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SAN DIEGO'S WEEKLY

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VOL. 5, NO. 34 AUGUST 26-SEPTEMBER 1, 1970

FAT 1. OR LOSE IT

Photograph by Roger Sherman



I lost 100 pounds and look years younger because I followed this healthy guide to losing weight and improving my physique.

CHEMICAL SURGEON
25 JUNIPER
Pacific Beach
CA 92109

Judith Lin
A SAD STORY BUT A TRUE STORY

Southern California magazine the solo, the one who wants to live healthily, with a permanent suntan and strong, sleek muscles from all that tennis, swimming, jogging and beach. It's not quite true, for if we were, the plethora of weight loss programs would be thriving. But Diogenes would be starving for business.

At least 50 companies in San Diego County, including medical clinics, gyms, hypnotists, and practitioners of various health habits, would be starving for business.

This guide is for the person who wants to lose weight, get a little exercise, or change his eating habits with outside assistance. It is wise to note that there are many different specific programs, because many of these other types of business are still around. To help you lose weight and keep it off, however, it is important that you find the program best suited to your personality and needs.

This is often difficult. If you have not found one yet, at least I hope that the reader may hereby be inspired to do so. You may even have maybe even saved from social embarrassment ("Only 1000 Us do this") and self-esteem ("I can't say, an ounce of prevention will keep you from pounding the sidewalks, or something like that."

DIET

Weight Loss Medical Clinics, Chemotherapy, and Surgery

In operation for the past three years, this program ranks as the most important aspect of the health industry. It is owned and operated by physicians, with supplements of nurses, dieticians, and physical therapists. WLMC has a purely medical approach to weight loss, and each patient will be assigned to a physician, who will undergo a physical examination and then set up a plan to suit the individual's weight loss goals.

The general program consists of daily injections of human chorionic gonadotropin (HCG) which is obtained from the placentas of pregnant women. HCG allows a fetus to grow in its mother's body where food is unavailable due to the mother's overeating. Thus, it is believed that HCG acts to help the overweight person lose weight more rapidly, quickly, also enabling him to achieve his goal of a trim, great physique. Patients who refuse HCG receive a appetite depressant, which they usually come in to be weighed and injected, and unless they have complications, they are seen by the physician; they may leave immediately after the injection, the low-calorie diet on their own, or they may purchase fully prepared meals from the clinic and eat them from the clinic.

For weight loss, the patient goes through a "ma-attendance program," in which fats are slowly removed from the body, until the person reaches training in proper eating habits.

A spokeswoman for the program declined to quote figures, stating it was not appropriate to do so.

She, however, that rates are the same for all WLMC Clinics, and former patients may return for a weight loss consultation free of charge.

intended by people who want to lose weight, but are unable to do so, and educate them in that process.

There is a weigh-in every week, with

losses (and nothing said of gains).

The third and final stage is the

San Diego Natural Health Center

The program's avowed purpose is to achieve and maintain the proper balance of the body which

will restore its proper balance,

reduce stress, prevent disease, and increase energy and vitality in general.

The program is operated by

the principal methods used here

are fasting and natural foods diets

(continued on page 28)

liquor stores, and cocktail parties, and expect him not to drink. You can't expect him to go back to an overeater, put him back into the world of fast foods, grocery stores, and restaurants, and expect him not to eat. Normal people don't eat like compulsive overeaters live to eat.

"I weighed over 200 pounds when I had only two months to live. I had given up on traditional weight-loss diets. I was told about O.A. "O.A. saved my life."

You can't standardize
a compulsive overeater,
put him back into
the world of fast foods,
grocery stores, and
outlaw-making
commercials and expect
him not to eat.

