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# READER

April 12, 1973

SAN DIEGO'S FREE WEEKLY

**"It was great. There was a turtle race, and one guy whose turtle was losing, picked it up and bit off its foot and ate it."**



## SEALS

—Carlos Bey—

The war in Vietnam really touched San Diego. It was here in San Diego that the largest number of wives became West Pac widows and POW wives, where the most war-bound ships left from and returned to, and where the largest number of POWs came back to. But it was also here that the going and coming of GIs and the eat-drink-and-be-merry, rollick-y fatalism from 1964 to 1970 brought to some parts of town the ambience of World War II Mickey Rooney movies.

Just ask a seal what it was like. You know, a Navy Seal. A Navy frogman who had been trained in parachuting and land combat. Created by President Kennedy in 1962 to form a Navy "counterinsurgency" force, the Seals fit right into Vietnam. Along with the

Green Beret Marines, Army airborne troops, and Navy fliers, they were the War's heroes. If Marines could sit around their clubs at Camp Pendleton and the Marine Corps Recruit Depot and talk about Dodge City and Con Thien and Khe Sanh, the Seals could sit around their clubs in Coronado and reminisce about their assassinations of Viet Cong, and Sealot and Dong Tam. But it seemed that the best Seal war stories were about San Diego.

Lounging around in the lounge at the Seal Team One's headquarters on the Strand in Coronado, two Seal officers wanted desperately to remember the good old days. "There was this warrant officer — what was his name? — he bought a used car and drove it off the Coronado ferry just for kicks," Lieutenant Rocke offered.

"Yeah, and there was Gerry. Remember when he went to that girl's party in Mission Beach and bit off the head of one of her pet

kittens. Oh, but he didn't eat it. He just spit it out on the floor." Lt. Kincaid one-upped his friend. "And then there was that party where they killed a real hawk and hung it over the beer kegs, so you couldn't help but get blood dripped in your beer."

The two khaki-uniformed lieutenants were very nostalgic about the 1960's. They didn't want to travel back to the 1950's, Vietnam, for them, was a good experience.

They said the Seals' intense hedonism in San Diego stemmed from the rotation between here and Vietnam every six months.

"Each six months we were here, we had to get in all the life we could." The *esprit d'corps* was specially strong between platoon members, who rotated back and forth together. "We were so dependent on each other for our lives over there, we were really tight here. We really clung together and partied together."

"We all lived in conclave,

usually in houses in Coronado. Some of us lived in the Sharp Mansion. You know, the guy the hospital's named after. He founded KFSD. We used to have the wildest parties. I remember one back in 1968. We sent out 500 invitations, bought kegs and kegs of beer, and sixty chocolate pies.

The first six people in the pie eating contest started to eat their pies but then picked them up and threw them at the crowd. Sooner or later, people were throwing all the other pies at each other. It was a mess. It was great. There was a turtle race, and one guy whose turtle was losing, picked it up and bit off its foot and ate it."

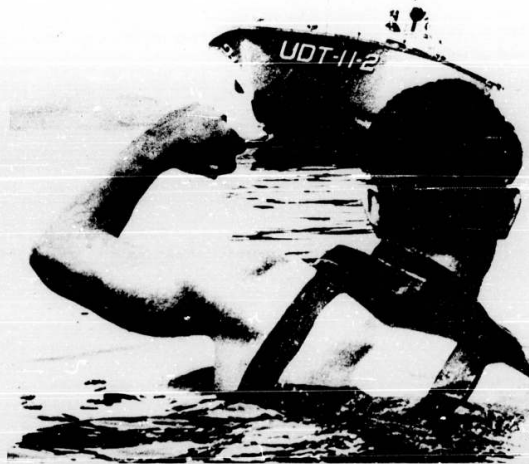
"We did a lot of wild-ass stuff. Remember Lowe? — he ran from the Beachcomber bar to Belmont Park with nothing on one night. And remember the time those guys went swimming nude in the El Cortez swimming pool?"

"Oh, and there was always the Downwinds (the officers' club at Boy's Island). We were always

throwing beer at each other there. That's how I met my wife. Throwing beer at her. I remember the time we threw beer down at the bullfights in Tijuana and got thrown out. Then we went to the Downwinds and got thrown out of there three times for throwing beer. We were just having fun."

