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READER

February 15, 1973

SAN DIEGO'S FREE WEEKLY

NOTICE

IMPORTANT ANNOUNCEMENT
BY THE LOST CAUSE PRESS
COMPANY ON THE BACK PAGE
OF THIS ISSUE.

Fall 1969.
Huntington Beach
at the Pier.
U.S. Surfing
Championships:
50,000 people
see Corky Carroll
regain the title,
Number One
U.S. Surfer.
Sunday,
January 28, 1973.
A typical
Southern California
beer bar and
Mexican restaurant
combination with
natural wood
facade,
wedged into a
tiny shopping
center amid the
oil wells near
Huntington Beach.
A small crowd
of curious
on-lookers and
friends
watch
Corky Carroll and
group
play a bar gig.



M. MacPherson

Being rated 4A is similar to being a Grand Prix
race car driver or a Michelin five-star restaurant...

—Albert Barret—

Corky Carroll was a surfer. By his own word, he "retired" in October 1972. Up to this retirement from contest surfing, Corky Carroll bounced in and out of the number one spot. He started surfing in 1956 at age eight, won his first contest in 1960, and continued winning until his exit last fall. He won all three of the Smirnoff professional contests held on the mainland. (Smirnoff has since moved their big surfing contest from Steamer Cave, near Santa Cruz, to Hawaii.)

Carroll is still rated as a 4A surfer. (Being rated 4A is similar to being a Grand Prix race car driver or a Michelin five-star restaurant — the best of the best.) And Corky Carroll has enjoyed a fair amount of public exposure in places where the term "4A" would sound like a midget cup size. He has been on several Wide World of Sports shows, and television's *The Thrillseekers* has a number of different film clips featuring Carroll which seem to turn up every month or so.

Despite his success on the contest circuit, Carroll as a surfer has his detractors. These non-believers claim that much of his success has come from the publicity generated by Hobie Surfboards (most winning surfers gain their livelihood from the board manufacturers who sponsor them.) Corky Carroll started

out riding for Harbor Surfboards, then switched to Hobie in 1962. Hobie, a surfboard industry giant, has spent a lot of money promoting their product. And much of this promotional budget goes for advertising in the surfing magazines. And naturally the board manufacturers like to see articles and pictures on their products and the surfers they sponsor. Carroll, however, got heavy coverage when he rode for Harbor, for Hobie and even when he rode his own low-budget surfboard company, Corky Carroll "Space-Sticks".

When you are on top, Carroll admits, surfing can be lucrative. He hesitantly concedes an income of around \$30,000 a year while at the peak of his surfing career and says the bulk of his income came from promotional activities. In winning all three mainland Smirnoff contests, he received \$10,000, but got \$2,500 and all the clothes he wanted from Jantzen, and got his board company money. He even got \$100 for doing a Bongo Board ad.

During the World Surfing Championships at Ocean Beach last fall, an unknown album, *Laidback*, was constantly played over the public address system. The surfing waves were very small, and the master of ceremonies grew weary of talking about the non-existent surf; consequently *Laidback* got a lot of "air time". The M.C. mentioned

several times that the record was "by and for surfers — a collection put together by Corky Carroll, himself a top surfer."

But Carroll, interviewed in his present home in San Juan Capistrano, says he is now a musician. "I only surf for fun; I play music for a living." *Laidback* sounds like a quick promotional effort: Carroll admits that "it was just a bunch of friends. It wasn't very serious; we just put it together for fun." They pressed 1000 records and sold 1000, but it was a beginning.

Since the record was released early last fall, things have changed. First, Corky Carroll's "retirement" has been re-organized to better complement Carroll and local media personality Gabriel Wisdom. After meeting Carroll at the World Surfing Championship and hearing Carroll's record, Gabriel Wisdom stepped in as his manager.

Carroll's group, "Friends," has been re-organized to better complement Carroll and April (the only hold-over from the period when *Laidback* was out.) Added were Lindsay Farr, flute; Doug Farther, electric violin; and Glen Howard, electric bass. Pressed as to what the group sounds like, both Carroll and his manager Wisdom are somewhat evasive, saying that it is "kind of hard to put Carroll and Friends in a class," that "they are

