of a happy marriage is kicked off with an embarrassing after-dinner discussion (Have you ever cheated?—the husband muses—Well, you should certainly try it!); it then jumps to a quick garden scene where the wife mentions that Habib—remember Habib, dear?—has returned from Tokyo (in Creative Writing class this is

(continued on page 16)

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# Reader's Guide to Local Events

## Special Events

**23RD ANNUAL SAN DIEGO INTERNATIONAL WORLD OF WHEELS SHOW**, featuring the futuristic "Love Machine." Friday through Sunday, March 19 through 21, San Diego Community Center, 291-5356.

**WEEKEND CAMPOUTS**, Saturday and Sunday, March 20 and 21, sponsored by Natural History Museum (232-3821) at Camp Fox and Conference on Wilderness Education (YMCA Camp Department, 292-0797) at Camp Marston in the Laguna Mountains.

**FRED JACKSON MIME AND PUPPET CO.**, a young people's presentation, Saturday, March 20, 10:30 a.m., City College Theatre, 260-7610.

**FRIENDSHIP VIETNAM** luncheon benefit for Women and Children of Vietnam, Saturday, March 20, 11 a.m., 3712 Promontory, 274-1653.

**HORSE SHOW** sponsored by Flying Horses Riding Club, English and Western Riding, Sunday, March 21, 9 a.m. to 2 p.m., Frighter stables, Miramar Naval Air Station, 279-2708.

**ANTIQUE SHOW** sponsored by Southwestern Antique and Art Foundation, Friday through Sunday, March 19 through 21, 10 p.m., Mission Hall, 1895 Camino del Rio South, Mission Valley, 232-3101.

**NORTH COUNTY ANTIQUE TOUR** sponsored by Covey, Natural History Museum Auxiliary, Tuesday, March 23, leaving 10 a.m. from San Diego Natural History Museum parking lot and to 10 a.m. from La Jolla Village Inn, 232-5124.

**CLOCKS AND TIMEPIECES** on exhibit through April 3, National City Public Library, 477-5131.

**WHALE WATCHING EXPEDITIONS**, The annual migration of California gray whales can be observed on daily boat trips and six-day trips to Baja California by H&M Landing, 232-1144.

**OLD TIMEY DANCE**, contra, square, and big sets, Every Wednesday, 8 p.m., Aztec Center, Council Chambers, SDSU, every Wednesday, 8 p.m., New Gym Conference Room, ASUC, 454-0938.

## Galleries

**"CORNBELT GOES COUNTRY"**, an art exhibit, Thursday, March 18 through April 8, Southwestern College Art Gallery, 420-1080.

**"JEWELS OF THE EMPIRE"**, a potpourri of crafts, Friday through Sunday, March 19 through 21, 11 a.m. to 6 p.m., The Hand of God Pottery, 3814 4th Ave., 295-1493.

**PHOTOGRAPHS** by James Gibbs, through March 30 at the Photo Workshop, 264-9431.

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**CHINESE PAPER CUTS**, sponsored by the Asian Arts Committee. On display Saturday, March 20 through Sunday, April 25, Fine Arts Gallery, 232-7931.

**OSBORNE COLLECTION**, privately owned paintings and sculptures by modern European and American artists. Also, black and white photographs of industrial building construction, Saturday, March 20 through May 2, La Jolla Museum of Contemporary Art, 454-0183.

**SAN DIEGO'S POTTERS GUILD** presents an exhibit "Clay Works," plus demonstrations of Wheel-Throwing, March 20, and Large Wheel-Thrown forms, March 21. Show opens Saturday, March 20, Museum of Man, Balboa Park, 239-2001.

**OILS, ACRYLICS, AND INK DRAWINGS** by artists Laura Batt, Nita Colino, and Mary Abernathy, currently on display, Cottage Gallery, 2523 San Diego Ave. 222-3698.

**BICENTENNIAL PHOTOGRAPHIC EXHIBIT**, "Eugene Buchel, S.J., Rosebud, and Pine Ridge Photographs, 1922-1942." Opens Wednesday, March 24, Escondido Regional Arts Gallery, 747-5211.

**DRAWINGS** by David Ronce and Bobbi Lurie, on exhibit through April 4, Unicorn Theatre Gallery, 459-4343.

**METAL, WOOD AND STONE SCULPTURE** by Shirley Lichtman, and oil paintings by Susan Simmen. Through April 8, Knowles Art Center, La Jolla, 454-8515.

**"DEATH VALLEY"**, an exhibit of photographs by Ullrich and Marie Meisel. Through April 18, Natural History Museum, 232-3821.

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

**CALIFORNIA-HAWAII BIENNIAL EXHIBIT**: Juried show of paintings, sculpture, and graphics by California, Baja California, and Hawaii artists. Through March 26, Fine Arts Gallery, 232-7931.

**GROUP SHOW** of San Diego artists from the Artists' Cooperative Gallery, through March 28, Designbank Gallery, 1262 Kettner Blvd. 236-1916.

**PRINTS** by Shirley Kalish, through March, San Diego County Law Library, 236-2231.

**"THE FIRST AMERICANS"**, Edward S. Curtis photos and text on the cultures of more than 30 Indian tribes. Through March, Lobby, San Diego Public Library, 236-5500.

**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.

**TWO ARTISTS' SHOW**, a series of oil paintings by Maxine Dunn and Vera Mowbray, on exhibit Tuesday, March 16 through Wednesday, March 31, Southwestern Artists' Association, Spanish Village, Balboa Park, 424-3298.

**GRAPHICS, ACRYLICS, ENAMELS, AND POETRY** by Lori Spuehler, USD art faculty member, through April 22, Founders Gallery, USD, 291-6480, ext. 354.

**PAINTINGS** by Solana Beach artist Monte DeGraw, on exhibit through March 31, in the Galeria of the Glendale Federal Savings and Loan Association, 291-3253.

**LITHOGRAPHS** by Nancy Steen, through March 27, Triad Gallery, 299-6543.

**WOOD SCULPTURE** by Norm Ridenour, and fabric sculpture by Gary Cline, through March, Artists' Cooperative Gallery, 299-0200.

**ACRYLICS** by Mary Moller, on exhibit through March 28, San Diego Art Institute Gallery, 234-5946.

## Film

**SURFING AND SKATEBOARDING** films presented Friday, March 19, Patrick Henry High Auditorium, and Saturday, March 20, Grossmont High Gym, both at 8 p.m., and Sunday, March 21, 7:30 p.m., La Mesa Fine Arts Auditorium.

**WINTER IN MEXICO**, a color travelogue narrated by photographers Lisa Chickerling and Jeanne Porterfield, Friday, March 19, 8 p.m., Horace Mann Junior High School auditorium, 4345 54th St., 280-7610.

**IN SEARCH OF THE BOWHEAD WHALE**, documentary about spring migration of rare mammals, Saturday and Sunday, March 20 and 21, 1:30 and 3 p.m., Natural History Museum, Balboa Park, 232-3821.

**THE BIG BROADCAST OF 1932**, featuring George Burns, Gracie Allen, Bing Crosby, Kate Smith, Ethel Merman, Jack Oakie, Saturday, March 20, 7:30 p.m., and Sunday, March 21, 2:30 p.m., Fine Arts Recital Hall, Grossmont Community College, 465-1700.

**HOLLYWOOD MUSICALS UNLIMITED** presents "The Great Ziegfeld" with William Powell, Myrna Loy, Fanny Brice, Ray Bolger, and Luise Rainer, Sunday, March 21, 1 p.m., The Unicorn Cinema, La Jolla, 459-4343.

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

## Lectures

**POETRY READING** by Linda Reed, Saturday, March 20, 11 a.m., at John Cole's Bookshop, 780 Prospect, La Jolla, 454-4766.

**OPTIMAL HEALTH LECTURE SERIES**: "Creativity and Risk Taking: Art & Lifestyle" is discussed by Thomas N. Rusk and Randolph Reed, psychiatrists and co-medical directors of Western Institute of San Diego, Thursday, March 18, 7:30 p.m., Case Real, Aztec Center, SDSU, 286-6551.

**WARREN FARRELL**, author of "The Liberated Man," speaks on moving beyond masculinity, Thursday, March 18, 8 p.m., Montezuma Hall, Aztec Center, SDSU, 286-6847.

**"HELTER SKELTER"** is discussed by Vincent Bugliosi, prosecuting attorney of Charles Manson, Thursday, March 18, 8 p.m., Camino Theatre, USD, 291-6480, ext. 354.

**"SLEIGHT OF HAND AND SLEIGHT OF MIND"**, a program featured by Dr. Arthur C. Hastings, nationally known researcher in parapsychology and psychic phenomena, Thursday, March 18, 7 p.m., College Grove Shopping Center Community Hall, 465-1700.

**GERMAINE GREER**, author and feminist, discusses "The Female Eunuch," Friday, March 19, 8 p.m., Montezuma Hall, Aztec Center, SDSU, 286-6847.

**OLD AND NEW CHINA**, slide presentation and discussion led by Margaret Rau, author and lecturer. Sponsored by U.S.-China People's Friendship Association of San Diego, La Jolla Recreation Center, 615 Prospect, Friday, March 19, 7:30 p.m.

