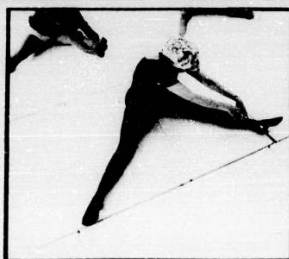


The Great Experiment at Rancho La Puerta

# Fat Chance



Photographs by Jim Colt



By Steve Sorensen

It's a few minutes before lunch and I'm lying by the pool at Rancho La Puerta Health Spa in Tecate, Mexico, waiting for my room. A group of middle-aged women sit at the table next to me. They're dressed in flamingo pink bath gowns, high-heeled Guccis, black see-through lace, wide-brimmed hats, and turbans. They talk quite loudly and I can hear most of what they're saying, though I don't really want to. The conversation bounces around between cellulite, trust funds, and their children's orthodontics. A copy of *Cosmopolitan* flutters in the breeze on the table top. There are almost no men here — the ratio of women to men must be at least ten-to-one — and most of the women are, quite frankly, fat. But they don't seem to be self-conscious about it. They shamelessly expose their dimpled layers as they waddle around the pool, their greased thighs sliding against each other like great hunks of bread dough being kneaded into loaves.

This place confuses me. Most people, myself included, could go through life without having the resources or the inclination to spend a vacation at a swank spa where the idle rich go to sweat off a few pounds in the jacuzzi, and it's easy to be cynical about those who do. But I've been told that Rancho La Puerta is different from other spas, that it only costs about \$500 per week while other spas cost as much as \$1500 per week, and that they take as many as 120 guests while others take maybe thirty or forty. I can see that the grounds are kept like a garden, with yellow roses, brick-lined walkways, palm trees, cacti, red and white carnations, and eccentric bunches of pampas grass. The modest buildings are all of red brick with tile roofs and wrought-iron scrolls — very simple, very earthy. In fact, there's nothing lavish or gaudy in sight (except maybe a few of the guests). Beyond the buildings are neatly pruned grape vineyards with delicate green leaves just now budding, and outside the Ranch are the rocky hills and gnarled oaks of the Tecate Valley. As I sit here, a gentle breeze blows up the Tecate River, bringing with it the cool freshness of the ocean only thirty-five miles away. Everything smells of honeysuckle blossoms, sage, and fresh laundry. I think that my confusion is this: In spite of my preconceptions, I like this place; I can't help liking it.

The labor at the Ranch is performed by an army of Mexicans, about a hundred of them. They move about with the silent indifference of deaf mutes, cooking, cleaning, doing the laundry, and gardening. But they are only the custodians here in paradise. The rest of the staff is made up of about twenty Americans, who hustle about in sweat suits, pumping energy into the guests and giving instruction in body awareness, yoga, weightlifting, dance, jogging, and hiking.

The pace here is very slow, at first annoyingly slow, as if the people didn't understand that the rest of the world is frantic. There's a different time standard in effect; it's called "Ranch time." Ranch time is the pace at which people would live if they had nothing to worry about, ever.

My room at the Ranch is a brick and tile "casita" hidden behind an orchard of olive trees. Sliding glass doors open onto a



*Ranch Time is the pace at which people would live if they had nothing to worry about, ever.*

(continued on page 8)



# City Lights

## They're Never Too Old To Mace

It was a hot Saturday afternoon last March 17th, Saint Patrick's day. Detective William Graham of the police department's vice squad was working downtown, where he saw a suspected prostitute, Linda Montoya, get into a car with a man. Detective Graham and his partner followed the car to the Sesta Motor Inn at the corner of Ninth and Beech behind the El Cortez, and the two cops watched as the tall, dark-haired Montoya and her friend entered the motel. Graham saw them go upstairs, Montoya's thigh peeking through the slit in her long beige skirt, and he saw them enter room forty-six. The cops slipped up the landing and stationed themselves outside the room. When they heard the bedsprings creaking, the cops knocked on the door, which was opened by the occupants to reveal a naked man and Montoya, hustling to cover up. The woman was arrested and taken to jail.

Graham walked downstairs and into the motel office. Mrs. Patricia Vera Mae Wickens, who ran the motel with her husband, Richard, was passing from outside into the one-bedroom apartment next to the office, where the managers lived. She heard officer Graham asking her husband in the office if he was aware that there was prostitution taking place in room forty-five. "He must mean room forty-six," Mrs. Wickens called from the apartment. Patrons had just informed her that men were going in and out of Montoya's room with unusual frequency, and Mrs. Wickens was about to call the cops. But there was no feeling of urgency; they'd called the vice squad many times in the eight years they had run the motel, getting a response less than half the time.

Mr. Wickens, sixty-eight years old, the same age as his wife, had a lobby full of people trying to check into the motel. He also had an apartment full of people behind him. His granddaughter, Crissy, was turning seven on the nineteenth and a dinner party was being held for her. Crissy's mother and father, her brother Timmy, who was four, and a friend were getting ready to eat. Graham kept asking Wickens questions, and the manager, who is quick to anger, told the officer, "Look, if you've got evidence that someone's doing something unlawful, go up there and get them out." It had happened so many times before, sometimes the cops made arrests in the rooms and the Wickenses never even knew it. Wickens wouldn't tell Graham his social security number, and referred the tall, red-haired officer wearing the orange-plaid sport coat to the motel's operating license hanging on the wall.



Patricia and Richard Wickens

Wickens was quickly failing what the police call the attitude test. He tossed some harsh words to Graham, mentioning his frequent calls to the vice squad and his inability to know who or what goes on in every room. Graham's dander rose with Wickens's the manager refused to clear everybody out in order to talk with Graham, who suddenly left the office. The cop returned in about ten minutes; this time he had three or four other uniformed cops with him. It was about four-fifteen in the afternoon.

As Wickens opened the door to his apartment, a handoff was slipped onto his wrist. The women and the girls screamed as the police rushed into the room. Mrs. Wickens was grabbed and her right arm pushed behind her back. Her cries and pleadings about her delicate condition (five artery transplants and arthritic trouble with her right arm) went unheard. Mr. Wickens

resisted, trying to fight off the cops and find out why he was being arrested. (The police did not have a search warrant and did not recite to the couple their Constitutional rights.) Glen Sales, the friend who tried to aid him, shoved across the room, fell on a reclining chair and broke it. "Don't take my grandma! Don't take my grandma!" four-year-old Timmy screamed. Timmy's mother begged the officers not to take her mother. Mr. Wickens yelled, "This is just like the Gestapo!" and Graham yelled back, "You better believe it!" Wickens was sprayed with chemical Mace. He and his wife were put into a patrol car and driven to the police station, where they sat. Wickens shut, for an hour, Wickens took off his shoe and beat on the car window, trying to get someone's attention so they might roll down the window to relieve the stifling heat. His distraught wife wept.

The booking procedure was traumatic for the couple. Mrs. Wickens was stripped and, because her composure was completely gone, placed in the "rubber room." She says she suffered a mild heart attack

The Wickenses say they used to be friendly with the vice squad, which has been focusing its efforts on the downtown hotels for the past couple of years. (The squad chased the prostitutes there after the massage parlors were shut down. Any cab driver will tell you that practically no downtown hotel is free of prostitution.) The Wickenses say they used to supply free rooms to vice squad officers who were hot on the trail of a prostitute and needed to be close by to collect evidence. But now Mr. Wickens is understandably outraged; his anger flows at the mere mention of Detective William Graham. He wanted to sue, but his attorney and Mrs. Wickens's doctor advised against it, counseling that she couldn't stand the strain. The attorney, Tom Warwick, feels that nothing could be gained by suing, since first the case would have to go to trial, further taxing the already weak Mrs. Wickens. In consultations with Deputy City Attorney Susan Cook, Warwick told Cook she didn't have a good case against the defendants, and offered to admit that the police had

probable cause to arrest the Wickenses, at which point she agreed to drop the charges. By that admission, the Wickenses gave up any future right to sue the city for false arrest.

