

An Interview with Vincente
Minelli, p. 7
The Self-made Tenor, p. 8

READER

San Diego's Weekly

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September 5 to September 11



Photograph by Cecil Crawford

There was the newlywed who bet on Boudoir Prince and made \$30 and the drunken sailors who bet on Navy Lieutenant and won a couple of hundred dollars each.

Have I Got a System for You!

Beth Lyons and
Charley Coughran

"6-1, 6-3, 3-9, 9-1 twice and 4-7" trapped out the man in front of me in line, checking each ticket as it was flipped toward him by the shiny ticket-machine. The face of the ticket seller was impassive. This was nothing new to him. But I was incredulous.

"What the hell kind of system is that?" I wondered, half aloud. But the man, in comfortable loafers and the narrow-brimmed hat that marks a true acolyte, shouldered past me, and it was my turn to place an offering on the altar of chance.

"Well, little lady, what can I do for you?" asked the ticket seller, suddenly all smiles.

"Uh, well, I guess," I stammered,

suddenly unsure of my carefully thought-out (that is to say, for me) semi-guaranteed bet, reluctantly handing over my two dollars, never to see it again.

In exchange, the ticket seller punched two buttons and the machine snapped out a little rectangular piece of cardboard, with my chosen numbers stamped on the front along with the newly ornate words, DAILY DOUBLE.

The Daily Double is a two-dollar bet on the first two races of the day, where the object is to pick both winners for the price of one, for possible winnings of 40 to 1000 dollars, depending of course on how many other people liked the same horses you did. Winning the double isn't so easy. I managed to get nosed out of \$78 in the photo finish of the second race, but the

returns are high and the investment low, so just about everybody starts off the day with it. Some, like the man in line ahead of me, bet on several possible combinations, while others "shed" that is, figure one horse as a sure win in either race, and bet all the horses in the other race in combination with it (if you're sure of number 1 in the first race, you could be 1-1, 1-2, 1-3, 1-4 etc. so that no matter who won the second race, you won the double, if no 1 comes in in the first). I've seen big spenders wheel everything to everything in the first two races, but it's a high price just for a trip to the win window.

In the fifth and ninth races you can bet the EXACTA, a special \$5 ticket where you bet the first and second places in the proper order of finish for the same race. Unlike the Double, the EXACTA is expensive, and though the winnings may be high, the likelihood of winning is correspondingly low. General tactics for the EXACTA are finding two (hopefully) or three horses that could win, and betting them in combinations of first and second, as 6-1, 1-6. Some people bet on nothing but EXACTAS, developing whole systems around these two races of the day.

Most of us, however, bet for enjoyment rather than scientific research into the mathematics of probability, and we stick to the One-ticket-a-race scheme. These tickets can be bought in \$2, \$5 and \$50 increments, and you can risk your funds in the various degrees of win, place, or show. A win bet pays off if the horse is first, in approximate proportion to the closing odds. A place bet pays off if the horse comes in either first or second, and pays a correspondingly

smaller amount, while a show bet pays if the horse comes "in the money" at all—first, second or third—and will return the price of your ticket if not much more.

Then there's the six-dollar "combination" which bets the same horse to win, place and show. This is generally a safe strategy, since if the horse shows, you don't lose much; if it places, you get your money back (which isn't so bad); and if it wins, you get three payoffs and it's all gravy.

"But how do you decide which horse to bet on?"

Ah, that's where your system comes in. Most newspapers have "experts" pick the winners, with assertions appear daily in the sports section. Several individuals and organizations will be happy to sell you their choices at liquor stores, on the road to the track, or outside the gates. When you leave, you're liable to find you are littered with printed material proselytizing system after system for \$5 to \$100. And then there's the Colome's \$500 Guaranteed Daily Double for only \$25, and if you don't win today, you get tomorrow's Double free. I always wondered why these systematists weren't in there betting, but maybe I'm being unfair, maybe the "experts" are just as lucky.

Like the man who sidled up to me and muttered, "Hey, I've got a tip for you," pointing at a little pink sheet of paper with \$100 at the top and "TIPSY SUE and LUCY LADY in the Fifth. EXACTA bet of the day" below it. "There, you bet that for your exacta, you be sure to bet it in now," he said with some satisfaction, sliding off again. It turned out that those were the favorites in the race—they didn't win, either, but I suppose the man

got his money's worth in his own way.

Probably the most information for your money (in this case \$11) comes in the Daily Racing Form. The form contains a list of the horses in each race, their jockeys, weights and post positions. It also gives a rundown on past performances, listing over 25 separate pieces of information of each horse's last 10 races, his breeding times, owners, trainers, and recent workout times. This gives you a basis for comparison of the horses, and with a little practice you can learn to weight each bit of information to find a likely prospect (there's no such animal as a sure thing). Fortunately for the novice, there's an explanation of the terms and symbols used at the beginning of the form.

There are also five experts' selections for every race, including Sweet's Graded handicaps (in which every horse is rated) and a consensus of the experts' picks—something to check your own conclusions against. I have a friend who watches this section during the day, seeing how accurate (or "hot") who is, and betting with any expert who is consistently winning that day.

But when your head begins to hurt from all the line print in the form, you can turn to the program, which contains the only really necessary information for betting: the horse's name, number, post position, jockey, and the kind of race (at Del Mar, six furlongs, mile, and mile and 1/16th races are the norm). Trainer and jockey standings are there, too, for those who have favorite combinations of who simply like to bet with former winners. *continued on page 11*

WE'LL WAIT ON YOU TILL 7:30.

Southern California
First National Bank

THIS WEEK IN SAN DIEGO SEPTEMBER 5 TO 11

SPORTS

HORSE SHOW. Santa Fe Hunt '81. Rancho Bernardo. Saturday. September 7 from 8:30 a.m. 479-7666.

