

READER

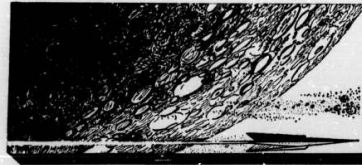
SAN DIEGO'S FREE WEEKLY November 15 to November 21



RODEO

Spitting was the strongest common denominator among both the amateur Brawley cowboys and the out-of-town rodeo circuit riders. Everyone was spitting.

Alan Pesin... Waxing
Jerry Lewis in Effigy



Ray Bradbury...
Stranger Than Fiction

THE GYPSY —
STUCK IN THE CLOSET



Reader's Guide to
the Silver Screen

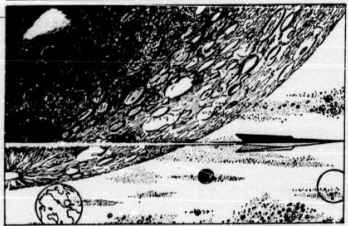
ALSO:

Archie O'Malley's No Bull
The Best of the Television Week
This Week in San Diego
Reader's Guide to the Music Scene

NOTE:

There will be no
copy of the **READER**
next Thursday. Next
issue will be
out Thursday, November 29.

Ray Bradbury... Stranger Than Fiction



—Gale Fox—

"I'm fantastically proud of this madman you have standing in front of you." As if we had to be told. Sixty minutes after blastoff, his fiery tank gave no sign of approaching target. "Space Age as Creative Challenge" and, instead, slipped into elliptical orbit. "If you don't go around smelling books..." "38 years of Prince Valiant..." "Just the impact of technical ideas on the society of 'a-ankind,' around himself.

"We didn't mind. All we asked was that our imaginations be tickled, our paperbacks photographed, and be performed with gusto. Like his unashably verbose books, he smiled and smiled and acted silly. He plagued us with poems, again with anecdotes, and just plain worried us with words. (It seems to have been catching.)

"To most of us at Grossmont Community College Student Center, on Friday night, November 2nd, he was Ray Bradbury, science fiction and fantasy writer. Until he began to speak. "Let me start with a poem to prove I'm not just a science fiction writer." It turned out to be a series of rhymes about his daughter's becoming so aroused by certain young men that she spends much of her time in the shower. We applauded his wit and out of politeness. "You see, I don't just write science fiction. I pay atten-

It turned out to be a series of rhymes about his daughter's becoming so aroused by certain young men that she spends much of her time in the shower.

tion, too." He has four daughters. "It's about time someone wrote something like that about girls. We all have the same feelings."

Then, to make sure we understood that he is not just an SF writer, he read the title of a second poem. "Emily Dickinson where you Herman Melville called your name last night in his sleep," and emoted a third poem, about Lincoln's final burial, with pauses after each rhyme, despite the grammar.

It worked. Hollywood had convinced he was also an actor.

Stage Two of the talk was the rapid firing of answers to questions we had been saving for the discussion period.

"If you ask me why I write science fiction, everything is science, fictional! Just the impact of technical ideas on the society of mankind."

"Who and what set the black man free?" "Not the liberals though they'd like to think so. But science fictional developments which started 53 years ago... radio. These little things began to talk in the night to all of us of faraway places, new life styles, streets paved with gold. But of course, the whole concept of radio is impossible, science fictional!"

"When he was seven, movies talked; when he was nineteen, TV appeared in Chaplin's *Modern Times*; when he was twenty-five, in '45, the 197 TV sets in California tuned into "How to make pottery" at 5 every evening. Science fiction, science fiction, science fiction.

like giant bulldogs and seize (him) by the throat." He believes that all his good stuff was written in a rush, in five minutes, a novel in nine days. "When I get furious, I have to throw up on someone. That's what a short story is." He lets us in on the occasion for writing "The Pedestrian." Ray Bradbury, out for an evening stroll, questioned by the L.A. Police who are incredulous that his reason for walking is just to walk, becomes Leonard Mead, the pedestrian, the last man in the City to take walks, who is finally arrested for Regressive Tendencies.

Ray Bradbury's successes are as instantaneous as enlightenment. His first book of poems, from which he read to us, took thirty-five years to write. "You're looking at someone with immense patience." He has been in and out of theatre since 1930 and "never made a dime." Every night for one year twelve actors rehearsed a play of his, and "as soon as the play opened, it slammed shut. We had more fun rehearsing than the audience had seeing the damned thing." He has collected comics since age nine, "38 years of Prince Valiant", in love with the medium, and only now is he hopeful that his own strip will be distributed soon. "All the great ideas in the world have come by surprise! Surprise in the sense that enlightenment is inevitable surprise.

Ray Bradbury gave out his life story like advice. "In c'unity of production you birth yourself!" Henry Miller stood and cheered. "You all have a palette locked into the nervous system of your body. Every painter has done a billion paintings. Freedom through work... like some fantastic food it fills your body." From age 19-22, he sold papers for \$1/week, at age 30 he was making \$100/week, at age 32, \$150/week. He attached an eye to every experience. "Make a vow of poverty but there's no need to be virtuous about it. Anyway, I love Campbell's soup." He fed his mind in libraries. Since age 10, he has spent part of every day at a bookstore or library. "If you don't go around smelling books..."

All stages freed still in orbit, we asked about the leftover questions. When did you write *THE Martian Chronicles*? (Everyone's favorite.) When I was 25-29. Gave it away for \$20-\$30 per story. When did you write *The April Witch*? (My favorite.) In my thirties. What are you working on now? The screenplay for Peckinpah for "Something Wicked This Way Comes". An experience for every age.

The final question fell from a whisper-faced boy. "Ten years ago I saw a movie in which you said if any young writers, um, needed help they could come to your studio and, so, could you tell us... where... the address of your studio? The rocket stalls. "Well, that was ten years ago. Well... my address is in *Who's Who*."

Then he left us, on an automatic pilot, to watch Truffaut's *Fahrenheit 451* from the novel by Ray Bradbury. Programmed by the talk, we caught the references from his life: salamanders, comic strips, books. We were initiated into his imagery and still awed by his imagination.

What is the meaning of Verne's Nautilus? He compares Melville and Verne, the two mad captains Ahab and Nemo. "Jules Verne says don't kill that whale; build that whale. You don't have to kill to create; create to create. And named the whale Nautilus." The science fictional whale.

Where Bradbury was born, in Waukegan, Illinois, the people you went to school with were your friends for life. *How many of you have had the same neighbors for five years, even? Science fictional, too. So much for history.*

Prediction: (Yeah. This is the stuff we want to hear.) *Within thirty years all the money in the world will disappear, totally gone forever!* "Money is faith in the promise to pay. The real age of faith is about to be born. The science fictional credit card was mocked when it first appeared 33 years ago."

Prediction: (Yeah. Tell us more). *All kinds of major and minor crimes will die out!* "It's already begun in gas stations which don't take cash after dark."

Prediction: *One hundred years from today, every northern country will be empty!* When Bradbury was in Ireland 20 years ago working with John Houston on *Moby Dick*, he learned that the Irish population had decreased from 12 to 1.4 million. "It rained so much the people had stood under their arms."

Stage Two dropped off with the dramatic offering of a play "The Last man in England", inspired by this last prediction.

It had been fun for us up 'til now. He'd made us laugh. It had been easy for him. To catch the clues to the books we loved we had to listen to every word. Then, in Stage Three, he became serious.

Poems about his cowardice, on the way he works, on the music. Surprise. Ideas which "come up

...like carrion crows, we live and feed on meat, regardless of the suffering and pain we cause by doing so, if thus we treat defenseless animals for sport or gain, how can we hope in this world to attain the PEACE we say we are so anxious for.. CRUELTY begets its offspring —WAR...

George Bernard Shaw

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George Bernard Shaw

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TREASURE ISLAND IN NATIONAL CITY



—Jane Weisman Stein—
Hans Lindemann dreamt that the streets were covered with money. Bills and coins lay scattered all around, but no one stopped to pick them up. Hans, who always interprets his dreams carefully, says this dream, that came to him twenty years ago, nurtured the idea for his Museum of American Treasures in National City.

"I knew I must stop to collect the treasures that other people passed by," says Lindemann. He has been a collector for most of his life and since 1954 his small home has grown into the Museum.

The bright yellow building sits high above the street on Fourth Avenue in National City. Tall pampas grass, and flower beds decorated with petrifed wood, set it apart from the other small, faded homes along the street.

I was invited to cook at Buckingham Palace. I guess the King enjoyed what I created.