(continued on page 61)

events

DIRECTORY

Actor's Quarter	480 Elm	234-9325
California State Univ.	San Diego	286-5204
Civ. College Theatre	1414 S. Sts.	239-7854
Community Concourse	3rd & B Sts.	236-6510
Conrado Playhouse	Silver Strand, Coronado	435-4886
Crystal Palace Theatre	3785 Ocean Front Walk	488-8001
Fine Arts Gallery	Rail' on Park	232-7931
Folk Arts	3rd & 5th Ave.	291-1786
Jewish Community Center	4079 54th	583-3300
La Jolla Art Assn.	7917 Girard Ave.	459-3001
La Jolla Museum	700 Prospect St.	454-0183
Mission Playhouse	3960 Mason, Old Town	295-6453
Off Broadway Theatre	314 S. Street	235-6178
Old Globe Theatre	Balboa Park	233-2255
Palomar College	Palomar College	744-1150
Patric Playhouse	373 Hale Ave., Escondido	746-6669
San Diego Art Institute	Balboa Park	234-6546
San Diego Public Library	820 S. Street	236-5900
Sports Arena	3500 Sports Arena Blvd.	224-4171
Stockton Art Gallery	Balboa Park	239-5546
UCSD	La Jolla	463-3362
USD	Alcala Park	291-6480
USU Conservatory	350 Cedar Street	239-0391
Valley Music Theatre	1340 Broadway, El Cajon	442-0473

THEATRE

DON JUAN IN HELL, Stagehouse Theatre, Grossmont College, Thursdays, Fridays & Saturdays through February 17, 8:30 P.M.

FIDDLER ON THE ROOF, Valley Music Theatre, February 8-10, 8:00 P.M., February 11, 7:00 P.M.

ONE FLEW OVER THE CUCKOO'S NEST, Cassius Carter Center Stage, Tuesdays, Wednesdays & Sundays 8:00 P.M./Fridays & Saturdays 8:30 P.M., until February 24.

SAY WHO YOU ARE, Old Globe Main Stage, Balboa Park, Tuesdays, Wednesdays, Thursdays & Sundays 8:00 P.M./Fridays & Saturdays 8:30 P.M., until February 24.

ARSENIC AND OLD LACE, Patio Playhouse, Fridays & Saturdays through March 3, 8:30 P.M.

A THOUSAND CLOWNS, Actor's Quarter, Fridays & Saturdays through February 17, 8:30 P.M.

DINNER BRIDGE, FACE CARDS, Crystal Palace Theatre, Fridays, Saturdays & Sundays through March 11, 8:30 P.M.

SNOW WHITE, Junior Theatre, Casa del Prado, Balboa Park, February 9, 7:30 P.M./February 10, 11, 2:00 P.M.

CINDERELLA, Actor's Quarter, Saturdays & Sundays through February 18, 2:00 P.M.

MAJUMIT, Mission Playhouse, Old Town, Saturdays, 8:30 P.M.

OLD TIMES, Mission Playhouse, Old Town, Fridays 8:30 P.M.

THE TAMING OF THE SHREW and an Elizabethan Fair, Theatre West, U.S.I.U. Conservatory, February 10-14. Fair starts 8:00 P.M., curtain 8:30 P.M. Free-reservations required.

PETER AND THE WOLF, Puppets Please Group, Puppet Theatre, Balboa Park, February 12, 1:30 P.M. and 2:30 P.M.

SPORTS

HOCKEY, Gulls vs. Denver, Sports Arena, February 8, 7:30 P.M.

BASKETBALL, Aztecs vs. Long Beach State, Sports Arena, February 10, 8:00 P.M.

BASKETBALL, Conquistadors vs. Dallas, Peterson Gym, Cal State Univ., February 11, 7:30 P.M.

HOCKEY, Gulls vs. Phoenix, Sports Arena, February 11, 7:00 P.M.

BASKETBALL, Conquistadors vs. Kentucky Colonels, Peterson Gym, Cal State Univ., February 13, 7:30 P.M.

BOXING, Muhammad Ali vs. Joe Bugner, Closed circuit telecast, Sports Arena, February 14, 6:30 P.M.

LECTURES AND TALKS

THE FIRST WAVE, Vivian Fine, Building 409, Matthews Campus, U.C.S.D., February 8, 12 noon.

AUDUBON FILM SERIES, Sky Island: Arizona's Chiricahu Mountain Range, Roosevelt Jr. High School, February 9, 7:30 P.M.

CONNOISSEUR LECTURE SERIES, Cully Burdett, Interior designer, Electric Collector, Copley Auditorium, Fine Arts Gallery, Balboa Park, February 10, 10:30 A.M. Admission \$2.00, reservations required, call 232-7331.

THE PACIFIC COAST, John K. Steens, Copley Auditorium, Fine Arts Gallery, Balboa Park, February 14, 5:00 P.M., Admission charge.

MUSEUMS AND GALLERIES

MAN'S COMMUNICATIONS, Early cameras, print, wiring, media techniques, European dolls, Round the world Cradleboards, Museum of Man, Balboa Park, continuing.

FAMOUS COUPLES FILM SERIES, The Thin Man, Sherwood Hall, La Jolla, 8:00 P.M., February 14, 8:00 P.M.

MARK ELLIOTT LUGO multi-media pieces, S.D. Library (Central), through February 22.

CHEN TING SHIH, Chinese artist of Film Moon Group, Fine Arts Gallery, Balboa Park, through February 18.

HURSCHLER TAPESTRIES, Contemporary American and European tapestries, Fine Arts Gallery, Balboa Park, through February 14.