OCEAN BEACH DOUBLES VOLLEYBALL TOURNAMENT. Men's teams compete. Foot of Brighton Ave. in Ocean Beach. Saturday and Sunday, September 7 and 8 from 9 a.m. to 8 p.m. 222-2826.

LA JOLLA ROUGH WATER SWIM. Water events including competitive championships, swims at 11 a.m. for juniors, and 1:30 p.m. for seniors. La Jolla Cove. Sunday, September 8, 275-1792.

BILLIARDS. Competition for the Golden Sword Trophy. Antonio Lomelin, Adrian Romero, Cuno Rivera, Rau Cortezas (Frisco), Mario Sevilla, and Jaime Rangel will each face one bull of the Las Huertas ranch. Building by the Sea. Tijuana. Sunday, September 8, 8 p.m.

BASEBALL. Padres vs. Houston Astros. S.D. Stadium. Wednesday, September 11, 7:30 p.m. 283-4496.

SPECIAL EVENTS

RAMONA COUNTRY FAIR. Fourth annual, with country-western music, rodeo, horse show, parade and pot barbecue. Friday, September 6 through Sunday, September 8. Parade on Saturday, September 7 at 11 a.m. Livestock auction Saturday, September 7 at 6 p.m. 788-1311.

FALLBROOK PIONEER DAYS. Fallbrook Riders' Field. Stage Coach Lane, between Mission and Reche Roads. Saturday and Sunday, September 7 and 8. Rodeo both days from 1 to 3:30 p.m. Pancake breakfast and pot barbecue Saturday and Sunday, 728-2118.

ALPINE VIEJAS DAYS. Beginning with a Bobby Sox dance on Saturday, September 7, at 8 p.m. at The Willows. Sunday, September 8, at 1 p.m. A western melodrama will be staged on Alpine Boulevard, a doll show commemorating the 200th anniversary of the San Diego Historical Society will open at 3 p.m. at the Alpine Women's Club. 445-2722.

ROCK DIG. for journalists, at Pala Mesa Grande or Anza. Led by Josephine Scorpis, museum curator of minerals. Natural History Museum. Sunday, September 8, Call 236-352, ext. 35. Tuesday or Friday afternoons.

FILMS

ATONEMENT. New nature film about endangered species. Natural History Museum, Balboa Park. Saturday, September 7 at 3 p.m. and Sunday, September 8 at 1:30 and 3 p.m. 232-3821.

BLAKE. A film about a rare individualist. 3rd floor lecture room, San Diego Public Library. Tuesday, September 10 at 12:30 and 1:15 p.m. 236-5800.

MUSIC

JAMES RUCCOLO JAZZ TRIO. part of the series "Cavalcade of Pre-eminent Performing Artists." Fine Arts Recital Hall, Grossmont College, 1800 Grossmont College Dr. El Cajon. Friday, September 6, 8 p.m. 465-1700, ext. 321.

LONDON SYMPHONY ORCHESTRA. conducted by Andre Previn. First of the seven-concert series of the L.A. Philharmonic. Included will be Vaughan Williams' overture to *The Wasps*, Prokofiev's *Romeo and Juliet*, and Brahms' *Symphony No. 2*. Civic Theatre. Sunday, September 8, 8 p.m. 236-6510.

DECORATIVE ARTS TRIO. performing works by Wolff, Haydn and Puccini. Jewish Community Center, 409 54th St. Sunday, September 8, 8:30 p.m. 583-8913.

MUSIC FOR MAXIMILIAN. a program of early 16th century music, including an instrumental carmina and Isaac's "Innsbruck ich muss dich lassen." Performed by the Gudonian Hand, an ancient music ensemble. Old Globe Theatre. Balboa Park. Monday, September 9, 7:30 p.m. 239-2255.



JUDD

Photo by Bob Eckert

MUSEUMS & GALLERIES THEATRE

PERUVIAN FOLK ART. collected by Eleanor Menzie, with selected works on a Peruvian motif by Guillermo Acevedo. Through September 29. Join and Young Gallery, 3719 India St. 295-9310.

JURIED SEPTEMBER SHOW. and special exhibit of works by Bruce McCracken. San Diego Art Institute Gallery, Balboa Park. Tuesday, August 27 through Sunday, September 29. Daily 10 a.m. to 5 p.m. Sunday 12:30 to 5 p.m. Closed Mondays. 234-5946.

INDIAN TULOUISSE. jewelry and paintings by Western artists. Kessler Art Gallery, 2521 San Diego Ave. Old Town. Through September 8, 454-8897.

ALEXANDER CALDER. special showing of lithographs and gouaches. Graphics Gallery, 5721 La Jolla Blvd. Through September 8, 454-8897.

JIM KACIRK and CAROLE MOSS. will show recent works at the Artists Co-operative Gallery, 3731 India St. Show starts Tuesday, August 30 through September 8. Tuesday through Saturday, 11-5 p.m. and Sunday, 12-5 p.m. 295-0200.

TED GRAZIA. southwestern artist and writer, and members of his guild of artists will appear at the Bazaar Del Mundo. Old Town. Saturday, September 7 from 1 to 3 p.m. 483-4544.

OLD TOWN ARTS and CRAFTS MART. on the 2400 block of San Diego Ave. Saturday and Sunday, September 7 and 8 from 10 a.m. to 6 p.m.

PHOENIX FINE ARTS FESTIVAL. with art of all types, with well-known and selected artists. The Mercado, Rancho Bernardo. Saturday, September 7, 10 a.m. to 6 p.m. and Sunday, September 8, from noon to 5 p.m.

BACKSTRAP WEAVING. as related to Peruvian weaving, will be explained in a workshop conducted by Savetta Livingston. Join and Young Gallery, 3719 India St. Thursday, September 5 and 12th from 10 a.m. to 3 p.m. Class size limited. 295-9310.