In meeting with the police, Warwick says Graham's supervisor, Sergeant Frances Kinney, expressed disappointment in Graham's actions and is putting a note about the incident in his file. Warwick and the Wickenses say they were assured that if Graham does something like that again, he'll have trouble being promoted. "He lost his composure," says Warwick. "We have to have police officers with more compassion than that."

Postscript: The two small children start crying when they see a police officer. Mr. Wickens has nightmares about last Saint Patrick's day; both the Wickenses have in effect been driven out of business by the police. Mrs. Wickens says, "I'd never forget it if I lived to be a hundred, but I won't live another year. They've shortened my life by ten years."

- N.M.

Only a few weeks before, Blair had submitted a report to the city council which told of poor field conditions at the stadium. The report told of flooding on the field, commenting that the storm drains had not been regularly checked. There had also been concerns voiced by councilmen and other officials about parking problems and violence at the stadium. Offering this rationale, and pointing out that personnel changes of this sort

## Day In, Day Out

His name is not as closely associated with the stadium as Dave Winfield's or Louie Kelcher's, but for five years San Diego Stadium manager Merrill Day has been the one getting the field ready for the Winfields and the Kelchers, as well as overseeing the ticket sales, parking, and day-to-day operations at the municipally owned facility. But on July 12, it all ends for the sixty-two-year-old former Marine colonel. Three weeks ago Day was asked by City Manager Ray Blair to retire early. According to Day, Blair said it was for Day's own good and for the good of the city as well. Surprised, dismayed, and finally a bit disgusted, Day agreed.

Only a few weeks before, Blair had submitted a report to the city council which told of poor field conditions at the stadium. The report told of flooding on the field, commenting that the storm drains had not been regularly checked. There had also been concerns voiced by councilmen and other officials about parking problems and violence at the stadium. Offering this rationale, and pointing out that personnel changes of this sort

take place all the time within the city, Councilman Bill Lowery submitted that there was nothing out of the ordinary in Day's removal. But some, Day among them, feel that the stadium manager is being sent to the showers after embarrassing the city in a game of political football.

During hearings before the council's rules committee in March, a controversy arose over the city's use of fifty-two box seats available for city officials during Padre games. Padre vice-president Ballard Smith continually spoke of misuse of the seats by city personnel, and Councilman Lowery asked Day to comment on Smith's claims. Reluctantly, Day admitted that he had seen an incident two summers ago when he had seen a young man outside the stadium trying illicitly to exchange tickets for a six-pack of beer. "I feel it's part of my job to stop illegal activities on stadium grounds," Day said. "So I confiscated the tickets, and only then did I realize that they were the city's box seats."

There may have been some city officials who were angered by Day's belated account, among them freshmen councilmen who wanted it pointed out that the incident Day spoke of took place before they were sworn in at city hall. Officers reportedly questioned Day's loyalty and his patriotism in supporting Smith's

allegations at a time when the city was in conflict with the Padres.

Smith had his own ideas as to why Day was removed. "They fired him for telling the truth," he said curtly. When it was pointed out that Day was not fired, but asked to retire early, Smith quipped, "That's what they call it when they get rid of you but let you keep the benefits you've earned." Indeed, it would have been a far more difficult thing actually to fire Day, a civil servant with fifteen years of city service (prior to his five years with the stadium, he managed the city's two airports at Brown and Montgomery fields for ten years). "What Merrill Day said embarrassed the city, so they made him a scapegoat," asserted Smith, who said that Day did an outstanding job with the stadium, "under the circumstances." Those circumstances, Smith said, were the results of ineptitude on the part of the City of San Diego. "The city took no interest in the stadium," Smith

said. "They expected him [Day] to bring more events to the stadium, but they never gave him the resources to do it. Then, when problems came up at the stadium, they got rid of him to cover up their own ineptitude."

Neither Day nor Smith denied that the playing field was in poor condition for the start of the Padre season, but Day felt it was not his fault, and Smith agreed. "I needed more time and less rain," Day said. He also denied the allegation of the city manager's report, which said that the storm drains at the stadium were not properly maintained.

Calling Day's removal "deplorable," Smith said Day was always able to get things done when he didn't have to go through city channels. "If I ran my business the way they run the city, we'd be bankrupt. This is the opinion of the entire Padre organization," Smith also had words for the city's advisory Stadium Authority, calling it "a joke," and adding that he stopped attending the meetings because the Authority had no real authority in stadium matters. While the body indeed has no real power, it is supposed to be a recommending body to the council and city manager. But the Stadium Authority was never consulted concerning Day's removal. If it had been, Blair's decision would probably

not have received any support. Dan Dierdorff, a first Federal Savings executive and head of the Authority, said that his board had always found Day to be both a gentleman and completely responsive to the needs of the stadium.

Ballard Smith, son-in-law of McDonald's knipper cover twenty-five billion odds and Padre owner (under \$800,000) Ray Kros, has been called a problem tenant by city management. Clearly, the lack of admiration is mutual, and Smith says he is concerned over whom Blair will choose to replace Day. "They're very vindictive," Smith said of Blair and the council. "They'll probably pick someone whose shiner they can look over."

Bill Lowery mused that Day has not been made a scapegoat "but it would not be like Day. Blair told that type of thing. He also mused that city officials had legitimate concerns over management at the stadium, including parking, the field, and the incident Day referred to before the rules committee.

"Two years after the incident is hardly the right time to bring it up," he said. "It is still a bit hazy as to the abuses at the stadium. I asked Day some very specific questions, but the answers were terribly vague."

Day said he did report the incident to the property department of the city when it occurred, but did so more because "I didn't know it was an issue." And although Day was ostensibly removed because of management practices at the stadium brought out by the city manager's report, the investigation for that report did not begin until after Day's appearance before the rules committee.

"I got a call from the city manager's secretary. I was told it was about stadium operations. I didn't know what to expect. When I got to Blair's office he said he wouldn't bear around the bush. He said he received a lot of comments from members of the city council and the Stadium Authority, and he asked me to resign for my own good and for the good of the city. I asked him if what I had said about the tickets and the six pack was a reason, and he said, 'That might be one of them.'"

Blair's reported remark about the Stadium Authority and the city council voting complaints has not been substantiated. Lowery said that he has never discussed the matter with Blair, and he knows of no one among his colleagues who has. Blair said he did not comment. Day would doubtless have been retiring soon, under circumstances. How does he feel about retiring, after a long and generally harmonious relationship with the city? "I was shocked, angered, and I'm entitled to my opinion. I think I deserved better treatment."

(D.F.)

# City Lights



Merrill Day





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## Take Your Intellectual Pretentiousness And Shove It

In Duncan Shepherd's review of Woody Allen's latest movie, *Maidstone* ("Maidstone in Black," May 31), he makes a very revealing statement. In analyzing Duncan Keaton's role as a highbrow writer, he says, "It would have been a better joke, however, if Keaton had had some idea how to portray intellectual pretentiousness." No doubt Duncan can't flawlessly portray intellectual pretentiousness. In the slightly paraphrased words of Ringo Starr, "All he'd have to do is act naturally."

Duncan is intellectual pretentiousness incarnate. I would be willing to wager that Duncan took lessons in pretentiousness from J. Robert Oppenheimer.

However, with to denigrate Duncan too much. I merely believe he has chosen the merest belief. Intellectual pretentiousness is not really appropriate or desirable in reviews of movies (as opposed to films) designed for mass distribution and entertainment. Perhaps Duncan should seek employment in a field where his obviously cerebral and critical talents could be properly exercised, such as the *New York Review of Books*.

As a mover and shaker, I prefer to enjoy rather than dissect movies, I now refuse to read Duncan's reviews until after I have seen the movie. When I have read Duncan's reviews prior to seeing a given movie, his rapierlike analysis eliminates any possible enjoyment I might receive from the movie. In attempting to determine which of the plethora of movies are worth seeing, Duncan's reviews are not merely useless, they are an impediment.

