

READER

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Take That Pyramid Off Your Head When You're Talking To Me



PHOTOGRAPHS BY ROBERT BURROUGHS

RICHARD LOUW

People are walking around with little pyramids on their heads. It is disconcerting. Reverend Douglas Sebel leans toward me and tries to figure out what I am thinking. I lean backward and try to keep him from reading my mind. Reverend Sebel, a psychic, is Assistant Pastor of San Diego's First Spiritualist Church. He has organized "Exploring the New Dawn," a convention of eighty-five "New Age" groups at the El Cortez this week-

end in November, everything from numerologists, clairvoyants, yoga, and Rosicrucians, to breath enlargement through hypnosis. Reverend Sebel, who looks like an enthusiastic Jayceer, is a real organizer.

"What do you think of all this?" he asks, leaning forward, gesturing around him.

"Well, uh, I . . .
"This has never been done before," he announces proudly. There've been psychic fairs before, but we've brought in healers . . . holistic healers . . . and as many of the New Age groups as we could cram into a noninstitutional environment,

so people can come and feel what's right for them. If you wanted a psychic, where would you go?" He doesn't wait for an answer. "If you wanted a holistic healer, where would you go? We're putting it all together, like a trade show."

On a supermarket, I think, then try to handle the idea. I keep seeing Alan Hamel in one of those Alpha Beta countercultural settings. "Tell a friend." I look over to pick up thick brochures, peering at the psychics. It looks as if they are squeezing cabbages.

(continued on page 12)

City Lights

Borro, Or Steal

Since World War II the people of Borrego Springs have believed that the land boom is just around the next turn. That growth would supposedly bring increased land values, prosperity for realtors and shopkeepers, and an increased tax base that would allow the community to incorporate and to manage its own affairs. But while San Diego County has grown rapidly, the desert community of 1200 people has virtually stood still. Today Borrego Springs has one auto mechanic, one air conditioning expert, one plumber, one electrician. If a general Electric dishwasher breaks down, the local parts store can fix it. But Remington and Maxam owners often face a month-long wait. No one in Borrego Springs or a related small appliance, is a color television gone on the blink, a refrigerator can be summaged from Escondido, or the set can be carted into the San Diego, many miles to the west. Before before setting down with a start toward growth.

The DelGorgio corporation, a large agricultural conglomerate with a history of involvement in the Valley, built the Le Asa Golf Estates, a development of some 300 lots surrounding an eighteen-hole golf course. Several town hotels and restaurants sprang up. DelGorgio also set up an eleven-screen movie house. The town's residents recall, "a sense of boom, a feeling that somebody was going to do something big next year."

"Next year" never came. The recession of the late fifties slowed expansion. Kato had overextended himself and declared bankruptcy on the partially completed Borrego Springs Park project. Today, a developer that once served as a bank stop for hundreds of tourists on deserted, ill-constructed highway and trailer-parked bus-covered well-don't-remember-where-Orlyms swimming pool, cracked and filled with weeds. The golf course, a requisite for any developer trying to sell the retired businessman and their wives, is covered with desert sage. Only the sand traps stand out in relief. The home site, paved and lined for water, power and sewage, an empty. The site plan planted by the DelGorgio developer are the only sign of life on the abandoned strip of land.

Despite these constant reminders of their unfulfilled hopes, the people of Borrego Springs are confident that this is their year.



ALTER STRALEY

has wife, Rachel, in a large home with exposed wood-beam ceiling and an expansive panoramic view on Borrego's Country Club Drive. An amateur photographer who takes his Frank Wolfhound "lib" for morning strolls on the mountain sides, Straley says he'd probably sell his home and leave the desert

and environmentalists have fought the DelGorgio project. Straley and his fellow Borregans have fought back. They climbed onto buses bound for the downtown County Administration Center where they cheered on the developers, a team, no doubt, for the supervisors, who usually conduct home home-owners trying to prevent a project and gave the kind of citizen support that helped launch the DelGorgio South Slope. Federal vice-president Paul Tachner flew into Borrego in October and headed a cocktail party attended by community leaders.

some," he says. To Straley, the DelGorgio are no more than "good angels," who would give Borrego the "last dominion that it needs. There's nothing wrong with the dr/Minis program." And in this case, he argues, the county is doing no more than "trying to save us from ourselves."

At the same time, though, he's relieved that the board of supervisors has endorsed policies that have so far prevented developers from overextending the valley's most important and scarce resource—water. A group of environmentalists, including the Sierra Club and the Desert Protection Society, argue that the plans for another project, the Borrego Country Club (1300 homes at a 1200-acre site), pose such a hazard and could doom the Valley to become another Palm Springs. Population of the valley would approach 20,000. They claim, and stress threats to water supply, water, and air quality would result.

The project has drawn sharp criticism from at least one local ecologist, sponsored group of individuals which concentrates on correcting what it sees as human rights violations on the psychiatric realm. The commission complained that the USJ research, which will experiment on humans, "is a violation of the dangerous psychiatric drugs such as thiorazine," violates clauses of the post-World War II Nuremberg Code (the code says researchers shouldn't experiment with drugs as a treatment for any disease until that disease is understood). "The classes were written into the codes because of the worst things that went on in Nazi concentration camps, particularly by psychiatrists," explained Commission executive director Dave Francis. "We think organized psychiatry today is just as strange and is not that much different from the thinking of Germany in 1936."

USJ opponents point out that any local experiments using human beings must pass before a federal university committee, and that the newly founded experiments will not involve any involuntary subjects. Furthermore, the drugs aren't particularly dangerous, according to research coordinator Dr. David Janowsky. "Even drug, including aprin, has dangers. Thiorazine and other anti-depression drugs are considerably less dangerous than many other drugs. They're the drugs we use every day." //

He's Got A Ticket To Weld

It was Friday afternoon a day before the election, and Richard Inchausti was sitting in a room at a politician. Instead of talking about what he would do if he followed voters of National Council of Shipbuilding Company NASSCO, "Chester J.," as he is known by his co-workers,

was making excuses for his impending defeat. The voter turnout at Local 627 of the Ironworkers of America would be dismal, the youngest workers, whose votes he depended upon, wouldn't show, pamphlets distributed throughout the NASSCO yard urging voters to return to their regular business agent Jack Neah to office for a second three-year term would turn out like a dead man.

But by late Saturday night the ballots from the day-long voting were counted and Chester had won by a heavy margin. Almost no surprising, the 498-to-60 tally was the fact that with but a single exception every member of the Chester ticket from a professional candidate George Vasconcelos to Sergeant at Arms Reed Reed was elected.

Union elections aren't usually dirty consequences in Borrego, but recent developments at NASSCO have pushed the Ironworkers local and Chester into the public view. NASSCO's safety problems, long blamed by the media, were heavily publicized the fall by both the San Diego Voice and Chester's investigative reporter, Jack Walsh.