AN EYE IN EACH HEAD. premiere of this rock opera with quadrophonic sound. Music Recital Hall, SDSU. Friday, September 6, through Sunday, September 8, 6 p.m. 286-6947.

ROMEO AND JULIET. part of the National Shakespeare Festival. Old Globe Theatre, Balboa Park. Saturday, September 7, and Wednesday, September 11, 2 p.m. 239-2255.

HENRY IV, PART II. part of the National Shakespeare Festival. Old Globe Theatre, Balboa Park. Friday, September 6, through Sunday, September 8 at 8:30 p.m. And Tuesday, September 10, 8:30 p.m. 239-2255.

TWELFTH NIGHT. part of the National Shakespeare Festival. Old Globe Theatre, Balboa Park. Saturday, September 8, and Thursday, September 12, 8:30 p.m. 239-2255.

EVERYTHING IN THE GARDEN. the Edward Albee drama. Actors' Quarter Theatre. Fridays and Saturdays at 8:30 p.m. Through October 12, 238-9609.

ZALABIA. San Diegoan Bessie Collins' musical for children. Actors' Quarter Theatre. Saturdays and Sundays, 2 p.m. Through October 13, 238-9609.

UNDER PAPA'S PICTURE. The George Tibbles-Joe Connolly comedy. Coronado Playhouse. Fridays, Saturdays, and Sunday, September 7, 10 a.m. to 6 p.m. Through September 7, 455-4850.

BARFOOT IN THE PARK. comedy dinner-show. Uncle John's Dinner Theatre, 6766 El Cajon Blvd. Show is at 8 p.m. Fridays and Saturdays, 7 p.m. Sundays. Open run. 483-2012.

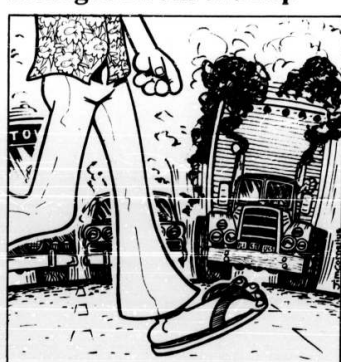
This events calendar is compiled each week by the READER and is a service sponsored by the SOUTHERN CALIFORNIA FIRST NATIONAL BANK. All inquiries regarding the events listed here should be made to the READER - 235-6178. Send items for listing to the READER, Box 80803, San Diego, CA 92138. The deadline is the Friday before the following Thursday's issue.

Southern California
First National Bank

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National

DRIVE THROUGH
MONDAYS & FRIDAYS
AT 41 KEY LOCATIONS

Straight From the Hip



Dear Matthew, Alice,

I live on a corner near a dangerous intersection. Cars come whizzing in from all directions, there is nothing to slow them down, nothing to help the poor fools attempting left hand turns. I find the constant screeching of brakes and the thought (not to mention sight) of bloodied acoustically unpleasant. Is there anything you, I, or the city can do to improve the road?

Andrew Spenser
Hillcrest

I can answer your question. You can call the city traffic engineer at 236-0440 and register a complaint. The city can, and does, do a lot more than both of us combined. The Department of Traffic Engineering does the safety work. It collects statistics concerning the volume of traffic on city streets, maintains a city-wide map/computer program showing the location of every accident in a given year, and makes specific diagrams of dangerous areas. Inspectors go out to the worst places to see what causes the accidents and suggest improvements.

The department may decide to paint warning signs on the pavement, put up stop or yield signs, or erect traffic signals. It can do away with street parking or impose a time limit on its use. It can even suggest renovations in the road through the budget approved by the city council and then organized through another department.

Naturally the department has limited financial resources, and with a single traffic signal costing it (meaning us) \$60,000, all of the streets that might benefit cannot be repaired. Sites are chosen according to the number and severity of their accidents, so unless your corner proves to be a really serious one you may have to wait a while before you see the light.

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veritable, if thoroughly respectable, revolution.

Our group (236-1509) has done a lot of consumer protection work. They monitor the quality of goods and services in the area, and originated the food price survey back in the days when folks could still hope to keep down the grocery bill. Recently a few members got tired of big business and turned their attention to our local government. The result was some political profiles which threaten to make more than waves.

In general, CALPRIC protects the poor loss innocents of the world—against those—whenever it is big enough and rich enough to do us wrong. It is supported by small donations from a large number of students (the poorest of poor loss innocents) and runs almost entirely on volunteer labor. Post-Watergate come-clean-isn't? My dear sir, these are the people who do the scrubbing:

Dear Matthew, Alice,
What do high volume, discount record dealers do with returned defective records? put them back in stock or return them to the manufacturers? My experience with Wherehouse is that some one third or more of classical records purchased from them are defective. W.E. Bertram
San Diego

Defective classical records are sent back to the manufacturer who melts them down, labels and all, to make rock albums! You are actually buying the top of the line: beleaguered sources have assured me that the quality of rock and popular music records is even worse (it's called units of form and content).

The problem is the energy crisis. In the good old days records were made out of pure polyvinylchloride with a pinch of carbon black to keep the grooves smooth. Polyvinylchloride comes from petroleum. Carbon black is made by burning heavy oil. The good old days are over.

Right now record pressing plants are getting between 65 and 70 per cent of the polyvinylchloride they need. They have been forced to use an "extender" which results in a harder, dryer plastic. Many records made from this brittle material crack and have to be scrapped and remelted. Every time they are recycled in this was the quality of the record surface goes down. There are also a lot more bumps in our records now. Carbon black is scarce and some of the polyvinylchloride that is available lacks vinyl acetate; the two ingredients most important for smoothness aren't always there. In the face of disaster the record companies have raised the prices and lowered the quality control. Bits of fabric, hair, wire, dirt and metallic traces have been found on some of the discs.

Looks like high fidelity will never be the same again.

