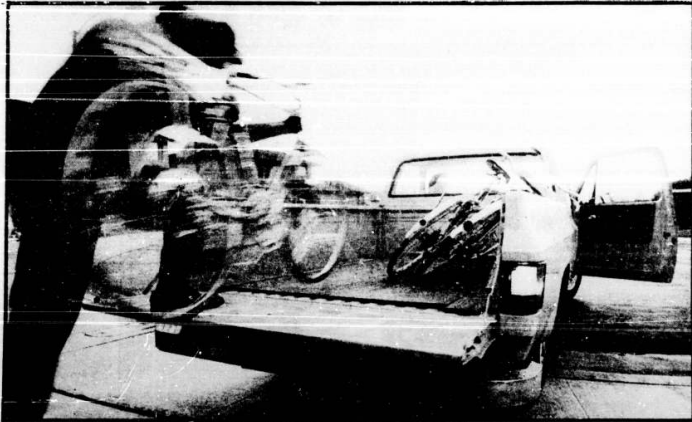


BICYCLE THIEF!

Before you read this article, maybe you should check to see if this man is in your driveway.



Photograph by Bob Eckert

—Lines from P.S.—

When Vittorio de Sica, the Italian movie director, conceived his now classical film, *Bicycle Thief*, he was praised for his "neo-realism" in which a simple theme—the stealing of a bicycle—look on the proportions of economic disaster and family tragedy. Almost three decades later, and even in affluent America, the loss of a bicycle arouses in all of us a *cri de coeur*—why did this happen to me?

The theft of bicycles is at once the simplest and most commonplace form of rip-off one doesn't have to be the Artful Dodger to achieve one's ends, and there is no correlation between economic need and acquiring a new set of wheels. True, the combination of a rising economy and the emphasis on ecology has made the bicycle a more valuable commodity to adults as well as

to adolescents. But the fact that the theft of any bike worth more than \$400 is considered grand larceny has not acted as a deterrent. The simple truth is that a bicycle, unlocked and unattended, brings out the avarice in the crudest amateur. Last year, in San Diego area,

including the North County police division, the value of bicycles stolen exceeded that of the total value of auto thefts. In 1973-74 40,000 bicycles were reported stolen. If the national averages can be applied to San Diego, that means that double or even triple that number were stolen, but not reported.

Why don't people report the theft of their bicycles? Answers: unless the bicycle has been registered with the Fire Department, unless the owner has written down the number stamped on the frame, unless the owner can be accurate about the size, color, trim, type of seat, type of brakes, type of handlebars, location of the gear selection, and the kind of lock used on it, the chances of recovering a bicycle are nil. A great many owners fail to register their bikes, then, out of chagrin, they don't call the police. Or, the whole concept of dealing with the police is too formidable. Or, echoes of *la rinde*, the bike was ripped-off originally and then taken from its illegal owner. In the period July-September 1974, 1431 bicycles were reported stolen. Of these about 225 were recovered. How was this achieved?

If you have registered your bicycle with the Fire Department, you have a slip of paper which provides all the pertinent information about your wheels, including the most important, the frame number. The police feed the information into a computer and every Monday there is a read-out of bicycles reported stolen or missing. If you have visions of cadres of policemen stamping through canyons, brush, and tundra with this read-out in hand, use it for a sci-fi fantasy. The police don't operate that way. Officer Jack Sutton, attached to the Bicycle Detail of the Juvenile Division of central San Diego, and Officer Donald Moore of the Northern Division

both corroborated the fact that of the 20% of bicycles that are recovered or impounded, most show up in relation to some other crime or theft.

Example: someone may be picked up on one suspicion or another, and then when the officer visits the house, lo, and behold there is an expensive bicycle stashed under a tree. The police call the computer center and within minutes, if the bike is registered, its true owner is identified. Another form of detection utilized by the police is to stop bicycle riders without nightlights, or those who are violating traffic laws, or those who are driving their bikes recklessly. If the rider of the bike claims ownership, and there is no registration at headquarters, then even if the bike is "hot" there is no way the police can prove it, unless the suspect breaks down and confesses on the spot. And very few do.

A large number of bikes are also recovered by the Pawn Shop Detail—police check pawn shops regularly, and any bike deal is pawned must have proper registration papers. If it doesn't, the bike may be impounded. It will be returned to its rightful owner, provided it is registered.

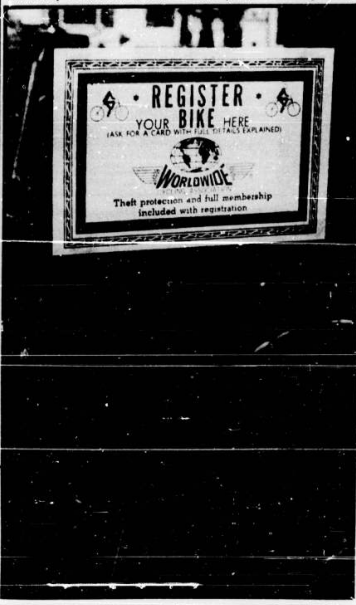
How do bicycle thieves go about their not too arduous business? First, a distinction should be made between the amateur and the pro. The amateur sees a bike outside a drug store, a supermarket, or even on the owner's lawn. The two most popular bikes are 10 speeds and sting rays (Evel Knevel has inspired many an adventurer who simply wants an additional bike on which to practice stunts). If these are lying around unattended, they are fair game for the one-shot, impetuous rip-off artist, or for the young swain in love—stolen bikes are one of the most common gifts for lovers, particularly since the rip-off of a

bike does not carry with it the stigma of thievery from a store. These newly acquired bikes may be used brazenly without altering a detail, or they may be camouflaged by changing the handlebars, seat, color, or trim. However, professional bicycle thieves are another matter. Of these, the "opportunists" are those who scout an area for anything that is easily lifted. If an opportunist comes across a bike that is as simple to take away as any other item, then the bike may disappear. But one has a 50-50 chance with the opportunist that the bicycle will be less attractive than some other item which may fetch greater value. The amateur wants the bicycle for his/herself or friend or loved one. The pro wants it for bread.

The largest number of bicycles are stolen from institutions—according to Officer Sutton, San Diego State and its environs, with its dense concentration of population is one of the areas highest hit by bicycle thieves. Bolt cutters are used to cut chains and the process is completed within a minute. Some thieves who concentrate in university campuses or school yards actually take the time to try as many combinations as possible on combination locks. They arouse no suspicion, even from security guards or school principals, because it is automatically assumed that the frustrated individual sweating over a lock must be the harassed, absent-minded owner.

On a larger scale, the police are aware of teams who operate with vans in the beach areas. Two or more late adolescents or young adults fan an area. They pick up bikes lying on lawns, or they use bolt cutters. Officer Moore claims that a "lock is only as good as the chain that it's on." Unless the chain is of case-hardened steel, it is

(continued on page 10)



DANCE

THE NUTCRACKER, presented by San Diego Ballet, with Jilliana and Thor Sutovski. Civic Theatre. Thursday through Sunday, December 12 through 15, 7:30-8:15 p.m.

SAN DIEGO DANCE THEATRE works by San Diego choreographers including Pat Argo, Martha Roth, and others. S.D. City College Theatre. Saturday, December 14, 8 p.m. and Sunday, December 15, 4 p.m.

S.D. CIVIC YOUTH BALLET will perform Louise Glenn's "The Dancer," "Thru-bellina," based on the Hans Christian Andersen tale. Casa del Prado, Balboa Park. Saturday, December 14, 2 and 8 p.m. and Sunday, December 15, 2 p.m.

LECTURES

CREATIVITY IN THE APPLIED SCIENCES. Talk by Dr. Raunussen. San Diego State, SE-328. Thursday, December 12, 11 a.m. Free. 286-5204.

OF BARRIORS, BEACHES, AND BUILDINGS. Museum Breeze discusses the changing face of museum education. Museum Auditorium, Sherwood Hall, La Jolla. Thursday, December 12, 10 p.m. 454-0183.

BOSTON: THE FIGHT AGAINST RACISM IN THE SCHOOLS. Eyewitness report by socialist Fred Haines. Militant Forum, 4635 El Cajon Blvd., Friday, December 13, 8 p.m. 280-1292.

NATURE OF PSYCHIC PERCEPTION. Talk by Hugh Lynn Cayce, son of clairvoyant Edgar Cayce. Copper Room, Community Center. Friday, December 13, 8 p.m. 238-1181, ext. 230.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT GREY WHALES AND MORE. Discussion led by Dr. Patten and M. Samaras. Summer Auditorium, Scripps Institution of Oceanography, La Jolla. Monday, December 16, 8 p.m. 459-5614.

THEATRE

SCROOGE. Dickens' Christmas play by Southwestern College. Mayan Hall. Thursday through Saturday, December 12-14, 8 p.m. 420-1080.

TINGLARY BIRD. Children's play. Dramatic Arts Theatre. San Diego State. Saturday and Sunday, December 14 and 15, 1 and 3:30 p.m. 286-6984.

SCHOOL FOR WIVES. By Mollers. Center Center Stage. Balboa Park. Thursday, December 16. Call 239-2255 for times.

EVERYBODY'S GIRL. Actors Quarter Theatre. Fridays and Saturdays through December 14, 8:30 p.m. 238-9008.

THE MAGIC TOYSHOP, children's play. Actors Quarter Theatre. Saturdays and Sundays, 2 p.m. Through December 16, 239-9009.