ALFRED MITCHELL, La Jolla Art Association, through February 14.

STAN SOLLEDER, JOSEPH GARCIA, watercolor and mixed media, San Diego Art Institute, through February 25.

MUSIC

ALBERTO REYES, pianist, Maya Hall, Southwestern College, February 8, 8:00 P.M.

ELECTRONIC MUSIC, U.C.S.D. student composers, Recital Hall, U.C.S.D., February 8, 8:00 P.M.

OPERA, Romeo & Juliet, Civic Theatre, Community Concourse, February 9, 8:00 P.M., February 11, 2:30 P.M.

DOC SEVERINSON, Civic Theatre, Community Concourse, February 10, 7:30 P.M.

PME CONFERENCE ON COMPUTER PROGRAMING AND MUSIC, Building 408, Matthews campus, U.C.S.D., February 14 & 15.

SAM CHATMON, "The Mississippi Sheik," blues, and Guy Carawan, folk, Folk Arts, February 9 & 10.

HARPSICHORD, Elizabeth Hamilton and John Kuzma, St. Paul's Episcopal Church, 2705 5th Avenue, February 11, 8:00 P.M.

SOPRANO, Rita Gilman and pianist Louis Blake, St. Andrew's by the Sea Episcopal Church, La Jolla, February 11, 4:00 P.M.

ST. OLAF'S CHOIR, Civic Theatre, Community Concourse, February 12, 8:00 P.M.

CHAMBER MUSIC, Vocal and Instrumental, S.D. Library (Central), February 13, 7:30 P.M.

MUSIC FOR CONTRABASS, Bartram Turetzky and ensemble, Building 409, Matthews Campus, U.C.S.D., February 14, 8:30 P.M.

PME CONCERT, Yuji Takahashi with PME fellows, Building 408, Matthews Campus, U.C.S.D., February 10, 8:30 P.M.

PLEASE BE SURE TO CHECK FOR CHANGES IN TIMES OR DATES OF THESE EVENTS.

TELEVISION

THURSDAY, FEBRUARY 8

MOVIE: Fair Sall, Henry Fonda, Don O'Herilly, Channel 39, 7:00 P.M.

THE ADVOCATES, Discuss a National Court of Appeals, Channel 15, 8:00 P.M.

AN AMERICAN FAMILY, continuing visit with the Loud family, channel 15, 9:00 P.M.

FRIDAY, FEBRUARY 9

WASHINGTON WEEK IN REVIEW, Channel 15, 8:00 P.M.

HALL OF FAME, You're a Good Man Charlie Brown, New York stage production, Channel 10, 8:30 P.M.

MASTERSPIECE THEATRE, Tom Brown's School Days, Part 4, Channel 15, 9:00 P.M.

SATURDAY, FEBRUARY 10

BASKETBALL: Stanford vs. Oregon, Channel 8, 2:30 P.M.

MOVIE: Carol, Jean Renoir's play stars Leslie Caron and Mel Ferrer. Suspense story about Gestapo hunt in the midst of occupied Paris, Channel 15, 7:00 P.M.

MOVIE: The Andromeda Strain, Channel 10, 9:00 P.M.

MOVIE: Film Odyssey presents Beauty and the Beast, Jean Cocteau's version of the classic fairy tale, French, 1248, Channel 15, 9:00 P.M.

SUNDAY, FEBRUARY 11

DUKE ELLINGTON, We Love You Madly, tribute to Duke Ellington, Channel 8, 9:30 P.M.

EVENING AT THE POPS, featuring 12 year old violin virtuoso Lilit Gimpel, Channel 15, 7:30 P.M.

MONDAY, FEBRUARY 12

OPERA THEATRE, The Trial of Mary Lincoln, Channel 15, 9:00 P.M.

BUCKLEY vs. GREER, Wm. F. Buckley Jr. clashes with Germaine Greer, Channel 15, 8:00 P.M.

DIRECTORY

6	XETV	1430 7th	234-8431
8	KFSN	1405 9th	232-2114
10	KGTU	How 94 and 47th	-262-2421
15	KPBS	Cal. State University	286-6415
39	KCST	8330 Engineer Road	279-3939

NON-COGNITIVE

PROCESSES, West of Growth

ADVANCED NON-COGNITIVE PROCESSES, West of Growth

2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

CLASS MEETINGS 6:30-9:15

LOCATION: Room 110

PHYSICAL SCIENCE BUILDING, CAL STATE UNIVERSITY, San Diego

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INSTRUCTOR: CLAUDE F. FERNBERGER, Ed. D., Department of Physics and Professor of Physical Science



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READER

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Introduction to BACH

The instruments are all different (where is the guitar?), the tempo is strange, and the only dance that fits the beat is the minuet.

