

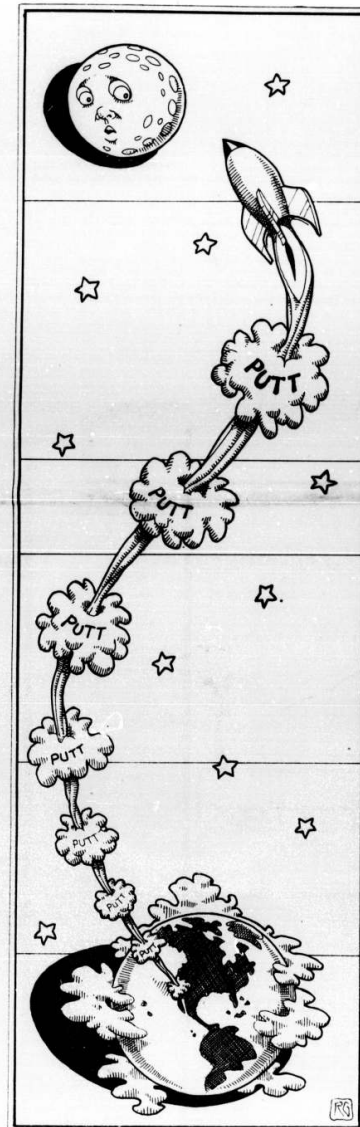
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Vol. 5, No. 14 April 8 - 15, 1976

SAN DIEGO'S WEEKLY



THE AMAZING SAN DIEGO ATOMIC PUT-PUT ROCKET

From its launch site on Point Loma, the Orion model rushed to a height of 100 feet on a column of red, black and white smoke. On film, it was enough to make Wernher von Braun, the space pioneer, snap straight in his chair and ask for figures.

Laurence B. Winn

Jackass Flats, Nevada, is a barren stretch of parched nothing near Yucca Flats and Frenchman's Flats, a region that the Air Force once tagged, in its silly-minister fashion, "The Valley Where the Giant Mushrooms Grow." It is a nuclear test site.

In 1958, Dr. Brian Dunne traveled from San Diego with Theodore Taylor and Freeman Dyson to look the place over for General Atomic's secret Project Orion. Dunne was an explosives expert from Pasadena; Taylor was fresh from Los Alamos and a genius with fusion bombs; Dyson was from the institute for Advanced Studies in Princeton, New Jersey, where Einstein spent his last years. From this desert wasteland the three wanted to launch an immense planet-probing spacecraft powered by atomic bombs.

Project Orion ran at General Atomic for seven years, then stopped abruptly. Dunne, formerly Orion's experimental director, lives now with his family in La Jolla. He directs a software corporation, Ship Systems, Inc., in Sorrento Valley. Orion, he believes, is a concept whose time will come again.

His reasons for so believing are a blend of the technical and aesthetic, and they begin with the immense power of a single, small nuclear weapon.

Says Dunne, "There's this little thing on a cradle, the size of a watermelon, and you can't imagine the energy in it. I've used to high explosives, and there's a real

lot of energy in a watermelon-sized bundle of high explosive; but when you see the effects of a nuclear explosion, it just astounds you. When even twenty kilotons go off, the towers are completely vaporized. Completely. Except at the base where you see a few melted and twisted girders."

Ahead of the all-consuming fireball, though, races a wave of thrust that can propel a steel cannonball, as in one test, or a spaceship. And this momentum wave, this potential rush, is far, far more powerful than the rockets that blasted the men of Apollo to the moon.

In fact, what is surprising about Apollo, according to Dunne, is not the wonderful power of a rocket that could hurtle men to the moon. It is rather the wonderful trickiness employed to do this with essentially inadequate technology.

"I was not down on the Apollo mission as many Orion people were," he says. "They couldn't conceive of that working because they did calculations and they couldn't conceive of the landing being possible. But the calculations that some of the Orioners made were based on a very simple premise. They didn't take into account the possibility of a lunar orbit and then going down with a very light-weight vehicle."

Despite the misgivings of some Orioners, Apollo did work, and it worked in exactly that way, by first establishing an outpost in lunar orbit and then descending to the surface of the moon in a lunar

module. The combined weight of the command module, service module, and lunar module of Apollo was just under fifty tons.

The Orion concept differed completely from that of Apollo. Orion was a brute-force proposition. The design that had been settled upon at the close of the project called for a single bullet-shaped stage, with the passenger and crew compartments in the tip of a bullet. Small atomic bombs would be ejected by gas pressure through the rocket's base and a string of blasts would act upon a pusher plate to provide push.

In theory, such rockets could be very powerful. "There is no question in my mind," says Dunne, "that you can push payloads in the 100,000-ton range with vehicles of this kind." The Apollo missions, Saturn V boosters and all, weighed just 3,000 tons.

To the scientists, Orion was a beautiful idea. It promised to bring the cost of transportation to the moon down from the projected \$100 million of dollars per pound to a probable cost of perhaps ten dollars. All by itself, the development of an Orion spaceship could make possible voyages to the planets and beyond. Finally, Orion represented a way of using the new tool of atomic energy for something other than murder.

Theodore Taylor, who conceived and directed Project Orion, confesses in his biography *The Curve of Binding Energy* (by John McPhee) that he felt part of the guilt of Hiroshima. Doubtless,

(Continued on page 21)

Drawings by Rick Geary

Local Events Galleries

CHINESE PAPER CUTS "Chuang Hua," ancient techniques applied to paper cuts of this century. Through April 25, Fine Arts Gallery, Balboa Park. 232-7931.

ART FACULTY EXHIBIT, April 2 through 27, Boehm Gallery, Pomona College, San Marcos. 744-1150, ext. 245.

TWO ARTISTS' SHOW featuring oil paintings by Carolyn Hall and work in all media by Maxine Dunn. Also a shadow box exhibit of small oils by Maxine Dunn. April 1 through 15, Southwestern Artists' Association, Spanish Village, Balboa Park. 232-3622.

VISUAL ARTS FACULTY EXHIBITION, works by Newton and Helen Harrison, Patricia Patterson, Eleanor and David Antin, Jehanne Tebet and others. April 2 through April 23, Mandeville Art Gallery, UCSD. 452-2860.

FOUR SAN DIEGO ARTISANS present their works, serigraphs, embossings, prints and paintings by Mary Ellen Long, etchings and lithographs by Robert Marriott, ceramic pottery by Ted Saito, woodcut prints by Robert Reed. April 1 through May 12, Designbank Gallery, 1261 Kettner Boulevard. 236-1916.

JURIED MEMBERSHIP SHOW, also solo exhibit by Tania Kleid. Through April, San Diego Art Institute, Balboa Park. 234-5946.

"DESERT WILDFLOWERS," a seasonal exhibit of 15 watercolors by Alberti Valentin, part of 1500 commissioned by Ellen Brown. Stripes and donated to the museum. Through April 19, San Diego Natural History Museum. 232-3821.

"CONTINUUM," an exhibit of work by Sheril Cunniff. Through April, Artists' Cooperative Gallery, 7371 India Street. 236-0200.

ALL MEDIA SHOW includes furniture, toys, weavings, stained glass, painting and sculpture. April 2 through May 2, Many Hands Gallery, 6350 El Cajon Boulevard. 281-4488.

GRAPHICS by Stuart Burton includes works in pencil, ink, silverpoint, and combination ink and watercolor. Through April, Cottage Gallery, 2523 San Diego Avenue, Old Town. 222-2688.

"THE CROSS AND THE SWORD," an exhibit of sacred and secular art focusing on the Spanish legacy in the Southwest. April 3 through May 16, Fine Arts Gallery, Balboa Park. 232-7931.

ENAMELS Invitational showing of works by California enamelists includes wall panels, sculpture, jewelry. Through April 19, Sculpture Gallery, 3030 Fifth Avenue. 298-7000.

STATIONS OF THE CROSS BANNERS in stichery, quilting and applique by Jorganna Lundgren. Through April 20, Founders Chapel, USD. 291-6480, ext. 354.

OSBORN COLLECTION, privately owned paintings and sculptures by modern European artists. Also, black and white photographs of industrial building construction. Through May 2, La Jolla Museum of Contemporary Art. 454-0183.

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.

The Genesis Theatre
production of
"The Lark"
by Jean Anouilh
presented by
california-pacific
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April 8, 9, 10
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Ticket Info: 234-0944

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GRAPHICS, ACRYLICS, ENAMELS, AND POETRY by Lori Squelzer, USD art faculty member. Through April 22, Founders Chapel, USD. 291-6480, ext. 354.

"THE CITY SERIES" an exhibition of bolted and welded aluminum and bronze sculpture by Joseph Nye. Through April 24, Orr's Gallery, 2222 Fourth Avenue. 234-4756.

BATIKS OF VICTORIAN HOUSES by Leta Kumpmann. Tuesday through Friday and Saturday, April 11 through May 16, Villa Montezuma Gallery and Museum, 1925 K Street. 239-2211.

ACRYLICS by Sue Pitak. Through May 14, Unicorn Cinema, La Jolla. 459-4341.

APPLIED DESIGN ON CLOTH by Kim McConnell, includes re-decorating furniture. Through May 2, La Jolla Museum of Contemporary Art. 454-0183.

Special Events

HISTORICAL DISPLAY of developments in Criminal Justice, Fire Science, and Aviation Technology in San Diego, shown through photographs, paintings, and special displays. Through April 21, Miramar College Library.

TWO HUNDRED YEARS OF TOYS: Child's play in America from Colonial times to the present, featuring dolls and toys from local collections. Through April 2, La Jolla Museum of Man. 234-5946.

"CLAYWORKS," annual Pottery Guild Show, through April 11, San Diego Museum of Man, Balboa Park. 239-2001.

LEMON GROVE OLD-TIME DAYS BICENTENNIAL PARADE goes down Broadway from Massachusetts to Imperial, then right on Central. Saturday, April 10, 11 a.m. Followed by barbecue at St. Phillips Episcopal Church, 1 to 7 p.m. 469-9621.

OLD TIMEY DANCE: contra, squares, and big sets. Every Thursday, 8 p.m., New Gym Conference Room, USD. 454-0938.

CRUISE FOR DIVERS, HIKERS, PHOTOGRAPHERS to San Miguel, Anacapa, Santa Barbara and Catalina Islands, sponsored by American Cetacean Society. April 12 to April 16. Reservations 566-3800.

FOOD DAY: Awareness-raising events cover topics from world hunger to organic gardening; informed speakers, films. Thursday, April 8, 9:30 a.m., Ozzie's Music Store, 6875 El Cajon Boulevard. 453-4441.

CAPN KID'S WORLD: Junior pirates' playground for ages 4 through 14, including foam-rubber swamps, yards of crawl-through tunnels, "King of the Waves," a nine-foot mountain. Opens Saturday, April 10. See World, Mission Bay Park.

HAPPY EASTER PUPPET SHOW: Marie Hirschbach's annual presentation for children ages 2 through 9. Tuesday, April 13, 10:30 a.m., Children's Room, San Diego Public Library, downtown. 236-9840. Free.

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POTPOURRI WORKSHOPS, Saturday, April 10. Sponsored by Associated Students of Community Colleges. "Sketching Potraits," instruction for beginners advanced by Gifford Nacolas, using live model, Room 8-104, Miramar Campus, 9 a.m. to 1 p.m.; "Career Planning for Women," led by Dr. James Belasco and Candy Romine, looks at balancing family and job demands. Room C-235, City College Campus, 8:30 a.m. to 4:30 p.m.; "Mindbody Unification," a healing process using techniques such as biofeedback and meditation, led by Dr. Robert Kessel, Room H-117, Mesa College Campus, 9:00 a.m. to 3:30 p.m. Free to all. 238-1181, ext. 224.