AN INSPECTOR CALLS, a mystery by J.B. Priestley. Old Globe Theatre. Balboa Park. Tuesdays through Saturdays at 8 p.m. Through December 22, 239-2255.

ANCIENT MUSIC, by Rosie Driffield. Crystal Palace Theatre, Mission Beach. Fridays, Saturdays and Sundays through January 5, 8:30 p.m. 488-8001.

INADMISSIBLE EVIDENCE, by John Osborne. Mesa College Apostolic Theatre. Thursday, Friday and Saturday, December 13 and 14, 8 p.m. 279-2300.

SPORTS

BASKETBALL: Conquistadors vs. Virginia Squires. S.D. Sports Arena, Friday, December 12, 21:41.

SENIOR TENNIS TOURNAMENT, 2nd Annual Hotel del Coronado Invitational. All day. Friday through Sunday, December 13 through 15, 236-9717.

HOCKEY: Mariners vs. Indianapolis Racers, Saturday, December 14, 7:30 p.m. S.D. Sports Arena, 234-4176.

FOOTBALL: Chargers vs. Denver Broncos. S.D. Stadium, Sunday, December 15, 1 p.m. 280-2111.

HOCKEY: Mariners vs. Cleveland Crusaders. Tuesday, December 17, 7:30 p.m. S.D. Sports Arena, 224-4176.

MUSIC

THE ROMEROS. Family group of musicians. Middleton Hall. St. Peter's Church, Parish Lane, Del Mar. Friday, December 13, 8 p.m.

AZTEC CONCERT CHOIR, annual winter concert includes Hayden's 7th Symphony, Stravinsky's Mass (accompanied by San Diego State Wind Ensemble), J. Chris Moore's Canticle for Christmas and The Seasonings by P.D.O. Bach. Recital Hall, San Diego State. Friday, December 13, 8 p.m. 286-5204.

MARTHA, Friedrich von Flotow's comic opera. Presented by the Opera Theatre of S.D. State. Recital Hall, San Diego State. Friday and Saturday, December 14 and 15, 8 p.m. and 3 p.m. respectively. 286-5204.

SPECIAL EVENTS

MADRIGAL SINGERS, directed by Dr. Mullin, will present Christmas music. Grand Salon, Civic Theatre. Monday, December 16, 8 p.m. Free.

CHRISTMAS FANTASY at the National City Public Library, 200 East 12th Street. A film about the sights and sounds of a white snow Christmas, with Les Laurel and Hardy's "Busy Bodies" and "Fiver-Uppers." Friday, December 13 at 3:30 p.m. in the Conference Room.

INDIAN MAGIQUE. "Sleigh It Again Santa". Comedy and music at the Backdoor, San Diego State. Friday, December 13, 7:30 and 10 p.m., 286-6552 or 235-0517. Also "The Twelve O'Clock High" with midnight movie at the Kan Cinema. Saturday, December 14, 235-17 or 263-6006.

DEL MAR CHRISTMAS FAIR. Arts and crafts; music, and an appearance by Santa. Location adjacent to St. Mark's Park. Friday, December 13 through December 22, 744-4709.

LUCIA FEST. Old-Town presents Swedish Christmas with singing. At Something Special From Scandinavia, and Kessler Art Gallery, Saturday, December 14 at 3:30 p.m. and Sunday, December 15, at 2 p.m.

8th ANNUAL MISSION BAY PARADE OF LIGHTS. Over 100 boats featuring lighted Christmas decorations too around Mission Bay, Cabrillo Basin. Saturday, December 14, 276-2900.

SANTA'S CHRISTMAS PARTY, a holiday puppet show presented by Marie Hitchcock. Balboa Park Puppet Theatre. Sunday, December 15, 1, 2, and 3 p.m.

FACE BUCKET. An entertaining troupe performing "Christmas Snow" and "Painting Come Alive" at the Phoenix Institute, 307 3rd Street, Chula Vista. Tuesday, December 17, 7:30 p.m.

OLD TOWN PADADA. Story of Mary and Joseph being turned away from the inn. Reenacted by candlelight in Spanish with Mexican costumes. Old Town Plaza at old San Diego Avenue. Wednesday, December 18, 7 p.m. 291-3833.

FILM

STAR OF BETHLEHEM. Story of the sky the night Christ was born. Also, TO BE ALIVE, multiple-image film photographed in Africa, Italy and the U.S. Rauben H. Fleet Space Theatre, Balboa Park. Through January 5, 235-1186.

PYGMIES: A film by Jean-Pierre Heller, an adopted member of a vanishing race. United Artists Theatre, Parkway Plaza, El Cajon, December 11-18. Shows at 5:45 p.m., 7:45 p.m., 9:45 p.m. M. Hall will be present at the December 11 and 12 showings.

A DAY AT THE RACES. CAB Film. Backdoor, San Diego State. Thursday, December 12, 286-6562.

STAR OF BETHLEHEM, planetarium show at San Diego State Planetarium. Friday, December 13, 7:30 p.m. 286-6182.

KANGAROO: Biographies and Varieties. Natural History Museum, Balboa Park. Saturday, December 14, 3 p.m., 4:30 p.m., 6:30 p.m., 1:30 and 3 p.m. 293-3821.

ANN, A PORTRAIT: LIFE OF A MODERN DANCER. Ann Halprin. WATERBURY, Will Hindle's film of man and water. A BERKELEY CHRISTMAS, a love story of very humor. Contemporary Creativity Forum Series, Grossmont College. Fine Arts Recital Hall, Wednesday, December 18, 8 p.m. Free. 468-1700, ext. 321.

MUSEUMS + GALLERIES

PETER HORD'S Collection of early California scenes and Indian artifacts. Gross Gallery, 1048 Camino Del Mar, 758-5243, through January 24.

TOYS IN THE ATTIC. Antique toys and decorations for a Victorian Christmas. All at the Villa Montezuma, 1926 K Street. Through January 5, 238-9111.

AFRICAN PATTERNS. Textiles, baskets, jewelry, and more. John and Young Gallery, 3719 India Street, through December 28.

WATERCOLORS of California Wildflowers by Albert Valentin. Natural History Museum, Balboa Park, 293-3821, ext. 32.

Events



DECEMBER 12 THROUGH DECEMBER 18

AMAH! AND THE NIGHT VISITORS. Christmas opera by Menotti, presented by the youth of S.D. Catholic Diocese. Our Lady of Grace Church, 2766 Navajo Rd., Friday, December 13, through Sunday, December 15, 8 p.m. 235-6347.

THE ALBATROSS: NOVA. Tuesday through Saturday, indefinitely. 1300 Camino del Mar, Del Mar, 755-6744.

THE ANCIENT MARINER: TRIAD. Wednesday through Sunday, 2725 Shelter Island Drive, 224-6224.

ASPEN PUBLIC HOUSE: ROBERT SAVAGE. Thursday, December 12, through Saturday, December 14. FLETCHER, MUNSON, AND CURVE. Tuesday, December 15, through Wednesday, December 16. 916 Pearl, La Jolla, 459-3300.

THE BACK DOOR: SONNY TERRY and BROWNIE MCGHEE. Saturday, December 14, 8 p.m. Astor Center, San Diego State, 286-6562.

BOATHOUSE: 2ND STORY WINDOW. Indefinitely, 2040 Harbor Island Drive, 291-8011.

BOOM TRENCHARD'S: SMOKIN' JOE CHICKEN. Wednesday through Saturday. HOMEBOOKING. Sunday through Tuesday, 2888 Pacific Highway, 291-5585.

BOTSFOORD'S OLD PLACE. DENNIS SABLE. Monday through Saturday, indefinitely. 1205 Prospect, La Jolla, 459-8262.

FOLK ARTS: CURT BOURTASSE and HUNT AND PECK. Friday and Saturday, December 13 and 14, 8 and 10 p.m. 3743 5th Avenue, Hillcrest, 291-1786.

JUDEN HALL: DAVE MASON and THE MARSHALL TUCKER BAND. Tuesday, December 17. Convention and Performing Arts Center, 2nd and C Streets, downtown San Diego, 236-6510.

IRON HORSE: THUNDERBOLT THE WONDERCOLT. through December 31. 8238 Parkway Drive, La Mesa, 465-7663.

IRON HORSE: BIRD MOUTH. Thursday and Friday, December 12 and 13. RAVENLOFT. Saturday, December 14. 3 SOUL BANDS. Sunday, December 15. 4025 Pacific Highway, 296-3655.

JAMAICA JOE'S: STARK NAKED AND THE CAR THIEVES. through December 31. 3995 Sports Arena Boulevard, 225-1251.

Reader's Guide to the Music Scene



HOT CROSSED TEA CAKES

-Eleanor Widmer-

Allegedly the deem sum grew out of the necessity to improvise tea dishes from tiny cut up pieces of meat or poultry. These pastry dishes are such favorites in the Orient that they have become a challenge to the ingenuity and imagination of chefs, and like the Rijsttafel of Indonesia are the pride of most hostesses. A deem sum with a staggering number of different "pastries"—none of them sweet in the Western sense—reflects not merely the imagination, but the affluence of the hostess as well.

The Chinese Tea Lunch or Deem Sum is now available at the New Moon restaurant. There are 15 items from which to choose, and each dish costs 55¢. The menu indicates the number of rolls, buns, dumplings etc. that come with each serving. Only the Guy Bow (steamed bun, filled with chicken, bamboo shoots and black mushroom) consists of a single item, but it is so huge that it can readily serve two. Two to three come with each of the rest.