**AGE OF ENLIGHTENMENT CELEBRATION**, a symposium sponsored by the International Meditation Society, Saturday, March 20, 10 a.m. to 12 noon and 2 to 5 p.m., House of Hospitality Ball Room, Balboa Park, 478-3551.

**CHICANO LIBERATION AND SOCIALISM**, a lecture presented by Rod Gonzalez of the Socialist Workers Party, Friday, March 19, 8 p.m., Militant Forum, 4635 El Cajon Blvd. 280-1292.

**"CHINA TODAY"**, a lecture and entertainment by Tanja Winter, President of San Diego Chapter of the U.S. China People's Friendship, Sunday, March 21, 3:30 p.m., Fellowship Hall of the Central Christian Church, 201 First, 271-8211.

**POETRY READING** by John Linthicum, radio-producer host of The Poetry Hour and poetry editor of Tupshut, Monday, March 22, 7 p.m., Pacific Bookshop, 4614 Mission Blvd. 488-1177.

**"RUBIN CARSON'S SURVIVAL KIT TO LOVE AND MARRIAGE"**, a discussion on male-female relationships by the author and television personality, Tuesday, March 23, Student Center, Grossmont College, 465-1700 ext. 321.

**ROBERT DUNCAN**, Black Mountain poet, is featured in SDSU New Poetry Series, Tuesday, March 23, 4 p.m., Council Chambers, Aztec Center, SDSU, 286-5204.

**"ON BEING CHICANO"**, a lecture by Raoul Castro, Governor of Arizona, Wednesday, March 24, 8 p.m., Copper Room, Convention and Performing Arts Center, 236-6500.

**ISSUES IN CONTEMPORARY ART LECTURE SERIES**: "The Creative Mind: Work From 1968 to Today" with Agnes Denes, Monday, March 22, 7 p.m., Room C-5, Palomar College, 744-1150 ext. 255.

**"LAW AND THE INVISIBLE HAND"**, a lecture by James Buchanan, Professor, Virginia Polytechnic, Thursday, March 18, 8 p.m., Salomon Lecture Hall, USD, 291-6480.

**"SEXUAL ISSUES IN THE CONTEMPORARY RELIGIOUS COMMUNITY"**, topic of 3rd Annual Conference sponsored by the Clergy Council of the Planned Parenthood Association of San Diego County, Wednesday, March 24, 9 a.m. to 3:30 p.m., Central Christian Church, 201 First St. 276-9140.

## Sports

**SOCCER EXHIBITION GAME**, San Diego Jaws vs. New York Cosmos, Wednesday, March 24, 7:30 p.m., Balboa Stadium, 284-9229.

**NAVY/RESERVE HOCKEY**, San Diego vs. Phoenix, Saturday, March 20, vs. Indianapolis, Tuesday, March 23, 7:30 p.m., Sports Arena, 224-4176.

**INDEPENDENT TENNIS ASSOCIATION FINALS**, with top professional players and a purse of \$100,000 (\$50,000 to the winner), through Friday, March 19, singles finals, 12 noon on Saturday, March 20; and doubles final 1 p.m. on Sunday, March 21, La Costa Racquet Club, Carlsbad, 438-9111.



## Music

**SAN DIEGO SYMPHONY**, conducted by Peter Eros, with Soprano Jessie Norman, presents works by Wagner, Mendelssohn, Nielsen, and Mozart, Thursday and Friday, March 18 and 19, 8 p.m. Civic Theatre, 232-3078.

**MODERN DANCE CONCERT** by the San Diego Dance Theatre, Friday, March 19, 8 p.m., Mayan Hall, Southwestern College, 420-1331.

**GUITAR AND CHAMBER MUSIC** featuring guitarist Joseph Trotter and the Henry Kolar String Quartet, Friday, March 19, 8 p.m., Fine Arts Recital Hall, Grossmont College, 465-1700 ext. 321.

**MINI-CONCERT**, presenting opera works with Howard Fried, tenor, Edna Garabedian, mezzo-soprano, and Frank Fata, pianist, Monday, March 22, 12 noon and 12:30 p.m., Grand Salon, Civic Theatre, 454-6522.

**CLASSICAL FLUTE**, performance by Jeri Webb, Sunday, March 21, 8 p.m., Recital Hall, Music Building, SDSU, 286-5204.

**HARRISCHORD CONCERT** with Igor Kipnis and Elizabeth Hamilton, Wednesday, March 24, 8 p.m., Montezuma Hall, Aztec Center, SDSU, 286-6847.

## Theatre

**ANDRE**, dramatic reading of William Dunlap's play, Friday, March 19, 8 p.m., Theatre, SDSU, 286-6844.

**HAIR**, rock musical, Thursday and Friday, March 18 and 19, 8 p.m., and Saturday, March 20, 2 and 8 p.m., Speckles Theatre, 233-6541.

**ALI BABA**, children's play by San Diego Junior Theatre, Fridays, March 19, 7:30 p.m., and Saturdays and Sundays, March 20, 21, 27, 28, 2 p.m., Casa del Prado Theatre, Balboa Park, 239-8355.

**GASLIGHT/ANGEL STREET**, Fridays and Saturdays, March 19 through April 3, 8 p.m., and Sunday, March 28, 2 p.m., North County Community Theatre, Vista, 726-9802.

**MACARONI FEATHERS**, a participation play sponsored by the Children's Theatre, Saturday and Sunday, March 20 and 21, 1 and 3:30 p.m., Experimental Theatre, Dramatic Arts Building, SDSU, 286-5204.

**THE GOOD WOMAN OF SETZUAN**, by Bertolt Brecht, presented by the Mesa College Apollon Theatre, Friday and Saturday, March 19 and 20, 8 p.m., Mesa College, 279-2300 ext. 236.

**THE PETRIFIED FOREST**, Robert Sherwood drama, Thursdays through Saturdays, through April 10, 8 p.m., Sunday matinee, March 21, 2 p.m., Patio Playhouse, Escondido, 485-2110.

**NORMAN, IS THAT YOU?** Dinner theatre, Tuesdays through Sundays, cocktails 6:30 p.m., dinner 7 p.m., and curtain 8:15 p.m., (one hour earlier Saturdays and Sundays), Saturday cocktail show 10:30 p.m., and Sunday brunch matinee 12 noon, through April 11, Broadway Dinner Theatre, 234-3453.

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

**TODD OF TODD HALL**, Children's theatre, Wednesday through Saturday, 7 p.m., and Sunday, 2 p.m., through March 21, Stage-house Theatre, Grossmont College, 465-1700.

**WINTER PATRIOT**, World premiere of a dramatization of Thomas Paine's life by San Diego author Frances Bardacke, Tuesdays through Sundays, 8 p.m., and Sunday matinees, 2 p.m., through April 4, Old Globe Theatre, 239-2255.

**A TRIP TO CHINATOWN**, musical comedy written by Charles Hoyt in 1891, Tuesday through Sunday, 8 p.m., and Sunday matinee, 2 p.m., through March 21, Old Globe Theatre, 239-2255.

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William Graham

We all wanted to peel back the pages a little to see who would marry, how successful we would be, when we would die, and so on. So we filed through the big wooden doors one by one. Inside, nestled against the wall to receive us was a little battered desk with a basket on top, a basket with dollars in it. We each put in one dollar. Not a bad price to know the future, a dollar.

An aged clock over the entranceway ticked with each passing minute. It was clicking 7:15 when I picked up my number card, the type used in bakeries. Mine was 17. A woman in a floor-length patchwork dress and with hair like raven feathers said we should sit according to number in a circle. In the center of the circle was a spring-loaded, orange office chair, empty.

A word about number 16: She is a friend of mine; name's Sheri. She is 22 years old and works at Sears. She is honest, open, and she also believes in spiritualism. Her boyfriend's name is Michael, who, for purposes of spiritualism, was known as number 18. The two had been living together for a year. Lately, though, their relationship has cooled a bit. They fight regularly and Sheri has moved out of Michael's apartment. Each would ask about the other's love.

The modern office chair looked a bit lost. This place wasn't modern, wasn't an office. It was 3777 42nd St., The First Spiritualist Church of San Diego.

The church was very bleak, despite pink walls and a white ceiling. Dim courthouse-type globes issued a minimum of light, rather orange. Instead of pews, we sat in old wood-backed, theater-type chairs—the last row of them. Curiously, they were positioned backwards; a circle was formed from it with folding chairs.

Glass bookcases nestled in each rear corner. A bookshelf stereo speaker sat on each. Near one of them was a modernist picture of Jesus Christ. He had a toothy smile and scraggly hair. He looked like a nice guy. A prayer was printed on a three-by-four foot tapestry a few feet away.

The church was very narrow and very long, like a big show box. On the far end sat a long bar and podium instead of an altar. Behind the bar were several high-backed chairs that might have been used during the Inquisition. The easement windows, open, had

# As the Spirit Moves

As 7:25 clicked, I wondered when a Madame Zorga-type would enter and zap us with lightning bolts. She had 23 people waiting for her, most of them women. Ten of those women were wringing out imaginary dishclothes with their hands; a few others scribbled on little pieces of paper. The scribbling was important questions for Madame Zorga.

opaque shower-stall glass in them. A passing motorcycle hydrogen-bombed the room's silence.