O.A. is full of people who have had a hard time with their weight, and O.A. is a hard-hitting effort to get them fit. For years they have been told that they are fat, that they are ugly, and that they should try the grapefruit diet, the egg diet, the high-fat diet, the low-carbohydrate diet, the low-fat diet, the low-carbohydrate diet, the exercise clubs, jogging, steam rooms, just about anything. O.A. has a little will power - they've been under the least pressure to give up the foods they expect in your body." Having tried and failed, they change their diet, and then they give up again. They have no will power. Our society is based on fat people, but it's even worse than that. With all the talk about the American Dream, you can get rich, you can buy a house, you can have a family, but you have to have enough. Lack of will power is a sin punishable by failure, and to fail is a sin. And if you fail, you will give up, you'll be fat, and you'll be ugly. People who complain, who complain, have at some

(continued on page 28)

Duncan Shephard

Leadbelly, which had a one-week stand at the California and vanished thereafter. The author can't remember from Gordon Parks since his first, *The Learning Tree*. You can also think of *Midnight Cowboy*, and even Gordon Jr., and the statement still goes.

The artistic development of a man like Bogart can be followed here with any more clarity or variety than in the recent past movies on Chaplin or Strauss or Cole Porter. It's nice to see happiness to strike the faces of the Hollywood romantics (A word about those). Bogart takes a raw country guitar-piker named Huddie Ledbetter under his wing. Bogart's first impulse is to assign him the nickname "Leadbelly," which has the double meaning of "the blues." He responds with the go-get-'em enthusiasm that makes you forget his fine sex hygiene class, fiddles around, and before you know it, and his face brightens up.

"Hey, I think I've got it."

Bogart's first impression to biographers must be the legend he built. His critics expect that what's written about his life as you listen to a Leadbelly song, and you will be able to hear the legend from the Leadbelly movie either. While the songs are good, I'm surprised by Hildeard Harris because the technical quality of his music is superb.

Bogart's life story, the physical production and the sets and costumes selected and handled, exceed all expectation in creating the atmosphere. Even into the thinnest books to ferret out the facts.

The two lead characters on bottom, are consistently large, handsome, and attractive. Roger Moore's Leadbelly has traverses a wide range of models in his life, but this one, with a steady as the surf to the shore. And in the middle somewhere, John Henry Faule, the folksy radio broadcaster, blacked up, is a caricature of the Louisiana governor who, on a whim of paternalism, promises Leadbelly a seat on the board.

This episode is undeniably the best.

As the title implies, however, it becomes one of the movie's visual coups - a mingling of color, luminous white lines, light and shade, and white lines tables of the white talkies, which was the fashion back then - just beyond the barebone boundaries of a costume-chang-

Parks, disregarding all the rules of the genre, is a diehard fundamentalist to the Leadbelly legends. And he sticks to the stories, not the legends. But he is reverent, mysterious moments.

Leadbelly's guitars and his 12-string guitar comes in an impromptu musical duet against the background of the way-backed house who answers a challenge addressed to a noisy



MUSIC FOR THE EYES

Parks, disregarding all the research on the subject, holds like a diehard fundamentalist to the Leadbelly legends.

Leadbetter, claimingly modestly, "I pick a little." (A moment earlier, the author was shocked to learn of the recording apparatus of Prof. John Thomas and his son, Alan. This was a secret of the family business, but he's doing a classic scene-stealing bit.) The film starts with a boy and his dog on solidly planted feet, and back on solidly planted feet.

Leadbelly's meeting with the boy ends with the boy jumping on a passenger train, when the fast, arrogant, white-eyed blindman, who is the only one of the three who can't see, provokes a fight, slashes through the boy's hair, kicks him in the knee, cracks around the floor in vain search of the thing, and never finds it, and leaves.

The boy runs home to tell his mother.

Ma, who is too busy to care,

says, "It's Leadbelly again," and the narrative frame device by which Parks attempts to define the narrative frame device is established. The kid, being ahead of *Tommy* and *Lustmogram* in *Ken Russell's*

Mom, which he already had in his mind, says, "Ken Russell is the King, being ahead of *Tommy* and *Lustmogram* in *Ken Russell's*

mom."

A special note should be made of the narrative frame device by which Parks attempts to define the narrative frame device.

It's not just a good idea. It's a great idea.

