Richard Louv

Just as the people who live along the ocean shore are affected by the tides and the pull of the moon, so do the children of the Inner City neighborhoods like Shell Town and Logan Heights. The community has to act as a unit to protect itself. One day, a young boy was chased by a gun-toting gang and sought refuge in a nearby church. But there was no one there to help him.

On separate but similar nights, 16-year-old Danny stole a Mercury in Logan Heights and zigzagged down the street, ricocheting off parked cars; Jimmy, 17, beat up "some white cat," robbed him, and rode off on his ten-speed bike into Shell Town in Ensenada; "white boy" Randy Evans whipped his machete—his inner weapon—down on a black stranger's head; and in Ensenada, a 14-year-old Indian broke into a house to steal a load of M1s and M16s, stayed long enough to drink the house vodka, and staggered away under the weight of the guns, using only his knowledge of the moon.

They all got caught. They all ended up at the Rancho del Campo prison camp, located in the dry foothills past Julian, for a 15-week work program for juvenile delinquents.

Danny, Jimmy, Randy, and the Indian all carried handguns before they were caught, and they all plan to carry "pieces" when they're released. They have to protect themselves, they say metaphorically; a "piece" is necessary as wheels to live in the city.

Talking to these young felons is unsettling. Violence and fear are integral to their lives as Donny Osmond and slumber parties are to suburban children. Probation Assistant Rick Quinn, a counselor at the Rancho del Campo, says, "We're not here to say, 'Why can't that kid be normal?' I laugh when I hear that. Then I'm sad. The kid was acting normal—normal for his own barrio, his neighborhood."

The bureau comes out from the city with their clip boards and they cluck at the condition of the World War II army barracks of Del Campo and Del Rio, while back in the city the conditions of violence spread.

The bureau comes out from the city with their clip boards and they cluck at the condition of the World War II army barracks of Del Campo and Del Rio, while back in the city the conditions of violence spread.

(continued on page 15)
Tranform what he termed "a bar gossip rag" into a quality source of news. Pierce, who is interested in politics once had him close to running for Supervisor, got his start in the news business writing a column for the Pacific Coast Times, which is now his only competition. Both are distributed free in the city's gay bars, with gay businesses providing most of the ad dollars. Pierce has kept the focus of the Son on San Diego, sending out several hundred of the paper's 4,000 copies out of town. The Son's features, which include book reviews, legal advice, and pet and political columns, then concentrate on local events. And while the quality of writing and graphics falls short of professionalism, Pierce's intent is evident.

More interesting than the geographic focus is Pierce's policy on art work. Unlike most gay magazines, which except for the gender of the models are hard to distinguish from Penthouse or -

Hustler, the Son shows no frontal nudity. "I think the male body is beautiful, but that magazine isn't the place for it," the editor explained. Pierce's "no meat" policy has been described as philosophical. By cleaning up the Son, he has a much better chance of cleaning the gay that has alienated straight advertisers. Looking wastefully through pages of ads in San Diego magazines, Pierce details his game plans for building up his paper. "Advertisers spend a lot of money for two reasons: to show support and to bring themselves business. Gay bars, drink, own business to radio, and buy real estate. I if I can just convince advertisers of this, and have them realize a good percentage of their customers are gay, we'll be on our way." Pierce's policy on ads and graphics also is reflected in his editorial ideals. "My goal is to reach and educate everyone, gay and straight," relates Pierce. A lot of straight are turned off with gay ads because they don't know enough about them. If I can reach straight with the magazine and eventually get them that thing and hopefully writing for us, I will have accomplished what I set out to do."
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Evasive Action
Dear Editor:
I thoroughly enjoyed Bob Lutz's "Paper Chase" (July 29) about process servers, an article which conjured up nauseating memories of my early life as the daughter of a notorious process server exalted.

To this day, I've never actually seen a process server (or if I have, I wouldn't recognize him as such), because, according to my father, they wore gray raincoats with the collars turned up, had beady faces, and stood at streetcorners cornering little kids into taking a summon to home with leftover Halloween candy. Thanks to the meritorious efforts of myself and four siblings, the process server never got through the line of defense (though he eventually stormed up and gave the summons to my father's attorney). But, also thanks to the experience, I'm paranoid. Has anyone else out there noticed that his mailman wears a gray raincoat and deems suspicious-looking letters out of his coat?esves?

Mary Lucas
San Diego

Straight from the Hip

Matthew Alice

Dear Carl:
Sorry it's taken me so long to respond to your question, but my typewriter broke, the guy down at the repair shop was way behind schedule, and well, you know.

The Procrastinators Club of America, Inc., has its headquarters at 1111 Broad-Locust Building, Philadelphia, Pa. 19102. The club states as its purpose "to promote the fine art of procrastination to non-procrastinators, to make known the benefits of putting things off till later, to honor those people who have performed exceptional acts of procrastination, and to have fun." The club has recently protested against the War of 1913, and several members traveled to Spain to raise money for three ships with which to discover America. A $5 membership fee will get you their publication, Last Month's Newsletter, and free attendance to their irregular and hick meetings. Don't hurry to join now, because time really isn't running out!

Dear Matthew Alice:
I've an avid surfer and plan to take a trip down to Mexico soon. Where should I pitch my tent to get the best waves?

Joe Hamel
San Diego

Dear Joe:
Since my idea of surfing is being able to keep my balance after the bar of soap has fallen to the bottom of the bathtub, I have to admit I don't know what you mean by the "best" waves. However, I have learned that the longest waves to be found in the world are in Matanchen Bay, near San Blas, Nayarit, Mexico, which is about 125 miles northwest of Guadalajara. The waves there can take a surfer as far as 5,200 feet! If you're looking for tall waves, you might want to spend your next surfing vacation in Minoue, Hawaii, where on April 3, 1968, a surfer rode a 50-foot wave, not, incidentally, for the pure fun of it, but to save himself from being crushed to smithereens.

Dear Matthew Alice:
About two years ago I heard of a group called the Procrastinators Club. I was going to join immediately, but I couldn't find a pen that worked. I run out of money for stamps, and then I lost the address. I think I'm qualified for membership. Can you help me find them?

Carl Romon
La Mesa

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 30803, San Diego, Ca. 92138.
Joni Mitchell and the L.A. Express (featuring Tom Scott)
May somebody eat at.

BEACH BIKE SPECIAL
- remove chain and clean
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Steroeophones simply try to imitate what your ears do naturally. That is, place sounds at their source—for instance, violin section to the left or lead vocalist in the center of a stage. Steroeophonic sound recreates this "sonic imagery" and reproduces the spatial characteristics of a live performance, through separate right and left channels. In the early days of stereo people had to be either extremely rich or extremely handy to own their own systems. No more! Now you can enjoy realistic stereo sound easily and at incredibly low prices. Even inexpensive stereo systems today can deliver high fidelity sound. With tapes and records you can command the world's greatest performances in the comfort of your own living room. Stereophonic music systems add life to parties, graciousness to your daily life!

What About Components?
At Pacific Stereo we think everyone should know about components—the only way to get true high fidelity. Components, simple, are individual pieces of equipment with different functions for reproducing sound. A preamplifier for control over bass, treble, etc. A power amplifier to increase volume and fidelity. A tuner to receive broadcasts. A receiver combines all 3 of these functions in one unit. Turntables and tape decks translate recorded sounds. And speakers deliver sound to your ears. Basically, it's that simple!

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If confounded by hi-fi? Stymied by stereo? Confused by components? Lots of people don't know the first thing about high fidelity components. Pacific Stereo's here to help you! Now you can enjoy great sound from your favorite music. We'll show you how components can add to your music enjoyment—not to your music confusion! Because, Pacific Stereo believes...the more you know, the better we are!

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$79 Save $20.95

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Specialty of the house! A complete stereo music system with our valuable Service Agreement. Quadralite 660 AM/FM stereo receiver (reg. $199.95). New low-priced P100C 920 programmed turntable with base, dust cover, and Empire 999X cartridge (reg. $79.95). Delightful Advent 3 speakers (reg. $106/pair).

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**Film**

"VIVA ZAPATA." John Steinbeck screenplay about the Mexican revolution, with Marlon Brando and Anthony Quinn, directed by Elia Kazan, Friday, August 6, 8 p.m., Ocean Beach Community School, corner of Sunken Cliffs and Santa Monica Blvd., Ocean Beach.

"EARTHQUAKES." and "GEOLOGY OF MAN," two award-winning films examining the cases of earthquakes and methods of detecting and predicting the movement of man's tectonic plates, and other resources at the present rates of consumption, Saturday and Sunday, August 7 and 8, 1:30 p.m. at San Diego Natural History Museum, Balboa Park, 232-3821.