Eleanor Widmer

The Restaurant: Spice Rack
The Location: 4315 Mission Blvd.
Pacific Beach
Prices: Moderate. Dinners, \$3.45-\$4.25
Open Daily 7 a.m.-2:30 p.m.; 5-10 p.m.

Whether you arrive at the Spice Rack for lunch or dinner, there is a short wait for a table. It is worth it. Although this restaurant has been in existence since May, it has acquired a steady and devoted clientele who return for the freshness of the food, and the casual, unpretentious, friendly atmosphere. Devoted as a "grinder" dining place, the ceiling is latticed, a white fan whirs overhead, birds swing happily behind their enclosed aviary, and four tree trunks are the pillars of the "natural" wall. Yet the Spice Rack has the air of an improvised garden party. The tables are a bit unsteady, the rattan chairs wobble, there are an insufficient number of plastic cushions for those who wish to support their backs, the fan is distracting.

No matter. The easy familiarity of the hostess, who asks for your first name while you are waiting to be seated, is infectious. At once, you feel you must surely know someone in the room, or at any rate that formal introductions aren't necessary. You can borrow a cushion or inquire about a particular dish from any of the diners. It is as if you are at a party where everyone wants to be helpful. And this communal ambience, as much as the good food, brings people into the Spice Rack.

One would be tempted to call the menu organic or natural, but that is only because fresh fruits and vegetables are in such abundance. I checked with the manager and these are not organically grown. However, fresh broccoli, cauliflower, sprouts and greens are in all the salads, which are uniformly excellent. Either for lunch (which starts at 11:30 and ends at 2:30) or dinner, you have a choice of soup or salad. The soup that I tried, allegedly French onion, was tepid, with lemon as the predominant taste, and afloat with commercial croutons. Ignore the soup and opt for the salads, which are crisp, plentiful, and dressed to bring out the flavor of the greens rather than to drown them.

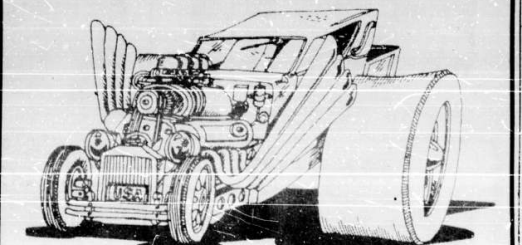
For lunch, I ordered one of their Pockets (also available for dinner)—armenian bread shaped to fit a small souffle crack and filled with wonderful goodies—either all vegetables in cheese sauce (\$1.95), or combinations of chicken, mushrooms, corned beef etc. (\$2.25). The Pocket is served steaming hot, every ingredient has a perks freshness, and it is accompanied by

A Back-yard Garden Party

Formal introductions aren't necessary. You can borrow a cushion or inquire about a particular dish from any of the diners.

either brown rice or fresh fruit. I chose the fruit, one small slice each of watermelon, canteloupe, and pineapple. Very satisfying. The burgers at Spice Rack are expensive (\$1.95-\$2.25), but you are sinking your teeth into real meat instead of a plasticized, doctor-up facsimile. The luncheon menu also offers a variety of salads (all \$2.25) and sandwiches (\$1.95-\$2.35). For the light lunch eater, I recommend fresh fruit and cheeses with an assortment of homemade breads, baked on the premises (\$1.95). (Loaves of bread are also for sale). The advantage of the dinner is that a well-stocked basket of these delicious breads is served with it.

The diners are wonderfully prepared, but they are not for the hearty eater. My burgeoning teenage sons could polish off two of them without strain. I selected a roulade of beef—one slice of rolled steak filled with dressing and accompanied with brown rice and salad. It was very fine. I also sampled the item referred to as "refreshingly different," mushrooms stuffed with shrimp, and what the non-culinary heroine of *Come Back, Little Sheba* called a "twice baked potato"—baked potatoes whose interiors are scooped, mashed, and returned to their skins with butter, spices, bits of onion, etc. (\$2.25). But if you can forget that \$3.95 once brought the proverbial soup-to-nuts dinner, you will find the Spice Rack charming, wholesome, tasty.



AS CULTURAL ARTS BOARD
SAN DIEGO STATE UNIVERSITY
PRESENTS

jazz flautist

Tim Weisberg

plus
SHERMAN HAYES

TUESDAY, SEPTEMBER 10
AZTEC CENTER, SDSU
8 p.m.

Gen. public \$3.50
SDSU student \$2.50
Tickets available at the Aztec Center
Box Office 286-6947

Tim Weisberg: 4 — available soon on A&M Records

Good Blues, Small Crowd



Photographs by Bob Eckert

It was gratifying to be in the company of an audience with a sense of give and take, instead of the "entertain me" attitude which plagues crowds at the rock and roll rose bowls.

—Steve Esmedina—

If immediacy is the curse of rock and roll, it is the blessing of the blues. At its most endearing, most seductive moments has always spoken for the emotion of right now. It is tenderness and crudely, saints and sinners, different worlds in the same universe. Of all music, blues is the least endangered by the fickleness of changing times. In one very important respect, it can be argued that blues is the only universal art form. Endurance, longevity, and posterity, the trademarks of "genuine" art are inherent attributes in blues as well. But blues cannot be capsuled, placed in dusty archives, and looked back on "historically." It is a living music, as vital as the interpreter chooses to make it.

In San Diego, blues is alive and thriving quietly, without hype, and without hysteria. Lou Currier's Folk Arts, which everyone knows about and speaks of in reverent tones (but never finds the time to visit), has done much to maintain a healthy blues-subculture here. Currier once told me that San Diego's placidity offered an advantage over the hectic-hustle "big city," where only numbers count. The blues, because it is pegged as a traditional music, will never attract a Sports Arena throng, a fact with equal parts advantage and disadvantage.

The advantage comes from what has been somewhat dubiously called the mimosa of anonymity. The less people you talk to, the more that really hear. The disadvantage extends in the other direction, for those who won't or don't care to hear.