I suffered from the sin of gluttony, because my friend and I tried 9 of the offerings. Actually, we ordered 10, but the beef si mwe (ground beef in a pattie shell) had been consumed for the day.

My favorites consisted of the deep fried pastries. The chun

goon (egg rolls) were as narrow as spring rolls, beautifully crisp and stuffed with chicken, bamboo shoots and black mushrooms.

My least favorites had par-boiled skins. Because they had so little taste and were slimy (fun for and at my). They would be fine in a soup or stew, but they do not stimulate the palate. The important factor is variety of skins—a balance between soft and crisp. For those who like the numbers game I recommend 1, 5, 9, 11, 13, 14, and 15. You will be given a miniature menu from which to make your selection. There are also 8 varieties of exotic tea from which to choose, but this costs 20¢ with the tea lunch.

By all means, go to The New Moon with a large party. The bill for 9 separate items came to a little over \$6, and had ample variety for 3 people. This would bring the tea lunch to \$2. The place is decorated with Chinese lanterns and balloons, and the back wall spells out Happy Birthday, indicating that children's birthdays are held here. The cooking is done by Shelly and Sheldon Wong, a charming couple, and the waiters, are late adolescents who sport red jackets and long hair.

Though I have been writing about the deem sum, served Friday, Saturday and Sunday for

stamped, rather than baked, and is stuffed with chicken, bamboo shoots and black mushrooms.

Of the soft-skinned "cakes", the cheng fun had a delightfully filling in its rice noodle roll: long shoots of bamboo and barbecued pork. The cheng fu is a long thin roll similar in shape to the chun goon. However, the har go (minced shrimp and chopped bamboo shoots) is shaped in a bunnet with a skin so transparent that I thought it was a cabbage roll. The fillings of all of these "tea cakes" are uniformly good, but esthetically the har go is a winner.

Of those items listed as "cakes", the most interesting by far was the har cake, a pan fried concoction, happily served without a pastry skin and consisting of griled chinese turnip, shrimp, pork, and mushrooms. The steamed bun, if you like huge dumplings of the Bisquick variety, (except prepared from scratch) is an interesting and filling

lunch, some mention should be made of the fact that you may also order from the regular luncheon menu, whose prices are reasonable—the most expensive item—shrimp in lobster sauce—is \$1.95, and almond chicken \$1.45. The dinner menu appears remarkable in terms of variety—11 beef dishes and 8 chicken—but I would like to sample these in the future and write about them separately. For the present, if you are searching for a unique, inexpensive lunch, with an exotic, freshly prepared menu, then the deem sum at the New Moon will please you. This restaurant also prepares Peking Duck (duck barbecued in honey water) but the chef requires 24 hours notice to prepare it, and you need \$14.95 to pay for it.

N.B. In response to my article on frozen gourmet entrees, many readers asked me to "name names." This is difficult to do without catching the chef red-handed in the micro-wave oven. However, this week, in La Jolla, at a highly touted Mexican restaurant that lists fish and sea food on its elaborate menu, my fish arrived cold, tasteless, and with some pineapple chunks placed on top whose juices had miraculously failed to permeate the fish. If you can guess the restaurant, avoid the fish. My informed palate was left cold.

Looking for an individual gift? Looking for quality in a world of mass production? At The Hide Out the individual is the primary concern. Each item is constructed of the finest leather, with care in the craft. Fine leather work. Hide Out. 10% off all leather goods. 8340 La Jolla Village Drive, 454-8433

THE PROFESSIONAL CHOICE. WESTLAND LUNG COMPANY. 100% PURE MEXICAN GINSENG. 100% PURE MEXICAN GINSENG. 100% PURE MEXICAN GINSENG.

Free Get Rolled at the Spice Rack Restaurant! Present this coupon with your meal at the unique Spice Rack Restaurant in Pacific Beach and you'll get rolled. Free. Take home half a dozen of the tastiest home-made rolls or muffins you've ever met. This offer is good on Mondays thru Thursdays until December 31. YOU'RE GOING TO LIKE THE SPICERACK A GARDEN RESTAURANT. Mission Blvd. near Grano in Pacific Beach 7 am-2:30 pm and 5 pm-10 pm

an inspector galls



—Jonathan Saville—

Have you ever had a dream so vivid that you could not be sure afterwards whether you had in fact dreamed it or whether it had actually taken place in the real world? I seem to have had such a dream about a play named *An Inspector Calls*.

According to this dream, the play is currently running at the Old Globe in a production directed by Craig Noel. Everything about it seemed real enough—the sets, the actors, the seats, the forty-cent brownies in the intermission; I even remember where I parked the car. But what convinces me that it all must have been a dream is, first of all, that not even J.B. Priestley can really have written

a play as mawkish, stupid and boring as this one, and second, that it is simply impossible that so expert a man of the theatre as Craig Noel should have directed it like a high-school parody of British drawing-room farce.

Considering the plot, for example, into the dining-room of the upper middle class Birling's house in Brumley, an industrial city in the North Midlands, on a Spring evening in 1912, there intrudes a pushy little moralizer who identifies himself as an inspector of police. According to him, a young girl has just committed suicide by swallowing disinfectant, and her diary has revealed certain connections with the Birling

family. Immediately we see what is going to happen. Everyone in the family will have contributed somehow to the poor wench's downfall; all are guilty; and we are going to be shown, scene after tedious scene, just how each case was involved with the dead girl and how they sinned against her. That is precisely the way it goes, for three acts: the father (an industrialist) fired her because she was in the labor movement, the daughter petulantly got her dismissed from a milliner's shop, the daughter's boyfriend made her his mistress and then deserted her, the son of the family then took over and got her with child, and finally Mrs. Birling refused to give her help when she came

meticulously tied them up in knots of pure upper-upper artificiality, so that they could not make a step, take a drink, speak a word, or cough a sneeze without making you think of Arthur Treacher and Bea Lillie doing a takeoff on the Duke and Duchess of Windsor. Just to see the men flapping up their coattails as they sat down was enough to give a bishop the giggles. In fact, every bit of authentic social detail—which in any other Craig Noel production would make you exclaim "How perfectly he knows these people!"—here produced the impression that the director had been watching too many old British movies and had gotten so sick of them that he decided to put an end to their style for all time. Even the chair game, that directorial device which means of which the actors in a talky play are kept forever on the move, seemed so repetitive and obtrusive in *An Inspector Calls* that one had to conclude either that the actors were too high on amphetamines to be able to sit still for ten seconds, or that the director had wanted to make a devastating mockery of his own craft. Or perhaps this was Mr. Noel's way of letting the audience know how little he thought of J.B. Priestley's craft. But in that case, why did he produce *An Inspector Calls* at all? And what will be next—*The Second Mrs. Tanqueray*?

I like the Old Globe so much, and admire its producing director so sincerely, that I am forced to conclude that all of this was unreal. I was not aware I myself had such a debased imagination; but, if it comes down to it, I would rather attribute the Old Globe's *An Inspector Calls* to an upset stomach on my part. If you see it, you may have to do the same.

READER

PUBLISHER
James E. Holman
EDITOR
Robert Eckert Jr.
NEWS EDITOR
Gale Fox
ASSOCIATE EDITOR
Laurid Gilber
ADVERTISING
John Bury
Barbara Rand
Hazel Rosen
PRODUCTION
Jane Kramer
Bruce Pachter
THEATRE AND FINE ARTS
Jonathan Saville
FILM
Duncan Shepherd
FOOD
Eleanor Widmer
ARTIST
Jim Cornelius
TYPESETTING
ABC Graphics
CAMERA
Burnett Litho Negr
PRINTING
San Diego Publishers
San Diego 003
P.O. Box 80623
San Diego, CA 92138
(714) 235-6176

★ SEE THE ★
MAD ELEC-TRONIC MAN'S WORKSHOP
2216 CABLE ST. 225-0333
COME TO ME, O YOU LITTLE ELECTRONIC MACHINES, AND I WILL FIX YOU!

STAND AT THE INTERFACE
UFA

As man reaches for the stars, his understanding of the universe within himself will increase. And as man reaches within himself, his realization of the universe around him will increase. Now a young research organization has been designed along these lines. It strives to balance and merge two unlikely forces alive in this world: technology and mysticism. How can the astronomical and the human sciences blend as one? What of the technical sciences versus the social sciences? And what of the sphere of meditation and its various states? This organization has a list of impossible goals on its agenda. It is a people group born to those who believe in the power of the creative level. Its co-ordinator is James A. Priestley, Assistant Co-ordinator, Linsio Moroz. Membership is free. Accept this challenge. Write to UFA, P.O. Box 17059, San Diego, CA 92117. Please include phone number, if any.

CLASS not CRASS

clean economical comfortable quiet safe reliable AND there are no parking problems

VESPA de SAN DIEGO
3872 La Mesa Blvd. La Mesa, CA 461-6866

THE WOMEN'S STORE

Liberation Literature
Fiction
Poetry
Biographies
Posters
Crafts
Non-Sexist Children's Books

1:30 - 5:30 Mon. - Fri.
8:00 - 3:00 Saturday
233-4164

2965 Beech St. nr. 30th St. in Golden Hills

THIS IS THE SEASON FOR JOY AND GIVING

THEATRE AND FINE ARTS

Letters

Dear Reader:
The interview penned on me by John Martin contained several errors - some of which are quite serious.