Lidemann, a small, white-haired gentleman, greets visitors at the door with a strong, warm handshake and immediately introduces them to the Princess Picarda, a three-hundred-and-fifty year old marble bust, allegedly once belonging to the Medici family. The beautiful woman reigns with Hans over the museum.

"This is my home, these people are my family," Hans sweeps his arms toward the other marble busts, which are softly lit by a skylight in the ceiling. Cleopatra. The goddess Hebe. A young heroine from the 16th Century. Hans explains that several of the busts are made by the inset technique. This means the arms, legs, and heads are carved from different types of marble and then set into the body of the figure. He says it is a very difficult task and seldom utilized by modern sculptors.

Pale, pastel light enters the room through two stained-glass windows removed from a San Diego church built in the 1880's. Hans bought the windows and the church bell when the church was demolished to build Interstate 5.

Hans says he and his large family are lonely much of the time. "Not enough people come here, especially those who live right here in this city," he says before begin-

ning a tour of his museum. "I don't understand it." Hans, who divides his time between working full time as a chef at Lubach's Restaurant, and attending auctions and swap meets every Saturday, opens the Museum to the public from 10:30 until dusk, every Sunday. Often, not one visitor arrives.

"I have beautiful things, and charge nothing to see them," he says softly. "Schools call me up and say, 'why don't you come speak and bring a few things?' but I say, bring your classes here!"

In the main room of the museum the bright sun filters through shelves filled with a thousand pieces of purple glassware. "I began the Museum as the 'House of Sun Colored Glass,'" Lindemann explains that the presence of manganese in glass manufactured in the 18th and 19th centuries causes the glass to turn purple with exposure to sunlight. Lindemann's extensive collection of candlesticks, vases, plates, and even punch bowls, crowded into the showcase, range from lavender to deep violet.

"I used to put pieces up on the roof to make them turn darker, but now I'm getting too old to climb up," he laughs.

"Hans walks over to a large wooden box, and seconds later, rich, melodious sounds fill the room. He has cranked up the Regainophone, a forerunner of the phonograph, which plays perforated metal disks with a music box technique.

"I was born in Germany, and apprenticed myself to a culinary artist to learn a skill." In a tiny

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found a place in the Museum.

The museum is a haven of intricate treasures. Below the busts, a tapestry of E.D.R.'s face, and the tea set used by Jack London on his boat, the *Snark*. Under the busts, a collection of horn carvings from the Orient, and a corner of Early American door stop. There is a display of Indian robes, Chinese ivory carvings, and even knock-knocks from several World Fairs.

"I judge by beauty and craftsmanship," explains Hans. "I am very partial to beauty." He strokes a small horned animal carved by hand in South America. According to him, the only ugly object he has allowed in his museum is a Greek tragedy mask, made into a heavy, metal door knocker.

Lindemann moves toward the last major section. "People say I'm crazy for this, but have you ever seen them?" He points to his several hundred pieces of shell casing art. Soldiers in the trenches of World War I and II hammered, engraved, and shaped empty brass ammunition casings into an amazing array of lamps, beer mugs, ash trays, and more. The soldiers spent long hours making these for their families or sweethearts. "He lifts one huge vase to examine the date on the bottom. "I found them all at swap meets, where all their love and talent ended up."

In the center of the museum sits Lindemann's most valuable object. An eighty-two inch elephant's tusk. Hundreds of tiny men and beasts were carved into the tusk by artisans commissioned by China's last emperor. The artist spent ten years creating the gleaming, intricate panorama of ivory. Lindemann says he spent over \$10,000 to buy the tusk, and paid it off a little bit each week.

Leaving the way past the tiny kitchen "I never cook. I eat all my meals at Lubach's", Hans returns to his showcase of Eastern art. "I like to pose with my alligator pictures," he says as he removes a four-foot long ebony alligator from the case. Its back is inlaid with mother-of-pearl, and its teeth are authentic reptile fangs.

"You can raise a family, and all your money goes into the family. But, nobody married me, so I did something else, created something nice."

While Lindemann is at work, neighbors keep an eye on the building. "Someone could point a gun at me and rob the museum like a liquor store, but no one ever has." He whispers that he does carry an ice pick while he walks from the cart to the door. "If I had to, I could poke out an eye." But, Lindemann's problem is not keeping people out, it is getting them to come in.

"The Princess and I wait every Sunday, but sometimes only two or three people show up." He frowns, as he bends carefully to lift the heavy alligator and return it to the museum.

Authenticity Among the Eucalyptus

Jennifer Kotter —

Too little attention is being paid to the breezy wood and glass structure that sits among the eucalyptus trees on Hutchinson Street, Matthews Campus, UCSD. Inconspicuous and virtually unad-

vised, the International Center was built with the agreement that it would exist for everybody — internationals, nationals, inter-campus and outer community. Latest word has it that this is true, the International Center is for you. It lives entirely on donated and self-procured funds and provides comfortable hospitality for you and your friends. It offers the time and space for organized gatherings, dinners, celebrations and even some living space. The center does not lead an entirely isolated and unrecogized life according to its calendar of events which is booked up solid for the next two months.

Last April one small room was remodeled according to the tastes of eight accomplished women: Ruth Newark — currently on the International Center Board and one of its original founders; Jehanne Teihet — inexhaustible Visual Arts professor specializing in pre-literate cultures as artist, historians and responsible for the current show "Dimensions of

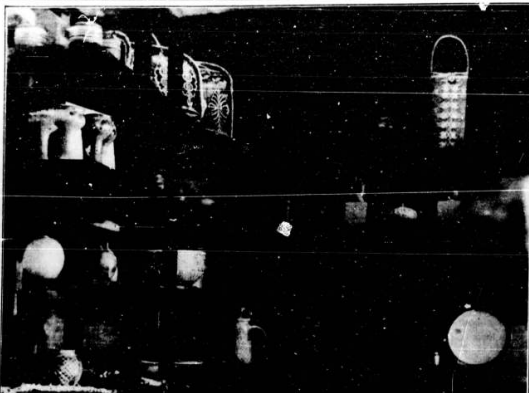
Polynesia" at Balboa Park Museum of Fine Arts; Paula Rosenberg and Meryl Cicourel — both local potters; Helen Raitt — publisher and recently originator of TOULUA Press that published *The Gentle People*, a book by Donna Gerstle about the Kingdom of Tonga, available at Gallery 8; Audrey Spiro — sociologist; Bar-

bara Saltman — known weaver; Susan Chamberlain — high school history teacher and world traveler who worked in Africa with craftsmen and helped organize cooperatives there.

Glass shelves up to the ceiling add extra air to the square space already halfway walled in glass. Ceramic pieces, glassware, jewelry, wood carving and small fabric articles shine in their places. African beaded necklaces decorate the walls. Judging is careful for quality and "true to the material" distinction to be made before work is placed on the shelves. Traditional pieces from around the world carry a money-back guarantee for authenticity. Everything is sold on consignment and marked up a

modest one-third. All profit trickles back into the International Center for maintenance and programming. Gallery 8 works in a threefold manner providing wall and shelf space for local craftsmen, giving students an educational alternative to Bookstore quality selection and prices, and helping to feed the slender but eager and hungry International Center.

Since the basic design is for student participation, Gallery 8 is open weekdays, during school hours. At 8:00 Friday, November 16, a promising evening has been set aside for the opening of three master glass blowers — Susan Fowler, Don Hartman and John Lewis. In conjunction, a panel discussion led by Jehanne Teihet, Susan Fowler, Don Hartman and some local San Diego craftsmen will discuss the distinctions of "quality" in contemporary and traditional crafts. Refreshments will be served and Gallery 8 invites everyone to come.



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Waxing Jerry Lewis in Effigy

—Alan Pesin—

During the past year I have written about baseball, basketball, boxing, football, and horse racing. Today I am writing about a real sport: Jerry Lewis.

On September 4, 1972, I was at a Padres baseball game. In the second inning the message board read, "Give a San Diego welcome to Jerry Lewis." I turned around and saw him in the press box. **JERRY LEWIS!!** He was sitting with two of his sons. If it had been Charlton Heston, Veronica Lake, Jim Brown, or even Katherine Hepburn, I would not have done what I then did. But I'm the one who as an usher in the ninety-degree heat of New York City insisted on the wearing of cardboard dummies on homage to Jerry Lewis. I'm the guy who watched him guest host the Tonight Show even though I had a playoff basketball game the next day. I'm the person who cried with Jerry during the Ethel Merman blowery on his ill-fated ABC talk show. And I'm the one who did not watch the *Duck* C-u repeat of a solo interview with Orson Welles because Orson had described Lewis' movie intellect in a disparaging way. So how could I let this opportunity slip by. I slithered up to the guest press level, strode forward, and in my most humble manner begged his pardon for disturbing him, but could I please ask him three quick questions about his movies.