Last week an eloquent spokesman of the Blues, Sam Chatmon, performed at Folk Arts, in what is the most enjoyable concert I've attended in quite some time.

Chatmon, "The Mississippi Sheik" is a handsome old man whose long, white beard and tweed coat give him an almost stately resemblance to George Bernard Shaw. With good spirits, Chatmon performed with mild intensity, never becoming overpoweringly somber, and staying a step away from the suite and cloying. Chatmon is a natural. He doesn't write, sweat or feign a death wish on stage. He knows what he sings about, and doesn't need to twist facts to prove it. His songs are the all-encompassing subjects of life: from the pain in the heart of impending rejection ("I've Come Fallin' Down") to the rain-in-the-face of a stale affair ("Last Time I Saw You").

Chatmon's songs express that direct, kinesthetic beauty that blues is best for. There is no miming of meanings. You know what the man is talking about:

*Me and my woman
We had a fallin' out
And I'll bet all you men
...know what I'm talkin' about*

"The Kitty Kat Blues"

In Chatmon's second set, he was accompanied by piano great, Robert Jeffrey, and surprisingly warm, agile singer/guitarist, Lani Kurnik. The three performed loose, spontaneous numbers which showed off the sly, devilish humor of Chatmon and Jeffrey.

The crowd, of approximately

thirty people, seemed affectionate and responsive, but towards the latter half of the concert it was difficult to discern whether it was the music or the alcohol which loosened them up. Whatever the case, it was gratifying to be in the company of an audience with a sense of give and take, instead of the "entertain me" attitude which plagues crowds at the rock and roll rose bowls.

It's funny that at a time when popular music seems to be in a slump of senility, this music, which many young people consider archaic, and steeped in a bygone age, manages to remain as fresh and vibrant as ever.



The Self-made Tenor



Mr. Gibbs is very much a tenor in that passionate I-am-ripping-out-my-heart expressiveness that seems so congenial to the tenor temperament.

—Jonathan Saville—

Raymond Gibbs, young Metropolitan Opera tenor and former San Diegoan, gave an exciting recital at the First United Methodist Church.

Mr. Gibbs began his career as a baritone and then a few years ago pushed himself up into the tenor range. That he was not to be little sensitive to the moment-by-moment texture of meanings in the poetry; he seemed content with a generalized emotional tone that covered all the nuances of sound, thought and feeling with an uncharacteristic blanket of expression. It was hard to believe he had really possessed the texts of these songs. Vocally, the performances were unobjectionable, except for the problem of the low notes, which were too frequent for comfort. But I think it is precisely a vocal problem that will keep Mr. Gibbs from ever being really at home with German Lieder. He is a fine operatic tenor, with a powerful, trumpeting, potentially heroic voice. Has anyone with a voice of this caliber ever had success with the Lieder? The great Lieder interpreters have invariably been singers with severe vocal limitations—one thinks of Dietrich Fischer-Dieskau or Lotte Lehmann. Indeed, a defectiveness of vocal resources—small range, or restricted power, or poor support, or lack of ringing head tones—seems to be virtually a requirement for good Lieder singing. And this is especially true of tenors.

Remarkable for its boldness and variety, it was unusually interesting to listen to opera singers often choose such dull programs (such as recitals), it revealed a great deal about Mr. Gibbs' strengths and weaknesses, and it effectively illustrated some general truths about singing and about vocal music.

The weakest part of the program was a group of Strauss Lieder. The German art song requires an immense subtlety of interpretation, an infinite variety of delicate shadings and articulations, a minute attention to the meaning of the words, and an authenticity of diction that comes from long, intimate acquaintance with the German language. Mr. Gibbs sang these wonderful songs conscientiously, but there was little sensitivity to the moment-by-moment texture of meanings in the poetry; he seemed content with a generalized emotional tone that covered all the nuances of sound, thought and feeling with an uncharacteristic blanket of expression. It was hard to believe he had really possessed the texts of these songs. Vocally, the performances were unobjectionable, except for the problem of the low notes, which were too frequent for comfort. But I think it is precisely a vocal problem that will keep Mr. Gibbs from ever being really at home with German Lieder. He is a fine operatic tenor, with a powerful, trumpeting, potentially heroic voice. Has anyone with a voice of this caliber ever had success with the Lieder? The great Lieder interpreters have invariably been singers with severe vocal limitations—one thinks of Dietrich Fischer-Dieskau or Lotte Lehmann. Indeed, a defectiveness of vocal resources—small range, or restricted power, or poor support, or lack of ringing head tones—seems to be virtually a requirement for good Lieder singing. And this is especially true of tenors.