—Karl Keating—

Bach's music is stuffiness epitomized, or so the standard line goes. It is simplistic, redundant, and lacks perspective. But it is also exquisitely lovely for its much used simplicity, when contrapuntally redoubled, is transformed into patterns so intricate that the geometric lineaments on mosque walls are no comparison. And perhaps this is why Bach, that "old dead punk" is still very much alive today.

For someone brought up on rock, spoon-fed by the Stones, Beatles and lesser luminaries of the musical tradition of the sixties, Bach is hard to approach. The instruments are all different (where is the guitar?), the tempo is strange, and the only dance that fits the beat is the minuet. How does one go about introducing himself to the world of Bach?

I would suggest starting with Bach's most famous music, the six Brandenburg Concertos. And, if you are going to take the plunge, I suggest purchasing either one of what are definitely the two best recordings. My favorite is on the RCA label: "Bach: The Six Brandenburg Concertos," played by the Chamber Orchestra of the Saar, Karl Ristenpart conducting.

The concertos have a rather mottled history. Bach sent the scores to the Margrave of Brandenburg (hence the name) in 1721, two years after the Margrave had commissioned some courtly music. Bach never did produce anything specifically for the Margrave; he was too busy composing for Prince Leopold of Anhalt-Cöthen. Bach just decided to get his obligation to the Margrave out of the way—two years in an awfully long time to postpone the composing—so he sent him six concertos that he had written

while working for the Prince. The Margrave, since he was only a Margrave, had a rather small court and a rather puny lot of musicians, none of whom were especially good. They never could get the hang of the concertos, which are very difficult to play; so the Margrave reluctantly hid the scores among his personal papers. The concertos had not, to the date of their hiding, been played anywhere. Well, the Margrave eventually went to happier places, and his personal effects were divided among five feuding relatives, with the scores to the concertos going for about 24 groschen, less than a quarter of a shilling! Through some accident of history, they wound up at the Berlin State Library, where their brilliance as a verve were finally realized. Ever since they have been standard Bach fare.

Both of the recommended recordings are two-record albums. Two of the concertos, numbers one and five, are fairly long; each requires a full side. The other four are packed two to a side. The third concerto is undoubtedly the most famous, having been used, I venture, in absolutely every film portraying the wining and dining of eighteenth century royalty. The second concerto is the next most familiar. In fact, the second movement to it, the andante, has been used, in its Collegium Aureum version, as the theme music for William F. Buckley's show "The Firing Line." (Buckley is big on Bach.)

Herewith a little snippet from the jacket of the Collegium Aureum rendition: "The second, fourth, and fifth concertos follow the type of the so-called concerto grosso in which a group of soloists (the concertino) is juxtaposed to the accompanying orchestra of the ripieno players. In the first, third, and sixth concertos, on the other hand, the orchestra is composed of evenly balanced instrumental chords competing with each other and at times surrendering the lead to a single instrument out of their midst." Which is pretty much the way it is. (By the by, in the above quote, "ripieno players" means those who perform together, in con-jadistinction to soloists.)

I prefer the Collegium Aureum version because it is a bit crisper than the other. The instruments are a little sharper; there is little of that tonal fade-out so common in the recorder and oboe sections. Of course, for an equally mellifluous performance, the Chamber Orchestra of the Saar version is just fine. The prospective buyer should listen to both before buying either. But, for God's sake, get one of these two albums only. Forget the attempts of other artists. The Brandenburg Concertos are very difficult to play, and if they are not played perfectly, they sound terrible. Ask the Margrave ☐

What to say about a Tijuana restaurant

—Jeff Weinstein—

"Well, it would go something like this: 'Their main menu is a wonderful list of dinner entrees ranging from about two to three dollars, perhaps 20-25 items, some that are repeated daily and some special ones that appear as the food is available or as the cook chooses, like Spanish quail.' Which, by the way, is stewed quail in a burgundy wine sauce, very sloppy and tasty—a quailmeat looks like chicken-in-a-dark-room, and is rich. And I'd go on: 'The dinner starts with a plateful of a rather strange bleu cheese and hot Mexican rolls (and I stuffed myself on that, with some beer—the place has a great little bar in the corner, peopled by short men, usually with beers—I think the place has "atmosphere", but we'll get to that later)...which is followed by a soup of the day...and most days it is a very funny and very vile hot "vegetable soup" made with canned vegetables—pale carrots floating in state—but sometimes they serve a wonderful pea soup, not like the rich California hippie stuff, but a thin pea broth)...and then is served a salad which varies from bad to worse..."

"Is served? Jesus..."

"...mainly lettuce, a sliver of ham, and some cold red beets, those same carrots, perhaps some avocado... (but, and I know this is strange, I push away the carrots to the side of the plate, salt and pepper the thing a little too heavily, soak it in the good oil they have on the table, and eat it like it was the best thing on earth. Beer is wonderful. And then I eat the carrots, slowly, with a kind of perverse pleasure in their blandness...")