"Yeah, we sure did a lot of R.F.-ing. We sure did. All in fun. Course there was Hank Leehan who carried it a little too far. He's in the penitentiary now." (Lt. Leehan, a Seal officer, and his platoon were caught last year smuggling heroin from Vietnam to the U.S. in a starlight scope (a light-intensifying device). Because the scope was a classified piece of equipment, it was not subject to the routine U.S. Customs search. But Leehan and company were caught.) "God, that was something. He was a good officer, a Stanford graduate and everything. That sort of ended everything. I guess that was carrying things a little too far."

(Continued on page 6, col. 6)



events

Table listing various events, venues, and contact information. Columns include venue names like Actor's Quarter, California State Univ., and San Diego Public Library, along with addresses and phone numbers.

MUSIC

A PLAY TO MAKE US SQUIRM

—Jonathan Saville—

To protect our peace of mind while we go about the daily business of our comfortable American lives, there are a number of things we must resolutely refuse to think about. One of these is that as we sit down to a good dinner approximately one billion people in the world are close to starving. Another is that our steaks and chops have been hewed out of the corpses of innocent animals, cruelly slaughtered. And a third is that the land we live on was stolen from its original inhabitants, also cruelly slaughtered.

Lately we have been having some difficulty in keeping the last of these out of our consciousness, and Arthur Kopit's drama Indians, now playing in a stunning production at the Old Globe, makes it even harder for us to go on forgetting the vast crime on which our mastery of the continent is based. No play could be more timely than this story of Buffalo Bill and Sitting Bull, which ends with the massacre at Wounded Knee on Christmas Day, 1890. Using a theatrical technique which discards realism in favor of emblematic confrontations of attitudes, Kopit has presented the historical events of deception, humiliation, and finally extermination of the conquered people, in the form of an obsessive American nightmare, all the more painful because it is so often spectacular and funny.

This theatrical quality, the self-conscious emphasis on the artificialities of play-acting and of the trivial and false entertainments that go on under the proscenium, is a constant theme of the modern theater, from Pirandello on. But in Kopit's play it is much more than a representation of the playwright's suspicions about the truth-value of his craft. William Cody, dare-devil destroyer of thousands of buffalo (and hence, inadvertently, of whole nations of Indians who depended on the buffalo for food), went on to become Buffalo Bill, hero of dime novels, chief showman in his famous Wild West Show, and actor playing himself in vulgar melodramas about Indians. In one of the play's most brilliant scenes, Bill performs in one of these melodramas before a presidential audience in the White House, and we see him, scarcely aware of his own shame, falsifying himself and participating in that falsification of Indian life which enabled Americans to avoid any sense of guilt they might have, and which remains with us in those Cowboy-and-Indian movies Marlon Brando (another actor playing himself) has recently denounced. The real Buffalo Bill, a tragic figure who good-naturedly humbled into being a fatal instrument of Manifest Destiny, turns into an utterly unreal vaudeville echo of

an utterly unreal Natty Bumppo; the real Indians, with their dignity, violence, pride and eloquence, become colorful whooping savages, stiffly counting out the steps of the white director's phony choreography; great chiefs make their living as stars of the sideshow; and the murder of a people is transformed into an entertaining fiction. Kopit's Indians is an effort — and, on the whole, a very successful one — to use the theater for once as a means of revealing the truth about this agonizing subject, rather than as a device for concealing such truth in a palatable bit of theatrical cream of wheat: to make the audience squirm, rather than congratulate themselves on the grandeur of their country's history.

This didactic intent is sometimes exaggerated to the point of detracting from the detriment of the play's dramatic force. Particularly at the very end, Bill's summing up (in direct address to the audience) of the American government's sins in its dealings with the Indians is thoroughly unnecessary, since each of those sins has already been shown in pungent dramatic action. Bill's own tragedy, the real focus of the play, is sufficiently didactic in itself, for it is the general American tragedy of warm heart, good will, a lust for fame and money that often overwhelms both warmth and goodness, an abandonment to the dynamism of American history so passionate that there is not time for moral scruples, and self-laceration after the fact, when it is too late to undo the wrong or repair the victims. And in Alan Fudge's marvelous performance, Bill's gradual realization of how he has gone wrong in his relations to his friends the Indians and to himself has been totally revealed to us, through speech, action, gesture, and even the very sequence of episodes that structure his nightmare, long before his last desperate attempt to justify himself to the audience.

