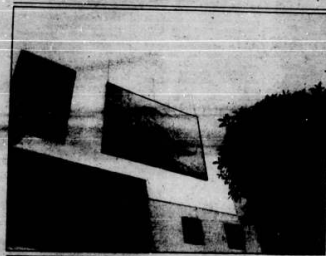


READER WRITING CONTEST...SEE PAGE 22



CANCER CONNECTION

The dilemma was obvious: cyanide was simultaneously the anti-cancer element in the extract and the toxic ingredient as well.



PHOTOGRAPHS BY IAN DRYDEN

JOHN D'AGOSTINO

THE MAN checked his package one last time in the battered shoe box, all things seemed in order. There were four slices of white bread on the bottom of the box, topped by a layer of white cotton. Next came an assortment of small glass vials and several sandwich bags. The vials appeared to be full of a clear liquid. The bags contained hundreds of yellow tablets, each roughly twice the size of which in open the vials. Over all the spread another layer of cotton, and finished with a final assortment of white bread. This combination of materials served several purposes. The sandwich bags would protect the pills from moisture; the cotton would act as a shock absorber to prevent breakage; the bread would help contain the pills' pungent odor and helpfully reduce the possibility of detection. The man repeated the above, laid, unrolled the cargo in newspaper and brown wrapping paper, one more at the post office. There he insured the parcel for the minimum amount, claiming that it was a camera outfit for his nephew in Chicago. The unassuming postal clerk followed his familiar routine, and deposited the package in an outgoing wagon. By this simple act, he was unwittingly assisting in several felonies—for example, the illegal use of the postal system for the transportation of

contraband—which could mean several years in federal prison for the man in front of him. But the parcel was just one of dozens of like parcels, wrapped packages, and the man walked unbothered toward the door. His bundle of nonchalance was a thin disguise for the anxious tension that raced within him. For this was no ordinary package, no screen-hardened version of the drug was to whom conscience was a household word. This was an elderly, middle-aged man, grandfather who had never as much as given a thought to the consequences of breaking his country's heinous laws. And his exposure to the world of medicine was limited to the thought of the consequences of breaking his country's heinous laws. And his exposure to the world of medicine was limited to the thought of the consequences of breaking his country's heinous laws.

TO UNDERSTAND the Lactile situation, which has become a hotly-contested topic of war between doctors, legislators, and private citizens is necessary to examine the nature of the drug and the dilemma it is supposed to cure. Cancer, of course, is the most common cause of death in the United States, and it is a disease that still has the world of medicine throwing up its collective hands in exasperation. It is a disease that strikes without warning, and it is a disease that strikes without warning, and it is a disease that strikes without warning.

they seem to agree upon is that cancer is a disease that strikes without warning, and it is a disease that strikes without warning, and it is a disease that strikes without warning.

Lactile (actually a brand name for the compound Angyalin) is a substance derived from apricot kernels, and was developed as a potential cancer antidote by the late Dr. Ernest Krebs and his son Ernest, Jr. of California. In attempting to isolate the growth factor of cancer cells, Dr. Krebs commented on the behavior of the protein in these cells. In his observations, Dr. Krebs noted that the glucose-protein activity seemed to greatly accelerate cancerous growths. The natural deduction was that this activity could be slowed down.

Dr. Krebs decided to experiment with enzymes as a possible decelerating substance. Enzymes are organic substances, which are produced in plants and animals, and which cause changes in other substances by catalytic action. What Dr. Krebs needed, then, was an enzyme that would effect the breakdown of glucose-protein in much the same manner as Dr. Krebs decided that the enzyme he needed existed in the glucose supply of the compound in order to combat the lack, in direct experiments, he concluded that apricot kernels, which are rich in vegetable enzymes, would serve as a perfect source of the substance needed, and after months of work, he was able to prepare a satisfactory extract from these kernels.

Dr. Krebs administered his extract in cancerous laboratory mice, in the hope that the condition of the mice would improve sufficiently to substantiate his beliefs. The results were encouraging and disappointing at the same time. Some of the mice showed signs of improving, and there was evidence that the growth of their cancers had actually been slowed. But others showed no reaction to the drug whatsoever. None, yet, some of the mice died suddenly. Since scientific judgments are based on recognizable and predictable patterns, and since no definite pattern of success had emerged, Dr. Krebs could only conclude that the substance in its present form was not adequate. Obviously, there was a toxic ingredient in the compound that was killing the mice. It was then Dr. Krebs' unsolvable task to discover which element could be removed from the "breakthrough," and yet retain that a disclosure of your findings to colleagues would only expose evidence that was a hotly-contested topic.

The turning point came when Ernest, Jr., conducted experiments to test the theories of a Scotsman, John Beard, who had written a book many years before explaining his belief that enzymes, in the pancreas, actually destroyed lymphomas, or malignant cells. Beard concluded that enzymes would have to be injected into the system to do this. The younger Krebs had already hydrolyzed the apricot kernel extract, discovering in the process that a contained cyanide. In his subsequent experiments, he found that certain enzymes, called beta-glucosidases, accumulated in far greater quantities in cancerous areas, and as an active agent actually broke down his father's apricot kernel extract, thereby

drawing cyanide into the body. This was the breakthrough, and the unexpected death of the laboratory mice years earlier. Krebs also discovered that the cyanide was the ingredient that killed off cancer cells. The dilemma was obvious: cyanide was simultaneously the anti-cancer element in the extract and the toxic ingredient as well. With this knowledge, Krebs set out to find the combination of substances which would prevent the cyanide from escaping until contact was made with the beta-glucosidase enzyme, thus unleashing the cyanide onto the cancerous cells without poisoning the rest of the system. The result of his efforts was the specific compound—Angyalin (Lactile). To test his new drug, Krebs placed an amount of beta-glucosidase in a crucible and added Lactile. If his calculations were correct, the beta-glucosidase would break down the Lactile, thereby releasing cyanide gas into the air. He waited after a few moments he sniffed cautiously at the crucible. There was the peculiar strong smell of an -and gas. Krebs' theory about the cyanide was correct.

After trying the Lactile on lab mice and finding that it had no ill effects on them, whatever, Krebs decided to test its effect on the human body by injecting the substance into his own system. He knew of the enzyme in the blood, therefore, that regularly detoxifies any traces of cyanide brought into the body via food substances. But he did not know whether the amount of

IF THERE is one common thread binding local cancer experts in the medical profession together, it is their aversion to and distrust of the use of Lactile as a cancer fighting agent. It is especially true with their people, since the entire medical profession, from A.M.A. director to local pediatrician, has been induced by agents of the private cancer industry to suppress the facts about Lactile.