CONVAIR ROSE SHOW, Sunday, April 11, 1 p.m., Majors Room, Casa del Prado, Balboa Park. 234-8901.

ANTIQUE AND CLASSIC AUTOMOBILE PARADE: celebrating the revitalization and restoration of downtown, co-sponsored by SDOH (Save Our Heritage Organization) and the Francis Family. Sunday, April 11, 1 p.m., beginning at Fourth and Broadway and traveling along Broadway to Columbia. Wine and cheese tasting to follow at Francis Family Antique Warehouse, 5th and K Streets. 234-2471.

SAN DIEGO ALLIED CRAFTSMEN SHOW: All-media craft exhibit of 146 pieces in ceramic, enamel, glass, metal and wood, from furniture to jewelry. April 12 through May 16, Fine Arts Gallery, Balboa Park. 232-7931.

Dance

ODORI FESTIVAL OF JAPAN: Japan Folklore Arts Ensemble perform Folk Dances, Temple Dances, Dragon Dances and Ritual Combat. Tuesday, April 13, 8 p.m., Civic Theatre. 236-6510.

Music

GUITAR AND KEYBOARD RECITAL: Greg Nestor, guitarist, assisted by Louise Spizren, harpsichordist, and Margaret Rose, pianist, present music by Scarlatti, Chopin, Bach, Boccherini, Giuliani, Joplin and others. Thursday, April 8, 8 p.m., Recital Hall, SDSU. 286-5204.

CONCERT FOR HUNGER: art songs, sacred music, operatic arias and Broadway show numbers presented by La Jolla Presbyterian Church soloists and ensembles directed by Robert Slusser. Friday, April 9, 7:30 p.m., Kirk House, 7715 Draper Avenue, La Jolla. Proceeds from free-will offering support hunger relief through "One Great Hour of Sharing." 454-0715.

AFRO-AMERICAN MINI-SERIES: "From Rags to Riches," piano concert by Cecil Lytle, Friday, April 9, 8 p.m.; UCSD Gospel Choir in traditional and contemporary songs, features Southeast San Diego musicians Carl Evans, Jr., piano; Mike Evans, drums; Nathan East, electric bass; Marcel East, guitar. Saturday, April 10, 8 p.m., Mandeville Recital Hall, UCSD. 452-3126.

ORGAN CONCERT: Maria Kurnagel, classical and theatre organist. Saturday, April 10, 8 p.m., Southland Music Center, 3450 Imperial Avenue, Lemon Grove.

AN EVENING OF CLASSICAL AND CONTEMPORARY MUSIC: Mimi Kolar, pianist; Sara Fleming, soprano; Mari Bellifield, organist and Robert Austin, baritone. Benefit concert for Sigma Alpha Iota, professional music fraternity. Saturday, April 10, 8 p.m., Recital Hall, SDSU. 286-5204.

USD SYMPHONY ORCHESTRA with Marjorie Hart, cello soloist in Sister Ross Scholarship Concert. Sunday, April 11, 4 p.m., Camino Theatre, USD. 291-6480.

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BERTRAM AND NANCY TURETSKY AND FRIENDS: Contra bass and bass flute with other instruments in classical to modern music by Gluck, Telemann, Monk, and Kurtz and a Bicentennial Sampler. Benefit concert sponsored by Congregation Beth El. Sunday, April 11, 8 p.m., Sherwood Hall, La Jolla. 452-1734.

MINI CONCERT: Punct Steven Baker. Monday, April 12, 12 noon, Athenaeum, 1001 Wall Street, La Jolla. 454-5872.

CLEVELAND STRING QUARTET: program includes "Quartet No. 1 in B Minor, Opus 57" by Prokofiev, "Quartet in F Major, Opus 3, No. 5" by Haydn and "Quartet in B Flat Major, Opus 137" by Beethoven. Wednesday, April 14, 8 p.m., Mandeville Auditorium, UCSD. 452-3120.

Lectures

"THE FLIGHT OF NONCONFORMIST SCIENTISTS IN THE SOVIET UNION," a discussion by Dr. Yuryev Levich, theoretical physicist imprisoned in the Arctic for nearly a year. Thursday, April 8, 8 p.m., Student Center, UCSD. 452-3120.

"HUMAN POTENTIAL AND THE ISSUE OF SEXUALITY," a talk by Ms. Judith Hunt, consultant to the National Center for the Exploration of Human Potential, sponsored by Grossmont College Community District. Thursday, April 8, 1 p.m. and 7 p.m., College Grove Shopping Center Community Hall. 465-1700, ext. 321.

"COLLECTIVE BARGAINING IN THE PUBLIC SECTOR," a lecture by Harry Wellington, Dean, Yale Law School. Thursday, April 8, 8 p.m., Salmon Lecture Hall, USD. 291-6480, ext. 353.

SOLAR ENERGY UPDATE: by TWO AUTHORITIES. Professor John Yellott, Arizona State University, internationally-known solar engineer and author assesses solar energy developments in the 1970s. John Russell, head of General Atomic's Solar Energy Program elaborates the latest developments in fixed mirror concentrating collectors. Sponsored by City of San Diego Vegetables Association. Open to the public. Thursday, April 8, 7:30 a.m., San Diego Gas and Electric Company Auditorium, 101 Ash Street. 236-0432.

HOT GIBSON SMOKE OUT: poetry folk yarns by Ken DeWane. Thursday, April 8, 8 p.m., Room D-E, Artz Center, SDSU. 582-1974.

POETRY READING: by Cathy Rapp. Saturday, April 10, 11 a.m., John Cole's Bookshop, 780 Prospect, La Jolla. 454-4766.

SAN DIEGUITO CULTURE as it relates to other cultural complexes in the area: a lecture-slide presentation by Dr. Claude Warren, University of Nevada professor of anthropology. Sponsored by Museum of Man. Thursday, April 8, 8 p.m., Otto Auditorium, Balboa Park. 239-2001.

SOCIALIST WORKERS CAMPAIGN RALLY: Willie Mae Reid, SWP candidate for vice-president, and Don Sosa, SWP candidate for U.S. Congress, 42nd District. Friday, April 9, meet the candidates. 7 p.m., Rally, 8 p.m., Sweetwater High School Cafeteria, 30th and Highland, National City.

ASTRONOMY GUEST NIGHT: Planet show and actual telescopic viewing of Saturn, Mars and the moon. Friday, April 9, 7:30 p.m., Planetarium, SDSU. 286-6182.

"GENETIC MANIPULATION," discussed by Leslie J. Atkinson, campus minister at UCSD and authority on social and ethical issues facing our society, also a film, "The Coming of the Clone." Friday, April 9, 8 p.m., Recital Hall, 220, Grossmont College. 465-1700, ext. 321.

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PEOPLES REPUBLIC OF CHINA: subject of a lecture and film presentation by Margaret Whitman of Boston who went with Shirley MacLaine's first women's delegation to that country and just returned from her third trip there. Sponsored by U.S. China Peoples Friendship Association. Tuesday, April 13, 7:30 p.m., San Diego Women's Club, 2557 Third Avenue. Free.

GEORGE GALLUP, JR., president of Gallup Poll and co-author of "What My People Think," presents his views. Tuesday, April 13, 8 p.m., Camino Theatre, USD. 291-6480, ext. 354.

POETRY READING: by Clark Cockburn. Wednesday, April 14, 7 p.m., Revelle Formal Lecture, USD. 452-3120.

HANS HAAKE SEMINAR: Wednesday, April 14, 3 p.m., Room 103, Mandeville Center, UCSD. 452-3120.

GREAT BOOKS DISCUSSION: Wednesday, April 14, 7 p.m., Story Book Room, San Diego Public Library, downtown. 236-5849.

PERFORMANCE: BY DAVID ANTIN. Wednesday, April 14, 7:30 p.m., Mandeville Center, UCSD. 452-3120.

Film

COLON FILM TRAVELOG: "The Grand Canyon," narrated in person by Ralph Frazier. Thursday, April 8, 7:30 p.m., Montgomery Junior High School Auditorium, 2470 Ulric Street. 280-7610, ext. 139.

FOOLISH WIVES: silent classic by Von Stroheim. Thursday, April 15, 12 noon, library Conference Room 230, SDSU. 286-5204.

"I CAN'T AFFORD TO TRAVEL," a color slide presentation especially for senior citizens, narrated by Erick Foster. Friday, April 9, 2 p.m., Florence School Auditorium, 3914 First Avenue. 298-7147. Free to seniors.

"BEING WOMAN," a Feminist Film Series: "Health and Sexuality," a benefit for Women's Center. Sunday, April 11, 1 p.m. and 3 p.m., Unicorn Cinema, La Jolla. 459-4341.

EXPLORAMA TRAVEL-ADVENTURE SERIES: "Ten Stars of France," narrated in person by producer Eric Pavel. Wednesday, April 14, 8:15 p.m., Civic Theatre. 232-7636.

Sports

PADRES BASEBALL: San Diego vs. Atlanta, three-game series. Friday, April 9 and Saturday, April 10, 7 p.m., Sunday, April 11, 1 p.m., San Diego Stadium. 263-4494.

MARINER HOCKEY: Avco Cup Playoffs, San Diego vs. Phoenix. Saturday, April 10 and Thursday, April 15, 7:30 p.m., San Diego Sports Arena. 225-9633.

LIPTON CUP REGATTA: Southern California yacht race for cup donated by Sir Thomas Lipton. Sunday, April 11, 222-1103.

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PARADE AND CARNIVAL: Santa Beach Little League and Peninsula History Soc. Saturday, April 10, parade begins Newport and Sunset Cliffs, 9:30 a.m., carnival with live continuous entertainment, Robb Field, 12 noon.

GOLF TOURNAMENT: \$225,000 competition sponsored by MONY. 23 top golfers including Jack Nicklaus, Johnny Miller, Hale Irwin. Tuesday, April 13 through Sunday, April 18, La Costa Resort Hotel and Country Club, Carlsbad. 438-9111.

SAN DIEGO CITY JUNIOR GOLF CHAMPIONSHIPS: tournament for youngsters under 18. Monday, April 12 through Wednesday, April 14, Balboa Golf Course. Thursday, April 15, Escondido and Penasquitos Country Clubs and San Valley Golf Course. Friday, April 16, La Jolla Country Club, Tecolote Canyon and Sprengle Golf Courses. 222-8175.

EASTERN VACATION JUNIOR TENNIS TOURNAMENT: competition for beginner and intermediate players, ages 10 through 18. Monday, April 12 through Sunday, April 18, Morley Field, Balboa Park. 236-0512.

Theatre

THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA: American Bicentennial production, directed by Michael Keenan. Tuesdays through Saturdays, 8 p.m., and Sunday matinees, 2 p.m., through May 2, Old Globe Theatre, Balboa Park. 234-3601.

COME BLOW YOUR HORN: 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 Junior Theatre. 234-3453.

THE PETRIFIED FOREST: Robert Sherwood drama. Thursday through Saturdays, through April 10, 8 p.m., Patio Playhouse. Escondido. 485-1115.

