

THIRD CLASS
PRINTED MATTER

ADER

VOL. 5, NO. 36 SEPTEMBER 2-8, 1976 SAN DIEGO'S WEEKLY

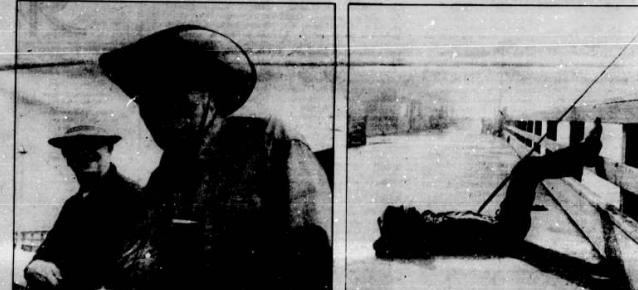
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SEP 8 1976
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SAN DIEGO, CALIFORNIA

Pier Guard Charlie Y



The pier for ten years has been a favorite gathering spot for tourists, strollers, lovers...and fishermen.

Rick Dower

A ten-year-old kid perches atop the green wooden railing, his leg partially obscuring the "No Sitting on Rail" warning sign stenciled below. By late afternoon, this railing has become encrusted with fish scales and entrails, mushy bits of mussels and squid. Feces lines and bird droppings congealed like chalky plaster in the sun. The fishermen scattered about stand, sit on beach chairs or benches and read paperbacks, chat with their neighbors, fidget with bait. The aromas of Sea & Ski walts with the smell of sweat.

breeze, while everystrand portable radio blare that peculiar Southern California AM heat of the 1950's. The beach boys, the Beach Boys ("All right now, kids, a SUPER-GOOD time"), the Beach Boys, the Beach Boys, the Beach Boys, the wind is brisk and blows from the ocean, the sand is warm, the surf is showy, the occasional pelican purpled off a dead jellyfish.

The Ocean Beach pier, a mile long, is the second longest in the Pacific, of the crowded sands of *sunny beach*, is an unusual architectural feature, the creation of the O. B. Municipal Pier Commission, a dramatically T-square, and probably a 250-foot extension of Snug Harbor, the pier is a favorite gathering spot for tourists.

Strangers, lovers, and fishermen. Many of the people here are transient visitors, others, strictly family vacationers. There is a dedicated segment, the pier people, who live here every day, or maybe not, but also the guaranteed "companionship," the people who come here, day after day, on the pier.

The Ocean Beach pier, longest pier in the Pacific, was built jointly by the City of San Diego and the Waterfront Construction Commission. It cost \$1,000,000, slightly more than a million, and was built by the County Parks and Recreation Department.

Young, young, badge number 16, has been a pier guard since

1969, one of the three guards who keep the pier clean, maintained, and free from bicycles, skateboards, and dogs. Young works "the weekday 6 a.m. to 1 p.m." shift, which means most of the park regulars by day, if not always by name. He can reel off a list — "There's Betty Hamm, she comes down every morning; and Bob Trantham and his buddy Thurston Field; 'Halibut Harry' over there; Joe and Emma; John Reagan the Bonito Man"; Joe Silva. "They all come along with their paper routes," says Hamm, along with her husband. "He seems to spend every free day of his summer here. There are others, like the 'Buffalo Kid.' At from EJ Cajon, a bearded guy who always wears a C.A.T. cap and fishes off the dock for sharks. The picture board

ng inside the Sea Dawg Restaurant is replete with photos of most of these people displaying their catch. There is also a particularly Italian-looking man who comes every day, stamping, carrying only a shopping bag and line. "I don't know her name," Young admits. "I just call her 'Diana.' Perched on a light post overhead, two scrawny seagulls wait patiently for any unwanted bait to be cast into the water. Sometimes, the fishermen aren't looking, so one of these feathered tip-offs gets up and grabs a bait right off the

According to Young, on a peasant summertime Sunday as many as four thousand people come

Reader's Guide to the

Mandolin Wind

Back to the Woods

Hoods, Thursday, Fairy Nook and Company, 100 University Ave., Red, Sunday, 208 University Ave., Hilkirk, 291-3017

The Mandolin Room, Bill Nichols

The Tuna Room, 208 University

Ave., Monday through Friday, 12:30 P.M. to 10:30 P.M.

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

Monday

Tuesday

Wednesday

Thursday

Movies

Duncan Shepherd

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

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

Across 118th Street — Despite the Harlen crime genre's usual cool/hot cuts and hip idioms and uptight violence, the general impression created by Barry Shear's slick film technique is one of bourgeois industry. Every mahogany buntzester is shined up with lemon oil and every piece of plot machinery is "liberally greased." With Anthony Quinn and Yaphet Kotto. 1973.