And Jerry Lewis answered in a tone that suggested we were at the Last Supper and he was the guest of honor. "At a baseball game? You want to ask me questions about movies at a baseball game?" "Well, if you would rather talk about baseball," I answered. It was at this very moment that an usher appeared to expunge me from Mr. Lewis' midst. Luckily enough, I thought, since I was very certain that Jerry Lewis was either about to tell me to get a haircut or dangle by his teeth from the railing for the TV cameras.

On November 8, 1973 the Lewis told me that his serious film, *The Day the Clown Died*, would be out in the spring, that he had bought out the trouble-making French producers.

Movieland Wax Museum inducted Jerry Lewis and his Nutty Professor set into the Buena Park Stars' Hall of Fame. I was there thanks to a lucky, last-minute invitation from Kitty Peeling of San Diego *North County Living* Magazine.

At 6:00 P.M. that evening I arrived at Perino's Restaurant for a Hollywood "Press" and movie-guests cocktail reception. I locked my keys inside my car and spent the next half hour in the company

of two parking lot attendants and three busboys, trying to break into my car. Attempts thirty-six succeeded and I was soon inside Perino's eating minuscule English muffin pizzas at a rapid pace. The hor'd'ouevres ran out fifteen minutes before we were put on buses which took us en masse to the outdoor ceremonies on the Movieland front lawn.

Thousands of people were gathered in the wet evening to see Jerry Lewis in person. The people stood and loved it. The press groused about their wet seats. While waiting an extra twenty minutes for Jerry Lewis' arrival, I followed actor Steve Franken around as people tried to figure out who he was (Chadsworth Chase, Jr., on the Dobie Gillis Show, also in movies). I asked him what movies he had done lately. He said "Westworld." I asked him where did he appear in the film. He said I should wait until I saw it. I didn't tell him I'd already seen it.



Who is this dummy that was inducted into the Movieland Wax Museum Hall of Fame last Thursday?

asked him quickly about his role in Lewis' *Which Way to the Front*, and he told me about *The Party* and Peter Sellers' great personality, the improvisatory nature of the set, and Blake Edwards' use of Jerry Lewis' videomatic equipment. He reminded me that *The Americanization of Emily* was one of the first anti-war films, and that Arthur Hiller was a good director. I reminded him of Hiller's *Love Story* and Hiller's *Man of a Half a Century*.

I was arrived to a public in love with him. The rostrum overflowed with praise-makers, then Jerry Lewis accepted them and made a speech which included thanks to the end of X-rated films. Lewis led the way inside for the unveiling of the *Nutty Professor* set, chosen especially by Jerry Lewis, followed by photographers, the press, and the public could come back tomorrow. Then the mad rush for the food and beverage in the Movieland Commissary. It was certainly worth the wait. Roast beef sandwiches on toast, Swiss chowder, not a piece of fat on them. Shish-ka-bob, fried chicken, Swedish meat balls, pickles, olives,

celery, cookies, cake, coffee, and a partridge in a pear tree. The food was such a smash I got to talk to Jerry Lewis who was available all night to everyone. Except that he would not sign autographs because of the ensuing commotion, though he did sign one for a nurse from a hospital, so she said. Anyway, Lewis told me that

Jerry Lewis answered in a tone that suggested we were at the Last Supper and he was the guest of honor

his serious film, *The Day the Clown Died*, would be out in the spring, that he had bought out the trouble-making French producers (later his associate who records everything that Lewis ever says told me that the film would be out in the spring if they could settle with the French producers. Still later Lewis' manager told me there was no way the film would be out in the spring because of the French producers. Lewis also told me that he chose Wallace Kelley as his cinematographer because of his personality, not his previous work; that he lent Blake Edwards his videomatic equipment because they were friends but that he never hired Edwards to direct him because why hire a director not as good as oneself; that he did not hire Jerry Paris to direct him, but that Paris was chosen for him by a British producer, though Paris was not a terrible director; that asking him about *The Disorderly Orderly* was a dumb question; and that he was thrilled to hear that Jean-Luc Godard had publicly stated that the set in *Tour de Bien* was an homage to Jerry Lewis' *Ladies' Man* though Lewis himself had never seen Godard's film.

Otherwise I spent my time overhearing Lou Brown, Lewis' musical director, discuss his own distribution of pornography, "not that soft-core stuff, but the real thing." I also spoke with Lewis' manager some more and found out that Wallace Kelley was getting on in years but had been Paramount's chief process photographer before Lewis hired him, and that most of Lewis' friends think that the Buddy Love character in *The Nutty Professor* was an unconscious imitation of Dean Martin, who Lewis still loves and always idolized until the trouble which broke them up.

The bus trip back to Perino's was the real topper. A guy looking like Elliott Richardson talked about his Rand I personalized license plates, while some of Lewis' invited guests discussed the possibility of making it home in time to see the end of *The Graduate*, and a 58 year-old photographer named Irving Glaser who said he invented nuclear lighting modern modern jazz photography attempted to pick up a fruity, blonde sometimes actress who said she had gone out with Martin Bati, but wouldn't name the films she had been in, and wanted to know if Glaser had any lovey-love in his family.

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Spitting was the strongest common denominator among both the amateur Brawley cowboys and the out-of-town rodeo circuit riders. Everyone was spitting.

RODEO

The cattle industry is the greatest industry in the world. If you don't agree, just take that steak off the dinner table.

John Martin

It wasn't really the kind of rodeo I had grown up with. The ones I went to years ago in another California small town were much more intimate—a hundred people or so standing around the ring, my uncle riding out and his friends around the ring yelling at him, calling him "Hey, Benton, hey, boy, look out!" He'd bring his calf down and would turn it over and tie it up and when the judge said

okay, he'd sell out really loud. FEE-HAH! San Antonio? I never knew why my uncle yelled that it seemed to sum up for me his cowboyness more than anything else—more than the country music, more than the hot, boots or Western shirts. Anyway, this rodeo at Brawley didn't smack much of this small-town flavor. Maybe it's because Brawley is a town of some 13,000, two hours east of San Diego—lacks the homogeneity of most small towns. As we drove east on Brawley's Main Street in the wake

of Saturday's Cattle Call Parade, a clump of black kids and Mexican kids were circled around a white kid and a Mexican kid who were slugging it out, first Kung Fu style, then down on the ground. Further down Main Street, the shops got dingier and the crowd more heavily Mexican and black. At the same time, on the west side of town, on the other side of the covered sidewalks of downtown Brawley, birds twittered and sprinklers rained on well-trimmed lawns. A blonde housewife instructed her Mexican maid about dusting the railing on the front porch.

And further west, past the neat lawns and shady streets, in the Brawley Cattle Call Rodeo grounds, the voice of the announcer rang out while the Cattle Call princesses rode around the ring with furling and unfurling American flags. "Ladies and gentlemen, welcome to the 17th Annual Brawley Cattle Call at the other side of the cattle industry in the Imperial Valley. The cattle industry is the greatest industry in the world. If you don't agree, just take that steak off the dinner table."

When the girls had ridden out into the ring with the flags, the cowboys back in the "staging area" took their Stetsons off their heads, the announcer went on, sucking off a juic of just what those furling and unfurling flags stood for. Davy Crockett, Sam Houston, Sergeant York—country boys—the Alamo, Pearl Harbor, Corregidor, two Jims, the shores of Korea, the majestic Rockies, the coal mines of Pennsylvania, the great fertile Imperial Valley. "Ladies and gentlemen, the greatest country in the world, the United States of America!"

(Continued next page)



A "hippie" acts like a Jack, looks like a Jill, and smells like a John.

RODEO
(continued from preceding page)

After the national anthem, the participants in the staging area began to get ready. Like high school football players, they stretched their limbs. They put adhesive (I think it was pine pitch) on the inside knees of their chaps and rocked back and forth with their saddles on the ground to make their chaps stick to their saddles when they squeezed their legs. Some were taping their wrists; one unbuttoned his pants and slipped a thin cushion under his otherwise not-so-well-padded rear end. Most of the participants paced nervously, spitting constantly.