Most importantly, the entire tone of the section pertaining to the management and clientele of the "Linda" Theatre, with which I'm no longer affiliated. My film policy is not something I consider myself capable of judging, and Mr. Martin's implication that I feel I'm an authority on racial relations in Linda Vista is untrue. Also, I did not quit the Linda because of its porno policy, but rather for a collection of totally different personal reasons (explained in some detail to Mr. Martin at the time of the interview). I'd like to apologize publicly for the statement "rubber raincoat crowd"; I remember no such label, although the terminology is a joke exhibitors' term often used to refer to X-rated patron. I live in the past, and will in the future, unsubstantiated show X-rated product of merit.

As to the remainder of the article - we never expected, as Mr. Martin stated, that a *Very Natural Thing* would "bomb" in San Diego. I explained to Mr. Martin how happy we were that our town responded so well to this example of an unusual product; if we'd expected to "bomb," we wouldn't have booked the film at all.

As to the grosses quoted in the article, I told Mr. Martin that I would prepare approved figures for publication, and while I allowed him some "off the cuff" figures, it was with his self-stated knowledge that these weren't for publication.

And, sorry folks who loved the Cinema Leo... the comments made to Mr. Martin on screen location and building size were intended as lighthearted gab, certainly not a blatant condemnation of a former funky moviehouse.

My deep sincere apologies go to the management and staff and customers of the Linda Theatre, the owners of the Cinema Leo, and to Pacific and Mann theatres (NO, Mr. Martin, I did not equate booking strength with the size of the theatre's parking lot!).

I would sincerely suggest that Mr. Martin arm himself for future interviews with a tape recorder, or adequate note taking supplies, and/or a prepared list of questions. Many questions that Mr. Martin asked me of myself and of others in the business were of a personal nature. It was indeed the subject of the interview was to be the decline of art theatres in San Diego. It was my sincere desire to discuss the art theatre format, not the business of other houses. I wish the art theatre format had been Mr. Martin's subject as well.

Marie Jeanne Maher
Manager, The Ken

Dear Miss Maher:
I'm really sorry if you embarrassed you by quoting your "gals" about other San Diego theatres. The only thing you did ask me not to quote were some rather salacious racial feelings you attributed to the Linda's owner. These I omitted. My other "errors", as far as I can tell, can only be attributed to your short memory.

John Martin

Dear Miss Widmer:
I seldom write letters to editors, but I was so mad about the letter sent to you by Martha Stuck, about the Restaurant Figaro, I am one of the owners of El Chalan, Peruvian Restaurant. I was born in Lima, Peru fifty years ago, my father was Spanish-Peruvian and my mother and grandmother Italians, from Genova.

It is true that the spaghetti sauce is far away from the real thing, but like you said it, pasta is not the only thing. They make beautiful things with fogaso, viello and pork, but rather for a believe me the cannelloni of Figaro are just superb. My wife and I have had lunch twice a month there for the last four or five years and if the food were just regular we wouldn't go back at all.

Please print this letter of apology to the owners of Figaro, just because they deserve it.

Yours very truly,
Enrique de la Barrera

Dear Eleanor Widmer and Martha Stuck:

Neither of you noticed the main thing about Figaro's which is: they make the best pizza in San Diego.

As to the waiters, Martha, they are brothers, and all credits go to Mama. She makes the rules.

Yours for better letters,
D.A. Behard

Dear Reader,

We've decided to write our own simple guide for middle class school girls who think they're being adventuresome by exposing themselves to the sinister organisms south of the border: stay home, your voyeurism and native provincialism smacks of racism and self-hatred and you reaffirm the gringa/berber dichotomy more viciously defined.

Tijuana is not only a town of sleazy bars and dirty toilets; it is a place where people live and work. Mexican people, who might just be perceptive enough to recognise the sport in hitting upon two silly women clinging to their lily white self-image by making up ridiculous stories about rendezvous with g's' fathers in a bar in the afternoon. (Mexican fathers know where their daughters are and don't make appointments to meet them in lousy bars).

We are single women who go to Tijuana once a week, who neither are masochists nor are around g's' male escorts (real or imaginary), but do carry with us a self-respect and a respect for our curiosity about other cultures. Though we've had our unpleasant experiences (none of which would rival a walk through downtown San Diego) we have more often been met with a kindness and sense of hospitality that is certain Mexican have never seem coming to California.

It is unfortunate that people feel and think the way that you two young reporters do, but it is criminal that their ignorance should be flaunted on the front page of a newspaper that offers itself as the light in the wilderness.

Ms. Sydney Smith
Regina Brune
Tracy Smith
Encinitas

LAW



Cabrillo Pacific University

GRADUATES RECEIVE
J.D. DEGREE
AND QUALIFY TO TAKE
CALIFORNIA BAR EXAM

For information, call
560-7666
3620 AERO CT.
SAN DIEGO 92123

Chateau wine & cheese shop

★ GRAND OPENING ★

Cheese & Deli Special
imported ham \$1.99 lb.

tillamook cheddar 1.79 lb.

Wine Special

VOUVRAY (FAINE) \$1.99
LA PUCELLE ANJOU
RED ANJOU WINE

"We have a complete selection of wine from all over the world"
MON-FRI 10 AM-9PM
SATURDAY & SUNDAY 10 to 6
6363 EL CAJON BLVD.
in the campus shopping center 287-1992.

MAKE USE OF YOUR VACATION

WINTERSESSION CLASS

SAN DIEGO STATE

extension classes are being offered during the semester break

December 18, 1974 - January 20, 1975

courses will be offered in the following areas:

- Accounting
- Business Administration
- Computer Programming
- Finance
- Marketing
- Real Estate
- Drama Education
- Metrics Reading
- Geography
- History
- Mexican-American Studies
- Recreation Sociology

COST: \$28 per semester unit

Mexico Travel Study Tour - Olmec and Mayan Art and Architecture in Mexico. Tour Leader: Maria C. Nisley, Dates: January 6-16, 1975. Tour Cost: \$730 (includes travel, hotel, tuition, etc.). Tour will visit Mexico City, Villahermosa, Merida. Archaeological sites include: Palenque, Uxmal, Sayil, Labna, Mayapan, Chichen Itza, and others. The first campus meeting for this program will be December 17 (call 286-5147 for time and location). Registration may be made in advance or at the first class meeting.

ADMISSION TO THE UNIVERSITY IS NOT REQUIRED TO ENROLL IN EXTENSION CLASSES

FOR A COMPLETE LISTING OF COURSES, PHONE THE OFFICE OF CONTINUING EDUCATION, SAN DIEGO STATE UNIVERSITY 286-5147

MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD

Airport 1975—Jack Smight's encore to George Seaton's AIRPORT is tighter in construction, with all eyes in the crowd of big-name actors turned toward the central crisis, and no time for sub-plot diversions. It is tighter as an entertainer, and it conspicuously looks the other way whenever there is a need for production value. If there is a shortage of audience on view, there is nevertheless a comfortable feeling of freedom and spaciousness in the camera's smooth wheeling around the airports, in the full compositions inside of the roomy 747, and in the exhilarating shots of the murrem, a liner sailing low through Rocky Mountain valleys. In this sort of light-headed project, even the idiosyncrasies can be counted as pleasures—Linda Blair's misguided mimicry of bunny rabbits with her cute tuxton nose; the notion of how rum talk and talk-together ("I believe that is one of those Hollywood persons, or worse"). Karen Black acts petrified when she must assume command of the jumbo jet, and she should certainly be petrified about having to carry this movie almost alone for most of the way; she performs, in the words of Charlton Heston, "just fine, honey." And when Heston takes over the plane and the movie, he begins immediately to crab about how difficult his job is in an effort to salvage a little self-importance in the waning moments. ** (Grossmont)

American Graffiti—The peak adventures, climactic decisions, and profound self-reflections of four memorable quartet of bottom buddies (four diverse types, from class prett to hot-rodder hood, who would not open your mind to one another in four years of high school) compressed into one long night, placed vaguely at the end of summer, in 1962. Non-stop pop songs, and outpouring slang (word, dork, punk, etc.) and Sunset Strip culture are flung into the pot galley, knowingly, nostalgically. The effusion, in conjunction with the confusion, produces an effect of lightness and abandon that is more like conflict than gratification. * (Alvarado Drive In)

Beyond the Valley of the Dolls—Russ Meyer's supreme—or simply extreme—moment of abjectness, exaggeration, and pur-on, about an all-girl rock-and-roll group's going to Hollywood and falling into voyeur-wicked and weird ways. The whorled tour of Tinsel Town and the finger-snapping, bus-rucking cross-country, sweep you off your feet early, and you never quite regain balance. Even under the oberest scrutiny, Meyer's unparalleled, flashy editing of image and sound are not to be scoffed at; his uncanny sense of humor is not to be underestimated; and his directing of players—his old favorites (Charles Napier, Erica Gavin) and new discoveries—in such cheeky roles as the HeavelyChamp, a

U.S. Senator's daughter, and Superman herself, is in the realm of magic. 1970. ** * (Broadway)

Cabaret—Liza Minnelli asks to be loved all night, as a 20-year-old adolescent, at a Carnegie Hall entertainer—and it's asking a lot. The time and setting of 1932 Germany contain an inherent moodiness. And it was a good idea to use the painted face and nihilistic jokes of a vaudeville emcee (played detestably by Joel Grey) as a reaction to all the personal and societal decay. It was a bad idea to allow the entertainment in this sleazy downtown cabaret to be so smothered Broadway. 1972. * (North Park)