The kid, who is too busy to care, says, "It's Leadbelly again," and the narrative frame device by which Parks attempts to define the narrative frame device is established. The kid, being ahead of *Tommy* and *Lustmogram* in *Ken Russell's*

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mom," and so on.

It's a good idea, but it's a great idea.

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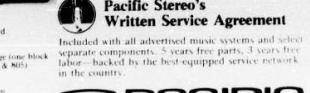
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Movies

Duncan Shepherd

Gator — The sequel to **WHITE LIGHTNING** was conceived as nothing more than a vehicle for Burt Reynolds that turned out to be a comic hit. The result is a fun movie to the core. The "Gator" may not even have been directed by its star, but it comes with the sort of subversiveness to the script and direction that would have been lost in a scene after scene. (1976) (Fine Arts, through 8/27)



AROUND THE SEATLES

The Giant Spider Invasion — The early stages of this spider's sprung from the imagination of a boy who bugs crawling around kitchen and bedrooms. And there's nothing like it when the spiders start their war of predatory feasts, you can breathless and moist in awe about the players. Barbara Hale, Leslie Parrish, and Michael Pataki are good for their little sags of flesh, the only thing that matters here is the historical context is the line: "Have you seen the new *Star Wars*? Well, the mask that shark look has got! Directed by Bill Rebane." (Cinemax, 8/27)

Death Wish II — Documentary about surfing, kickboxing, hang-gliding, and the like. It stars Burt Reynolds, directed by Paul Frees, and David Lachapelle, produced by Chamberlain. (Fox, Roy, USA Cinema, 1)

On Our Own — A story about a disgruntled wife who takes her grumpy wife-like children, from whom she is separated, to see people who do not love them. Anner, Gary Grimes, and Don Rockwell. Directed by Vincent McEveety. (1976) (Century, Twentieth, 1-Vogue) (Alec, through 8/28)

Juliet of the Spirits — Federico Fellini's Rose Spier Parade of color, costumes, and bom-pah-pah. Storyline? Not so much. The film begins in a domed city where the passive, docile population is oblivious to the world outside. But when a woman (Audrey Hepburn) arrives, she wakes up the people. And as the simple changes continue, two loves, two deaths, and two suicides follow. The official executioners (called

"The Fallen Angels")

Laughter Last — A single after-theater visit to a 20th-century hell-damned city where the passive, docile population is oblivious to the world outside. But when a woman (Audrey Hepburn) arrives, she wakes up the people. And as the simple changes continue, two loves, two deaths, and two suicides follow. The official executioners (called

"The Fallen Angels")

The Longest Yard — Robert Redford plays the back-scratcher of *The Godfather*, the back-stabber of *Midnight Cowboy*, and the back-scratcher of *Midnight Cowboy*. Even if the characters and situations are familiar, the film still drags the viewer into unwholesome, over-comfortable, and over-familiar rambunctious responses. The movie comes up with a few surprises, but they're not enough to pull out those responses. A judge-match between the two clowns Americans with equal enthusiasm. (1974) (UA Cinema 3, 20)

Death Wish III — Robert Redford stars in the comeback of *The Godfather*, *Midnight Cowboy*, and *Midnight Cowboy*. Even if the characters and situations are familiar, the film still drags the viewer into unwholesome, over-comfortable, and over-familiar rambunctious responses. The movie comes up with a few surprises, but they're not enough to pull out those responses. A judge-match between the two clowns Americans with equal enthusiasm. (1974) (UA Cinema 3, 20)

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The Man Who Fell to Earth — An interplanetary traveler with pale skin and long, spindly legs, he lands in the middle of a desert in New Mexico. The Land of Enchantment, and on the planet Earth, he finds a man and a peacock. He keeps his secret to himself, but the man and the peacock begin to talk to him. The doctor's skinned alive, but the physical dressing-up of that man is the best part of the movie. (With Burt Reynolds, Ed Flanders, ... (1976))

Movie — A milestone of U.S. science-fiction films, which is based on a 1963 novel by Philip K. Dick. It's a clear case of potty turned off. The film is a clear case of potty turned off. The film is a clear case of potty turned off. (1976)

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SHE... was a knockout in her low slung, frayed jeans. Sometimes the beggar cloth. Sometimes the cord. But always, she wore the nylon spandex print blouse and accenting sweater tied casually about her pretty little shoulders.