A PSALM OF DAVID: an original musical by Butch Levy and Jim Landis, performed by the Vanguard Players, directed by Mikel Taxer. Friday, April 9 through Sunday, April 11, 8 p.m., Westminster Arena Theatre, Talbot at Canon, Point Loma. 223-3193.

DAVID AND LISA: San Diego Junior Theatre production of the drama centering on two mentally-disturbed adolescents. Friday, April 9, 7:30 p.m., Sunday, April 10, and Sunday, April 11, 2 p.m., Casa del Prado Theatre, Balboa Park. 239-8355.

THE LARK: Jean Anouilh's play about Joan of Arc, performed by California Pacific Community Theatre in conjunction with Genesis Theatre. Thursday, April 8 through Saturday, April 10, 8 p.m., Marston Junior High, 3799 Clairemont Drive. 234-0944.

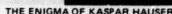
MASTERS IN MIME EXPOSITION: Thursday, April 8 through Sunday, April 10, 8 p.m., Mayan Hall, Southwestern Centre. 402-1331.

MAN OF LA MANCHA: San Diego Theatre's production of the Don Quixote musical, directed by Don Ward. Saturday, April 10 and Friday and Saturday evenings through May 8, 8:30 p.m., matinees Sunday, April 11 and April 25, 2 p.m., Del Mar Fairgrounds Theatre. 755-7358.

THE LITTLE FOXES: Lillian Hellman's drama of family disintegration through greed. April 13 through May 16, 8 p.m., night, Sunday matinee, 2 p.m., dark Monday, Carter Center Stage, Balboa Park. 239-2255.

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Duncan Shepherd

Herzog doesn't shrink from supplying Kaspar's life with a beginning and ending—a hypothetical Body Snatcher character in black cloak and beaver hat who tosses food and toys to Kaspar, grunting like a pig, in the dank cellar where he is imprisoned into late adolescence, and who teaches Kaspar a handful of useful phrases

Sorting out the elements, true or false, in the Kaspar Hauser legend is obviously not what interests Herzog in it. He, a polemicist with a sure sense of just what's useful to him, sifts through the legend to find evidence in behalf of society's victims—the outcast, the abused, the maimed, the untamed. Where, in the past (*Even Dwarfs Started*

The story in its essentials has several similarities to Truffaut's *Wild Child* case history, but the dissimilarities are more revealing. Unlike Truffaut, Herzog plants both feet squarely on one side of the issue. Kaspar's education in manners and morals looks about as meaningful as training a schnauzer to do backflips and to sport turtleneck sweaters. Truffaut keeps a foot in each camp, civilization and wilderness, and he shows, consequently, a nice appreciation of what's at stake, that the child is being used for the educational purposes Truffaut, who leans toward the teacher's argument but leaves in all the sternness and stuffiness of that argument, is willing to look (the

the dates), but his one-time-only, impossible-to-follow act created a unique screen figure: wall-eyed, stiff-necked, a heavily punctuated speech rhythm in which the words are spat out like watermelon seeds. This performance gives Herzog a fund of the small behavioral quirks that he needs to fuel his toxic, strong-stomach humanism. Though Herzog on rare occasions throws in a ravishing, unearthly image (a field of waist-high grass whipped around by the wind like a jacuzzi bath, or Kaspar's premonition of death as a sluggish march up a mountain shrouded in blue fog), he most often employs a coolly distanced camera, a static frame, and a quietly condescending, minuscule area of activity

The object, ostensibly, of this exercise is a typical portrait of the typical bourgeois family. But Godard, predictably, raises more questions, directly or indirectly, about the filmmaker's role (he appears on screen himself at the start and finish to deliver meditations filled with the kind of off-the-cuff observations he never runs short of: e.g., storytellers say "once upon a time"; why not "twice upon a time"?), than he raises about the family he's presenting (the intimacy of Godard's scenes—a lot of bedroom and bathroom stuff—is almost counteracted by the detachment of his camera).

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Smile — Michael Ritchie's malicious satire of beauty pageants, while guilty of overkill, offers long, painful, and salutary exposure to the embarassments abounding throughout the competition for the title, "Young American Miss." And Jeremy Larner's script faithfully reproduces American speech and manners with

White Lightning — Moonshine

White — Phew. With Elliott Gould, Jennifer O'Neill, directed by Ted Post. 1975.
e (North Park; Roxy; UA Cinema 3)

hermetic and familiar take-off on the old Universal Pictures horror series — it does not reach very far in any direction, but it exerts a good deal of comic verve within the narrow confines. Basically, it resembles the sort of nostalgic parody of old movies common on the "CAROL BURNETT SHOW," although it is larger, fuller, and funnier. Brooks' stature as a movie-

whether he is imitating a bank robber, a Latin American revolutionary, a robot, or a Bogartian tough guy, Allen is always undermired by his feelings of imposture. Brooks suffers from no such "insecuties." Starring Gene Wilder, Madeline Kahn, Gene Hackman
*** (North Park; Roxy; UA Cinema 3)

The reviewer's priorities are indicated by one to five stars, and antipathies by the black spot. Unrated movies are for now unreviewed.

As these listings are subject to change at the drop of a hat, please be sure to check with the listed theatre.

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One Eye Damp, the Other Dry

Jonathan Saville

The opera *Der Rosenkavalier*, by Richard Strauss and Hugo von Hofmannsthal, is at the same time a marvelous comedy and a profound statement about human life. These two qualities do not often go together. Comedy is based on wish fulfillment; it pleases because it gives us (in imagination) what we want, however unlikely such satisfaction

may be in our real lives. Young men defeat old ones, love conquers power, goodness and cleverness are rewarded, the impetuous nobody of a hero turns out to be the long lost son of a millionaire or a king. Profound commentaries on life have quite a different source: clear-eyed, illusion-free, stoical observation of the human condition, with all its compromises, inadequacies and inevitable suffering. It requires a very great artist to combine such radically different approaches and

to make out of them a unified work of art. In the history of opera, there are few composers and librettists who have managed this feat. Mozart and Da Ponte did it three times; Wagner once (in *Die Meistersinger*); and Verdi, too, with the help of Boito and Shakespeare, created one such masterpiece in his *Falstaff*. Their worst successors in this century were Strauss and Hofmannsthal, and the chief masterpiece of these brilliant collaborators was the opera *Der*

Diego Opera offered us last week in an appropriately brilliant production: *Der Rosenkavalier*.

Most dramas—and, indeed, most stories are elaborations of that universally popular theme, the love triangle; and *Der Rosenkavalier* is no exception. Its plot, in fact, consists of three overlapping triangles. Seventeen-year-old Octavian is having a love affair with a woman twice his age, wife of a Viennese Field-Marshal. The Field-Marshal himself is absent, neither seen on the stage nor heard in the wings; in the struggle of the young man with the old over the possession of the lovely lady, comedy demands that the young man triumph, and—oddly enough—all members of the audience, including people who are themselves old men, seem to approve thoroughly of such a state of affairs. But then Octavian meets Sophie, a girl of his own age, and withdraws his love from his older mistress to offer it to the girl he desires for his bride.

The tricks played on the lustful Baron, Octavian's passionate indignation against even the name of the Field-Marshal, the magnificent fanfare at the entrance of the Cavalier of the Rose (Octavian himself) into Sophie's house, the serene duet of the united young lovers at the end of the last Act—musicians, singers and stage director must cooperate to fill all this wonderfully contrived action and music with an unending supply of fun and joy. But the opera also requires serious emotional realism, and the evocation of feelings that lie almost (but, in the Viennese manner, not quite) too deep for tears. The role of the Field-Marshal's wife is the focal point for these feelings, and it is a remarkable singing actress who can manage to be so human, so pathetic, so subtle, and at the same time avoid turning the comedy into a psychological tragedy or a sentimental melodrama.

The San Diego production, ably directed by Richard Abrams, met these diverse demands with much success. All the comic business was neatly handled, and Richard Van Allan's Baron Ochs (he is the central comic character) was amusingly acted as well as artfully sung. Octavian (Sylvia Anderson)—this is one of those male roles sung by a woman, according to an old operatic convention) and Sophie (Patricia Wise) were also well cast. The Field-Marshal's wife was sung with sensitivity and the fact that their affair is

bound because of the differences in their ages and positions in life—to come to an end, and who, when the moment arrives, generously, sadly, gracefully yields to time and to youth. She is one of the most poignantly conceived characters of the operatic stage, so truly and so compassionately observed that we must all, however much we long to identify only with triumphant youth, recognize in her an image of ourselves. She shows us what we must all come to, and teaches us how to accept it—as Strauss once remarked—in the Viennese manner: with one eye damp and the other dry.

Der Rosenkavalier, then, makes two kinds of demands on the artists who attempt a production of this opera. It offers a good measure of comic horseplay, light-hearted with-fulfillment, humorously and immediately gratifying manipulations of the love triangle that youth carries the day. The tricks played on the lustful Baron, Octavian's passionate indignation against even the name of the Field-Marshal, the magnificent fanfare at the entrance of the Cavalier of the Rose (Octavian himself) into Sophie's house, the serene duet of the united young lovers at the end of the last Act—musicians, singers and stage director must cooperate to fill all this wonderfully contrived action and music with an unending supply of fun and joy. But the opera also requires serious emotional realism, and the evocation of feelings that lie almost (but, in the Viennese manner, not quite) too deep for tears. The role of the Field-Marshal's wife is the focal point for these feelings, and it is a remarkable singing actress who can manage to be so human, so pathetic, so subtle, and at the same time avoid turning the comedy into a psychological tragedy or a sentimental melodrama.

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(continued on page 13)

POLISH KUROSAWA

(continued from page 12)

refinement by Johanna Meier, even though at times (as in her final, resigned "Ja, ja") she failed to strike the right emotional resonance of her part.

I have only two major criticisms of a production which, all in all, we ought to be sincerely grateful for. One is the English translation by John Gutman, which is grossly inept for two much of the time, flattening and vulgarizing the subtle expressiveness of Hofmannsthal's text, although I must admit that the defects of the translation were mitigated in this production by the fact that the diction of many of the singers made the words largely unintelligible. The other flaw, far more serious, was the depressingly lackluster conducting of Stefan Mindel. Mr. Mindel's remarks on the system of distribution in America.

Wajda: "Distribution is the most reactionary area in motion picture. You always see men with cigars speck in the name of the viewing public. The viewers want to see this," and "The viewers do not want to see that." Who gives them the right? Especially in light of their mistakes. People make films that these men refuse to distribute. But when one of these films is finally released it can be an absolute success. If somebody would keep score, it could be proven that these men do not have the competence to determine what the public wants."

We asked Wajda if it bothered him that his films, like *The Promised Land* (at Filmex this year), *The Birchwood*, *Everything for Sale*, and *The Wedding*, are not widely shown in America.

Wajda: "It bothers me. Well, you know, it doesn't disturb me very much because at the same time the films of Bergman, Kurosawa, and Fellini were really not known by the general public in America, and only in recent years has something been done to put their films in popular view. I have an idea that in the future something will also be done to present my films. There will be greater opportunities for many different kinds of films."

"I try not to limit myself when it comes to subject matter. I made a number of films about the war: *Generation*, *Kand*, *Asher* and *Diamonds*, then *Loma* and *Samson*. Then I decidedly dropped that subject. Now I've

made a couple of films that are adaptations of literary works. And then at a certain moment I came to the realization that this was enough. I'm trying to drop the older subjects primarily so that I can start something new. My next film will be about the Filles (the Stalinist era) and the people who lived and worked during that period and how Poland has changed from that time to the present. It is the story of a girl who is making a film in the present about those times. The Filles, twenty-five years ago, are so distant for her."