The predominance of regular circuit riders like Mahan, from places like Lakeside, Panorama City, Riverside, and Winslow, Arizona probably sapped local flavor from the Rodeo the most. Except for the Amateur Bronc Riding, the Girls Barrel Race and the Ben Hur Chariot Race—all of which started people from Brawley—it was the circuit riders who won the honors. Bucky Bradford of Tucson won the calf roping, Rick Mendoza of Livermore won the bull riding, and Larry Mahan of Phoenix won the saddle bronc riding.

The spitting was the strongest common denominator among both the amateur Brawley cowboys and the out-of-town rodeo circuit riders. Everyone was spitting. There was a lady in the grandstand nicely dressed up in cowboy finery who was spitting. Even the official who came out to see the man who got stomped by an horse in the bareback bronc riding was spitting as he approached the prone cowboy.

Another common denominator was the acceptance of Wranglers as the bluejeans for a cowboy to wear. Everyone was wearing them. The

only one who wasn't was Larry Mahan, the five-time world champion rodeo circuit rider. He wore Levis.

The grandstand crowd of over a thousand was a curious Brawley mixture of Okie and Mexican accents with a sprinkling of suburban families from Poway and El Cajon. The Elks Club was serving barbecued beef at \$3.50 a plate, and the mariachi band with violins, guitarists, and a singer roamed the grassy area near the Elks booth under one lady from El Centro swoon, "Ooh, where's the margaruitas?"

Indeed, one didn't have to be that interested in the rodeo itself to be entertained. Between rodeo events there were chimpanzee acts and clown acts. Jose Gonzales Gonzales, with a floppy Mexican hat and baggy pants did a stereotyped clumsy Mexican routine that evoked memories of Cisco Pancho, and Jose Jimenez and would have enraged the Chicano Federation. The rodeo announcer even provided his own popular humor: "Do you know what the definition of a 'hippie' is? A 'hippie' acts like a Jack, looks like a Jill, and smells like a John."

After the Ben Hur chariot races, it was all over. Western songs on the public address system replaced the announcer's voice, and the crowd poured out of the stands. An El Centro TV crew was interviewing champion Larry Mahan, and the other rodeo participants gathered around their saddles and baggage to congratulate each other and occasionally exchange words. A few empty snuff boxes, Copenhagen and Skoal, lay abandoned just outside the locker-room group. Someone who looked like a wrestler from Brawley Union High School patted his horses affectionately and began to dismantle the bluejeans for a cowboy to wear. The princesses rolled up their American flags and loaded them into a waiting trailer.

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— Archie O'Malley —
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Dear Archie,
Is parsley an herb or a spice? Name withheld.
San Diego
That's sort of like asking how many angels can stand on a parsley sprig. I'm tempted to say right off that it's an herb (a plant whose stem dies each year and does not have a woody stem above the ground; a plant with aromatic properties used for medicine and garnishing food) and not a spice (aromatic parts of plants, mostly tropical, which are dried and used in food preparation), because, as you know, parsley needs't be. But then neither is fresh ginger. And I'd surely call that a spice. So, it's probably most correct to say that parsley is both a spice and an herb; or if you want to be more specific about parsley's botanical properties, parsley is an herb.



Dear Mr. O'Malley,
I'm writing to ask why, in light of Mr. Nixon's speech last week, why, in heaven's name, does 'he San Diego Gas and Electric Company keep their whole building on Ash Street all lit up at night? Nina Reynolds, Hillcrest.
Look again, Nina. SDG&E says they turn off all but the safety and corridor lights at 6:00 p.m. now. They close their drapes to keep the heat in, they've cancelled plans for Christmas lights, and 'n company car — they say — goes over 50 miles per hour any more.
Dear Archie,
(From a postcard sent from Acapulco) On the way out of Navvville, I picked up the Reader and saw your column. Bueno! Question: why does the Reader accept ads for movies containing violence and censor the phone number listings and ads of sexual nature from adult theatres? Who is behind these warped policies? Sincerely,
Dave Fleming, Pacific Beach
The Reader folks who ultimately make those decisions — Alex Farnsley and Jim Holman — say they haven't refused any movie advertising so far, and wouldn't do so merely on the grounds that the movie contained sex or violence, that any omission of legitimate movie theatres from the phone number listings has been an oversight, that they haven't censored any movie ads so far, but might do so if things got real gross.

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TELEVISION

THURSDAY, NOVEMBER 15
NOTE: If Watergate hearings are in session Channel 15 will begin coverage at 8:00 p.m. each evening following day's hearings, thus pre-empting listed programs.
TO HELL AND BACK, Audie Murphy, Marshall Thompson (1955), Channel 6, 7:53 p.m.
THE ADVOCATES: "To solve the energy crisis, should we strip mine the Western prairies?" Channel 15, 8:00 p.m.
THE MEN WHO MADE THE MOVIES, SECRET WEAPON, starring Basil Rathbone, Channel 8, 3:00 p.m.
THE CITY GAME, Discussion of the slow growth ordinance for San Diego sponsored by the Sierra Club, Guests, Roger Hedgecock, chairman of the Sierra Club's conservation committee, and Bill Kronberger of the Building Contractors' Association, Channel 15, 10:30 p.m.

FRIDAY, NOVEMBER 16
MASTERPIECE THEATRE: The Man Who Was Hunting Himself, Channel 15, 3:00 and 9:00 p.m.
CASABLANCA, Humphrey Bogart, Ingrid Bergman (1943), Channel 6, 7:00 p.m.
ESCAPE FROM THE PLANET OF THE APES, Channel 8, 9:00 p.m.
THE LONG VOYAGE HOME, John Wayne, Ian Hunter (1940), Channel 8, 12:00 midnight.
THE RAVEN, Vincent Price, Peter Lorre (1963), Channel 8, 12:30 a.m.
THE MIGHTY SPECIAL, David Bowie, Mary Ann Faithfull, The Troops, Carmen, Mick Ronson, Channel 10, 1:00 a.m.

SATURDAY, NOVEMBER 17
NCAA FOOTBALL '73, Channel 39, time not confirmed.
NBA BASKETBALL, Portland vs. Houston, Channel 8, 11:30 a.m.
THE RAIN! RAINED, James Stewart, Maureen O'Hara (1955), Channel 10, 12:00 p.m.
NFL GAME OF THE WEEK, Channel 10, 2:30 p.m.
SHERLOCK HOLMES AND THE SECRET WEAPON, starring Basil Rathbone, Channel 8, 3:00 p.m.
WIDE WORLD OF SPORTS, World weightlifting championships from Indianapolis, Channel 39, 5:00 p.m.
THE HELLFIGHTERS, John Wayne, Katherine Ross (1969), Channel 10, 5:30 p.m.
BOXING from the Olympic, Channel 8, 7:30 p.m.

SUNDAY, NOVEMBER 18
NFL FOOTBALL, Detroit vs. Chicago, Channel 8, 9:30 a.m.
NCAA FOOTBALL, Channel 39, 12:00 noon.
FOOTBALL, Cleveland vs. Oakland, Channel 10, 1:00 p.m.
FOR WHOM THE BELL TOLLS, Gary Cooper, Ingrid Bergman (1943), Channel 39, 2:30 p.m.
VICTORY AT SEA, "Kilers and the Killed," destruction of a Nazi U-boat fleet by the British and the Americans, Channel 8, 4:00 p.m.
THE MEN WHO MADE THE MOVIES Repeat of Thursday's program, Channel 15, 4:30 p.m.
THE BRAVADOS, Gregory Peck, Joan Collins (1958), Channel 39, 5:00 p.m.
THE ADVOCATES, Repeat of Thursday's show, Channel 15, 6:00 p.m.
THE MEN WHO MADE THE MOVIES, Howard Hawks, director of To Have and Have Not, The Big Sleep, Red River, and El Dorado, Hawks talks about his career as a movie maker, Channel 15, 8:00 p.m.
MASTERPIECE THEATRE, The Man Who Was Hunting Himself, Channel 15, 9:00 p.m.
MARRIAGE ITALIAN STYLE, Marcello Mastroianni, Sophia Loren (1964), Channel 6, 9:00 p.m.
FIRING LINE, William F. Buckley Jr., Limits of Behavioral Control, Channel 15, 10:00 p.m.
I WANTED WINGS, William Holden, Ray Milland (1941), Channel 39, 11:15 p.m.

