

READER

October 26, 1972

SAN DIEGO'S FREE WEEKLY



"And you begin to think you could be Zelda and Scott Fitzgerald at the Plaza Hotel in New York in the twenties."

For my birthday last week one of my friends told me he would take me to dinner anywhere in San Diego—with two stipulations. It had to be a place I had never been and it had to be extravagant. The decision was simple. The *Fontainbleau* at the Westgate Plaza Hotel. The Westgate Plaza may be only a block away from Horton Plaza, but it's classes apart, so far apart, in fact, that last year *Equire* named it one of the three best hotels in the entire world for its extraordinary elegance and luxury. The lobby is modeled an anteroom in the palace at Versailles, the paintings are attributed to Velasquez, and the furniture is authentic period from Europe. We have, in other words, in downtown San Diego a living

"One warning. Make sure you wear shoes."

museum which, although open now two years, few still know about. One warning. Make sure you wear shoes. The other afternoon I was wearing long pants, and the doorman, evidently taking me for iffieaff, stopped me to make sure my pants didn't conceal bare feet.

"It doesn't matter if you can't afford
to eat there—who can?"

Take the wide and curving stairs up to the dining room on the second floor. It doesn't matter if you can't afford to eat here—who can?—because it's a pleasure just to look at the dining room: the supreme multitude of Louis XV and XVI in ice-blues and blue-grays is spaced only by the, yet, red plastic of the carnations at each table. Allow fifteen minutes to read the menu. French and Spanish, which is placed on a stand just outside the coat-check alcove. And if no one's looking, pick it up. Just touching the velvet of its cover, and the crisp parchment of its pages is a sensual pleasure. Hidden in one of its corners are three complete dinners, reasonably but boozing (on an avie, for example, at \$6.50). The rest is an almost bewildering collage of a la carte riches. There are ten soups including "L'Avocade Glace" (\$1.25) and the "Potage de Maitre," a cucumber soup which is served in a pineapple shell (\$1.75), six salads, twice as many hot and cold hors d'oeuvres (Quiche Lorraine, \$2.25), seven fish dishes, specialties of the chef ("Les Crepes Maitre," thin pancakes filled with crabmeat in a light brandy sauce, \$7.25), and on and on and on.

"We ordered a la carte prudently, not like gluttons..."

We ordered a la carte prudently, not like gluttons, but the bill still came to \$32.00 without the tip. Dubonnet mint as aperitif, a split of champagne, Caviar salad for two (\$3.50) which one of our waiters prepared, of course, at our table, then "Filet of Sole Walecka" (sole poached in white wine with truffles and lobster, folded in a Mornay sauce, \$6.25). The flesh of the fish was firm, the sauce so distinctive in flavor that every bite had a slightly different taste, and the portions generous. But the seas of the portions were antiseptic. With the fish came exactly five overdone baked apricots, which were small to begin with, a minor mound of scalloped potatoes, and two pieces of bread offered to us just once. No need to worry about overeating here. For dessert, "La Mousse au Chocolat," prima facie what they call their sweet trolley. Such splendid food.

SAN DIEGO'S
MOST
COMPLETE
MOVIE
GUIDE
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TALKING WITH
MAUREEN
O'CONNOR'S
FATHER *page 2*



"A piano and bass play smooth music from
another time and place..."

Like the decor, the service is truly aristocratic, not colored by condescension. The waiters wear white gloves, hand your napkin to you, and deftly warm brandy glasses over a gas flame which is sheltered to your table. A piano and bass play smooth music from another time and place. "September Song," "I Could Have Danced All Night." And you begin to think you could be Zelda and Scott Fitzgerald at the Plaza Hotel in New York in the twenties.

"Sitting in front of us was a sedate, older married couple who by the end of their meal, and wine, had become lovers again."