The mere mention of Lactile is sufficient to make these doctors bristle, and they believe they have just cause for their barely-contained vitriol. The official A.M.A. line, as filtered through practicing oncologists across the nation, is that Lactile has been extensively tested, alone and in combination with beta-glucosidase, and has not shown any appreciable signs of effectively controlling or curing cancer. The key argument against the drug's use is that no "scientifically acceptable" evidence has ever been produced to prove Lactile's value. Not only does the medical science fraternity reject the claims made by Ernest Krebs, Jr. that the timed release of cyanide acts as a cancer combuster, it goes further to declare that the premise on which those claims were based is totally false. According to medical experts, there is a far more beta-glucosidase present in the tissue of the spleen, liver, kidney, and rhododendron in the system was adequate for dealing with the amount of cyanide released with Lactile in his bloodstream, several things could occur. If he had cancer, the beta-glucosidase in the cancerous region would trigger the break-down of the Lactile compound, and the amount of cyanide able to escape confinement with the cancer cells would hopefully be taken care of by the beta-glucosidase. If he didn't have cancer, there would still be enough beta-glucosidase in his system to prevent cyanide from triggering the same breakdown. Either way, he would be disposing of the cyanide. As a result of his own life, Ernest Krebs injected a dose of Lactile into his arm. A minute passed. Ten minutes. After half an hour, there still was no toxic effect from Lactile, and Krebs could officially declare to the world a moment's breakthrough in cancer treatment—research. Unfortunately for Krebs, the rest of the world's medical science community of cancer researchers, in fact, a heated controversy arose over the use of Lactile in safety, effectiveness, and legality. The controversy still rages today, more than 10 years after Ernest Krebs, Jr. rolled up his sleeve for science.

(Continued on page 20)

READER
VOL. 8 NO. 43 NOVEMBER 4 - 10, 1976
SAN DIEGO'S WEEKLY

VOL. 6 NO. 43 NOVEMBER 4 - 10, 1976 **SAN DIEGO'S WEEKLY** 1976

The dilemma was obvious: cyanide was simultaneously the anti-cancer element in the extract and the toxic ingredient as well.

PHOTOGRAPHS BY IAN DRYDEN

JOHN D'AGOSTINO

HE MAN checked his package in the time the others were still shoving, all things seemed in order. There were also a few small white-bags. He pulled out one of the bags, he found it was full of dried fish, washed by a layer of white oil. He took out a small piece and tasted it. There were also a few small white-bags. He pulled out one of the bags, he found it was full of dried fish, washed by a layer of white oil. He took out a small piece and tasted it. There were also a few small white-bags. He pulled out one of the bags, he found it was full of dried fish, washed by a layer of white oil. He took out a small piece and tasted it.

contraband—which could mean several years in federal prison for the man in front of him. But the parcel was just one of dozens of plainly wrapped packages, and the man walked unhesitant toward the desk. His face was a mask of indifference, his tongue for the anxious tongue that raced to digest him. For this was no ordinary smuggler, no street-hardened veteran of the drug wars to whom conscience was a four-letter word. This was an elite, middle-American grandfather who had grown up in a small town, a man saturated with fright at the thought of the consequences of breaking his country's heaviest laws. And his expensive contraband was not heroin or amphetamine or cocaine, but a small, clear, colorless "drug" that he pruned would assist his aging sister in her fight with cancer.

TO UNDERSTAND the lacustrine situation, why it has become a hotly-contested tug-of-war between doctors, legislators, and private citizens, it is necessary to examine the nature of the drug and the disease it is supposed to curb. Cancer, of course, is the one major disease that still has no cure, and it is quite throwing its collective hands up in the air. Most people believe that cancer begins as an abnormal cell divides and multiplies, somehow bypassing the normal body defenses against such an occurrence. Doctors still don't know why cancer strikes some people and not others. There are a host of questions about the disease that these doctors can't come close to answering. The only point

they seem to agree upon is that they need a cure for the ill. Cancer is the layman's equivalent of a mystery, and because of this it is almost irresistible to the imagination as a disease of all. Even heart disease is not so common as much alarm. Heart attack victims can be placed on a strict regimen that greatly reduces the danger and probability of recurrence, and heart patients can often lead very normal lives, even after a severe attack. But cancer is a different animal altogether. It literally feeds on the body tissues, causing a great deal of pain, and by the time it is detected, may be so far advanced that death can follow in a matter of weeks. It is this overwhelming fear of an desperate disease that has driven many aspiring cancer patients to the use of Laetrile, an illegal drug whose existence is as much an irritation to the American Medical Association as it is an apparent relief for cancer patients.

[illegible]

Dr. Krebs administered his extract to cancerous laboratory mice. In the hope that the condition of the mice would improve with the extract, he administered it for 14 days. The results were encouraging and disappointing at the same time. Some of the mice showed improvement, and there was evidence that the growth of the cancerous cells had been slowed. But others showed no reactions to the drug whatsoever. Worse yet, some of the mice died. Dr. Krebs' initial judgments are based on recognizable and predictable patterns, and since no definite pattern of success had emerged, Dr. Krebs would not have been able to predict the present form was not adequate. Obviously, there was a toxic ingredient in the compound that was killing the mice. It was then that Dr. Krebs began to question the element in the substance was poisonous, and that what element could be removed from the extract. He began to try to isolate one of the "breakthroughs" and yet not lose the "breakthrough" of his own findings to colloquies would only expose evidence that was at best a "breakthrough" and yet not a "breakthrough" before the toxic roadblock could be

The turning point came when Ernest J. conducted experiments to test the hypothesis of a Swedish, John Beard, who had written in the many years before, explaining, "he believed that cancer cells and precancerous routinely destroyed trophoblasts, or renegade cells. Beard contended that when the pancreas failed in its responsibility to kill cancer cells, it logically followed that cancerous would have to be injected into the blood stream to be destroyed." Youngster Krebs had already hydrolyzed the apple juice extract, discovering in the process that it contained cyanide. In his subsequent experiments, he found that certain enzymes, called beta-glucosidases, accumulated in far greater quantities in cancerous areas, and as a result, he was able to break down his father's arginine Aspartic acid.

releasing cyanide into the body. This was the unexpected deaths of the laboratory mice years earlier.

Krebs also discovered that the cyanide was the ingredient that killed off cancer cells. It was the beta-glucosidase enzyme that was simultaneously the anti-cancer agent in the extract and the toxic ingredient as well. With this knowledge, Krebs set out to find the mechanism of action of the enzyme to prevent the cyanide from escaping until contact was made with the beta-glucosidase enzyme, thus unleashing the cyanide onto the cancerous cells.

Krebs placed the cancerous cells in the rest of the system. The result of his efforts was the specific compound, Lactiride (Lactiric). To test his new compound, Krebs placed the cancerous cells in a crucible and added Lactiric. If his calculations were correct, the beta-glucosidase would break down the Lactiride, thereby releasing cyanide gas into the air. He was right. After a few moments he sniffed cautiously at the crucible. There was the peculiarly strong smell of cyanide gas. Krebs' theory about the cyanide was correct.

After trying the lactiride on lab mice and finding that it had no ill effects on them whatsoever, Krebs decided to test its effect on the human body by injecting the substance into his own system. He knew of the enzyme in the body, rhodanese, that regularly detoxifies any traces of cyanide brought into the body via food substances.

FINDING is one common thread behind breast cancer experts in the United States who are questioning their awareness to and dismissal of the possibility of a link between the use of talc and ovarian cancer. The talc-feminine hygiene products industry is a \$1-billion-a-year business, and the American Medical Association, American Cancer Society, and American Society of Clinical Oncology are among the medical industry's most powerful advocates. The American Cancer Society's *Practical Guidelines for the Management of Breast Cancer* (1997) states that "the use of talc in the perineal area is not associated with an increased risk of ovarian cancer." The American Society of Clinical Oncology's *Practical Guidelines for the Management of Breast Cancer* (1997) states that "the use of talc in the perineal area is not associated with an increased risk of ovarian cancer." The American Cancer Society's *Practical Guidelines for the Management of Breast Cancer* (1997) states that "the use of talc in the perineal area is not associated with an increased risk of ovarian cancer." The American Society of Clinical Oncology's *Practical Guidelines for the Management of Breast Cancer* (1997) states that "the use of talc in the perineal area is not associated with an increased risk of ovarian cancer."