At 7:25 clicked, I wondered when a Madame Zorga-type would enter and zap us with lightning bolts. She had 23 people waiting for her, most of them women. Ten of those women were wringing out imaginary dishclothes with their hands; a few others scribbled on little pieces of paper. The scribbling was important questions for Madame Zorga.

Two men were also fidgeting with their hands. One non-fidgeter, number 23, was a middle-aged man with tattoos on his arms. He had his eyes closed. Sheri said he was meditating.

The patchwork woman smiled a lot, though not at anyone in particular. She was lightyears away. She picked up an 11-by-14 inch artist's sketchbook from alongside the dollar-basket and began to draw. She drew dozens of circles on a page of the sketchbook. She had a flywheel for an arm.

No one really talked; a few confidential conversations were mosquito buzzes in an iron tonic. By 7:29 the dribble of building enters had fallen off considerably. The show was about to begin. The show was Reverend David Kimble. So much for Madame

face, another photograph. It is the wife of the man below. You must work with her to awaken him." And so on.

Our circle varied widely in age, from white-haired, hobbly women to a dewy-skinned, short, pugilist adolescent. He was told to "avoid motor-driven vehicles." One of the aged grew warm with the word-images of a returning son.

On occasion the patchwork woman would stretch out her arms as if receiving spendthrift sunshine. On occasion, tattooed number 23 would let out a soft snore. Meditating.

And Sheri and Michael? Changes would be made, but the relationship would hold.

A bit about David Kimble, the patchwork woman, and The First Spiritualist Church of San Diego. Spirits—we all have spirits around us, spirits freed from dead bodies, according to David Kimble. And that is what the Spiritualist church is all about. One of the most powerful spirits of all times was Jesus Christ. The spiritualists are strong believers in Jesus Christ and God, and are violently antipathetic to occultists and parlor magicians.

The Spiritualist Church, according to Kimble, has been around a long time, nationally, and was recognized by The Congress of Religions in 1896. Kimble said the San Diego chapter is the second oldest church in the city.

He said a wide variety of San Diegans, from an Assistant District Attorney to traditionalist priests, have showed up at his readings. He said women participants far outnumber men, and he attributed that fact to the nuances of the female role.

The church gives circle readings on Friday and Tuesday. About 30 people show up for each. Kimble also gives about 30, hour-long, private readings per week, which are much more thorough. Although there are no set fees for any of the church services, usually those private readings contribute from \$5 to \$10, and those "in circle" contribute \$1. Kimble also teaches two classes on spiritualism—20 people attend each. There are three reverends available for Sunday services that about 100 people attend.

"Mass" consists mostly of hymns and "consciousness raising." The 23-year-old Kimble began studying spiritualism at age 15 in Ohio. Each church ordains its own reverends. Seven years of study are required, and "competency as a medium" must be proved, usually by revealing facts known only to

those administering the test. Kimble said the first spirits he contacted were those of his dead grandparents when he was eight years old. His grandparents were spiritualists, too. His parents were not, largely due to the untimely deaths of two of his aunts. They were mediums, too, but they short-circuited and died.

"It involves an exchange of electricity," said Kimble, "and you cannot be physically touched during a reading or while in a trance." That was his aunts' mistake—being touched.

"Everybody can do it," Kimble observed. "It's sort of like playing the piano. Some people will catch on easier than others, but ultimately it takes practice."

"Doing it" is a four-way process, according to Kimble. He has built up paths of communication with his spirits, and during a reading those spirits pick up information from the spirits of the participant in question. That information is then relayed to Kimble.

The information is fed primarily in two ways—through visual and aural symbols, usually the former. He said the aural symbols come in a voice quite different from his own. He interprets some of the symbols for the participant, thus the prediction of specific incident, problems, etc. Other symbols are designed to be interpreted by the participant, thus the vague astrology-type imagery.

On rare occasions Kimble gives a trance reading, in which another spirit takes over his consciousness, and he is a more receptive, a mouthpiece. He did one of these for a man from Sweden, with startling results. Kimble said that he knew "only three words of Swedish," but for an hour and a half Swedish is all he talked in.

Most of the people who attend circle readings are outsiders, or one-timers, and are mostly concerned with physical and immediate needs. "Like a woman will want to know if they guy she's sleeping with is going to leave her." Those who attend services are usually more concerned with spiritual needs.

Kimble has changed "any lives?" He said he's never non-committal on that question, but said there were instances where he might have. For instance, one woman told him the man she loved was going to marry another "because he had to. But I told her that the other woman had lost her child and she was withholding the information."

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(continued on page 16)

Jonathan Saville

The recent concert of music by Bernard Rands, visiting composer at UCSB, evoked a mixed response from the largely academic audience. Mr. Rands' colleagues and followers expressed strong enthusiasm; but many listeners, attracted mainly by curiosity and by the fact that the concert was free (who wants to take a chance on contemporary music if you have to pay for it?), reacted with puzzlement or dislike. The strange squeals and hiccups of the singers, the antics of the instrumentalists (leaping up, spitting, crashing down on the piano), the anxious moans from the tape recorder, the seeming arbitrariness and shapelessness of the compositions—it was all so unexplained, so alien, as though one were witnessing a concert by a touring company from Mars.

Those members of the audience who reacted this way would have been even more puzzled had they known that the strange devices Mr. Rands uses in his music are in fact fairly conventional, that he belongs to a well established school of composition with its own traditions and its own familiar musical vocabulary.

The school is an international one, including the Frenchman Pierre Boulez, the Italian Luciano Berio, the Japanese Toru Takemitsu, and several Americans (some of them working in San Diego), but its chief home at present seems to be Mr. Rands' native England, where his contemporaries Peter Maxwell Davies and Harrison Birtwistle have been leading the vanguard for about a decade. What are the characteristics of this school, characteristics by this time so firmly fixed as to constitute a precisely definable musical style?

There is, first of all, a dramatization of the concert situation itself. In the concert we have become accustomed to over the past centuries, performers sit or stand on a stage in a rather drab and unemotional way, devoting all their energies and passions to the production of sounds; they are not particularly interesting to look at, and if you close your eyes you miss nothing. The school to which Mr. Rands belongs intentionally brings into question this impersonality of the musicians; it does so by making their presence on the stage—their movements, their personal feelings, their relationships with each other and with the audience—an explicit center of dramatic interest. In Berio's *Recital I*, a singer undergoes an

## A TOURING COMPANY FROM MARS



One of the unmistakable characteristics of these contemporary works is the demand that singers produce squeals, giggles, gasps, whispers and mad ululations, in addition to more or less old-fashioned vocal lines.

anxiety attack because her accompaniment has not yet arrived; in Maxwell Davies' *Eight Songs for a Mad King*, the singer scratches a violin from a caged musician and breaks it; in Mr. Rands' *Ballad 2*, the singer does vocal exercises, directs a calisthenics class, and plays hide and seek with the spotlight, while a pianist, ostensibly accompanying her, spends most of his time raising and lowering the lid of his instrument. We are clearly witnessing, in this intriguing if not especially pleasant age, the development of an art form all of way between music and theatre, yet of an entirely different sort from opera, the previous fusion of the two arts. In opera, dramatic action is accompanied by and expressed through music; in this new form, the actual act of performing music is accompanied by and expressed through the gestures and interactions of theatre.

The utility of such a musical-

scaffold. The dramatic situation is never fully spelled out; yet it functions as a powerful communicative device to enhance the source of the text ("Come all ye Sons of Art," a late-filled version of Purcell's famous celebration of the Muse), the anguished mournfulness of the music. It should be noted, however, that in these dramatized performances the parodic impulse has a fatal tendency towards the cheaply comic. Mr. Rands' *Ballad 2*, a parody of a Lied recital, is a cheap joke of just this sort, and while the calisthenics, the piano-like tricks, etc., do produce some appreciative titillation in an audience, I would far prefer to see Anna Russell doing this sort of thing, without any pretensions to high art. In *Ballad 1*, dedicated to the memory of Judy Garland, the comic elements in the parody of a night club singer presumably have serious intent, but the grimaces, the horseplay with the orchestra, and the other bits of dramatization come off more as shabby television comedy than as serious commentary on a serious emotional theme.