We wondered what he saw as the big differences between American and Polish filmmakers.

Wajda: "The American director addresses his films to a large country, and by doing this he also wants to make a lot of money. He therefore addresses himself to all of his potential viewers, and he tells a story that could interest everyone. Coppola's making his films about wiretapping, does not show wiretapping in terms of the State. The ones who are wiretapped are a couple in love; everyone can be in love, and this sort of intrusion could threaten everyone. If the protagonists of *The Conversation* were associated with the government, the people threatened would number a couple hundred people, and for such a small number it wouldn't be worth making the film."

"Our (Polish) filmmakers frequently do not stop to think who will be the viewer. They do not attempt to speak to the whole society. This is why there are films made that are addressed to no one. It's impossible to tell for whom the film was made, why it was made, and about what it was made. It's a paradox: My younger colleagues were brought up in the belief that on completing their film studies they became artists and that the State became obligated to pay for their films. Meanwhile the primitive capitalists, treating films as merchandise and wanting to make the greatest profit, make films that are socially relevant, democratic, and popular, like the new American films. I don't wish to pass judgment, however. Sometimes it seems to me that I, too, am responsible for the ambiguity which carries Polish art somewhere into the far corners of provincialism."

There was a time when the

American public could see foreign films. But conditions have regressed. Of the five foreign films nominated for the Oscar, only one, *Scout of a Woman*, is currently in release. And if you don't live in Los Angeles (or attend Filmex), how are you going to see *Letters from Marusa*, or *Sandakan No. 8*, or Kurosawa's *Drunken Uddala*, or Wajda's *The Promised Land*?

Wajda: "I hope that opportunities will be created for some of my films. Of course, I must tell you that I don't want to wait

that long. I would like to make some sort of Polish-American film. But my conditions for making this sort of film would have to be that the film would be in my hands and not in some producer's hands. I would like to have complete freedom in making the film because today, after so many years, I do not want to suddenly find myself in the position of a man who, shall we say, attempts to accommodate a producer or tries with fear to understand the views for whom he is making the film."

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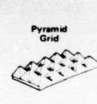
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SAN DIEGO Concerts

Evolution: Rock, disco, Groovesmont Student Center, Saturday, April 10, 9:00 p.m. 466-1701.

Bill Withers: Another Bird, Friday and Saturday, April 9 and 10, 8:30 and 11:00 p.m., 140 S. Sierra, Solana Beach, 755-6734 or 755-6733.

Joe Williams: Thursday through Sunday, April 10 and 11, 9 and 11 p.m., **Patrice Rushen** and **Harvey Mason**, Tuesday and Wednesday, April 13 and 14, 9 and 11 p.m., The Calmar, 3999 Mission Blvd. 468-1081.

Listen, Matt, Harris and Herick Band: Bay Area Swap Meet, Saturday and Sunday, April 10 and 11, 1:00 p.m., 3420 Highland Ave., National City.

Bob Seagis: San Diego Civic Theatre, Friday, April 9, 8:00 p.m. 234-8101.

Marshall Tucker Band and Little Feat: San Diego Civic Theatre, Saturday, April 10, 8:30 p.m. 234-8101.

Kool and Gang: Golden Hall, Saturday, April 17, 8:00 p.m. 234-8101.

Love Song with Randy Matthews: Reunion Concert, El Cortez Convention Center, Saturday, April 10, 7:30.

Kenny Rankin: San Diego Civic Theatre, Friday, April 16, 8:00 p.m. 234-8101.

Clubs

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

Albatross: Island jazz rock, Tuesday through Saturday, 1309 Camino Del Mar, Del Mar 755-6745.

Ancient Mariner: Stones Throw, Wednesday through Saturday, Chris and Barry, soft rock, Sunday, Rubyt, jazz, Monday and Tuesday, 2725 Shelter Island Drive 224-8242.

Another Bird: Heat Treatment, Wednesday through Sunday, 140 S. Sierra, Solana Beach 755-6734 or 755-6733.

Atlantic Station: R. B. People Movers, pop, Tuesday through Saturday, Joy Rite, Sunday and Monday, 2526 Ingraham, Pacific Beach 224-2434.

Bacchanal: Satisfaction, high energy dance, Thursday through Saturday, Slide and the Blitz Brothers, rock and roll, Monday and Tuesday, Satisfaction, Wednesday, 8022 Claremont Mesa Blvd. 560-8022.

Big Ali's: Latin Fever, Latin style music, Thursday through Sunday, 6149 University Avenue 286-1646.

Bot House: Larry Page, rock, Tuesday through Saturday, Cottonmouth D'Arcy's New Orleans Dixieland Jazz, Sunday, Bruce Allan McEethen, Monday, 2040 Harbor Island Drive 291-8011.

Boom Transducer: Roy Bruder, guitar, Sunday and Monday, 2888 Pacific Highway 291-5555.

Botsford's Old Place: Terry Scheidt, seven nights, 1205 Prospect Place, La Jolla 459-8262.

Brownies: Stained Glass, Tuesday through Saturday, 8027 Balboa Avenue 565-6464.

Butcher: Hue James Russell, light jazz rock, Tuesday through Saturday, 1299 Camino Del Rio South 299-3544.

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

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

Chuck's Steak House: John Drake Band, contemporary rock, Thursday through Saturday, 1403 E. Valley Parkway, Escondido 746-8100.

Conception Bay Fish Company: Rick Bacchos, country folk, Tuesday through Thursday, Kyle, Friday and Saturday, 2806 Shelter Island Drive 224-3611.

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

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

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

Elbow Room: Danny Antell, Friday and Saturday, Mitch Clavitt, acoustic guitar, Sunday, 710 Garnet Avenue, Pacific Beach 468-9870.

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, Satisfaction, Sunday and Monday, 1051 University Avenue, Hillcrest 295-2195.

Fifth Amendment: John Harman Duo, Tuesday through Saturday, 3167 Fifth Ave. 299-3214.

Folk Pub: Jazz Night, Thursday, Belle-n-kuff, traditional English folk, Friday, Rubino Blues, 8:10, Comic Comfort, 10, Bob Johnson, contemporary folk, 11:30, Saturday, Traditional Irish Contraband, Tuesday, Folk Night, Wednesday, 7061 El Cajon Blvd. 460-0503.

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

Golden Palace: Nancy Matise, acoustic guitar and Tazie, jazz, Thursday through Saturday, 7126 University Ave. 465-9222.

GRB: Jay Bird McCann, Thursday through Saturday, Storm, Monday and Tuesday, Auditioning, Wednesday, 225 15th St., Del Mar 755-1414.

Haleyson: Splash, Thursday through Saturday, Zelund, Sunday and Monday, Splash, Tuesday and Wednesday, 4260 W. Point Loma Blvd. 225-9559.

Hotel del Coronado Vista Lounge: Rita Moss Duo, organ/piano/vocal variety, Tuesdays through Saturdays, 1500 Orange, Coronado 435-6611.

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Hungry Hunter: John Alexander, folk rock, Thursday through Saturday, 2445 Hotel Circle Place, Mission Valley 291-8074.

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

Iron Maiden: Ray Correa, acoustic, Saturday, Balboa and Genesee 279-2033.

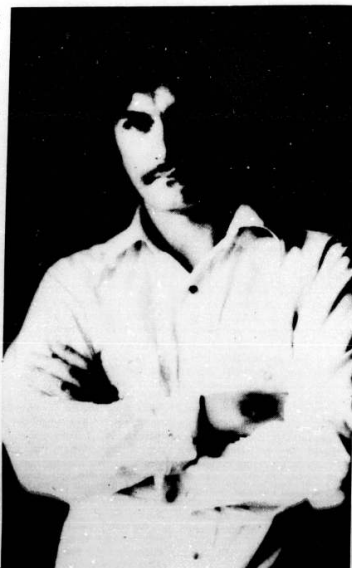
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Rain Tree: Red Rabbit, Monday through Saturday, Lighter Than Air, Sunday, 10450 Friar Road 280-1141.

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

Reuben's: New Leaf, Wednesday through Sunday, Harbor Island Drive 291-5030.

Royal Palms Restaurant: Rose and the Arrangement, Wednesday through Sunday, 3003 Carlsbad Blvd., Carlsbad 725-2330.

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

Shakey's Pizza Parlor: George Schurr, rap/rage piano, and Don Pathe the Flying Dutchman, banjo, Friday through Saturday, 7888 Ohio, Kearny Mesa 279-3300.

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MUSIC SCENE

(continued from page 15)

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LOS ANGELES Concerts

Peter Frampton: Shrine Auditorium, Thursday, April 22 (213) 556-3556 or 879-1080.

Peter Frampton: Anaheim Convention Center, Wednesday, April 21 (213) 556-3556 or 879-1080.

Marshall Tucker Band and Eddy Boy Band: Hollywood Palladium, Friday, April 9, 9:00 p.m.

Bachman Turner Overdrive with Wash-bone Ash and Paris: Long Beach Arena, Friday, April 9, 8:00 p.m. (213) 437-2255.

Flash Cadillac and the Continental Kids: Friday through Tuesday, April 9 through 13, Hamilton Joe Frank and Reynolds, Wednesday through Sunday, April 14 through 18, Knotts Berry Farm, La Palma and Beach Blvd., Buena Park.

Barjo Fiddle and Guitar Festival with Emmylou Harris and The Hot Band, Leo Kottke, Jimmy Buffet, Guy Clark and John Penn, Cal State Long Beach, Sunday, April 25, 9 a.m. to 6 p.m. (213) 498-5241 or 498-4972.

Clubs

Coconut Grove: Esther Phillips and Comedienne Judy Carter, Friday, John Fahey, Saturday, Ambassador Hotel, 3400 Wilshire Blvd. (213) 480-0086.

Golden Bear: Kenny Rankin, Thursday and Friday, Huntington Beach. (714) 536-9600.

The Palomino: Bodie Mountain Express and Little David Wilkins, Friday; Anita Royal and Los Charrros Mariachi de Jalisco, Mexico, Saturday; Fate O'Hara, Tuesday; Jonathan Edwards, Wednesday, 6907 Lakeshire Blvd., N. Hollywood. (213) 795-9256.

Roxy Theatre: Robert Palmer and Gallagher and Lyle, Thursday through Saturday; Cheech and Chong, Monday through Wednesday, 9009 Sunset Blvd. (213) 878-2222.

Starwood: Main Ingredient, Friday through Sunday; Slade, Wednesday, Hollywood. (213) 656-2200.

Troubadour: Dobie Gray and Kim Carnes, Thursday through Sunday, 9081 Santa Monica Blvd., L.A. (213) 278-6168.

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Steve Esmedina

Since the Fifties, Charlie Mingus has remained one of the more intriguing anomalies of jazz. His name is spoken in reverent tones. He has provided forums for important players such as Mal Waldron, Eric Dolphy, Ted Curson, Joe Farrell, and Danny Richmond. However, he has never attained the trend-setting status of a Parker, Coltrane, or Davis. Even to this day, most jazz listeners know of Mingus, but many have difficulty connecting the man to his music.

Part of the reason, presumably, is that Mingus was more outstanding as a composer than as a soloist. As one critic put it, Mingus "writes louder than he plays." Bassists of renown are usually expected to be virtuosic improvisers—Scott Le Faro, Jimmy Garrison, and David Holland come immediately to mind. But Mingus has never been a flashy improviser. His lines are consistently melodic, relaxed, and solid. Every recurring figure, double stop, and pedal point is employed methodically.