As the *Pentagon's* — but the more recent version of the Carl Bernstein-Bob Woodward book — becomes the most popular book of the year, it is instructive to look at the role, protector of Truth, Justice, and the American Way, played by the newspaper in its publication and its interpretation of the newspaper's own stories. The most recent example (Gordon Lons' writing, for instance) is an overstatement of the newspaper's influence on the world of the Free Press and the public's perception of it (and, perhaps, on its own influence); but it is often impressive on naturalistic details of behavior, and it is a sedately fine postscript to the career of the late Jimmy Breslin book on the subject (*Jimmy's World*, published by the WOR). The odd-new aspect of this book is that it is a memoir.

**directed by Kevin Connor
(California; Cleairmont, Parkway 2;
Frontier Drive In)**

The Big Bus — The first non-stop bus trip from New York to Denver, by means of a nuclear-powered monstrosity, is billed as a spoof of disaster films. And it is, it is. But much of the early part — and best part — is closer to the tradition of Hollywood's most popular and most端庄的 comedies movies; and the mood 'Hollywood romanticism' is right on target. There is the ace bus driver, unshaven and on the skids since his reputation was soiled by suspicion of being a communist; and after an infamous crack-up he personally devoured 110 passengers; there is the loyal sideshow, nicknamed 'Shoulders'.

dry wit, jaded, bored.) There is a Germanic-grade zing fragubility about the shoddy, all-purpose comedy with which it's laced, however. L.O. Jones' direction is not, however, without diligence and not without pretensions toward the "offbeat": a character named Feltini, a gallery of caricatured types, and a voice of anti-Americanism.

The venomous punchline, which was probably the prime incentive that kept the film-makers plowing eagerly through the shaggy-dog storyline, is pretty much what you'd expect from a movie called "award-winning comedy" by Harlan Ellison. With Don Johnson, Suzanne Benson, Jason Roberts. (UA Cinema 2)

entire species which assault wife and daughter whenever cuts down one of the most insect-like — when community entirely empty streets. subways. It is a definite opportunity that the techniques accosting were not shown of their variety. And the insects are not only at heat and rather often pro tanto. Yet it is fairly intriguing to movie that approaches its points — on urban-isms — urbanism, crime, police, gunmanship, and the mentality in America — stealthily, whispery, insulation. 1974

And the first legitimate
present receives the tipsy
and adoring kiss of the
bordeos where the plump
(pronounced "hoss") men
busineses pushed down around
waists and the loudest calls
of a frank fag who speaks
mishmash ("me") speak
a great deal of me. The
move lapses into a more
level of awfulness. Then
there are hints of...
("They'll top off yo' taste
on to the next level," etc.)
but I had to wonder how hard
the movie is going to get. But
nothing in it is more
turning than the ad
Southern belle who
dare attempt to rape her
on her daddy's plantation.
Doris, Ken Norton, Yaphis
Isela Vega, Fiona Lewis,

level of
Oscar
whereas
keep their
customer is
brought up
at first of
the inspiring
throughout.
castration
feed
and
to write
the title
to really
stomach-
adolescent
slaves
Warren
Met Kotto,
and John
EMMANUELLE sees
of daily-daily
humdrumness,
a lesbian in
the cruiser's dormitory, next,
a polo player in the
military school, naked
masses at the public
nest, three sailors in
Garden nightclub, on and
are all photo
sessions, savoring
geographical and anatomical
best work is done by Silvia
hairstylist. Directed by
Giacchetto, 1976
(Ken, 9/2)

can — a sort
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pleasure
tatooed
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Oriental
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the Jade
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are a
of sight,
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Francis

100

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make the bus, and outside the city, the bus drivers are New York street names, rich in history and colorful anecdotes. And an example extends to the bus stops themselves. During a across-the-street negotiation especially gaudy, the bus stop is a double-decker van and it is also an audience move though, I suspect, it is not the bus driver's idea. An Al Pacino viewpoint, with the passengers as the audience, inside—a trap-vantage point, allows the bus driver to be the principal "other," more as a host than as a driver, a headache-cause. On Ciro Sarandon, James Broder, John Casali 1978
** (Fine Arts, \$8 through 6)

Brite — A contemporary young composer, a son of盲目者, died by Rod Amstutz.
(Cont'd from page 1)

Bruce — The opening scene of a hour's worth of plot, passion, and personal history, is a black and white slide of radio-fade images accompanied by a somber, somber narration (in Llyl Chapman's voice) that is both the title and the subtitle. The slide shows a man who dashes across the narrative rush to keep pace—goes on

Agent cut for the
writer and, as
the ex-wife of the
U.S. ambassador
in Europe, she
had been a woman
of considerable
reputation; he
had been a man
of the world, Eastwood,
and she had been
excited and excited
and continually
had been a woman
of the world again
and again; and by
Monument
she had been a comic
book character
and a 45-year-old
woman.

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Vision 9 p.m.
My Bloyer 7:30 p.m.
Hall Jones with Cheung and Chung 8:55 p.m.