The same tendency to "cheap comedy" is to be found in the second major element in Mr. Rands' style (and in the style of his school): the use of "extended" means of vocal production. One of the unmistakable characteristics of these contemporary works is the demand that singers produce squeals, screams, giggles, gasps, whispers and mad ululations, in addition to more or less old-fashioned vocal lines. The justification usually advanced for such techniques is that conventional vocal production is expressively limited, and that the new, non-musical sounds enable the composer to convey emotional states inaccessible to older music. This justification is not entirely false, but it is framed in a misleading way. No instrument has ever been devised with the emotional range of the well-trained operatic voice; such a voice can express anything—joy, fear, jealousy, rage, serenity—and can transform the human emotion into something beautiful in its very manner of expression. The one thing it cannot do is express these emotions in their raw state, before they have been stylized, given aesthetic decorum, converted into art. To introduce actual screams and gasps is not so much to extend the emotional range of the composition as to take away some of music's specifically aesthetic properties. We get down to basic emotion, so

immediate and desperate that it cannot have anything to do with form or beauty. It follows that the most effective use of these non-musical vocal sounds is in works portraying extreme situations, those characterized by unredeemable anguish, horror and madness. This is the case, for example, in Maxwell Davies' *Revolution and Fall*, where it is appropriate that the blood and torture of the poem be expressed by the soprano's screaming through a bull-horn, or in his *Eight Songs*, which expresses the excruciating sufferings of the insane King George III. But unless the dramatic situation is tragic enough to make these ugly vocal sounds inevitable, human anguish pushed beyond all bounds, they can easily sound like nothing more than childish silliness. Furthermore, the actual expressive capabilities of a scream or a giggle are extremely limited; you can say one thing with them, but that is about all. When overused (which means repeated more than once) they quickly become boring, like the sound of a triangle or a tam-tam heard again and again. The Rands concert did not convince me that this composer's use of extended vocal techniques was truly functional. Instead of increasing the emotional range, the squeals and hiccups diminished it, replacing expressiveness by ludicrous and ultimately tedious trickery. Peter Maxwell Davies is a sombre and tragic composer, who uses these devices to great effect; but I get the impression that Mr. Rands is at bottom a jolly and amusing composer, on the order of Jean-Francais, and that he cannot use this vocabulary well because he has nothing to say that requires it. Here I may be mistaken; but I do know that his use of non-musical sounds was for the most part lacking both in emotional expressiveness and in formal interest.

A final characteristic of the "new music" is its disjointedness. From the origins of Western music on, the underlying impulse has been to connect: to connect notes in melodies, to connect keys in modulations, to connect parts of each composition in an integrated structure. The loss of musical connectedness is surely the most decisive innovation in contemporary music, and it is this more than anything else that alienates most listeners. A melody in this sort of music consists of separated notes, thrown all over the cliff, kept apart by enormous leaps, never allowed to fuse into a flowing stream of vocal or instrumental breath. These are the "melodies" that Schoenberg, (continued on page 16)

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# Reader's Guide to the Music Scene

The Music Scene is compiled every Sunday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92138, or call 235-6176 by Sunday.

## San Diego concerts

**Kingfish**, Friday and Saturday, March 19 and 20, 8 and 10:30 p.m.; **Anthony Braxton**, Monday, March 22, 7:30 and 10 p.m.; **Backdoor**, Aztec Center, SDSU, 286-6562.

**Olivia Newton John**, San Diego Sports Arena, Wednesday, March 24, 8 p.m.; **Sports Arena Drive**, 224-4176.

**A Sunday Afternoon of Traditional Jazz**, The Hilton Inn, Sunday, March 21, 2 p.m.; 1775 E. Mission Bay Drive, 296-1413 or 459-4421.

**Gabor Szabo**, Thursday through Sunday, March 18 through 21, 9 and 11 p.m.; **La Macana**, Tuesday and Wednesday, March 23 and 24, 9 and 11 p.m.; **Catamaran**, 3999 Mission Blvd., Mission Beach, 488-1081.

### HEAT TREATMENT

Wednesday - Sunday

Coming Attraction April 9 & 10  
**Bill Withers**

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488-3716  
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755-8775  
(Solana Beach)  
(Encinitas)

**another bird**  
140 S. Sierra, Solana Beach  
755-6733 Minimum Age 21

## clubs

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

**The Albarron**: Island, Tuesday through Saturday, 1309 Camino Del Mar, 755-6744.

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

**Another Bird**: Heat Treatment, Wednesday through Sunday, 170 South Sierra, Solana Beach, 755-6734.

**Atlantis Restaurant**: R. B. People Movers, pop, Tuesday through Saturday; Joy Ride, Sunday and Monday, 2926 Ingraham, Pacific Beach, 224-2434.

**Beachland**: Jamul, Thursday through Saturday; Joy Merillo Secret, Sunday; Jamul, Tuesday and Wednesday, 8022 Clairemont Mesa Blvd. 560-8022.

**Flora Purim** and **Airto** featuring **Hermeto Pascoal**: La Paloma, Saturday, March 27, 8:00 and 11:00 p.m.; First and D Streets, Encinitas, 424-3937.

**Big Afro**: Latin Fever, Latin style music, Thursday through Sunday, 6149 University Ave. 286-1646.

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

**Boom Tranchard's**: Pure Corn, western, Tuesday through Saturday; Fryer, Sunday through Thursday, 1205 Prospect Place, La Jolla, 459-8262.

**Bushwacker**: Rue James Russell, light jazz rock, Tuesday through Saturday, 1299 Camino Del Rio South, 299-3544.

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

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

**Chuck's Steak House**: Chris Drake, Thursday through Saturday; John, Tuesday and Wednesday, 1403 East Valley Parkway, Escondido, 746-6100.

**Classico III**: Mosaic, Latin music, Thursday through Saturday; Al and Dean, Friday and Saturday, 710 National Ave., National City, 477-7678.

**Golden Barrel**: Ed Wilson, country folk, Sunday through Saturday; Al and Dean, Friday and Saturday, 710 National Ave., National City, 477-7678.

**GRB**: Claudia Rae Grasse Band, Thursday through Saturday; Mike Braccia's Rock n' Roll Breakfast, Saturday afternoon, 11:30-4:00; Storm, Sunday through Wednesday, 225 15th St., Del Mar, 755-1414.

**Haley**: Stevens Brothers, Thursday through Saturday; Tom Bogart, Sunday and Monday, 4260 W. P. Loma Blvd. 225-9559.

**Hotel Del Coronado Vite Lounge**: Rita Mos Duo, organ/piano/vocal variety, Tuesday through Saturday, 1500 Gurney, Coronado, 435-6611.

**Hungry Hunter**: Rich Faulkner, soft rock, Tuesday through Saturday, 2445 Hotel Circle Place, Mission Valley, 591-8074.

**Elbow Room**: Copenhagen, Friday and Saturday; Mitch Clavitt, acoustic guitar, 110 Garnet Ave., Pacific Beach, 488-9870.

**El Cortez Sky Room**: Bob and Kip, mellow rock, Tuesday through Saturday, 7th and Ash St. 232-0161.

**Fat Fingers**: Kirk Bates and the Fat Fingers House Band, Tuesday through Saturday, 1081 University Ave., Hillcrest, 295-2195.

**Folk Pub**: Thursday, Kippins Band, 8 p.m.; Friday, Josh Collins Band, 8 p.m.; Saturday, 9 p.m.; Sunday, Steve Dampire, 9 p.m.; Tuesday, 276-2240.

**Iron Horse**: Thunderbolt the Wondercutter, Wednesday through Saturday, 8238 Parkway Drive, La Mesa, 465-7663.

**Iron Maiden**: Ray Correa, acoustic guitar, Thursday through Saturday, Balboa and Genesee, 270-2033.

**Islande Hyatt House**: Chris and Lee, pop, Tuesday through Saturday, 1441 Quivira Road, 224-3541.

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## STRAIGHT FROM THE HIP

Matthew Alice

**Dear Matthew Alice:**  
I am taking an introductory psychology class as a school requirement. On the first day of class our teacher announced that part of our grade will be based on participation as a subject in psychology experiments. I don't like the idea of being somebody's guinea pig, even "in the name of science." Is this requirement legal?

**Dear Psyched:**  
I would surmise that your problem stems from a deep-seated psychological conflict; fortunately, it's psychology's conflict, not yours. The profession has been struggling with it for years, ever since the incident with Sigmund Freud. Freud was conducting a psychoanalytic session in his Vienna office, one of his patients lying on the couch free-associating (which even in those days was an expensive endeavor), while Freud expatiated on the deleterious effects of early toilet training on the developing psyche. Suddenly his up-to-then, lethargic patient jumped up from the couch and raced to the bathroom, screaming, "I tink, there, here I am!" Freud, being rather hard of hearing (instead of being here in the present, he was usually there, in the past), thought his patient's last word had been "ham," and in his Jewish sensitivity, Freud promptly had a cow. He chased after his patient but tripped on the rug, a typical Freudian slip. When he finally managed to pick himself up, he was so enraged that he dragged his patient out the door and put him on the first stage leaving town, which was, of course, the Anal Stage. This was the first case of psychological coercion.

Fortunately, modern psychology has moved into a period of humanism, believing that the individual's dignity and welfare must be upheld in all psychological experimentation, although people on welfare usually spend more time filling out federal forms than psychological questionnaires. To this end, research ethics were established, one of the most important being that no research should be forced to be an experimental subject. However, a higher ethic is that of actually doing research. Thus, students could still be required to participate if that was the only means by which graduate students and other poor researchers could earn non-paid subjects. This confusion was finally alleviated by the National Institute of Mental Health's Protection of Human Subjects Act, which says that you have the choice of participating or not, and even if you choose to do so, you can quit at any time without punishment. Many schools now offer a choice between being an experimental subject or doing book reports, taking extra tests, etc. But being an experimental subject is supposed to be a learning experience. You can learn what experimental psychology is all about: making up questionnaires, playing with different types of measuring equipment, controlling variables, and trying to convince students that experimental participation is a learning experience.