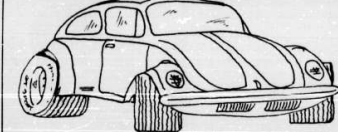


THE ANDROMEDA STRAIN, Arthur Hill, David Wayne, Channel 10, 9:00 p.m.
LIVES OF A BENGAL LANCER, Gary Cooper, Franchot Tone (1935), Channel 39, 11:15 p.m.
SOME GAME RUNNING, Frank Sinatra, Dean Martin (1959), Channel 10, 12:00 midnight.
THE CHAPMAN REPORT, Jane Fonda, Steve Zissou Jr. (1962), Channel 8, 12:30 a.m.

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TUESDAY, NOVEMBER 20
GIMME SHELTERS, Rolling Stones, Jefferson Airplane, etc. (1970), Channel 6, 7:00 p.m.
WAR AND PEACE, first of nine episodes, Channel 15, 8:00 p.m.
AFFAIR, Natalie Wood, Robert Wagner, Channel 39, 8:30 p.m.
SPEAKING FREELY, Guest is German author Gunter Grass, Channel 15, 10:00 p.m.

WEDNESDAY, NOVEMBER 21
ROGUE COP, Robert Taylor, Janet Leigh, George Raft (1955), Channel 6, 7:00 p.m.
THE MAN OF DESTINY, George Bernard Shaw's play, starring Stacy Keach and Steve Kanaly, Channel 15, 8:30 p.m.
NO TIME FOR SERGEANTS, Channel 8, 11:30 p.m.

THE CORPORAL AND THE GYPSY STUCK IN THE CLOSET



Jonathan Saville

Everyone seems to agree that the San Diego Opera's Carmen was disappointing. Just what went wrong? Carmen is a sizzler of an opera, with all the qualities that make for success. No doubt it would have been better if the music had been composed by Verdi, but that is true of most nineteenth-century opera. Bizet's music is good, and the story it tells supplies exactly the kind of drama an opera needs. As a musical-drama, Carmen has two main characters: the realism and the heroic. It was composed in a period when dramatists (and novelists) had at last permitted members of the lower classes to figure as the protagonists of serious and even tragic stories. Carmen is not about the Queen of Scotland or the Duke of Mantua, but about a corporal in the Spanish army and a gypsy girl working in a cigarette factory. He first meets her not in a palace but in an ordinary square in Seville. He woos her in a sordid tavern. loses her love in the grim mountain camp of a bunch of smugglers, and jealously murders her outside a bullring. His love and his crime have their setting in the real world of everyday life, and that is an important part of their impact on the audience.

The second characteristic contradicts the first. The people in this opera have passions bigger than life. Because they sing their feelings, rather than speaking them the way the rest of us do, and because Bizet has given them unusually passionate and expressive music to sing, they lose their lives more intensely, more uncompromisingly, more heroically than most people who live in the real world. Jose is so consumed by his obsession with Carmen that he becomes nothing but that obsession, and Carmen is so totally a creature of sexual willfulness that she chooses to be murdered by her scorned lover rather than give up one drop of her emotional independence. It is the contrast between the realism of setting and action and the almost superhuman single-mindedness of the characters' wills that gives Carmen its particular, unforgettable flavor.

The San Diego Opera's production was defective on both counts. The sets were romanticized beyond any resemblance to the real Spain of soldiers, gypsies, and smugglers; the sordid tavern looked like an elegant nightclub, and the smugglers' hideout in the mountains might have been the magic forest of Wagner's Siegfried. William Rosch's direction turned several of the most realistic scenes into artificial tableaux. The gypsies from the cigarette factory were dressed like a corps de ballet, and one of them, distracting set up by Mr. Rosch as Carmen's "trivial,"

minced about like the heroine of a Russian production of Giselle. The smugglers were merely picturesque and comical, and the procession before the bullfight had all the splendor of a junior high school football parade.

Even more damaging were the constraints on the characters' heroic qualities. Conductor Walter Herbert chose to use the spoken-dialect version which, in the name of a pedantic authenticity, is now spoiling this opera all over the world. The same dialogues were admittedly not composed by Bizet, and their music is undistinguished. But an operatic voice singing on one note carries far more emotional force than the best of spoken dialog — and this spoken dialog, in the translation of Ruth and Thomas Martin, is closer to the worst. When the singing voices, themselves larger than life, are suddenly reduced to plain conversational speech, all the dramatic power dries up, and when they speak, as many members of this cast did, like kids reciting the Pledge of Allegiance, tragedy turns rapidly to comedy.

For all her efforts the beautiful Miss Howard was about as sexy as an English governess acting in a church production of Peter Pan.

whole stage to themselves, the whole theatre, the whole world. Instead, they were confined inside a cute little room (inappropriately dominated by a huge crucifix). There was hardly space enough for them to move about — and, above all, there was hardly space for their passions to move about. Instead of a great tragic clash of inflexible wills, an image of male-female conflict raised to its ultimate degree, we saw a tiny domestic drama in a closet.

The singers were a mixed lot. David Myrovid, as the flashy toreador who steals Carmen's affections from Jose, was dull and weak in voice and duller and weaker in his acting; one could scarcely imagine him killing a squirrel, much less a bull. The Don Jose, tenor William Dupre, sang acceptably, though there is an unpleasant quality in his voice and the bellows his top notes in imitation of James McRacken's worst vocal mannerism. Ann Howard, the Carmen, was vocally very good; she has a rich mezzo voice, which she uses intelligently and musically. But though she is also young and very good-looking, her performance lacked that magnetic, vulgar sexuality that a Carmen must have if Jose's infatuation is to make any dramatic sense. Sexuality, as everyone knows, is a matter of the mind, not of the body, and for all her efforts the beautiful Miss Howard was about as sexy as an English governess acting in a

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Reader's Guide to the Music Scene

- ALBATROSS: THE DADDY OS, Thursday, Nov. 15 to Sunday, Nov. 18. THE AQUADOGS: Monday, Nov. 19 and Tuesday, Nov. 20. 1509 Camino Del Mar, Del Mar. 755-8744. ALTERNATIVE: GAIL CARSON in the Pub, Thursday, Nov. 15 to Saturday, Nov. 17. 1431 Camino Del Mar, Del Mar. 755-2377. ASPEN PUBLIC HOUSE: O.D. CORRAL, continuing. 916 Pearl St., La Jolla. 459-3300. BACK DOOR: TIM WEISBERG, Saturday, Nov. 18, 7 and 10 pm. SDSU Aztec Center. 236-6562. BOOM TRENCHARD: SWEETFIRE, continuing. 2888 Pacific Highway, 291-5555. CLIMAX LTD.: REVELATION FUNK, through Sunday, Nov. 18. 202 Market. 239-9336. FOLK ARTS: BOB WEBB and TOM WAITS, Friday, Nov. 16 and Saturday, Nov. 17. 3743 5th St. 291-1786. GOLDEN BALL: ARLO GUTHRIE, Sunday, Nov. 18. 8 pm. Community Concourse, 202 G St. 236-6500. GROSSMOUTH COLLEGE: RICK MASTEN, Wednesday, Nov. 21, 11 am and 8 pm. Fine Arts Recital Hall, 8600 Grossmont Dr., El Cajon. 465-1700/4321. J.J.'S: ELECTRIC LIGHT ORCHESTRA, Wednesday, Nov. 21, 8 pm. 4025 Pacific Highway. 296-3655. LEDBETTERS: WHISKEY CREEK, all week. 5524 El Cajon Blvd. 583-4524. MANDOLIN WIND: BROTHER'S CONSPIRACY, Friday, Nov. 16 and Saturday, Nov. 17. 10ST, Thursdays and Sundays. 308 University. 297-3017. NOTSOM FLOTSOM: MOONSHOTS, continuing. 417 Santa Fe Dr., Encinitas. 753-0329. PEOPLE: WILDWOOD, Thursday, Nov. 15 to Saturday, Nov. 17. TOMCAT, Sunday, Nov. 18. HEWITT AND HENDERSON, Monday, Nov. 19. 4970 Voltaire, Ob. 223-9773. P. RODNEY: JUMBALAYAH, Tuesday through Saturday, November. 271 N. Highway 101, Solana Beach. 755-1729. SDSU STATE BOWL: MERLE SAUNDERS and JERRY GARCIA, plus STONEGROUND and SONS OF CHAMPLIN, Sunday, Nov. 18. SPORTS ARENA: HUMBLE PIE and FOGHAT, Friday, Nov. 16. 224-4176.