Aside from Mr. Fudge, an actor of really astonishing talent, I must mention two others among a very strong cast. Tavis Ross, as Sitting Bull, does an exceptional job of conveying this character's ferocious arrogance and noble grief; and Joseph B. Cramer draws from the small part of the play's most brilliant moments. Bill has experienced in the theater. But the real star of this production is director Asaad Kelada, whose sensitivity to the play's meaning and incoherence in conveying it could scarcely be surpassed. Special credit ought also to be given to Steven Howell, the Old Globe's lighting designer, who responds to the complicated demands of this rapidly moving and phantasmagorical play with effects that are subtle, expressive, and often beautiful.

The Old Globe's Indians is a production you oughtn't to miss.



airborne music

Thirty thousand feet climbing. The clouds below were cotton: fluffy, alive, turbulent. The white-dazzle was so brilliant I had to squint. The illusion was of a ship carving its way through multitudes of tsunami; first one cloud engulfing us, then another. Such a passage across the skies emphasizes the mystery and majesty, as the phrase was used a couple centuries ago, of Nature and Nature's God.

—Karl Keating—

I was somewhere over the great expanses of southwestern desert when I tried the earphones. Just out of San Diego and four hours on, and I soon found myself spending much of those four hours listening to what I thought, and still think, may be the best music composed in this century.

drifts back, settling into a euphoric calmness. It features violins and horns and is the sort of stuff that quiet sunsets are made of.

Then there comes the quick, sprightly Mercury, the Winged Messenger. Holst here succeeds in presenting the ideal image of winged lightness and grace. The heavier instruments are absent. The music swings rapidly, almost too rapidly to follow, between chords that are almost as distant from one another as is harmonically possible.

Jupiter, the Bringer of Jollity, is not a laughable figure. Instead of an old King Cole, he is a Falstaffian character with the jollity of robustness. The central section of this movement was later to become the patriotic tune "I Vow to Thee My Country", known better in Britain than here. The Jupiter music is expansive and deep; the orchestration is especially rich.

The flip side begins with the very old, feeble, and slow Saturn, the Bringer of Old Age. Flute, harp, and string buses weave an alluring march which is gradually taken over by the brass as the old fellow begins to stir from his gerontal slumbers. Trumpets take us to the end where the terrible climax is marked by choruses of bells. Suddenly, the opening chords are heard again and the sunlight beams across the wing and onto my seat, all as if to reflect on the glories of old age.

Holst wrote Uranus, the Magician, before he had heard Dukas' "Sorcerer's Apprentice", which of course was used in Walt Disney's 1940 classic "Fantasia." The resemblance between the two works is striking, giving credence to the universality of the image of the magician. Even when the earphones were turned off, I could still hear the notes of the central crescendo of this movement echoing over and over: this most powerful section of the suite dwarfs the finale of the "1812 Overture" in its lingering effects. Lastly comes Neptune, the Mystic, which consists of a tune but of a shapeliness, cloudy harmony, suggesting a vision of timelessness. The orchestra swings gently between two distant chords, and almost without perception female voices come in. The instruments gradually fade away, while the voices remain as though suspended high above us. Their diminuendo is so prolonged that one wonders if he hears them from his speakers or only from his mind. An altogether fitting end for an airborne suite.

MUSEUMS & GALLERIES

JUNIOR ART FESTIVAL, Copley Avenue, Fine Arts Gallery, Balboa Park. Includes workshops for young people. Saturday, April 14, and a public showing of the completed works. Sunday, April 8, 1-3:00 P.M. (Please call the gallery for times and information on the workshops).

INDIAN. Contemporary Interpretation of the American Indian, Joe Nyir, Orr's Gallery, 2322 Fourth Ave., Sunday, April 8 through May 5.

PRE-HISPANIC MEXICAN ART from Jules Berman Collection will be exhibited at the Fine Arts Gallery, March 17 through May 5.

PHOTOGRAPHS by Lillian Fayman, Harry Crosby, and John Waggaman. Opens March 21 at La Jolla Museum of Contemporary Art.

PHILIPPINES: Isles of Many Colors, April 1, Museum of Man, Balboa Park.

WATERCOLORS of the Holy Land by John Gunning. San Diego Public Library, opens April 2.

THE EUROPEAN SCENE, San Diego Public Library, opens March 26.

MAX BECKMANN GRAPHICS, German expressionist. Fine Arts Gallery, Balboa Park, through April 8.