"Now wait. You're doing what you usually do. There's too much description of food, but not really enough of flavor and..."

"O.K., add a hint of onion and white pepper" to the pea soup if it'll make you feel any better. And?"

"And your prose is turning purple. Shouldn't you leave the pyrotechnics for description— which you don't have yet—of, uh, atmosphere? You know, like: 'And if you look carefully outside the greasy windows you can see one sailor, and then another, go from a taxi (which is always hovering) into a doorway you can't quite see...' Hey, that's pretty slick..."

"Well, if I'm going to paint the atmosphere it will be the atmosphere of my own pleasure, about the man who 'walked in, well-dressed, holding an incredibly bold cardboard flat of zorseage orchids which at first view were pretty tatty but slowly revealed two black sleek individuals, gorgeous flowers, sitting in real elegance amid their showy fellows..."

"Jesus..."

"You wanted atmosphere"

What to say about a Tijuana restaurant

Also, the people who come into play guitar for 'couples' are sometimes good, certainly better than the drunken clientele who sit along. The whole place feels comfortable; it's small, a really pleasant room in which to sit and talk and eat. Sometimes the hawkers who wander through get on my nerves, but that's my problem. The murals on the wall— Mediterranean pastels— have multiple vanishing points. What more could you want? Some of the entrees are fabulous; they serve whole shrimps in garlic sauce, clams in a green pea sauce which is probably not as good as it could be, but still is better than anything like I've had in San Diego—a whole mess of them, and the bread is perfect for soaking up the sauce, if you can fit it in. And an all right paella, and wonderful tomatia, fillet mignon for \$3, a great bean soup (not on the menu) and sometimes stuff in Basque style— like codfish—which is very salty, too salty for me. "Hey, how do you know what Basque style is? You know, actually I'm curious about how you think you know anything about any kind of food at all."

"I know this is strange, I push away the carrots to the side of the plate, salt and pepper the thing a little too heavily, soak it in the good oil they have on the table, and eat it like it was the best thing on earth."

"I know what I like. I just don't mind getting something mediocre now and then because it's all so varied. The menu changes every day. Every day! That went out years ago in most places. They do real cooking, so you can always say 'the cook got drunk and the cat fell in the stew' or something. Oh, and when you go, notice that the prices have—to me, anyway—tipped us nothing to do with the cost of the material; a few broiled mushrooms are priced just as much—or as little, rather—as the 'cuttlefish, in its own ink' which, 'I hear, is awful. And they serve—and duly name on the menu—canned eels..."

"When I go? You assume a lot..."

"They have a Mexican and lunch menu too, with 50c sandwiches if I remember correctly. And their fried potatoes are real potatoes, really fried..."

"In oil that tastes different each time because of what was fried before?"

"Yep..."

"And the potatoes can taste like..."

"Yep..."

"Where is it?"

"7th and Revolution, across the street from the Jai Lai palace, on the corner..."

"And it's called?"

"Chiki Ha..." ☐

"You wanted atmosphere"

SAN DIEGO'S



MOST UNIQUE MOVIE GUIDE

DUNCAN SHEPHERD

Band Country - David Newman and Robert Benton, authors of BONNIE AND CLYDE and THERE WAS A CROCKED MAN...

Bananas - Woody Allen's humor is not very subtle, nor very vivid, but very conceptual. 'Wouldn't it be a scream if...'

Bennie and Clyde - Loaded with lurid plots for pop-overlaid 'youth' sentimentality...

Buck and the Preacher - For his first screening of a pure movie book...

Bullitt - The smart glamour of Steve McQueen's Super 8, the wardrobe...

Child's Play - Game of wit and wits, and in a mucky Catholic boy...

Child's Play - Game of wit and wits, and in a mucky Catholic boy...

A Clockwork Orange - Whatever the name of Anthony Burgess' lost novel...

Deliverance - Rather too dreamily photographed about four Atlanta businessmen...

The Emigrants - First installment in Jon Troan's projected multi-part narrative...

The Fox - Diagrammatic adoption of a Lawrence short novel admits of very unexciting moments...

The French Connection - Low minded movie lacks innocent wisps of the distill of crime fighting...

Funny Day - Strain's debut movie, devoted largely to pumping up its guaranteed star...

Manterey Pop - The annual pop fest, shrouded with stars Placidio, Dylan...

The New Centurians - An L.A. cop's "inside" police novel of many pages...

The Outlawry - Sam Peckinpah's un-complicated action adventure stars covers some fairly firm and familiar territory...

Herold and Mandel - The incoherent jokes are predictable and the faux-solid body jokes are typical...

Jeremiah Johnson - The saga of a mountain man, called an anti-anti-hero, self-conscious "legendary"...

Jermiah Johnson - The saga of a mountain man, called an anti-anti-hero...