**Music**

"PONGY AND BESH." starring Thomas Carew, Delcia Stevens and Clifton Davis, with San Diego Symphony Orchestra under the direction of John Green and San Diego Symphonic Choral, Fri-Day,August 6, 9 p.m., Open-Air Theatre, USD, performance repeated Saturday, August 7, Rancho Bernardo, 239-8721.

BASICALLY BAROQUE, concluding performances include a recit-al by Peter Serkin, on Saturday, August 5, 8 p.m., home of Dr. and Mrs. Sidney Warner, El Cajon; Invitation Beethoven Recital, Friday, August 6, 8 p.m., home of Mrs. Lyon Fe-yman, La Jolla; Grand Finale Music, Saturday, August 7, 8 p.m., Mendocino Recital Hall, USD. For advance reservations, 463-2380.

EVENINGS IN THE PARK, a series of free summer concerts sponsored by the San Diego Parks and Recreation Department continues with an organ concert by Douglas Duncan, Monday, August 9, 8 p.m., and a concert by the San Diego City-County Band, Saturday, August 7, 8:30 p.m., and Sunday, August 8, 7 p.m., Organ Pavilion, Balboa Park, 235-6605.

**Dance**

SAN DIEGO CIVIC YOUTH BALLET features its Concert Dance in the encore of dance of 1778 in New York City and the South and the Spanish days of the far west; Part of "Evenings in the series, Friday, August 6, 8 p.m., Organ Pavilion, Balboa Park, free. 286-4143.

DANCES FOR AN OUTDOOR SETTING, conceived and perfor-med by Theatre of Company and a troupe of 40 dancers; Friday, August 6, 12 noon-1 p.m., Terrace Plaza, Civic Theatre, performance is free and tickets are reserved by 275-3303.

MEXICAN DANCERS perform in native costume, sponsored by the San Diego Conference of Mexican-American Citizens of the North, Sunday, August 1, 1-2:30 p.m., blacktop area across from San Diego Museum of Man entrance, Balboa Park, free. 239-2001.

**Special Events**

PARENT-CHILD NATURE WALK, along the beach at Torrey Pines, to include discovery of animal links and the natural environment and demonstration of sand tones and textures, sponsored by Park Ranger, Thursday, August 5, 7:30-9 p.m., for parents with children under 12. For more infor-mation, call 232-3821. FESTIVAL USA, folk pageant and cawdillion of music 1776-1976, Sunday, August 7, 8 p.m., Organ Pavilion, Balboa Park.

ROCK SALE, monthly event features August birthdays, the period in as well as local brown, red and green sage state, jade pieces, Sunday, August 7, 10 a.m. to 4:30 p.m., at San Diego Natural History Museum, Balboa Park, 239-6935.

SAN DIEGO SUMMER ANTIQUE SHOW and SALE, Thursday through Saturday, August 5-7, 1 to 10 p.m., and Sunday, August 8, noon to 5 p.m., Harbor Island Hotel Convention Cen-ter, 1260 Harbor Island Drive.

SAN DIEGO CACTUS AND SUCULENT SHOW, Saturday, Aug-ust 7, 9:30 a.m. to 4 p.m., Coronado Community Center, 1665 A Street.

**Sports**

BOXING: Art Harvey vs Benny Lopez, closed-circuit telecast of the featherweight bout from the Forum in Inglewood, Friday, August 6, 8 p.m., San Diego Coliseum, 232-4664.

MAJOR LEAGUE BASEBALL: San Diego Padres vs Houston Astros game, Friday through Sunday, Saturday 5, 7 p.m.; Sunday, August 8, 1 p.m., at San Diego Stadium, 283-5494.

WORLD TEAM TENNIS: San Diego Friars vs Phoenix, Satur-day, August 7, 7:30 p.m.; vs Golden Gate, Sunday, August 8, 7:30 p.m.; vs San Diego Sports Arena, 296-5595.

PRO VOLLEYBALL: San Diego Breakers vs. Tulsa, Thursday, August 11, 7:30 p.m., San Diego Sports Arena, 296-5595.

BULLFIGHTING: Antonio Lomelin, Rafael Gil and Cruz Flores will face six bulls from ranch of Dr. Manuel Labastida, Sunday, August 8, 4 p.m., Bullying by the Sea, 212-4688.

THOROUGHBRED RACING AT DEL MAR: through September 15, daily except Tuesday, first and second 2 p.m., gates open 12 noon, Del Mar Fairgrounds, Del Mar, 786-1414.

**Theatre**

COMEDY FESTIVAL: "Seven Keys to Baldpate," a mysterious melodramatic farce by George M. Cohan, Saturday, August 7, 8:30 p.m.; "The Sentimental Southerner," a modern version of Moliere's d'Alfeanc comedy, Thursday and Friday, August 5 and 6, and Sunday, August 8, 8:30 p.m., staged by the San Diego Repertory Theatre, San Diego City College Theatre, 14th and C Streets.

**FASHION VALLEY ANTIQUE SHOW, Thursday and Friday, August 5 and 6, 10 a.m. to 8 p.m., Saturday, August 7, 10 a.m. to 6 p.m., Sunday, August 8, 11 a.m. to 5 p.m.; on the mall, Highway 163 at Friars Road, 297-3581.

NATIONAL NUDIE BEACH DAY, two demonstrations, Sea Cliff Park, Encinitas, and Black's Beach, to provide information and entertainment regarding naturism. Demonstrations begin at 1 p.m., sponsored by Nudist Beach Committee, 296-4690, 296- 0168.

ASTROLOGY: San Diego Astrological Society is sponsoring a panel of five professional astrologers who will conduct an open forum to answer astrological questions, Friday, August 6, 7, 30 p.m., at the American Association of University Women Club- house, 6549 Alcalo Knolls Drive in Linda Vista, 296-1610.


"THE PSYCHOLOGY OF SELF-ACCEPTANCE," a one-day seminar on self-growth, using humor as a tool, by Linda Worobow, Director of Continuing Education for Women, USC, Saturday, August 8, 10 a.m. to 3 p.m., at San Diego City-County Bank, 500 W. Broadway, 2nd floor, Sunday, August 7, 11 a.m. to 2 p.m., Robin's Nest, De Sels Hall, USD, 291-6480, ext. 221.

"YOU'RE A GOOD MAN, CHARLIE BROWN," musical celebra-tion of the Peanuts' 25th anniversary, Thursday through Sunday, 8:30 p.m., through August 7, Patio Playhouse, Vineyard Shopping Plaza, 1511 East Valley Parkway, Escondido, 746-6609.

THE COMEDY STORE, continuous comedy entertainment by professionals and amateurs, Tuesdays through Sundays, 8:30 p.m., with added performances Friday and Saturday, 11 p.m., below T.D. News, 4315 Ocean Boulevard, Pacific Beach, 270-6404.

RUGGED & HAIR, a music and comedy celebration highlighting show tunes of Richard Rodgers and Loren Hart, nightly 9:30, matinees Saturday and Sunday, and Tuesday through dark Monday, Cassius Center At the Stage, Balboa Park, 239-2295.

SEACOPE, San Diego premier of Edward Albee's Pulitzer Prize-winning drama, directed by Edythe Pirzchal, featuring Helen Mar-quart, Oscar Banks, Frank White, and Tat Mi-Ne-white, Thurs-days through Saturdays, through August, Mission Playhouse, San Diego Historic Park, Old Town, 206-6453.

CAROUSEL, Starlight Opera's second production of the season, Thursday through Sunday, July 29-28-August 1, 8:30 p.m., Balboa Park Bowl, 232-3049.

WEEKEND PUPPET SHOW: children's entertainment presented by different companies of the San Diego Puppet Guild, Fridays through Sundays, through September 6, half-hour shows at 1:30 and 2:30, Puppet Theatre, Balboa Park, 469-7128.

"GOOD, GOOD FRIENDS," a musical comedy by Patrick Dennis, July 29 through September 19, Broadway Dinner Theatre, Hotel San Diego, Broadway at State, 234-3253.
**Galleries**

**PERSONAL ADORNMENT** from Africa, North and South America, Asia, and the Pacific Islands, will be on display through August 31 at Cali's Beadworks, 2746 Sixth Avenue. Hours: Mon-Sat 9-5.

**RALPH HUELTZ MEMORIAL EXHIBITION** features the works of these artists: Delphi, Barbara Warden, Joe Ainslie, and Mario Reiter, through September 24. Knowles Art Center, 7420 Girard Ave., La Jolla. 454-8515.


**NORTH, EAST, WEST, SOUTH AND MIDDLE** an invitational exhibition of ceramics, through September 7, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0183.

**INTAGLIO** works by Christine Wotrubas, through August 15, Jeffer Street Gallery, 8008 Jeffer Street, La Jolla. 459-0811.

**CATCH A RISING STAR** collection of glass sculpture and paintings in glass designed by Ron Colby, July 31-August 15, Touch of Glass, 2491 San Diego Avenue, Old Town. 298-5184.