**Dear Matthew Alice:**  
When I call my girlfriend a "chick" she gets upset. She says it's a derogatory word. I told her that it's a form of the word "chick," which means she's very stylish and together. She doesn't believe me and is really getting on my case about it. Could you clear this up? Ken-Pecked Kearny Mesa

**Dear Len:**  
Sorry, but you've really laid an egg with that one. The term "chick" originated in Harlem around 1935 with jazz musicians who were, supposedly, "cool cats." In those days, the cats roamed the streets in hot pursuit of "chicks," who were attractive, saucy, and lively young women. Chick is the baby form of the word chicken, connoting perkiness, immaturity, helplessness, and, secondarily, food. In fact, prison food is called "chick" by the inmates. Calling your friend "chick" is one rung lower than calling her "babe" or "baby." Unless your friend is about three years old, your use of this term is a lot of goosefeathers.

**Got a question you need answered?** Get it straight from the hip. Write to Matthew Alice, c/o The Reader, P.O. Box 80803, San Diego, CA, 92138.

### DUNCAN SHEPHERD

(continued from page 9)

known as "foreshadowing"; in movie theaters it's known as a dead giveaway; and it jumps finally to a weekend of partying and house guests, with the husband waking in the night beside an empty pillow and tiptoeing into the hall to hear his wife giggling with Habib, the Algerian, just back from Tokyo.

Still, once a situation is set up, it enjoys a thoroughgoing development; and the result is a sly study about a mismatch of actions and principles—extensively expounded, rephrased, refined—as the "experiment" in marital fidelity goes out of control. It is largely the writer's movie—even to the extent that the writer, Paul Gegauff, plays the lead role—proudly accentuating his speech, bullying, cutting-opposite his real wife, Daniele. It is good, in Chabrol's somewhat sensationalized bourgeois world, to see these new faces in a craggy, gray, stone-like thing, with a painful smile, and hers naturally pretty, delicate, with a drawing mouth. And they do not act badly at all.

Some of the movies shown in

### SPRITS

(continued from page 12)

formation from the guy." He said his finding proved to be true, but he never did learn who ended up marrying whom.

The patchwork woman's name is Bobby, and during the circle

### JONATHAN SAVILLE

(continued from page 13)

in one of his more eccentric utterances, wanted his audience to go humming; they are the pointillist beads and plunks in the eclectic compositions of Webern; they are—alas, alas—the conventional language of modern music.

Mr. Rand's music is disjunct not only in this sense, it is also disjunct structurally. Each piece seems to be made up of a long series of independent little flourishes. One feels scarcely any interrelationship between adjacent sections; nor is there any sensation of movement along a discernible path. In *Memo 1*, for amplified contrabass, we are plunged into what seems like pure rhapsody: episode after episode, but no story. The only unity in this piece was provided by its inventive exploration of the extreme of tone-color (but tone-color is the weakest of all musical props) and by the consummately romantic playing of Bertram Turetzky. Even more disjointed was an orchestral piece titled "... de ja ...". Here, each instrumentist was given several clusters of music, but the order they were to be played in was determined on the spot by the conductor (Mr. Rand himself, as throughout the concert). As for the clusters, they were the usual little outbursts of disjointed notes; and their relationships with each other were based on no principle more coherent than the whim of the conductor. The piece might have gone on forever—there was nothing in it that could tell it where to stop—and the result would have been an endless trail of broken toys, teddy bears with their necks wrung and miniature locomotives without wheels, strung out over a horizonless desert. As it was, the horizon did come into

Filmes the early part of next week are unfortunately pressed against my deadline for this week's paper. Of those, the one most regretted is Francesco Rosi's *The Contest* (Wednesday, the 24th, 7 p.m.).

Two movies early next week that I would not have regretted seeing too late for this week's paper are *Take It Like a Man*, *Madam* (Monday, the 22nd, 5 p.m.), a Danish feminist tract by the "Red Sisters"; *Elizabeth Rygaard*, Li Vilstrup, and Mette Knudsen, and *Kertje Tippel*, *Cathy Tippel* (Tuesday, the 23rd, 7 p.m.), by Paul Verhoeven, the director of the Godawful *Turkish Delight*.

Early in the first one, some Bressonian down-slanted shots—of embroidered throw-pillows, of kitchen sink, etc.—are quite bright, quite handsome. These, though, are meant to portray the empty monotony of the middle-aged heroine's life. Later on, the film switches to a daydream about male-female relationships turned topsy-turvy (men as baby-sitters, as secretaries, as strippers—very expected to be in stitches). The filmmakers think this twist is good for about an hour of high humor. They have overestimated by about fifty-eight minutes.

reading she was "acting as a battery," for a better contact. Additionally, when a male is acting as a medium it is beneficial to have a woman assistant present "as a balance," noted Kimball. He said she is studying under him to be a reverend, and one of her interests is "psychic drawing," which will

### enable her to one day draw the spirits' past faces.

Now she is in the learning process, and one of her exercises is to draw circles. Kimble plans on staying at the church "for quite awhile." He smiled a bit sheepishly, and added, "All I know is that I'll be in British Guyana in 20 years."

Queen, in essence, is trying to infuse a tired genre with an art consciousness that occasionally works ("Killer Queen" and "Bohemian Rhapsody"). But Queen is better left on record, where at least one can choose what to hear and what to skip. Sometimes it's better to play safe and stay at home.

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in Kearny Mesa

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More monotony, please. The other, a courteous Upton Sinclair-ish expose of social injustices in the Netherlands of the 1880s, follows a farm family's migration to Amsterdam. Abroad ship. Cathy is sent to her mother's sister and discovers her spread-eagled in the hold underneath a bare-assed shipmate. Cathy, a sensitive girl with wispy permanent-press blonde hair, clobbers the lout with her volume of Jules Verne, drawing blood, and then wanders off distractedly to the ship's prow to dream of finer things and to turn her profile to the pink sun on the horizon. Thirty seconds after the family arrives at their strange new city dwelling, they are all tucked into bed, a fire crackles cozily in the potbelly stove, and the children are clamoring for Mother to tell them again what it will be like when they are rich. Excuse me, I am going out for coffee. At movie's end, Cathy saves a wounded revolutionist from a labor riot and takes him by hansom cab to his address. It turns out to be a place in the countryside, the grateful fellow asks for her hand in marriage, and they live happily ever after.

The music itself was hardly bearable: arbitrary chord changes, phoney dramatic pauses, and a singular unusability. If Queen assumed that American audiences would swallow anything British, quirky, void of continuity, and mightier than the 4/4 beat, they failed, as the many empty seats proved. This didn't stop Queen die-hards from stretching their larynxes in approval. Still, the bulk of the crowd, applauding politely, seemed amused rather than amazed.

More next week of the Filmes program, joined in progress.

Queen, in essence, is trying to infuse a tired genre with an art consciousness that occasionally works ("Killer Queen" and "Bohemian Rhapsody"). But Queen is better left on record, where at least one can choose what to hear and what to skip. Sometimes it's better to play safe and stay at home.

expressive possibility, within relatively circumscribed limits. Some of Mr. Rand's pieces exploited it to considerable success, and there was something of interest in each work on the program. But it will take a more consistently profound musical and dramatic imagination to make this language generally intelligible to any but a very small audience, composed mainly of fellow members of the same school of composition.

### QUEEN

(continued from page 3)

aristocrat about to quote Pound's "Cantos," a play-out-of-character with usual Sports Arena business.

Guitarist Bryan Mac, known as one of the many new British fret-board hotshots, was instead predictable and monotonous. Onatistic guitar demonstrations are gratuitous, usually, unless someone like Jimmy Page (the studio version of "Hearbreak") or Leslie West is around to show how a display of cultivated licks can add the delicacy of a classical recital. May he did his best to destroy such illusions.

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**MUSIC**

**ROCK DRUMMER** seeks original progressive band. I'm experienced, completely equipped, and serious. 445-5728.

**GARRARD** 408 record changer. Wood base, dust cover. Picking cartridge, recently serviced. Immaculate condition. A steal at \$45. 270-4732, after 6 p.m.

**LANDAU** B-flat clarinet, excellent condition. \$100. Conn tenor sax, \$150. 800, 643-6097.

**AMPEG** SVT cabinet with 8 1/2" speakers. Excellent condition. \$300. 277-1212.

**CLASSICAL** PIANIST seeks string instrumentalists for trio or quartet work. (non-commercial). 295-4061.

**DRUMMER** SEKS work. Many years professional experience. Good sounding kit, recording club, lounge, house, experienced. Harvey. 429-8867.

**BASS** GUITARIST seeks to join or form working band around musician's own solo ability. Jim Morris. 233-4022, 12 p.m.

**WANTED:** EXPERIENCED drummer and one multi-talented musician, both with solo ability, for best local band in town. As soon as possible! 460-6540.

**STEREO** HEADPHONES, Marantz, electrostatic phono, Marantz, excellent equipment. Brand new, never used. \$135. 274-149.

**KEYBOARDIST**, bassist, into ELP. Looking for vocalist, drummer into same. Would like to give concert of their material. Rich. 465-1339, 45-1390.

**BASSIST** NEEDS band now. Experienced, capable, dependable. Good equipment. Transparencies. Call anything, but prefer Kansas. ELP, Beck, Coham, Muzon, Camel, original. Call for details. 465-1339, 45-1390.

**FENDER RHODES**, 73-key, stage piano, better than new, \$600. 436-5510.

**DUAL** 1009 in primo condition, \$60 or best offer. John. 222-3578.

**VIOLIN**, \$300, or best. Bow and case included. 447-4086.

**JENSEN** 15" G610. Triaxial loud speakers. Very powerful, little power input needed. Wide frequency and volume controls, and plans for cabinet. 465-4666.