Kid Galahad - 1930s fight-reel film with Bogart, Bette Davis, Edward G. Robinson...

Lady Sings the Blues - Fanzioned such badly dubbed music as Toshiko Akiyoshi...

Lost of the Red Hot Lovers - Mawkish New Screen idea about an average Nice Guy...

The Man of La Mancha - Corroborated, musicalized, Broadwayized, Hollywoodized...

MASH - The upside down sense of humor is more nauseating than the bloody operating room splash-splashing...

Memoirs of Underdevelopment - Tomasa Alea's Cuban film of bourgeois intellectual who remains in Cuba after the revolution...

Monteury Pop - The annual pop fest, shrouded with stars Placidio, Dylan...

The New Centurians - An L.A. cop's "inside" police novel of many pages...

Outlawry - Sam Peckinpah's un-complicated action adventure stars covers some fairly firm and familiar territory...

Herold and Mandel - The incoherent jokes are predictable and the faux-solid body jokes are typical...

Jeremiah Johnson - The saga of a mountain man, called an anti-anti-hero...

Kid Galahad - 1930s fight-reel film with Bogart, Bette Davis, Edward G. Robinson...

Red Sun - Unassuming adventure picture such badly dubbed music as Toshiko Akiyoshi...

Reifer Madness - A 1936 "shocker" about the fall of a man who has been shot primarily for laughs...

Rules of the Game - Jean Renoir's rich, evocative fantasy of High Society in pre-WWII France...

1776 - Rather drab historical musical, set in Congressional Hall beneath the Liberty Bell...

Manterey Pop - The annual pop fest, shrouded with stars Placidio, Dylan...

The New Centurians - An L.A. cop's "inside" police novel of many pages...

Outlawry - Sam Peckinpah's un-complicated action adventure stars covers some fairly firm and familiar territory...

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The Unicorn Cinema

Evenings through Wednesday, 7:00-10:20pm, \$10.00-\$16.00

JAZZ CONCERT

Friday, March 2, 8:00pm, \$10.00-\$16.00

JAMAICA INN

1930 film by Fred Niblo about Piracy with Charles Laughton and Norman Drake

Ruth Gordon in Harold and Maude

with BUD COURT, WHERE'S POPPA? with GEORGE SEGAL

STRAND Theatre

ALL SEATS 75¢, 4950 Newport in ab. 223-3141

MOVIE THEATERS

Table listing movie theaters and their showtimes, including Academy, Aero Drive-In, and various neighborhood theaters.

Shamus - But Raymond as a New York private peeper, Directed by Buzz Kulik

Slaughterhouse Five - A pretty version of Kurt Vonnegut's novel about a man who's 'unstuck in time'...

Sounder - Authentically and gently peeks through with the title song by Lightning Hopkins...

Three in the Attic - Long-brained sex fantasy about a college swimmer...

The Train Robbers - New John Wayne western, with a muscular supporting cast...

Travels with My Aunt - Whatever happened to the Moggi Sign?...

Trick Baby - The iceberg Slim novel hits the screen...

The Vampire Lovers - Another (per) version of Sheridan Le Fanu's CARMILLA...

Where Does It Hurt? - Obviously only a mediocre rock 'n' roll...

Where's Poppa? - Mostly a mess, this attack on mother domination contains several of the most classic cases...

The World's Greatest Athlete - Disney's old fashioned single boy who excels at inter-caste activities...

Young Winston - Biographical balcony about Churchill's career as a venturesome lad...

Duncan Shepherd

Snapshot of a weekend in Ischia: From beneath the air-firer's silver bell...

An itinerary of the sights along the route would strongly suggest that this movie is to be a whirlwind of scenes...

The Jack Lemmon who impersonates Wendell Amburster, Jr. is completely familiar for his cartoon American Tourist traits...

Dispatched with the discreet haste and heroism of the hotel manager...

It takes Wilder slightly more than two hours and twenty minutes to tell through Amanti's curlicued storyline...

He finds a woman's body alongside his father's, finds that the upright old man, under the eyes of treating his health in the mud baths...

Wilder's movie is distinct from the other proclaimed comeback efforts...

Complications are ushered in unceremoniously - the flinching for expert licenses and zinc-lined confessions...

More than anywhere else, Wilder bids the negotiating and the snatches and blackmailers.



Amanti means retreat

The Jack Lemmon who impersonates Wendell Amburster, Jr. is completely familiar for his cartoon American Tourist traits...

Wilder's obligatory, name-dropping topical gags have never seemed as sour as in this impregnable, idyllic setting...

Wilder's stolid, unstylish independence that he promotes through this unlikely hero...

Wilder's movie is distinct from the other proclaimed comeback efforts...

Complications are ushered in unceremoniously - the flinching for expert licenses and zinc-lined confessions...

More than anywhere else, Wilder bids the negotiating and the snatches and blackmailers.

More than anywhere else, Wilder bids the negotiating and the snatches and blackmailers.