This fantasy is reinforced by the other guests who, fortunately, can be seen clearly because the dining room is well-lit, and whose conversation is easily overheard. Sitting in front of us was a sedate, older married couple who by the end of their meal, and wine, had become lovers again. And sitting just in back of us at a large table, were five male members of an obviously closely-knit family. With their wide-parted suits, hair combed back, and accents, they talked impatiently about plane connections, amphetamines, and when the General, who was an hour late, would arrive. He finally did and proceeded to monopolize the conversation from then on. Ninety per cent of a man's health problems come from a poor diet, he lectured. I'm a man of companion, he said. Then, as if this were not enough to feed my taste for fantasy (or reality, I'm not sure which), "Gigi" yielded to, incredibly, the theme from "The Godfather." That evening we didn't simply eat dinner, we were part of another world.

BY
CARLA JULES

FATHER BEHIND the THRONE

by Gwen Langdon

The thin, white-haired elderly man opened the heavy wooden door that leads into the two-story white Spanish home where Maureen O'Connor grew up. I had come to talk with Jerome O'Connor, the little brother who is Maureen's 66-year-old father.

As I came up the walk, he quickly stepped out behind two slightly parted curtains to give me an idea of what O'Connor looks like. The same charm that had swept up San Diego voters a year ago had brought him into office the youngest candidate ever to sit on the City Council.

This man came out of the heart of San Diego's skull now to live in a Catholic Bishop's home. Born in 1904 at Third and Market Streets in San Diego, O'Connor has been a prize-fighter, bookie (when it was legal in San Diego), night-club and tavern owner, and amateur political campaigner. He handled the purse-strings for Maureen's underfunded campaign in the Second Council District last year, that same man who once moved his thirteen children into Bishop Buddy's Mission Hills home by day, and went out at night to operate two taverns and a night club on lower Fifth Avenue.

"The real estate man wanted to put a nice big Catholic family into the house after the Bishop moved up to an apartment near the University of San Diego," O'Connor said. "Who was I to tell them what I was doing for a living?"

At the time, the O'Connors owned the Shoon, the Sandy and the Cobra—all spots along Island Street which they've since sold. The Cobra was the West Coast's largest black-night-club, according to the family, and the Shoon was a place frequented by white servicemen, Mexicans came to the Sandy.

Reminiscent of some of the Irish-split-leaf advertising of those restaurant days, Maureen's father, cleaved and neatly dressed, once drove an old family station wagon up before the respective headquarters of both of his daughter's opponents, parked it and sat for a while.

The worn station wagon sported signs reading "CHANGE" and "YOUTH IN GOVERNMENT." Both of her opponents asked him to move the car, eventually he did.

In that same campaign, he spent many hours in a second floor room painting signs. The second floor of the family's home of 14 years in Mission Hills had become the first campaign headquarters; there Maureen's father urged her to ignore the buildings of professional politicians and put "herself." Professionals had suggested she cut her hair and wear more conservative clothes. When they told Maureen she couldn't, she was on a \$6000 budget, Jerome O'Connor told her that in old business of prize fighting, no one ever won a fight by sporting.

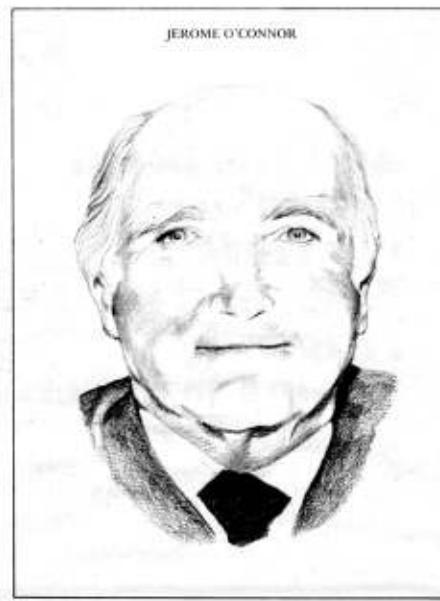
Take, for instance, a reporter I knew who once gave a business card. The card had only a name, title, and phone number. The man to whom it was given asked O'Connor, "What's this for? You want me to talk to this guy?" O'Connor evaded the question.

Reporter: "Oh, he wants to talk to me. What's he want to talk about?"

"I didn't say he wanted to talk about anything."

An observer watching the exchange told me the banner continued for an hour, with O'Connor saying little. O'Connor always wants to avoid saying anything himself, just letting the message subtly get across.