CityLights

Out Of The Hospital, Into The Streets

Project Concern, a San Diego charity funded primarily by the Walsh and Markland, is getting "back to basics" in its Tijuana health care program, according to Bob Cook, Executive Director. For years, Project Concern's medical hospital was in main focus. Built on land donated by the Governor of Baja, the hospital for poor

cannot protection. Business has gone up nearly 1,000 percent in the past two years as Society Security Guard Dogs, according to owner Michael Ames, who's been in the business for ten years. See and Bob Chambers of Sparta Society Dogs in Spring Valley say they can't get enough dogs to train. They're getting so many requests, "it seems like each year I get better," said Margaret Knibb, who operates Hawaiian Canine School with her husband, Samuel.

Cheney don't only come from

theory, which says man's relationship with the dog goes through a cycle every 10 or 20 years. "During the 50s and 60s, the dog kind of became a Lasseus again. But now we're into another cycle," he asserted. "People feel they have to have some form of protection. The dog fits the bill. You don't want to go up against a dog."

J.H.



BOB CHAMBERS

people was soon surrounded by El Mirador, an upper-middle-class Mexican housing development. Now Project Concern is returning to the storefront clinic concept it originally used in the canyon. Though the hospital will stay, a new "outreach" program will create medical centers throughout the canyon, taking the medicine more directly to the poorer people.

R.L.

Beware Of The Dog

With crime cars soaring and guns posing safety hazards, the guard dog business is booming, testify San Diego County business people who furnish

high-crime areas, the dog trainers say. The Chambers, who only run guard dogs trained solely to attack intruders to businesses, say many clients are concentrated in areas like Logan Heights and National City, but now have found their way to the county. Ames, who trains both guard dogs and protection dogs (animals who serve as pets as well as protectors), says his clients used to come from high-crime areas, but now had from everywhere between North County and Mexico. People of all ages and backgrounds are clamoring for the animals, other trainers concur.

"Everybody's getting ripped,"

offices. San Chambers built as an "evolution" for the demand. Ames has a more elaborate

Back To The Extended Family

The school children at St. Kerans Catholic Church School in El Cajon have a unique reason for looking forward to Fridays. It goes beyond the TGIF feeling we all remember from our school days, because each Friday morning these children visit their friends, the patients at the TLEC Convalescent Hospital.

Sister Filomena Gully, now principal at St. Kerans, said Mrs. Peltzman, the kindergarten teacher, initiated the nursing home visits three years ago. They began to take just the first graders to TLEC this year of the students visit because they

Shirley Marshall Duffy, Girl

If Shirley John Duffy has his way, he'll soon be the Grand Marshal of San Diego's political parade. Last Friday Duffy submitted a proposal to municipal court judges asking them to combine the duties of Sheriff and Marshall. Duffy said by some to be the county's most powerful politician, obliging "offered to take on the new post," "my big plan will say today," was \$750,000.

Mrs. while Supervisor Jack Walsh, Duffy, "offered" to the same role. He asked the Board of Supervisors to eliminate the Marshall's office

together, handing the functions to Duffy. Walsh and Duffy caused some of the biggest political fireworks in recent history last year when the Supervisor tried to remove control of the jail from the Sheriff's domain. Walsh failed, and Duffy started a "Snack Jack" campaign to remove his supervisor from office.

recognized the unique makeup of the typical El Cajon family. Sister Filomena explained that since so many of the children have young parents and relatively young grandparents, they were denied the experience of visiting elderly people.

The visits, of course, are beneficial to both sides.

Lori Hanson, Activities Director at TLEC, indicated that while many groups issue nursing homes on holidays and while any attention from the "outside" world is welcome, it's very

important for the nursing staff to have a regularly scheduled group such as the school children from St. Kerans. "A big part of convalescence care involves reality orientation. That's the key to treating the depression, reality, and confusion so common in nursing homes. All it involves is giving the patient something he can depend on, a part of reality that he can sense. And whether it's a church service on Sunday morning or a bingo game at the same hour each day, the structure seems to give security. So, having these kids in every Friday is a lot of help to us, because it helps with the reality therapy."

Was there any apprehension among the staff about having children in the facility?

"Not really. We have found that the kids tend to get restless at times, but they're just being normal kids in a very different environment."

"The only apprehension I've noticed is on the part of some of the visiting parents. A lot of the kids' parents are in their twenties, and they become uncomfortable around the older people. But the kids have picked out their favorite patients, and they'll hold their hands and play games."

So, the program brings together two groups of institutionalized people. The kids get out of their stuffy classrooms and are able to visit with people who've lived through a big portion of the kids' history books. And the elderly get to see another generation passing through, one a little further off otherwise never see.

E.S.

A Classic Dilemma

Grant money is up but taxon

taxes are down at the

Nations, which present

programs of classical music in the old Spreckels Theatre

down town. Even though the

San Diego just received a \$25,000

grant from the Combined Arts

and Education Council of San

Diego County, and expects a

\$10,000 grant from the state,

executive director Joan Brown

said his subscription tickets have

been sold less than last year. "We're

selling more single tickets than

season tickets," she said,

"probably because we have more

land." Brown said less than fifty

percent of last year's budget was

supported by ticket sales, but this

year the proportion is sixty-

seven percent. Her goal is to

support three-fourths of the

budget through ticket sales in five

years. "Considering the amount of the

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You Won't Even Know It's A Shopping Center

A few of the Plaza store owners won't say much about the change, but most whose leases won't expire for a while express pleasure over the transformation. "Before, nobody wanted to come to this center," said Nabil M. Mawani, Restaurant owner Ignacio Rodriguez Maldonado, "but now I get a lot of compliments."

Some merchants are fretting about parking shortages, and others are scrambling about rent hikes. But the million dollar-plus Jacinto at Pacific Plaza Shopping Center seems to be generating a net feeling of good will at the

Property Rises

Common Cause of San Diego

reported that one-fourth of all

donations to six candidates who

ran for San Diego County

Supervisors was given by people

involved in land development or

real estate, or "homeowners,"

Challenger Tom Hamilton

received the most money from

the land and real estate interests,

Incumbent Supervisor Jack

Walsh came in second.

R.L.

Here's Looking At You, Kid

If the City Council accepts a

proposed law being drafted by

the police department with the

help of the City Attorney, public

areas of downtown San Diego

will soon be closed and

Coronado as places you can't

drink in public. "As far as I

know," said City Attorney

Figure Gordon, "these are the

only areas with ordinances like

the '50s downtown

merchants, upset at the public

drinking they claim is hurting

business, brought a petition to

the Central City Association

arguing that the City Council pass

a law forbidding drinking in

downtown public areas.

R.L.