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with a group of Swedish romances. These are songs made famous by Jussi Björling, whose thrilling performances of them were once available on Angel COLH-149. Mr. Gibbs has obviously studied this recording with care, learning to reproduce every one of Björling's inflections, articulations, tone colors and expressive devices with uncanny accuracy. There is of course nothing reprehensible in this kind of mimicry. Björling himself made a point of imitating Gligli in much of the Italian repertoire. The thing is to do it well, and Mr. Gibbs did it very well indeed. I do not mean to say that he captured that particular honey-golden quality of voice that among other things made Björling so memorable. Such a voice is God's gift, not man's, and Mr. Gibbs' otherwise fine voice simply does not have the uniqueness one might even say the idiosyncratic uniqueness of Björling's. Nor, in his performance of "Jungfrun under lind," could he succeed in imitating the floating, flowing sweetness Björling brought to this tender song; one heard too much of the euphonic, somewhat pressured quality of the former baritone. But in the stirring "Til havs" Mr. Gibbs came into his own, and the nature of his voice made it in some ways even a better vehicle for this heroic song of the sea than Björling's was. If Mr. Gibbs' voice is less flexible and ingratiating, it is also bigger and more powerful. With Björling's interpretation completely absorbed into his own bloodstream, it appeared—and a voice of great brilliance. Mr. Gibbs gave a performance of "Til havs" that was stunning in its passion and force, and his voice—and his character—appeared totally at home. From the moment he began Alfredo's "Dieci anni bellissimi" from *La Traviata* it was clear that this was where his voice belonged. How perfectly the *bel canto* suited him—nearly all of those uncomfortable low notes, and a plethora of the mid-range and high notes that bring out the best quality in his voice. It was as if Verdi had written the role of Alfredo expressly for Raymond Gibbs of San Diego, California. Even more impressive was the aria "Hai ben ragione" from *Puccini's Il Tabarro*, which, in addition to lying so well for his voice, inspired Mr. Gibbs to an outpouring of Italian-tenor emotion that made one's hair stand on end. It was the same emotion that informed the encore "Amor trionfa," from Giordano's *Fedora*; and, with even greater intensity, it was this same sense of human life concentrated in a swirl of explosion of longing and grief that expressed itself in an astonishingly successful group of Neumann songs. Mr. Gibbs may not be able to interest an audience very deeply in the exquisite subtleties of Strauss's "Allerseelen," but he can make you weep with his crude, earthy anguishes of "Calari" ("Core n'grato"), which is enough for any singer to be proud of. For a tenor, whether born or made, this is the test of whether he has found his calling. Raymond Gibbs passes the test with honors.

LETTERS

TEAMWORK THREATENED

A review of a play or theatrical event is a piece of information which the public demands. Consequently, it should perhaps include a synopsis of the action or "story," and comments and judgments on the various aspects which go into the production and those who make it up. That is probably all, not forgetting the reviewer's opinion of how it compares to other productions, and its interpretation of the material.

However, your review of the Old Globe's production of *Henry IV, Part 2* was a well written review, plus three or four paragraphs of public relations nonsense that has no place in a theatre volume.

I am speaking of your confidence and admiration for one actor, and comparing his work to that of another actor within the production. To second guess one actor's work and presume that another actor could or would do a better job with a certain part is surely silly as well as dangerous.

Silly because a reviewer's position is one observing what has been done with the casting, not what might have been done. (Brands, Oliver, Tenney would have played many of the roles "better" than those who were in the play.)

It is dangerous because comments of this sort could lead to a feeling of dislike between the members of a company and not only those mentioned by the reviewer.

Personal admiration for an actor is a wonderful thing, but I question the way it was expressed in your review. The process of working in the arts is difficult enough without having reviewers (critics) introduce personalities into what should be a group effort.

Why hasn't anyone come to Shepherd's defense? He is the first American film critic to give a fairly comprehensive overview of John Boorman's oeuvre. He is the only one to take interest in the career of Mark Robson. While most movie reviewers are content to waffle over anything that smacks of "dazzling," Shepherd apparently refuses to make a sweeping pronouncement.

So that no one will think me a Shepherd groupie, let it be known that I think *Badlands* is the best film this year. That I think Shepherd overrates John Nargis, and that I think *Chinatown* is not worth all the fuss it seems to have caused. Mr. Esmedina's review of *Moby Grape* was clear, concise, and sincere. While I disagree with his sen-

timents concerning the band's performance, I am impressed by his honest observations on a contemporary rock band. Too many critics are content to be detached pundits. Mr. Esmedina's review was one of the few that seemed like it was written by a thinking, flesh and blood human being. It was a nice pessimistic, but it raised points that are undeniable. To me, that's what good criticism is all about. Thank you, Mr. Esmedina, for a job well done.

Sincerely,
Gentra McCrea
Lemon Grove

WHIST-SLAPPED BACK

Dear Reader:

Enough is too much. I have read all the "not with Duncan Shepherd's head" letters. I can stand them. The violent responses that Shepherd's acerbic, knowledgeable reviews provoke indicate that San Diego misgeographers would rather read pat, snog criticism than agree with their opinions, rather than a challenging piece of analysis that forces them to think about the film, which is what Shepherd's reviews, at the very least, always do.

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Sincerely,
Steve Esmedina

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mr. fixit water closets

(ED: Ever since "Mr. Fixit" appeared and then mysteriously disappeared a year and a half ago, the Reader has received sporadic demands to bring him back. With this issue, he returns, and hopefully will continue as a regular Reader feature.)

Man's hangups over toilets begin at age 2. From the moment of toilet training, the associations start to build. They are unclear; they take away a part of self which all one's associates reject.

It is no wonder, then, that toilets are fearful contraptions. Toasters, which could electrocute a person, anybody, stick knives and forks in them. But toilets, which could never hurt anybody, are *hunked off*. No matter that the tank contains nothing but tap water, it's a toilet, isn't it? In fact, water closets are one of the simplest household devices, and should never intimidate anyone. Older apartments often have slightly malfunctioning toilets, and a bit of work could eliminate the annoyance. Toilets, as to which end is dedicated this week's

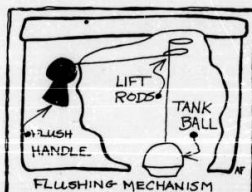
Discourse on Toilets

Toilets are of two basic types. One type, found only in larger apartment buildings and public institutions, operates directly from water pressure, and does not have a tank. That type will not be discussed here, since such buildings, generally, have readily available janitorial help, and there is not much an amateur can do to them.

What we will discuss is the water-closet style of toilet, which relies on gravity to develop water pressure for flushing. These toilets consist of two basic parts, although in modern toilets they are often molded together. The first part sits on top of the bowl, and it contains no moving parts. The only thing that can go wrong with it is for its drain to be stuffed up. On that problem, more later.