The family supports Maureen's bid for a strong mayorcy system and departmentalization of the City Council. "If each City Councilman had his own budget to work with, let's say things as essential as goodwill loans, then these would be as end as dipping into tax money that wasn't specifically allocated to the City Councilman," Mr. O'Connor asserted. She sat in one of the comfortable deep green contemporary chairs in the family living room. The chair I was sitting in,



JEROME O'CONNOR

**SHE LUCKED OUT;
SHE HAS CHARISMA.
THE TIME WAS RIGHT
FOR HER TO RUN."**

There is no doubt that O'Connor is looking out for his daughter. He said to me midway in the conversation: "Now, let me interview you. Where did you get the phone number and how are you going to write this story?" So we talked politics, dipping in and out of the various controversies that have stirred in the City Council this past year. His wife Frances, whom he married when he was 34, joined in the conversation. "Here is my hidden jewel," he said as he introduced her to me.

She, a gray-haired matron, would constantly bring up a point or elaborate, chiding her son for such reticence, yet allowing her to say what he would not say. What O'Connor doesn't say is probably the most revealing thing about him. His numerous connections to the old "open city" of San Diego, when gamblers walked the streets and houses of women and gambling were legal, he has a reservoir of knowledge that is difficult to tap.

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**HE'S AN IRISH
POLITICIAN;
UNFORTUNATELY
HE GREW UP IN
SAN DIEGO, IF HE'D
GROWN UP IN
BOSTON, HE
WOULD HAVE BEEN
MAYOR."**

she said, was once Sam Mihnev's. "The furnishings? Well, the room is done in early Haloween with leftover furnishings from the restaurants and a few bargains." She showed me a beautiful refinished table. Mr. O'Connor had purchased for fifty cents and told me about Maureen's life as the second woman on the City Council.

There were so many calls from John Q. Public when she lived here with us, all started out as Republicans, Mrs. O'Connor said, but now the tendency is splitting. "But we're still overwhelmed toward the Republicans," she added. Personally, she will never change her party affiliation.

At oh, Mr. O'Connor is in magnificent physical shape; he keeps fit by jogging daily. Recently he can run eight miles before his daily trip downtown. A few years ago, he came in second in the 26-mile Walk for Mankind. A sixteen year old beat him.

Those who know him and his concern for his daughter Maureen say he never asks that any information about her be covered up. He's just concerned that if she ever gets in over her head, he wants to know about it first.

He had heard that Mr. O'Connor carries in his head the knowledge of over thirty years of San Diego politics. "I don't know where you could find a man with such political savvy and intuition, except maybe in Boston," one newcomer told me. "He's an Irish politician, unfortunately he grew up in San Diego. If he'd grown up in Boston, he probably would have been mayor."

A review by Karl Keating

"Bicycling isn't much like anything else," and make no mistake about that. "It has similarities with walking and running and even with mountain climbing, but as a sport it's unique. The feeling and discipline of pedaling yourself on an incredibly efficient and simple machine over hundred miles isn't quite like any other." Or so the scintillating introduction to this compendium on the touring

bicycle touring and camping

By Two Wheel Travel, Dell Publishing, \$3.

two-wheeler begins. To be sure, bicycling is not like anything else, but then neither is astrometeorology.

Odes to the splendor of bicycling as an "aesthetic experience," whatever that means, tend to suffer from the over-dramatization that is found in much of the current back-to-nature writing. Half of this book consist of inelegant and grammatically losing odds (House would have been applied). I mean it's rhetorical garbage. But if the reader can wade through the superfluities, he can, deep within the bindings and along the margins, find a host of valuable information.

Before continuing, I should say that this book is wholly about ten-speeds, especially those rigs outlined for long-distance touring and camping. Look elsewhere for the lowdown on three-wheelers and do-it-yourself repairs.

The first of the four sections of this treatise is entitled, appropriately enough, "Bicycling." It is here that one learns about riding techniques, touring societies, bicycle carriers, and the utter desecration of the English language. This section should have been bypassed. Skip.