HUNG HSIEN, contemporary Chinese woman painter on the Film Moon Group. Fine Arts Gallery, Balboa Park, through April 8.

KIBBY LINAWAYER and SUZI FITZPATRICK, mixed media pieces. San Diego Art Institute, Balboa Park, through April 15.

ANITA STORCK, paintings and drawings. San Diego Public Library.

ALLAN MILLER, Paris and Accessories, photographic works. La Jolla Museum of Contemporary Art.

LES LAWRENCE, ceramic sculptures. Boehm Gallery, Palomar College.

GRAPHICS AND PAINTINGS. Dorothy Stratton, USD Founders Gallery, through April 15.

THE TURQUOISE SHOP COLLECTION, of Barbara Taylor Roy still life, landscapes and portraits. 935½ Turquoise Street, Pacific Beach.

SURVEY 1973, juried crafts exhibition. Cal State Univ., West Commons Gallery, through April 20, 10:00 A.M. to 4:00 P.M. Free.

Advertisement for the movie 'Indians' at the Old Globe Theatre, featuring a photo of Arthur Kopit.

LECTURES & TALKS

JULIAN BOND, Camino Theatre, USD, Thursday, April 5, 8:00 P.M.

GREEK GODS, Norma Sullivan presents a new look at the Greek gods. Grossmont College Fine Arts Recital Hall, Thursday, April 5, 7:30 P.M. (free)

JAROSLAV MRACEK, speaks on Mozart. California State Univ. Recital Hall, Wednesday, April 11, 8:05 P.M.

Advertisement for the San Diego Symphony Orchestra featuring Robert Zeller and Alexis Weissenberg performing at Civic Theatre.

FILMS

NEPAL, color travel film. Civic Theatre, Community Concourse, Tuesday, April 10, 8:15 P.M.

BEST YEARS OF OUR LIVES, History Film Series, California State Univ. Social Sciences Center, 100, Wednesday, April 11, 7:00 P.M. (free)

BERGMAN FILM SERIES, DeSales Auditorium, USD, Wednesday, April 11, 7:30 P.M.



## Babies



**Billon Dollar Babies** by Alice Cooper is a trollop album. Serving as a perfunctory follow-up to *School's Out*, it continues the group's pre-occupation with elemental music. A backdrop for Cooper's theatrics. In the context of live performance, the supportive position can be justified, since the act is dependent on Alice's contorted mannerisms. But putting the technique to record produces boredom thick enough to cut with a sharp knife. Removed is the hard rock that made *Love It To Death* and *Killer* interesting. The flashes of the old style are present, but you have to dig through a lot of pre-fab gibberish to get to it. What remains are dear Alice belting about rape, infant sexual fetishes, necrophilia and other subjects not for mixed company. Alice has said that his music has to over all meaning. It would be a blessing if he and his funny boys would stop accentuating the meaningless and figure out what else they are capable of. *Billon Dollar Babies* gives us nothing which hasn't been beaten to death before.

## Reader

is a Columbia professor's wife who has no life of her own, except in her ridiculous daydreams. Scenes that go humorously overboard are dealt with scenes of nicely observed normalcy. (Campus Drive In)

**The Velvets Papers** — Anemic European-made agitator movie based on the Peter Mosse butterfly, goes in more for yakkety-yak than anything. Charles Bronson is impressive for keeping his body and spirit in peak condition despite the lethargy surrounding him. Directed by Terence Young. (Soho Beach)

**Vault of Horror** — New British horror with David Warner, Terry-Thomas, Oliver John, and directed by John Huxford. (Spreckels, Midway Drive In)

**Walking Tall** — Exactly what Phil Karlson's 1958 *MONKIE CITY STORY*, this new Karling wings tall about an ex-convict who returns to his Southern home and decides to clean up the organized vice that's set in during the war years. This is an excellent decision, mainly because the toky roadside gambling hallways look so real. Karlson's old Hollywood porting goes on well. Charmingly credible. (Clockwork Orange)

Whenever the lamping advertisement is charmingly done, it's only when they achieve supreme silliness, which is pretty often. It's good to see Jon Baker in a lead role, and it's good to see Elizabeth Hartman end in a nothing role, but they are largely wasted in an amiable plot made out of attack and counter-attacks and counter-attacks and so forth. (K&E)