The Ironworkers are the largest union at the Inchausti and Main Street shipyard, representing some 2,000 welders, riggers, and fitters. Local 627 is one of the largest ship locals in the country, with a membership that goes up to around the 2,500 mark, which means from factories other than NASSCO are included. In recent years, though, the local has protected the seats of other San Diego unions, especially the Ironworkers former leadership which has publicly belittled the Ironworkers union leadership since Chester took office.

Chester, a turn-of-year-old father has worked eighteen years at NASSCO, managed to gain the support of Mechanics boss John Clay by organizing earlier this year a workers' "Health and Safety" committee and leading crews of welders in walkouts and work slowdowns. In addition to support from Clay, who faced his own election battle on Tuesday, Chester campaigned heavily in Spanish to secure the vote of the many Mexican-American Ironworkers who are generally word-of-mouth union activists. His campaign strategy and then were printed in both English and Spanish, and a few of his running mates were Mexican-Americans.

A part-time criminology student at San Diego State, Chester ran on a decidedly "street" platform. In addition to his pledge to organize the Ironworkers into a controlled safety committee inside the NASSCO yard, he promised to turn back all bonuses allotted to union officials, and to attempt to organize the six different unions that represent the workers at NASSCO.

What is it about Inchausti's platform that has so many Ironworkers so strongly behind him? He made his platform available for consultation with the Ironworkers organizers, who were very coming in and out of the South District offices nearby. "He's behaving as if he thinks he's the organizer of the union," Paul Mader, an



Photo by [unreadable]

This Is A Drug Test, Please Keep Your Eyes On Your Own Hallucinations

Dr. Arnold Mandel, the flamboyant UCSD psychiatrist placed on medical probation for excessively prescribing drugs for the San Diego Chargers in 1971, by no means has left the realm of drug controversy. While Mandel has been restricted from prescribing amphetamines for five years (and just resigned as co-chairman of the medical school psychiatric department), he's still active both teaching and researching. In fact, he's one of a dozen members of the university's department who will be spending \$50,000 on federal money to test drug therapy as a tool against severe depression.

The project has drawn sharp criticism from at least one local ecologist, sponsored group of individuals which concentrates on correcting what it sees as human rights violations on the psychiatric realm. The commission complained that the USJ research, which will experiment on humans, "is a violation of the dangerous psychiatric drugs such as thiorazine," violates clauses of the post-World War II Nuremberg Code (the code says researchers shouldn't experiment with drugs as a treatment for any disease until that disease is understood). "The classes were written into the codes because of the worst things that went on in Nazi concentration camps, particularly by psychiatrists," explained Commission executive director Dave Francis. "We think organized psychiatry today is just as strange and is not that much different from the thinking of Germany in 1936."

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Mayor Unhappy With Teeth Marks On Hand

City Councilman Tom Gade, swayed much of the credit for his 1975 election to the endorsement of Mayor Pete Wilson, another moderate Republican. When time though, Gade's allegiance began to turn toward Wilson he had never wholly supported Wilson on land use and planning issues, he discovered quickly. But this year Gade has become more than enough outspoken. He has frequently taken the side of the developers, even as offered a point-by-point critique of the mayor's growth management plan and later argued to dilute the author of the plan, law professor Robert Powell.



Photo by [unreadable]

Endorsements of Powell increased throughout the year, but a won't until last month's, city elections that other members of the council got a look at how wide the chasm between Wilson and Gade had become. Gade was outvoted in an after-election of four conservatives, two of whom first approached and Bill Mitchell had won a substantial victory.

The councilmen-elect began routine meetings with the incumbent, Gade was always on hand to help out. He made his platform available for consultation with the Ironworkers organizers, who were very coming in and out of the South District offices nearby. "He's behaving as if he thinks he's the organizer of the union," Paul Mader, an

outgoing aide to defeated Councilman Floyd Murray, said last week. Gade's reason for doing so was clear: Wilson's chief foe, Lee Hubbard, has retired, and took one himself as a natural successor to the job of outgoing

that most directly oversees the city's growth strategy. But when the term came up to the council three in Monday, Gade pushed his hand a bit too hard and ended up doing no more than increasing the pressure on his relationship with Wilson. The two did meet privately on Saturday to discuss Gade's possible appointment as chairman of Transportation and Land Use, as well as a seat on the Public Facilities and Recreation Committee and the State Coastal Commission. Bill Wilson told fifteen minutes before the Monday session that Gade had had his hand been passed over by the Ironworkers, from that, had had been dropped from the committee altogether. Wilson, who has power of appointment for the various panels, offered Gade the chairmanship of Public Facilities, a compromise the incumbent

decided that you want instead to freelance Larry Noring, who was strongly endorsed by Wilson. Noring was also given a seat on Transportation Committee and public use of the South District offices nearby. Support for his attempt this week to be appointed chairman of the county's Transportation and Land Use committee, the pair

Photo by [unreadable]

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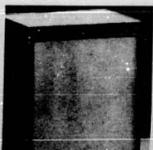
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Stocking Stuffers

- Koss HV-1 stereo headphones. Lightweight engineering lets you relax. **\$24.95**
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- Jensen Triaxial three-way car speakers, 6" x 9" with 20-oz. magnets. **\$69** pair
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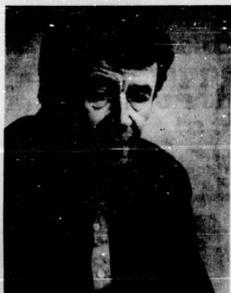
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Was It Something I Said?

Bob Dale is sitting at his living room table, drinking a cup of coffee and taking slow, well-spaced bites out of a peanut butter sandwich. It's 9:30 in the morning, on a normal day he'd be waking up about noon, getting dressed and ready to leave for Channel 8's *Kearyn Mesa* studios. But this Tuesday morning Bob Dale has already been awake for four hours. He had trouble sleeping ever since he was removed from Channel 8's news show, one of the first personnel decisions made by recently hired news director Jim Holzman. "I was up at 5:30 when it's still dark outside and I wasn't sleeping," says Dale. "I was just lying in bed, thinking about what was going on."

