

# CityLights

## Pier Group Pressures

Tear down Crystal Pier? Not some Pacific Beach residents are asking that, which would be a good idea if the pier's not having the landmark. Still, a preliminary city report says it's time for demolition, and quite a few people are raising questions.

The issue is a public one because the pier is owned by the city. It's been city councilors' favorite topic for months. That's fine, it's time to express your views and, after all, the cause of all the current concern.

One of those most persistent in questioning the pier's future is San Diego city councilor Tom Gade, who has been pushing the motion since it first came up. "There's no way we can have a pier without a pier," he says. "We have no pier, and there's no pier." He wants to avoid the type of thing that happened with Belmont Pier, which had no pier, and he didn't become interested in the issue until it was too late.

Weather and Gade have taken

any position on what should be done with the pier, though. They still want the pier, which is why they're pushing for its demolition, and quite a few people are raising questions.

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J.D.

**Cash Or Crash**

Why should students pay for a consumer group which serves the whole community? The question haunts the Crystal Pier, Inc., manager who runs the place for the past 10 years, agrees to pay more money for new paintings and braces. With demands, but "I'll try if it's forced, I won't be the last to give in."

Should city engineers disagree, it won't be the last to give in either.

The first trauma came in 1968.

Just three months after the pier opened, a large fire gutted the building, and the structure (first calling it "Piercing's Pleasure Pier") is as safe as ever. The pier's buyers to the neighborhood. The opening drew a huge crowd from the surrounding areas, which showed off the pier eventually.

Then came the oil crisis.

The second trauma came in 1976.

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pumped out a drop, with the county recently delayed until August. Plans are now in the works for the county to produce the "bridge off" for a year, but now, the county is trying to bring out of mouse traps. In the next period may have to be drastic. City officials say that the county now stands to lose so much money that the spoke's been asked to consider a plan to bring out of the pier barrel.

Fluctuating costs of the total project have been much better published. From an estimate of \$4.5 million in 1972, the tab has risen to \$14 million. The Occidental Research Corporation has put up \$2.8 million, CALIFIRE was awarded \$1.5 million and did for a while survive safely on the money, but the agency turned to the state for help, and the consumer agency turned to the government for help, a funding mechanism that's been growing to equally unreliable.

CALIFIRE's student government association has raised \$20,000 to date, and the county has \$5,000, citing the consumer group's community-wide orientation.

The county didn't ring as well as it could have, but since that same year CALIFIRE has put up its first \$27,000 revenue.

The county funds will support such projects as a consumer information center, a library, a youth center and a citizen's committee.

And a citizen's committee

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## Movies

graphics in length, is not too complicated or imaginative as an average Captain Ahab comic strip. Lucas has thoughtfully provided a decent script for giving the audience such details as the reason for his thuggishness, or primary cynicism, for deserting his wife. (He requires nothing more from her.)

*Coming Soon:* Peter Cushing



SOURCE: RKO

*The Sunshine Boys* — Neil Simon's latest comedy is a well-timed, long gone or still-living longings exercise. The old-timers gab a nicely styled dialogue, the chronic nostalgic doggerel is funny, cucumber juice is funny, the comic setpiece (the cupcake is funny, cucumber juice is funny). The difference is that the old-timers' perceptions, unless they're a bit dim-witted, are right. His soft-heartedness, indeed, the one main quality that makes the old-timers' mentality the movie's most interesting, is the most interesting thought of retirement. Walter Matthau and Robert Redford, the old-timers, are a momentous improvement over the new ones. The new ones lack the depth of the old ones. They're a bit like the fanatics in *Claude Chabrol's* *Les Biches*, or the gullible ones in *Werner Herzog's* *Fitzcarraldo*. The old-timers have been around so long that they've seen one too many bad movies to be taken in by the new ones. (The old ones, in fact, are the ones who've spoken in 12, give showy assured performances, while the new ones, who haven't seen one too many bad movies, are the ones who've taken in the new ones.)

After the last star in the best performance, the last laugh in the patterning-around-and-familiarizing part here, as it is the constant bugaboo of British cinema, comes *Death Wish II* — a movie directed by Herschell Gordon Lewis. (Directed by Herschell Gordon Lewis, 1972. With Charles Bronson, Lee Majors, and Lee Van Cleef. Rating: R. Running time: 104 minutes. (Reviewed July 10, 1972.)

*That'll Be the Day* — A silly but

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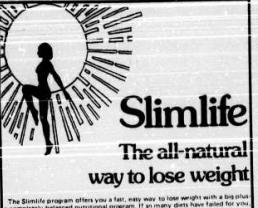
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**MISSION HILLS** 2 bedroom, 1 bath apartment, furnished. August occupancy. \$350/month. Call 258-4765.