**MARTIN** D-35. 12-string with hard shell case. Beautiful tone, split-back design. Best reasonable offer. 755-4066.

**ASBA** BASS drum pedal. Super sturdy. Smooth, extremely fast. One and two-speed footboards, included. \$60 or offer. John. 287-6066, evenings.

**GUILD** F-50 custom guitar, hard shell case. 1 1/2 years old. \$1100 new, asking \$750 for professional model. 282-0545, keep trying.

**ADC** KLM II, stereo cartridge. Only four months old. \$55. Karam, or George. 565-6968.

**WILL TRADE** gold receiver for stereo receiver. I have a 1975 Fisher 801 45 rms per channel with remote control. All in perfect condition. 461-5100.

**GARRARD** SYNCHRO LAB 558 in perfect condition. \$35. ADC KLM Cartridge. 461-5100.

**PIANO** CONCORD upright, cabinet grand. Beautifully refinished in off-white. Carved decorations, ivory keys, mellow tone. Rare rich very deep bass. Musician's treasure. \$899. 468-5161.

**MATURE**, VERSATILE, 24-year-old guitarist, composer, singer, seeks others of same caliber. Jazz, pop, rock, funk, etc. Need practice room. Rm. 279-6644.

**KEYBOARDIST** INTO ELP wanted. I am a bassist into ELP. Kansas, Yea, Beck, Coham, Muzon, Camel, originals. Guaranteed results. Office hours, 4-8. Call 297-5461, recorded message after hours.

**ALTEC-LANSING** Santana speakers, 15" woofers, 5" tweeters. Excellent condition. \$250 pair. Also, many clear used records, inexpensive. Dennis, 454-8983.

**ARRANGER/TRANSCRIBER** available. Conservatory degree. Any kind of music, lead sheets, etc. Jon, 455-1717.

**SIC** VENTURI, six speakers, 1 1/2 months old, list \$800 pair, sell for \$450 pair. 297-1310.

**UNIVOX** CE-1 microphones, \$35. Electro-Voice 207, \$35. Wade, 766-4.

**WANTED:** P.A. power, high wattage, and not more than \$200. Also, mixer, any number of channels at good price. Wade, 461-7664.

**ARTLEY** FLUTE, excellent condition, with new Germanhardt case, \$100. Also, a very handy clarinet, overhauled, with LeBlanc case, \$175. Richard, 270-6974.

**TWO** SPEAKERS, brand new, 10" speakers. Good sound, \$15. Linda, 798-9949.

**TEC** TC-161 stereo cassette deck, 1500, dust cover, \$135. KLM model 17 speakers, \$300 pair. Will consider trade for ten-speed. 461-9690.

**1975** TELESCAR Deluxe, Shaders, maple neck, twin humbuckers, walnut rim, hard shell case, \$310. Bob, 755-3883.

**LUDWIG** DRUMS. Super classic set, four pieces with stands, cymbals, chrome snare. \$225. Bob, 755-3883.

**FLUTE**, SAX, vocalist looking to join serious rock band. Can improvise, wide range, etc. Have own equipment and much experience in music. If serious, call Tom. 287-4758, evenings.

**PIANO**, STUDIO upright, good condition, \$350. 272-4264, Pacific Beach.

**ORGAN** SPEAKER, Leslie 900 in very good condition. Altec heavy duty 18" in toots. Very powerful. Must sell, only \$575. Bruce, 283-9610.

**PANASONIC** STEREO with AM/FM radio and hookups for auxiliary program source, eight-track stereo player, tape recorder and headphones, \$150. 277-1212.

**GARRARD** M728 turntable, MS1ED cassette, excellent condition, best offer. Dave. 755-7378.

**SHURE** SM58 Professional Series microphone. Carrying case and mike stand clip included. Cost \$115 new. Will take best offer over \$45. 262-4691.

**SONY** 6045 stereo receiver, P.E. 2040 auto/manual turntable plus Shure 4971D cartridge with 4000 Hz. Excellent condition. \$275 for both. 444-8504, after 5.

**TEAC** 1500 reel to reel recorder, \$100. 464-1969, 287-4688.

**WANTED:** VIOLINS or cellos, any condition, even in pieces. 286-8844.

**WANTED:** CLARINET, saxes and flutes, any condition, cheap. 296-4691, evenings.

**LEAD** GUITAR and keyboard player for all-in-all band. Prof. in Montrose, equipment. 566-9384 or 273-8735.

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**SHURE** VOCAL Master public address system speakers. \$600 complete. Also, Karaoke compact organ, \$200. 279-3636, 463-2297.

**1972** MARTIN D-28 with hard shell case. \$375, or trade for Les Paul. 563-6710.

**JBL** D-130, 15", in cabinets. Four grill, have tweeters, not JBL. \$175 pair. Sound great. 583-5986.

**GUILD** GUITAR. Fifteen year old, 5 1/2 size folk guitar. No longer made. \$125. Alfred. P.O. Box 2066, Leucadia, California 92024.

**CONGA** DRUM. Made in late 50s. Will sell for \$50. Alfred. Box 2066, Leucadia, California 92024.

**WE HAVE** expanded our stock of books and instruction materials. Top 40, folk, jazz, funk, blues, country and many more. Gary Music Company, 4429 Cass, Pacific Beach, 272-2021.

**SONY** TC-330 integrated reel to reel and cassette stereo tape recorder in one cabinet. Good condition, asking \$180. Vasan, 566-0754, after 5:30 p.m.

**DRUMMER** SEEKING semi-electronic rock band into own material plus a few. Floyd, ELP. Also play guitar and write songs. Bryan. 279-5555.

**WURLITZER** PIANO, one year old, excellent condition, walnut, console, \$650. 453-9215, evenings.

**FLAMENCO** GUITAR, excellent condition with hard shell case. Original value, \$350. Must sell, \$150 or best offer. 292-4055.

**ARE THERE** any blues in San Diego? Blues keyboardist, making original down country to blues jam. But the Club. 275-9861.

**AKAI** M7 reel to reel with a hysterics synchronous, two-speed motor and a crossfield head, \$120. 453-1853.

**CASSETTE** AM/FM stereo, Hitachi ST-3401 with matching speakers, never SLE40 headphones and R&R headphones. \$200. 461-5100.

**FENDER** STRATOCASTER, white with maple neck, vibrato and case, \$250. Four new 10" Eminence speakers with cabinet. \$75. 755-9620, evenings.

**AMPEX** HEADPHONES, model 140, stereo, \$15. Steve, 466-0061.

**1965** FENDER jazz bass, \$250. 1963 Fender black bass, \$325, will negotiate. Jay. 225-8895.

**RCA** RECORD player, like new, \$50 or best offer. 786-4109, evenings.

**FIVE** STRING banjo, with case. One year old, traditional. Good for beginner. \$75. 423-5548.

**SANSUI** QD-8500 three-motor, three-tape, four-channel stereo tape deck. Original owner has given it tender loving care. Absolutely immaculate. \$500. 299-1734.

**JORDAN** GUITAR amp. Playback with 250 watts, dual channel, and tremolo/vibrato. Speaker enclosure features two 12" Jensen. Cost \$600, asking \$300. Mike, 287-0092.

**HARMON** KARDON 90 receiver. Benchmark headphones. Sony 13750 and JVC 1667-2 cassette decks. New condition with full warranties included. Must sell, relocating. 563-0654.

**BACH** STRADIVARIUS trumpet, silver-plated, vintage 1963. Mount Vernon, serial number 24408, medium bore, very fine condition. Make offer. 755-3631.

**1968** GUILD MARK III classical guitar in excellent condition. Must see and appreciate. Original owner. 464-8965, evenings.

**PEDAL** STEEL guitar. Emmons, ten-string, six pedals, black and chrome. Includes Shaller volume control pedal and cords. \$300. 488-4720, before 9 p.m.

**GUILD** ACOUSTIC guitar. Barcus Berry pickup, pearl inlays, excellent sound, with hard shell case. \$300. Ron Collins, 474-6696.

**FENDER** PR CBS dual showman stand. Modified to 1 1/2 watt with middle and treble sections boosted. \$100. 461-5100.

**ELECTRO-VOICE** RE-15 microphone with stand—good and low to hi-z transformers. \$60. Phil, 755-3611.

**TWO** CONGA drums with stands, excellent condition. \$175. 755-9726, evenings.

**YAMAHA** 12-STRING acoustic guitar. Purchased from dealer three months ago for \$250. In new condition. Must sell for \$150, or best reasonable offer. 222-1274.

**I AM** LOOKING for someone to jam with, maybe go to L.A. in versatile player guitar. 748-2337.

**WANT** TO BUY eight-track, cassette tape, 15-35, object: friendship, casual relationship and simple recycling. Richmond. P.O. Box 1344, Vista, CA 92012.

**VERSATILE** GUITARIST seeks pro rock band. Prefer original and studio-minded, but will work with Professionals only. Dan, 224-5274.

**CONCERT** TICKETS to L.A. or San Diego events at San Diego Ticket Sales. Call anytime for information on how we guarantee seats. See our display at 273-4667.