The next major subdivision concerns the mechanical aspects of bicycles, and here the book shines. The adhesiveness jargon is largely absent, and in its place is found detailed information on the power train, gear theory, brakes, tires, paddles and bags: on just about everything except frames, the omission of which is not explained, I have one substantial complaint about this section. The authors glorify tubular tires, which actually have no tubes, no air, an almost sacrilegious degree, and they correspondingly downplay the value of clincher or wire-on tires. The rationale is that tubular tires weigh a few ounces less. But they are considerably less roadworthy, and when the rider is already carrying forty pounds of camping equipment, who cares about those ounces? Aside from that reservation, this section gets a gold star.

The third, and very short, section deals with credit cards (how to procure them), pace and rhythm (the development thereof), and maps (where to write). Nothing insidious here.

Finally is a series of nine chapters which form a goldmine for bicyclists and regular campers and hikers alike. Included are detailed charts on tent specifications, equipment supplies, and sleeping bags. For the ardent there is a chapter on do-it-yourself gear ("Sewing isn't difficult as you think, and some of the stiff kit make it easy"). And for those who get lost in the outback, there is a two-page spread on Found Trail, the general advice being: don't.

The title is predictably enough, *Bicycle Touring and Camping*. This is another one of those Dell books printed on high-grade newsprint; when opened flat it is tablet size. Besides the useful information and the sophomore poems to Mother Nature may be found scores of pictures; pleasing filler for the literate. All in all, at three dollars this is a delightful, and occasionally valuable, work.

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★FILM★

READER'S GUIDE to San Diego movies

Ari's Fools — Expensive confectionary farce in which a Miss Ari loves someone else, so she pretends to be his mother and Jane, commoner, reluctantly takes up with him. (A) (Terrible film, 100 minutes)

Bad Company — A new passion, set in the 1930s, drives a man (John Wayne) and Robert Redford, the writing team that drafted the BONNIE AND CLYDE legend, toward each other. (C) (Fashion Valley)

Berkshire — A chilly-looking film made by a French couple about their married love affair under her then-husband, Roger Vadim's direction. There are scenes and scenes, like those in *The Moon Is Blue*, but all the frenetic stuff at random. It is better written than the average American movie. (Milan Valley Center 31)



Bugs — A tragic-in-comedy romantic movie, made with stars (and some) and visitors. (California, Ranchos Del Mar)

BROADWAY F 314 F Street, San Diego THEATRE

BOB CRANE (TV's Hogan's Heroes) in SEND ME NO FLOWERS

My Norman Borsh and Carol Moore

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Bless the Beasts and the Children — A Stanley Kramer lesson in humanity, occasioned by the daughter of a woman (Audrey Hepburn) who longs for Karen and Richard Carpenter. Deep feelings. (B+)

Blood from the Mummy's Tomb — The most gaudy movie of the late Seth Rogen, who does a terrific job of creating suspense. Some thrills are there, though. (B) (Goodie, badie master. Directed by Michael Cottier, lastly. (Cinema 3)

Bloodred — It's an Richard Burton film, but it's not what you'd expect. Along the way, the ever-eccentric hero sniffs off the likes of such pleasure-seekers as Flora (a well-acted Linda Thorson), with whom John Astin has as the drowsy yet gay girl next door. Edward Givry's movie, like most, overstates its case, but it's a good effort. (B) (Pleasant Drive-In)

Bonnie and Clyde — Charles Bronson as half-baked, bickering both the mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it makes many more than fast and wholly predictable. The southern belle, however. (El Capitan Drive-In)

Day of Wrath — A 1948 Danish classic with 17th Century witch-hunting as its subject. The film is a bit uneven, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Diamonds — Far off-kilter, Sven Nykvist's debut movie, both the mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it makes many more than fast and wholly predictable. The southern belle, however. (El Capitan Drive-In)

Dracula — Far off-kilter, Sven Nykvist's debut movie, both the mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Endless Love — For his first feature film, director Michael York presents, Stacey Keach seems to have very orderly notions of what he wants to do, especially in the matter of sex. (El Capitan Drive-In)