Camelot—It is not altogether easy to do such an uninteresting version of such an intricate story as the Arthur Guinevere-Lancelot affair. One slight difficulty here is the cast (Richard Harris, Vanessa Redgrave, Franco Nero), none of whom can sing, but all of whom excel in idiotic competition to exhibit the dearest eyes and most sensitive nostrils, lips, brows. Directed by Joshua Logan, who spreads pics that better-sleeter. 1967. * (Center 3 Cinema 3; UA Cinema 3)

Christina—This romantic mystery follows in Hitchcock's tracks, or tracking shots, for a very brief

relationship to the mother and grandfather, it intriguing. But these three are almost entirely eclipsed by the mass of material on his dark side (his obsession with smoking his luck and sticking his neck out). James Cain and director Kent Roesser give the character a credible facade, and they give the story a spatially interesting structure. Directed by Paul Verhoeven, with Laurence Hutton, Jacqueline Brooks. 1965. * (Slate; Parkway 2)

Going Places—Bertrand Blier's film of the "hot new" title in French translates properly as "Baller" in an exercise of "tracking s.h.o.t.s." smooth and a light-on-the-foot, to keep up with the cross-country sprinting and jostling of its two punk protagonists. Things come very easily to this petty and pretty pair—stolen cars, stolen cash, stolen kisses—as train, through streets, a neighborhood, an entire town are helpfully vacated so that there is nothing to interfere with the open expression of hit-and-run frolics. The pace can grow a bit tedious for the inability to act other than as brando-destructive, oblivious; and the movie itself (though well pleased the intended audience, which can recognize itself in a favorable response to the word "groove"). * (Academy)

Harry and Tonto—The odyssey of a senior citizen and his doleful pet cat, evicted from a condemned New York apartment house and drifting on and on, with equanimity and philosophy, through unfortunate events and circumstances, and character, become a sort of EASY RIDER or FIVE EASY PIECES for the older generation. As handled by Paul Mazursky, the bitterness comes about one dose of comedy and one dose of bitter for every three doses of sweetness. Art Carney plays with restraint, but unexpected and welcome; not much is asked and gotten from the cat; and not much is gotten from the most of the scenes and settings, as this typical road movie, hastily assembled and foggy, succumbs to the usual pathos in one scene or lies over and over, there, and over. ** (Cove)

Harry, Cherry, and Raquel—His leazy, skittish, characteristic cutting does a good deal to disguise the unfortunate fact that one-third of the Russ Meyer film was ruined in the laboratory. A setback, only temporary. To plug up the leaks, Meyer, apparently when the party is supposed to begin, 1972. * (La Paloma, through 12/15)

Grease—Robert Downey, Jr. Underground, has corralled a gaudy collection of fun and nuts, dressed to the teeth, for a New York-smartly, metaphysical, about town western. The bombing timing of the scene and performance call it "offbeat" would be a courtesy make it appear, but one is quite sure when the party is supposed to begin, 1972. * (La Paloma, through 12/15)

Grease's Palace—Robert Downey, Jr. Underground, has corralled a gaudy collection of fun and nuts, dressed to the teeth, for a New York-smartly, metaphysical, about town western. The bombing timing of the scene and performance call it "offbeat" would be a courtesy make it appear, but one is quite sure when the party is supposed to begin, 1972. * (La Paloma, through 12/15)

High Plains Drifter—Clint Eastwood on a mysterious vendetta, bringing a pull-plugged town to its knees, in bizarre, judiciously conceived scenes of the desert, salt hills, and a tacky wooden town painted scarlet, renamed Hell, and set afire to accompany Eastwood with an awesome backdrop for his nocturnal killing binge. Directed by Eastwood, his second try. * (Casino, from 12/15)

Intensive Medical—Ken Shapiro's television, angles for its laughs by force of fantasizing things far beyond the actual and probable in pornographic kiddie show, sports coverage of the Tijuana Sex Festival, etc. Consequently, what is to do with television is less than what is to do with life, and to be amusing sporadically, it should well please the intended audience, which can recognize itself in a favorable response to the word "groove". * (Academy)

Limelight—Chaplin's sentimental tribute to himself, in the role of an aging vaudeville still burning with creativity, charity, wisdom, and dignity. Astonishingly self-glorifying, voluminously talky, almost totally uncomedy. His chosen vein is pathos, and it is deplorable that in one scene or another. Made in 1928, though it is recalls 1932 with its arthritic camera moves and incessant, barren sound sets. With Claire Bloom. * (Century Twin 1; Unicorn, 12/17 and 18)

The Longest Yard—Robert Aldrich returns to the battleground of

(continued from page 6)

The Dirty Dozen, of mafia and malcontents joining fraternal spirit and jamming heading into stuffed shirts and straight-aways. Even if the characters and the battles that are drawn force the viewer into an hesitant, overconfident, run-of-the-mill, and ramshackle responses, the movie nevertheless comes up with a novel, fresh, fashionable idea to pull out the viewer into the exact moment this ex-Nazi is coming up for a neuroscience mock-trial before a group of his former peers. The frequent, teasing flashbacks to the war years stimulate the viewer's expectations of a neuroscience mock-trial before a group of his former peers. The frequent, teasing flashbacks to the war years stimulate the viewer's expectations of a neuroscience mock-trial before a group of his former peers. The frequent, teasing flashbacks to the war years stimulate the viewer's expectations of a neuroscience mock-trial before a group of his former peers.

Modern Times—Charlie Chaplin's delayed adjustment to sound moviemaking (only a special Frits Lang Citation for snuffing out an expensive venture of ex-S.S. officers, shielded from their identities, and placed so strategically in the New Germany as to be able to cut off any official investigation and also to be poised eagerly for a revival push-back). During the credits, Perry Como's "Christmas Dream" and the holiday lights of Hamburg provide practically the only vicinity in this gray-hued, surrealistic, and his foot-dragging throughout his characteristic of Chaplin's the automatic feeding contraption, being in The Best-of-Chaplin. * (Unicorn, 12/18 and 19)

Musical Loves—Ken Russell's mystical character assassination of Tchaikovsky into the wedding-night episode, with the organization of the wedding and forth on the floor of a train compartment and the aphoristic Richard Chamberlain's understandably trying to climb the walls, the uglier to see, but it has a lot of competition. * (Ken)

The Night Porter—Pa-paps hoping to create an illusion of superior logic, Liliana Cavani makes one large improbability in Italy, 1957. * (Cinema 2)

On a Clear Day You Can See—A Minnelli musical in the Seventies. It comes from Old London, 1968, but it is more fundamentally based on a cheerfully primitive philosophy of color (the more of it, the better), so you get flowers, and psychobabble, and dream scenes, and a continuous fashion parade. Stressed is better than tolerable for a change. Montand comes up lame, and Nicholson is caught without an alibi, 1970. * (North Park)

(continued on page 11)

leaves no stone unturned, probably the finest movie of its type ever made! **Big Girl Anka**

"I've never been so TOTALLY TURNED ON!" **Howl** **Walt** **Calvin**



the first explicitly explicit film

Angel Number 9


the first explicitly explicit film

FINE ARTS

1818 GARNET 274-4000

THE READER AND THE ROXY PRESENT

The tush scene alone is worth the price of admission.



*That part of the anatomy covered by the stamp.

A Commemorative Stamp No.0000

GEORGE SEGAL • RUTH GORDON "Where's Poppa?"

Screenplay by ROBERT KLANE based on the novel Where's Poppa? Produced by JEFF TOKOFSKY and MARVIN WORTH COLOR by... Directed by CARL REINER

RON LEIBMAN • TRISH VAN DEVER

United Artists

Midnight Friday Dec 13

MROXY 3642 CASS PACIFIC BEACH Only \$1

WED THRU SUNDAY, DEC 15

Going Places

A sensual Keystone comedy

"AN IMPORTANT NEW FILM FROM FRANCE"

—H.Y. TIMES

What got the boogie on his lips? The "baboo-huboo in his soul!"

A FREE WOMAN

"AN UP-TO-THE-MINUTE COMEDY" —Playboy

"THE FIRST FEMINIST MASTERPIECE... A WORK OF ART"

PLUS CLARE BLOOM IN "A DOLL'S HOUSE" PREL. 8-900... 12/15-16/20

Greaser's Palace

"Downside-up picture film in the beautiful co-existence of great art and great fun. See it and live."

La Paloma

What'll Be the Day

DAVID ESSEY • BERNARDY LEACH • RINGO STARR

Ken Theatre

285-9909 4001 Adams Ave. San Diego, California

2nd feature Ken Russell's THE MUSIC LOVERS

NEW THEATRE 277-1389

Linda 6913 LINDA VISTA ROAD

LOVE EDUCATION IS THE GATE TO HEALTH AND HAPPINESS

GET YOUR MASTERS DEGREE IN LOVE AND PLEASURE

CO-HITTING CO-TRAILING

I am Curious In COLOR Adults Only!