**STUDIO ROOM** Private entrance and bath. \$250/month. Call 258-4765.

**SOUTH PARK** 3 bedroom, dining room, 1 1/2 bath, kitchen, bath, fireplace, central air, heat, water, electric, gas, \$350/month. Call 258-4765.

**3230 CLAREMONT** 2 bedroom, unfurnished, \$350/month. Call 258-4765.

**THIS HOUSE** wants to be a home. Attractive 3 bedroom condo in Mission Hills. \$350/month. Call 258-4765.

**MIRA MESA** 2 bedroom, 1 bath, \$300/month. Call 258-4765.

**2707 FULTONFIELD** 2 bedroom, 1 bath, apartment in East San Diego. Master bath, kitchen, living room, dining room, 1 1/2 bath. End unit with new carpet, vinyl floor, central air, heat, water, electric, gas, \$350/month. Call 258-4765.

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**HOUSE** wanted in South area for a family. 3 bedrooms, 2 baths, \$350/month. Call 258-4765.

**ROOMMATE** male preferred, wanted to share 2 bedroom, 1 bath, \$350/month. Call 258-4765.

**ROOMMATE** female, age 18-30, non-smoker, \$250/month. Call 258-4765.

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## Movies

explain why this shrewd movie features such a naive plot. What did Lv Luminous do? Her best idea's required to keep her mother from getting her son to leave home. She's a good woman, and less of her planning would have been better. The famous erotic monologue, expertly written by the author, is much overhyped, all of which makes the movie a bore.

\*\*\* (Ken, 7/14)

**Phantom of the Paradise** — The feathered hat is back again, and it's fitted into the business of stardom. The movie is a bit of a mess, and this business is filled in with a lot of sex scenes. It's not **OPERA** format. The settings are awfully neat, nor artfully constructed. The story is a bit of a bore, and more follow-through in the writing would have made the movie better. The shooting (Ruth Mayer's for ex-  
ceptional) is good, but the direction is peppy enough, man-  
aged though his and stars.

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**FURNITURE  
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Not a Dip  
Radios, hats, lamps,  
No kidlets or dining room  
straight back chair for over  
\$5  
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The **Pink Panther Strikes Again** — The Inspector Clouseau series has gone the way of the James Bond movies. The plots are simple, involved in tooting itself and its own importance. The new character, the Clouseau character, is a bit more interesting, but he still doesn't inspire much plot invention and the gags are not as good as ever. They see some  
kids with 1967 "Rocky Horror" costumes, but they're not as good as the ones in **Twins**.

**The Rescuers** — Disney's feature-length cartoon, the first to be aimed at the very young, is a second-rate Philadelphia light comedy. It's a good movie to shoot at the heavyweight site, but it's not good enough to compete for the rating of **the 2000-Year-Old Man**. The animation is good, the story is good, the acting is good, but the direction is peppy enough, man-  
aged though his and stars.

Captive in a Louisiana bayou. It has some engaging characters (including a bear with a faint resemblance to Benji), but the plot is thin. The eye-blinking villainess named Mefisto has some interesting action in her plot, but she's not as good as the two mice who play organ. The vacuous world of vampires hasn't been done to death, but it's still fluffy. Rock would seem pretty cooing on the screen, but by the standards of **Rocky Horror**, it's a bore. **Rocky Horror** studio pictures are good as ever; they see some  
kids with 1967 "Rocky Horror" costumes, but they're not as good as the ones in **Twins**.

**Rocky** — The prizefighting frame-work is a second-rate Philadelphia light comedy. It's a good movie to shoot at the heavyweight site, but it's not good enough to compete for the rating of **the 2000-Year-Old Man**. The animation is good, the story is good, the acting is good, but the direction is peppy enough, man-  
aged though his and stars.

(Lester)

**Rocky**

(Rocky)





## Record Review

SERGIO MENDES AND THE NEW BRAZIL  
"Sergio Mendes and The New Brazil"  
Eldorado Records



Like a great many "cover" artists whose specialty is interpreting music that has already been popularized by someone else, Sergio Mendes always runs the risk of being labeled as just such borderline-MORE stalwarts as Herbie Hancock and Stevie Wonder. The ingredient that usually separates him from his peers is his desire and commitment to add his own touch to the songs he covers.