**ESSEX STREET ART SHOW** a multimedia arts and crafts community effort from Camp Essex, including photography, sculpture, electronic gadetry and wearings, August 4-31, San Diego Central Library, 850 E. Street. 236-4536.

**BAUHAUS COLOR** an exhibition of 117 works stressing use of color by members of the Bauhaus School, including Albers, Klee and Kandinsky, Fine Arts Gallery, Balboa Park. 232-7931.

**OLAF WIECHORST** an American Dream exhibition of paintings, drawings, watercolors and sculpture around the Western theme, July 24 through August 28, Fine Arts Gallery, Balboa Park. 232-7931.

**THREE WOMAN EXHIBITION** works of Joan Twedt, watercolors by Marty Pray-Stanard, textiles and fibers by Peggy Oberlies, through August 14, Sculpture Gallery, 3030 Fifth Avenue. 298-7000.

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Present this coupon with your meal at the unique Spice Rack Garden Restaurant in San Diego Beach and you'll get rolled. Take home half a dozen of the tallest home-made rolls or muffins you've ever had. This offer is good on Mondays thru Thursdays. EVERYONE LIKES THE SPICE RACK GARDEN RESTAURANT. Mission Blvd. near Grand in Pacific Beach. Offer good only 5pm-10pm, expires Aug. 31.

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**Present Joyce and Ron**

Phone 272-914
Trouble in Paradise

The neighbors feel they are up against an almost classic example of that traditional power game, the "buddy system."

The challenge to the neighborhood came with the writing of the Uptown Plan. The block was designated by the citizen planners as an "isolated single-family pocket," which should remain in its current usage. However, somewhere between making the recommendation and the actual printing of the plan, the plan's intent for the area was subverted. When the printed document was released, the cul-de-sac had been scheduled for high-density and presumably high-rise apartments. The neighbors successfully argued their case before the Commission and Council, and the plan that was adopted on Feb. 19, 1975 was rewritten to say, "The isolated pockets of single-family development...should be retained."

At that point it seemed the block would preserve its charm for many more years. But the security the neighbors felt then was false. Peterson and Silberman still controlled three sizable and expensive properties, which they had originally intended to develop. "We've lost a lot of money on this," Silberman recently said. Not only have they had the lease expenses, but they've been saddled with extensive maintenance costs as well. Some use for the properties had to be found.

Past use, zoning, and future plans all decree that the properties would be used as homes. However, that is not what Peterson and Silberman have in mind. Towards the end of 1975, the Rob Peterson Foundation, a charitable organization, challenged the zoning. They have been successful because of the support of the neighborhood, and the property is being used as a single-family residence.

However, the words and noble intentions, this house has not been a success on the open market during recent years. And until it is sold to a new owner, there is no way to sell it at a fair market price. But the application implies that if the City doesn't grant the office use, the house will have to be torn down. The neighbors claim an office building is not compatible with single-family homes. The dead-end, alley-size street will not be able to hold the increased traffic, they believe, and the garden atmosphere of the block will inevitably be lost. At some point, for their own peace of mind, they will be forced to sell as the noise and the traffic destroy the neighborhood. Eventually, there will be no one left to fight a rezoning battle.

It's not a simple matter, however, to get the City's permission to rearrange a quiet family area. Peterson and Silberman are certainly not going to let the difficulties their application faces, and they (continued on next page)
No one is charging any illegal activity or any wrongdoing—just the operation of an unfair, although traditional system. Politically influential people tend to associate with, and agree with, other politically influential people.

and hire, other politically influential people.

But Gary Stephenson, an attorney hired by the residents to fight the Burnham House conversion, thinks that this time the applicants may have “over-tired their case.”

Peterson held a party at Windmill House a few days before the Planning Commission hearing on the other project. Mayor Wilson and Councilwoman Maureen O’Connor, Gil Johnson, and Irv Williams attended. They got a chance to see the beauty of the neighborhood, but in the context of what Peterson and Silberman had done for it, rather than what they intended to do to it in the future.

Any time you have an open house, unfortunately two days before a Planning Commission hearing, when you can mix with the Councilmen as Mr. Good-Guy suggests Stephenson, your ap

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The reviewer's priorities are indicated by one to five stars, and antipathies by the black spot. Unrated movies are for movies not yet reviewed.

As these listings are subject to change as the box of a hit, please be sure to check with the latest listing.

All the President's Men — The movie version of the Carl Bernstein- Bob Woodward saga, which has served as a promotion of mid-century Clark Kent to the hero's role, protector of Truth, Justice, and the American Way. This post-Watergate perversion of the newspaper genre clings to plenty of story-eye ideas (Gordon Willis's lighting, for instance), sets up an overstated contrast between the fluorescent white world of the Free Press and the dim, cheerless world outside; but it is often impeccable on naturalistic details, behavior, speech, and journalistic procedure; and it is blessedly free of post-Watergate gloating (as in the Jimmy Breckin book on the subject). HOW THE GOOD GUYS FINALLY WON. The old news-views of the story and the conspicuous absence of an after-the-fact point of view give the movie serious short-comings as journalism and as detective story. Its chief strength is as an adaptation of book into movie, on which score it reveals the fine qualities of discretion, concision, economy, lucidity. Robert Redford, Dustin Hoffman, Jason Robards as the respective characters, the hometown of its youth. In its choice of recollections, there is a stringent ban on the banal (it hardly seems possible that this wonder-land is the same sort of town that Fellini filmed in I VITELLONI); and yet the grotesqueries are toned down mercilessly and the egotism hidden away in a closet. If something does not appeal to Fellini's playfulness, it no longer appeals to him at all. There is an abundance of patience and of flawless, limp, controlled color images (once again, a salute to the wizardry Giuseppe Rotunno) and of the director's cultivated obsessions. What is lacking is any modulation or momentum from one scene to the next; each one builds to an abrupt fade-out that is like a wonderstruck gasp or sigh, and then the next one starts all over, building....

"[La Paloma] The Bad News Bears — Bill (son of Burl) Lancaster's script takes an altogether adult, isn't-that-cute view of a Little League pennant race. (And the use of Bill's music as counterpart to the kid's struggles something that might have been thought up by the pompous CBS sports department.) No matter how condescending the treatment, the subject is hard to catch completely. Laughs come readily in sports comedies because proper form and execution are so clearly defined and deviations are so clearly, undeniably faces. In a longer term, a singleton is a hot-hearted, big-hearted pitcher who is not afraid to mix it up with anybody. Director Michael Ritchie isn't willing to get a few laughs and let it go at that anymore. He has been reading his reviews. He knows that his pet is the same American obsession with winning. (DOWNHILL RACER, THE CANDIDATE, SMILE.) And as the end approaches, he starts to lay in theuds. He begins to look slight, and in the end one rabbit coach coughs his son in full view of the bleachers and sends him sprawling to the pitcher's mound. Walter Matthau's boozzy, ex-minor-leaguer who is paid under the table to coach a talent team sponsored by Chico's Bail Bonds, is best scipy, before his literary aptitude turns into pennant madness. Talulah O'Neal is best seen in her early scenes, quite a knockout as a Rochester vendor of fish in the Stars Homes. Once, since she is the team's greatest-butt pitcher she finds title to do on this squad of unintentional comedians. 1976. [UIA Cinema 3]

Bambi — In this story-less and human-less paxton of woodland creatures (Man is the eternal enemy, the bringer of fire, destruction), death. The Disney animators are able to give a free and direct expression to their appreciation of the natural world, of Romantic landscape, of animal symbolism, of types of weather and times of day. If the opening shootingIShitting through the misty forest at dawn is a lot like a Disneyland ride, and a lot better than most of them). There is a large supply of silliness (some of the voices, for instance), but that stuff weights much less than the lyrical imagery, the Transcendental Trombone, the slapstick comedy, and the jumps in the throat. 1942.