Father of the Bride — A 1963 classic, dealing with 17th Century witch-hunting as its subject. The film is a bit uneven, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part II — A 1975 follow-up to the first, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part III — A 1977 follow-up to the second, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part IV — A 1978 follow-up to the third, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part V — A 1980 follow-up to the fourth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part VI — A 1982 follow-up to the fifth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part VII — A 1984 follow-up to the sixth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part VIII — A 1986 follow-up to the seventh, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part IX — A 1988 follow-up to the eighth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part X — A 1990 follow-up to the ninth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XI — A 1992 follow-up to the tenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XII — A 1994 follow-up to the eleventh, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XIII — A 1996 follow-up to the twelfth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XIV — A 1998 follow-up to the thirteenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XV — A 2000 follow-up to the fourteenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XVI — A 2002 follow-up to the fifteenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XVII — A 2004 follow-up to the sixteenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XVIII — A 2006 follow-up to the seventeenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XVIX — A 2008 follow-up to the eighteenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XX — A 2010 follow-up to the nineteenth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXI — A 2012 follow-up to the twentieth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXII — A 2014 follow-up to the twenty-first, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXIII — A 2016 follow-up to the twenty-second, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXIV — A 2018 follow-up to the twenty-third, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXV — A 2020 follow-up to the twenty-fourth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXVI — A 2022 follow-up to the twenty-fifth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXVII — A 2024 follow-up to the twenty-sixth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXVIII — A 2026 follow-up to the twenty-seventh, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXIX — A 2028 follow-up to the twenty-eighth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXX — A 2030 follow-up to the twenty-ninth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXI — A 2032 follow-up to the thirtieth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXII — A 2034 follow-up to the thirty-first, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXIII — A 2036 follow-up to the thirty-second, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXIV — A 2038 follow-up to the thirty-third, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXV — A 2040 follow-up to the thirty-fourth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXVI — A 2042 follow-up to the thirty-fifth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXVII — A 2044 follow-up to the thirty-sixth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXVIII — A 2046 follow-up to the thirty-seventh, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXIX — A 2048 follow-up to the thirty-eighth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXX — A 2050 follow-up to the thirty-ninth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXI — A 2052 follow-up to the forty-first, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXII — A 2054 follow-up to the forty-second, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXIII — A 2056 follow-up to the forty-third, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXIV — A 2058 follow-up to the forty-fourth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXV — A 2060 follow-up to the forty-fifth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXVI — A 2062 follow-up to the forty-sixth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXVII — A 2064 follow-up to the forty-seventh, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXVIII — A 2066 follow-up to the forty-eighth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXIX — A 2068 follow-up to the forty-ninth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXX — A 2070 follow-up to the fifty-first, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXI — A 2072 follow-up to the fifty-second, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXII — A 2074 follow-up to the fifty-third, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIII — A 2076 follow-up to the fifty-fourth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIV — A 2078 follow-up to the fifty-fifth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXV — A 2080 follow-up to the fifty-sixth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVI — A 2082 follow-up to the fifty-seventh, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVII — A 2084 follow-up to the fifty-eighth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVIII — A 2086 follow-up to the fifty-ninth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIX — A 2088 follow-up to the sixty-first, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXX — A 2090 follow-up to the sixty-second, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXI — A 2092 follow-up to the sixty-third, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXII — A 2094 follow-up to the sixty-fourth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIII — A 2096 follow-up to the sixty-fifth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIV — A 2098 follow-up to the sixty-sixth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXV — A 2100 follow-up to the sixty-seventh, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVI — A 2102 follow-up to the sixty-eighth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVII — A 2104 follow-up to the sixty-ninth, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVIII — A 2106 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIX — A 2108 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXX — A 2110 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXI — A 2112 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXII — A 2114 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIII — A 2116 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIV — A 2118 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXV — A 2120 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVI — A 2122 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVII — A 2124 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXVIII — A 2126 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXIX — A 2128 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXX — A 2130 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and fear. (El Capitan Drive-In)

Father of the Bride Part XXXXXI — A 2132 follow-up to the七十, with the same mismatched and the mismatched who is pursued for a white man's killing. The film is a bit slow, but it's a powerful, atmospheric, harrowing tale of superstition and

mr. fixit

HANGING
THINGS
ON
THE
WALL

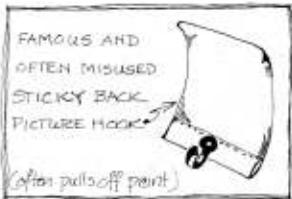
The art and science of hanging pictures has been much neglected. Everybody knows how to hang pictures, so there can't be anything to it, runs the popular wisdom. Many a real estate agent, stuck with apartments having cutters all over the walls where tenants put up their art collections and mementos, wishes the popular wisdom would be dispelled.