CO-HITTING CO-TRAILING

MARIA PIA X **CARLOS TOBALINA**

ONE GUEST ADMITTED FREE, WITH THIS AD WITH THE PURCHASE OF ONE TICKET

BOX OFFICE OPENS DAILY AT 4:45

LAVENDER CINEMA AT MIDNITE EVERY SATURDAY

The Unicorn Cinema

A SURVEY OF CHARLIE CHAPLIN FILMS

Thur 12/12 THE GOLD RUSH

Short Film—FIRST NATIONAL PERIOD

Fri 12/13 THE GREAT DICTATOR

Short Film—FIRST NATIONAL PERIOD

Sat 12/14 TILLIE'S PUNCTURED ROMANCE and THE GREAT DICTATOR

Sun 12/15 THE CIRCUUS and TILLIE'S PUNCTURED ROMANCE

Mon 12/16 THE KID and THE CIRCUUS

Tue 12/17 LIMELIGHT and THE KID

Wed 12/18 MODERN TIMES and LIMELIGHT

Thur 12/19 MONSIEUR VERDOUX and MODERN TIMES

Fri 12/20 MONSIEUR VERDOUX

Short Film—THE MUTUAL PERIOD

Sat 12/21 A KING IN NEW YORK

Short Film—THE MUTUAL PERIOD

Sun 12/22 CITY LIGHTS and A KING IN NEW YORK

Mon 12/23 THE GOLD RUSH and CITY LIGHTS

Saturday at Midnight THE NOCTURNAL CINEMA Comedy of the 30's

Sunday at One HOLLWOOD MUSICALS

HOLIDAY INN SUN VALLEY SERENADE

7456 La Jolla Blvd. 459-4341

"FLESH GORDON—A broad, bawdy, easy spoof, cramming it up with horror, monsters and Boffi is surely one of its kind, the only one." —Archae Winston, New York Post

"FLESH achieves erotic visual splendors. What could be more delightful!" —Howard Kissel, Women's Wear Daily

"One small step for man, but one giant orgy for mankind!" —New York Times

STARTS FRIDAY DECEMBER 20th

and novel erotic eye rockers

FLESH GORDON combines satire and sex with all manner of exotic fantasy creatures.

—Kevin Sanders, ABC-TV

"FLESH GORDON is the movie of the moment, the one that does it. The heroes are lining up for... Go—Just for the hell of it!" —New York Times News

Peter Locke & Jim Buckley Present

FLESH GORDON

Now Playing... **THE GROOVE TUBE**

"Insanely funny, outrageous and irreverent!"

ACADEMY 3721 University Ave. 284-0000



magic is afoot in HILLCREST

The Blessed, the psychic, the fated, the lucky ones have found their way to the perfect fresh fruits and vegetables of El Capitan Market and the ancient and unavailable volumes of Otenito Books. The merchants have found their way to the first hill beyond the seaport, and the sea breeze has found its way to keep Hillcrest as fresh and electric as December's moonlight. We invite you to shop with us.

Directory of Merchants:

The Four Moons - a cooperative producing American surrealist paintings, jewelry, and magic things.

The Thackeray Gallery - a collection of the finest Western art and museum quality American Indian artifacts.

The Tipton - Richards Gallery - showing outstanding local artists in an old world setting.

The Hand of God Pottery - visit our patio showroom factory and feel your spirit bring you back somewhere between Java and Chile, traveling east. Fine stoneware ceramics.

Knots and Needles - experienced, adept supplying craftsmen with materials for needlepoint, crewel, and macrame.

The Looking Glass Studio - stained and leaded glass produced and repaired. Personal designs to fill your dreams.

Karmacy Leather - producing hand cut, hand dyed, and hand stitched leather goods from beautiful original designs. Excellent custom work.

The Blue Door Bookstore - the worlds genius in prose and poetry as well as an excellent collection of documentary works and periodicals.

Folk Arts - classic folk music of the world available here and only here. Some of the country's finest live performances every Friday and Saturday night from 8-12 p.m.

Heave on her White Moon - the energy of your hands and heart and soul tensed and freed by a woman of Cyprian vision and a man of Celtic power.

The Living Roots - indoor plants, memorabilia, Appalachian handicraft, Americans.

Mexican Discount Bazar - importers of a wide variety of highest quality items.

Karmacy Leather Shoppe
Quality handmade goods
PEACE
10% OFF any buckle with this ad.
3825 5th Ave. Near University

Stoneware
for the home & patio
The Hand of God Pottery
3814 4th Avenue 295-7495
free pee wee with purchase

the four moons
Watch & Jewelry Repair
Stone Setting
Engraving
CUSTOM JEWELRY

mexican discount bazar
Wholesale prices to the public.
Beautiful assortment of pot hangers from 96c
3970 4th (at Washington)

TODAY,
Art is Not a Luxury,
It is a Necessity.
Give a Gift of Art for Christmas
(Gift Certificates Available)
TIPTON-RICHARDS
Sculpture - Fine Arts
3777 Fourth Avenue
San Diego
296-3371
Mon.-Sat. 10-5 - Sun. 12-5

Thackeray GALLERY
HOME OF VICTOR DOYLE COMPANY
"where picture framing is an art"
321 ROBINSON AVE. AT 3RD AVE. 298-0171

Knots n Needles
NEEDLEPOINT
CREWEL / MACRAME
3841 4th ave.
San Diego, Ca.
(714) 296-3083
BLUE DOOR BOOKS
Quality Paperbacks
Hardcovers
3823 5th Ave.
298-0610
open every evening

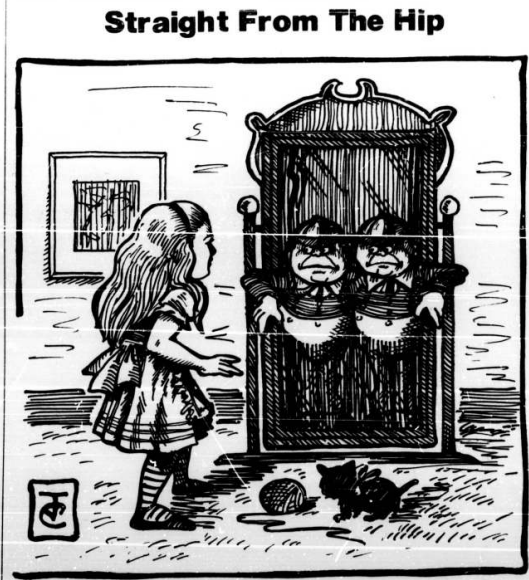
Folk Arts Hoot Mon.
RARE RECORDS
Rare Bluegrass, Blues
Jazz, Traditional music
Old Radio shows, R & B
78 - 45 - 33 1/3
MANY OUT OF PRINT ITEMS
Phone: 291-1786
3743 5th
in Hillcrest, San Diego.
Live Folk Music in Concert Every Friday Sat.

EVERYTHING UNDER THE SUN
Glass Tools
Patterns Books
291-5616 11AM TO 5PM
LOOKING GLASS STUDIO
601 UNIV

the hand of god
phenology
astrology
palmistry
Heave on her White Moon
Presents to you
the divine future.
Readings
for private parties - individuals
Claudio 295-7493 - conchita 291-3563
We are involved with the energy generated by an environment. Our work excites and sustains us. Our products possess the love that is life to us. Come visit with us and share in the joy of our world.

THE LIVING ROOTS
3600 5th Avenue
near 1046
open 10-6 - 11:30 - 4:00
Give a Living Gift!
PHOTOGRAPHS, BIKERS, MEMORABILIA, APPALACHIAN HANDCRAFT, BASKETS, CERAMIC, PLANTS, INDOOR PLANTS, AMERICAN, VINTAGE, PRINTING SUPPLIES, HAND MADE ANTIQUE MIRRORS, OLD PRINTS.

COST LESS IMPORTS
COST LESS IMPORTS... YOUR MAGIC CARPET TO CHRISTMAS GIFTS FROM...
GIFT NO. 191...
FOR THE TEA LOVER... CERAMIC TEA SET... HERBS AND SPICE DESIGNS ON NATURAL GLAZE FOR HERBAL TEAS... ASSORTED HERB DESIGNS... **9.99**
GIFT NO. 29... SHEESHAM WOOD BOXES... HAND CARVED DARK RICH DEEPLY GRAINED FOR HIDEING SECRET TREASURES... **1.99 TO 8.99**
GIFT NO. 83... FOR THE FAMILY... CHEERY BRASS BELLS... **4.99**
GIFT NO. 433... OLD TIMEY CALENDARS... A POSTER TYPE CALENDAR... **\$2.**
GIFT NO. 384... FOR THE KITCHEN... VEGIE SALT AND PEPPER SHAKERS... LIFE LIKE CERAMIC VEGETABLE SHAKERS... TO BRIGHTEN UP THE KITCHEN TABLE... **1.49**
GIFT NO. 90... FOR TINY TOTS... BATHTUB ANIMALS... SQUISHY SOFT LITTLE ANIMALS... LOVE TO PLAY IN THE TUB... COMPLETELY WASHABLE... **2.89**
COST LESS IMPORTS
LA MESA - CENTER AT JACKSON GROBENBROT CENTER... 460-6760
LA JOLLA - 1152 PROSPECT ST. 459-3671
PIER 1 IMPORTS
SAN DIEGO - 3320 SPORTS ARENA BLVD. 222-0487
CARLSBAD - 2525 EL CAMINO REAL... 729-4286
HOURS - 9AM TO 10PM MON-SAT 10AM TO 7PM SUNDAY
MERCHANDISE SUBJECT TO STOCK ON HAND



-Matthew Alice-

Matthew,
Since you seem to know so much about Alice in Wonderland (are you, perhaps, a tame take?) maybe you can answer a question of mine. In Through the Looking Glass all the characters are either chess pieces (queens, kings, knights, etc.) or nursery rhyme characters, except for Tweedledee and Tweedledee. Where do those two come from? Ellen Swanson
Lemon Grove

San Diego. Store hours are 12-8, seven days a week. The move is part of an attempt to reach a larger portion of the San Diego community.
Another bookstore, Groundwork, has taken over the old Solana Beach address.