A Classic Dilemma

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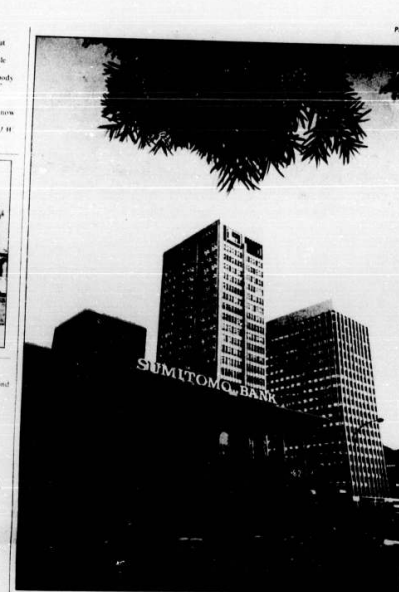
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New Math

Teachers and taxpayers will find

the county's first bond issue

budgeted over more

conflicting than normal.

Superintendent Rudy Valdez

projected the \$55.12 cent in the

budget. The error was made by

the County Department of

Education. The money will be

taken from contingency funds.

Last year an error by county

officials cost the district \$30,000.

R.L.

Ahead On Lead, But Gassed On Nozzles

Union 76 Oil Companies reports

they saved hundreds of millions

of dollars by phasing over a five

year period toward two grades of

gas, leaded premium and unleaded

regular. While Arco,

Shell, Chevron and other

companies installed new pumps

to offer their grades of gas,

Union 76 decided to skip the

low lead. Homer W. ("Tex")

Waldner, Union 76's Commercial

Sales Engineer for the San Diego

area, says he was the only

company to forecast the impact of

improved federal regulations of

leaded gas after 1979. Waldner

also says the "unleaded gas

nozzle issue is a matter of

San Diego County's something of a

headache. "Most of them are

manhandled and not kept up."

The result is that a lot of gas

either drops out on the ground or

recycles back onto the pump."

Waldner says, "In one case, a

pump received a single sale of

thirty or forty gallons of gas to

one car before the station

manager figured out the gas

wasn't even getting into the car's

tank. It was just recycling into

the pump." Waldner says the

problem is shop gas devices which

engineers come up with a better

system to prevent future, and meet

San Diego standards.

R.L.

First Is Last

When California First Bank was

Southwest of California First

National, it felt its position in

the local market to secure that

they bypassed the traditional way

of doing business through

branch offices. That bit of home

confidence told by the way old



John Andrews at Oribella

Delicious, Disappointing and Distressing

"Tales from the Vienna Woods" is the archetypal waltz, the metawaltz, the urwaltz, the Platonic Idea of waltzes.

JONATHAN SAVILLE

Thoughts occasioned by some recent musical events . . .

The Johann Strauss Ensemble of the Vienna Symphony Orchestra (Community Concert Association)

You do not need many instruments to produce the sound of an orchestra. It is the balance of tone colors that counts, along with the resonance of the hall. The wonderful Johann Strauss Ensemble has only twelve musicians: a string quartet with added contrabass, a woodwind

quintet, two horns, and a violin soloist (Peter Guth). Playing together, they inevitably draw you from the world of chamber music (which is what you see) to the world of the orchestra (which is what you hear). The great difference between such a mini-orchestra and the real thing is the transparency of texture: the smaller group gives us, along with the perfect clarity of each instrumental line, Champagne in a thimble is nevertheless champagne.

Of all the Viennese composers of high-class dance music (which is what the Johann Strauss Ensemble seems to play exclu-

sively) the only one who never bores is Johann Strauss Jr. In the others—Johann Sr., Eduard Josef, as well as Josef Lanner—the unique interloper into the Strauss monopoly of the genre—there are always moments of delight: a lovely bit of melody, an engaging rhythm, a charming orchestral effect. But the level of invention is not sustained. Only from Johann Jr. do the melodies pour forth with uninterrupted richness, and only in his music is there a sense of structure—a structure, for example, that sends us out into the Vienna Woods and then brings us back again. How right it was for the

Vienna Group to reserve "Tales from the Vienna Woods" for the end of their delectable concert: it is the archetypal waltz, the metawaltz, the urwaltz, the Platonic Idea of waltzes. We will grow tired of it only when we have grown tired of being alive.

The most important stylistic element in these Viennese waltzes, ländler, polkas and gallops is the rhythm—and particularly that aspect of the rhythm that is not written in the score. Even the best of these melodies cannot stand by themselves, as a melody of Verdi can; the harmonies are

simply itself, so simple that a chord not prepared for by a century of tradition would seem like the Bombardier Revolution: there are no development sections, taking us through a dramatic series of keys, no clever variations, no counterpoint worthy of the name, and even the meter—at least as it is written—consists of mere unvaried repetition, as dance music demands. The life of this music, the special quality that makes it settle down in your blood like a permanent fever, is that inimitable Viennese pliancy of rhythm: those minute hesitations, prolongations, accelerations, that transform the written oom-pah-pah into a movement as subtle, flexible and organic as that of human muscles and human nerve impulses. Play Mozart or Brahms with a metronome and the essence of the music remains unharmed, however graceless in may sound. Play a Strauss waltz with a metronome and everything that is valuable in the music disappears. Yet if you exaggerate the Viennese lilt—the apogee, as the Germans phrase it—you lead upon this fragile music a weight of mannerism it can never bear: the lovely, innocent-sophisticated Viennese lady at the Emperor's ball is metamorphosed into a grey woman of light virtue, slightly overdone, calling too much attention to herself as a Grinning wine-garden. That is the way Leonard Bernstein conducts the Strauss; but our Vienna visitors suavely and assuredly kept the lady's grace and integrity intact.

Some music lives freely in the world; wherever you play it, it is at home. Viennese dance music does not have this quality. Its inventiveness and expressiveness are limited not only musically but also in terms of place. For a whole evening of the Strauss to have the full effect the music's minor nature calls for, it must be played in a ballroom; the ballroom must be in Vienna; there must be a side table to sample between dances; there must be conversation, laughter, bedridden great-uncles and portly mothers sitting along the walls and speculating on the marriage prospects of the younger generation; there must be heaving bosoms, beautiful faces slightly (continued on page 12)

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SAVILLE

(continued from page 10)

flushed with exertion and excitement, delicate pearls of sweat about smiling lips. Then the music achieves its meaning, and then all its limitations—the simplicity, the conservatism, the thinness, the sameness—become irreparable virtues. To play this music on the stage of a concert hall, with a pause, silent, respectful audience arranged in formal rows and tiers, is to deprive the composers, the musicians, the audience and the

some defects that regal Dido magnificently concealed because the singer appeared in her own person as an interpreter of Scarlatti and Schumann. There is nothing more demanding on a singer, and nothing more revealing, than a recital. Some of the greatest opera singers have turned out to be inexpressible better when forced, as a singer, to recital, to create all the dramatic situations themselves, without a plot, without other characters, without a conductor, without an orchestra. It is to be hoped that some day, to be strangled so totally have been

songs became loud, and especially when they became loud and high, the voice took on a percussive boldness and roughness, almost the suggestion of business, that dispelled all illusions of its floating beyond the reach of gravity and the flesh. Is this a fault of technique—insufficient diaphragmatic support, for example? Or was this one of those nights when the singer goes gallantly ahead in spite of an incipient cold? Critics out not to jump to conclusions when judging a singer's voice; there is no more beautiful instrument, there is also none more subject to woful condi-

only solution is interpretation. Every stanza, every line, every phrase, every word demands to be interpreted: the meaning of the text and of the musical ideas must be fully expressed at every moment. It is in the poetry, in the compression of musical thought, and in the dramatic situation inherent in both, that the magnitude of even the shortest of songs is concealed. Miss Davidson tries, the true hard. But the vocal gestures through which she interprets the text are often too general. They are effective in themselves, but the nuances of meaning contained in the words they interpret are absorbed and disappear in a generalized glow of joy or fear. In Schumann's *Lieder*, Op. 39, Miss Davidson seemed reluctant to make use of the bold coloristic effects demanded by these romantic and melodramatic poems. "Waldesgespräch" is a dialog between a man riding through dark woods and the huddled Lorelei who traps him there. It is a whole drama of horror in miniature, and it requires of the singer a vocal enactment of the two dramatic figures—two worlds, two selves, two voices. Yet Miss Davidson attempted little more than a general tone of romance; without a text, no one could have known that the song was a dialog. The singer of art songs—and in particular of German lieder—must be much more than a single human being; he or she must be many characters, and the voice of the poet, and the voice of the composer, and the stage manager and scenic designer as well. Song is theatre.