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This reader and I suspect  
Duncan himself will be happy  
when Duncan decides to focus his  
critical talents on more serious,  
intellectual, and appropriate  
subject matter.  
James Jack  
San Diego

## Hospital Care

I read L.J. Lundeen's letter on the  
Navy and the Florida Carson site  
for a new hospital ("Letters," May  
24). As most people know, the  
Navy site is next to the old hospital.  
Mr. Lundeen mentions seventeen  
other sites the Navy could use but  
he doesn't mention how the Navy  
can move the two large hospital  
buildings, valued at many millions  
of dollars, that they plan to retain  
from the old hospital. The

## Letters

remainder of the buildings will be  
torn down and the land turned over  
to the city for park use (tit for tat).  
If the Navy gives up all of the old  
facilities, we, the taxpayers, will  
have to put out hundreds of millions  
of inflated dollars for new  
buildings. If they make the new  
hospital smaller, we, the military  
retired, will be forced out of care  
for which we put our lives on the  
line years ago and to which we are  
entitled by law.

John F. McLaughlin  
U.S. Army retired  
San Diego

## Holding The Priesthood

In the May 17th "Straight from  
the Hip," Matthew Alice answered  
a request for information about the  
Church of Jesus Christ of  
Latter-Day Saints. Being a  
Latter-Day Saint, I would like to  
offer some information.  
Latter-Day Saints (commonly  
known as Mormons) can be found  
in abundance in San Diego. There  
are over 200 wards or branches  
listed in the San Diego white pages  
of your phone directory, and  
information on Mormons is  
available at any of those locations.  
There are full-time missionaries  
assigned to each ward who  
specialize in answering questions

about the Church and have lots of  
printed material on Mormons.  
Also, there were recently several  
articles published in the Reader  
("Dance on Mormons" and they are  
available again through the  
missionaries or wards listed in the  
phone books.

In Old Town, our visitors center  
has displays, free lectures and films  
on the Mormon faith and will be  
happy to answer any questions. It is  
open every day all year round.  
The phone number is 238-1317 and  
address is 2510 Juan Street. We  
also have book stores and genealogy  
libraries listed in the phone book.

Matthew Alice said that one  
difference between the  
Reorganized Church of Jesus Christ  
of Latter-Day Saints is that they  
allow blacks to hold the priesthood,  
implying that the Church of Jesus  
Christ of Latter-Day Saints does  
not. This is not true. We allow  
blacks, or any other race for that  
matter, to hold the priesthood.  
Also, the Reorganized Church is a  
different church because they have  
a different line of authority. They  
are no more related to the Mormons  
than Catholics or any other faith.  
They have retained the name since  
they separated from the Church in  
the mid 1800s.

Loree Erickson  
San Diego

## Give Me Your Sprawling Messes

Boy, oh, boy. Just when I'd  
thought I'd seen the dull end to  
mushroom days, another literary  
critic jumps on poor Paul Cetti  
("Letters," May 31). Oh boy, does  
this mean I'm a flop in life  
altogether? I liked that story better  
than ninety percent of all *Reader*  
stories, and not only read it clear  
through (more than once), but cut  
out little snippets of it to stick in  
my journals as well. The story was  
fun to read, entertaining, wise.

Here was not the Voice Almighty  
speaking, but a real person,  
probably skinny—the kind of guy  
you avoid because he's probably got  
no money (a writer), but a kid with  
a good turn of phrase and a knack  
for making movies out of lead  
articles. Like that wonderful  
repartee with his girlfriend in the  
car, and his squashed guava  
devotion for Joan Dixon. The poor  
guy was naked all over the page. He  
admitted the way he felt about the  
feminist movement (movements  
are a drag), and though he clearly  
misunderstands the plight of  
women, we should be gentle with

him for his courage, and look  
forward to more of his "sprawling  
messes" of stories as Cheryl A.  
Lundeen so unflinchingly did. But  
she's a teacher; let's let her be as  
being.

Angela Marie Gartner  
San Diego

## A Breath Of Fresh Air

Matthew Alice's discussion  
concerning the deliberate use of  
fluorocarbon to get high  
("Straight from the Hip," April  
12) has prompted me to comment  
on the dangers involved.  
Fluorocarbons were shown many  
years ago to have a low order of  
toxicity in laboratory animals.  
However, it has been shown more  
recently that the fluorocarbons are  
capable of producing rapid death in  
individuals abusing the chemicals  
for their euphoric effects. It is  
believed that these chemicals  
sensitize the heart muscle to  
substances, normally circulating in  
the body, producing ventricular  
arrhythmia and cardiac arrest under  
certain circumstances. In short, the  
fluorocarbons when abused (used  
other than indicated by the  
manufacturer) can be cardioactive.

This office has recorded eleven  
fatal cases of fluorocarbon  
poisoning since 1968. These cases  
involve mainly those of the fifteen-  
to twenty-five year old group. The  
fluorocarbon propellants, on  
investigation, come from products  
such as cooking sprays, underarm  
deodorants, and aerosol products.  
These products are not believed to  
be involved in the mechanism for  
producing euphoria and/or death  
since they are not inhaled in the  
process.

Presently, most manufacturers  
have removed the fluorocarbons  
from aerosol products, so the  
probability of toxic effects is  
reduced, if not eliminated. To our  
knowledge, the replacement  
products in aerosol containers have  
not been implicated in any death  
cases to date.

David J. Stork, Coroner  
Richard F. Shaw, Chief  
Toxicologist  
San Diego County Coroner's Office



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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:

What's happened to the bridge that goes over Washington Street and connects to the Sears store in Hillcrest with University Heights? I wanted to ride my bike over it the other day and found it closed. When will it be reopened? Who was it closed? Will bicycles be allowed when it's reopened?

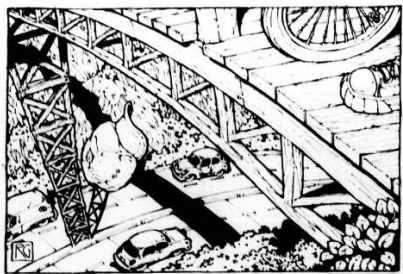
Jean C. Runcells

North Park

The Vermont footbridge, as it's called, was closed in November when the state determined it to be unsafe for a "minimal load," meaning, perhaps, just one person on a bike. It wasn't reopened until April, 1980, at the earliest, owing to the city's decision to replace the high, white, sawhorse of a bridge with a new structure, possibly made of steel or reinforced concrete. The design of the new bridge has not been completed, and I didn't learn if it will accommodate bikes.

What complicates this proposal of bridge building is the attitude of more than a few residents in University Heights — a rocky area of squat, white houses at the north end of the bridge. They want the bridge repaired instead of replaced. "Why spend \$500,000 for a new bridge instead of \$125,000 to repair the bridge we've already got?" said Amy Privce, whose fir-and-stucco house was built in 1917, a full year after the bridge was finished. "The city says that if it fixes the bridge now, it will just have to repair it again in five years. They say it's cheaper in the long run to build a new one. And yet this bridge has lasted for sixty-three years with no major repairs. Why should it be so expensive to keep it up in the future?"

City engineer Jim Casey acknowledged that wooden bridges in the East last a



hundred years or more, but pointed out that these are covered bridges whose elemental structures are protected from the weather, unlike the Vermont Street bridge, which has long been exposed to subtle decay from termites, rain, and smog. It hasn't been decided yet what kind of new bridge the city will wish to build. In a couple of months the structural engineering firm of Atkinson Johnson & Spurrer will present three designs to the city for wood, steel, and concrete.

Meanwhile, the city is circulating a petition among the owners of 257 properties on either side of the bridge, asking them to approve a special tax district to pay about a third of the new bridge's cost of \$580,000. (Sears alone would pay \$57,000; a homeowner \$400.) Although the city doesn't need the approval of these people

in imposing the special tax — it can get around them by declaring the project an emergency measure — it isn't likely that the project will proceed unless sixty percent of the property owners sign the petition. And so far the sign-up campaign is going badly. Lockton Park, the property owner who agreed to act on the city's behalf in passing the petition to his neighbors, said, "It's not going well and I don't like to discuss it while we're just beginning the process."