**GARY** MUSIC COMPANY. Back by popular demand. 20 collect coins. Regularly \$8, special to Reader service, \$4.

**SONY** TC-110 cassette tape recorder. Good condition. Perfect for student to record lectures. \$40. Kim, 279-5099.

**PEAVEY** 400 bass amp with 2155 speaker system. Best offer. 297-8365.

**MARANTZ** IMPERIAL 5G speakers. In excellent condition with walnut cabinets. Very efficient, and only \$120 for the pair. 454-1310.

**WANT** AN FM tuner for my amplifier, for less than \$100. 222-1274.

**WANTED:** CONCERTINAS, mandolin, dulcimer, fiddle, or any acoustic folk instruments. Paul, 296-1630, Leucadia, California 92024.

**YAMAHA** PROFESSIONAL audio mixer. Cost \$750, sell for \$500 or trade. 286-3372. No longer use warranty. John. 284-7964, after 6 p.m.

**FISHER** AMP. Garrard turntable, infinity column speakers. \$500. 436-4624.

**ROCK** DRUMMER needed to join band. We play tunes by Zep, Bowie, Bad Co., ZZ, Skynyrd. Must be able to play drum parts as they are on the records. 376-8078.

**KENWOOD** 9240. Big power, good receiver. EPI 2015. STR-Sigma 15. Pioneer 120 turntable with Audio Technica AT-155A cartridge. The trade components 566-0086.

**WANT** TWO JBL speakers. Will trade for four Crown 150A speakers and cash, or will buy outright. 222-1274.

**SALMER** FLUTE, Del Mar, solid Mar. 296-3372.

**GEMINIHARDT** FLUTE, model 25, flute solo, excellent condition. \$275. Michael. 286-2099.

**BASSIST** WANTED to play last, mostly non-top 40 and mellow rock. Some original. Ken. 282-3533, after 5 or Steve. 291-5422.

**SEEKING** BASS player, drummer and singer to form non-commercial, lively, high energy band. Harriott/Dorring. 272-1720.

**MAGNATON** LAMAR speakers, cost \$625 new, sell \$485. Acropolis, asking. \$585. Yamaha TC600 GL wedge-shaped cassette deck, never used, in sealed carton, \$315. 281-5200.

**FENDER** MUSIC-MASTER bass set. Bass, amp, amplifier, and hard shell case. Light blue color. Brand new. \$250. 299-1734.

**FOUR-PIECE** drum set. Good for beginners, no seat. Asking \$80. Terry. 276-3354.

**PANASONIC** CASSETTE deck, excellent condition, automatic stop, make sure. Excellent electric guitar, two pickups, \$65/ride for bass. 222-9436.

**SPEAKER** WANTED. 10" JBL, Altec, Kenner-Vega, or other high quality speaker. 222-9476.

**FRESH** ROCK group seeks bass player with equipment. Prefer. Clearmont. Must be willing to work on original material with us. Terry. 278-3538.

**COME** HELP and learn about Kinko's! At the same time. 8475 La Jolla Scenic Drive North. Sensitivity on going growth group into "Brotherly Love".

**PROFESSIONAL** MALE, 31, desir., attractive female partner for P-ing adventures in Sierras, Rockies, and Canada. Aug-Oct. Call 295-2264 after 5 p.m.

**VERY** ATTRACTIVE, bright, honest, gentle, warm, mellow woman, 23-35, wanted for comfortable relationship with man of similar persuasion. P.O. Box 3312, San Diego, 92103.

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

**RUBY:** What happened? Did the size of my waistband scare you off? Bring Hank.

**LITTLE** KING: Just wondered if you'd see this and know it was meant for you. Madame Chairman.

**LATIN** MALE, 41, mannered but not stuffy. Would like to meet sincere female, 18-35, object: friendship, casual relationship and simple recycling. Richmond. P.O. Box 1344, Vista, CA 92012.



**RADICAL THERAPY** groups geared to awareness of self and society, discovery of personal power, network building, resource finding. Life script analysis, self assertion, play, laughter. 263-0876.

**DREAM GROUP** to form for empathic, humanistically oriented persons, re Ann Faraday. "The Dream Game." Please call Len 469-6948.

**COSTA RICA** - Going down to plant trees on my land. Need one man and trusty vehicle. I will pay most expenses. Susan 753-9908.

**TRAVEL COMPANION** wanted. Planning to visit Greece, Yugoslavia and Kashmir summer vacation. Am interested in a companion over 30. Own expenses. Sandy, 683-9263.

**PEPE** - Tinfoil sends lots of mush!

**JUST BECAUSE YOU'RE** paranoid doesn't mean they're not out to get you. Don McLean.

**I'M AN ATTRACTIVE**, warm, intelligent young woman seeking a financially secure gentleman to fulfill my respective needs. Write if you're sincerely interested. P.O. 99611, San Diego, Ca 92109.

**DIANE**, WELCOME home dyno babe. I love you and I always will. Love, Brian.

**PATTY** - all by myself until that night. Oh, what a night it was. February 28th 1976. All my love, Chuck.

**ATTRACTIVE GUY**, mid-forties, well-educated, widely traveled, seeks female companion for trips to San Francisco, etc. Kurt, 276-9679.

**MARTY & JAN** - I'm back from my trek. I will always love and respect you from afar. Pilgrim.

**VOLUNTEERS WANTED** to transport young hemodialysis patient from North Park to and from Grossmont Hospital. Please send name and phone number to 3570 Wilson, San Diego, 92104.

**QUEEN JEAN**, you are the queen and I am the princess! A poison apple to the Prince! I love you, Princess Julie.

**JEANNE**, Your fangs are beautiful, Candy Floss.

**CUTER THAN CUTE** can't understand those "Personas" that desire sex but won't come out and say it! Does "Cute As Hell" agree with this male?

**MUSICALLY MERRY** McCartney maniac, seeks female with similar melodic tastes. Respond through Reader using his lyrics. M.M.M.

**"BEWARE OF false prophets**, who come to you in sheep's clothing but inwardly are ravenous wolves. You will know them by their fruits." The Bible.

**SING POLLY** wally doodle all the day. Fare thee well, fare thee well, my fine young maid, Ciro.

**PROFESSIONAL MALE** (young 43) wants to share life with attractive female (31-43) in a nourishing, open and meaningful relationship. P.O. Box 18075, San Diego, Ca 92119.

**DEAR CUTE AS HELL**: Fun turned fell. Sent you one (I) ad last week. You seem interesting, but could you differentiate me from my imposters? D-24.

**GETTING MARRIED** this spring. Give us a call for some free advice on music coordination. 463-2297.

**AT THE RIGHT** time and the right place our music will be produced. We are healthy not wealthy. We are looking for the right person to let them become wealthier. 463-2297.

**JIM CREAMY**, You and your group Quadrophonia were really good at that party last week. Those songs were almost like the Who, so why break up. Pete Townsend would really be proud of you. Love, Suzy Sorority.

**VOLUNTEER NEEDED**: daytime, in work development center, any skill appreciated. Contact Rose at 474-1100. Rose 474-1100.

**ELMIRA POINKE**, it's day I flow to the sea, for still we are free, no one tells the wind which way to blow. Infamous.

**LOVING THE INSIDE** is pure as light, loving the outside is cute as hell. Heaven and hell burst into the white light.

**BOZO** - er - Bilzo is a clown!

**TRAVELERS** and newcomers needing help call or visit Travelers Aid Society, 1122 Fourth, San Diego, 212-7991. A United Way service agency.

**THERE'S AN** alternative to KGB & KPRI. Listen to KCR 98.9 FM (Mission Cable). San Diego's most progressive station. Request, call 296-6982.

**WOMAN WOULD LIKE** to meet intelligent, attractive man, 30-40, who is a hombody and fairly liberal. P.O. Box 462, National City, Ca 92050.

**WICKED WANDA**: You are my sister, my mother, my friend, my child, my counselor, my companion, my restaurateur, my buddy, my confidante, my port in a storm. Love to you, Candy Floss.

**TALL, DARK**, 21 year old male worker, interested in writing a U.S. pen. pal. Write: Oswald Wett, Luperón 2198, Esmeraldas, Santa Fe, Argentina.

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**SINGLES WORLD CIRCLE**, Divorced, single, widowed, wanted 21-35. Meet businessmen, teachers, secretaries, executives. Exciting new concept provides activities, meeting new friends! Call today for details. 775-1812.

**MEN! ESCHEW** entanglements with pool-dipped divorced women, teachers, 24 year olds, and female La Jolla brats. Male Advisory Service. International, Box 12, Potrero, Calif. 92063.

**SPIRITS ARE FROM "GOD"** if this is that... they don't seem to be much different from other mole-diggers and up-right zombies. Regarding 1 John 4:1-2.

**"A CLAY** is a clay if not a clay" - Juan Bowen.

**ATTRACTIVE**, intelligent, 6'2", not rich, father wishes to meet similar mother of 5.7 year old child. 4748 Kamea St. No. 1, San Diego. 92116.

**COME TO FOLK PUB**, 7061 E! Cajon Blvd. Good music nightly, food and beverages. Concert listings and other Folk Pub events. 460-0503 for info after 8 p.m.

**ADULTS, KIDS**, students, and other assorted people listen to KCR 98.9 FM Mission Cable. Call 286-6982 for information.