Does a correct accent matter when one is singing in a foreign language? A rhetorical question. It matters first of all because incorrect pronunciation is offensive to those who know the sound of the language (which does not necessarily mean knowing the language). More importantly, it matters because the composer has taken the sound-

of the language into account in striving for his musical effects. It is the words above all, with the varying coloration they give to the voice, that must conform to the way the composer wrote and heard them. Miss Davidson is fully at home only in English. In her American songs (by Elton Carter, Copland, and others) there was not only a correctness of pronunciation—hardly unexpected—but a comfort with the language, an ease at fitting other to sound, even an improvement in the vocal production. Her German was good, though not quite authentic. But her Italian was such as has never been heard on the banks of the Po or the Arno, except perhaps at American Express. There are two "s" sounds in Italian, and in an given word Miss Davidson, with unfailing instinct, picks the wrong one. Let us admit that there have been great singers who mispronounced this most beautiful of all languages and got away with it—got away with it because their voices were even more beautiful than the language. Even Jaszi Bjeljing, occasionally came out with a "Questa o quella"—what in the world is that? Swede doing in the world's best Italian? But at least Bjeljing, during these infrequent lapses, mispronounced with sincerity—the Italian words emerged as though they were Swedish. An American attempting to pronounce the "e" in "mavella," and taking his own American pronunciation as a guide, would say it is "ee" (and, by accident) he would be right. But Miss Davidson makes it sound like "dai"—not only wrong, but affectedly wrong. The musical competence of coach is not necessarily a competent language coach.

Nothing is more important in singing than the smooth, flowing vocal line that the Italian calls "legato." This is true for Monteverdi; it is true for Mozart; it is true for every great singer who did not loom large on stage.

How can I have so badly misjudged conductor Bruno Rigacci, when I praised his *Thou shalt love* last year? Surely that book, vigorous and sensitive conductor cannot be the same man who beat time for this lackluster and intensely unexciting *Oello*. Would a conductor who has any feel for Verdi and for Italian opera have kept dragging the singers back, when their musical instincts impelled them to inject a little life into the limp, "singing tempo"? Perhaps there are two Bruno Rigaccis. This time we had the wrong one.

It's hard for me to understand why the other critics and most of the opera-goers I've spoken to feel such indifference towards Lynne Nixon Piccolo, the San Diego Opera's Desdemona. At most they will allow that she was "all right." But what I heard was a gorgeous, large, rich, expressive soprano voice, flawlessly produced, with a floating high pianissimo rivalling that of Zinka Milanov, and a dramatic gift to match. I heard not a young singer on the way up but a perfectly polished first-magnitude star. And I was scarcely a benign and indulgent mood. I take all critics seriously, with several grains of salt—especially my own. But in this case I know I am right. My hair stands up end when I hear a great singer, and I have not been able to flatten it down yet. Five years from now, when Miss Piccolo has priced herself way out of the San Diego market, some of you may remember my words.

As for the comedy a number of people seem to have drawn from the subject of Miss Piccolo's bulk. I should remark that none of them can have spent much time in opera houses. It is hard to find a great soprano who did not loom large on stage.

(continued on page 14)

Miss Davidson's Italian was such as has never been heard on the banks of the Po or the Arno, except perhaps at the American Express.

music of an atmosphere without which they are only half-life. This is music to dance to and to experience in a social setting of freedom, movement, pleasure, and desire. I enjoyed the Johann Strauss Ensemble's concert at the Civic Theatre, but I felt regrettably deprived of those heaving bosoms.

Diana Davidson, Mezzo-Soprano, in recital at San Diego State.

Miss Davidson seemed a magnificent singer when she performed in *Dido and Aeneas* at the Old Globe. At her recital she undertook baroque Italian arias, German lieder, and modern American art songs. The voice still seems beautiful and powerful, the promise is still there, as exciting as before. But

ment, or it may quell it entirely—as lovers and auditors know.

Forty percent of singers have trouble when they sing loudly; forty percent have trouble when they sing softly. Of the rest, most cannot sing at all. Perhaps one out of a hundred professional singers has a full command of vocal technique. Miss Davidson has no problems when the music requires softness. Copland's "The Little Horsetail," a folk lullaby of luminous gentleness, brought out all the virtues of her voice: its utter smoothness, its warmth, its floating quality as though the world of material imperfection had no hold on it, its understated reflection in sound of the tenderness of feminine caresses. But whenever the

tions beyond the musician's control. How can we know the vocal line of the voice?

Songs are little things, and to find oneself caught among an excess of little things can produce an incommensurable idiom. Anyone who has been to a three-year-old's birthday party knows this. The problem, in the case of bad songs, is to make what is little sound big in the case of good songs, the problem is to uncover the lightness that has been miraculously stored away inside the lullaby. Hold on to those who know the sound of the language (which does not necessarily mean knowing the language). More importantly, it matters because the composer has taken the sound-

of the language into account in striving for his musical effects. It is the words above all, with the varying coloration they give to the voice, that must conform to the way the composer wrote and heard them. Miss Davidson is fully at home only in English. In her American songs (by Elton Carter, Copland, and others) there was not only a correctness of pronunciation—hardly unexpected—but a comfort with the language, an ease at fitting other to sound, even an improvement in the vocal production. Her German was good, though not quite authentic. But her Italian was such as has never been heard on the banks of the Po or the Arno, except perhaps at American Express. There are two "s" sounds in Italian, and in an given word Miss Davidson, with unfailing instinct, picks the wrong one. Let us admit that there have been great singers who mispronounced this most beautiful of all languages and got away with it—got away with it because their voices were even more beautiful than the language. Even Jaszi Bjeljing, occasionally came out with a "Questa o quella"—what in the world is that? Swede doing in the world's best Italian? But at least Bjeljing, during these infrequent lapses, mispronounced with sincerity—the Italian words emerged as though they were Swedish. An American attempting to pronounce the "e" in "mavella," and taking his own American pronunciation as a guide, would say it is "ee" (and, by accident) he would be right. But Miss Davidson makes it sound like "dai"—not only wrong, but affectedly wrong. The musical competence of coach is not necessarily a competent language coach.

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(continued on page 14)

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Tim Cash, Wednesday through
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Pal Joey's, Joe Brigham, New
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Sunday, 547, Mission
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Phish Time, The Cascades,
rock, Wednesday through
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8970.