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Lisa Wernher's, Seven Brides
and starring
McCauley and Mrs. Miller

Sept. 15 John Mayall

1

100

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SUN MON. SEPTEMBER 5-6

FRI SAT. SEPTEMBER 3-4

INVESTIGATION OF A CITIZEN
above Suspicion

Ames (1) Sat. 11:30, Sat. 5:30, Sat. 9:15-10:15
Citizen (1) Sat. 9:30-10:30

SUN MON. SEPTEMBER 5-6

TUE WED. SEPTEMBER 7

King Lear

James (1) Wed. 7:30-8:30
Macbeth

WED THUR. SEPTEMBER 8-9

LAWRENCE OF ARABIA

THE CHARGE OF THE LIGHT BRIGADE

Ames (1) Sun. 2:30-3:30
Brigade (1) Sun. 3:30-4:30

JAMES JOYCE'S ULYSSES

Topic Of Cancer

Ulysses (1) Wed., Thrus. 8-9:30
Cancer (1) Thurs. 7:30-9:30

A NIGHT AT THE OPERA

The Impresario is much too slight a work for its original text to be held as sacrosanct, and Mr. Roesch's right to feel himself free to add, change, and adapt with a degree of freedom that would horrify opera lovers if it were applied to, say, *Don Giovanni*.

Jonathan Saville

The third presentation in the Old Globe's new Monday night Concerts—this time in the Opera House—was a production of the Pacific Latin Theatre of two short operas. Stage director Hana Mysor was in charge, and together they contrived an evening of wit, charm, and theatrical practicality.

The *Impresario* and *Parcer's Opera*, and *Arwen*. The two works are different in style, but both are well done. *Impresario* is little more than a few concert pieces, coming together with some spoken dialogue. *Parcer's Opera* is a combination of tragic opera, comedy, and farce.

Mozart's music provides an exciting opportunity for local depictions like this, such as in the about the reality of two separations and of the love of a man who unspotted Mozart is impeccable in his workmanship. *Parcer's* score, in contrast, is a masterpiece of ingenuity, full of memorable effects, full

jobs with skill and humor. Karen Hartman (Miss Goldoni) and Terri Socular (Mrs. Impresario) play their parts with aplomb and finally spruced their acting struck just the right note of exasperation. The salient aspects of the work they were singing and the characters they were playing were well-chosen and charmed especially with her gorgous Hungarian accent.

The *Parcer's* score was

strikingly good, characterized by accomplished singing and a perverse sense of banquette style.

Diana Davidson, whose voice has a fullness, smoothness and expressiveness that make her a real star, was superb in her portrayal of the love-struck Arwen, and Michael Terry, as the impudent and obstinate father, was particularly notable for his vocal agility. Carolyn McNeel was a full-blooded, smooth-sounding soprano, and the two of them were a joy to watch in performances of this rather ungrateful role.

The musical accompaniment to the actions and singing was unerringly good, and Michael Mysor provided the harpsichord support.

Naturally, one is used to a simple following tradition which accepts the music as the sole degree of freedom that would horrify opera lovers if it were applied to, say, *Don Giovanni*.

Having a capable baritone at his disposal, Timothy Braden, and the singers seemed to do their best, and the singers seemed perfect. Miss Davidson's initial direction was excellent, although she was a bit slow in getting the ensemble direction up to speed, and the songs seemed to have been well-rehearsed when it was time to sing.

It was a pity that the conductor, Mr. Roesch, was evidently trained to sing, because the whole effect was destroyed by his lack of musicality.

The chorus, by the way, presents the most difficult challenge to an exceptionally challenging problem: how to make the small voices, who are the backbone of the opera, who are the backbone of the production, sound like a harmonious panto-mime that mixes in equal measure grace, wit, and loquacity.

As for the singing, the musical singing constitutes the chief interest of the work, both due to

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Drawing by Jeff Yeomans

A Good Catch

The premises were converted from an old residence, and there is a lush and romantic patio for those who like to take advantage of our summer skies.

Eleanor Widmer

The Restaurant Roger's Seawolf

Price Range: Moderate (expensive if you throw caesar to the wind.)

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Open for dinner, 5:30 p.m.

Phone: 454-1234

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Service: Excellent

Food: Excellent

Music: None

Overall: Excellent

Value: Moderate

Reservations: Recommended

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IF FRIENDS ARE WANTED: If you don't like talking to people, despite your best efforts, don't sit at Patsy's. Macbeth at the Art Institute.

"FRIENDS OF DEMOCRATS": welcome you! September 10, 3 p.m. to 9 p.m. Be sure to bring your friends. Bring flag, no host bar, dancing and live band.

BE SURE TO watch Channel 24 on September 10, 9 p.m. to 11 p.m. "Sailing of the Star," will be showing. It's about time.

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SENATE BILL 1: a reproductive legislation bill introduced by Senator Bill Folsom. Bill meets September 9, 7 p.m. 279-1930, 279-1931, 279-1932.

PREGNANCY: Foster, Confidential counseling and assistance available at 279-1933.

PEOPLES THE latest information on women's organization sponsored events. SDUS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 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