But if Mingus isn't distinguished as a spotlight hog, he has indeed made his mark as a composer and arranger. His fusions of blues, gospel, pop, and contemporary European orchestration preceded present attempts by more than a decade. A comparison of Mingus' "Half-Mast Inhibition" (1960) with Weather Report's "Unknown Soldier" (1972), Archie Shepp's "Goodbye Sweet Pops" (1972), and Dewey Redman's "Sonnificient" (1975) will indicate the range of Mingus' influence.



Leadership Qualities

As one critic put it, Mingus "writes louder than he plays."

Mingus and his latest quintet performed last Friday at the Back Door. The same qualities inherent in his best records, *Pre-Bird*, *Charlie Mingus, Let My Children Sing*, and the recent *Changes One & Two*, surfaced in abundance live.

Mingus' crews, no matter how superb they are individually, tend to limit themselves to short bursts of brilliance. The plus and minus qualities of such an approach were in full evidence during Mingus' gig. As always, there were a lot of exciting passages. His poignant, energized writing corralled the players into moments of defined,

intricate intercourse. Tenor saxist George Adams, for instance, had to compensate for trumpeter Jack Walrath's lack of technique and invention during the ensemble passages. He had to play louder and adhere more forcefully to the parts as written in order to offset the slack musi-

cianship.

Adams, who proved himself a master of harmonic-laden whoops and grunts, was forced to lay down as many notes as possible during the twelve and sixteen bar phrases he was given. He was forced into the role of virtuoso when all he should have been doing was providing fills and intros for Walrath. But Walrath seemed too busy looking at his valves (damn these rented instruments!) in hopes that the correct sounds would emerge. They never did. Even a proficient player like Don Pullen seemed more stodgy and eager to please than he should have. His arpeggios and block chords were pretty, but they seemed too emphatic, too crowd-pleasing. It was hard to discern whether Mingus was calling on Pullen to cover up for Walrath or if he thought his grandstanding was worthy enough to stand on its own. Drummer Danny Richmond, after a debilitating stretch with Mark-Almond, was back into his own, providing impeccable tempo control. No matter what was going on, Richmond was there, underpinning every measure flawlessly.

That ensemble watchfulness is probably Mingus' greatest talent. He has the uncanny ability to compose and arrange so determinedly that each player is prepared to overcome each other's flaws. Although he lacked the innovation displayed in the recent Back Door concerts by Elvin Jones and Anthony Braxton, Mingus provided a more-than-average amount of inspired musical democracy in his writing and leadership. In this case, more-than was enough. □

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SONS OF THE REGIMENT

For over 30 years the president of the Academy has been Colonel W.C. Atkinson—so long that in some ways he is not just the president of the Academy, but *is* the Academy.

Steve Sorenson

It's almost lunchtime at the Army and Navy Academy in Carlsbad. A group of young, uniformed cadets are out on the quad flying kites—the small, fast, multicolored kind. It seems such a peaceful spring scene, with the boys playing contentedly in the ocean breezes, laughing, their loose ties and shirts waving free. Suddenly one of the cadets screams, "Gotta, you mother! Dive! Dive!"

"Not yet you haven't! Ah, damn!"

Up in the sky there is the sound of kite sticks snapping and paper tearing, and one of the kites, shredded like a wounded hawk, flaps helplessly to the ground. "Ten points!"

"Yeah, all right... ten points."

Aerial dogfights. This is a military academy. What did you expect?

The Army and Navy Academy has been in San Diego County a long time. Founded in 1910 in Pacific Beach, it was moved to its present location, an incredibly valuable piece of land on the beach in Carlsbad, in 1936. The Academy offers instruction in grades 7 through 12, has a maximum enrollment of 250 students (many of them from foreign countries), particularly Latin American countries, and costs about \$3800 for a nine-month year (a summer camp session is also available), plus about \$1100 for extras.

For over 30 years the president of the Academy has been Colonel W.C. Atkinson—so long that in some ways he is not just the president of the Academy, but *is* the Academy.

30 years from '50 to about '50, and asked him what he thought about that.

"Well," he said, taking his time, looking me squarely in the eyes and building a word model with his hands, "the problem has been with all independent institutions of learning and not just the military academies. They have been dyin' out, however, Al've noticed in the last couple years that they all back on the upswing again."

"Is your enrollment filled to capacity here?"

"It was at the beginnin' of the year, but we've lost a few an' dismissed a few. Ya see, we won't keep a problem student."

"The rumor is that military academies are designed for problem kids. That isn't true?"

"Ah don't feel that it is, no. But ya see, the trouble is, the parents won't shoot straight with ya. We tell 'em at the state we won't take a probationary case, that we won't take a kid that's been on marijuana an' drugs. But they won't tell ya what a kid's been involved with before he gets here. They believe the rumors about military schools and think we'll straighten 'em out."

"Well, if it isn't for the discipline, why do parents send their sons here?"

"Ah'm glad you asked that. It's because the public schools *ah not doin' their jobs!* They *ah not teachin' the three A's!* They *ah not teachin' proper conduct.* An' the parents know we will, because we *ah one of the last institutions in the country that abides by the principals uh yestdayah.*"

"Colonel, why aren't there any girls in the Academy?"

"Because we don't accept them. However, Ah believe one day women's lib will see to it that it's a requisite for us to have girls here before we *ah eligible for the R.O.T.C.* It happened the same way with blacks."

"How does the R.O.T.C. work, anyway?"

"Well, we have to meet certain requirements to be eligible. In our case it's the Army R.O.T.C. The Army gives us a full-time officer, an NCO, rifles, maps, textbooks, an' so on."

"And what do they receive in return?"

"Leadership material from the boys we encourage to go on in the college R.O.T.C., Annapolis, an' West Point."

"How many boys from each (continued on page 20)



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Fusion Music

George Varga

Since its inception, jazz-rock (or "fusion music") as it is now referred to) has been subject to scathing critical attacks. The purists were adamant in their arguments that making jazz accessible to rock audiences was akin to casting pearls before swine.

One of the few bands that managed to escape such maligning was the Mahavishnu Orchestra. Four of the Orchestra's five members came from solid jazz backgrounds, and instead of producing a hackneyed fusion of rock rhythms and aimless jazz-inspired solos, the band delineated a hitherto unparalleled brand of exploratory music.

The Orchestra incorporated the vibrant electricity of rock into their music without compromising themselves. Regrettably, though, this electric power proved in the end to be the group's downfall. They became so bound to the heavy elements of the musical genre they had created, that they neglected the subtleties which had accounted for their initial acceptance with the straight jazz crowd.

A few months before their demise, Billy Cobham released *Spectrum*. The album by the Mahavishnu Orchestra's powerhouse drummer was a surprise hit, outselling all the Mahavishnu releases. After the Orchestra split up, it was an obvious move for Cobham to form his own band. The Aided by the Brecker Brothers, with whom Cobham had played in a band called Dreams, Cobham took to the road, releasing three more records along the way. Yet, what ostensibly began as an inspired unit, degenerated into a formulated schlock-rock jazz ensemble, failing both artistically and financially.

On the brink of bankruptcy, the Billy Cobham Group (minus the Brecker's) played its final concert at the 1975 Montreux Jazz Festival in Switzerland. The Group's set was immensely disappointing, with the members of the band faltering through

some merely tepid arrangements. Despite the band's imminent dissolution, Cobham seemed to be in unusually high spirits in Montreux. Between sets at the Back Door last Monday, I asked him why he had been so happy at the time. "Because the band was breaking up!" Cobham laughed. "I was moving right along to the next thing."

The "next thing," as it transpired, was a disco-oriented band. Retaining guitarist John Scofield from the previous group, Cobham released *A Funky Thale of Things*, which was "funky" in more ways than one. Failing in its outright quest for financial gain, Cobham decided on a compromise, the result of which is The Billy Cobham-George Duke Band. This new group retains the disco-rhythms of the short-lived band that preceded it, but plays material of greater complexity and substance. The result is comparable to the Spectrum album, minus the phoney grandeur.

Cobham's appearance at the Back Door could easily have been a disaster. Such a multitude of drums, keyboards, and synthesizers bedecked the tiny stage, that it seemed doubtful there would be enough room for the musicians as well. Opening with "Crosswinds," the title tune from his second solo disc, the volume was near deafening. Any interplay between instruments was lost in the roar, and there was a noticeable lack of cohesion. Selections from Cobham's latest release were played, plus a song by bassist Alfonso Johnson, with each composition a letdown at best. Then, just when all seemed lost, a grinning Cobham led the others into brilliant rendition of "Red Baron." Where the soloing had been amiss earlier in the evening, all the ingredients suddenly jelled, and guitarist John Scofield made a particularly strong showing. Cobham's drum solo began haphazardly; but by the end he was rolling at a furious rate, battering out paradiddles with inconceivable speed and agility.

From there, things took off. Al Johnson acquitted himself admirably on bass, his solos were excellent. And the many years George Duke spent in the company of Frank Zappa were clearly evident; his tongue-in-cheek monologue served as the perfect counterpoint to the serious mood that had prevailed earlier in the evening. The sell-out crowd awarded the band a standing ovation. Having turned what began as a dismal set into an unarguable success, Cobham wisely declined to do an encore.

Speaking with Cobham in the dressing room, I asked if he was satisfied with the musical direction that the old band had taken? "No, because I would've had to develop. There was another direction in the embryonic stage, at that point in time. It was very difficult to say where it was going to go, to make me satisfied." How did this group differ from the previous one? "It's a lot looser and a much more elastic kind of concept." As one of the most widely imitated drummers in the world, did Cobham feel any pressure to outdo his previous accomplishments? "No, not at all. I never look upon myself as being the most widely imitated drummer. Consciously, I can't seek any acknowledgement of that. I'm not looking for it. If I am able to contribute anything, it's fine with me."

Finally, what of the unending rumors that the Orchestra would reform? "There's been talk about it already. As to whether or not I'll join, I'm not sure. I would like to, but it would depend on a lot of things, because I'm not a sideman anymore, in just about every sense of the word. It would be such a difficult thing, man, because it would be, at this point in time, a step down, and I sure don't want to do that. On the other hand, it could be a lot of fun. The only way it would be really effective is for it to be pretty much the same people. Now there's an interesting situation, in that (Jean-Luc) Ponty was part of the Mahavishnu Orchestra. So maybe Ponty might play, instead of Jerry Goodman. In terms of bass, Rick (Laird) is important because there is no other bass player that plays like Rick, and he was a very important and highly integral part of that band, for all intents and purposes. So, it would be appropriate for him to be there. I just want to have fun and play music and create." □

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RIGMENT

(Continued from page 18)

class get into Annapolis or West Point?"

"About four each year."

My tour of the Academy begins with a stroll led by Mrs. Gomez of the business department. We peek in on the music room where a more-or-less-looking boy is pumping away on the tuba, and a black kid is fooling around on the drums between classes. We inspect the crafts shop, overlooking a view of the ocean, and visit the swimming pools and tennis courts where the Senior Military Officer is overseeing a group of boys doing pushups. Mrs. Gomez tells me that she and the other women of the Academy like to feel that they serve as the boys' mothers while they're away from home. Some of the boys don't get home too often she points out one who is from Peru and hasn't been home in three years and some of them need a mother. The women sponsor dances every few weeks or so, which girls from other schools can sign up for if they wish to attend. "We like to kind of screen the girls' names, so we know who they are," she explains.