"Have you ever tried to pound a nail into a flowerpot?"

Have you ever tried to pound a nail into a flowerpot? Obviously, it would never work. The flowerpot would shatter. But everybody pounds nails into plaster, which has very little reason to work any better. It plasters does not actually shatter when a nail is pounded into it, it is at least weakened, so that any weight applied to a nail in it will soon complete the disintegration.

But there are mounting devices more satisfactory than nails, and no reason to hesitate to put up anything on any wall. To which end is provided this list of wall-hanging devices—which covers the range of applications from hanging a one-pound plaque or wood to hanging a suit of armor on brick.

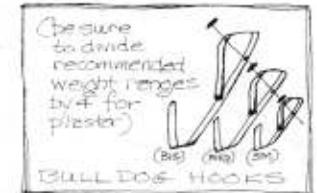
Sack-tucked. Picture Hooks are satisfactory for hanging very small items, weighing a pound or less. They have the unfortunate drawback of pulling off the paint if they are removed.



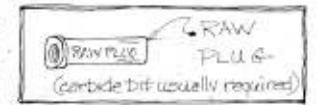
Plastic Anchors are used to make possible screwing light-weight materials like plaster or plasterboard. They come in two sizes, one for screws No. 10 and under, and one for screws No. 10 and over. To use a plastic anchor, you will need a drill, which is used to excavate a hole for the anchor. The size of drill to be used is specified on the package of anchors. Once the hole has been drilled, the anchor is inserted, and a screw is driven into the anchor, causing it to expand and hold firmly in the wall. Since drills can be rented from your local hardware store for as little as \$1 a day, this is not a difficult process and is far more satisfactory than a nail or bulldog hook in plaster or plasterboard. Screws with plastic anchors can often be used for lightweight shelf-bracket supports as well, but are not the best choice if the shelf is to support heavy books.



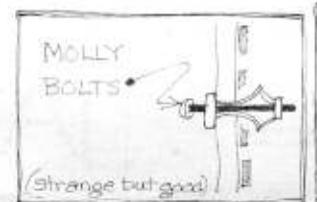
Bulldog Hooks are ideal for hanging things in wood. They come in varying sizes, suggested for particular weight-usages. These weight ranges are for hanging in wood, however. If you use a bulldog hook in plaster, plasterboard, or wall-board, divide the suggested weight by four. And never, no matter what the package claims, should you try to hang an item weighing more than 25 pounds in plaster using a bulldog hook.



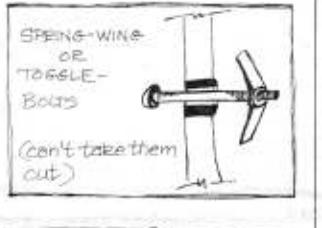
Ralphins are useful if you have a stronger wall—one made of a concrete-plaster combination, or of masonry. Once again, the process is to drill a hole, and insert the plug—which is made of metal sheathed in fibers. The difficulty is that to drill is three harder materials you will have to bore a low-speed drill and a carbide bit. Other drills would melt. Concrete-plaster walls are often found in high-rise modern apartments.



Molly-bolts, or expanding screws, are the most unusual looking hardware in the lot. They take advantage of the fact that usually behind most plaster or plasterboard is an empty space, and they actually clamp onto the back part of the seal, thus distributing the weight over a larger area. The first step in using a molly-bolt is to drill a hole entirely through the plaster or plasterboard. Then the molly-bolt is inserted, and tightened, which draws the collar up against the back of the wallboard or plaster. Once it has been tightened, the base is permanently in the wall and the bolt can be removed without disturbing it. This is an advantage over the spring-wing, or shelf-support or novel back-saw—neither is position at the time the molly-bolt is installed. Because of their design, molly-bolts can be most successfully used in wallboard or plasterboard; sometimes with plaster, the lathe is back will interfere with the proper setting of the bolt.