NOTSOM FLOTSOM UNMATCHED ELEGANCE dinner from 5 pm entertainment from 8 pm A BOLD STEP FORWARD Notsom Flotsom 417 SANTA FE, ENCINITAS 753 0329

THIS COUPON GOOD FOR ONE FREE ADMISSION OFFER EXPIRES NOVEMBER 21 there's a party every night! LEDBETTERS 5524 EL CAJON BLVD. 583-4524 BEER+WINE+DANCING+7 NITE+1 WEEK

Up Against the Skys "phenomenally talented local rock group" Joe Cromwell, Evening Tribune back at Olé Olé Thursday — Sunday nights Dinners — Cocktails 221 North Highway 101 Solana Beach 755-8870

KOGO PRESENTS Entertainment '74 SUN. NOV. 16, 2:30 AND 6:00 AM. SAN DIEGO CIVIC THEATRE VIENNA JOHANN STRAUSS ORCHESTRA PRICE SCHEDULE 6.75 5.75 4.75 3.75 2.75 Matinee 5.75 4.75 3.75 2.75 TICKETS AVAILABLE AT: San Diego Civic Theatre Box Office, 3rd and B Streets, Highlander, Men's Stores and all Metro Agencies. For information call 236-6510

NBCQ PRESENTS HUMBLE PIE Social Guest Star FOGHAT SAN DIEGO SPORTS ARENA FRI. NOV. 16 TICKETS \$5 IN ADVANCE \$6.50 AT THE DOOR (including Parking) Tickets Available at: Bill Gagner's Men's Store, All Arena Ticket Agencies, Sports Arena Ticket Office, 101st Street, Encinitas, U.S.A. Call 224-4176 for Ticket Information Produced by CONCRETE ASSOCIATES

ANDY'S SALOON 7199 EL CAJON BLVD. 460-5145 Friday 2:00-6:00 MORE HAPPY HOURS THAN EVER BEFORE! MORE OF JOSE'S FAMOUS FOOD SPECIALS - MON. NITE FOOTBALL SPECIAL - WED. NITE SPAGHETTI SPECIAL - THURS. MEXICAN PLATE SPECIAL

MOVIES
portray of unfilms is charmingly
gruff. Whereas the unimpaired adve-
ntures of the Hardy Family (the one
bearable only when they achieve
supreme silliness) which is pretty often
in good to see Joe Don Baker in a lead
role, and it's good to see Elizabeth
Montgomery even in a supporting role, but
both are largely wasted in an intention-
ally made-out-of-attraction-and-entertain-
ment and routine attacks and so forth.
(Enter 3 Cinema 2 and 3)
The Way We Were — With Barbra
Streisand and Robert Redford, directed
by Sidney Pollack
Westworld — Michael Crichton, a
sometimes doctor, sometimes college
professor, real estate speculator,
invests in the field of science fiction,
youth, culture, and popular sci-
enography, and a screenwriter turns
inevitably to film directing and
demonstrates that movie freshness and
a broad background are a shabby
guarantee. His first movie in the series
is a plot which is unfortunate because
the interesting rather than
interesting. However, Val Bryner is happily within
his range. (Enter 3 Cinema 1 Parkway 2, Frontier
Drive, La Jolla, Campus Drive)
Where Does It Hurt? — Obviously
about the medical racket, this gruesome
knew of the medical racket, but about the
race, or whatever is sure to offend —
but the diagnosis of a movie which
expresses nothing. However, Peter Sellers
manages, customarily, to seize control
now and then, and to give the momentary
reminders of his talent. (Enter
1 UA Cinema 1)
WUSA — Anthony Perkins (jittery, etc. in
his interpretation of a dog-eared who
became unhinged during a term in the
Peace Corps, odd up to one terrific
performance. However, Peter Sellers
manages, customarily, to seize control
now and then, and to give the momentary
reminders of his talent. (Enter
1 UA Cinema 1)
Yellow Submarine — The Beatles' car-
toon. It tries to be big but it isn't.
Series, equal to Lewis Carroll. Clever
and colorful enough to be diverting for
high school or "high" it's a lot
longer than that.
(Up Polaris from 11:10)
Your Three Minutes Are Up — An
one Establishment argument which
leaves one feeling sympathy for the
Epicurean Stone Building. About a high-
living, unemployed bum, Ron Leibman
and his music-director pal, Leon
Bridges, this is an effective remake of
SCARECROW. Director Douglas
Schwartz and screenwriter James Dixon
are newcomers.
(Enter 1 UA Cinema 1)
Z — Costa Gavras' muckraker-style un-
derstanding of the military regime in
Greece, slightly disguised here as a
fictional country. Simple-minded as
politics, and even as melodrama, the
pride is a political observation,
conducted by the cinema's most
and impartial Jean-Louis Trintignant.
Turns up a great deal of quiet granitic
ton for leftist paranoia, masochism
and pity. 1969.
(Academy)
CARMEN
(continued from page 12)
church production of Peter Pan.
The audience gave the loudest
applause to Esther Hinds, who
sang Jose's long-suffering, aban-
doned, and insufferably sugary
girlfriend Micaela with great skill
and in a lovely lyric soprano voice.
But it is a sad performance of
Carmen in which the show-stopper
is Micaela, the least passionate and
the least interesting character of the
opera, and the one with the most
insipid music.
The recital of Gregor Piatigorsky
presented by the La Jolla Chamber
Orchestra was also a disappoint-
ment. This great, ancient, silver-
haired master of the cello, so tall
and grandiose that I always expect
him to tack his instrument under
his chin rather than prop it on the
floor; this old, in his usual broad and
emotional style, but his pitch was
often flatly, inaccurate. Cellist
Nathaniel Rivin, who joined Mr.
Piatigorsky in several rather un-
inspiring duets (two cellos does
seem a bit too much of a good
thing), was much better (in fact, to
be fair, his playing was good and
impeccable intonation, but we
did not hear enough of him).
Perhaps, this generally excellent
concert series could bring him back
next year, on his own.

READER

WANTED

ARE YOU MOVING... ARE YOU MOVING... WANTED: FLAT show... RETIRED SOCIABLE wheelchair... FURNISHED ROOM for women...

WANT TO BUY old Japanese... WANTED: Japanese swords... WANTED: GOOD RUNNING VW station... WANTED: WHITE German Shepherd...

WANTED: INCENSIVE bike for 6 year old girl... NEED NOW: Good manual typewriter... SPANISH CONVERSATION wanted...

WANTED: ROLLER skates, women's size 7 1/2... CASSETTE RECORDER FIT-TI... NEED PORTABLE sewing machine... WANTED: ROLLER skates, women's...

HOUSING

CHEERFUL, CHARMING and cheap... WANTED: RENT a little garage... SHARE NICE, QUIET 2 bedroom apartment...

WANT TO RENT a little garage... SHARE NICE, QUIET 2 bedroom apartment... QUALITY CUSTOM furniture at wholesale prices...

REAL ESTATE CLASSIFIED ADS... CLASSIFIED AD DEADLINE: Friday before Thursday issue... 35 WORD LIMIT

NAME... PHONE... SEND TO: READER... P.O. BOX 80803, SAN DIEGO, CA 92138

RETIRED SOCIABLE wheelchair... FURNISHED ROOM for women... FEMALE ROOMMATE, 20 to 26 to share beautiful 2 bedroom apartment...

SERVICES

PICTURE FRAMING hatters, mounting, etc... NEEDLE-LESS acupuncture... ROSE TOOMEY, certified orpho-

NOTICES

ROSE TOOMEY, certified orphologist and graphotherapist... VISTA COMMUNITY FEE CLINIC in North County treats Vitis, VD, pregnancy tests...

PERSONALS

FAIR LADY Gay. Ecstasy? Joy?... CHRISTMAS FAIR, 2001 Sunset Cliffs... GUY PEOPLE: Get it together with your sisters and brothers...

BIKES

10 SPEED BICYCLE, new new... LADIES' SCHWINN Suburban, 16 speed, ridden once, \$80... GIRL'S BICYCLE, 3 speed, new tires...

1968 GERRILLI (Italian) 75cc motorcycle... 1971 YAMAHA DO, 6,000 miles, excellent condition... 1972 YAMAHA 360, 2700, runs excellent... 1973 SUZUKI, 1969, freeway legal...

JOB

WANT A DIRT BIKE? Buy mine, 1971 Honda SL100, racing can, top end, home built... HELP NEEDED in calculating annual for experiment... BLACK VOCALIST needs talented piano player with ability to play over 60 shortband pieces...

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November 15 to November 21

NEIL H. All us TCF types know how she feels about you... HAPPY 2nd anniversary to Brenda from her booper with love... 2 FREE KITTENS. 1 black male, 1 tabby female...