**HOW MUCH DOES** a charger cost? 79 cents or whatever else she can take you for!

**SENSITIVE BRITISH** professional, mid thirties, wishes honest relationship with attractive, slim, secure and educated lady 25-35 who likes talk, music, the arts and travel. P.O. Box 9215, San Diego, Ca 92106.

**PLAY ICE HOCKEY** and let off some steam. Call if you'd like to play a genuine brand of hockey. David, 225-9178.

**DOVT CALL US**... Due to the large volume of classified ads we cannot handle visits or phone inquiries concerning classified ads. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an ad you saw two weeks ago, etc.

**ADS OF LESS THAN 25 WORDS** are free to individuals and non-profit organizations which do not charge for their

**MALE NUDE MODEL** - will pose free for female artists or photographers. Only sincere responses, please. Call Dave 282-4071.

**DEAR DUNSA**: I've been thinking about my membership number. Does it make me a complex person or a person with a complex? SORT-11.

**FOR THAT WHICH** clingeth to another thing there is a fall. But who that which clingeth not no fall can come... Tibetan Book of the Dead.

**O ROBERTO**, we made it! A year of loving. Want more? Happy Anniversary with love. MP.

**DUNSA ZERO**, You were wise to choose your number. I was foolish to choose mine. Which one of us belongs in Dunsa? Dunsa One.

**MALE NUDE** model will pose for female artists or photographers. No fee. Females only. Send phone number to Model, Box 9759, San Diego, Ca 92109.

**DAVILINO**, how about a banana freeze and a trip to the mountains to watch the sun rise and set? Love you! Rebound Randy.

**ACTIVE 22-year-old male**, looking for attractive, sport-minded, young lady, interested in backpacking, four-wheeling and art. Stop, 185 Jason Street, Leucadia, Ca. 92024.

**VAGUELY SCIENTIFIC** chemist, weary of bending over, fuming test tubes, welcomes spirited experiments with thorough or over female with gonoflesh making capabilities. Thomas Edison, Jr., 286-4766.

**San Diego Astronomical Association** meets third Friday of each month, 7:30 p.m., auditorium of Reuben Fleet Space Theater, Balboa Park. Information, 583-3466.

**INTEGRITY**, for gay, Episcopalians, for female artists or photographers. Information call 234-6493.

**PHOTOGRAPHER** and writer needs homes to interview for project on American Women's Fantasies. Looking for housewives and businesswomen. Tell me what's in your head. 271-0729.

**FOR PREGNANCY** Counseling call 583-5433.

**DEAR NUMBER ONE**, I love you, I love you, I love you. You are still number one to me. I am you, Michael.

**GOD, EXAMINE** me, know my heart, probe me, know my thoughts; make sure I do not follow pernicious ways, to choose mine. Which one of us belongs in Dunsa? Dunsa One.

**DESSERT TURTLES** usually die in San Diego County. Have halfway house for snuffly ones. Eventually returned to their desert haunts. Gemini Jim P.O. Box 171, Ocotillo, California 92259.

**WHAT ARE YOU** putting in your body? For free drug analysis call the Daily Counseling Line at 236-2339 or Zenith 3339 Toll-Free. Confidential and No-Bait.

**FUZZY FACE**: The weekends don't come around often enough or last long enough. I love you. The Quasa dilla Kid.

**ALL DUNSAS** that great organization of intellects has come to Point Loma at Dana Junior High. 0.00.000.000.

**IT IS NOT NECESSARY** to climb to the mountain's top. A shepherd will obey to the magic spinach-speaker. Obey and receive green stamps.

**the right to edit or refuse ads.**

**BUSINESS CLASSIFIEDS**. Businesses (businesses include you if you're selling lessons, counseling, selling real estate etc.) may buy ads for \$3 for 25 words or less, plus 10 per additional word. All business ads must be paid in advance.

**READER CLASSIFIEDS** in San Diego, Ca 92138

**BIELER**, if you like jazz why don't you come over sometime. Don.

**YOU'RE NOT CRAZY**, my friend, the world has gone nuts. Discover how really sane, good, and beautiful you are. I can help you tune in to your Godself. 1 p.m. Friday (North park) 272-3 Nightman (Alley).

**NON CHAUVINIST**, aware, sensual, financially secure male into art, nutrition and living wishes to meet mature female for exploring communal living possibilities. Bernard, 299-8854.

**NEED SOMEONE** to talk to? Ocean Beach Hotline has experienced counselors available weekly afternoons and evenings until 9 p.m. For immediate counseling and referrals. 225-1243.

**MALE AGE 26**, adventurous type, seeks lively, adventurous woman to attempt the thrill surfing of a tidal wave. Meet at Mission Beach Pier.

**CAUCASIAN MAN 50**, light build, poor and lonely desires small, mature, amorous lady interested in a man/woman relationship to make us both happy. 282-5501.

**HIT A MAN** and help a woman, and we can't be far wrong anyway. Private Mulvey.

**J. HUEVOS** - I promise that one day soon we will take a ride in my now not to new car. Foxy.

**MALE AGE 26**, president of Anti-Initial Society seeks people into T.A.T.M., E.S.T., B.D. Come to OB pier and turn left.

**WAS THAT A** square or round hammer? Dunsa Dun.

**JACK BE NIMBLE**, Jack be quick. The rabbit's dead and so are you... again. Felice.

**AQUA DESIGN WATERBEDS** Special sale. Save 10 to 30%. 8030 Clairemont Mesa Blvd. 560-9753.

**IF A MAN** rich enough in this world's goods saw one of his brothers in need, but closed his heart to him, how could the love of God be living in him? 1 John 3:17.

**THOSE WHO GAMBLE** with their lives are often forsaken, but odds are, they're better off than telephone poles. The Himalayan Book of Real Estate.

**I DREAMED ABOUT YOU**. Unfortunately, you were eaten by a cement truck. See you in the new building door. Gladys.

**LIBERATED**, uninhibited man seeks female artist or photographer to share interests from square dancing to classical music. 272-6536. Leave message.

**I WOULD LIKE** to communicate with female on level of Tantra, Yoga, massage, healing, etc. also possibility of sharing summer in Tost, Mexico. Chandra, 284-4336.

**ARGENTINE GENTLEMAN** desires correspondence with a mature woman between 25 and 45. Direct Possible matrimony. Write: Pedro, Alliance, C. 33, Esmeraldas, Santa Fe, Argentina.

**TO \$400**: I am cute you are fine I am yours you are mine. Second week next week! From 5600.

**MARY BEAR**: Something in the way you move attracts me like no other lover. I'm in love, she's out! Sprinkle some sunshine for 921 Boto.

**SARAN RAPP** is 3/4 there are plenty of us who will laugh at a good joke. Do you know any? Smilin' Eyes.

**NOSTALGIC** person wants any good photo of Tyrolean Terrace Cottages across from Cave Curio Shop (La Jolla) before destruction. Star, Box 99984, S.D. 92109.

**READER READERS** - how does this queer make it without charging? We should all be grateful.

**WOMAN, 21**, seeks marriage-minded male for lighting warmth and love. Linda 278-9949.

**RELIGIOUS** many interests, individualistic, idealist, bicyclist, vegetarian, physically fit, seeks active, attractive, thinking, unassuming female, for friendship, possibly more. 280-3115.

**FREE**: One pair of metal crutches, available in June. Also, three slightly used plaster casts for right ankle. Marti, 295-6637.

**ONE IS TWO** is three is one again: the cloud that bean not daffodils is a cow that chew rubber gum. Regarding 1 John 4:12.

**ATTENTION** Unhappy millionaires! Start enjoying those bucks. Contact workbooks anonymous today. 429-5900.

**CONSCIENTIOUS, QUIET**, male with mature of Sonah, 41, would like to meet female with similar traits. Interested in encounter group, pen-pal. Will exchange photos and answer. P.O. Box 1544, Chula Vista, California 92012.

**ATTRACTIVE, INTELLECTUAL**, male, in open harbor, wants to establish a warm, non-possessive relationship with an intelligent woman. P.O. Box 22145, San Diego, 92122.

**TALL SINGLES** invite tall men and women to 810 (Immunity) to Edmund Party on March 20th, 8:00 p.m. 3030 Suncrest Drive, Apt. 413. If lost, call 794-8168.

## How to Place Your Free Classifieds

**DOVT CALL US**... Due to the large volume of classified ads we cannot handle visits or phone inquiries concerning classified ads. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an ad you saw two weeks ago, etc.

**ADS OF LESS THAN 25 WORDS** are free to individuals and non-profit organizations which do not charge for their

services. Ads of more than 25 words cost .10 per additional word.

**ADS MUST BE TYPED**, double spaced, on a 3x5 card. No special capitalization, no abbreviations. Any instructions on separate paper.

**THE DEADLINE** for receipt of ads is 10 a.m., Saturday, 5 days before the Thursday issue. Limit - two ads per week. We reserve

the right to edit or refuse ads.

**BUSINESS CLASSIFIEDS**. Businesses (businesses include you if you're selling lessons, counseling, selling real estate etc.) may buy ads for \$3 for 25 words or less, plus 10 per additional word. All business ads must be paid in advance.

**READER CLASSIFIEDS** in San Diego, Ca 92138