Spring-wings or Toggle-bolts serve the same purpose as molly-bolts: they distribute the weight of the object being hung over the back of the wall. Often they come with longer bolts, which makes them better for thicker walls. To use a spring-wing, you must again drill a hole, only this time it must be large enough to accommodate the entire wing in its folded position. This can be a problem, since common household drills ordinarily have bits ranging in size up to a quarter of an inch, and a typical 1/8" diameter bolt would require a 3/16" hole. Once the hole has been drilled, the spring-wing must be taken apart and whatever it is to be fastened with the bolt must be put onto it, since the bolt can be tightened only once. If you do not plan to use a large item on the front of the wall, such as a shelf-bracket, washers may be required. If an object requires several springwings to mount, all the holes must be drilled first, and all of the springwings must be inserted in the same orientation, since there is no way to take them in or out.



Lag Shields, Ackerman-Johnsons, or Calkins are used in concrete or masonry for very heavy mounting. Cox-tron is often mounted using these. If you are ambitious enough to tackle a task of this nature, you should probably know more that can be told here.

"The drill went through very quickly and into a room in the next apartment, startling the residents there."

In some very modern buildings, there is so little space between walls that toggle-bolts cannot be used. Recently, I was drilling a hole in a townhouse, and to my dismay, the drill went through very quickly and into a room in the next apartment, startling the residents there. The only thing to do is in the case of such interior construction is to substitute a molly-bolt for the toggle-bolt, or try cutting the latter off.

Mr. Fixit would like to hear about your household problems. Write to him, c/o The Reader, P.O. Box 80803, San Diego, Calif. 92138, enclosing a stamped self-addressed envelope for his reply. Problems of general interest will be used for later columns.

IN-CREDIBLE STRING BAND

by Paul Omundson

It was way back in the Sgt. Pepper days of 1967 when the Incredible String Band first appeared. It was formed by Robin Williamson and Mike Heron, both of whom were steeped in the ways of the old-time folk masters.

LIQUID ACROBATS AS REGARDS THE AIR

So, with almost everyone else bemoaning the rise in electric guitars of San Francisco acid rock, funk-drums, sales of minicars, the Incredible String Band softly weaves their way through alien after-album of charming English-vintage folk. Like the musical equivalent of a bottle of old mellow wine, Incredible Strings make music that tinged with the rich warmth of English sea chanties and ballads.

Born from the beginning, the group flushed this simple, innocent music with its own unique concoction of magic. And now, with its 7th album, *Liquid Acrobats As Regards The Air*, the band gives itself again to be a master at creating blendings of traditional folk tunes and fusing it with Williamson and Heron's own unique musical vision.

If you think Pink Floyd gets strange at times, check out Williamson's lyrics on "Evolution Rag":

*our sir croquettes my children dear
if you want to save yourself time and
tear
history pictures follow me
evolution up the slopes of the sea*

Like all Incredible String albums of the past, this one bubbles over with mystical dreams of a serene, heavenward world where souls, unchained from their torment, can run free. If it sounds a little maudlin, it is. But like the Moody Blues and Pink Floyd, the group has built up enough skill and craftsmanship over the years to pull it off.

The folk influences on the music are evident right from the first cut, "Taking of the End," which starts out as a somber Medieval love ballad with deep warbling chords on harpsichord and organ. The real treat on side one is "Evolution Rag," done in the manner of a child's lullaby in a happy-go-lucky style reminiscent of the Lovin' Spoonful.

Side two continues with this type of easygoing fun song in another nonsensical ditty called "Adam and Eve." But then the organ belches out like thunder and you're back in a Medieval church for the remainder of the album except for a refreshingly melodic of traditional English drinking songs, titled "Jig," where the group really kicks it out with fiddle, spoons, an accordion, autoharp and banjo. It sort of sounds a bit like a foot stompin' 'bow down. And this is the genius of the Incredible String Band: an almost perfect fusion of traditional sounds and a mystic's dreams.