**The War Between Men and Women** — This is too long to list. James Thurber and his drawings is based on a script by Alexander and WELCOHE TO IT did quickly in the Nelson ratings, so someone concluded that it was best advertised for TV audience, and turned it into a movie. The film is a lousy job. Jean Reynolds, nor even Barbara Harris can salvage a fraction of a moment. (Claimrom)

**The World's Greatest Athlete** — Disney stuff about a jungle boy who is taken to a modern civilization. Michael Vincent and Jim Carney. Combined with *NOV YOU SEE HIM*, *NOV YOU DO IT*. (T&E Drive In)

**MOVIES** (continued from page 4)

**2001** — Most of its reputation comes in its expansion into movies to special effects that had been done smoother in experimental shorts. Kubrick's advanced special effects and modern technology have never been too sharp, not even before (*DR STRANGELOVE*) and (*CLOCKWORK ORANGE*). Nonetheless, there is a genuine feeling of awe and then during this incomprehensible chronicle of mankind from birth to rebirth. (Claimrom)

**Up the Sandbox** — Grayish-toned New York comedy nurses thoughtlessly around in sexualized feminist concerns, although it never takes an unimpaired detour. (Nov. 10) (Sun in Standard)

**babies** Ter. CHUNK" Humble Pie is at it again, bashing their way into our hearts with yet another collection of lack-nerve rock and roll remarkable only for its fundamental lack of taste. Pie has never been renowned for their taste, but their lack of artsy pretension and their insistence on having fun gave them a charm other heavy metal bands lacked. *Ear It*, though, tells all in the title. There is some excitement in the four sides given us, but large portions prove indigestible. The best of the four sides is the second, which amounts to vocalist Steve Marriott knocking black face and paying tribute to the Rhythm and Blues tradition. Seems that of Steve has found a song form strong enough to sustain his often extraneous inflections. Like and Kim Turner's "Black Coffee" is up front shout all the way, but it has power. Ray Charles "I Believe to My Soul" lacks the chances of the original, but Marriott remedies it to suit his needs and succeeds. "Shut Up Don't Interrupt Me" is minor key soul cliché done for what it was worth, and "That's How Strong My Love Is" manages to make the sound like an Otis Redding rip-off. A trio of black singers called the Blackberries give a strong, infectious, driving color to Pie's one-dimensional charts. Everything else is heavy-metal backwash. Side one is kerchunk guitar pounding, side four is whistles in concert in a raucous, rising. Side three has ballads, with Marriott crooning as if one of his lungs had been removed. When guitarist Peter Frampton made his exodus from the group, Humble Pie lost an essential element which kept them bearable. *Ear It* shows the straining of Framer's *mecha* vulgarity. Unlabeled as an American number, just another bunch of punks blowing their noses with amplified handkerchiefs.

**& PUNKS**  
Ted Burke

**television**

**THURSDAY, APRIL 5**

TENNIS instruction. *The Serve*, Channel 15, 7:30 P.M.

JACQUES COUSTEAU Documentaries on Pacific walrus. Channel 6, 8:00 P.M.

THE ADVOCATES discuss establishment of an independent Consumer Protection Agency. Channel 15, 8:00 P.M.

AN AMERICAN FAMILY... AND REALITY. Follow-up to the 12-part series on the lives of the William C. Louds of Santa Barbara. Panels including famous anthropologist Margaret Mead discuss the structure, impact and relevance of the series. Channel 15, 9:00 P.M.

**FRIDAY, APRIL 6**

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

GLORIA PENNER in conversation with Jack Welch, chairman of the San Diego County Board of Supervisors. Channel 15, 8:30 P.M.

**MONDAY, APRIL 9**

A VERY PRIVATE AFFAIR. 1964. The exploits of the late Sir Henry James. Full length novel made into a play. It is the story of two rich Americans — a father and a daughter who are devoted to each other. The theme is an impoverished Italian aristocrat, the father marries the daughter's best friend, who is later revealed to be his own. Part II. Channel 15, 9:00 P.M.

THE NATURALISTS. *How Far Are We From Home?* The life of an ant in a wilderness in concert with the other. Part II. Channel 15, 10:30 P.M.

MIDNIGHT SPECIAL. James Roman The Raspberries, Skeeter Davis and Kenny Rankin. Channel 10, 1:00 A.M.