Quartz, Dan Murphy, Wednes-
day through Sunday, 5157 La
Jolla Boulevard, La Jolla 458-
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The Rainbows, Goshawk, rock,
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Saturday, Mission Valley Inn,
875 Hotel Circle 296-6351.

Red Fox Beach House, Charlie
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Saturday, Cannery Baker, Sunday
and Monday, 2253 El Cajon
Boulevard 291-1313.

The Palm Restaurant, T.C. and
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BIG BIRD GOLDEN HILL
10:00 NOVEMBER 12, 8:30, 1:30

NEW ANNOUNCEMENT


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BIG BIRD GOLDEN HILL
10:00 NOVEMBER 17, 8:30, 1:30

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MUSIC SCENE CONTINUED

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The Paul Smith Group: Santa Monica Civic, Wednesday, November 3, 8 p.m.
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Blue Oyster Cult with **Bo Diddley and Angel**: The Forum, Saturday, November 6, 7:30 p.m.
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Golden Bear: Bloomfield, Saturday, November 6, 10 p.m.
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PRESS PASSES

Gross On The Rebound

Those who listened to Channel 9 news last week may have heard Jerry Gross, on the very station that fired him, announce he'd found a new job. Gross is now a regional announcer for CBS, handling the network's West Coast broadcasts. Gross, 42, a CBS affiliate, carried his first report. Gross has also landed an 11-minute news spot on KSNV-TV, starting this week. The controversial sportscaster, whose outspokenness has drawn the ire of local news owners, had more than the usual job hunting hassles. "I had to do it undercover," Gross reports. "I've never been in this town before. I was looking for work they would have done their best to keep it from me." Gross will also do his radio show on KSDO live, but he's taking a few days off. "It's not a bad thing to have a little time to think about what I want to do next," he says. Gross is now a regional announcer for CBS, handling the network's West Coast broadcasts. Gross, 42, a CBS affiliate, carried his first report. Gross has also landed an 11-minute news spot on KSNV-TV, starting this week. The controversial sportscaster, whose outspokenness has drawn the ire of local news owners, had more than the usual job hunting hassles. "I had to do it undercover," Gross reports. "I've never been in this town before. I was looking for work they would have done their best to keep it from me." Gross will also do his radio show on KSDO live, but he's taking a few days off. "It's not a bad thing to have a little time to think about what I want to do next," he says.

Now We're Watching You

The local chapter of the National Organization for Women (NOW) announced last week the formation of a Media Task Force charged with monitoring local news and commercial content. The Task Force will also look into the hiring practices of local TV and radio stations. With the FCC's ban on the three major network affiliates up for renewal, NOW will be looking for ways to keep its "subcommittee" reporting any "objectionable" coverage or job discrimination to the FCC. News directors seem startled by the threat, though. "Knowing the women are watching will have absolutely no effect on my programming," said Channel 9's Peter Noren. "We'll be receptive to their suggestions, but we plan to remain completely independent." Radio stations will not "escape NOW's attention either. They're still using terrible things like 'hookers, bitches' and 'f---'."

Helen's Boys Feel Their Oats

Last week's news item about editor Gerald Warren, KSCV, associate editor Ed Nishitani, and writer Bob Zimmerman, was not just coincidence, you know. Warren, who would lose the Editor's support, Code carried a letter to Tribune editor Fred Kuntz on October 22, urging that the Tribune endorse him. "That letter was signed by 15 of the biggest names in San Diego," said Code, who refused to disclose the names of the signers. The Tribune has received other calls of disapproval from conservatives. Though he refused to divulge names, Kuntz said the Tribune's city desk was not with a "don't blame me, it came right from the top." But Tribune editor Fred Kuntz said the idea of endorsing Warren, who is based in L.A., while the real action last month was on the campaign trail. Kuntz also noted that letters to the editor were arriving at an unprecedented rate in the weeks before the election. "And that's what people want to read."

Let Them Read Letters

Now that the election is over, columnist Jack Anderson will be giving the pages of the Tribune every night. The disgruntled Anderson fan noticed the Washington muckraker's appearance have been seen over the past two weeks. He claims his complaints to the Tribune's city desk were met with a "don't blame me, it came right from the top." But Tribune editor Fred Kuntz said the idea of endorsing Warren, who is based in L.A., while the real action last month was on the campaign trail. Kuntz also noted that letters to the editor were arriving at an unprecedented rate in the weeks before the election. "And that's what people want to read."

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Carl Bernstein

WASHINGTON POST REPORTER
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The "smuggling" of Laetrile for health reasons is considered by many law-abiding citizens to be an absolute necessity brought on by the government.

Continued from page 21

...court has a request setting McNaghten's application. No second application was ever sent. Because of the lack of a definite ruling as to Laetrile's existence, the drug remains in a chemical limbo. The middle situation has created a sort of Catch 22 for law enforcement officials. They know that the drug is almost always smuggled into the country, which is a federal offense due to the F.D.A.'s refusal to let them possibly continue the drug or prosecute its possessors without first obtaining the D.A.'s office has been more than in the users, so their attention has focused on the operation of those who bring the drug across the border. After five or six years of surveillance, the law

deciding the medical/legal issue, some brave soul is still showing or popping Laetrile, trying with all his might to stay alive. And if he only imagines that the drug is doing him some good, the expense and effort will have been well worth it.

On the thirteenth of October, an appellate court in Oklahoma ruled in favor of Glen L. Rutherford of Conway Springs, Kansas, thus upholding a lower court's ruling earlier in the month in which the plaintiff was granted permission to import Laetrile. This came despite the government's previous claims that the drug is ineffective as a cancer treatment. According to Rutherford, the drug was necessary to keep him alive. The judge, Luther Babalon, decided that the laws passed in the name of

the Food and Drug Administration in 1971 which banned the importation or sale of Laetrile, were based on "vagaries" and possibly incorrect information regarding the number of years during which Laetrile has been in use. Since a great deal of the litigation of Laetrile is based on the technicalities involved in scrutinizing "new" drugs, the question of Laetrile's "age" is an important one. This particular decision is similar to other recent court rulings across the country. By forcing the burden of proof onto the medical/science wing of the government, the courts are bringing the Laetrile issue out into the open, where significant changes in attitude must be brought about by public pressure.

NOVEMBER 4 - 10, 1976

NOVEMBER 4 - 10, 1976

Letters

Seeing Is Believing

In rebuttal to Bob Hartley's derogatory article "Vagaries of the Night" (Reader, October 21), he uses the most hand term of journalism: "New or read."

In his article he says, "Like countless the things start each for the darkness. They fan out in several directions." It is frustrating to think that this is still being printed. And to suggest that the Mexican people are compared to an insect is totally gratuitous.

From my convictions, this only depicts Mr. Hartley's racist attitude and exhibits his low level of thought. I shudder to think how Mr. Hartley's biased nature of writing would describe Blacks or Orientals or any other race, color, or creed.

And to impute the Spanish race with a damn cockroach only attests a perfect example of prejudice and an uncivilized manner of journalism in its lowest form. May I suggest that Mr. Hartley would be better off working with the Ku Klux Klan.

And for the Reader to allow such garbage to be printed only questions your integrity as a newspaper. I detested a lot of prejudicial elements in your last issue, but now this! This may explain why your paper is considered without charge. Do not be a fool and just stick to your advertisements.