The tank, which contains the moving parts and which is most prone to problems, must perform two functions. The first of these is flushing: when you push the handle on the

lever, once it is decayed, it cannot properly close the hole at the bottom of the tank, so that the toilet will seem to run continuously. Since tank balls only cost about 50¢, it is



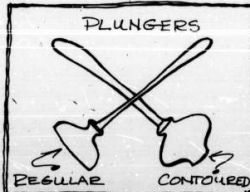
silly to let a dribbling toilet drive you crazy. The only hitch is that to successfully work on this part, you will probably have to turn off the water; this will involve shutting off water to an entire building floor, or apartment if there is no intake valve on the toilet itself.

Refilling is the tank mechanism's primary function, and it is slightly more complicated as it fills the tank up to a pre-specified level and then shuts off the water until the next time the toilet is flushed. This requires a valve, called the "ball cock," plus a float, which can detect the water level.

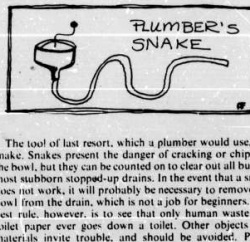
There are three common problems with this mechanism. The least common is a worn-out or defective valve: since the valve handles only cold water, it seldom wears out. More commonly the washer at the base of the water supply tube leaks. This causes a drip onto the floor at the back of the toilet. For some reason, however, the most common difficulty is with the float filling up with water. Old toilets often have metal floats with seams, which may leak, and if the process starts it is prone to accelerate, since the float becomes heavier and then rides lower in the water. Soon the toilet is filling higher and higher, and eventually water

the stuffed toilet is a rather more frustrating problem, however. One cannot "get at" the problem, in the sense of being able to look at a mechanism; generally some large foreign object (such as a feminine napkin, for example) catches itself on the joint between the bottom of the toilet and the top of the drain, at or near the floor level. That is separated from the amateur plumber by several loops of drain trap, which prevent sewer water or gases from coming back up the toilet.

The best that can be done, therefore, is to work at it from the top. The first thing to try is a plunger; it will work

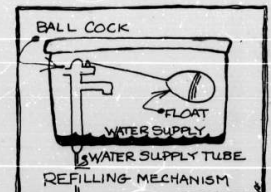


in only about 25% of the cases that present themselves, but no harm can be done with it. If possible, select one that is contoured for use in a toilet. The second possible tool, especially if there is reason to believe that the material stopping the toilet is organic, is a chemical drain cleaner. Here you take a calculated risk: if the drain cleaner starts to work in the porcelain area of the toilet, the heat it generates can easily crack the bowl. New toilet.



The tool of last resort, which a plumber would use, is a snake. Snakes present the danger of cracking or chipping the bowl, but they can be counted on to clear out all but the most stubborn stoppage-up drains. In the event that a snake does not work, it will probably be necessary to remove the bowl from the drain, which is not a job for beginners. The best rule, however, is to see that only human waste and toilet paper ever goes down a toilet. Other objects and materials invite trouble, and should be avoided. Paper toweling, feminine napkins, or plaster of Paris do not qualify.

Mr. Fixit would like to hear about your household problems. Write to him, c/o The Reader, P.O. Box 80803, San Diego, California 92138. Problems of general interest will be used for later columns.



will start going out through the overflow drain, causing a constant dribbling not unlike that caused by a defective tank ball. Luckily, this problem is easy to fix: the floats cost about 50¢ and screw simply and easily into the end of the ball cock.

Problems with the tank mechanism are easily handled.

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MALE OR FEMALE roommate to share two bedroom house in Ocean Beach. Must be non-smoker, vegetarian. I am a peace loving hippie male, age 25, musician and student. Rent is \$100. Jan. 2023-6124.

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FEMALE ROOMMATE. Share dislocated four bedroom house in Mission Hills. Available immediately. You have 2 bedrooms, one upstairs, one downstairs. Your rent and utilities \$110 per month. Over 23 no calls. Call 298-9231, 7:30 p.m. to 11 p.m.

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FEMALE ROOMMATE WANTED in share a nice 2 bedroom house in Pacific Beach. 2000 yard, nice neighbors. \$82.50 per month. I'm looking for someone responsible, open, and neat. Call Steph, before 9, after 5, 272-1374 or Sue, between 10:30-12:30, 272-3471.

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ROOMMATE WANTED. Male or female. Making distance to USCG beach. La Jolla. Pool, sauna, furnished, own room. Towhouse apartments, La Jolla, Torrey Pines Rd. Call 452-1482 after 6 p.m. \$115.

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CASS: So glad to hear from you. Come to San Diego. I have procured the townhouse we talked about in London. I want you with your arms. Love, Adams.

COL. F. Four two new people wish to remain underground — don't ask silly questions. — Jim T. Katherine. Uncle Amur is at it again — help. — Sean. Sean's Greetings sister. Don't go all well? — Sean.

SENA EST. I'm still waiting for what your truck is and the monster is getting hairy. Are you going to give? And I don't mean to Scotty. Can you give, Kathy?

FURNITURE FOR RENT. Reasonable rate to responsible parties. Enough for two or three-bedroom house or apartment. John, 459-9705.

GUY IN BLUE CHEVY who splashed water on me at 54th and E. Cajon Blvd. last Thursday. May you rot in hell!

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ATTENTION MUSICIANS AND MODELS. Studio recording, \$8.50 per hour. One free 8x10 color photo with session. 8x10 photo for \$5. Studio or location. Make it happen with Danny Arnel Productions. (714) 466-2238.

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SOUL JOURNALS. The only goal of Eckman is to return Soul to its true home in the pure worlds of God, which lie beyond the physical, astral, causal, and mental planes and far beyond the Brain. The Universal Mind and Cosmic Consciousness. Eckman is not concerned with perfecting the worlds of quality (i.e., the lower worlds). Soul level is the art of shifting the consciousness to the Soul body and moving it, anywhere in the world of God in order to learn, know, and be. Therefore, we learn to distinguish between reality and the illusion of Maya by experiencing these states for ourselves. We dwell in this world but are not of it. We know the Law of Karma will be exacting in demanding payment. In the midst of a positive-negative world constantly in a state of flux, we take the middle way neither for nor against and keep in balance. Inquiries to the San Diego ECK Center. Call 298-5748, 10 to 2 p.m. Monday through Saturday.