Now comes a basic, simple American rock, funk-drums sales of minicars, the Incredible String Band softly weaves their way through alien after-album of charming English-vintage folk. Like the musical equivalent of a bottle of old mellow wine, Incredible Strings make music that tinged with the rich warmth of English sea chanties and ballads.

Probably the faintest comment on this Savoy Brown appearance is to say that the group displayed genuine elan in maintaining its poise in a difficult situation.

AND HEAPING URIAH

They were preceded on the bill by Uriah Heep—a band of refugees from the days of acid rock. It may even qualify as the loudest organ-oriented group extant. Besides its capacity to entertain audiences, Heep has a bass-cleaved lead singer who (flat on his back mind you) can wave a hand in the air more or less in time with his hand. If you like inept Jagger imitations without Mick's flash and style, you won't want to miss him when Heep comes back to town. Also, aspiring guitarists, into the techniques of playing bent over backward or pelvic-to-guitar with a fellow band member, can certainly learn from this group. Otherwise, it's impossible not to observe that Uriah is really a hump.

by S.L. Ray

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Publisher James E. Holmes

Editor Alex Farnley

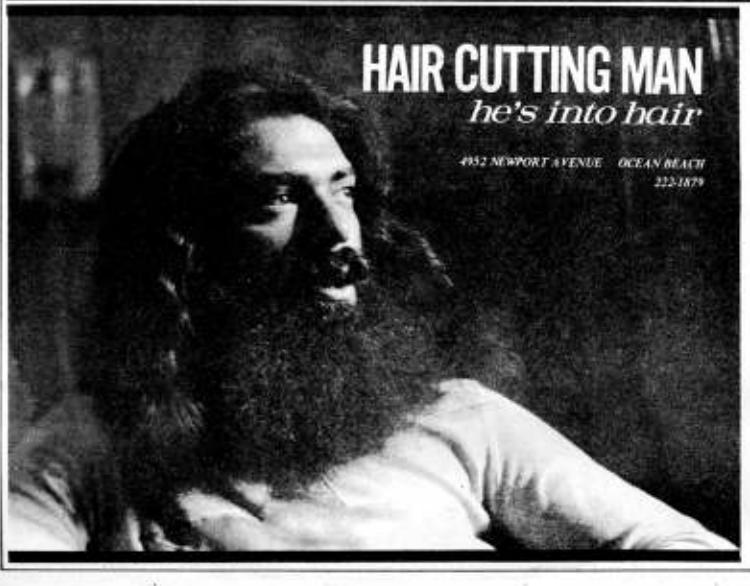
Advertising Director Terry Frank

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Contributing Editors Carl Leder
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Post Office Box 80803
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October 26, 1972

Notices

BASKETWEAVING Classes at "That Gallery," 1160 Town & Country, 8th & C. Tel. 276-3866. Materials included. These make great Christmas gifts! Call Josie, 255-1001.

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ON THE BEACH — 1 room ON the beach, 2nd fl., 2 bath, 1000 sq. ft. Kitchen & laundry. All you need is sheets and towels. \$255.00. Call 488-6776.

Wanted

WANTED: Musicians, dancers, writers, magicians, artists and other free souls. Come and get with being. At San Diego State College, Room 630 - 2 P.M. Starting October 26, 27, At San Diego State College, Arts Center - Lower Level. In the Council Chamber. Bring info. 279-6304 or 222-8849.

FEMALE mammalian needed; large place is O.B. Prefer studious. Call 222-3209 after 6, except weekdays.

NEED financial support for money-making artistic project. Call Walker, 488-6960.

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LOST: Half Siamese, half shorthair puppy. "Angie." White with tan patches on right eye. Del Mar area. Call Doc, 755-6663.

NEED ADVICE? Sister Mary will counsel on all matters—love, marriage, trimmings, etc. Call Extinct J. Open 9-10 daily. 427-4866, 1101 Broadway, Chula Vista.

HAPPY 23rd BIRTHDAY to Nancy and Larry. Hope you guys make it through tomorrow night — Nancy P.J.

MISS MANDY wants a birthday with 10 friends. 23 yr. old virgin.

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LOST: White cat with brown spots. "Mister" in vicinity of La Jolla Vista Apartments. Contact: Ramon, phone Cal 463-0160.

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