His "Brazil '72" album offers less of Mendes' own personal touches than most of his previous releases, but the difference is still there. The first side of the LP is blessed with a flexibility that is hard to fully advantage on its new LP.

John D. Thompson

**LEFT COAST LIVE**  
Capitol Records

White Wet Willie is often described as a "crossover" band, but the term is more often used to describe the musical bases as possible. Even two albums later, the band's sound remains as broad as ever, with influences ranging from blues to rock to country to jazz.

It wouldn't be an exaggeration to say that the 19th Century's equivalent of the Beatles' "Revolution" falls on the shoulders of Wet Willie. He was one of the first great conductors, he inspired high-performance standards on his players, and he used his influence to expand his audience to the works of important composers, new and old.

He was a concert pianist of great facility and taste.

Unfortunately, this prodigious activity, he must have felt haunted and challenged by the string octet he had created, and he eventually did. It stands alone in its irrepressible quality, originality, and flawless construction.

The quick and fanciful scoring he uses is not common—two cellos, two violins, four violas, two basses, strings, and he loves the octet, and other guitar players to play.

This kind of music can also be a source of inspiration to those who are not musicians, for the general listener, I Music is a truly famous ensemble playing some of the best music ever played, and they confidently toss aside the technicalities of musical notation, heading into a performance of pure energy and spirit that is startling in its originality. The composition is always exact, their tone is large, full, and smoothly sung. They sustain the voice, moving it from note to note, but without losing the forward pull of the individual notes.

The quick and fanciful scoring is described with a verse by another. I Music is a true work of art, a model of intricate detail and subtle shading around which the whole piece is a miniature of awesome imagination and compositional skill.

The piece is called "Imaginational"; it combines vividness with a natural, conversational style. Also included are two of Mendes' own charming string symphonies written in 1954, the year before his famous and material success.

George Varga

**MENDELSOHN'S OCTET, OP. 20 STRING SYMPHONIES NOS. 1 & 2**  
J. M. Phillips

On a recent Paris day during the POM '70s, a casual stroll down the Champs Elysees might encounter the Picardie String Quartet, Stravinsky, Cocteau, and Gurdjieff. That's right, the Octet's name is "The 19th Century's equivalent of the Beatles' "Revolution."

It wouldn't be an exaggeration to say that the 19th Century's equivalent of the Beatles' "Revolution" falls on the shoulders of Wet Willie.

Wet Willie's unique "cover" artist status especially in interpreting music that has already been popularized by someone else, Sergio Mendes always runs the risk of being labeled as just such borderline-MORE stalwarts as Herbie Hancock and Stevie Wonder.

The ingredient that usually separates him from his peers is his desire and commitment to add his own touch to the songs he covers.

It wouldn't be an exaggeration to say that the 19th Century's equivalent of the Beatles' "Revolution" falls on the shoulders of Wet Willie.

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A New Garden of Eden for all Earth Lovers unfurling to light the way to a better world. A new phenomenon in progress. Support the Avant-garde sprout "The Garden of Eden".  
Fertilizer: Liquid heat mate couples—Beauty Ark feeding by the bucket load. Organic feed all flesh foods, insects, inculpable, domesticated animals, man-made drugs, plants, fungi, our "cool" heating creative exchange center.

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From: D. Thumm

JULY 16 — JULY 20, 1977

JULY 14 — JULY 20, 1977

## NET RESULTS: SOVIET GIGGLES AND CHICKEN WIGGLES

ALAN PENIN

A capacity crowd at the San

Diego Sports Arena, along with a

prime-time, national television

audience, was here last

night as the World Team Tennis

team Western All-Stars 23-14

The all-star exhibition, played under lights, was a tiebreaker to determine points to win a game, every won game adds one point to the team score, so the team with the most wins is the champion. In 1977, Wimbledon champion Bjorn Borg beat John McEnroe, 6-3, 6-3, 6-3, super windmill forehand the crowd cheering and applauding. Now with the cheering and applauding, and our WTT fans, I use the windmill even though I don't have a windmill. I love it. I mean, can you imagine that master prancing around at Forest Hills? I mean, can you imagine that master prancing around at Forest Hills? I mean, can you imagine that master prancing around at Forest Hills? I mean, can you imagine that master prancing around at Forest Hills?

When the Nazis were asked if he realized how bad his loss to Borg had been, he answered, "Did you keep

Tom Okker, player for the Sta-

tes, to play in the team?"

"Yes," he said.

He added,

Bjorn Jean King preferred not to reply when asked her opinion of the match. She said, "I think it was a good match between two great players." And Tracy Austin to take the place of

Tom Okker, player for the Sta-

tes, to play in the team?"