**SATURDAY, APRIL 7**

ABA BASKETBALL. Playoff game. Channel 8, 10:00 A.M.

BASEBALL: San Francisco Giants vs. Cincinnati Reds live from Riverfront Stadium in Cincinnati. Channel 10, 11:00 A.M.

TENNIS instruction. *The Serve*. Channel 15, 2:00 P.M.

FOLK GUITAR. Laura Weeber teaches the songs "Joy's Love" and "Shabbat Shalom" which demonstrate several new chords. Channel 15, 2:30 P.M.

BIRTH CONTROL AND ABORTION. Present in questions on human sexuality will be answered by professionals. Channel 15, 3:00 P.M.

WEDNESDAY, APRIL 11

GALLINGO GOURMET. Channel 6, 11:00 A.M.

DOWN TO THE SEA IN SHIPS. Part 1. 1949. Lionel Barrymore and Richard Widmark in a drama about a sea captain on a New England whaling boat. Channel 8, 3:00 P.M.

KISS TOMORROW GOODBYE. 1950. James Cagney and Ward Bond. Channel 35, 7:00 P.M.

THE LENOX QUARTET plays Haydn's Opus 20 "Quartets in C Major." Channel 15, 9:00 P.M.

SOUL presents an evening performance and conversation with pop singer Charles Green. Channel 15, 10:00 P.M.

HOLLYWOOD TV THEATRE. The Big Game. Percy Faith. Channel 15, 10:00 P.M.

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

**WALKING TALL** — Exactly what Phil Karlson's 1958 *MONKIE CITY STORY*, this new Karling wings tall about an ex-convict who returns to his Southern home and decides to clean up the organized vice that's set in during the war years. This is an excellent decision, mainly because the toky roadside gambling hallways look so real. Karlson's old Hollywood porting goes on well. Charmingly credible. (Clockwork Orange)

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**SEALS**  
(continued from page 1)  
The Seals were archetypal male chauvinists. Instead of referring to a girlfriend, or any girl, as a "chick" or a "buddy," however, the Seals found a proper appellation, a girl was called (sometimes you can still hear it in Coronado) a *toad*. As in "Hey, there were a lot of good lookin' toads at Bullys last Thursday" or "Hey, where's my toad; oh, here you are; come on honey, let's go home." Not all "toads" were real Seal girlfriends, but since I had heard a lot about "team girls," I asked. The two lieutenants claimed that only enlisted men had regular team girls. But then they started to mention a few of their old "toads," and I remembered how they "were passed around." Why, there was "Swamp Woman" and "Rack Woman;" the stories went on and on.

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COMPOSER NEEDED to write music for intensely dramatic film. No pay, but good opportunity for musician employment to full scale schedule and increase the dramatic value of a film. \$420-\$1200 or write: 1414 Hermosa, Imperial Beach, Calif. 90261.

**Classes**  
CREW WANTED to sail 40' yacht on Cocoe Islands, C.R. treasure hunt. \$300 less gas plus share. Depart cruise 15, return Sept 1st. Hernandez, 17 W. 3 Street, National City, Andy in person.

**Need Law Students** seeking part-time work to do legal research for worthy cause. Most earnings, employment to suit class schedule and obligations to the people in your life. 293-1960.

**LEAGUE OF RECALTRANTS** and Non-conformists seeks members and workers. Fair wages. Box 452, Vestor, Ca. 92083.

**WOMAN NEEDED** office work, Dictor — or Typing, filing, dictaphone. Medical refs. Prefer Hittell area. Have bus transportation only. Call 731-0000.

**CREATIVE GUITAR CLASS** Anyone with a desire to be creative in music, call Jon Glasser at 282-7709 (early mornings).

**NATIVE FRENCH STUDENT**, graduate in German, available for tutoring. 224-5050.

**RAJA YOGA** sessions: relaxation, meditation, awareness development, spiritual growth instruction. For information: 458-7837.

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**RUG, 11'8" x 8'8"**, light orange, excellent. \$40. 582-7296.

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## The PROPHET'S Guide To Survival In The New Age

### Part I

**M**an's goal in life is to bring out the good and wholesomeness in his own brother, and to make him realize his full and true potentials. Can one find truth in life going into the world with preconceived and opinionated ideas? Won't we miss the whole beauty of what IS? Oftentimes man is afraid of the new and different, and clings to his past habits which have enslaved him for years and years. This prevents him from seeing the eternal present — THE NOW.