RIDES

1965 FORD STATION WAGON, perfect condition... 1967 CHEVY SEDAN, excellent body and engine... 1967 FORD FALCON, 2 door, clean and running... 1962 VW BUS, engine recently overhauled...

CARS

1968 DODGE, beautiful blue air conditioned 2 door hard top... 1963 VW VAN, good mechanical, good tires... 1972 FORD LTD, 4 door, air conditioning, 30,000 miles... 1970 MUSTANG S1 Mach 1, 3 speed, 2 American flags...

LESSONS

TUTORING AND TRANSLATING. A native Chinese speaker... PROFESSIONAL CLARINET, saxophone and flute lessons... DUSPINSKY GURDJIEFF CENTER now accepting students... 1973 SUPER BEATLE, AM/FM, 19000 miles, \$1,000 cash and take over balance...

FOR SALE

PRE-CHRISTMAS garage sale: inexpensive tools, kits, poles, boots... MUST SELL 1971 Mazda RX2 4 door... 1966 OLDS F85 4 door, complete 1975 renovated... 1966 CORVETTE 327, 300 horsepower, mags, Hurst, aluminum, AM/FM, metallic brakes and many extras...

FOR SALE

1966 VOLKSWAGEN, needs body work and tune-up... 1960 Plymouth 4 door, excellent condition... 1966 VW SQUAREBACK, rebuilt engine, recent valve work...

READER

TOYOTA WHEELS, set of 4, perfect condition... CHRISTMAS GIFTS: Wrestling shoes, size 9, 8.5, weights 57 and 62... TELEPHONE Lens, 300mm, f4 Super Takumar... FARRIS PORTABLE organ, excellent condition... BANJO AND CASE, excellent condition... MAGNOLIA 1475/24" T combination, beautiful cherry-wood cabinet... NEED A BASS AMP? Fisher bass amp and speaker, only \$250... SKIERS, 1972 Fischer super-jags, 205cm... KITCHEN SET, table, extra chairs... SEWING MACHINE by Riccar... BATTERY OPERATED truck and 2 trailers... USED MEN'S ski boots... GIRLS' CLOTHES, excellent, all included... REMINGTON TYPEWRITER, noiseless... KNEISSEL BLUE STAR 205cm ski with Nevada bindings... TRADE VW perfect pair of Pioneer CS-99 speakers... HATCH KIT GA-73 5 band receiver... GRETCH CHEF ATKINS guitar... INDUSTRIAL Size desk, solid oak... READER CLASSIFIED AD POLICY... Reader Classifieds are still free to individuals and non-profit organizations...

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Page 15

THOUSANDS OF PANTS and shirts, belts, coats, gifts for boys and girls... 6 VOLT AM radio (fits VW), 15, 15-ohm track tapes with case... GUNNIE'S SAMPLE SHOP, new shipment of ladies' sample apparel... MAGNOLIA 1475/24" T combination, beautiful cherry-wood cabinet... NEED A BASS AMP? Fisher bass amp and speaker, only \$250... SKIERS, 1972 Fischer super-jags, 205cm... KITCHEN SET, table, extra chairs... SEWING MACHINE by Riccar... BATTERY OPERATED truck and 2 trailers... USED MEN'S ski boots... GIRLS' CLOTHES, excellent, all included... REMINGTON TYPEWRITER, noiseless... KNEISSEL BLUE STAR 205cm ski with Nevada bindings... TRADE VW perfect pair of Pioneer CS-99 speakers... HATCH KIT GA-73 5 band receiver... GRETCH CHEF ATKINS guitar... INDUSTRIAL Size desk, solid oak... READER CLASSIFIED AD POLICY... Reader Classifieds are still free to individuals and non-profit organizations...

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A READER BUSINESS CLASSIFIED CAN WORK WONDERS

NOVEMBER 15 TO NOVEMBER 21

THIS WEEK IN SAN DIEGO

theatre

TOM THUMB, by Henry Fielding. Experimental Theatre, San Diego State, Thursday, Friday, and Saturday, November 15, 16, and 17, 8:00 p.m. Phone 296-2033.

MARAT-SADE, by Peter Weiss. City College Theatre, Thursday, Friday, and Saturday, November 15, 16, and 17, 8:00 p.m. 239-7854.

STATUS QUO VADIS. Starring Ray Weston. Off Broadway Theatre, Tuesdays through Saturdays, 8:30 p.m., Saturdays and Sundays, 2:00 p.m., Sundays, 7:30 p.m. Through December 9.

CEREMONIES IN DARK OLD MEN, by Lonnie Elder III. Old Globe Theatre's Casius Carter stage, Tuesdays through Sundays, 8:00 p.m., Sunday, November 18, 2:00 p.m. matinee. 239-2255.

CHRYSLIS, a multi-media production. Crystal Palace Theatre, Friday, Saturday, and Sunday, November 15, 17, and 18, 8:30 p.m. 488 8001.

THE ADDING MACHINE, by Elmer Rice, presented by Performing Arts Department, Southwestern College, Mayan Hall, Southwestern College, Friday, and Saturday, November 16 and 17, 8:00 p.m. Phone 420-1080, ext. 266.

THE SKIN OF OUR TEETH, by Thornton Wilder. UCSD Theatre, Matthews Campus, Thursday, Friday, Saturday, and Sunday, November 15, 16, 17, and 18, 8:00 p.m. Phone 453-2000, ext. 2491.

MY THREE ANGELS, a Christmas show. Lampighter Theatre, 8053 University Avenue, La Mesa, Fridays and Saturdays, 8:30 p.m., Through December 8, 466-9143 or 466-1146.

HAY FEVER, the Noel Coward comedy, presented by the South Bay Players, Kimball Hall, National City, Fridays and Saturdays, 8:30 p.m., Through December 1.

SUMMER AND SMOKE, by Tennessee Williams. Old Globe Theatre, Tuesdays through Sundays, 8:00 p.m., November 20 through December 23, 239-2255.

OUR TOWN, by Thornton Wilder, presented by USIU School of Performing Arts, San Diego City College Theatre, 1200 C Street, Tuesdays through Sundays, 8:00 p.m. Opens November 20. Phone 239-7054.

SUSAN SLEPT HERE, comedy play. Actors Quarter Theatre, Fridays and Saturdays through December 15, 8:30 p.m. Phone 234-9325.

SMALL CRAFT WARNINGS, Mission Playhouse, Fridays and Saturdays through December 5.

ROYAL GAMBIT, by Herman Gesseler. Patio Playhouse, 373 Hale, Escondido, Thursdays, Fridays, and Saturdays, 8:30 p.m., Through November 24. Phone 748-8869.

THE MAGIC TOYSHOP, a special Christmas story play. Actor's Quarter Children's Theatre, Sundays, 2:00 p.m., Through December 16. Phone 234-9325.

NEO-DECO ART on plexi glass, by Stan Newcomb, San Diego County Law Library, 1105 Front Street, San Diego, Through November. Phone 236-2231.

DRAWINGS, graphics and paintings by expressionist Rico LaBrun, Founders Gallery, University of San Diego, Through December 22. Phone 291-6480, ext. 354.

FACULTY WORK, Contributions by the Mesa College Art Department, College Gallery, Mesa College, Through November 21.

JUDITH SMITH WILSON, animal portrait artist. Humble Artist Gallery, 8363 Center Drive, La Mesa, Through November. Phone 460-4544.

MASTER GLASS BLOWERS John Lewis, Don Hartman and Susan Fowler exhibit glass forms, Friday, November 16, panel discussion "What to look for in contemporary and traditional crafts," Saturday, November 17, 8:00 p.m. Gallery 8, International Center, UCSD, 453-2000, ext. 1941.

CONTEMPORARY AND OLD MASTER original graphic art, from Rolen Galleries of Bellmore, Fine Arts Gallery, only Saturday, November 17, 10:00 am to 5:00 p.m.

TEXAS ARTIST Bob Wade, paintings, UCSD Art Gallery, Humanities Library, Revelle Campus, UCSD, Through December 9.

COLLAGE, ENVIRONMENTAL PIECE, VIDEOTAPE, by Joel Gissman; **DRAWING, PAINTING, SCULPTURE**, by Carlos Gutierrez-Solana; **ENVIRONMENTAL PIECE, VIDEOTAPE**, by Paul Koc; La Jolla Museum of Contemporary Art, October 13 through November 21.

GRACE LAY, mixed media; **Helen Petre**, mixed media. San Diego Art Institute Gallery, Through December 2. Phone 234-5945.

MARCIA HIGGINS, cloisonne, Jim Christensen, oil paintings, Triad Gallery, 3701 India Street, San Diego, November 13 through December 2.