The whores' dresses were wonderfully degenerate with black gloves to the elbow and long dangling red feather boas.

Free Fun

-Kathleen Woodward-

If you want an elegant version of Shakespeare's Midsummer Night's Dream, you can drive to L.A. to see Peter Brooks' production at the Ahmanson Theatre where weekend tickets range from \$9.50 to \$40.00. Don't expect that production to ever come here don't expect San Diego to be L.A. or New York and don't expect San Diego theatre to be as good as L.A. or New York. Area high schools six months out of the year and traveling

for the other six as far east as you can go. Boston, Rhode Island, New York.

The latest addition to their repertoire is Brecht's Three Penny Opera, which they presented here Friday night at Montgomery Junior High School. The production was not so hot, in fact, it was only lukewarm, not because the music was thin and thrown together with guitar and kazoo or because the props and costumes were Goodwill Vintage and Casual (the whores' dresses were wonderfully degenerate with black gloves to the elbow and long dangling red feather boas). No, it was largely because Michael Hayes, the fellow who played Macheath, the charming rogue who holds the play together, was heavy-tongued (said his lines in a manner more appropriate to Longfellow's "By the shores of Gitchee Goomie") and lacked charisma. Too bad.

But don't airily dismiss a company because its latest effort is not yet off the ground. With Midsummer Night's Dream they sang a different song, buoyant and rowdy and rowdy, sidling up to Shakespeare and embracing him familiarly, as they should, instead of treating him with genteel Olympian distance. They opened the play by dancing down the aisles and shouting "The War is Over!" Peace in Vietnam—a real cause for celebration and the audience applauded, jubilant. That set the pace. They adlibbed occasionally with current slang ("right on," "every mother's son of us," "oh Thisbe baby") which worked perfectly and delighted the audience, especially the ten year olds who were preparing to stage their own Dream.

They played, in pun, with lust, the kingly Theseus raising his eyebrows meaningfully (not to say with a leer) and the slim Queen of the Fairies, Titania, wearing only the sheerest flowing, apricot gossamer nice, very nice. And they were successful with scenes of buffoonery (except for Puck—Michael Hayes again who acted as though he were slighted as though he were slightly drunk), putting, for example, the fellow who played the dainty Thisbe in black bandages and blonde wig, black beard and blowing ovation from the entire house.

The company has experience, and it has two exceptional talents, Connie West, needle-in-hat with lovely high cheek bones who played the homely Helena with perfectly awkward angles everywhere (she was splendid as the sultry whores-with-class Jenny in Three Penny) and Lester C. Jones who as Bottom was genial and expansive. These two young actors, both in their mid-twenties, show the importance of a group like the New Shakespeare. It provides an arena for actors to grow and exercise and it gives us low-cost (the lowest), out of the year and traveling

LETTERS

Dear Reader,

I was fairly pleased with your article on Amway and Bestline. Many people are not aware that, unlike Bestline, Amway only derives profit from products sold to consumers and not from recruitment itself. However, an error was made in describing the Amway purchase Volume Refund as varying from 3% to 75%. The actual figure is 3% to 25% (let's be reasonable!). Also, you implied that recruitment is necessary, which I'm sure Dr. Ferazi did not say. A person in Amway can theoretically reach any level without recruiting anyone. Sincerely yours, Raymond Greenwell Amway Distributor

Gentlemen:

In your February 1 issue, Kathleen Woodward quotes Nixon as saying "In our own lives, let each of us ask—no just what government will do for me, but what can I do for myself." She then labels this statement, presumably derogatorily, as "the new egotism."

If it is to be taken as egotism when a person goes out to produce something by his own work, what is it when he cheerfully accepts government handouts—which are acquired by government through the robbery and extortion of taxes, the fraud and counterfeiting of inflation, and in general through the compulsory seizure of the products of human labor? In

CORKY CARROLL mentioned in your February 1 issue is somewhat like a refined Beautiful Day when LaFlamme was playing with the Blues, Fatima, wearing only the sheerest flowing, apricot gossamer nice, very nice. And they were successful with scenes of buffoonery (except for Puck—Michael Hayes again who acted as though he were slighted as though he were slightly drunk), putting, for example, the fellow who played the dainty Thisbe in black bandages and blonde wig, black beard and blowing ovation from the entire house.

The group's sound can best be explained in terms of the group's structure. First of all, there are no drums or electric guitars, the mainstream of the rock sound. Rhythm is maintained by an electric bass and two acoustic guitars. This use of stringed instruments to provide the rock, or rhythm, is an interesting relief from the repetitive percussion patterns of normal rock. It brings to mind "Eleanor Rigby" and how it took a couple of playings before one could put a finger on what was different about that song.

Corky Carroll amplified on the differences between his group and a normal rock group: "Either the flute or the violin will play a lead line. The same as the lead line an electric guitar would play except that it's more subtle on the violin. Then the other of the two (flute or violin) plays off those lines. Half the time they are playing classical riffs in and out of our songs."