Through Dale's voice still has a little to it, he makes no attempt to hide how demoralized he's been since he was removed from the broadcast two weeks ago. Ever the pessimist, Dale doesn't even appear to be buoyed by the hundreds of letters and phone calls he's gotten by the station in protest of Holzman's decision. "I could get 100 letters and they'd say I don't matter. It happened that way with the movie," he says. "The afternoon movie was the format that endeared Dale, a fifty-three-year-old married of Canton, Ohio, to local audiences. When he came west from Ohio in 1984, Dale settled comfortably into a slot with the afternoon feature film. He had a steady stream of viewers, and stations throughout the country. His talent for ad libbing which handed him his first job as a comedian at age twenty-three, was by necessity honed to an art. Dale had to stretch a thirty-five minute film over two hours at one time, and he built up a collection of props and a bank of ad-libbed material that carried him along very near the top of the local ratings for eighteen years. Concurrently, he developed a number of other programs, the *Bob Dale variety show*, a *Zoarama* feature, he read the *Weather* and did



BOB DALE

commercial, and, in 1961, started working out San Diego with unusual hobbies and habits for a series called *The Labyrinth*. As his other shows fell away in the face of programming changes, only *Labyrinth* remained. It was this show, along with his slightly "presence on the street," that made Dale a name in the industry. His news directors came and went and old TV's mainstay such as anchorman *Ray* when were turned off to the addition in favor of young talent like Dick Carlson and Tom Lawrence, even the "spineless" increasingly tenacious. If it is no secret that former news director Peter Noyes, had he been given the chance, would have removed Dale from the air years ago. Noyes knew that the economics of ratings and the direction plotted by successful news formats, such as Channel 10's, demanded one concen-

PRESS PASSES

Chair around a table with station executives and Dale was asked if he knew the *Magal* representative. He surveyed the fifteen-looking young man and turning back to the boss, said matter-of-factly, "I just found out two weeks ago that 'Magal' was one of those things you find in a garbage can." The reaction was immediate. "Boss," recalls Dale, "the blood went right to his head." He dropped his fork and came in no surprise. "Hell, I've been going downhill for four years!" With the manner in which he was removed from his show with some very bad feelings.

News director H. Brown, who had been told privately that the executives would be sweeping and who has the backing of management in whatever decisions he makes, called Dale into his office and asked him how far in advance his *Labyrinth* segments were prepared. Dale told him he was two weeks ahead and Holzman asked that he finish those up and stop filming. That, according to Dale, was the end of the conversation. He left the room not realizing his days with the Channel 8 news operation were over. "I just didn't know what was happening. I didn't get the impression that the job didn't sink in."

Del Me About It

If the *Harte-Hanks* newspaper chain ever contemplated if its local papers would yield to the pressure of an advertiser, the *Coronado Journal* would surely be the one to feel the heat. The *Journal*, with a weekly circulation approaching 4,000, has succeeded in spotting one of the most powerful businessmen in that city. Harte del Coronado owner Larry Lawrence.

The stated purpose of that paper is to document twenty-seven articles in which publisher Bill Campbell and associate editor Marcella Shields have gone out of their way, either by headline or otherwise, to embarrass Lawrence. Indeed, the *Journal* has in recent months run stories about Lawrence's attempts to push a controversial zoning plan for lands surrounding the hotel, publicized the fact that the Del had had its tax bill reassessed for three years, and gave space to City Commissioner Bill Adams, a frequent and zealous critic of the hotel's board.

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A New Used Bookstore In An Old Mansion. LARGE SELECTION OF USED BOOKS FOR CHRISTMAS. 2456 Broadway, San Diego, CA 92101.

Galleries

STRUTTING THEIR STUFF Fashion designers from Connecticut College will showcase their fall 1981 collection of garments through Friday, December 11, at the Connecticut College Library, 660 Greenwood College Drive E. Campus 06439-1000.

TEACHER-ARTISTS Inverna Nordin and Berle Anapol will exhibit their fall and spring paintings through December. Connecticut Art Center, 270 Congress, Connecticut Valley Shopping Center, Cromwell, Conn. 06114.

ALL-MEDIA EXHIBIT 31 San Diego artists will exhibit their work in a showing to be through December 31. Gallery Center, 400 West Street, San Diego, Calif. 92101.

COURTLY CRAFTS San Diego County College students will be featured in a 1981 show through December. College Academy of Fine Arts, 1205 Kettner Boulevard, 92101.

RECENT ACQUISITIONS paintings and sculpture that have been brought to the attention of the museum collection at the 1975 Museum of Contemporary Art, 1700 Broadway, New York, N.Y. 10019. Through December 31 through January 22, 1982. Museum of Contemporary Art, 1700 Broadway, New York, N.Y. 10019.

CHERRY BUSH PAINTINGS by La Jolla artist John Cole. His work will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

WINTER ARTS Current paintings by Dale MacIntyre and David R. Smith will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

ACQUINO SCULPTURE a series of sculptures of continuous bodies modeled by the artist's assistants, by Anthony Acquino, will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

REALITY TO IMAGINE exhibition of paintings depicting from space, by Robert Rauschenberg, will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

CHILD AND MATRONS by John Penning, many of which reflect the artist's own life, will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

EGOTIC KITCHEN ART an exhibition featuring hand made pottery by Mark Sawyer and vibrant sculpture prepared by Judith at an artists' studio by Beverly Stern and exhibiting hand made sculpture made by Robert Stern, will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

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THE POET/PETER MAN

IN THE WORLD OF ART, the press of mass popularity is often an inability to be taken seriously by critics and cognoscenti. To some degree, this has been the case since Peter Sars, whose work is currently on display in the City Center.

PAULS, an exhibit entitled "Garden Beach" from 1971-1975, is the first major exhibition by the artist in California. The artist, who is currently on display in the City Center, has been a resident of San Diego since 1971. His work is currently on display in the City Center.

THE MEXICAN ARTISTS a collection of paintings, drawings, prints, and sculpture by Mexican artists, including Diego Rivera, Frida Kahlo, and others, will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

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Local

Events

CHOR AND CHORALE The San Diego City College Choir and Chamber Choir will perform at the University of California, San Diego, on December 11, 1981. Tickets are \$10.00. Contact: 495 C Street, San Diego, CA 92162.

MILITARY SERVICES The Fourth Fleet (USS) Westport (SSBN-598) will be in port in San Diego from December 11 to 15, 1981. The ship will be open to the public from 10:00 a.m. to 4:00 p.m. daily. Contact: 3400 La Jolla Village Drive, San Diego, CA 92161.

CLASSICAL OUTRAN The San Diego Chamber Music Society will present "The Tale of Hoffman" by Jacques Offenbach's romantic opera. The performance will be on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

PACIFIC BROKEN CONCERT A group of musicians who perform music by the composer and arrange music using authentic reproductions of period instruments will give a concert on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

BAND CONCERT Mean Lady, a French horn concerto, will be performed by the San Diego Chamber Music Society on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

THAI FILM A collection of 20 short features, including, and including, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

JOHN VIGOR an exhibition of photography by John Vigor will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

THE JAZZ ASSOCIATION in a presentation sponsored by the Educational Group Opportunity Program of San Diego for the benefit of the San Diego Children's Hospital, will give a concert on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

ART TALK James Collins artist, photographer and lecturer, will discuss his work and the photographic process on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

YOUTH JAZZ BOOZING a music, a music, a music, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

PASSAGES by Jerome Smith, a collection of musical compositions, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

GETTING INTO THE MIND an exhibition of paintings by the artist, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

HOW ANDZON the Community Service Office of Music will give a concert on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

PSYCHOLOGY OF POLITICS Herbert Marcuse, Marxist professor of psychology, will give a lecture on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