Dear Matthew Alice,
This week marks Schoenberg's 100th birthday and KFSD has been broadcasting his music in measured doses. In preparing us for the onslaught, the station's announcers make embarrassed references to his "twelve tone system." What is it? W.C. Mills
San Diego

In the early 1700's there was a rivalry between the composers George Frederick Handel (but whom you've never heard of) and Giovanni Battista Bononcini (who is so famous that comment is unnecessary). The competition produced this little poem:
"Some say, compared to Bonocini
That Myntzer Hand's but a nimny;
Others aver that he to Handel
Is scarcely fit to hold a candle:
Strange all this difference should be
Twixt tweelde-dum and tweelde-dee."

That's where their names come from. They're in the book because they are enantiomorphs, mirror images of each other. Tweedledee's favorite word is "convarniwise". The twins stand side by side, but extend right and left hands to greet Alice.

There are many other mirror-like reversals in the book. The White Knight tells of putting a right foot into a left shoe; in order to approach the Red Queen, Alice walks backwards; the Looking Glass cake is passed around the table, then sliced. It gets curious and curious (in the words of a familiar figure), but it all comes from walking through mirrors.
This system yields a very odd collection of sounds. The music isn't organized around a specific melody—the series has no rhythmic or harmonic elements—but then it's not organized around a scale either—the series is an intimate part of the piece. At this stage of development, the twelve tones really provide a system of abstract internal relationships. Composers make use of these to arrange their musical inspirations for their own, sometimes bewildering, purposes. As listeners we are left to understand them as best we may.
Given time, it's probable that a series of less theoretical laws will evolve from the music itself. By way of directions, it should be pointed out that Schoenberg relented in his later years and harked back to a basic chord of tonal harmony—the octave. He argued, in the face of his outraged colleagues, that this didn't destroy the essential dialogue of the music, just improved its sound. Comforting, no?

Dear Matthew Alice,
Where did Changing Times go?
Leslie Holmes
Clairmont

Changing Times bookstore (I assume you're not looking for the 1960's) has changed space as well. It's now located at 1946 Broadway, in downtown

recordings



THE GOOD EARTH
Manfred Mann's Earth Band
Warner Bros. BS 2826

It appears that the Earth Band, under the tutelage of Manfred Mann, has stumbled upon an enviable position of accessibility, a niche in that elusive twilight zone between heavy-metal and art-rock: they provide enough heavy rock for the staunchest of rollers, and arrangements suitable to sate the appetites of the more adventurous.

Taking their group name literally, the Earth Band offers, in addition to recorded rooster crows and other sounds of placid nature, a square foot of land in Wales to the purchaser of *The Good Earth*. But, gunnicksy aside, the music you're plunking down your money'll allowance for ain't gonna leave you disappointed. And that chunk of Wales is a dandy conversation piece.

Despite the noble efforts of the Earth Band, it is Mann who steals the show. Never wandering too far from his synthesizer's portamento switch, he makes it soar, gliding with mastery. But his command of the instrument is original; the unique, often discordant sounds are quite different from your standard moog wall that predominates the airwaves today. As far as synthesizer work goes, the Earth Band, if you'll pardon the pun, is breaking new ground.

Far more than merely a vehicle for Mann and ecological philosophies, *Good Earth* is a well-collected, tightly produced collection of songs that rivals the group's classic lp, *Glorified*. Magnified. That it is the work of four musicians is a nearly unbelievable fact, noting the fullness of the sound. Rather lengthy in general, there are

seven cuts on the lp), the compositions take on a regal feel, lead guitar and synthesizer matching sounds to create interesting harmonies, while bass and drums plod heavily along for the ride, until the instruments break into the prevailing chord pattern, providing an appealing lift. Often, as in the case of "Launching Place", numerous tempo changes will create the effect of a well-edited film montage.

It's quite a feat, assembling an album with such universal appeal, combining heavy chord progressions with progressive arrangements would appear to be as appropriate as a marriage between an owl and a woolly mammoth. But With Mann and the Band conducting the ceremony, the improbable becomes workable.



McGEAR
Mike McGear
Warner Bros. BS 2825

"Golly," you may say, "it's Paulie!" You wouldn't just be close, you'd be correct. That Michael McGear's brother is pretty boy Paul McCartney is a poorly-kept secret, but after only lukewarm success in British poetic-saltare-rock groups Scaffold and Grimms, it has become time to enlist the aid of the big-time bro. As producer, session man, and co-writer of most of the songs, McCartney has left his mark, a heavy, indelible one. With all of Wings backing him, McGear's solo debut is an auspicious, if overshadowed, event.

When I state that McGear sounds like a Wings release, I don't mean it as a slur. It is a Wings album, but the focus is on

singer-lyricist McGear, rather than his piano-playing composer McCartney. Michael is a versatile crooner and a talented wordsman. The songs are june-dandy ditties tinged in style from a super-Paulie rendition of Brian Ferry's beautiful "Sea Breezes" to a rockin' Nilsen-like hot-rodder, "Givin' Grease a Ride", replete with gunning engines and squealing tires (well, hokeky smokes, if you gonna help your brother make it, you can't pull punches).

But pure Grimms-era McGear takes over in "Norton", a humorous tale of a daddy's boy who enlists. A Month-Python sort of vignette ensues and provides an outlet for the comedian in McGear. But "The Man Who Found God on the Moon", despite Buzz Aldrin's conversation in the background, is the opposite side of the nickel. There is a lot of beauty and sensitivity to be found in this simply-constructed tune, and it provides the album with a dramatic close.

"Leave It" and "Rainbow Lady" have strong single potential, and they are lively songs that remain deeply etched in the brain after a single listening. Great car radio numbers. Warner could do worse than slap them onto little discs with big holes.

In all, McGear makes for fine entertainment, and ain't that what it's all about? But the next album is the one I'm waiting for. With luck, this lp will provide Mike McGear with a following suitable to support his material without having to draw on the help of his brother and friends. Although they have provided McGear with superb groundwork for his debut, it will be nice to see more McGear and less show-stealing backup.

recordings

CAR STEREO INSTALLED
the way you want it!
we have all the extras!
②25-0333
appointments available
a.m. or p.m. MON-SAT
THE MAD DOG
ELECTRONIC
MUSIC
1001 VAN
NATAAN'S HORSESHOE
2216 CABLE G.B.

Cafe Renoir

where the children can eat a hamburger while you enjoy Hot Fish Mousse with Cucumber-Dill Sauce, Chicken and Broccoli in Vin, or Salmon Tips with Sherry...and if you mention this ad, we'll treat you to a glass of wine.

casual dining a la carte—11:30 until 8:00
912 Silverado, La Jolla 459-6773

WOOD, COPPER, BRASS, SILK

WE OFFER FOR SALE
A RICH VALETY OF OBJECTS
ILLUSTRATING TRADITIONAL
DAILY LIFE IN TURKEY.
SYRIA AND LEBANON.
SATURDAY AND SUNDAY
10 AM TO 12 PM DECEMBER 15
AT THE MYTHRAS UNICORN
7458 LA JOLLA BLVD.
LA JOLLA—TELE 459-4583

Del Mar's FIRST ANNUAL CHRISTMAS FESTIVAL

DECEMBER 15-22
10 to 10 weeksends 11 to 8 weeksdays
a community involvement affair
Hand Crafted Articles by Known Artists • Local Community Organizations
Nightly Entertainment • Nursery Service • SANTA •
A non-profit event to promote the arts
101 to 15th St. Then Down to The Beach
PROMOTION
PRESENTED BY DEL MAR FESTIVALS A NON-PROFIT ASSOCIATION

LOOKING FOR A NEW KIND OF SCHOOL?

I hear, and I forget;
I see, and I remember;
I do, and I understand.
Chinese proverb

A rich program of small classes in academics, fine arts, and physical disciplines is offered to those students over 12 years of age interested in discovering and applying their creative processes in an exciting private home atmosphere by the ocean.

For information call, (714) 481-0700; or write: ISA, P.O.B. W. Solana Beach, Ca. 92076.

Classifieds

Notices

UFA, a young research organization designed to balance and merge mysticism and technology, welcomes creative-minded individuals. It operates under the aura of unlikely fields—rocketry, technical sciences, the human and social sciences, meditation and its various states, etc. Field trips to the desert are on the agenda. Some extremely far-reaching goals have been established. Co-ordinator: Dr. Janet Prince, assistant co-ordinator is Lazlo Moroz. Send post card (include telephone number if any) to UFA, P.O. Box 17069, San Diego 92117.

ECKANKAR, The Path of Total Awareness. It means "all-inclusiveness with God." This does not imply absorption into God as the Hindus teach, but that an individual becomes a co-worker with the Deity and performs spiritual work throughout eternity. By practicing the spiritual exercises of ECK successfully, one can prove survival beyond this life while still living it, can be assured of immortality, and can actually visit the realms which one will inhabit forever after leaving the physical

Personals

GAY CATHOLICS: DIGNITY of San Diego has a religious education program for you. Write Dignity, Box 19071, San Diego 92119 or call 488-8384 anytime for information. DIMENSION No. 13 delves beyond James Flanagan's Last Third of Life concept. If you are a Phoenix Clubber and would enjoy exploring Dimension No. 13, write Box 33016, San Diego, CA 92103.

THE GREATEST POWER existing is a power of knowledge! Self-hypnosis can help you efficiently develop this mind power. If you're not a genius, you may need improvement besides concentration in: Registration of Learning Material, Extended Retention Span, Recall and Absorbing Examination Paper. With Self-hypnosis you can obtain a more energetic life and spend less time in studying to accomplish more. For free consultation and evaluation, call 427-3235. Zec-hypnotology (tantric tantra) espanol.