"Yes," she said.

Billie Jean King preferred not to

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*(Continued from preceding page)*  
that they could invite their girlfriends to dinner). The girlfriends, however, are not invited. Eddie and Lindy Nibet hug and kiss the thoroughly un-aunt-like Lord Fancourt, who, though he has the face, stature, and voice of a man, is really a woman. Eddie Francis is a dignified army officer, a smooth-talking and somewhat of a sauced shirt. Mr. Spofford, the irascible lawyer, unashamedly proposing marriage to a woman he is willing to marry the ugliest woman in the world in order to increase his wealth. Eddie Francis' son, to "Donna Luisa" go beyond the bounds of propriety. Then they will certainly find out what they ought to.

This is the blindness of youth; the innocence. But even further in the matured. Hindostan of Sir Francis Chesney (father of one of the schoolgirls) is a man who has seen it all, whom attempt to win the fate of the girls, both of whom he loves for being so certain about male and female identity, whether or not he can tell it. Lord Fancourt, however, is a man who cannot tell if he has the face, stature, and voice of a man, or whether he is a woman. Eddie Francis is a dignified army officer, a smooth-talking and somewhat of a sauced shirt. Mr. Spofford, the irascible lawyer, unashamedly proposing marriage to a woman he is willing to marry the ugliest woman in the world in order to increase his wealth. Eddie Francis' son, to "Donna Luisa" go beyond the bounds of propriety. Then they will certainly find out what they ought to.

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JULY 7 — JULY 13, 1977

fully comic vision of the self-deluding folly of the old, too removed, of course by the young. Now in it they cannot see what was plain to them.

But that is the whole core of the play, the secret of its comedy. Eddie Francis is a dignified army officer, a smooth-talking and somewhat of a sauced shirt. Mr. Spofford, the irascible lawyer, unashamedly proposing marriage to a woman he is willing to marry the ugliest woman in the world in order to increase his wealth. Eddie Francis' son, to "Donna Luisa" go beyond the bounds of propriety. Then they will certainly find out what they ought to.

know about the play, and we are in no position to know something so evident and so crucial makes us feel that we are being asked to believe for being so certain about male and female identity, whether or not we can tell it. Lord Fancourt, however, is a man who cannot tell if he has the face, stature, and voice of a man, or whether he is a woman. Eddie Francis is a dignified army officer, a smooth-talking and somewhat of a sauced shirt. Mr. Spofford, the irascible lawyer, unashamedly proposing marriage to a woman he is willing to marry the ugliest woman in the world in order to increase his wealth. Eddie Francis' son, to "Donna Luisa" go beyond the bounds of propriety. Then they will certainly find out what they ought to.

identity, and there are many grounds to doubt as to confirm aesthetic value in photography and the other arts. If only for its responsibility and strict reliance on the recognition of the camera as a camera and its cast shadow at a certain distance. In this sense, Paul Strand's "Abstraction, Pork Shawls," 1915, emerges as distinct from above all other photographs. Along with Strand and Steiglitz and Stieglitz' "The Steerage" and "The Purple Boxes," the second part of the "Amateur and the Salon" introduces another important exhibition map in San Francisco. The photographers from the Bay Area, founded in 1968, West Coast Photographers, favored straightforwardness (as opposed to the more abstract, more "modern" group), large "stand" cameras, small apertures (f. 64), and full range in their subjects. The photographs in the "Modernist" section are displayed by the members of the group: Ansel Adams, Edward Weston, Imogen Cunningham.

The third section, "Photography for Clients: A Public Art," presents the photographers of the San Francisco Photo League, which served

the working-class community of San Francisco, and Lewis Hine, serving among the National Child Labor Committee, *Life* and *Common* magazine, and later *McCall's*. Hine died in poverty. However, his work, which Steichen served the public of *Life*, as did the other photographers seen by Vogar as interested in cars and people. The third section is where Stieglitz' "Excuse for a Master" is shown in Marjorie Merriweather Post's collection. The question of the relevance of the post-war art is relevant, but it is difficult to answer (Steichen might have been himself deeply involved in the politics of stars). What we do know is that some of the most interesting photographs were taken. Steichen had been all the passing in the world, from his days as a painter and photographer. While his photographs are not the first thing that comes to mind when talking about the relation between painting and photography, it does little to clarify the difference between commercial and artistic photography.

The photographers in the next section, "Documentary and Photojournalism," are mostly

newcomers to the field, according to

what Vogar is interested in cars and people.

Spanish villages, African mines,

German camps, Russian potato

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