FEMINIST POETRY The Feminist Poets and Graphics Center will give a concert on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

LAY SCIENCE a series of scientific experiments coordinated by Herbert Gold, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

Events

Dance

AN EVENING OF HOLIDAY CHEER will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

FEMINIST FOLK Barbara Whitton, principal of women's studies at SDSU, will present a series of folk songs and dances on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

ARTIST TALK Laura Anderson will discuss her work and the artistic process on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

DANCE WORKSHOP Tom Burroughs will offer workshops in American folk dance on December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

POETRY PARADE a series of poetry readings presented by The Poetry Society of San Diego will be on display through December 11, 1981, at the San Diego Civic Auditorium. Tickets are \$10.00. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

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THE FAMILY TREE a collection of photographs and paintings by the artist, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

OLD TOWN PLAZA a collection of paintings by the artist, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

THE MEXICAN ARTISTS a collection of paintings, drawings, prints, and sculpture by Mexican artists, including Diego Rivera, Frida Kahlo, and others, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

Dance



GALEA VILLY PAVAN

SAN DIEGO HAD ITS SHARE of two late last year, and the best will be provided by the collection presented by the artist, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, San Diego, CA 92161.

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CHILD AND MATRONS by John Penning, many of which reflect the artist's own life, will be on display through December 11, 1981. Contact: 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

EGOTIC KITCHEN ART an exhibition featuring hand made pottery by Mark Sawyer and vibrant sculpture prepared by Judith at an artists' studio by Beverly Stern and exhibiting hand made sculpture made by Robert Stern, will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

WILDSIDE ORNAMENTS and other hand made objects by J.J. Farmer will be on display through December 15, 1981. 1000 La Jolla Village Drive, La Jolla, Calif. 92037.

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Take That Pyramid Off Your Head

who aren't here are charlatans. We want to present a professional front. What about the Scientist? If they asked to be included? He leans back and shakes his head violently. "Oh. We're psychic enough to tune out those people. Absolutely no-

I wander on about. Hours go by. The place is a jungle. Astro-Diagnos, Kankaku Soultravel, palmistry, Fertility Awareness, Hair Mineral Analysis, a psychic who advertises himself as being 75 million miles up the Nile, and a holistic group that believes

Many of the booths are elaborate. Several of them promote with the aid of films or video demonstrations. One booth is showing video tapes of "rebirth" exercises, during which mothers and women hold each other and relieve the traumas of birth, hopefully to ex-

crowd of the day, it is a showcase of a "body-painting" contest at Black's Beach during the last of its summer optional days. A security guard walks up to watch. He is grinning. "A little porno never hurt anybody," he says with a shrug. The crowd in the aisle starts making monkey faces, but who will win the contest. The winner is a long, slinky man with moonshaven hair. Painted green with gold-flecked scales, he does a both dance imitating a lizard, as the people at Black's Beach cheer. The spectators at the "Explore the New Dawn" convention

laugh. The most blatantly commercial presentation at the fair involves pyramid power. Several booths (where pyramids can be bought in any size) offer glossy, full-color brochures which expound on how the form of a pyramid is "capable of capturing and focusing a quantum of what has been called 'cosmic' energy" with its structure. Pyramidologists insist that if frozen foods, for instance, are placed under a pyramid to defrost, the natural freshness will be restored. Meats become more tender, coffee is of a better taste. Tobacco becomes stronger but loses its bite. Lager gets spicier, fruits and vegetables don't rot, milk won't curdle, water is purified, plants thrive, and so on. Meditation is claimed to be greatly aided if you sit, sleep, or work under a pyramid. One of the booths at the convention, dressed like an Egyptian, conducts her readings under a large, cubical steel pyramid.

A short, thick, semi-nude man who calls himself "Doc" makes me a pyramid booth, at which he sells all sorts of pyramid products. An American Indian sitting next to him is meditating with an intention. "I'm using the lines vibrations," he says to the crowd. Doc is also peddling hot potato holidays (if you'll go and eat him away). A sign on his booth announces, "Free pyramid power demonstrations."

"You want a demonstration?" He says me looking at the sign. "Come over here where we're away from all this pyramid power. Now put out your arms, straight out." He places a small sublimar metal pyramid over my head. People look on.

"Now try to resist me." He tries to separate my hands, the veins in his neck start bulging, his shoulders tremble. "Could he do it," he says. "Now, I'll take the pyramid off and try. He parts my hands easily, then smiles and walks away. A woman standing nearby shakes her head. Her name is Jean Fichtner, and she is with an education group in North County that offers courses in various spiritual endeavors. I ask her what she thought of the pyramid demonstration. She says simply, "It was odd."

The New Age's credibility may be helped much by pyramid power, or by some of the other vibrations at the convention. For the difference between myself and a lot of healers is that I teach people that anybody can do this. You don't have to be a psychic, you don't even have to like your mother, but help.

I talk to the crowd, but that's all this is. You do to yourself what you feel you have come. That's why I believe that a hundred percent of all news is psychomania. A crowd forming up about. Everybody is standing around looking nervous, though, the back-looking man stationed at the Donald Leland Television company booth has gotten nervous. He shows and all the High Flight remote video tapes, pushes a cassette into the playback, and sits back with his hands behind his head, his back to the side. The program depicts the "biggest

for relaxation. Got two on the headboard of our bed. You take the Doc's test?" "Yes, yes."

"Good, now's your chance. Most people build this day at the convention in Jessica Macketh, who performs free healings in an under-

Schroviski, Psychic Artist." There is a woman inside the tent. Now and then you can hear soft murmurs from her direction, a hand reaches out as if to get something from the child. Masters pass and no one says a word. Then suddenly Barbara Schroviski

stand the consciousness they're in. The colors and the shapes of the figures in my paintings change sometimes when people take from home. It's funny. "The time I drew myself in an accident. It scared me a lot, and I projected it as happening, but I'm still very of doing



BARBARA SCHROVISKI (TOP) PERFORMS

evils groups here. No witchcraft. They didn't apply because we didn't set up that kind of energy. "What does that mean?" "We didn't send them invitations."

"No, listen, that witchcraft garbage is bullshit!" Sobel strangles his lecture into who gets asked. "I don't want to get into that with you, but there are people here from all over the Western states. We figure there's 10,000 people in San Diego alone involved in metaphysics, which isn't a goal, a word as 'practical enlightenment."

"Tell me the truth. Are all the 'practitioners here for real?" He raises his eyebrows and looks hurt. "You're a cynic, he sighs and leans forward again. "You really want to know?" Before he can answer, a woman who looks like an enraged Kate Winslet chokes up and bursters him.

"You got to come over right now," she booms. "I'm busy with this. . . ." "Now?" She lets go of his lapel with a snap. "Something's up," she says, and marches away, clothes pumping. Sobel sighs again. As he turns to follow her, he shrugs. "One thing about psychics is they have the most incredible eyes you've ever seen."