Mrs. Gomez introduces me to Mr. Rowtham from the business office, and he eagerly assumes the duties of tour guide. The scent of Old Spice wafts around us, as he shows me the sleeping quarters—a small room for two with bunk beds, bathroom, and closet—and explains somewhat vaguely that "if a boy learns discipline in one area, it's likely to carry over in another area as well." He asks me if I would like to have lunch at the Academy, and I accept, with hesitation, remembering the rumors about military food. "I would compare our food here favorably with any institution in the country," Mr. Rowtham

assures me.

"It's edible," Cadet Renato Lebron, from the Philippines, explains at lunch, after Mr. Rowtham chooses not to eat after all. The lunch consists of slightly

grossly hamburger with gravy, hot rolls, two salads, milk, and ice cream. Lebron, a company commander ("Sort of a counselor's job is what it is"), says that he was sent to the Academy after the first family moved to San Diego, and there were too many kids at home. His mother owns an insurance company, so there is no problem affording the tuition.

"I liked the Academy from the first. I like the challenge of promotions, and I think I'm getting a better education here. The classes are smaller than in a public school, and there isn't any racial prejudice. I walked into a public school once and all the kids were on one side of the room and all the blacks and Mexicans were on the other. That doesn't happen here, because we have to eat, sleep, and spend 24 hours with each other."

"How about the discipline?" I ask.

"That's not really what this place is all about. A lot of the discipline is done by the older boys. If a kid's taking drugs or something, we tell him not to. That's a lot better than having a parent tell him not to, because he listens. A few years ago, parents were explaining their kids here just to get rid of them, maybe they got in trouble or something; but now I think it's more for career reasons."

"Are you going into the military when you graduate?"

"No way," he laughs. "I've already been—right here." Just then the librarian, a nice-looking young woman, passes

down the center aisle of the mess hall, and most of the cadets pause in their eating to do some gazing.

"You guys get to see enough girls around here?" I ask after she's gone.

"Cheerleaders. We pick them ourselves. We just can't last semester's because they were a buncha dogs."

"Well, what about off campus?"

"Only the higher-ranking cadets are allowed off campus. But we don't get along too well with the kids from the other schools anyway. They call us 'Junior Jathheads' and 'Bellhops.' Our dances are pretty good though."

I notice at the faculty table across the way that some of the instructors are in uniforms and some are in civilian clothes. "All the instructors used to be retired military," Lebron explains. "But there aren't so many of them left anymore, so the Academy is hiring civilian teachers now."

I go over and talk to a couple of young, mustached, brightly-dressed teachers eating popcicles. I ask them what they're doing in a military academy.

"Teaching. Why not? It may not be our first choice, but there are many more teachers than jobs these days, and we're lucky to have jobs. The pays isn't too good, though."

"How does the education here compare with a public school?"

"My opinion is that it's better. In a public school, the teacher spends half his time telling the kids to sit down and shut up. We don't have to put up with that here. We can just kick them out."

"Would you send your kids here?"

"Too expensive. What this place really is, is a boarding school for kids from wealthy families. Now there are a lot of ways to run a boarding school, and one of the more effective ways is as a military academy. It's about as simple as that."



Interns often put in more than a 100-hour work week, which comes to approximately \$2.30 an hour.

UP STETHOSCOPE

(Continued from page 3)

widespread sentiment of having "paid their dues." Eight years of intensive schooling, followed by five or six more of an apprenticeship during which they are exploited as well as trained, oppressed by their superiors, and often maligned by patients who want "real doctors" to treat them. Having paid dues enables them to justify and, indeed, covet the rewards—large income, prestige, power—that await them. And adjusting to each new privilege that accompanies every rung of the hierarchical ladder, they regard their juniors with a combination of condescension and indulgence.

When Brian graduated from medical school to hospital, he left a comfortable world of theory, example, and conjecture, and entered one where he was called on to actively grapple with illness and death. He became intimate with tragedy and suffering and came face-to-face with moral and ethical questions that most of us are free to speculate about idly. The junkie who was barely saved by a long and tedious operation—he'll be back soon after another overdose. A family, recent immigrants from Thailand, severely

ploded in their temporary home—the baby dead, the older brother condemned to a life of horrible deformity. Wouldn't it be an act of mercy to let some people die? Brian and other doctors develop protective layers of callouses. Defense against their closeness with the underside of the human condition. Some seek solace in disparaging the nurses. Others make up private nicknames, not for public ears. Chronically ill patients, whose bodies and minds are pre-y-well used up, are referred to as "gomers." Sometimes nurses and residents will laugh nervously about burn victims and call them "bacoo chips" or "crispy critters."

This doesn't mean they don't care or they lack compassion. Tasteless jokes seem to ease their own bewilderment and horror. An intern at Mercy Hospital told me that he didn't think he was going to be able to sleep that night. He had been treating a boy who had fallen off a horse and had told the parents that their son would recover. The boy's condition, however, had taken a sudden turn for the worse. He would die. The intern didn't know how he could face the family.

PUT-PUT

(Continued from page 1)

that guilt contributed to the logic and justification of Orion.

The project began simply, almost as a whim. Taylor and Dunne had been working on a new kind of reactor for General Atomic. Headquarters was a converted schoolhouse on Barnard Street. The year was 1957. In October, the Soviet Union launched Sputnik.

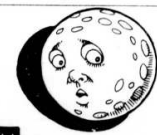
Dunne remembers, "I called Taylor on the phone that night, and I raved on and on about this thing. It was a Sunday. I remember. It impressed me because it was such a tour de force. Just at that point I think he started thinking about space and coupling nuclear energy to space."

Taylor's first idea was that Orion would be doughnut-shaped, with a diaphragm covering the hole, something like a fat frisbee. He asked Dunne to put together some notions about what could be done in the way of experiments. Dunne did this, drawing on work that had been done at Los Alamos earlier.

In the spring of 1958, Taylor went to see General Atomic's director, Frederick de Hoffman, to propose using nuclear weapons, bombs, for space propulsion. He got a green light.

"At that time," Dunne says, "nothing was too far out for General Atomic."

Having been beaten into orbit by the Soviets, the Feds were only too glad to foot the bill for research, a modest few million



dollars. Roy Johnson, chief of the Advanced Research Projects Agency in Washington, told Taylor, "Everyone is making plans to pile fuel on fuel on fuel to put a pea into orbit. But you seem to mean business."

Famed physicist, philosopher, and maybe prophet, Freeman Dyson took a year's leave of absence from Princeton to sign up for this Buck Rogers stuff that was coming true at General Atomic.

"Dyson and Taylor were primarily interested in exploring the planets, particularly Mars and the rings of Saturn," Dunne says in his soft voice. "Dyson envisaged trips to the outer planets, very big expeditions with very, very big payloads. That was their immediate goal, and they would have liked to do it in their lifetimes."

In time, the doughnut idea for Orion was abandoned and the bullet configuration took its place. Taylor thought of exploding atomic "bombs" in the bullet-shaped spacecraft's wake. The force would act as a pusher plate and be transmitted through gas-filled shock absorbers to the ship itself. Whole laboratory complexes and flying cities could be launched in this way, Dyson toyed with the idea of sending Chicago to the far-off star Betelgeuse.

Passengers and crew on an Orion flight would feel a series of mild pushes lasting several minutes. Then Orion would be on its way, either into orbit

or into space. With its remaining fuel supply an Orion-class vehicle could travel the solar system almost at will.

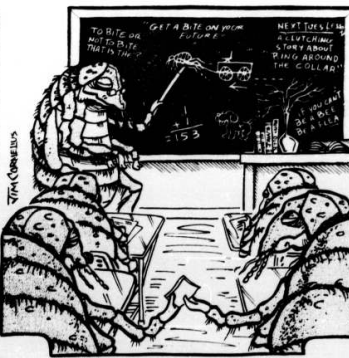
Dunne's moment of glory arrived in 1959 with a series of tests known facetiously as Project Put-Put. Several three-foot diameter, 300-pound scale models were built, with three-pound charges of high explosives in coffee cans simulating nuclear breakups. The first two models broke up in flight, but the third one flew.

From its launch site on Point Loma, the Orion model rushed to a height of 100 feet on a column of red, black, and white smoke. A parachute opened. Orion came safely down. On film, it was enough to make Werner von Braun, the space pioneer, snap straight in his chair and ask for figures.

That made 1959 a very good year. Freeman Dyson remembered, "Mars was 1965, if all had gone well . . . I said Saturn by 1970."

But an ill wind was blowing in Washington. The 1963 test-ban pact proscribed atomic tests in space and in the atmosphere, and that snuffed the nuclear fires of Orion. The test ban made drawing-board dinosaurs of all the really high-powered ideas, and so Orion became the put-put rocket that never was.

Thirty years after Hiroshima, the missiles brood in their silos. MIRVed and ready. The sin of Hiroshima is not expiated as yet. Taylor, Dunne, Dyson and the rest had hoped it would be. It was to that hope, presumably, that Dyson alluded when he wrote, "We have for the first time imagined a way to use the huge stockpiles of our bombs for better purpose than for murdering people. My purpose, and my belief, is that bombs will not be killed and maimed at Hiroshima and Nagasaki shall one day open the skies to man."



STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice:

In flea circuses, how are the paper costumes put on the fleas without hurting them? And how are the fleas trained to perform their acts? Allan Robson San Diego

Dear Allan:

Good question. I bet all you readers are itching to know the answer.

The principal agent used in flea circuses is glue, and lots of it. Fleas are very sprightly animals, as anyone whose dog has them knows. They can jump eight feet off the ground—if a six foot man could jump in equal proportions, he'd make it to 4608 feet. So, to keep the flea still, a little glue is dabbed on the dressing table and the flea held in it until it dries fast. Using a small tool, like a needle or a toothpick, the dresser then dabs more glue on the flea's back and applies the paper costume with tweezers. There is little chance of hurting the flea in this process, even if the dresser presses down on the flea's back to assure a tight fit, because fleas are covered with armored plates that make them virtually indestructible.

Thus adorned, the fleas are removed from the dressing table and glued to the performance stage, the seats of tiny carriages, music boxes, and each other's backs. Other fleas are not glued, but are secured in wire harnesses. When the proprietor of the flea circus starts the music box, the fleas are alarmed and try to, of course, flee. But tied down as they are, they really can't go anywhere. Instead, they appear to be playing musical instruments glued to their legs, the fleas glued to each other "dance" around in circles, the stagecoach moves only as far as a wall around the performance table, and so on. There is no formal training involved in this.

One of the most popular flea circuses was that of Signor Ber-

lini in England one hundred years ago. Following the performance, Bertolini would place one of his stars on his arm and allow it to take a meal of fresh blood from his veins. He would also invite members of his audience to feed the fleas in the same way. After several women spectators had done so, he would advertise that his fleas had been "fed by distinguished ladies of society."

Flea circuses were popular during a time when the little scamps plagued nearly everyone, regardless of social class. Speaking of plague, it was recently discovered by scientists that the terrible plagues in Europe and a few decades ago in San Francisco were carried not by rats, but by fleas. Fleas are not too particular about where they get their meals. Having had breakfast on the back of a plague-stricken rat, they would hop onto a human for lunch, passing the disease on. Even without this knowledge, however, people were hugged by fleas and tried various methods to get rid of them. Most of these were charms worn around the neck. Queen Christina of Sweden wore a tiny bow and arrow with which she would try to pierce fleas in midflight. However, the best anti-flea devices have been the daily bath and the vacuum cleaner, which removes flea eggs from the carpet (the little buggers having been tricked into thinking the rugs are very flat dogs).