Bank Shot — George C. Scott's ever-further extensions of his famous acting range reach out to an irrelevant lap and a pair of room temperature. He could do more with the fatigued role of an old drunk who is about to be thrown into prison for one final impossible knockout? How interesting, a comedy heest possibly be, after the way the little head of an oppressive problem hanging over the movie, but while ignoring the problem altogether, the move manages to turn up some reasonably witty gags. Directed by Sidney Lumet. 1974. [UIA Cinema 3] The Bingo Long Travelling All-Stars and Motor Kings — Taking a cue from the double life of a pair of defected baseball players in the Negro leagues in the late 1930s. Decide to "seize the means of production" - in other words, form their own independent team — and barge into the white world of the country playing pick-up games against local teams. True to the Cops comedies of the 30s, the heroes are kooky individualists, heroes and villains are the capitalists. This big-chested, barrel-rolling movie swerves from Harpo Marx, movie classic slapstick to bloody straight-shaft-tor-razors, and you might expect that the movie's problem would be an inconsistency of tone. Actually, the problem is deeper seated — a strong absence of tone, an insensitivity to the disparate happenings. But while the movie charges headlong through no matter what type of material, the managers try to hold its step-heaping upright. And along the way there are solid contributions from Samuel James as the heavy-killer who is a bluff view of the team's show-biz monkeyshines and on off the field, and from Richard Pryor, who is studying starfish in hopes of breaking into the Ashtown baseball leagues as a Cuban with Billy Dee Williams; directed by John Badham. 1976. [State: Balboa: Alvarado Drive In]

A Boy and His Dog — A Rip piece of science-fiction misogy. In the stereotyped wastelands of post-WWIII, man's best friend is still his dog, and woman is still his Garden of Eden under. The dog's interior monologues and telepathic, dialogues sound like a canine counterpart of Morris the Cat — a dry wit, jaded, bored. There is a Conformism in grade B futility about the shooting in an impassive South- west desert locales; however, L Q Jones decision is not without diligence and not without pretensions toward a mixture of pathos and fantasy. As a character named Felix, a gallery of boarders is a valley of anti-America ironies. The nomo-pus was probably the prime incentive that kept the film-maker smiling eagerly through the shaggy-dog story, it is purely what you might expect from a science from science-fiction "award-winning novel" by Harlan Ellison. With Don Johnson, Suzanne Benton, Japan, Lincoln. 1975. [Ken, 8/11 and 12]

Cameo — It is not altogether easy to do such an unshaken movie, and the choice of such an incriminable story as the Arthur-Gurner-Lawless affair. One slight difficulty here is the cast (Richard Harris, Vanessa Redgrave, Franco Nero), none of whom can sing, but all of whom engage in idiotic competition to exhibit the deepest voices and the most sensitive nostrils, lips, brows. Directed by John Schlesinger, the movie proceeds paved dust heter-skelter 1967. [Ken, 8/6 and 7]

Carnal Knowledge — Series of set pieces, dedicated to the look and the workability of sexual relationships. So over-rehearsed, the predictable are the moves of actors and camera that is supposedly titillating. Indeed, fickle passions appear to be planned and preserved for propaganda reasons only. The script is by Jules Feiffer, which is fairly obvious, and the stiffened direction of Mike Nichols does not, tolerate the proceedings much more than one of Feiffer's cartoons. With Jack Nicholson, Ann-Margaret, Candice Bergen, Art Garfunkel. 1971. [College]

Chino — Reviewed this issue, Charles Bronson,olie indeed, Marcello Bazzoli, directed by John Sturges. [UIA Cinema 1, Frontier Drive In]

The Clowns — A delicate, enchanting start-a child rises from bed to watch the hoisting of a circus tent below his window in the dawn light. The mood, there is quietly flattened under an avalanche of Fellini-sens—parades, painted faces, pantomime, slapstick, oily color, and the director's uncheckered exhibitionism. 1970. [Ken, 8/10]

The Eiger Sanction — Agent Woodrow's thrust is for the microfilm concealed inside a Bazooka bubblegum wrapper; and to get revenge, Dragon, the ex-Nazi, alpino who masterminds U.S. Intelligence operations in Europe, calls for his ace assassin (Clint Eastwood). Eastwood, the respected Director of Art, and persuades him to take the assignment by offering a Pissarro canvas as bail. Eastwood, working as director this time too, is now an increasing involvement by continually revealing intent, suspense, and epicraphic responses to alien forms of human life (lemmings, old mads, bureaucrats, tarts), and by taking part in some man.
Movies

immigrating repiters, and above all by personally scaling mountain peaks in mountainous, Monument, Valley and Alpine scenes. Even if all the rest seems like comic book stuff, the verituous stunts ingeniously performed and documented by the 45-year-old star director provide their own rewards. [**R***]

Fritz the Cat — Bringing It. Crow's crummy characters to life is no better an idea than bringing Charles Schultz's to life, even for the privilege of boasting about the first X-rated cartoon. The disappointment comes from some insipid voices and stiff animation, not so much from the dialogue, which is reasonably gritty. Directed by Ralph Bakshi and produced by Steve Krantz, 1972. [**R***]

Hutton, Jerry Reed. 1976. "(Center 3 Cinema 2; UA Cinema 1)

Krantz, 1972. [**R***]

Knickerbocker Stop, Arabesque, Café Bar. (Unicorn)

The Gumball Rally — A cross-country car-face comedy, with Michael Crichton's WESTWORLD, with Peter Fonda, Blythe Danner, Arthur Hill, and Yul Brynner returning as a robot. (Valley Circle)

Gator — The sequel to WHITE LIGHTNING, was conceived as a vehicle for stars who do not love animals, athletics, and movies. With Edward Asner, Gary Grimes, and Don't Forget. Directed by Vincent McEwery. 1976. [**R***] (UA Cinema 2)

Hard Times — Charles Bronson is the archetypal transient: stealing in and out of big cities aboard night trains, on a diet of the lowest, lonely Panavision screen. This is a fast-talking ballad about the man's virtues, both physical and ethical, surviving in a difficult, debasing underworld. — It's about Depression drifters pummeling one another for the bell money to be raised from bare-knuckle street fights on the docks and in the warehouse houses of New Orleans, the 1930s. Screenwriter Walter Hill, in his first directing effort, has the matter well in hand. He drums up the proper excitement for the man-to-man showdowns, and he achieves a pervasive seedy look, sick-green drab and shabby costumes, except for James Coburn's unaltered, always-in-the-gin confidence as a reckless gambler; and he demonstrates well as an alert look for the peripheral fascinations of a scene of a black kid's methodical sidewalk shuffle, the small folk musicians at an outdoor stand. [**R***]

Harrow and Maude — The take-off jokes are predictable and the zany old lady jokes are typical. But this unmagical romance between Bud Cort and Ruth Gordon, has a sick sweet tolerance for private perversity that is quite amusing. And, the many, Cat Stevens songs at intervals give the film a lift. 1971. [**R***] (Fine Arts, through 8/6)

Inserts — The Boy Wonder of silent films has been reduced to directing slap moves down in his own home, while the sounds of freeway construction, off in the distance, threaten imminent demolition. Some of the feelings for Hollywood's golden age and for the dilemma of the typical art film, are still surviving for a state of grace, seem possibly genuine, but the circumstances employed to bring it about are such as to make the picture immeasurably trashy and mawkish. And writer-director John Byrum's taste for name-dropping, muckraking, and rumour mongering is unacceptable. ["The day Wally Reid died I was in London with Frank Griffin, Gish, and Hass — the Boy Wonder remembers a monologue character named Big Mac dreams of constructing a castle in which the hamburger stands on the new freeway: and so on. The movie has some unusual points, of course (aside from the stagings for its R ratings); the story is done in continuous-time sequence, and its done entirely in one set, very professionally decorated inside a London film studio. These things need not have made the movie seem as stylistic as it does. What makes it seem so is the mannered-ness of the acting and the writing. (Byrum's pet idea is to have the actors repeat whole chunks of dialogue word for word — "Clark Gable, that new kid at Pathe' comes out of everyone's mouth at one time or another") With Richard Dreyfuss, Jessica Harper, Angela Cartwright, 1976. [**R***]

Joan — How to cope with a rogue shark, who's choosing my meals among the summertime beaches of New England, isn't easy, is population crisis, pulled up however by the proportion of a whopping fish story. The actors are not up to the job of convincing acting, the writing is, of course, some adventurous chemistry (the hunting party becomes a chemical), the levelling rationalism from the Oceanography Institute, a physical marvel, the Malvina, and a befuddled hydrant (from castle and city), but the questions sounded this is the best job of the inscrutable Great White manias, Director Steven Spielberg, the Peter Benchley book into a cautionary narrative of unpreparedness and he strikes up considerable amusement. And the style, that their inherent humor, is still enough to make him feel his own power and his own eventual folly, each time they come face-to-

THE QUEEN

The Eleventh Annual Tournee of Animations — A jumbled selection of animated shorts from around the world. Some titles: "Laurel's Simple Simon," "Harley the Truck Stop," "Arabesque," "Cafe Bar. (Unicorn)

Fighting Mad — An action film with a strip-mining setting. Peter Fonda, Lynn Lowry, and Philip Carey, produced by Roger Corman; written and directed by Jonathan Demme. (Casino)

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(continued from page 1)
matter how meaningless. The rest of the camp, however, enjoys less an emphasis on physical labor. Time away from labor is spent in school; every resident of Del Cam- po and Del Rio has to have 240 minutes of school work during a 10-day school day. Some boys are able to finish two semesters of high school and later receive their diplomas. While Del Rio’s school uses behavior modification techniques, Del Campo uses more traditional techniques.