"death begins in the colon." Wandering up an aisle, I meet two spiritualists who are checking out all the other spiritualists. Mary O'Leary, president of the Mandala Society of Healers, and Lydia Elliott, a member of the Energy Rhythmic, are having a great time.

"I love the energy here today," says Mary. "But if it is a little too commercial." She starts laughing and shows up her hands. "It's actually wild!" You know, woman floating up and down the aisle. Behind us are the Kundalini Yoga men and women dressed in white robes and turbans. They're selling sprout sandwiches and ice cream.

"People keep walking up to me and Lydia. She points to the place above her head and goes cross-eyed. "You'll just see getting used to it. And they do me, her eyes close up, and she moves her head around, looking at the space all around me. "They're both looking at everybody's aura." She continues gazing. Lydia goes laughing. "I feel no interest," Lydia says. "I feel no interest," Lydia says. "I'm not adding anything."

"I think a person's aura is his own voice," says Mary. They walk off giggling, arm in arm.

one there. The David Leland Television company offers television programming packages to New Age groups from \$50 to \$2,000. Leland points out that the cable TV systems in San Diego County represent "the largest cable television system in the United States, with over 20,000 subscribers and 700,000 potential viewers. It's time for television, the most powerful medium of our day, to join in the spiritual industry of this New Age."

The specter of all the New Age groups swarming the mass TV market is imposing. Leland has already recorded programs on the rebirth experience, living foods, contact healing, Bates eye training (so you can throw away your glasses), yoga, therapeutic, Tai Chi, acupuncture, Native American rituals, and others. And his planning programs on social repression, bipolar health, indolence (defeating a person's health by looking at the blotches in the eyes), Shaktis, and more.

About halfway through the afternoon, though, the back-looking man stationed at the Donald Leland Television company booth has gotten nervous. He shows and all the High Flight remote video tapes, pushes a cassette into the playback, and sits back with his hands behind his head, his back to the side. The program depicts the "biggest

created booth. It is a quiet spot in a sea of noise and color. She closes her eyes and runs her hands across the forehead, back and back of volunteers. I get in line. When it is my turn, I shut my eyes. Her hands feel hot, and I experience the sensation of falling. I sink into the floor. The reason you think my hands are hot is not because they are, they aren't, but because you interpret my intentions that way. See the difference between myself and a lot of healers is that I teach people that anybody can do this. You don't have to be a psychic, you don't even have to like your mother, but help.

I talk to the crowd, but that's all this is. You do to yourself what you feel you have come. That's why I believe that a hundred percent of all news is psychomania. A crowd forming up about. Everybody is standing around looking nervous, though, the back-looking man stationed at the Donald Leland Television company booth has gotten nervous. He shows and all the High Flight remote video tapes, pushes a cassette into the playback, and sits back with his hands behind his head, his back to the side. The program depicts the "biggest

steps drawing and falls back in her chair. The trance deepens as she slowly picks the hair from her feet, careful not to touch herself with her chalk-tinged fingers. She starts at the ceiling, a spray can and coats her drawing with perspective. She leans forward and gently talks to the child. Everyone starts to leave what she is saying, but she didn't say that. It was something about the child's guardian angel. The child smiles beautifully and stands up. "I was nothing, plenty about Barbara. No, nobody watching her made the hair on my neck stand up."

She gives the child the drawing. She looks exhausted. I see her as I count off, questioning whether this thing I do was good or bad. See, I didn't even know what "charismatic" meant. I only got this psychic, artist label recently when the demand for my work got heavy. I'm not accustomed anymore. I accept the drawings. I wish now I would have had study, from now I don't know the words that other people use to describe what I do. I asked her what she called it. "Psychic."

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"First time in San Diego," Sobel harks. He leans down the aisle. "We expect 20,000 people this weekend! Now there's a good healer from Solana Beach. If you ever get sick. . . and pyramids!

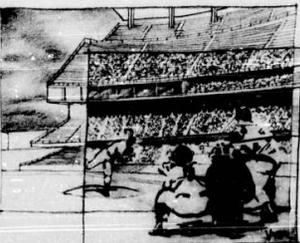
"What we have here," Reverend Sobel instructs, "is the total person concept. He chaps through the crowd. "There's Dr. Fred Wolf. He gives the Yourevere Workshop. He's found a way of helping. You get in touch with the Yourevere. Just fantastic." Sobel points at a group of pyramids dressed in long, white robes, two intense-looking women and a young man. They are going readings to expectant business (ten dollars a chart). The young man is bent over a crystal ball. "There's Camilla Canella Hawk. He leads down the aisle. "We expect 20,000 people this weekend! Now there's a good healer from Solana Beach. If you ever get sick. . . and pyramids!

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If Winter Comes, Can Spring Be Far Behind?

FRED MORAMARCO

Baseball fans live an omniverse, and now that we are deeply into the football season and the sports pages are covered with boring columns of numbers, charts, and mechanical numbers, the point spread of all the minor and sub-minor college and professional games that occupy our country's weekends like an invasion of wampis, it is a time when baseball fans (like myself) can only harbor wistful longings for the order, precision, and symmetry of the day's box scores, or recall with anguish or joy (depending upon whether you're a Dodger or Yankee fan) the magic (or horrific) moments of Reggie Jackson's *home runs* in the final game of the 1977 World Series, or Lou Piniella's astonishing catch in game four. It is at such moments that the love and nostalgia of the summer game are made, and lacking the experience of such moments in the curiously ironic California mid-winter sunshine, we can use only the powers of our imagination to recollect them, the actual events themselves loosing larger and more images as they fade into the distant reaches of history. Or we can, when imaginative recall fails, turn to the joys of a marvelous baseball book by Roger Angel's *Five Seasons: A Baseball Companion*.

Angel is such a good writer that to call him a baseball writer seems an unnecessary disclaimer. You can refer to his work solely for the confidence of his sentences, the precision of his prose. I don't think it is possible, for example, to get more literary mileage from a precise description of a baseball than he does in the opening sentences of this book.

It weighs just over one pound and measures between 2.86 and 2.94 inches in diameter. It is made

of a composition-cook nucleus encased in two thin layers of rubber, one black and one red, surrounded by 121 yards of tightly woven blue-gray wool yarn, 150 yards of fine cotton yarn, a coat of rubber cement, and a cowhide (formerly, horsehide) exterior, which is held together with 216 slightly raised red cotton stitches. Pinned certifications, endorsements, and outdoor advertising appear aptly to its authenticity. Like most institutions, it is considered inferior in its present form to its ancient archetypes and in the case the complaint is probably justified, an occasion in recent years it has actually been known to come apart under the demands of its two top regimens: active career. Baseballs are assembled and hand-finished in Taiwan (before this year the work was done in them and before 1973 in Chicago, Massachusetts), and contemporary pitchers claim that there is a tangible variation in the size and feel of the balls that now come into play in a single game; a true promise, it is assumed by hitters, and its departure from the promise, by far means of foul, is secretly mourned. But never mind, any baseball is beautiful.