Gabriel Wisdom did not want one to expect too much from the band. He kept emphasizing that they had ex-

one case we have a man supporting himself; in the others, living as a parasite on others. In the conventional meaning of egotism, the second—which is precisely what Nixon was criticizing, though his policies hardly indicate sincerity in the statement—is far more egotistical.

There is another possible meaning, though. Both those who ask "what can my country do for me"—who are in effect dependants—and those who ask "what can I do for my country"—who are in effect slaves—are in the position of being dependent on and controlled by government, by the idols of the tribe. Kennedy's statement, in fact, was exactly appropriate to any totalitarian society; for it is the underlying premise of any free society that its institutions exist solely to serve the ends of its citizens, and are of no value over and above that function. By contrast, Nixon's statement, even if it only serves to indicate

February 15, 1973
how far his regime has departed from its own occasional rhetoric, mirrors the concept of a free society. And this might indeed be said to involve independence, and thus—if you want a derogatory word for independence—it might be called "egotism." As a statement, it is incompatible alike with conservatism, liberalism of the welfare-state variety, and Marxism—for all of these demand the subordination of the human person to institutions. But in this case, I think Ms. Woodward should not have used a loaded word for it, but should either have offered a critique of this view or kept silent.

I don't wish to be understood as a supporter of Richard Nixon. He has probably done more to extend the power of the State over the individual—the extent of the military/ corporate/ union/ welfare/ education/ bureaucracy system—than has any president since Roosevelt. But I think it sad that Ms. Woodward should criticize what is probably one of the few good things Nixon has even said in his career.

William H. Stoddard

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isted as a group only for a couple of months and had considerable work ahead. The worn-out cliché "got to pay their dues" finally seemed to fit the situation.

Carroll was more definite about the type of material the band plays. He referred to the band as "Beach People." "Instead of trying to do popular kinds of music that other people are doing, we are trying to come up with our own music that's based on what we know, the beach, the sea... Mainly we're trying to devise our own style, and our own songs... I can't quite picture myself singing a couple of songs about lying in a gutter in Chicago. I'm no big-city blues singer and I don't sing no rock and roll."

The gig in the Huntington Beach bar gave me a chance to evaluate Carroll and Friends in the flesh. Carroll has picked an exceptional follow-up musicians in the flautist and violinist. The lead and counterpoint provided by these two instruments is the most striking feature of the group. They laid a light, clean sound. Technically, the singing, both by Carroll and by April, were not up to the performance of the flautist and violinist. But then one

can't expect a Paul Simon or Carly Simon with only three months out of the water. Although April's voice is very strong and some of the lyrics are winsome ("L.A. Com": 90 miles an hour/I ain't going no where/I see all their ghost-like stares/L.A. Com's gonna drive me insane/Gonna ruin my brain), both Carroll and April could stand to sort out some technical problems with their modulation at a live performance.

One thing that can't but help the group is Corky Carroll's name. It has already helped bring Dennis Dragon and his Malibu recording studio and Gabriel Wisdom and his management. And it can't hurt in getting bookings. But probably the biggest advantage lies in the name being a household word in those homes with kids who know a skag from a skag. ☐



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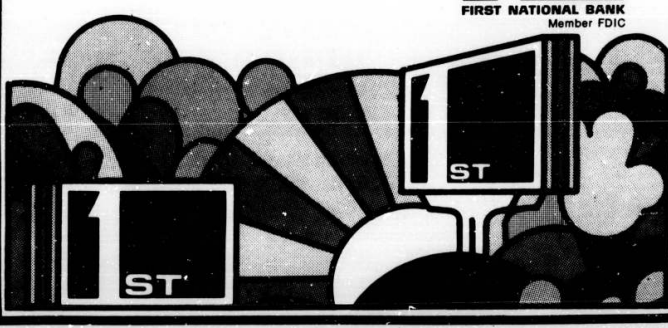
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TO SUE AT C.W.: I hope you don't like that snobball! Keep us apart. Next time let me come up and give me a big hug. H. Kade, at 536, February 7th

CRAZY IDE: WHERE are you? Contact Parts soonest! Did we offend them?

TO DEBBIE B at C.W.: Just want to remind you that blondes do have more fun, but don't ruin your lungs by smoking too much. Hope your English works out okay. Love ya, Meri.

HAPPY February Birthday to Glen Z. Greg W., Donna B., Linda S., Cathy S., and Ed J. Signed Cal S Brian.

HUMPHREY BOGART: Bat man has me stranded at Casa Blanca drinking girl. Please send Rod Stewart here to play and keep my happy. Angel.

J.R.: It seems like only yesterday but it's been two years since our first date. Thank you for making me happy. I miss you and think about you very much, kid. Love always, D.J.

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