Darryl Lewis Mendon
Editor
THE PROBLEM
IS OURS

Dear Editor

In "Face of the Windward Beach & Surf Club" (Reader, October 20), Richard Low again gives his own reality of a situation and not an objective view. Low's reporting has come more honestly distorted every week and seems to need to create agitation and division rather than report the occasion. Low stages cops and robbers at others' expense.

If the woman Low refers to as "Belle" is the Ms. Mary Mills I heard, his hearing is as ludicrous as his reporting. The community meeting was not a "rearing failure." Mary were brought together and recognized one another as neighbors and with common concerns. Mary Mills was the catalyst for the action that others only verbalized. The

young vandals who met day and night behind my apartment at least encountered their parents at the meetings.

Low reports Mr. Mills as the scapegoat for a large adult community who do not speak to loudly but their sons and daughters might have to take responsibility for the consequences of their selfish actions.

Hugh Duckworth seems to be saying only "I love Mr. Mills" or he will create more agitation. Duckworth's self-appointed martial law gives testimony to the need for full community awareness and shared responsibility and change NOW!

I hope we do not "adapt," as H. Duckworth asks, to "the way things are" for the "safety" of the more aggressive surfer group.

When one of the surfer steps on his own broken beer bottle, there will be a change of pace and voice at Windansea!

Mary Dawn
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2. Entries should be submitted by mail to: c/o CEN P.O. Box 9601, San Diego 92118. They must be received no later than 9 p.m. November 26, 1976.
3. The contest requires no responsibility for loss of entries and no return entries.
4. There are no prizes or age requirements for winning; but there is an entry fee. You may submit as many entries as you like.
5. Winning essays will be published in the December 2 and December 9 issues of the Reader.
6. Judging will be done by the Reader editorial staff.
7. Entries should include name, address and phone number with each work submitted.

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 One Ken Kesey novel, which you cannot have avoided without some degree of shabbiness, uses a mental and settling to allegorize a 1960s anti-establishment orthodoxy. The guardians need watching more than the guarded. Really, the head figure Jack Nicholson's McMurphy is as much a self-interested opportunist as a liberator. Kesey's *One Flew Over the Cuckoo's Nest* is a book for Life and Liberty 558. Miss Korman's treatment, unbothered stresses the sentimentalities and nurturing spiritual victories. Nicholson's World Series play-by-play in front of a hawk TV screen, football game, the age-old war, the escape from the wilderness. Kesey depending largely

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— If J. Lee Thompson's
the Max Ehrlich supernatural
stirs the blood at all, it
belongs to the mundane,
detective-story mechanism
walking down an unnamed
England street on the usual
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<p> New York, collected specimens comparable, except and medical questions. And mostly, although directed by Anthony Harvey in New York, in any sort of of Bud George E. Scott's overabundance, and his expectations of death impelled Holmes to terrorism and existential and other scenes and, in the case of James Gollub, 1972 of 11-5 through 7) </p>	<p> 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 </p>
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the 19th of March. The weather was beautiful. The sun was shining brightly. The wind was blowing gently. The birds were singing sweetly. The flowers were blooming brightly. The children were playing happily. The old man was sitting on the bench. The young woman was walking slowly. The little girl was running quickly. The big dog was barking loudly. The cat was meowing softly. The fish were swimming freely. The trees were standing tall. The mountains were rising high. The clouds were floating low. The stars were twinkling bright. The moon was shining clear. The sun was setting red. The sky was turning blue. The water was flowing fast. The fire was burning hot. The ice was melting slow. The snow was falling soft. The rain was falling hard. The wind was blowing strong. The rain was falling fast. The sun was shining bright. The moon was shining clear. The stars were twinkling bright. The clouds were floating low. The mountains were rising high. The trees were standing tall. The flowers were blooming brightly. The children were playing happily. The old man was sitting on the bench. The young woman was walking slowly. The little girl was running quickly. The big dog was barking loudly. The cat was meowing softly. The fish were swimming freely. The trees were standing tall. The mountains were rising high. The clouds were floating low. The stars were twinkling bright. The moon was shining clear. The sun was setting red. The sky was turning blue. The water was flowing fast. The fire was burning hot. The ice was melting slow. The snow was falling soft. The rain was falling hard. The wind was blowing strong.

Woodstock is the second deadliest natural disaster in the nation's history, after the 1906 San Francisco earthquake. It was the deadliest natural disaster in the history of the United States.

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"The limits for this band are just way out there. We're only starting to find out what we can do together. We're all starting to write together, and I never did that with the other bands. I've always written by myself in the past."

GEORGE VARGA

A founding member of Fairport Convention and Matthews Southern Comfort, Ian Matthews has been responsible for creating some of the most neglected (and arguably, some of the best) music in recent years. Yet, with some thirteen albums to his credit, he is a musician whose full potential remains only partially tapped and partially appreciated. If, however, his two recent performances at the Backdoor are an indication of things to come, it should only be a matter of time before Matthews attains the public acclaim he deserves.

The reason for Matthews' impending good fortune can be pinpointed in two words: *Roadside*

Attractions. In the past, Matthews has had difficulty in finding musicians who were able to measure up to him. But in Roadside Attractions, he has a band so good that artists of lesser stature would be afraid to appear with it for fear of being outstaged. Before going any further, though, it should be noted that Roadside Attractions is a band of which Ian Matthews is a member, and not just a group of subservient backing musicians hired to be seen but not heard.

Following a characteristically excellent opening set by Beth Fitchett and Steve Wood, Roadside Attractions (hereafter referred to as RA) made its entrance. That the Rockdove was only half full did little to dampen the band's collective good mood. The first session of soundchecks, Bobby, Giusfetti, and

former Monk bassist Don Whaley provided an immaculate foundation, while the front line of guitarist Jay Lacy, keyboardist Bobby Wright, and saxist Steve Hooks was consistently excellent. In addition, Whaley and Wright were responsible for some first-rate harmony vocals, with Whaley contributing some outstanding falsetto later in the evening.

The songs ranged from the moody "Times," which featured a highly lyrical tenor solo by Steve Hooks, to the vibrant rock of "Do You Hear?" With each note, it became evident that as a part of R.A. Matthews has developed tremendously. His vocals were stronger, more aggressive, and covered much more ground than might've been expected from someone previously associated with soft acoustic ballads. "Times Will

Moore" had fine solos from Lacy, Hovvits and Wright, and "Nobody" featured an amazing duet between sax and guitar.

Where most bands are fortunate to have one good soloist, RA has at least three, the result being an intriguing display of instrumental virtuosity. It came as quite a surprise, then, to learn that RA has only been in existence seven months and that this was the group's first appearance in two months. Primarily, this performance was for the benefit of the local St. Louis Cropper. It is hoped by the band that the ex-Booker T. and the MG's guitarist will produce its forthcoming album.

Speaking with Ian Matthews backstage, I asked if he felt the failure of record companies to get behind him in the past has been a

Does Roadside Attraction's reputation as a kind of departure for you?

"Well, there are lots of different influences with this band. I'm a guitar player and the guitar players are real jazz, and the keyboard players, well, he likes Cream — or he did. Then here's my semi-folk background coming into it; it's just a fusion of a lot of different things. It's a new experience for me. When I usually put a band together, it's either to do one tour because I've got to promote a record, or it's something that I go into on an equal basis. But with this band, it's the first time that I've put a band together and actually wanted to keep it together. I mean, the limits for the band are just out there. We're just starting to find out what we can do together. We're all starting to write together, and I never did that with other bands. I've

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songs to me when I go to make an album.