NOTES

crafts showing in the U.S. Grant Hotel lobby. Presented by the Fine Arts and Crafts Club of San Diego City College. Main festival located on south end of campus—13th and C Streets, 10 to 2 p.m. daily, December 16 through 22nd. Free weekend parking.

EASTERN TRANSFER Looking for female relationships. Keen, industrious mind, and I'm only 21. Bruce, 287-4923.

PERSONALS

I DON'T CARE what anybody says. The Lou Reed concert Nov 26 was great. I loved it, and him. Merry X-mas Lou!

WARREN TURNER JAMES Long time gone, how's the troucourenant? Do you have tracks on your paper? The Star-man is now here! Although Sally can't dance, you can take her to the wild side! Look past Sugar Mountain, your salvation lies at 7th and F; go there now. Watch out for the surman. Ziggy a.k.a. Transformer.

PERSONALS

MALE INTERESTED in meeting female who sees the absurdities but wants to laugh and love anyway. If you understand, write Tom, P.O. Box 16141, San Diego, CA 92116.

GOURMETS! A new, original, intimate dining experience awaits you at La Blu Farme, and Le Souffle in Paris. If you value Haute Cuisine, visit La Blu Farme (8775 El Cajon Blvd.) any evening except Mon. & Tues. Reservations essential. 481-1022.

PERSONALS

PSYCHIC-vampires drain peoples' life force to maintain their existence. Unless we're living on the energy of God, we're not living at all, but dying in a psychic-ghetto nature of the soul. To avoid decay within ourselves we must maintain the spiritual and physical with reasonable respect. The Foundations of Enlightenment offers insight and reasonable direction concerning these matters. To help others, support is needed from those who can afford to give. Donators are 10% deductible and receive a year income tax. Send to P.O. Box 7395, S.D. 92107. We're non-profit.

TROUBLED? DEPRESSED? Don't know where to turn? It may help to read the 42nd Psalm and the 33rd chapter of Job. If you are without one, the Public Library is well-stocked with Bibles in Section 220.5.

(continued on page 14)

SECRET JEWELS

TO DAZZLE THE EYE AND FETTER THE SENSE
Fine Cloisonne Classic Erotica
Amulets Talismans
Luminous Gem Gold Silverware
UNIQUE DESIGNS BY MARGARITA KOVY
BESTOW A GIFT THAT SPANS TIME.
3711 India Street San Diego
291-0941

'74 end of year SALE

Save over \$300 on economical transportation

Wide selection: street, racing, trail bikes

when you buy a new bike from Pacific Suzuki your first service check is free! Get the Best...
"Service, from Professionals"
SUZUKI • HONDA • DKW • SALES & SERVICE
PACIFIC SUZUKI
1269 Garnet 272-6767

MAKE YOUR OWN Bean Bag Chair

Everything you need to do it yourself and save.

PLUS FREE PATTERNS AND INSTRUCTIONS

316 West E St. (between Union & State) Phone 239-2291
UPHOLSTERY LABOR
FREE parking in adjacent lot!

THE OWL AND THE PUSSYCAT

GIFTS • PLANTS • ANTIQUES

•• IN OLD TOWN ••
3342 HANCOCK STREET
SAN DIEGO, CALIF. 92104
471-9590

Unique Toys & Gifts

KITES & STRINGS

WINTERHURST, SAN DIEGO, CA 92108
Distinctive kites from many nations.

Featuring the 45' Silver Dragon kites!

Open 10-5 Saturday & Sunday
Additional hours during Christmas vacation.

TOUCH OF GLASS

Blown Glass Personalized Etching

THE SAN DIEGO AVENUE
ANNE HEDGECOCK, DAILY 10-5
1000 G Street, San Diego, CA 92101
Phone 524-1111

GOODIES

GENUINE BARGAINS

Goodies is designed to make your budget and time count. Planning and shopping from the 1960's are also a thing of the past.

COME TO GOODIES
1004 G ST.
DOWNTOWN SD
272-2725

Special Low Price Quick Sale

METAL & GEM FORMS

custom silver & gold work

1889 bacon st, suite B
ocean beach
tues sat 12-6
for appointment 225-1137

Let Your Imagination Run Wild!

Color, Texture, Type, Technique

It's all up to you!
We're just here to help.

fibers unlimited
yarns & accessories
552 Broadway, San Diego, CA 92101
Mon-Thur 10-8 Fri-Sat 10-10

They serve nothing but the best! Take these photographs of beautiful people! We're glad to see you!

John Martin, The Reader, July 5, 1973
Merry Christmas Amigos!
We are going to be closed for 3 days during Christmas week. Dec. 23, 24 & 25. See you on the 26th.
We're open Sundays from 2 until 9 p.m. Tuesday thru Saturday 8:30-11 p.m.

la CANTINA VENTURA
FINE MEXICAN FOOD
740 Ventura Place
(across from Belmont Park)
489-9215

PRICES SO LOW—IT'S ALMOST LIKE STEALING

"You get it better at the Warehouse"
RECORDS AND TAPES

HURRY... THIS GREAT SALE ENDS DEC. 18

RIP-OFF SALE!!

EVERY SINGLE LP AND TAPE IN THE ENTIRE STORE IS DOUBLE DISCOUNT RIP-OFF PRICED NOW! EVERYTHING IN STOCK—NOTHING HELD BACK!!

<p>THESE GREAT LP'S ICE & TINA TURNER "HOT TAMA" WATTSTAR VOL. 1 2 RECORD SET WATTSTAR VOL. 2 2 RECORD SET WATTSTAR VOL. 3 2 RECORD SET RECORDED LIVE IN CONCERT</p> <p>50¢ EACH</p>	<p>ELTON JOHN'S SUPERIOR ENGLISH PRODUCTIONS LP'S & TAPES MUSIC ONLY</p> <p>2 FOR 7.00 EACH OR 3.79 EACH</p> <p>2 FOR 8.00 EACH OR 4.79 EACH</p> <p>• ELTON JOHN - MADMAN ACROSS THE WATER • DON'T DRIFT ME - TURNERED CONNECTION - CA- RIBOU - EMPTY SKY - YELLOW BRICK ROAD (COUNTS AS 2) - HONEY CHERRY</p>	<p>X-MAS MUSIC 101 STRINGS "THE GLORY OF CHRISTMAS" MANY ALL-TIME CHRISTMAS FAVORITES</p> <p>1.00 EACH</p>	<p>GIFT SET OF THE CENTURY 101 STRINGS 3 LP SET 30 GREATEST HITS (MAY BE ONLY 50¢ SET THIS)</p> <p>50¢ PER DISC</p>	
<p>CASSETTE TAPES</p> <p>TITLES BY: • JIMI HENDRIX • THE TEMPTATIONS • SUPREMACY • LARRY GERRARD • STEREO • JACOBS • JAMES EARL RAY • JAMES EARL RAY • JAMES EARL RAY • JAMES EARL RAY • JAMES EARL RAY • JAMES EARL RAY</p> <p>1.00 EACH 2.00 EACH</p>	<p>ALL "101 STRINGS" ALL THE GREAT LP'S 1.00 ALL TAPES & TRACKS 1.50</p>		<p>8-TRACK OLD RADIO SHOWS FEATURING: • JACK BENNY - SHADOCK - AMOS & ANDY • DING DING - GARDENERS • GARDENERS - ANDY ANDY • JACKSONS - ANDY ANDY</p> <p>1.00 EACH</p>	
<p>WARNER BROS. HAS THE EVERY LP IN THE STORE IS ON SALE LIKE THESE GREAT HIT ALBUMS</p> <p>THIS IS ONLY A PARTIAL LIST HUNDREDS MORE ON SALE!</p> <p>• The Who • Deep Purple • George Carlin • America • Eric Burdon • Maria Mulderer</p>		<p>HANDEL'S "THE MESSIAH" A BEAUTIFUL 4-RECORD SET IDEAL FOR THE HOLIDAYS</p> <p>4.95 COMPLETE</p>	<p>8-TRACK TAPE CARRYING CASES STORES 24 TAPES IN BLACK WITH RED VELVET LINING • PROTECT YOUR TAPES •</p> <p>3.66 EACH</p>	
<p>STOREWIDE DOUBLE DISCOUNTS</p> <p>LP'S 3.79 PER 2 LP LIST LP TAPES 4.79 PER 2 TAPE LIST TAPE</p> <p>ALL HIGHER LIST PRICES SIMILARLY DISCOUNTED</p>				<p>WESTMINSTER GOLD CLASSICS</p> <p>WESTMINSTER RECORDS 101 GREATEST HITS—MAY BE ONLY 50¢ SET THIS</p> <p>THIS IS ONLY A PARTIAL LIST—MANY MORE IN STOCK AND ON SALE!</p> <p>1.66 PER DISC 398 MF. LIST</p>

SUPPLIES LIMITED... ONLY ONE OF ANY ITEM TO A CUSTOMER

THE WAREHOUSE

a division of INTEGRITY ENTERTAINMENT CORP.

records tapes records

EL CAJON 173 Fletcher Pky., Parkway Plaza—714-440-9973
 CHULA VISTA 485 Fifth Ave. at "H"—714-422-9514
 CARLSBAD Plaza Camino Real—714-729-9811

PACIFIC BEACH 1414 Garnet—714-273-9145
 SAN DIEGO 6335 El Cajon Blvd.—714-582-9725
 SAN DIEGO 4344 Convoys St., near Balboa—714-279-9896