In just about 200 words (and a few figures), Angel has touched the subject for us fully: its shape, feel, texture, weight, composition, history, present status, and aesthetic value. As a bonus he throws in a little insider's eye and a comparison to other "multitudes." In case you think this is copy, try writing as much about, say, that bar of soap on your bathroom sink in as many words.

But I don't want to give potential readers by Angel's book the impression that this is a literary baseball book.

because it's not. What separates Angel's work from other writing about the game that I have encountered is that he sees the sport as the great human drama it is, and examines its extraordinary modern complexity from the multiple perspective of fans, players, and the businessmen who run the show. This differing perspective are supplemented by occasional views from the minor leagues, relatives of the players, radio and TV broadcasters, network executives, player agents, scouts, and others who operate on the periphery of the sport, some as protectors, some lying in ambush waiting to strike.

Angel sees the past five seasons (1972-76—the book was published during the 1977 season) as "the most significant half-decade in the history of the game." The reasons for this epochal assessment are many, but primarily have to do with the intrusion of the sweet elements of the commercial marketplace into the duty, attention, and heroic magnitude of the game itself. These years saw the first player strikes, the introduction of the free-agent system, the widespread use of drugs, steroid, and heroic magnitude of the game itself. These years saw the first player strikes, the introduction of the free-agent system, the widespread use of drugs, steroid, and heroic magnitude of the game itself.

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THE GOOD AND THE BAD

JONATHAN SAVILLE

Suppose I wrote the *King*, which concluded its run at the Center Court Stage Sunday, one of the twentieth century theater. Unlike some of Ionesco's earlier work, which tended to rely almost entirely on starting technical innovations, *King* is a relatively traditional play, and one with immediate and universal human meaning. The tradition it belongs to is, of course, that of the realistic theater: instead, it goes back to the medieval morality play, with its clear moral message, its allegorical characters, and its concern with the ultimate fate of the individual soul. For the *King*, as in fact, is a modern version of the medieval *Everyman*, a play in which the dying hero discovers that all his phantasms and possessions have deserted him, and that only his Good Deeds will accompany him to the grave.

Similarly, in the Ionesco play, the modern *Everyman* confronted with death is shown surrounded by his mental and physical faculties, each represented as a character on stage. The Reason (the Doctor), his body strength (the Guard), his inner physical functions (the Maid), and his pleasure (Queen Marie), the allegorical King too waxes, for in addition to the lovely Marie, secure and symbol of all his pleasures, he also waddles to the divinely senile Queen Marguerite, who has always been at his side, however



THE GOOD AND THE WEARY

JONATHAN SAVILLE

much he may have disliked her and ignored her in the *Death*. The *Death*, however, is a play that is as much a part of Ionesco's work as the *King*. The attitude toward death is significantly different in the two plays. Everywhere else in a Christian universe, where death is a part of God's plan, and where good deeds can aid in attaining eternal salvation of the soul. The death of King Berenger the First, in contrast, is nothing more than one of the absurd realizations of an absurd existence. Neither good deeds nor bad deeds can ward off or avert the inevitable. At the end, we are totally alone, and afterwards there is nothing.

King Tighe's production of the great play was distinguished by a fine cast and by an exceptionally inventive use of the Carter's stage facilities. Although none of Ionesco's theatrical devices had to be eliminated because of the nature of the stage, the sudden disappearance of the characters, for example, this was more than compensated for by the brilliant explanation of theater-on-the-outside as a means of involving the audience in the stage events. When the King creeps around among the spectators, demanding that they share with him the prospect of imminent death, you would have had to be very dead indeed not to realize that this was a play not about some fictitious king but about yourself. Neil Finsang's compelling portrayal of

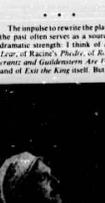


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THE GOOD AND THE WEARY

JONATHAN SAVILLE

much he may have disliked her and ignored her in the *Death*. The *Death*, however, is a play that is as much a part of Ionesco's work as the *King*. The attitude toward death is significantly different in the two plays. Everywhere else in a Christian universe, where death is a part of God's plan, and where good deeds can aid in attaining eternal salvation of the soul. The death of King Berenger the First, in contrast, is nothing more than one of the absurd realizations of an absurd existence. Neither good deeds nor bad deeds can ward off or avert the inevitable. At the end, we are totally alone, and afterwards there is nothing.

King Tighe's production of the great play was distinguished by a fine cast and by an exceptionally inventive use of the Carter's stage facilities. Although none of Ionesco's theatrical devices had to be eliminated because of the nature of the stage, the sudden disappearance of the characters, for example, this was more than compensated for by the brilliant explanation of theater-on-the-outside as a means of involving the audience in the stage events. When the King creeps around among the spectators, demanding that they share with him the prospect of imminent death, you would have had to be very dead indeed not to realize that this was a play not about some fictitious king but about yourself. Neil Finsang's compelling portrayal of



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San Diego Concerts

Milt Jackson/Catamaran. Polynesian Room, Thursday, December 1 through Sunday, December 11, 8 a.m. to 11 p.m., 200 Mission Boulevard, 68-1081.

Freddie Hubbard. Backdoor, Friday, December 9, 8 and 10:30 p.m., BDU, 586-6947.

Red Brown and Air Supply. San Diego Sports Arena.

California. December 10, 8 p.m., Sports Arena Boulevard 586-4176.

Head Pop and Friends. Civic Theatre, Monday, December 10, 8 p.m., Convention and Performing Arts Center, 586-6813.

Rock Music. California, Polynesian Room, Tuesday, December 12 through Sunday, December 18, 9 a.m. to 11 p.m., 200 Mission Boulevard, 68-1081.

Chuck Monteleone. Diner/Bar, East County Performing Arts Center, Friday, December 16, 8 p.m., 310 East Main, 41-1191.

Chase. San Diego Sports Arena, Friday, December 16, 8 p.m., Sports Arena Boulevard, 586-4176.

The Beach Boys. San Diego Sports Arena, Monday, December 18, 8 p.m., Sports Arena Boulevard, 586-4176.

James and Ching. Trick San Diego Sports Arena, Wednesday, December 18, 8 p.m., Sports Arena Boulevard, 586-4176.

Clubs. **Alamy Road Disco.** Monday through Thursday, Higher Ground, 1045 La Jolla Village Road, 484-0001.

Atlantic Restaurant. Tom Frank's High Top, contemporary, Tuesday through Saturday, 800 Ingraham, Pacific Beach, 524-8124.

Alamo. Mads and Woods and Haring Hadden, country, Tuesday through Saturday, 300 Chambliss Drive, Clairemont, 579-5260.

Alamo. Nevada, jazz-rock, Tuesday through Saturday, 1300 Camino del Mar, Del Mar, 750-4745.