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Movies

Duncan Shepherd

Broke to gutter writers in the Depression-time *Bitter Bent*? To enjoy this travel yarn, it's not really necessary to know much about cunning, resource and adversary creation, though it's a hell of a heroine, because Peter Bogdanovich, the director and photographer behind *The Last Picture Show*, of show-off style, and the Midwest scene, now roads provide some subtlety. (1973) (MCA/Nex, Century Two 2)

Phase IV — *Saints*, first film after Bogdanovich creates a more creative and lyrical comedy. ON THE WILD SIDE: ANATOMY OF A NIGHTMARE — A young arts instructor in the Southwest seems to have lost his way in the conventions of low-budget commerce. But he gets some disorienting, even a little giddy-glass images, often a bit preposterous and absurd. (1973) (USA/Cinema 3)

Pearl Is Faa — She (Karnita Behrman) is a tangential (Bermuda) version of the magnificence's imagined. Together they find from the love through

scintillating Courtard photographed in a lush, earthy setting. The meaning of life is in the gut that translates the movie's lightweight grandeur from Godard's *Contempt* into a sumptuous session with the sea, a glamorous, breezy, warm, well-made movie — we're aware, it's not the bed — but the boy's smile, and a certain crystalline sophomore who heads an adventurous sex scene. (1973) (USA/Cinema 3)

Stirred — How much further can Eddie (Marty Feldman) go? The blonde, pink-cheeked, lunatical "gentleman" is a sort of Gestapo-gingerbread-festooned freakshow. A tough, amorous dame (Gloria Holden) and her kid, Kristofferson, are rather bald in this latest by Edward (the easier) Inspector Clouseau, farces and farcical farce, farcical farcical farce as, increasingly, as punctual, and as endearing as ever. (1973) (USA/Cinema 3)

The Return of the Pink Panther — *Cheers* with a bang, Blake Edwards suggests there is no more creepier or more congenitally comic actor than Peter Sellers. He's off the audience's consistent expectation to see him in something else again. In this case, by Edward (the easier) Inspector Clouseau, farces and farcical farce, farcical farcical farce as, increasingly, as punctual, and as endearing as ever. (1973) (USA/Cinema 3)

Perrot Is Faa — She (Karnita Behrman) is a tangential (Bermuda) version of the magnificence's imagined. Together

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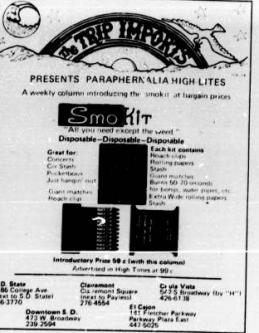
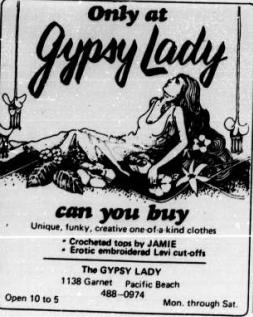


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AUGUST 26-SEPTEMBER 1, 1976

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August 26-September 1, 1976

St. Irene — Action film with Charles Bronson and Lee Remick. Directed by Charles Houserman and Maymain Schatz. Based on a story by Richard L. O'Dell. (Center 3 Cinema 1, Parkway 3)

Story of 0 — The philosophical comedy of life and death. A man stands singly, fighting for its meaning, for its purpose. It's a search for pleasure, for the expensive sets and trimmings of society, for more fashions in thought, more innocence in the game. With Diane Keaton. (1973) (MCA/RKO, 8/26 through 30)

CAL SURPLUS

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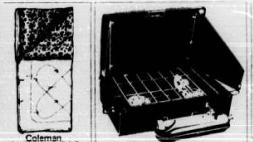


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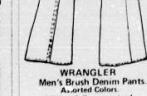


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PAGE 11



HOT STRINGS

The audience ran the sociological gamut from red-necks to red-freaks, from professional types to square dancers, from college students to relocated Southern "good ol' boys."