There are flea circuses left, perhaps due to the end of the human flea problem. It's always more fun to see adventures over which we normally have no control being harnessed for our entertainment (wild animal acts still attract us). But there are quite enough other human problems to work with. Who knows? Somebody might make a mint on dandruff dances and eczema follies.

Got a question you need answered? Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, CA 92138.



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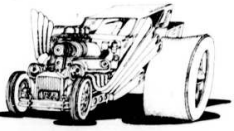
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MY GRANDMA loves me. Scott DUNSA fans. The arts you have seen this past month have been mostly from her. I have placed but two. The Creator.

HAPPY BIRTHDAY to P.C. from one of the "37 Big Bears" in San Diego County. Patti too.

MISS VICKY. We had a look at you with the yellow Corvette in the parking lot. What a dog. The girls at the gym.

DEAR KATHY. Kathleen or Kay. We are rich with spirit. My love forever. Love, ex-coked biker, Ogethorpe.

DONNA DEAR. Morality is simply the attitude we adopt toward people whom we personally dislike. Fortune Cookie says, "Most of our options aren't being examined." Turbist.

RED I JUST got a disturbing note from you. Can I talk to you? Dante.

ATTENTION SDSU students. Only 19 days left of class until finals start!

CLAUDINE. When I said, "Oh, shoot!" I was only making an exclamation. Spider.

MARY. YOU MET me via The Introduction Agency. We keep missing each other. I've again, not having message. Steven David, 563-0429.

SISTER SARAH. Now that you are leaving the USA, don't forget of the great fun that you had. Alpha Beta won't forget you! Love, the girls of Alpha.

COCOA BEAN. Sorry I am so mean. Don't burn, have fun at Jack's and more, more, more, go going at Mount Laguna again. Mesa.

CHAIRMAN FROD. Star thanks you from the five points, but Fandom? Can't relate. It must have been chipped. Mice.

FRODO. YOU'RE sunshine in the morning and fireworks at the end of the day. Thank you for all we've shared. You're in my heart. Me.

THE PERRYWINKLE in Biology 4 lab. I hope you became a somewhat decent biologist. Good luck!

ANNIE. I KNOW it's been quite a long time, but I still think of you plenty. Let's get together, John.

THE FATHER. who is the source of life, has made the Son the source of life, and because He is the Son of Man, we appointed him supreme Judge. John 5:26-27.

CHAIRMAN FRAUD. You may have heard the idiom, "see the cake, Master."

LOVE WILL COME to its perfection the day when you face the day of judgement without fear, because to see is to expect punishment, and anyone who is afraid is still imperfect in his heart. 1 John 4:17-19.

SARAH. DO YOU know where to find a green sweatshirt for Carly? She gets cold now that she has to sleep in the dorm. And don't you agree that the Alpha Beta mascot should have a unicorn too?

AND WHEN AT last I find you, your wish will fill the air. Sing it loud so I can hear you. Your turn M.A.M.E.

IF THERE is a Deliah out there, do please call your Sampson.

TO SCRIPPS COTTAGE. Maybe if you picked up the Mission Bible, you'd hear us at 98.9 FM - KCR radio.

BOOPER. NEXT time you take a shower or turn on the TV set, don't forget to deposit your dime on the box to pay for utilities. Love and kisses, your golf pro.

SWH. WISHING you the happiest of birthdays! I'd give you a ring and roses, but...it's already been done so you well. Love, as always, Manita.

DEAR DUNSA. I'm sorry if my old number might have been also jam in membership processing, still using an old # for membership! 98.5.

DAVILINO. What is that? The sunshine you bring me outshines every light in the solar system. You beatch! Rendicious Rumping Randy.

PIZZA EATER. Happy month anniversary, my nest down April 8th and especially 30th. Love, Me, Shell.

TENNIS PARTNER needed by novice for mutual improvement-male or female. Spring Valley area. Chuck 466-7367.

WHEN The High Elves left middle earth, they took down the great sea, did they really stop for a taco in the New Mexico Strider.

MEDITATION CLASSES forming. Discover your psychic abilities. Free class 10:00-11:00 p.m. call for info. Foundations of Success, 297-0242. Keep trying.

MY ROOM is SO SMALL that I have to go outside to change my mind.

NOTICE TO TAXPAYERS: Have you taken the standard deduction for dependent income and business (dependent) on form 1040, line 15, unless 15% from your gross income. On line 42 on the back put this amount and give explanation. This is reason eighteen for using the Personal exemption tax service.

For Sale

ANTIQUE MAHOAGANY Chippendale sideboard, excellent condition, \$175. Beautiful burnt-orange sofa, like new, call for 586-223-7029.

SNAP COLOR TV, RCA, used, 25" with new picture tube, \$350. For smaller color set, good, running car, 224-1639.

JVC COMPACT stereo, excellent condition, \$135. Rock and roll records, \$1.50 each. IBM electric typewriter, \$125. Whirlpool lifting set, \$40. Beautiful Indian design rug, \$40. Man's suede sport coat, brown, size 38, like new, \$35. Solid walnut desk, 42" x 18", \$60. 466-2446, 8777 Ellen, Spring Valley.

LADIES' SIZE 9 Nordic ski boots, \$10. Small coffee table, \$5. Couch, 225-1255 or 445-3908.

ZENITH PORTABLE 12" television, \$100. New, hardly used, \$50. 270-5041, evenings, weekends.

BRAND NEW car speakers, \$10. Four-speed boy's bike, \$25. Console TV set, \$15. Small bike with training wheels, new, \$20. Lewis, \$2 each or best offer on each item. Mary, 298-0448.

LAWN MOWER, spreader, wheelbarrow, sprinkler, clothes pole, metal typing table, bed, child's two-wheeler and adult's folding bike, riding toys, reasonable. 465-8162.

YARD SALE. Saturday, April 10, 4017 Shasta, off Crown Point Drive, Lower Lathrop and two chairs, \$35. Girl's size 8 Moplin's clothes, three-piece suit, \$30.

SIZE 10-12 LADIES' clothing, 25 cents each, at 8-9, Sunday, April 11, 5152 Mission Boulevard.

CUSTOM-MADE Western-Corona mattress and heater also available. Smith-Corona manual typewriter, excellent condition, \$75, includes case, 755-0033.

BRAND NEW electric space heater, cheap. Must sell quickly. 282-3114.

OLD ORIENTAL rug, \$50 to \$125. Also, red coral strand, orange and coral beads. Must sell, please call 699-6115.

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LARGE TURQUOISE & aqua 36" chest high, \$100 or best offer. Must see to truly appreciate. Took six months to complete. Jay, 468-7701.

TOOL BIN for small truck, such as Love, Toyota, Datsun. White fiberglass waterpump, looks both ways. \$10. 298-7066 or 263-5141.

BABY SWING. \$5. Coffee table, \$8. 560-4168.

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CASSETTE TAPES, 24, with case, \$40. Various rock, jazz, 1000 titles, \$1.50 each. 299-1083, weekdays, weekends.

TIME LIFE nature and science series, \$1.50 each. IBM electric typewriter, Man. Brand new, also, erotic art books, films, Leaning country, 282-3853.

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REINDEER SKIN, 4' x 1' condition, 3x5, excellent for meditation rug or wall hanging. Thick and beautiful. \$200. 582-8877.

SMALL THERMADORE electric heater, \$10. Lightweight chair, Golfcraft woman's starter set-clothes, \$10. 465-4957.

DARK BROWN mink stole in top condition. Beautiful. See to believe. riding toys, reasonable. 465-8162, opportunity, now \$300. 454-7242.

WOMEN'S HIKING boots, Dunham for table, rug, heater, \$100. 274-7871.

MANUAL food grinder, \$3. Cardboard box, \$2 each. Good condition, must sell. \$150. 272-2919, keep trying.

SEVEN-FOOT COUCH, wacoado pattern, \$100. Lots of storage space, \$100. 270-2886.

ANTIQUK KKK belt buckle, excellent. \$100. negotiable. Sunny bag, Gerry down, \$40. daron polo, \$15. 465-5. Good condition, Wendy, 278-1471.

GIRL'S SIZE 8 clothes, 13 pieces, \$17. Excellent condition. Formal, 200, worn once. White and yellow daisies on green size 5, Duncan Hines vegetable cake, \$12. 271-8897.

PHON-140 stereo headphones, \$5. Car top carrier, \$7.50. G.I. gear, \$4. Table radio, AM, \$5. Moorhead, rotating display stand, \$10. 271-8897.

TWO LADIES' bathing suits, sizes 12 and 14, \$10 each. Scarves, \$1 each. 464-7418.

BEADS. BEADS, huge selection of used beads from San Diego Hindu temple, \$1.50. 298-7066 or 263-5141.

MOVING. Managowak stereo console, color TV, 21", needs new picture tube. AM/FM phonograph, \$60. 297-5239, after 5 p.m.

WATERBED, king-sized, includes mattress, liner, bookcase, frame, pedestal. Asking \$75. 272-0853, before 10 a.m.

ANTIQUK AVOCADO, six feet long. Orans, \$100. Automatic washing machine, \$25. One-burner Coleman backpack stove, \$6. Funky old dresser, \$10. 298-7066 or 263-5141.

SEWING MACHINE. Wards straight stitch. Very sturdy, dependable. Black, \$100. 298-7066 or 263-5141.

MOVING. EVERYTHING must go. Furniture, TV, high-chairs, clothes, \$10. 11 a.m. to 4 p.m. 4622 Broadway, 263-9107.

YARD SALE to benefit my landlord. Oak chairs and chest, antique bed, rug, books, too good to pass. We need the cash. 290-6593.

ANTIQUK HAND-CARVED oak head and foot boards, twin-sized bed, circa 1884. \$60. 298-7066 or 263-5141.

SHORT-HAIR Heathkit Receiver GR-64, four bands, 500 to 1500 KC, 200 to 300 MC, background, phasing, weather and CB amateur, 295, 270-7280.

PEARL NECKLACE, 18", graduated, \$15. Two paintings, \$10 and \$15 each. Birmine chair, \$25. Night table, \$10. Adjustable paper punch, new, \$4. 544-7418.

RUGS. Two Persian hand-made, 3'x5', some mid-eastern style, exotic jewelry. Durcan Phyllis table, Antique Grille, bargain, leaving country, may sell other items, 270-7280.

April 8, 1976

BEDROOM SET, mahogany, large dresser and mirror, two night stands, 12-14, reasonable. 458-8162.

TYPEWRITER. Old Royal in excellent condition, \$30 or best offer. 195-4259, 10 a.m. to 10 p.m.

POTTERY WHEEL, Coker kit, boots, women's size 8. Leather Levi jacket, five-gallon aquarium (complete). Two-man tent, canvas. Small stereo speakers. Lianne, 281-4734.

REDWOOD MAILBOX. Custom-made, with woodshavings, 1000 and post. \$35. Mike, 469-5777.

MOVING BACK EAST. Must sell nice antique, complete set of Great Eastern kitchen table with three chairs, coffee table, picture, 582-4632, after 5.

LOOM. HUGO, like old, handmade two-harness, looks like museum piece. \$75. Encinitas, 436-0451, evenings.

TV. COLOR, works good, \$50. 560-9633.