ECKMANN, the Path of Total Awareness, is a unique, religious, metaphysical system, or an occult science. It is simply the natural way to God-realization via Soul Travel. A lecture and film will be presented Tuesday, September 10th, at the San Diego Public Library at 7 p.m. For further information, call 298-5748 between 10 a.m. and 2 p.m., Monday through Saturday.

1971 TRIUMPH TROPHY 500. Immaculate, best in town, extras. \$700. 1972 Triumph 650 Bonneville 5 speed excellent condition. \$1050. 434-0116 or 438-3629.

1972 400CC CZ, ultimate in Motorcycles. Showroom condition, 8000 or best offer. Call 214-0173 for details.

HUSKY 360, good shape. Yamaha 250, street. 1964, 99 percent complete but has blown crank seal. Good for parts or enterprising mechanic. Workshop mutual included. \$40. 481-0209 evenings, or 453-0000, ext. 2264, days. Ask for Lue.

CARS

66 KARMAN Ghia, excellent running condition. \$700. 488-8507.

TRUCK FOR SALE. '53 GMC pick-up that runs great and has great body with corner windows, trailer hitch, and more. New clutch in June. See at 4537 Chenier, Apt. 3. \$500 or best offer.

1958 VOLKSWAGEN, good transportation. \$200. 489-8419. Bob.

65 VW parts and engine. 264-9097.

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GARAGE SALE. Saturday and Sunday, September 7 and 8. Records, books, children's toys. 819 1/2 Liverpool Ct. Uptown apartment.

LISTEN TO HOMEOWN, a locally produced music radio program on KODJ-FM 103.7. Sunday nights from 10-11. Have you got locally recorded material? Listen to Homegrown for instructions. Homegrown is a Danny Arnel Production.

AN EYE IN EACH HEAD, rock opera by Anthony Adams, has its world premiere production September 6 through 15.

EVERYTHING YOU NEED is already within you. Discover it. Africa teaches Movement, Meditation, and Meditation. Free open house every Wednesday at 8 p.m. Africa Institute, 2900 5th Ave. 296-3322.

GAY CATHOLICS. Dignity of San Diego has a religious and educational program for you. Write Dignity Box 19071, San Diego 92119 or call 438-6384 for information.

BIKE RACING. Every Wednesday, 6:30 p.m. at Carlsbad Raceway. Open to all ages. \$1.00. Call 753-8504 for information.

JOIN THE PHYSICAL FITNESS classes for women. Tuesdays and Thursdays, 9:30 to 10:30 a.m. and 7 to 8 p.m. at the First Lutheran Church, 1420 3rd corner of 3rd and Ash. For information, call 296-4842 after 4 p.m.

ECKMANN, THE PATH OF TOTAL AWARENESS. The only goal of Eckman is to return Soul to its true home in the pure worlds of God, which lie beyond the physical, astral, causal, and mental planes and far beyond the Brain. The Universal Mind and Cosmic Consciousness. Eckman is not concerned with perfecting the worlds of quality (i.e., the lower worlds). Soul level is the art of shifting the consciousness to the Soul body and moving it, anywhere in the world of God in order to learn, know, and be. Therefore, we learn to distinguish between reality and the illusion of Maya by experiencing these states for ourselves. We dwell in this world but are not of it. We know the Law of Karma will be exacting in demanding payment. In the midst of a positive-negative world constantly in a state of flux, we take the middle way neither for nor against and keep in balance. Inquiries to the San Diego ECK Center. Call 298-5748, 10 to 2 p.m. Monday through Saturday.

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PERSONALS

MEN, DID YOU know there's a guy (in La Jolla, no less) that still believes in finding out what you want for an end result before, yes before, he styles your hair? He's weird, but he offers suggestions on keeping your hair long or full, but our property so it's no hassle for you, without pills, sprays, etc. It's not really expensive, a cut every three months is less than 10¢ a day. Call Tom at The Hair Factory, 458-2400. He's someone you can recommend to your friends. See our ad on page 7.

GUY OF AVERAGE height and appearance would like to meet girl of same, interested in Christian, leadership, plans, country-life music, rock, blues, tennis. U.K. Box 90911, San Diego, 92109.

UNDERSTANDING PEOPLE is trying to hear what they're not saying, what they perhaps will never be able to say. 235-0571.

LADIES: calm down, shape up, get rid of that cellulite! Try a therapeutic treatment by Berna from Germany. Local references: housecalls. Ladies only. Appointments, 445-5643. Serving El Cajon, San Marcos, Alpine, and vicinity.

LARGE REWARD for return of papers, photos, books stolen from VW on La Jolla. 5015 Drive 21-22 August. No questions. Contact: Father Campbell, c/o University Lutheran Church, 9559 La Jolla Shore Dr. 453-5601 or 453-3850. Please, this was 3 years of work for my thesis!

Anatomy of a Root

Fine Canadian Leathers
The soft skins are naturally finished, so in Roots you'll look as good as you feel. And because Roots are designed and made right here in Canada, you needn't pay through the nose for your leathers.

Rocker Sole

In a natural stride, weight moves from the heel, along the outer side of the foot, then diagonally across to the big toe, which springs you off on your next step. Roots' rocker sole helps this shift in weight, making every foot step just a little less tiring.



Supported Arch

The city sidewalk can be a real arch enemy. And taller arches hurt. In Roots, the foot is supported to support the arch and the small nerve between the balls of your feet.

Reduced Heel

Walk on sand and your heel will leave the deepest part of your footprint. In Roots, when walking, most of your weight lands on your heel. Convert from shoes — not low-heeled shoes — to your feet into a comfortable recess, giving you a natural walk on any kind of surface.

(continued on page 11)