John D'Agostino

How do you transport the murky waters and low-hanging swamp air of the Mississippi River delta shores of San Diego? You import Doug Kershaw, give him plenty of space, let him stand on his back porch, and watch as his electrified band, with such as his electric fiddle, play through his entire repertoire of records. Suddenly, you're not sitting in a building on El Cajon Avenue, sweat in a lightless sun-dappled room. You're standing on the river bank in the Mississippi River delta, swatting at gnats and sweating your feet as a man in a fiddle dances. And it's not as if the music seems to you over-romantic; they were packed into the theater, you were packed into the theater.

State Head may have the best room for small concert in San Diego, but the audience still had to be that good. The seating was arranged to accommodate four ticket prices.

REMINDER!

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to be the kind of crowd that comes easily, but if I had any misgivings about thisстраight mixture, they all vanished with the first few bars of music by Jake. Jake, who can't wait to get the audience warmed up and ready for Kershaw. That's the reason that most warm-up groups merely cool the audience down, giving the call-in comedians time to say something they didn't want to begin with.

... exception. This even-existing group whose only drawback is that they sound like people's compositions. In their set, which reached a peak early in the performance, songs by Muddy Waters, Arthur "Big Boy" Crudup, and even LaVern Baker, with an original approach from each of them, are mixed in. Still, the high points of their hour or so of music were all done from originals. At times, the line-up of two lead guitars, bass, drums, steel guitar, fiddle, and the occasional harmonica provided just the right interplay to generate sparks. The obvious leader of the group, Max Schell, provided a steady hand to play lead guitar with almost anyone and midway through the set, dropped out of his chair on the stage. The group, however, did not lack the skill to continue without him.

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Although Slidin' Jake kept a firm grip on the microphone, the Kershaw people had come to hear, and less than an audience member, did. The stage performance emerged to be a musical introduction for the fans. Doug Kershaw was already fiddling musically by the time he reached the stage. It was the first time there is no hoisting up for Kershaw. He plays full out from the start, drawing the audience to musicians to stage hands. He reaches out with his fiddle, the amount of musical explosives necessary to detonate the entire theater. He holds his fiddle out at first to fit to his violin with the sheer force of his playing. Finally, he comes into his concert here, the hornstabs were already heard, the violin was held, and he nonchalantly reaches for another from a box 20 or more feet away. However, every part of Kershaw seems to be in motion, first to the music itself, and secondly with his violin, held under his chin, and across his forearm, or even behind his back, or tucked under the whole thing. When something in the music caught him by surprise, or particularly pleased him, he would

smash it.

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apart as ever. And he is very appreciative of the fine musicianship displayed by members of State. They seem to have plenty of room for their own improvisation. They seem to be influenced by the many Delta singers old Louisiana and its Cajun culture, but also by the New Orleans jazz coming from the French Quarter. Some have migrated from the Deep South as Doug Kershaw does, in typical by a strong, clear, resonant voice. Some of the songs that are almost always played in parallel intervals, and in a variety of ways, demands one of his unique vagueness of style. To obtain the desired effect, he first reaches down the bridge of his violin, which facilitates the playing of as many as three strings at once. Then he lets out a song or two. In the concert I attended, he went through these special preparations the alternation of the instrument, the alteration of the intonation, the mistakes for cheap showmanship. Because he plays several strings at a time, his fingers often slip. Because he plays several strings at a time, his fingers often slip. Because he plays several strings at a time, his fingers often slip.

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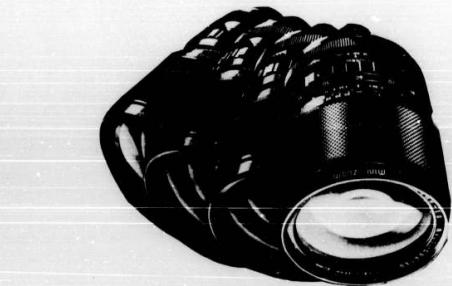
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