Man is entering a new age — the Aquarian Age — the age of truth, the age of the teacher, the age of the enlightened mind. More and more brothers and sisters are becoming aware of their own facilities, their own instruments, their own machines of which they are becoming mechanics. Understanding our bodies and understanding what we put in our bodies is very important in this day of inner and outer pollution. Our guiding instincts have been deadened and blunted. If the body is dead and sluggish, the mind will also be dead and sluggish. What you put into the body you shall also be. If you take in negative thoughts, your perception will be distorted; if you take in lifeless foods, you will inevitably have a toxic body.

We have become perverted with denatured demineralized white bread, white sugar, white rice, pasturized milk, canned fruits and vegetables, and frozen pre-prepared imitation foods. It is a commercial program that seeks substitute foods rather than telling the people the truth about their diet. Nature provides all that is needed for man's happiness and health.

Winter brings us an abundance of green vegetables that are free for the picking, if you know how to look. Malva, lamb's quarters, filigree — to mention a few — grow in the city's alleys and freely in the fields. Kale and collard greens can be grown in your home or communal garden. These are rich in A, B & C vitamins and have all the trace minerals. They originated in Egypt and are two thousand years old. In spring and summer we have a fresh variety of apples, strawberries, cheramoyas, pineapples, watermelons, cherries, coconuts, papayas and bananas which can be purchased at a low reasonable price in the offstreet Mexican markets by the kilo. But oranges, apples, mangos, and avocados are positively not permitted by the U.S. Customs.

The body requires little food to live on. Fasting is the key to health and longevity. Once a week we should abstain from all foods. The body can live on fresh fruits and vegetable juice and even distilled water. Fasting is nature's way of giving man's system a total rest; the heart, the intestines, the blood system — all body functions get to take a break and kick back. It is a gradual process to get into. We blow it lots of times because of our habits of conditioned gluttony, but in

the long run it will be well worth it, not only for health reasons but to prevent the rising cost of foods. We should not have to depend on anyone for our food or for understanding our own mechanism which is our most precious human body.

Most people being introduced to a vegetarian diet ask "Where do you get your protein?" Although the great amount of protein advocated is a myth, nuts, various grains, avocados, seeds and other foods of the vegetable kingdom are the best source of natural protein.

Meat is a temporary stimulant that our bodies have built a false addiction to. Uric acid (or Trioxpurin) accounts for the quick pick up a steak seems to give. It closely resembles caffeine both in chemical name and the effect that it has on the body. The solid meat takes several hours to digest, by which time the stimulant has worn off. When meat is eaten, we take uric acid into our bodies and we increase the labor of our kidneys which must in turn eliminate this toxin. We already have our own dispose and the meat just adds more.

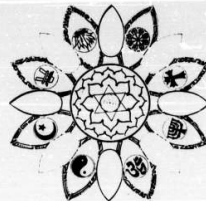
It is not necessary to kill to eat. It should be noted that most of the propaganda in eating animal foods is motivated from the cash supplied by the Dairy, Poultry and Fish packing industry which they have been promoting themselves since the end of World War II. Although most people believe they couldn't be adequately nourished without animal proteins, this protein in truth is only second handed. Animals eat vitamins and proteins directly; why shouldn't we be able to do the same? Meat is not palatable without cooking and seasoning. How many of you would freely go into a butcher shop, purchase a slice of meat and eat it immediately? Yet one would not hesitate doing so with a pear or a banana.

Why kill to eat? Is it necessary to bury the dead in our stomachs? Or is it another waste, a waste of materials like that which we have defoliated our trees, polluted our oceans, smogged our beautiful blue skies, trapped our wildlife to the point of extinction — what will be next?

**ALL YOU HAVE IS YOUR BODY.** It is the temple of experience. Inside of you is the key to all creation. Get into it! Tune it as a fine instrument, get it in harmony with your mind and soul.

Man is *not* a carnivorous animal. He is not adapted with claws with which to seige his prey or with fangs to tear and eat. His digestive system is altogether different. Only man takes for granted that he can eat anything on hand. Some animals are so particular about the kind of food they eat that they rather die than eat foods they're not accustomed and adapted to. Fortunately man is gifted with logic and intelligence and if we realize and use it, **MAYBE WE CAN FIND OUR WAY BACK TO NATURE.**

## THE PROPHET



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