"I told him frankly when he came to my house that I couldn't sign his petition," said Privce. She said her property taxes ought to have paid the city to keep its bridge in repairable shape. (The bridge was owned originally by John D. Spreckles for the convenience of his housing development. It is unclear now whether he

had the bridge built or let the city build it. A one-page engineering plan has turned up in the city engineer's department; it is signed by the chief engineer and dated 1912 — which is puzzling because the bridge wasn't built till four years later.)

Time's a wastin' while the city and the neighbors decide what to do. A study by the state determined that an average of 500 trips across the bridge each day have been stopped by the closure, forcing pedestrians to make a long detour to a dirt crosswalk, for a daily time loss of seventy-four hours.

The city replaced two other wooden bridges with concrete ones on Adams Avenue in North Park; the wooden bridges in Hillcrest are closed occasionally for repairs, but remain in good shape, Casey said.

Dear Matthew Alice:

For several years I have been using an excellent product called Palmer's Cocoa Butter. Since moving to San Diego I've been unable to find it in the stores. Could you tell me where I could buy this brand, or give me an address where I might write to inquire about it?

Kathy Sneider

Ocean Beach

As I've been unable to find this product myself, I suggest you write to Palmer's Skin and Hair Care Products, E.I. Brown Drug Co. Inc., 101 West Street, Hildale, New Jersey 07642.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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# Fat



Edmund Bordeaux Szekely, circa 1940



Deborah Szekely

(continued from page 1)  
garden terrace. There's a tile mosaic floor, fireplace, tapestries hanging from the walls, and simple Mexican furniture. Every window has a different view of open lawn, flowers, and countryside. The total effect is intoxicating—serene, understated luxury. Although I may not be prepared to join the afterlife, I decide that I have no reservations about mingling with them for a few days. But what exactly is expected of me in return? The expenses for all this are being absorbed by the Ranch, and as I thumb through the press packet given me, I see that it's full of photos out of Vogue, with impossibly long-legged models scowling and posing around the grounds, and that most of the articles seem to be benign gushings about how glorious and divine everything at the Ranch is. I can't help wondering if I'm being bribed, if I'm being coaxed to do a little PR.

For most of the guests, the first class session of their visit is something called body awareness. It's taught under a giant palapa, or palm-thatched structure, with mats spread out on the floor. The class is taught by Kathleen, an enthusiastic young woman with a soft voice, lovely brownish-green eyes, and a clear, gentle way of telling people about their bodies. The forty or so people in the class are encouraged to lie on the mats and move through several basic exercises while Kathleen explains what's happening. "We Americans walk around with our chins sticking out. Some people say that's because we're go-getters [she does an imitation of a horse charging for the finish line], but try to keep those chins down. Watch how the Mexicans walk, with their chins tucked in." The women scattered about on the mats look like overripe pears. Their entire bodies—eyes, chin, breasts, bellies—sag downward, melting toward their center of balance, the buttocks. As Kathleen talks, the women sigh with relief, or laugh, their eyes lighting up with understanding. The class is actually a subtle education in posture, breathing, and muscle control. For nearly everyone, it's like being introduced to your own body for the first time.

After the class, Kathleen, her husband Rod, and I stand in the sunshine and talk for a while. I wonder, "What are bodies, are we supposed to think that we have to be told how they work?"

Yes, Kathleen nods. "And it's sad that it's that in our culture. If you look around at the Mexicans, you'll see that they're much more spontaneous and free about their bodies—in music, in dance, even in touching one another. It's a simplicity we've lost in our culture. The children are taught to play instruments when the instruments are bigger than they are, and to dance whenever the mood strikes them. They're much more physical than we are."

"What do you suppose they think of Americans paying money to come to a place where they can work and sweat?"

"I'm sure they think we're crazy. I know they think we're crazy!"

Kathleen and Rod have worked at the Ranch for about two years. Rod is an inquisitive, thoughtful, taciturn man, ideas given to long periods alone reading. He also has a subtle sense of humor about him. In addition, he's fond of playing with his food. At lunch he takes thirty minutes to arrange his fruit salad in a dazzling geometric configuration on his plate, and he eats it in five minutes. "I have the most eccentric eating habits of anyone at the Ranch," he admits. Kathleen is one of those fortunate people who smiles effortlessly. When all other expressions leave her face, what is left is a smile. She complains that the food at the Ranch has made her fat. (She isn't.) "You can't eat the diet menu forever. I started eating all the extras with the men, and I put on ten pounds, *erat*, fat. The Mexicans laugh at me. They shake their heads and tell me their eyes don't lie."

I ask if the staff quarters are as nice as the guest quarters, and Kathleen laughs. "No way. Most of them are old shacks that should have been torn down long ago. I remember one rainy night getting up to move the bed around so we wouldn't get wet." They live in a pink mobile home on the outskirts of the Ranch, and work in exchange for their room and board. They feel it's a pretty good trade-off. One of Rod's jobs at the Ranch is to care for the library, where he spends hours and hours reading whatever it pleases him to read. It was Rod who first showed me Professor Szekely's book, *The Great Experiment: The Early Days of Rancho La Puerta*. We spent a good deal of time pondering the mysteries of that book, laughing at the bizarre pictures, and trying to imagine exactly what it was those people were thinking about in those days.

Professor Edmund Bordeaux Szekely was the founder of Rancho La Puerta. That much is certain. The rest of his life story, as told by him in the book, has to do with the sound of a myth. At any rate, it goes like this. Professor Szekely (everybody refers to him as simply the Professor) left Europe prior to World War II to escape the turmoil there. A Hungarian, who claims France as his homeland, he came from a wealthy family and had a scholarly background. His credentials as a scholar range from anthropology, archaeology, philosophy, biochemist, physicist, astronomer, and physician, an impressive list, that, which admittedly makes one just a little bit suspicious. But the man who he says he is a genuine, certified genius.

In 1940 the Professor had been in central Mexico doing research on a type of ball game followed by the ancients. According to his account, he suffered financial problems due to the war at home and found himself wandering around Mexico in search of a place to settle down and sit out the war. He straggled into the Tecate Valley and was immediately taken by the beauty and strange serenity of the place. He came across a well up against the hills, which was guarded by an old oak tree with a natural arch. This arch, the story goes, formed the doorway, la puerta, to the well. Nearly as a matter of fact, he decided to rent from a farmer at ten pesos a month as a place to live. This he called his *palacio*. The brother of the farmer had a distillery on the land, as well as a goat, he preferred

the alcohol to goat's milk and agreed to sell the milk to the Professor. Along with grapes from the nearby vineyards, this was the Professor's diet.

Besides studies of a purely academic nature, the Professor pursued matters of interest in the Essene movement. The Essenes were an ascetic Jewish sect that existed in ancient Palestine from the second century B.C. to the third century A.D. Their most fervent followers claim that among the Essene's students were Mohammed and Jesus Christ. They also claim it was the Essenes who authored the Dead Sea Scrolls. The Essene movement was enjoying a revival in Europe during World War II, and the Professor wrote several books and articles which established him as a kind of guru in the movement.

One day the Professor left his palacio and climbed Mt. Cucuma to the north of Tecate, where he beheld a panorama overlooking the entire valley. While he was on the mountain, a manuscript he had found in a Benedictine monastery came to his mind and as he says in his book, "The pages of it began to unfold before my inner eyes, and I read the words as if for the first time. It was the transcription of describing the daily lives of the ancient Essenes, and as the pages turned, one after another, I little by little conceived what I gave the name of The Great Experiment." The Professor claimed to have a photographic memory, but this was clearly an extraordinary revelation. "I decided to establish the Essene School of Life, which, besides writing and publishing books . . . would have students from all over the world, incorporating them into a cooperative way of living in a self-subsistent, creative atmosphere."

A few years before coming to Tecate, the Professor had met a woman (described to me as a "health nut from Brooklyn") and her family. He hired the woman's daughter, Deborah Shannan, as his secretary. Deborah's mother adored the Professor, as apparently everyone did, and when the Professor decided he wanted to marry young Deborah, she agreed. The Professor was forty, Deborah was seventeen.