LARGE, GREEN, reclining chair. Non-upholstered, excellent condition, \$50. 583-1817.

FORTY OLYMPIC tickets (20 pairs). Many final events: track, volleyball, v-pole, see opportunity, \$100. 272-7442.

TEPEE. SIOUX Ceremonial, 15-foot tent, with excellent wood floor, 260-5897.

RUG, 12'x15', olive green sculptured pile, \$75. 296-2616, after 5:30 p.m.

OLD BUFFET. Professional sand-blasted and refinished. Excellent condition, \$200. Lots of storage space. \$125. 274-8889.

TV SET, turntable, walnut, fine, color, heater, \$100. 274-7871.

TV. PORTABLE 12" color Panasonic. Excellent condition, must sell. \$150. 272-2919, keep trying.

POTTER'S wheel. Way-Craft Kick, \$100. 274-7871.

CALCULATOR. SR-50. Texas Instruments. Like new, \$50. 274-7871.

DELUXE CAR top, rock, stopper, \$100. 274-7871.

SAE 10 BAND amplifier. A must for recording versatility/roper speaker. \$100. 274-7871.

BEAUTIFUL 4 Arabian mare, five years, Strawberry roan color. Does little bit of everything. Jumps, gallops, runs, etc. Needs professional rider, preferably female. 449-4124, keep trying. Large curtain stanchion.

SHORTHAND MACHINE. stenograph, late model, excellent condition, with manual, \$100. 274-7871.

BLACK WALNUT SLABS, good for table tops, bar and counter top, carving and resawing into boards. Teak boards, \$2.50 per foot. 279-9088.

EXERCISER LOUNGE. Start exercising for summer, sturdy, enamel, \$100. 274-7871.

FOLD DOWN couch-tend. Reddish-orange color, one spot on seat needs repair. Otherwise, good condition. \$15. 464-7418.

BEDS AND FURNITURE. Three double beds with frames, \$10 to \$25. Two single beds, \$10 and \$20. Also have tables, chest of drawers and bureau. 297-1726, evenings.

SELMER CLARINET, #65. Black and white Zenith TV with AM/FM radio and record player. Beautiful cabinet. \$50. 464-5776.

EXTREMELY RARE antique 19th century hanging oil lamps. Made in Netherlands, procured from Indian islands of Bali and Lombok. 274-7871.

COLOR TV, RCA console, excellent shape, \$125. Larry, 225-0643.

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FENDER PRE-CBS dual showman 12-string, fine sounding guitar, big body for song and listening, loud sounds. \$101. Case, 785-2215.

KEYBOARDIST NEEDED for established, working band playing rock, funk, a little of everything. Must have own transportation. Ken, 277-4776, new music.

NEED VOCALS, keyboards, and guitarist, serious music musicians only. 278-7731.

TWO CONGA drums with stands, excellent condition, \$175. 755-8726, evenings.

TAKAMINE GUITAR, 12-string, with hard cover case, \$75. 755-8726, evenings.

FENDER PRECISION bass with both Fender and Gold pickups, natural finish, \$40 per cent. \$100. 274-7871, with case, \$200. 582-0606.

GUITAR CENTER. Always the musician's choice. Pro Drum Center sale. Premier Superior, seven-piece double bass, one only, regularly \$1995, now \$858. Premier Dig Master, five-piece with rock shaft, one only, regularly \$1150, now \$775. Come in and see many other drum specials. Guitars: Gibson Acoustic (demo), 120w, \$369. Amps: Ampley \$699, now \$399. 100watt, \$499, now \$299. 150watt, \$599, now \$499. Marshall 100watt lead (used), \$149. 40 per cent. \$100. Amps: Ampley \$699, now \$399. 100watt, \$499, now \$299. 150watt, \$599, now \$499. Accessories: All JBL and Altec II-power replacement. \$100. 274-7871.

GARRARD 42M turntable. Very good, black speakers, \$80. Free. \$32. 274-7871.

BASS SPEAKER cabinet, three 15" speakers, \$80. Free. \$32. 274-7871.

I NEED A good English horn. Will rent it, buy it, or swap it. Free. 274-7871.

Soon, please. Peter, 453-4441.

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perate for hard music in my life.
(I haven't heard that somewhere
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22, dedicated. Richard, 465-1339.

SERIOUSMINDED drummer avail-
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Equipment: 22" Zildjian 583
22" Zildjian 583.

MAESTRO PHASE shifter, \$75.
Powers classical amplifier, 50 watts,
12-inch speakers, \$275. Uvaco 7 band
tuner/amplifier, graphic equalizer, \$60.
Uvaco amplifier, 120W, 200 watts,
\$60. All in excellent condition. 232-
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GARCIA CLASSICAL guitar with ex-
cellent hardboard case, very good tone,
\$150 new, sacrifice for \$75. Like new,
\$81. 2560.

GIBSON J45, practically new, with
hard shell case, \$300. Matt, 560-
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FENDER SUPER REVERB, pre-CBS,
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SHURE MICROPHONES, two PE 54s,
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GUILD STEEL STRING guitar. Fine
condition. 1954 acoustic solid body
turning machines from 1950 Gibson
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WANT GIBSON SG or old Fender
Stratocaster in great condition for
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VIOLIN, SUZUKI 4/4, good condi-
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PIONEER PL-45D turntable, \$200.
Samsui 771 AM/FM 40 rms per chan-
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TRADE MY NEW eight-track Nivco
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value. All cash offers also considered.
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ROCK GUITARIST (union) available.
I'm seeking a progressive club or tour
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equipment, vocal, various styles and
genres. If needed, 224-8735.

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SPEAKERS Marantz Imperial IV, ex-
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DO YOU NEED a reliable guitarist
lead, slide or clean? I'm a
stable, new equipment, have played
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1975 FENDER Stratocaster. Imma-
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excellent tone, \$300 or best offer.
John, 278-6014.

EX-15 VINTAGE late upright piano,
Excellent tone, new keys, dark oak
finish. Sacrifice, must sell, \$475. 450-
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YAMAHA 12 string guitar. Bought
this model E230 new, three months
ago. Excellent condition. \$325. Sell for
reasonable offer. 222-1214.

BABY GRAND piano. Make offer.
Excellent tone, 400 lbs. club hand.
\$1500. Sell for \$125 or best
reasonable offer. 232-1713.

ARMSTRONG FLUTE, model 103 B
(open hole, B foot), used two weeks
ago. Excellent condition. \$225. Sell for
\$173. Michael, 296-2095.

EXPERIENCED FEMALE vocalist
looking for top 40, funk, club band in
San Diego only. Tapes and resume
available. 488-1447.

FENDER VIBROLUX reverb amp,
pre-CBS, with stock 8B1 10" speakers
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MAGNAVOX record changer. New,
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TWIN ALEC cabinets, 15" Alter
Everything like new, hardly used. \$200
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TELECASTER DELUXE, one year
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Fender 12" guitar speakers, nylon
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HARMON KARDON Citation 111A
piano, \$250. Citation 12 tower
amp, \$200. Both \$400. 453-3400.

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join established band. 270-3263, 286-
5853.

CLARINET NORMANDY B, ex-
cellent condition, just overhauled. \$125.
New. Richard, 274-8974.

TEN ITCHY FINGERS in dire need
of some ivory to tickle! Will hire any
old pianist or consider buying if
reasonably priced. Upright preferred.
Elaine, 287-3494.

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HARMON KARDON FM-phono com-
part stereo, with aquatic-sounding
speakers. Was \$350 new, asking \$150.
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sunburst body and hard case, \$250 or
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MALE ROOMMATE, 21-26, to
share nicely decorated, two-story
house near SDSU. Own room, \$86.
Share utilities. Very quiet place. Must be
clean. 286-3400.

MUSICIAN/STUDENT needs place to
live. I rarely practice, but listen a lot.
Would like a place with people who
share together. Under \$900. 284-3271.

MALE ROOMMATE wanted. Nice
two-bedroom, 1 1/2 bath apartment in
Ocean Beach. Own room, \$97.50 plus
half utilities. Part, 222-1788, after 4.

ROOM IN QUIET carport townhouse
with non-smoking dog, students, and
cats, very near UCSD, buses, three
rooms. Perhaps with fireplace, dish
washer and sun. Please help soon!
Yvonne, 453-0696.

LOOKING FOR cozy, unfurnished,
two-bedroom dwelling near campus for
reasonable rent or lease starting spring
semester. Perhaps with fireplace, dish
washer and sun. Please help soon!
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lege) for Del Mar apartment near beach.
Females, 755-8471.

HOUSEMATE OR couple to share
large, private, isolated three-bedroom,
two-bath, two-car garage home with
room for horses and dogs in Spring
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WANT FEMALE to share four-bed-
room, two-bath house in quiet neigh-
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laundry privileges. \$48-8300.

HELP MY DOG and I need a one-bed-
room place. I am 25, vegetarian, non-
smoker. It is worth \$5 to us. Rick, 262-8779.

GAY MALE, discreet, non-smoker,
24-30, want two-bedroom, 1 1/2 bath
house, near UCSD, \$125 month
and half utilities. Bob, 582-
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ROOMMATE, non-smoker, wanted to
share two-bedroom townhouse pool,
sauna. Near Del Mar racetrack. \$125
month. John, 755-4713, 222-2201,
at work.

LARGE, THREE-BEDROOM, two-
bathroom, canyon view, East San
Diego, central air, carpet, pool, built-in
shower, pet okay, double garage,
two schools. \$500-535-6811.

STUDENT SEeks same. Female only.
Rent \$33. No overnighters, smokers or
university. Please. Unfurnished,
otherwise. Dog garden. Ocean Beach.
225-8727.

FREE ROOMING to a good air.
Share house with three sensitive and
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food, adventures and being here. 580-
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FEMALE ROOMMATE needed to
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utilities. Cindy, 286-1486.

MILITARY ONLY! Young woman
needs roommate to share half bath
and utilities. \$75 per month.
No pets. \$1756, home. 280-7600,
work, extension 627.

ROOMMATE NEEDED to share three-
bedroom house in North Park. \$110
month. No pets. 234-5219, after 5.

MALE ROOMMATE, 21-26, to
share nicely decorated, two-story
house near SDSU. Own room, \$86.
Share utilities. Very quiet place. Must be
clean. 286-3400.

MUSICIAN/STUDENT needs place to
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Would like a place with people who
share together. Under \$900. 284-3271.

MALE ROOMMATE wanted. Nice
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Ocean Beach. Own room, \$97.50 plus
half utilities. Part, 222-1788, after 4.

ROOM IN QUIET carport townhouse
with non-smoking dog, students, and
cats, very near UCSD, buses, three
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Yvonne, 453-0696.

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Females, 755-8471.

HOUSEMATE OR couple to share
large, private, isolated three-bedroom,
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WANT FEMALE to share four-bed-
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HELP MY DOG and I need a one-bed-
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GAY MALE, discreet, non-smoker,
24-30, want two-bedroom, 1 1/2 bath
house, near UCSD, \$125 month
and half utilities. Bob, 582-
1150, evenings, 224-1105, after 5 p.m.

ROOMMATE, non-smoker, wanted to
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sauna. Near Del Mar racetrack. \$125
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LARGE, THREE-BEDROOM, two-
bathroom, canyon view, East San
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shower, pet okay, double garage,
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STUDENT SEeks same. Female only.
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baths from SDSU. Large yard, family
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MILITARY ONLY! Young woman
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No pets. \$1756, home. 280-7600,
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