The dormitories still seem like army barracks. One of the dormi- tories was recently remodeled to remove a number of partitions between rooms which the boys feel too much privacy with corresponding problems. The counselors say there is no homosexual rape in the camps, but plenty of masculina-
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(continued on page 22)

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Reader's Guide to the

The Music Scene is compiled every Sunday. Send information and photos to READER MUSIC SCENE, P.O. Box 60080, San Diego, CA 92138, or call 236-6176 by Sunday.

SAN DIEGO CONCERTS
Commodores: Civic Theatre, Saturday, August 14, 8:00, Community Concerts. 236-6510.
Jethro Tull, Robin Trower, and Rory Gallagher: San Diego Balboa Stadium: Monday, August 16, 8:00, 236-6610.
Visions, Threshold, and Laure: Friday, August 6; Phil Gross Band, Snow, and Us: Saturday, August 7; Strate Haed Sound, 7578 El Cajon Blvd, 465-8997.
Jumbalaya and the Blitz Brothers: Old Adams Avenue Theatre: Friday, August 6, 8:00, 3229 Adams Ave. 277-8398.
Mark Almond: Another Bird, Monday and Tuesday, August 16 and 17, 8 and 10:30, 140 S. Sierra, Solana Beach, 755-6721.
Summer of '67: Strate Haed Sound Recording Theatre, Friday, August 6, 7:30, Launa, Threshold, and Larus: Saturday, August 7, 7:30, Phil Gross Band, Jazz, Brackett Band, Snow and All of Our Children, 7578 El Cajon Blvd 465-9997.

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- **Hotel Del Coronado Vista Lounge**: Rita Moss Duet, organ/jazz/local variety, Tuesday through Saturday; Jim Donauer, Sunday and Monday, 1500 Orange, Coronado. 435-5611.
- **Hungry Horse**: Casy English, Peter, 50th music, Saturday, 9520 La Jolla Blvd. 494-4924.
- **Hungry Hunter**: Roy Broder, Wednesday through Saturday, Pioneer St. and Fletcher Pkwy., El Cajon. 442-2951.
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- **Iron Horse**: Clean Slate, Wednesday through Saturday, Marty's Dive, Tuesday, 8238 Parkway Dr., La Mesa. 465-7663.
- **Iron Maiden**: Jack Wells, Tuesday through Saturday, Balboa and Garnet, 279-2053.
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The Mississippi Room: Bob Hinkle Trio, Tuesday through Saturday; Jackson Place, Sunday and Monday, 2201 El Cajon Blvd. 298-8686.

Mon's Saloon: Sugar Bolt, Thursday through Sunday; Magic, Tuesday through Thursday, 943 Park, Pacific Beach, 485-2560.

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Palau 500: Jim Dixon and Devil's Dream, country, Tuesday through Saturday, 500 Hotel Circle North, Mission Valley, 291-7171.

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Shelter Island Inn: Danny Salinas, Tuesday through Saturday, 2061 Shelter Island Dr. 222-0621.

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Sheraton Harbor Island: Guadalupe Philharmonic Rock Orchestra, Monday through Saturday, 1380 Harbor Island Dr. 291-3900.

Silver Sands: Ricky the Rebel and Sherry Lewis, Thursday through Saturday; Margie Nowick, Sunday, 995 Palm Ave., Imperial Beach, 424-8414.

Spanky's Saloon: Search, Tuesday through Sunday; Crosswinds, Monday, 2855 Midway Dr. 223-3314.

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David Crosby and Graham Nash: Greek Theatre, Tuesday through Thursday, August 10–12, 8:30, 2700 N. Vermont. (213) 660-8400.

Commodore: Hot Chocolate and Rhythm Heritage: Greek Theatre, Friday, August 13, 8:30, 2700 N. Vermont. (213) 660-8400.

Boz Scaggs and Renaissance: Greek Theatre, Saturday and Sunday, August 14 and 15, 8:30, 2700 N. Vermont. (213) 660-8400.

Charlie Rich and Jim Stafford: Greek Theatre, Thursday, August 16, 8:30, 2700 N. Vermont. (213) 660-8400.

Belfonte: Greek Theatre, Tuesday through Thursday, August 17–19, 8:30, 2700 N. Vermont. (213) 660-9400.

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For some time the western movie has been struggling along in a painful state of decline, but only very recently has it appeared that the condition might be terminal. Last year you could practically count the number of American西部s on your fingers: *Bite the Bullet*, one; *Rooster Cogburn*, two. And if those flaccid specimens were an indication of what the genre had come to, better to put it out of its misery. On the recent occasions, few and far between, that this rich vein of American cinema has been revivified, the purpose as often as not has been to defile it, devalue it. During the last decade, the most conscientious custodians of the genre have probably been the Italians. They have added some new wrinkles and new whiskers, for sure; but in their highly aestheticized and often oblique view of the classic postures of the genre, they have fostered a healthier strain than the America's self-digestion fetish. But the Italian line seems, now, to have pretty much run its course.

The sudden upsurge this year, none too soon, in American westerns is nothing much to shout about, really. But at least it ought to postpone the drafting of obituary notices a while, *The Outlaw Josey Wales*, a splendid little Western, *Coe ee Indians* in Spain, and *Mackintosh* and T.J., *Marvin Chomsky's* modern day decide definitely chi-nese of the birth of the cowboy movie—opened all local shoulder-to-shoulder a few weeks ago and not very far behind in the trail of Robert Altman's anti-western *Buffalo Bill and the Indians*, and the more surprisingly conventional pastoral, *The Missouri Breaks*, and Tom Stern's *A Gun for Sale*, a Stirring MacLean story disguised in western duds. Still promised for this summer are Irv Kershner's *The Return of the Man Called Horse*, with Alain Delon, and the Handsome Andrew McLagan's *The Last Hard Man*, with Charlton Heston and Tino Orsini, and the most promising of the promised, Don Siegel's *The Shootist*, with John Wayne. There may be others as well. All I have done is put my ear to the ground and listened for hoofbeats.

Altman's telegraph attack on the already sullied image of Bill Cody is no more than a minor example of the revisionist blast in western movies. Possibly because the smear-job had already been accomplished, Altman felt nothing necessary but to pour it on naught more. Certainly he shows no inclination to refine the argument of the Arthur Kopit play on which his movie is based (hoosey— which is the usual Altman manner). He merely carries the argument through to its furthest simplification. His self-destructive intention is to trivialize his protagonist and he succeeds all too well.

Nevertheless, his movie points up the close connection between western pulp fiction and lify leg- end. It's now the fashion—it's no more than a fashion—to inject a greater, grittier reality into west e ns. And this injection—more dust, more brothels, more (or less), etc.—is all right as far as it goes. But it shouldn't be taken as an overture of the western legend. It merely latches onto the legend closer to the source, closer to the facts that blossomed into folklore. And even at the very source, there is a need for some trace of the quality that legends are made of. This, Altman refuses to provide. And his implication that western hero is wholly the product of P.R. and B.S. marks him not so much an iconoclast truth-teller as a simple notch.

Eastwood's *Josey Wales* goes perhaps a bit far in the other direction. It relates the tall tale of a Johnny Reb who carries on a private vendetta, even in the wake of Lee's surrender, against the Attila-the-Hun Union officer responsible for the murder of his wife and child. As Eastwood shows it, we seem to be witnessing not the basis of the legend, but the legend itself, as it might be envisioned by an eleven-year-old farmboy with legs in a dime novel. The danger of this approach is that it will make out the American legend from an invincible regalate are prone to look like lousy staging. The hero's prowess is certainly good for eliciting Rebel yells from Clint Eastwood's legionaries in the audience; but his hand-in quicker-than-the-eye feats lack something in believability. There also lack something in visibility. Over the long haul, the quality of the script adds up to a sense of unctionly restricted to how the hero shoots his way out of one predicament after another. The straight ahead, smooth-sailing plotline is without any internal tension.

T.V. DATING

By tension, I mean nothing more obscure, or more hard to come by, than some sort of push-and-pull exerted on the development of the plot, threatening to alter its course, to drive it from it. On his way, Eastwood picks up a number of travelling companions, representing family and community and brotherhood (most notably among them is the droll Chief Dan George as a "civilized" Indian in an Abe Lincoln frock coat and stoptop hair), but he carries them along as though he put them on him no heavier than dust. Even Eastwood's comic repertory of eye-quotients and lip-curls goes almost unused. He is a colder, hairier figure than usual, and his deadpan talent is limit here to a slow, contemplative, bull's-eye manner of turning toacco juice which serves as his-hero's signature wherever he strikes.

There is more storytelling ten sion in so insignificant a project as *Chino*, a cheapskate Spanish-Italian co-production. In the print I saw, the color quality fluctuated so erratically from shot to shot, the film looked as though it was still awaiting the routine lab wash (that is supposed to smooth out such rough spots). This cannot have been a very encouraging as signment for the veteran director, Storges. What's surprising, under the circumstances, is the formal bility with which he resists the programmed, crowd-pleasing violence of the average spaghetti western. The title character is a half-breed from the South, with scars covering his entire body, living alone in a no-man's-land coffin, and the constant winds of the countryside and the tacky production values combine into a kind of top ographical meaning of the America loneliness and comfortlessness of the archetypal westerner. Chino's (continued on next page)
Farrell sizzled, Washington simmered, and Crawford cooled out nicely.