Soon people began to arrive at the Ranch, mostly from England, where the Professor's books were published. They lived in tents and worked in the gardens for their food. From this the Ranch evolved into a kind of communal haven for intellectuals, artists, musicians, and writers. Aldous Huxley hung out there. Christopher Isherwood appeared, as well as Gloria Swanson and many less recognizable names. They lived on the food they grew, and on milk and cheese from goats, baked their own bread, attended lectures in the evenings, and performed for one another.

It's unclear just what the Professor's intentions were in all this. Unfortunately, his account of it is disguised in the kind of pseudoscientific language popular at the time. Among articles he wrote are those entitled, "Man in the Cosmic Ocean," "Scientific Vegetarianism," and "Toward the Inner Cosmos." Most of them are nearly unreadable. But if you look at the photos taken of him at that time you can see that the man absolutely vibrated with humor and good will. There is one photo of him standing with his arm around two friends, he's wearing a toga and sandals—all he lacked was a crown of laurel on his bald head to complete the image of a mythological god, the expression on his face is of a bird singing to the world. It's the face of a man who dreams his world, and the dream comes true. It's hard not to wonder, though, if he didn't gather people around him to serve as the supporting cast in his dream, if he wasn't actually something of a rascal.

The Professor was asked once at one of his lectures why it was that if he taught health so passionately, he was overweight himself. His answer was said to have been, "My fat is healthy, yours is not." According to his book, a sportscaster nicknamed him "The Bear." Back in his soccer playing days because he moved quickly and effortlessly like a bear (the fact that he was built like a bear, with a bald head, a flat, sloping forehead, and pointed ears, may have had something to do with

it, too). He says the Mexicans took to him, not because of his size, but because of his humor and simple serenity to him in the evenings.

One Matachero

One Professor

One Esphenkiss

The Professor is more than eighty years old now, and they say he's still young strong, although he no longer owns the Ranch. It's odd, where he can be found is a bit of a mystery, since they say he owns homes in Puerto Rico, British Columbia, San Diego, and Lake Chapala, Mexico.

They have a class at the Ranch called "The Golden Doors," which consists of forty-five minutes of vigorous exercise to music, something like jazzercise. It's very popular with the women, but the few men who have taken it look on it with horror. The class is taught by a girl named Linda, who has short dark hair, a dancer's body, and is like a little elf with a Chiapas accent. There is only one other man in this class besides me, and we're both lousy dancers. The music is Latin, disco, jazz. Linda moves with unbelievable fluidity and grace, not to mention speed. I stumble and flounder about just trying to keep up with her. It's immediately apparent that most of the women, regardless of their ages, have more flexibility in their legs than I've ever had. I make a fool of myself trying to do everything Linda does, but it doesn't matter, it's fun, and nobody cares anyway. I laugh most of the way through the forty-five minutes, and before I know it, it's over. It's not until later that I feel as if I've been kicked down an alley by a gang of thugs.

Besides various facials and massages, there's a treatment at the Ranch called the herbal wrap. A staff member told me that the employees are given coupons for any treatment they want, and like a junkie she always chooses the herbal wrap. At her urging, I decided to chance a little on myself.

Jose, the masseuse, smiles when I walk in the door. "You have a massage?" He's a short man with a thin mustache. He looks at my coupons. "Herbal wrap and massage," he says. "Okay, take off your clothes and come in here." He leads me into a separate room and orders me to lie down. There are two beds, one is a heap of blankets and towels, so I lie on the other. Jose reaches into a vat against the wall and pulls out a large steaming towel. I get up as he places it on the plastic covered bed, then he lies down again while he wraps me in the hot towel. He then covers me with plastic and finally with a blanket, leaving only a narrow gap for me to peek and breathe through. Then Jose leaves the room.

At first, being wrapped in total warmth is a wonderfully relaxing sensation, a kind of fetal security. I begin sweating. They say sweating is very good because it draws out the lactic acids which are making me sore. But before long I start to feel like a giant tamale, wrapped in these steaming layers. I can't smell the herbs at all, just my own juices in which I'm cooking. After a while longer I begin to remember what it feels like to be in bed with a temperature of 103 degrees sweating the sheets but too weak to do anything about it. For one claustrophobic moment I wonder if the ancient Essenes mummified their dead. Just as I'm about to holler, "Jose! No me olvida! Don't forget me!" he comes back into the room. Jose doesn't come to my bed, though, he goes to the other bed. From the corner of my eye I can see him pulling the blankets and towels from that bed, and to my amazement a naked man steps out of the bundle and stretches. "Ahh!" After a few more minutes of wrestling with my claustrophobia, Jose unbundles me, too. "Now the massage," he says and leads me into the other room.

While Jose works over my aching body, we talk casually in Spanish and English, filling in for each other's lack of vocabulary. In the background, brass, and pop music plays softly from a radio. Jose tells me he lives in town and rides to the Ranch on the bus every day. He has seven children. For the last thirteen years he's worked at the Ranch—outdoor maintenance for six years and seven years as a masseuse. "It's a good job," he says, but

(continued on page 10)





# Fat

(continued from page 2)

not emphatically, perhaps confused that I would ask, since almost any job is a good job in Mexico. (Later I'm told that he makes about eight dollars per day.) Out side Jose's window is a beautiful apricot tree. Already it has little green apricots on it. He tells me they will be ripe in about two months. If Jose gives us massages a day, six days a week, he will have given 288 massages by the time those apricots are ripe.

A former employee of Rancho La Puerta, whom we shall call Janice for the sake of anonymity, had earlier told me about the Ranch and how it differs from other spas, specifically the Golden Door in Escondido, which, like Rancho La Puerta, is owned by the Professor's ex-wife Deborah Szekely.

"At the Golden Door it was very important to be properly dressed in color-coordinated leotards for the designated color of the day. I'd go around to each guest's room in the morning and say (he nearly sings this), 'Good morning. The moderate hike will be leaving from the blue room in forty-five minutes.' And there was always a guest who would say, 'Oh, it's so cold this morning. Would you be a lamb and go to the laundry room and get me a pair of gloves?' And they would lean over to me and spread their collar, and I would wrap a towel around their neck lest they sweat on their freshly laundered sweat suit. . . . But the Ranch was always more raucous. At the Ranch, if they weren't there for the hike we'd leave without them."

Janice has worked for several different spas around the West, and describes herself as a "spa-hopper." She said that at the Ranch she worked on room and board plus sixty dollars a month paid in cash under the table. (It's against the law for an American to work in Mexico without the proper permits.) "Basically, we were wetbacks," said Janice, who did not have a permit to work in Mexico.

Employees were tested at the Ranch, and if they did well they were promoted to the Golden Door, where they might make about \$900 without room and board. She described the attitude of the staff as "pure." "They sincerely want to help people get in touch with their bodies. Let's

face it, most people are idiots about their bodies, they won't listen to their bodies, but they will listen to what people tell them about their bodies." Rancho La Puerta was the exception to other spas. People would save all year to go to the Ranch, all kinds of people. It was the exception, and that's why we worked there.

"It was a very sensual life, with all the great food and the herbal wraps and lying around the pool talking about bodies. Sometimes, strapped in a herbal wrap or coming down off the mountain from a hike, I would want a man so badly. There were no restrictions on having affairs with guests, as long as we were discreet. If an attractive guest showed up, we almost all wanted him. But we respected each other, so we would sometimes share. I remember discovering by accident that one of the male staff members had slept with three different women in one night. It's a bad place for a woman to have an affair, but a terrific place for a man."

Deborah Szekely was married to the Professor for thirty years, and those who knew them say that they had a good marriage until the Professor fell in love with a young instructor at the Ranch. When they were divorced, Deborah got both the Ranch and the Golden Door. Today she is active in civic affairs and currently is co-chairman of the Old Globe Theatre's fund-raising committee.