What about the three-part harmonies you do?

That's always real important to me. I always try and work with two other singers. Erik has harmonies, I like good vocal mixes. I'm a singer.

Why is it, then, that you do songs by other writers (Marshall Crenshaw, the first set with Van Morrison's "Brown Ford Land") and the second

performance included Young's "Badness," when you've written so yourself?

"Because the songs I love are people's and better than mine, and I'd rather have people's songs of the 1960s. The you think I'm giving you proper back. I think he said we're about to go on and



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 all the way
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teen We'll be headlining on some
 places and opening for Jimmy Cliff
 I've got."

Take it more continuing to open a
 show."

I can take it either way. I don't
 mind opening at all. I know how
 good this band is, so it doesn't
 matter to me whether I open or
 whether I headline. I just want to
 keep moving on music and I want
 to keep progressing.

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Five years from now, when Miss Piccolo has priced herself way out of the San Diego market, some of you may remember my words.

SAVILLE

(continued from page 11)

organic link between words in the text. Miss Davidson always employs portamento when there are two or more notes on a syllable, and she does it skillfully. But she almost never glides to make musical sense of the vocal composition of Schoenberg, Berg and Webern. Art songs are in as much need of it as operatic arias; it is crucial to recitatives and declamations, and there are few pop songs that are not greatly improved by it. One of the devices required for legato singing is portamento, a glide between two notes that keeps them attached to the same even flow of breath, without a break between them. There are bad singers who abuse this device, turning it into an exaggerated scooping and swooping that makes the vocal line resemble an ambulance siren. But a good singer, one who knows how to use portamento discreetly, will nevertheless use it very often, for it provides the organic link between tones that mirrors the

I enjoyed Diana Davidson's concert so much I enjoyed it for the beauty of the voice when it is not too loud; for the vitality, the emotionality, the musicality, the evident intelligence, which bequeals a capacity to learn, for the future.

Otello (San Diego Opera)

The essential thing in opera is singing, and the essential thing in the opera *Otello* is Otello. If the Otello is no good, nothing can make up for it, not a good Iago (Thomas Lipson), not a fine Cassio (Gary Fisher), not a superb Desdemona (Lyette Strou Piccolo). It is Otello's opera, and much of our reaction to the drama consists in our ever-increasing compassion for the majestic and glibly hero who loved not worth but too well. Yet how can one feel compassion for a tenor whose delivery is wooden, whose voice is consistently nasal, and whose every high note is a flat, strained, inhuman, straining belting? If the audience wishes Otello dead long before the Fourth Act, whether by his own hand or somebody else's, who cares?—can the singing-actor be said to be performing his role properly? Iago-consists the Moor that Desdemona is having an affair with Cassio—a vicious lie. But who would have blamed the poor lady if she had preferred Cassio to Jim Andrew, preposterously cast as Otello after his equally horrible performance as Siegmund, two years ago? Not only was Cassio better looking, he was a far better tenor.

After all of this negative criticism, how can I explain why

(was) Baffin Island for five years. That would give us a chance to see whether they are necessary at all. And the first batch to go must certainly be the directors from the New York City Opera, of whom the Otello's Patrick Ralston is one. They are not only artists in their own right, but the cause of anxiety in others—they spread their plague to the smaller opera companies



How does Piccolo as Desdemona

all over the country. The credo of this gang—as pernicious in its way as Iago's belief in a cruel God—is that at every moment someone must be moving on stage. It does not matter who, it does not matter why, it does not matter in which direction—but just as nature abhors a vacuum, so audiences will inevitably sink to their deaths if all they have to watch, even for one minute, is a singer. Away with stage directors! When Iago is discussing to Cassio in the First Act, giving him and us crucial details of the

NOVEMBER 4, 1978

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Man in the Middle

The *Front* is about good old-fashioned heroism: the kind that comes from one who doesn't do rather than what one does.

RICK GARY

The first Hollywood movie to deal directly with the entertainment industry's blackest of the black, *The Front* is late in coming. But *The Front* would not be as good as it is if it were made, say, five years ago. Since then, filmmakers interested in producing quality work have had to retreat much in the way of openness, tolerance, and at times to human detail. In the script were inspired by actual incidents suffered by writers and performers. In his screenplay, though, he chooses to put these wronged artists on the periphery. Instead, with superb economy and wit, he concentrates on one specific, apocryphal individual suddenly caught in the middle of the conflict. The year is 1945, and we follow the exploits of Howard Prince (Rhonda Allen), a restaurant cashier and amateur bookmaker, living on the fringe of poverty when he's caught by Murphy, now a TV writer blacklisted as a "Communist sympathizer." He asks Prince to "stand in" for him, that is, to pose as the author of his scripts in exchange for ten percent of the payment. It's easy work, and in no time Prince takes on two other starring roles, moves into a plush Manhattan high-rise, outlives himself in the fashion of the day, and begins an affair with a Left-

leaning network script editor (Audrey Macavoy) who believes him to be a great artist.

Rebuffed by his sudden increased success and prestige, Prince remains blissfully unaffected by the political realities that created his situation, until he gets to witness first-hand the denigration of his friend Black Brown (Zero Mostel), a once-popular comic, from his own TV show for having married a Jew. (Performers, of course, could get people to listen for them.) The crisis of the network to appear before the House Un-American Activities Committee as a "friendly witness" and now in a position where the most sane names, in a hurry to

confound his true feelings. The story follows a time-tested path, that of the underdog who, through a combination of luck and wit, knowledge, but does, however, in one critic has suggested, define his identity by building the script around such a self-absorbed, potentially unconvicted comic figure. It is rather that he has sharpened his focus by using this approach to define his own palpable anger, and of the same time place. *The Front* is a rare film that is both

squarely in the tradition of those rarely consistent film noir films of the 30s and the 40s, and the belief that concerned with the individualization of ordinary folk (a Frank Capra but without his sentimentalism). In the end, *The Front* is about good old-fashioned heroism: the kind that comes from what one does, not rather than what one is. It is a kind that calls upon a person to behave naturally rather than artificially. Prince's final scene with the HUAC congressmen is deeply, casually and monumental when the automatic, sudden-down framework set up by Bernstein and Ritt is last made up of entirely of dialogue scenes and she mostly in close-up, this modest

movie could show up on some network—more of the week, with little loss of impact. After an hour opening series of 50 newscast clips (the McArthur's wedding, families huddled in bomb shelters), the movie does little to define the origins of the turbulence or link what was going on in TV to other situations in other parts of the country. Such economic limitations indicate that Bernstein's and Ritt's last priority was a satisfying package of entertainment—no celebrating comedy with solid moral underpinning, and secondarily a political statement, so we never get the expressive feeling we're dealing with by film.

In a long career of competent never shows himself to be superior making of a personal style. Nevertheless, he's quietly moved from "southern prestige" pictures (*The Sea Wolf*, *From the Hip*) to the more self-contained projects, like *Scandalous* and *Five in the Hand*. And *The Front* may be his best job yet of handling space and movement and sculpting scenes to bring out the best in each actor.

(continued on next page)

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