As a jazz entity, CTI Records has been much-credited for emphasizing corporate identity over personal expression. The generally clean, homogeneous sound of the label's albums seems so opposed to the notion of musical freedom pioneered by the best jazz artists that some find it difficult to take any CTI record seriously. While it's true that a couple of the label's more annoying characteristics—string overdubs and disco-flavored arrangements of traditional tunes—have marred the credibility of recent albums by Ron Carter, Hubert Laws, Esther Phillips, and Grover Washington Jr., such company stacks don't necessarily impinge on the individual contributions of the featured players. CTI hasn't issued many great complete records, but several, such as George Benson's Body Talk, Joe Farrell's Moon Gams, and Freddie Hubbard's Sky Dive, show a number of these musicians in excellent form.

It's in concert, though, where these players really cut loose from their home company. If CTI can point to anything as innovative, its annual "all-star" tours are superb means of live promotion. The musicians all get to plug their latest works, and some perform at levels of invention often camouflaged on their records.

This year's extravaganza, last weekend at the Civic Theatre, featured most of the artists who performed last year (nudges Joe Farrell and Grover Washington Jr., flutist Hubert Laws, pianist Bob James, organist Johnny Hammond, bassist Ron Carter, drummer Harvey Mason) plus three additions (alto sax Hank Crawford, guitarist Grant Green, and percussionist Leonard Gibbs). Although everyone received a little spotlight time, the basic concept of the concert was altered by extensive showcasing of the front-line saxophone trio.

By focusing on the varied styles of the three saxists—Joe Farrell, soul for Washington, and blues for Crawford—the show was given a balance that last year's lacked. The fills, textures, and tonal solos from James, Hammond, and Laws were evocative and well-arranged, but, con- spicuously restrained. And the rhythm section insured that everything was funky but consistently graceful. It was clear that these musicians downplayed their roles as soloists in favor of supportive positions. And it was a decision that was hard to criticize, because the saxists provided all the drama and excitement that could be hoped for.

Farrell, especially, was brilliant. Right now he is probably jazz's finest soprano saxist, as well as an exciting, raucous tenor and flute player. His daring improvisations were fast, wild, and volatile. He is an uncommonly flamboyant solo- ist and as such it was a delight to again hear him display perfect tone control as he scaled with the speed and intensity of amphetamine saxists like Parker and Dolphy. Farrell is a master at varying extreme emotional moods in his work, and his emergence as a committed jazz artist is a long-awaited "coming-out." He hasn't released an album in over a year, so it was a relief to hear him perform spry, soulful new material from an upcoming work.

Washington was more vibrant and on-target than at his recent Golden Hall concert. Like John Klemmer, Washington played basically unfurled, effortless funk but colored it with distorted accents and an occasional flurry of notes which ignited the boogie fe- ver in the audience. Although his precise control of emphasis was technically facile, his playing was slightly stale. And his solos lacked the fervid clang of Farrell's. Still, it was interesting to hear such a funk-oriented, "get-on-up-and-dance" saxist who approaches his work with such sophisticated calculation.

Crawford, too, played with reserve, but the style he plays in—gentle blues in the manner of Johnny Hodges and Lester Young—seems to demand a thoroughly even-tempered approach. Where Farrell sizzled and Washing- ton simmered, Crawford cooled out nicely. He was consistently calm during his solos, sticking to mid-tempo, siren-ballad splits. Spotlighting these three quite different saxophone voices was a smart idea in that it emphasized the stylistic differences between them. The other musicians in the concert were hardly ignored, but their phrases were pared down sig- nificantly from last year. The impression given this time was that these players share such professional empathy that, at any given point, they would all be willing to minimize their positions in order to let whenever was up at bat capitalize on his moment of glory. Thus, the exacting craftsmanship that comes from years of studio work also extends to their work on-stage. To make the most of freedom, total control is impera- tive, and the CTI musicians have substantial amounts of both.  
SHEPHERD

(continued from page 21)

away the ending. It is because there is little else in the movie worth having. Until then, you keep waiting for something to happen; and only after then do you suspect how stubborn the mollusk has meant to be.

Whatever Jesse Waller lacks in such stubbornness and strengthfulness, it makes up for in sweep. It is a wonderful movie for terrain, and for the confrontations that fit into different types of terrain—forest, river, Texas prairies, desert, etc. There is also some attentional work on the soundtrack (excluding the music of Jerry Fielding, who has rarely been known to help a movie)—a rumble of hooves that is mistaken at first for an overhead roll of thunder, the despondent shuffle of men and horses dragging their feet in surrender, the dull sputter of raindrops on a tarp and hush of an awning. Eastwood, with the movie notched on his gun butt, has certainly proved himself a dedicated dramatic director on his own, and the director's job emerged in the movies he made under Don Siegel, a director with whom he apparently enjoyed an exceptionally harmonious relationship. In those collaborations, Siegel would step back on occasion and indulge Eastwood's urge to call a shot or two. Siegel would refer to one of these as a "Clintish shot," to set it apart from what Eastwood, at turn, would call a "Stieglish." In Jesse Waller Eastwood's visual sense is still identified by a cinematic spectacle rather than by an overall control. He is especially fond of the worm's-eye view shot, monumentalizing the figures from below. When he hits on one of his good effects he is capable of re-forming and re-vitalizing clichés that have been worn, blunted through overuse. Particularly, I liked the graveside scene where the hero's grief is suggested by his hanging on the cross and twisting it agonizingly to the ground like a broken wagonwheel; and I liked the at-long-last showdown when he corners the murderer and clicks off a series of shots with empty pistols—in effect, killing the villain many times over, like in his blood-thirstier dreams—as the murderer flinches in torture with each click.

Mackintosh and T.J. brings the western hero up to date. He now rides the plains in a beat-up pick-up truck with a leaky radiator, searching for conspicuously jobs that are growing scarcer every year, and searching for storylines that are getting thinner in incipient and thinner in motivation. He remains, however, a true believer in the Code of the West, a bedtime Bible reader, and a dauntless do-gooder. And he prides himself on his unselfishness, by Roy Rogers, the Fifties kiddie cowboy star. This may not be one of the best bits of acting this year, but it is surely one of the best bits of casting. It shows what happy results can come when so honest and modest a personality is given a proper grown-up role. He acts at a different pace from most film stars—tinkly, scrupulous, eager. He invented the surface facts of his existence to speak for himself—his loneliness, his kindness, his advance age—and he achieves a sharp pathos and courage in his performance by ignoring these things. There is a complete and uncommon absence of self-pity and self-pity-resolution in his manner. With his brittle trim, sexless, genital body, slightly bowed-legged, he never bends down at the waist, he looks as if he has been treading uphill and into a stiff headwind for decades. But still he goes up to any stranger or into any strange place with the high hopes and twinkling eyes of a homeless mutt. Alone, he parks his truck outside a neon-lit tavern after a night's driving of endless Texas roads; and, alone, he slides onto a barstool; and as he glance around with undying curiosity at the customers and at the bartend-er, his face absolutely shines with open-minded assurance. In the true frontier spirit, the question on his face and on his lips, any time of the day, is: "Is there anything for me here?"

BAD BOYS

(continued from page 15)

Skidmore says that when he drives to work from San Diego he passes the long trailer homes and campers headed off the mountains and wonders what they're trying to get away from. "What do the people with money do," he asks, "when the city starts to move in on them, when they start to feel crazy and trapped? They go to the country. They get away from the pressures that are causing the problems. These kids in here come out of terrifically pressured situations. A lot of times, the worst thing we could do is keep the boy close to his family.

One boy missed his mother so much that he held his hand down on a table and convinced a friend to smash it with a plank, breaking the bones. The mother finally came out when the camp had a barbecue in the visitors' park, but she barely said a word to her son and showed no warmth toward him at all.

"That kid needed another environment. As harsh as this one is, it's better than a lot of homes these boys come from," Skidmore asserts. Some inmates even ask to sign on for another 15 weeks, because they see more hope for themselves in prison than "out the outs." The requests are denied.

Rick Quintana, who is 25, was raised in Logan Heights and was the first member of the family to go to college, receiving a degree in social welfare from San Diego State. "I know it is to have to be a part of the group. We had a Chicano gang leader here a few months ago. This guy had the name of his barrio tattooed on his back in giant letters. On the outs he was a real leader, a real tough guy, and when he came here he tried to extend that image. But something changed when he got here. Because he didn't have to express his leadership abilities through violence, his facade started coming down. Behind the violent facade was this kid who was terrified, he was scared of his fellows, scared of his barrio, scared of being weak. If he had been weak on his turf, the violence would have been directed at him.