When I met her at her home in San Diego, we talked a little about the old days. "We were a fun family," she said, "and the rest of the world is just now coming around." She's a round-faced woman with olive skin, and she has about her the pleasant, easy-going pace of the Ranch. A picture of her taken at the Ranch when she was seventeen could have been a portrait of a pretty Mexican peasant girl. "We lived in a hut with no electricity on the roof so it wouldn't blow away. We had to put a barbed wire fence around the house so the cows wouldn't scratch themselves on the sides. We were growing sprouts and organic tomatoes in 1940. There were ninety goats to be milked, and we all helped make cheese. . . . We were very poor for a long time in Mexico."

Of the Professor she said, "He's a genius, but not much for detail. He had the creative mind and I had the picky, detail mind. It takes two." And of their marriage she said, "When you're seventeen and God wants to marry you, it's very nice."

I wondered if the old days were as wonderful as they sounded, or if the Professor

was just a good storyteller. "The spirit of what he says is true," she remarked, "but in that book many of the people's names aren't even correct. I'm younger, you see, I remember."

She told me about how the Ranch had evolved over the years. "There was a gradual evolution from the Essene School, which was talking about a simple living, to actually working at a simple living. This was the American influence. Americans want to do things, Europeans are more cerebral, they are content to talk about philosophies. The Professor hadn't planned on it being so practical, because he really doesn't like working."

I asked if she thought the Great Experiment was a success. "Of course, look how many people we've made healthy," she replied.

But why did it evolve from a commune into a spa? "Everything is evolving. We have to say things in the language of the times, and the language of the Forties is no longer appropriate. . . . Body awareness is now the next step in the evolution. To simpler cultures, like Mexico's, aren't people already more in touch with their bodies?" "No. A man who has plowed forty acres isn't worried about his body. All of his time is required to provide food and shelter. We now have time to be concerned about our bodies."

Is it accidental that there are more women than men at the Ranch? "Women are a more fertile field. Looks are part of a woman's ego; they've been taught since childhood that looks are important. They have more time to read and think between making beds in the morning and preparing dinner. They have time for the yoga classes on television and Jack LaLanne's. But this is changing. Men are catching up. They're getting into it."

There was one more question I wanted to ask, and I thought it over while Szekely took a phone call. Adjacent to Rancho La Puerta is a piece of land owned by Jose Manuel Jasso, who is the Secretary of Tourism in Baja — a very important job and a very influential man. In the old days this land belonged to the Ranch, but it has since been sold to Manuel Jasso. He is now building condominiums on the property, to be sold to Americans, with a contract agreement that they have access to the facilities at the Ranch. This appears to be a very sweet deal for Jose Jasso, but it's difficult to understand how it could possibly benefit the Ranch — it can only compromise the conditions there.

There are those who say that this deal is the arrangement by which the Ranch pro-

tests its interests in Mexico. The American employees on the staff, for example, are never hassled at the border, even though they don't have multiple entry permits. And likewise, every time the *Magna* comes to the Ranch to check for illegal workers, a call, like a siren, goes out beforehand, and all the American staff members leave their classes. So when Deborah Szekely was finished talking on the phone, I asked her if she had any unusual problems as an American operating a business in Mexico. "We've been very fortunate in our relationship with the Mexicans. They've been very good to us, and we abide by the rules religiously."

I hadn't really expected an answer any way.

On Sunday morning I wake up with the "third-day blahs." I had been warned this might happen if I didn't take it easy, but I didn't listen. I'd been running the parcourse, swimming laps, doing the Golden Doors, playing volleyball, and everything else. The first day, they say, is like letting an animal out of its cage. The second day you get the blahs.

I look at my watch, see that I've already missed breakfast, and decide to drive into Tecate. Most Ranch guests go into town for one reason — to engage themselves in all things forbidden. At the Ranch these things are called "no-no's," and you can find them all in Tecate: lobster with butter, margaritas, steak, pumpkin empanadas, tortas, and milk. There's a restaurant called El Pasito and a bakery called Major Pan, which owe their success to Rancho La Puerta because they cater almost exclusively to the guests' frustrated gluttonies.

Neither of these places is open on Sunday morning, so I go to the first bakery I can find, buy a bag of oyster pastries and a pint of milk, and sit in my car eating while I watch the town go by. Tecate is a clean town. The caceria squats in the very center of things, belching steam from its stacks and gurgling strange noises from its innards. It's the only business in town that employs more people than the Ranch. Still, the unemployment level is high, judging from the ragged look of some of the characters on the street. The difference between the town and the Ranch is so dramatic it's disturbing. I brush the sugar from my fingers and drive back to the Ranch, the pastries in my stomach congealing into a greasy lump and my eyes

(continued on page 12)

## Heller's Third



FRED MORAMARCO

Joseph Heller's *Good as Gold*, a bulky 450-page volume currently riding high on

the national best seller lists, has been sitting atop my desk, lying next to my sofa, leaning against the other books in my bedroom bookshelf, and even occasionally resting on my bathroom hamper for the

past several weeks now. I've been preoccupied with a number of things, like a kid confronted with a plate of broccoli, minus punch. I know it's good for me, but I certainly don't want to eat it. Why, should the book be Heller, after all, since of America's very best writers, and it he never puts another word to paper, his place as one of the major literary figures of his day is secure by virtue of the achievement of *Catch 22*, a novel that revolutionized contemporary attitudes toward war and the military, and one whose title runs the gamut of a phrase to describe the frustration we all feel when confronted with bureaucratic contradictions. When you add to that the exactitude of Heller's second novel, *Something Happened*, a book which caught the widespread disillusionment and paranoia of the early Seventies in America as nothing else has, it is easy to understand why so many readers have greeted the arrival of *Good as Gold* with so much enthusiasm. It reached the top of the New York Times fiction best-seller list just a few weeks after its publication and has been hovering around the top spots ever since. Anyway, I've been anxious to read any of Heller's adventures, and now that I have I can report that it is a book filled with wonderfully funny, finely crafted Helleresque moments, but I wish that I could be more exact about the whole of it than I am. The novel just does not register its presence in the psyche with the force of either *Catch 22* or *Something Happened*, a long standard to make it by to be sure, but one that reflects the expectations aroused by Heller's earlier work.

The trouble is, I think, that Heller has tried to write at least two or three novels here and they don't cohere very well. First there is the *Bip Book* about the Jewish experience in America, that every Jewish American male novelist seems compelled to try his hand at. Philip Roth, Saul Bellow, and Bernard Malamud (to name only the most notable) have all chronicled this particular saga, and there have been persistent rumors that Norman Mailer's long-awaited *magnus opus* will be a sort of hip, intellectual Jewish version of *Roots*. In Heller's novel, Bruce Gold, the protagonist, is an unworldly Jewish writer and college professor, one of the anti-heroes who prepare to write the *Bip Book* for a commercial publisher who offers an excellent but named *Pommes* in emphasis of an extensive editor. Gold's *Pommes* he wants to write about "what it's like for people like you and me, our parents, wives, and children to grow up and live here now. I don't think it's even been in time." *Pommes* is a novel that Heller has to complete a contract for the subject as well as the personal literary debt to the book's editor. It's been done hundreds of times. But I must not let it be done by someone like you. The reader knows that he or she has heard this time before, but is anxious to hear Heller's particular variation.

The anti-Heller takes is the familiar, write a book about a writer trying to write a book. This, a device that often has a good deal in common with the little girl with the curl in the middle of her forehead. Heller's one of a kind talent, but it doesn't seem to produce the book he wants, as appropriate length. Once the device is introduced, you know that the book about a book will end up being the book, and you can already anticipate the novel's last couple of sentences. He owed *Pommes* a book. Where could he begin? Bruce Gold hasn't written it, but in writing about Bruce Gold's inability to write, Joseph Heller has.

What stops Bruce Gold from writing his book is the second novel Heller appears to be writing in *Good as Gold*, and that is a book about the lure of fame, money, and power in America, especially as obtained through government service. Here Heller is on familiar turf. He devoted military bureaucracy in *Something Happened*, and takes on the most laughable monster of them all, government bureaucracy in *Good as Gold*. As Gold is about to begin his book, he is contacted by another college buddy, Ralph Nesome (the token gay in Gold's Jewish college

(continued on page 31)

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# Fat

(continued from page 10)

glazing over like someone in a sugar coma.