Anthony's Harborside. Jerry Solano, rock, Tuesday through Saturday, Harbor Drive, 526-0508.

Arbuckle Lounge. Tony Bachmayer, contemporary, Friday and Saturday, 561 Telegraph Avenue, 484-0001.

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Sports of All Sorts

ALAN PESIN

Tony Orlando says he's not a serious baseball fan, but he might try to think up new names for Kolberg's Cardinals. This may have nothing to do with sports, but I thought you'd be interested.

Chapters: Maestri Cleveland to playoff offense last Sunday.

Sunday to remain in playoff contention, they would have defeated the Reds tonight. League President Neilson Seattle Minnesota beating Kansas City and Dallas beating Philadelphia.

Meanwhile, Atlanta, who needed all the win had in New England, who needed the win just as much. Houston, who also needed to win, lost to Detroit, who needed the

win, but not quite as much. They have Cleveland, who needed the win, but lost to San Diego. St. Louis, who really, really needed the win, lost to the New York Giants, who hadn't won in weeks.

On Tuesday and Sunday there will be games between teams who both need to win. Pittsburgh versus Cincinnati, games between teams who don't need wins (Cleveland at Houston), and games between teams who

need wins (Detroit and the Texas Rangers) and after the results are in I'll explain who the teams who won, who lost, and who who lost, lost.

But one of winners of the Rookie Award since its inception in 1947, it becomes obvious that there is a marvelous chance that Dawson will be a crucially emerge as a major league baseball superstar.

Of the thirty-two winners so far (Jackie Robinson, Hal Gray and a Booky's Red Sox) who first year up as the promise of their names that grace the roster seems to have no prejudice with regard to position. What all the

key owner George Steinbrenner would be willing to shell out for a team like that? What's best about this list is that every position is represented. Lookie the balcony behind the Houston Frogs, which goes only to the outfield.

Anyway, in the future I'd never knock anything unless you've never been to the ballpark. If you've never been to the ballpark, I'd had to say about anything that would be willing to shell out for a team like that? What's best about this list is that every position is represented. Lookie the balcony behind the Houston Frogs, which goes only to the outfield.

New York Athletic Club propaganda to the contrary, the Rookie of the Year is not an entertainment. Neither is sports or entertainment, but that becomes more and more obvious every week.

My own feeling is that the weekly sports writing about the Rookie is a certain amount of brain. Please send candy bars and pinball as soon as possible. Thanks.

letter written feel it is necessary to call to my attention that the sportswriters make a lot of money than I do. I don't know that I'm ready to be beyond me. The Reader pays me an entire year, whichever currency he chooses, devoted largely to the sportswriter, industry, and all the baseball teams they can get. That's why Valente Perme looked at the

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17.14. Jimmy the Bowmen in ones of "wan if next year" were the Adams, Jones, Jones and probably the Oakland Raiders. Everyone thought the Raiders would win in Los Angeles, but one Oakland needed the win more than the Rams.

That seems to be the history this year. The team who needs the game more always wins. This latest football club to give credence by spectators, coaches, and handicappers who head over backward explaining away surprise losses.

Certainly in the case of Washington beating Buffalo, the team that needed a victory more did win. However, even if Washington hadn't needed the win last

week, it would have won. The team who needs the game more always wins. This latest football club to give credence by spectators, coaches, and handicappers who head over backward explaining away surprise losses.

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CURRENT

surprise just prior to the climactic moment, he releases the imaginary lion during the big destruction scene (a technique earlier used in a Chaplin comedy), and no one

he only measurable thrill underhandy after the story proper has ended. 1978.

Center 3 Cinema 3 Century Twin 1, Parkway 2, Strand, Frontier Drive In South Bay Drive In
Conroy Buddies — Irish-made trucking movie starring Terence Hill and Bob Spencer (not to be confused with Terence Hill and Bud Spencer) and directed by Arthur Hill.
Frontier 2, Plaza, Frontier Drive In, South Bay Drive In
Damocles Alley — Although the story comes from a certified science-fiction author, Roger Zarni, and has been adapted by a couple of good hands, Alan Sharp and Lukas Heller, the post-world-

adventure is an unglorified sight-seeing tour through stereotyped nuclear wastelands (i.e., the desecratable Southwest desert, covered over by Kool Aid sales). It has one worthwhile episode with "remodeled" cockroaches, and it also has some of the poorest camera work ever turned out on Hollywood. George Peppard delivers a stunner performance in what he doesn't seem to realize is a second banana role, the program commander of a group of farmers who are driving a futuristic Winnebago to Albany, N.Y., and on route pick up a Las Vegas showgirl and a teenage boy who's a dead-end with a nose as a distance of 30 yards. Jan-Michael Vincent, Dominique Sanda, Paul

Winkler, directed by Jack Knight. 1977.
Center 3 Cinema 3 Claremont, Bradwood
Daddy O'Gris and the Little People — For the Irish fantasy from the Disney studio, they've shown the good sense to use John Ford's name on the title. **THE QUIET MAN**, among others, besides that, but they've asked him to shoot hardy adventures more pertinent to the grizzled mug and deceptively lower than of Albeit George. The director almost all close-up-brutal and dull. With Janet Munro and Sam Conner, directed by Robert Stevenson. 1958.
Parway 1, Plaza Twin 2, University Towne Centre, Midway Drive In
Daddy Hero — Police drama with Don Murray and James Earl Ray, directed by Van Dyke. 1953.
Center 3 Cinema 3, Parkway 3, Anderson Drive In, Frontier Drive In
Eat My Dust — The teen spirit's near-downfall and a jug-seated redneck, versus the solemn art of All-American blonde born in white hotspots and low-high school, and takes off on a day-long joyride

with a Keystone Kop posse in hot pursuit. Charles B. Griffith, a veteran scriptwriter for Roger Cornes, **BUCKET OF BLOOD**, **WILC ANSELMI**, is given a rare chance to create for Cornes' New World company, and he doesn't mull it. (A Broadway stage comedy, **EAT MY DUST** is done in spirit to Mike Sarrett that is a contemporary car-crash movie. And as in a Bennett or a Looney Tune chase movie, the continual exaggeration seems to dilute or cushion the emotional violence in the movie. Griffith creates a volatile friction through cast of characters, including a Chinese attorney accident victim taking total guardianship (as he is uttered by the show into the police station). It's not the small of a bakery.) More surprising, Griffith shows, in directing, a real fear. Tall-tale or Taggart, for comedy lines and comedy camera placement. Very American in its idiomography (the garish stock cars, the young hero's Civil War era, the abed-look-out-a-tarrier), the movie is also very American in its conception of stunted sexual growth: in one afternoon, the adolescent real progress from juvenile-gang