One time we were down at the park in Pine Valley and there was a Chicano family at the other end of the park. I saw our guy with the tattoo walk near the family and stand there for a while watching them. Then he came over to me and said very cautiously, 'This is like Chicano Park only this kid gets shot.' The way he said it frightened me. Here was this 16-year-old kid who had never been to a park in which there wasn't violence."

Quintana checks up periodically on the graduates of Del Campo. He said the Chicano leader is back in his old neighborhood now, still wearing his "brinn" (his hat), and is working as a janitor in one of the elementary schools. "He got this job through one of the government youth employment programs. He told me that if he didn't have a job he'd be back at the park with his buddies, back at cavieng stores and looking for money where he could find it."

Sometimes the language within the compound takes on the nature of CB talk, with institutional words mixing with ethnic or ghetto words. "Homeboy" is the Chicano term for peer. "Ooz" or "bro" is the black word for peer. "Brinn" to a Chicano is a narrow-brimmed businessman's hat, while "brinn" to a black is a wide-brimmed Superfly hat. Whites are called "whiteboys": Inmates who are arrested and sent back to the camp for the second time are called "retreads." If you lie or try to get out of something, you "talk a lot of smacks." A "dead week" is a punishment week added on to your term. When Danny, Jimmy, Randy, and the Indian sat down together, they talked about Crips, a black crime organization in Los Angeles (continued on next page)
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Special size
Pants 26–30 2 for $5

Safe Ends Sun. Aug. 15

* We carry all brand names at discount prices

Free Alterations While You Wait

PERSONALS

WE ALL LOVE Gene Kirs, Slavin Eisen, Paul Fischer, and their friends. Only a few know who they are. We won’t blab for them.

POOR WOLES: Life could be worse. Why be gay. Living together, owning your dollars, is more fun. You’ve got a friend in me.

I’M CALLED “the Barker.” Is anybody best known as “the Roller”? It is.

THE TRUTH! Is it really that simple? I don’t know. I’m not sure about anything. Another Monday, sometime? Harry.

TELEVISION DATING. See and hear beauty from your own home. Call Video-Dating, 297-5481.

DAVE, BORN November 6, 1951, would love to hear from you if you got the dishwashing job? You test me every time, but I think you’re not the right one.

THE NATIONWIDE AUTO SALES & LEASING

New & Used Call and tell us the exact car or truck you want. We’ll do your shopping for you. Get the vehicle you want at our low fleet purchasing rate. Call today.

TIM VOELKLANDER, Authorized Buick Dealer

205-765-8221
**The Furniture Works is Moving!**

We need to sell some new furniture, used furniture, & non-furniture items.

**New Spool Coffee Table $40-$50**

Can be used for patio decks & large patio tables — many to choose from.

Other items going on sale include an oak table, a surfboard, and a set of Model "A" wheels.

Aug. 15 look for Furniture Works at its new location, 7704 North St., Lemon Grove.

And of course we're always located at Newberry's at College Grove and Vintage Center.

Sale For All Items Start This Saturday at 6350 El Cajon Blvd behind Many Hands.

We Accept Master Charge.

---

**Music**

**DRUMMER AVAILABLE** All styles, proficient marching, jazz, blues, rock, with 45 year experience.

For audition or interest call Robert at 210-5352.

**GIBSON S60** copy, excellent condition, marching, jazz, blues, and rock. Comes with case.

Call Craig, 248-9070.

We make authentic reproductions of authentic collector's instruments. For information contact us. (213) 232-1072. Guitar克斯, 695-8749.

**PIONEER PL-40** turntable. Sensational speakers with speakers. Will sell separately or together or best offer. 348-2962.


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**Rides**

**SHARE A RIDE to Colorado. Four posters, departure date, leading August 26. 480-4490.**

**DRIVER WANTED to drive in and get to college campus by August 6. Will return to Sand Diego around August 15. Call J. E. 495-2512.**

**MATURE, RESPONSIBLE couple will drive you anywhere in Southern California. Will drive anywhere in August. 495-8934, 452-4725.**

**STUDENT NEEDS ride to downtown City area, 628-2921. Will call for ride. Will work around August 15. Prefere station wagon. 488-5324.**

**I AM LOOKING FOR a rider to Colorado. Share driver and expenses. Either, P.O. Box 2484, 495-4862.**

**RIDERS WANTED to join or to go to Seattle for the World's Fair. Will leave August 15. New car. Responsible, Dan, 298-4983.**

**RIDE WANTED east, between August 12 and 18. Will pay expenses: meals, gas, hotel, etc. Call Mike, 348-4717.**

**AIR FORCE officer will drive your air conditioner, anything in the area. Will drive around August 15. Prefere station wagon. 488-5324.**

**SHARED RIDE to anywhere within 2 hours of San Diego. All U.S. cities. Call Travelling Drums, 334-9080.**

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**Dietrich — FORMERLY OF E.C.W.****

**Marta—FINES-T IN MEN'S HAIRSTYLING**

At Blue’s "HAIR WEST" our artists are not only trained and educated in the field of hair, we have the qualified experience, education and sensitivity to create a hair style, individuals leave with a creation of art cut out of the hair and not bowled

Come in any time for a FREE CONSULTATION Call for an appointment at 275-2616

HAIR WEST
4431 Cass Street Pacific Beach 275-2616

We use and sell

Nuclear Acid Beauty Products

---

**ISOMERIZER:** Have you ever used a product that instantly improved your complexion? Then you have experienced the power of ISOMERIZER. It's the cream that makes your skin glow. Try it today! 488-6631.

**THE FRESHNESS of your ideas, the liveliness of your hair, your whole appearance — all come together when you use our unique C'mon Wyoming! Emu.***

**PARALEGGED WANTED:** Requirements: 18 years of age, must be able to work, and a green hat. If this sounds like you, call us at 414-5955. It's Happy Birthday Carey."

**BOB: I CAN'T figure out why we waited so long. Three and a half years made on good friends. I'm ready to change that! Expose.**

**TO THE NON-EXPOUSE: You shall start skipping in class, my dear, if you don't change—soon, all of the other girls will be skipping for happiness. A lady who knows.**

**I HAVE a complaint about the blue shirt I bought the other day. It fits well, but it also fits too tightly, and it fits too tight. I am sending it back for a gift certificate. My destiny for kindling our spirits.**

**DUNSA PRESENTS Dr. Seymour Epstein, Institute of Human Sympathy's—The Stability—The Social in Society. Learn the fascination of the human interface—Free admission.**

**BRIGHT QUEEN, Lady Starlight, fangirls Sammy Smurf, and Little Dancing Bear. We are looking for a Miss Universe title to replace your current SLT Min. Tam Tam.**

**TO MY HUSBAND, Philip: Happy anniversary, and wish you a wonderful year. I love you.**

**MADISON MAKE-OUT team looking for replacement for Joe-Sue Fens for next season. Responds only to Charter member.**

**DIRTY DANCE BAND: Rock 'n' roll on the beachfront. The last band that was the best! Keep on rocking, baby.**

**THERE ARE MANY artists afloat in the San Diego Bay. Why are there no art colonies on these islands? Why do we not have a culture for our waters? It is disappointing.**

**TO THE ADMINISTRATION of the Kerr, Mattress and Upholstery: I'm sending this letter to you because I want you to be proud of your work.**

**THERE IS SUBMISSION to a delusion for another. Experience awareness.**

**ANTIQUE IVORY needs a patriots right piane.**

**ARE YOU the blonde who got blown out of Joey Kramer's room the other night? Answer: In my pants. Name: Brenda Colette. Is she?**

**EAGLE FALLS, in white robe and black boots. Happy birthday, Burrito fan. Snow white, Bob Fontana and Monica.**

**HELP I'D LIKE to become a regular in the people's columns. Will somebody help me, I don't know how to get published.**

**MATTRESS: I have a new idea for a mattress. I'm using an old mattress that I've had for years.**

**SINGAPORE: Let's get away together on your new boat! I'm not asking "for free," but you can't have my boat for free.**

**TRAVELERS and newcomers needed to keep up with the times."**

**UNITED Way service agency.**

**GEM, WELCOME home, angel. We've missed your Harvey, and your horse, and your smile.**

**THANK YOU for all your love.**

**IT'S not just about the music, it's about the people...**

**SUNSHINE.**

**NEED HELP with some good condition for $7 under 290. 631-7473.**

**MUSICO (JOYFUL) DASSLE! d. 1950, 1975.**

**METAL FRAME. aquarius, 45 miles per hour. Good condition. $35. 290-gallon deck tank, complete with all accessories. 290. 577/915.**

**YOU CAN'T leave me, you can't leave me, you can't leave me.**

**CAYMAN ISLANDS**

**ALOHA**

**SINCE I am leaving the house, I am not asking "for free."**

**LOOM, Sunshine.**

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**LOOM, Sunshine.**
How would you like to play tennis with this woman?