One of the Ranch's habitués is a big, beery, silver-haired banker named Les, who travels to Tecate from his home in Boulder, Colorado. Les likes to sit around the jacuzzi every afternoon at about a quarter to four and indulge in his favorite pastime—conversation. "If you sit here and wait, sooner or later everybody comes to you. We have our own little symposium here every day. Once we had another banker, a lawyer, a writer. . . . He counts each one with a snap of his gum. Les is a truly likeable fellow. If he weren't so affluent, you could call him a good ol' boy. "There was this woman here," he says, turning his leg so it catches the full jet of the jacuzzi, "had her own talk show in San Diego. I forgot her name. Anyway, she asked me how old she looked. I knew she was forty-two but wanted to be thirty, so I said, 'You want me to be polite, or tell the truth?' She said, 'Tell the truth.' I said, 'You look forty.' 'You shoulda seen her hit the ceiling.' The story, he says, is indicative of the type of women who come to the Ranch.

"How'd you like the fish last night?" he asks.

"I thought it was fine," I say. "It was blah. Had to squeeze four times on mine just to get through it. Sometimes I wish I had a big juicy steak. I tell you, I can't look another leaf of lettuce in the eye today." There was this fellow here," Les says, "from Kansas or someplace, always wore a bow tie. His wife read about it in some magazine and dragged him out here. They didn't know it was vegetarian till they got here. He couldn't take it. He used to go into town to eat every night, and he'd pick up a whole box of pastries at the bakery on his way back. He'd leave the box on the

table in the dining hall just to leave all the fat on someone. You never saw anything else appear so fast."

Proty soon offers them to show up at the jacuzzi. Among them is a shrunken lady who complains about the food. "Don't they ever cook anything like I cook at home? I can't believe these people get any nutrition out of that food. No wonder I feel so exhausted."

A man with a thick German accent says, "My sister comes out here to put on weight. She's very nervous, very thin. She eats the bread and cheese to put on weight."

"Does it work?"

"Not very well."

"In my next life I'm coming back nervous and thin," the whiny lady says.

"Fat and old is beautiful," Les says in his deep, calm voice.

"Well," the German adds, "it would be if it weren't for all the emphasis on youth in the media. But I think maybe old is coming back."

"I think young people are pretty sharp these days," Les says, he's just stirring things up for the fun of it.

"I think young people will line us up against the wall and shoot us down just for being old," the whiny lady says.

Everybody thinks that over for a moment. Then the dinner bell rings.

"Then the dinner bell rings," Les says.

At dinner I'm fortunate to be seated with a professor of music named Bob, his wife, who is a professor of psychology, and a music teacher named Anita. Anita is one of those people whose age is impossible to determine. She's probably in her seventies, although she has a figure many women in their twenties would envy. In the yoga class I saw her lie on her back with one leg on the ground and lift the other leg over her head and touch the mat with her toes. Her complexion is clear and nearly without wrinkles. She tells us she comes here every weekend.

"Have you been coming for?" I start

to ask.

"Years," she says, apparently offended that I asked.

The dinner consists of spinach salad with cheese, zucchini soup, a vegetable casserole with rice, and a quince cuit with cheese slices. While we eat, Anita and Bob discuss music. "He's giving a piano concert for everyone later," Anita tells us that at home she eats nothing but fruits and nuts. "I hate to cook."

Bob says, "That must explain why you look so young."

Without hesitation Anita replies, "No, I prefer to think it's the music."

After dinner I run into Kathleen while walking around on the grounds. "The afternoon parrot was so slow today," she says. "I couldn't get them moving. Sometimes I feel like I'm herding a bunch of overfed cattle." I ask if a cattle prod would help.

We look up at Mr. Cuchima and I tell her I wish I had run up there in the cool of the morning. "Now's not a bad time, either," she says. Within minutes we're in shorts and charging up the trail. Kathleen swings her arms dramatically when she walks. She looks like some kind of cartoon character, and I have to laugh. "Try it," she insists. "It keeps your momentum going." I try it and it works. At my age I'm still learning how to walk.

The countryside we pass through is covered with an unusual mélange of plants. At nearly 2000 feet in elevation, there are a few pine trees here and there, but there are also cacti, ice plant, sage, elderberry, and oaks. It's as if all of California came together in one place.

Before long we have a view of the Tecate River and of a small valley to the west. It's a very green and pastoral scene in the approaching dusk. We hurry on, and in a few minutes we're at the saddle below Mr. Cuchima. The air is turning misty and the sky to the west is a dark, cloudy mystery. To the east we can see Tecate and the golden, glittering sign of the brewery. All around us are large granite boulders that

have been eroded into strange twisting shapes like Teflon stamens. Some of them have been painted with bright colors like Indian kachina dolls. Kathleen tells me the Professor had these rocks painted by some of his followers, and that for the Cuchima Indians this was a sacred place to fast and be alone.

"It's nearly dark now, and we rush on, over the saddle and down the canyon on the other side. We talk about rattlesnakes, wondering what we would do if we were bitten."

Back on the flat land, we pass a pond where hundreds of frogs are rioting under the full moon. The reflections of giant black oaks line the banks. In a bare sycamore tree sits a large dark shape, silhouetted against the sky—it has to be an owl. We hurry ahead, and just as we approach the edge of the Ranch, the owl swoops over our heads, then flutters into an oak tree beside the trail. Under the fat at night, we see a tiny, year-old rattlesnake crossing the road, lifting its diamond head to see who we might be before it slithers under a stack of lumber alongside the road.

Parked on one of the dusty back roads of the Ranch is a 1947 three-quarter ton Chevrolet flatbed truck. Across its doors is painted RANCHO LA PUERTA—Ser vicio Particular, but it was painted long ago and is barely readable now. The truck is obviously a relic of the old days. Perhaps it was used to bring goods from Tecate back to the Ranch. It's battered and dented. The headlights are smashed so that only the empty sockets stare out at you. The truck doesn't run, or at least not very often, for it has to be pushed to get it started. Jose Luis, one of the Mexican workers at the Ranch, uses it as his private office. He climbs up into the truck, slams the door, and just sits there. It then becomes his unsalable domain, his meditation room, his asram. Ask him what he's doing there, and he says, "I'm thinking."

# From the Original Greek



CHRISTOPHER SCHNEIDER

*Orestes, Orestes*, which finished its run at UCSD last week, was a good, decent production. I don't mean by those words to detract from the praise *The Orestes*, the trilogy by the ancient Greek dramatist Aeschylus of which *Orestes, Orestes* was an adaptation, is an incredibly difficult set of dramas to stage. So, for that matter, is any major Greek tragedy. The world we live in and the ways we think are so drastically different from anything known to the people for whom Aeschylus wrote that it would be impossible for us to respond to these plays in the manner originally intended. To respond with a similar intensity is the most we could hope for. Any production of a Greek tragedy which is a "decent" attempt at making us react that wholeheartedly is an achievement. I know, having once been involved in a production that no one could have called decent.

Seeing *Orestes, Orestes* brought back memories of a production of *Oedipus the King* at UC Santa Cruz in which I was a member of the chorus. We tried to give it a grand look, with noble gestures and costumes, what we ended up with was cheesy, stiff, and dull. Characters were dressed in black, white, and gold. The royal garb of Oedipus and Ismene was a pair of long white satin gowns. Their appearance was that of a wedding couple consisting of two

brides. It was staged in an outdoor amphitheater at just this time of year. Given the damp local climate, I'm in my thin robe, had caught cold. The most dramatically compelling thing about that evening, as I remember it, was my concern whether my nose was visibly dripping.