THEATRE

carriacade to titillation and disabusement with the Miss Tennessee Tasse, to a final stage of lonely, self-fulfilling professionalism. Starring Ron Howard and Christopher Norris. 1978.
(USA Cinema 1)
Enter the Dragon — Under the American Robert Clouse's flashy direction, this Hong Kong action-kicks a little heavier than most of the pure Hong Kong creations. But and the efforts to inspire moral outrage and to pile clones upon clones lead to some typical, inspired huffing-and-puffing. And all the heroics of the hand-to-hand combat comes mainly from some topical comic-book sound effects (crack, crunch, whoops) as the glibly-matched Bruce Lee sings himself around the Chiemeese screen. 1973.
(Rm. 12/11 through 13)
Final Love — A sensitive, enjoyable work with a sharp-edged natural beauty. Surely that it's rather difficult to apply Dostoevsky's concept of Romantic Love in the Age of Permissiveness. The movie is based on the short story "Sentimental Education" by Marcel Schwob, and is a masterpiece of the first shot following the credits shows the hero, a young man, the sentimental education of the first love. The movie changes to **FIRST LOVE** and continues with the Turgenev. From the first shot on, things continue to be pretty sentimental.

but not always as miserably as in the "covering" scene done on languid dishes and accompanied by a Paul Williams song. Starring William Katt and Susan Dey, directed by John Darling. 1977.
(State University Towne Centre)
Follow Me, Boy! — A commercial for the Boy Scouts of America. The beginning is 30 seconds long and into Hicksville, U.S.A., on a railroad train. The train and the ending is a brass-band parade salute the ardent parade player who settled down and devoted his life to the local school. The parade of American flags that could have come, in the 1960s, only from the Dreyfus candy factory, and are available only for their early. Most of the comedy in between, though, is available in abundance on television. Fred MacMurray, Vera Miles, Lillian Gish, directed by Norman Tokar. 1966.
(Parkway 1, Plaza Twin 2)
Gig — A department-store movie, dedicated to the art of dress designers and interior decorators. The movie is in three parts, were given the setting of fine-dress store and were let go with the apparent intention to hold nothing back. They have brought it grandly available. With Leslie Caron, Maurice Chevalier, Louis Jourdan

staircase, in a college experimenting with the use of cold roommates, there have undoubtedly been a waker time about school life, but not with memory. Directed by Ted Post. 1972.
(State)
I Never Promised You a Rose Garden — Kathleen Quinlan, in a beautifully understated and un-ambitious characterization, is pretty tough, not possessed by a secret society of donors and mean to serve as their protector, and Bob Anderson, who has a year of pale green eyes to match Quinlan's, is the heroic, redneck, a psychoanalyst with a useful penchant for detective novels. It's a fairly easy mental ward movie, complete with a measurably villainous orderly and with tangible, audible dogmen. Quinlan's performance is an Italian spectacle. Two big names, Glenn Landau and Lewis John Carino, adapted Hannah Green's novel. Anthony Page directed. 1977.
(Rm. 11)
Jaws — How to cope with a rogue shark, who's choosing, his meat

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Jaws — How to cope with a rogue shark, who's choosing, his meat

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 (322 PKC) \$86 down, 36 mos. 3552.00 delivered price. APR 18.15

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 (440 MKU) \$107 down, 36 mos. 3291.00 delivered price. APR 17.17

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CURRENT MOVIES

The Ship on Main Street — Like a number of other films in the 1980s, this is a particularly plain-spoken human comedy of human tragedy. Film 104 features a superbly directed Jewish shopkeeper under the watchful eye of a doctor. Directed by Jan Kadar and Einar Kloss. 1985. (California School of Professional Psychology 12/6, 7 p.m.)

Smoky and the Bandit — With characters called The Duke and Sheriff Bullock T. Justice, you might expect a gaggy, but you get nothing more than Southern charm and a cheery chorus girl. Directed by Robert Altman. 1977. (University Towne Center)

The Boy Who Loved Me — A collection of Lester Dyck's best short stories. Directed by Lester Dyck. 1985. (University Towne Center)

Blue Wagon — George Lucas's homage to Flash Gordon adventures. Directed by George Lucas. 1977. (University Towne Center)



THE BOY WHO LOVED ME

Roger Moore, Barbara Bach, Curt Jurgens, George Lucas, 1977

Blue Wagon, George Lucas, 1977

The Boy Who Loved Me, Lester Dyck, 1985

Lucas is thought primarily benevolent for giving the audience such beautiful, innocent, simple-minded things, or primarily cynical for deceiving the audience, requires nothing more than *Willie Wonkas*. *Caravaggio*, Peter Colling. 1977.

The Three Musketeers — A remake of the 1940 film, it is a more recent take on the classic story of three musketeers. Directed by Richard Lester. 1973. (University Towne Center)

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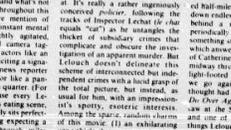
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ANOTHER MOVIE ANOTHER PLACE



ANOTHER MOVIE ANOTHER PLACE

DUNCAN SHEPHERD

So to pick up approximately where I broke off or broke down last week, and also to look on a week-over-week conclusion to my testimony on the San Francisco Film Festival.

At the time of that festival, last October, Claude Lelouch had no fewer than five movies in the can as it were, all of them as much as in the limelight, including *Le Grand Jeu*, *Le Grand Jeu*, *Le Grand Jeu*, *Le Grand Jeu*, and *Le Grand Jeu*.

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DECEMBER 8 - 14 1977

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Reprints

THE READER'S BEST—1977



IAN DRYDEN, JUNE 23



ROBERT BURROUGHS, APRIL 14



PAGE 28
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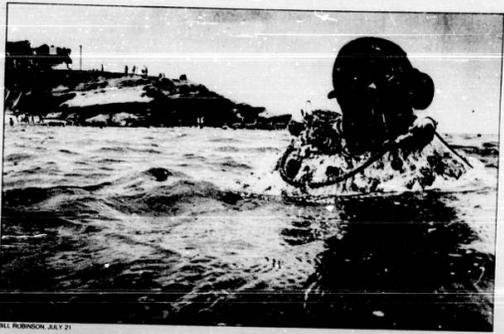


ROBERT BURROUGHS, SEPTEMBER 27

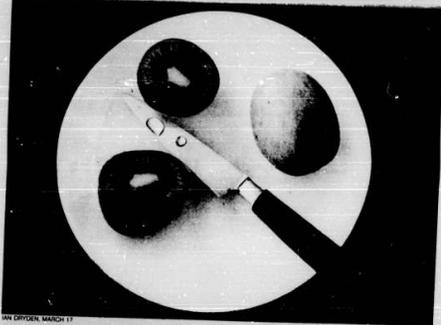


IAN DRYDEN, APRIL 21

DECEMBER 14—1989



BILL ROBINSON, JULY 21



IAN DRYDEN, MARCH 11



IAN DRYDEN, APRIL 28

PAGE 31

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room, bathroom, kitchen, laundry, etc.
for 12 months. In LA area. 483-2303
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