PhoeniX RACQUETS

PHOTOS: CHRIST EVERS

Five women will be selected from our audience on August 7 to hit with Chris during the intermission of the Friars’ match. The winners will all receive a photo of themselves with Chris - plus a racquet cover autographed by her.

Saturday July 7

See Chris in Her Final 1976 WTT Appearance

San Diego Sports Arena 
7:30 p.m.

Call 224-4716 or 298-9855

Ticket Prices: $6.50, $5.00, $2.50

Tickets Available at Bill Gamble and Montgomery Ward

August 5 - 11, 1976

VW TUNE-UP $19.95

Includes Breit parts, plug, points, distributor, radio, valve, test, plug wire resistance test, distributor check-out, crankshaft check-out.

We also do Toyato and Detroit tune-up from $29.95

Volkswagen of San Diego

2428 Cushman Pl.
299-5124

Schedule

1976 VOLKSWAGEN Bus: Scheduled Maintenance, $19.95

1975 VOLKSWAGEN Super Beetle: Scheduled Maintenance, $19.95

1975 VOLKSWAGEN Dune Buggy: Scheduled Maintenance, $19.95

1976 FORD Escort: Scheduled Maintenance, $19.95

1976 FORD Mustang: Scheduled Maintenance, $19.95

1976 CHEVROLET Deluxe: Scheduled Maintenance, $19.95

1976 CADILLAC Deville: Scheduled Maintenance, $19.95

1976 BUICK Electra: Scheduled Maintenance, $19.95

1976 OLDS Cutlass: Scheduled Maintenance, $19.95

1976 PONTIAC Firebird: Scheduled Maintenance, $19.95

1976 OLDS OLDSMOBILE: Scheduled Maintenance, $19.95

1976 CHEVROLET Chevelle: Scheduled Maintenance, $19.95

1976 PONTIAC Grand Prix: Scheduled Maintenance, $19.95

1976 PONTIAC Grand Le Mans: Scheduled Maintenance, $19.95
Weekend Special $99.95

HOW TO PLACE YOUR FREE CLASSIFIEDS

How to Place Your Free Classifieds

WATERBEDS World By Mattress World

Good thru Aug 7

(unfinished)

- Frame
- Mattress
- Liner
- Heater

BEDS AVAILABLE IN CHOICE OF SIZES

Weekend Special $189.95

- Padded frame
- Lap seam mattress
- Safety liner
- Heater & control
- Pedestal

"Modern Padded" Complete System

- Mattress

- Pedestal

- Safety liner

- Frame

- Lap seam mattress

OXYGEN

- Heater & control

NEW HOME in Sanette offers private

- Pool

- Beach

- Tennis

- Golf

- Horseback riding

- Air conditioning

- Full kitchen, sunken, big yard, lots of trees.

- 460-7669

MALE CHRISTIAN roommate sought for

- Two-bedroom

- One-bath

- One-car garage

- Utilities included

- Rent $240, plus one month's

- Security deposit

NEW HOME in Sanette offers private

- Swimming pool, bedroom, fireplace, all down

- Conditioning

- 400-6874

- Large yard

- 2150-8510

VEGETARIAN NATURAL

- FARMERS

- MARKET

- Open

- Sunday

- 9 a.m.

- 5 p.m.

- Full

- Skullcap, ether, arn. W.N.

- Miles, Fernwood, California 95320

ROOMMATE WANTED. Nice
two-bedroom

- Ewmont

- Walk in Mission Beach

- Available

- Immediately

- $155, plus one month's

- Utilities. No pets. Phone 770-4523,
evenings.

CARE TO SHARE ROOM? Male

- graduate student, 21, non-smoker,

- seeks shelter, pleasant-thinking

- roommate.

- 297-3888, evenings.

NEED ROOMMATE or male

- female for three-bedroom house in

- San Diego, excellent view, $1400

- month. 4702-0171.

ROOMMATE AVAILABLE September 1.

- Male,

- 21,

- student,

- non-smoker.

- Experienced.

- Bob 231-3888, evenings.

ROOM FOR RENT. Four-bedroom

- house

- in North Park

- $75

- plus utilities. 590-8510.

OWN ROOM in peaceful Ocean Beach.

- Two-bedroom

- Available

- Immediately

- $120, plus one month's

- Utilities. No pets. Phone 270-4358,
evenings.

FEMALE ROOMMATE WANTED.

- Meli,

- Nice

- young

- female

- to share two-bedroom Pacific Beach

- apartment with male/female couple.

- Over.

- 272-6064.

ONE-ROOMER available, $170

- month

- Available

- August

- In

- 208-2787, Ron.

FEMALE ROOMMATE WANTED to

share

- room

- in

- San Carlos.

- Own

- room,

- big

- kitchen.

- Laundry.

- Available

- Immediately.

- $150

- plus

- utilities.

- 583-0095.

FORMAL, studio or room, private

- entrance

- and

- bath,

- quiet area

- walk

- to

- Downey.

- $50

- month.

- Utilities.

- 227-7695, evenings.

FOR LEASE. Old

- shack

- no utility

- country

- $25

- month.

- Deposit

- 700

- 575-4574.

1 NEW ROOM. I am a non-smoking,

- male

- minimum.

- I can pay around $85

- plus utilities.

- 622-6741.

FEMALE ROOMMATE(S) WANTED to

share two-bedroom apartment in North

- Park.

- $65

- month

- includes utilities.

- 488-1546.

WANT ROOMMATE, male or female,

- to share

- room

- in

- San Diego.

- Utilities.

- 476-0227.

ROOM AND bath in large home, San

- Carlos, for female student. Walk to

- Granada

- College.

- Uses

- laundry

- privileges.

- 101

- 462-0825.

TWO FEMALEs WANTED to share

room in two-bedroom apartment in

- Pacific Beach. On bus line, in

- 3000 block.

- $70

- month.

- 715-2175.

GIRL, HOPefully into tenancies,

- to

- share

- quiet, private, furnished

- two-bedroom

- apartment

- with

- own

- bath.

- $70

- month.

- 230-5500.

FEMALE ROOMMATES needed,

- two

- bedrooms

- occupied,

- two

- single,

- available.

- $45

- month.

- Utilities.

- 270-2505.

GIRLS,

- HOPefully into tenancies,

- to

- share

- quiet, private, furnished

- two-bedroom

- apartment

- in

- Mission

- Hills.

- $60

- month.

- 549-6116.

NORTHEAST

- $55,

- including

- utilities.

- 228-0682,
evenings and weekends.

OWN ROOM in beautiful

- home

- furnished.

- For

- 30.

- 497-3404.

ASSISTANT

- Student

- National

- Student

- Aid

- $610-

- 0033.

ROOMATES LOCATED. We have

- available

- furnished

- one-bedroom

- and

- two-bedroom

- apartments.

- $100

- 377-4748.

- 278-7810,

- evenings.

ROOMMATE WANTED to share

- two-bedroom

- apartment

- in

- Mill Valley.

- $150

- month.

- 212-6397.

FEMALE ROOMMATE needed.

- Two

- bedroom

- apartment

- next
to

- market,

- in

- Mill Valley.

- Easy

- living

- conditions.

- 405-5890.

MALE OR FEMALE roommate to share

- two-bedroom

- house

- in

- Coronado.

- Garage

- fireplace,

- 687-7678.

Available.

274-8538.

VEGETARIAN SINGLE female

wishes to join group home in Carlsbad.

All costs.

$125.

Available September 1.

1-436-0658.

MALE/FEMALE roommates needed

to

live

in

collective

in

La Mesa.

Share

and

house

jobs.

Vegetarian

for

all,

for

one,

for

461-0649.

ROOMMATE WANTED.

Room

available

in

own

house.

Quiet

neighbors.

Finding

right

person

important

in

unique

living

situa-

tion.

$60

month.

272-8316.

SEEKING ROOM in house near

SODU.

Student.

into

dining,

outdoors,

writing,

vegetarian,

alcohol,

electric.

$50

month.

Michael,

453-5084.

ROOM WITH private entrance

in

private house.

Female

holder.

Pantry,

453-5084.

QUIET,

COMFORTABLE

non-smoker

wished

to

share

two-bedroom

apartment

in

Hillcrest.

Own

room.

$50

month.

Utilities.

298-0616.

HOUSEMATES WANTED for vege-

tarian living next door to

Mission

Hills.

Large

room.

100

month.

Utilities.

297-6866.

NON-SMOKING

roommate

wanted.

Own

room

house

SODU.

$50

month.

Utilities.

296-0682.

EVENINGS

and

weekends.

OWN ROOM in beautiful

home

for

student.

$35

month.

Utilities.

270-6575.

ASSISTANT

Student

National

$610-

0033.