TWO ONE-MAN SHOWS: Tom Hatton, Ceramic Sculpture, and Steve Gibson, drawings and Prints, Southwestern College Art Gallery, Through November 21.

DAN AND DONNA LEAVITT Paintings and Stitches, First Unitarian Church, 4190 Front Street, San Diego, Through November 30.

CLAES OLDENBURG, graphics. Jack Glenn Gallery, 424 Fashion Valley, Friday, October 26 through November 22. Phone: 291-5970.

DIMENSIONS OF POLYNESIA, first major exhibition of Polynesian art to be shown west of the Mississippi, including both Polynesian art and works by Gauguin, LaFarge, and Maissa. Fine Arts Gallery, October 9 through November 25.

sports

HOCKEY: Gulls vs Denver, S.D. Sports Arena, Thursday, November 15, 8:00 p.m. 224-4176.

WRESTLING: Aztecs vs UCLA and Riverside, Peterson Gym, San Diego State, Friday, November 16, 8:00 p.m. Free.

WATER POLO: UCSD vs Loyola, UCSD Natatorium, Friday, November 16, 4:00 p.m. Free.

BASKETBALL: Conquistadors vs Denver, Golden Hall, Community Concourse, Friday, November 16, 7:30 p.m. 427-9100 or 236-6510.

TURKEY TROT FUN RUN, S.D. Jogging Council's fourth annual. Starts at Shelter Island fishing pier, Saturday, November 17, 8:30 a.m. 232-7471.

WATER POLO: UCSD vs Southwestern, Natatorium, UCSD, Saturday, November 17, 11:00 a.m.

WRESTLING: UCSD Takedown Tournament. Gymnasium, UCSD, Saturday, November 17, 11:00 a.m.

SOCCER: Aztecs vs UCLA, San Diego State, Aztec Bowl, Saturday, November 17, 2:00 p.m. Free.

FOOTBALL: Southwestern vs Chaffey, Southwestern Stadium, Saturday, November 17, 7:30 p.m. 420-1080, ext. 265.

HOCKEY: Gulls vs Portland, S.D. Sports Arena, Saturday, November 17, 8:00 p.m. 224-4176.

FOOTBALL: Chargers vs New Orleans Saints, S.D. Stadium, Sunday, November 18, 1:00 p.m. 280-2111.

SOCCER: UCSD vs Italia American, Robb Field, Ocean Beach, Sunday, November 18, 12:00 noon.

WRESTLING: Junior College Invitational, Peterson Gym, Wednesday, November 21, 3:30 p.m. Free.

BASKETBALL: Conquistadors vs Carolina, Golden Hall, Community Concourse, Wednesday, November 21, 7:30 p.m. 427-9100 or 236-6510.

HOCKEY: Gulls vs Phoenix, S.D. Sports Arena, Wednesday, November 21, 8:00 p.m. 224-4176.

music

SAN DIEGO SYMPHONY ORCHESTRA, Yoshimi Taigada conducting, violinist Lili Gampel guest artist, S.D. Civic Theatre, Community Concourse, Thursday and Friday, November 15 and 16, 8:00 p.m. 236-6510.

NORTH INDIAN CLASSICAL MUSIC CONCERT, Aashish Khan, sarod; Reveille Cafeteria, UCSD, Friday, November 16, 8:30 p.m. 453-2000, ext. 2095.

OPERAS: *Captain Lovelock* by John Duke, *A Game of Chance* by Seymour Barab, and scenes from *The Beloved Baby Doe* by Douglas Moore, Camino Theatre, University of San Diego, Friday and Saturday, November 16 and 17, 8:15 p.m. 291-6480, ext. 354.

L.A. PHILHARMONIC, conducted by Zubin Mehta, S.D. Civic Theatre, Community Concourse, Saturday, November 17, 8:15 p.m. 453-2000, ext. 2095.

PERCUSSION CONCERT, with Jean-Charles Francois and Ron George, 409 Matthews Campus, UCSD, Saturday, November 17, 8:15 p.m. 453-2000, ext. 2095.

COFFEE CONCERT: Mahler Lieder with soloist Beverly Odgon, and early Mahler music ("Quartet for Piano and Strings"), Music Gallery, Matthews Campus, UCSD, Sunday, November 18, 8:00 p.m. Free and open to the public. 453-2000, ext. 2095.

Southern California
First National Bank1ST
National

VIENNA JOHANN STRAUSS ORCHESTRA, Walter Goldschmidt conducting, S.D. Civic Theatre, Sunday, November 16, 2:30 and 8:00 p.m. 236-6510.

DURUFLE'S Requiem, Brahms's *Symphony No. 3 in F Major*, and Dvorak's *Carnival (Overture)*, San Diego State Orchestra and University Chorus, with soloists Jane Howe and Steve Hubbard, Peterson Gym, San Diego State, Sunday, November 18, 8:00 p.m. 286-6031.

SAN DIEGO STATE MADRIGAL SINGERS, all-American music, with Robert Forman performing cello. Recital Hall, San Diego State, Tuesday, November 20, 8:00 p.m. 286-6031.

ALVIN CURRAN'S Magnetic Garden, a U.S. premier performance, presented by Roberto Laneri and Susan Gornie, Recital Hall 408, Matthews Campus, UCSD, Tuesday, November 20, 8:15 p.m. Free and open to the public. 453-2000, ext. 2095.

special events

HORSE SHOW: Pacific Southwest Quarter Horse Association, S.D. County Fairgrounds, Del Mar, Horse Show Area, Saturday and Sunday, November 17 and 18, all day. 297-0338.

MOTHER GOOSE PARADE: Floats, bands, and marching units. El Cajon, Sunday, November 18.

FLOWER SHOW: San Diego-Imperial County Iris Show, Casa del Prado, Balboa Park, Sunday, November 18, 1:00 to 5:00 p.m. 232-5762.

BIG JOHN STRONG CIRCUS: Sponsored by S.D. J. Chamber of Commerce, May Company parking lot, Mission Valley, Sunday, November 18, 2:00, 6:00, and 7:00 p.m., Monday, November 19, 1:00, 4:00 and 7:00 p.m., Tuesday, November 20, 1:00 and 3:00 p.m.

DOWNTOWN BLOCK PARTY: The Save Our Heritage Organization sponsors farewell party to the old Land Title Building at 222 Broadway, which is soon to be demolished. Entertainment, refreshments, cabaret, a casino, auction. Open to public from 7:00 p.m. to midnight, Sunday, November 18.

lectures and talks

"REVOLUTIONARY LETTER #31
(for LeRoi, at long last)"

not all the works of Mozart worth one human life
not all the brocades of the Poala palace
better we should wear homespun, than some in orion
some in tulle and silk
the children of Bengal weave gold thread in silk saris
six years old, eight years old, for export, they don't sing
the songs are for export, Folkways records
better we should all have homemade fuses
and practice exultingly upon them, one hundred years
ill we learn to
make our own music

Reprinted from *Revolutionary Letters* by permission of Diane O'Hara

SAN DIEGO NEW POETRY SERIES: Diane de Prima, co-founder with LEROI Jones of *Baryx* magazine *Floating Bear*, reads poetry. Aztec Center, San Diego State, Thursday, November 15, 8:00 p.m. 453-2000, ext. 1382.

POETRY READINGS by Rex Burwell, third floor Lecture Room, S.D. Public Library, Thursday, November 15, 7:30 p.m. Free.

INTRODUCTION TO ACUPUNCTURE, film screened and discussed by Vivian Blackstone, Fine Arts Recital Hall, Grossmont College, Friday, November 16, 8:00 p.m.

LINDA JENNESS, Socialist Workers Party's 1972 presidential candidate, speaks at banquet honoring *The Militant*, Recreation Room of Mission Plaza Apartments, Saturday, November 17, 8:00 p.m. 290-1292.

THIS EVENT'S CALENDAR IS COMPILED EACH WEEK BY THE READER AND IS A SERVICE SPONSORED BY THE SOUTHERN CALIFORNIA FIRST NATIONAL BANK. ALL INQUIRIES REGARDING THE EVENTS LISTED HERE SHOULD BE MADE TO THE READER - 454-1052 - OR TO THE EVENT SPONSOR. PLEASE SEND ITEMS TO BE LISTED TO: READER, P.O. BOX #P803, SAN DIEGO, CA 92138 OR CALL: 454-1052.

We'll wait on you Southern California
First National Bank

Till 7:30.

Drive through

Mondays and Fridays 1ST
National

At 27 key locations