*Orestes, Orestes*, luckily, didn't try for that kind of nobility. There was no attempt to dress its characters in striking robes. They were, for the most part, dressed modestly in khaki slacks and long-sleeved white shirts. There were no elaborate sets on the outdoor plaza above the University's central library, where the trilogy was staged. Some large movable wooden frames draped over with gray canvas, which could be used as the doors to the house of Atreus, a wooden hut for the Libation Bearers, what looked like three priests' attached to their own dollies for the chorus at the start of *Agamemnon*, a zigzag line of canvas-covered structure used as Agamemnon's chariot, and a few stray pillars for the Argopagus at the end of *The Libation Bearers*. (The gods Athena and Apollo were treated more elaborately, but this was because they, as beings from another realm, were supposed to appear completely different from the other characters.) The whole production tried for this kind of simplicity. It attempted to tell the story of *The Orestes* from beginning to end, without a great deal of distracting detail.

The program for *Orestes, Orestes* didn't tell us who edited the three plays of *The Orestes* into one evening's fare. It just said, "Freely adapted from the *Orestes* trilogy by Aeschylus." The credit for the text of *Orestes, Orestes* goes to director Michael Addison, the show's director, or Professor Rish Rehm, whose translation of Aeschylus is the only one of the show's "many sources" specifically mentioned. In any case, the paring down of *The Orestes* was efficiently done. All the high lights were there; you got a good sense of the trilogy's overall shape. In one sense, however, the adaptation was almost too crisp, seeming at times more like a set of Monarch Notes than a play. I missed some of the sensual detail of the speeches, with their vivid imagery and elaborate evocation of the oppressive atmosphere surrounding the house of Atreus. There was more of the plot evident than of Aeschylus's poetry. That's an understandable choice, considering all that had to be covered in the space of one evening, but there were losses involved.

Where I found the losses from *The Orestes* most evident was in the character of the adulterous, murderous queen Clytemnestra. In *Agamemnon* she was the most severely cut of the three plays, since it's the play in which the least number of things actually happen. What little plot it does have revolves around Clytemnestra and her ruse to murder Agamemnon, her unsuspecting husband, who has just returned from the Trojan War. It was a shame to lose any of that, since Clytemnestra is probably the most memorable character in *The Orestes*. She comes off as the great uppy woman of world literature, whom one can easily imagine regarding the rest of the world at the end of a tooth pick. Clytemnestra is mad for power and her means for achieving it are bloodthirsty; but, Lord, what strength and irony and intelligence! Not much of her was left in *Orestes, Orestes*, though, the UCSD version of the play was primarily about Orestes and only secondarily about his family.

My other main complaint about the text of *Orestes, Orestes* concerns the omission of a new character, not originally in the Aeschylus. He told us at the beginning of each play what was going to happen. He was called the Knower, presumably since he and no one else knew the story of the house of Atreus. I can see how these explanations might be necessary, but unfortunately there was still more to his role. The Knower was dressed in peasant garb, with cloth-bound feet and heavy jacket, and though most of the evening he sat on a special scaffold, looking down on the play through a window as though from a second-story apartment. There was a skull on the window ledge, indicating his knowledge of mortality, and a black beard upon which he would write relevant names like Agamemnon or Iphigenia. Occasionally he would call out "Revenge!" or "Justice!" or "Persuasion!" or other such exclamations, in order to point out important themes. On the whole, his interruptions weren't half as annoying as Robert Benchley's interruptions in *The Road to Utopia*, and they were at least as uninteresting.

There are two different routes you can follow in mounting Greek tragedy, they could be called the Secular Route and the Sacred Route. (They could also be called the Scylla and Charybdis against which most productions are shipwrecked.) The Sacred Route would emphasize the play's ritualistic aspects, making it as dark, odd, and mystical as possible. And, Serban (the man who directed the famous production of *The Orestes* in New York a few years back, as well as the infamous production of *The Cherry Orchard* with Irene Worth) would be an example of someone who takes this approach.

The Secular Route would show us the text in terms of familiar images, e.g., with each conquering general as Douglas

MacArthur, and each con-soldier as Marilyn Monroe. W. H. Auden and E. E. Cummings did this in their libretto for the *Agamemnon*. *The Orestes* was an adaptation of Empedocles' tragedy *The Bacchae*, in which the followers of the ecstatic god Dionysus become mad and do horrific things. The addition of Mary and Coca Cola, Agave and her sister Fawn, and the paintings of Jacques-Louis David, Dionysus himself, a Ford Byston prototype, and the blind very Tennessee very campy Anglican vicar Father of these methods, can degenerate very quickly into cliché unless applied with unusual originality. Straightforward *Orestes, Orestes* fell into neither of these traps, but it did resort to the Secular Route for its depiction of Apollo and Athena in an Enlightenment production, and he was wheeled on stage in a wooden box with lightbulbs inside and with plastic strips that reflected the bulbs like mirrors, it looked like a huge, inhabitable atom of the dressing room mirror. Athena was dressed like a Caligula, the God of the Ocean. That may sound silly, but it worked other like the outrageously dignified portrayal of Hymen, the god of marriage, in the recent HBO television production of Shakespeare's *A Midsummer Night's Dream*. There was clearly a gulf between the human and divine characters in *The Orestes*, and the gods needed to be shown in a radically different style.

*Orestes, Orestes* was an achievement in its realization of the Aeschylus. But you might not agree that it was, for it had a great sense of catharsis. Serban's production of *The Orestes*, with its Living Theater-like techniques, sounds as though it produced a reaction of that intensity. *Orestes, Orestes* substituted intelligence for catharsis, however, which is a disappointing. Meredith Alexander was convincingly fierce as Clytemnestra. Veronica K. Henson as Pythia had a wonderful dignity, as did Jade Wu as the leader of the chorus of slave women full of whom were superb, with beautifully choreographed movements. Chris Graham as King Agamemnon and Mark McQuay as his wife, though Agamemnon had fine voices which they projected well. Daniel O'Han as Orestes, although sleekly groomed and blondly suburban looking in a way unfortunate for the character, also had a good voice, and he was particularly adept at showing the hysteria of Orestes in the second play of the trilogy, *The Libation Bearers*. The main fault of *Orestes, Orestes*, though, should go to director Michael Addison and scenic designer Robert Isard. The production was visually quite attractive, and it used the space of the library plaza with great effect. It had all a handsome simplicity which looked much better, standing out against the sky, than any amount of tawdry ornament.

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## Radio/TV

**"Earl Jay Radio Drama,"** a weekly contemporary radio drama program, will present "The Dinosaur Coast March," a reconstruction of the coast march of a British officer for the massacre of American prisoners following the War at 1812. Thursday, June 2, 7 p.m., KFRS-FM (88.5).

**"The Rockford Files,"** in one of the better episodes of this season (a feature), Rockford investigates murder and robbery stemming from the ownership of a pig-fighter. Friday, June 8, 9 p.m., Channel 59.

**"The Dick Cavett Show"** will feature a two-part interview with academics, including William Miller and Virginia Johnson, whose new book "Homosexualities in Perspective" has just been released, with Part I on Thursday, June 7, 8 p.m., repeating at 11 p.m., and Part II on Saturday, June 8, 8 p.m., repeating at 11:30 p.m., Channel 15.

**"The Kansas Futurist,"** the first leg of the 1979 quarter horse Triple Crown, will be shown on a delayed broadcast from June 1 at Radiovision, New Mexico, on Saturday, June 9, 1 p.m., Channel 59.

**"Sixth Annual San Diego Emmy Awards Show,"** with guests Cindy Williams, Chuck Berry, and Jay Byrd, will be broadcast live from the East Coast Performing Arts Center, Saturday, June 9, 9 p.m., Channel 8.

**"Palm Baseball,"** the Palm Travel to Busch Stadium to play the St. Louis Cardinals (remember George Herman "Babe" Ruth) live on Saturday, June 9, 7 p.m., and Sunday, June 10, 11:30 a.m., Channel 6.

**"U.S. vs. Russia Men's Volleyball,"** taped June 3 at Loma College, a connector, will play the Olympic men's volleyball teams of the U.S. and the Soviet Union (ranked number 1 in the world against Iran) on Sunday, June 10, 1 p.m., Channel 15.

**"Focus,"** a program of interviews and profiles of music personalities, hosted by Gary Beck, will continue with Sam Cooke, Sunday, June 10, 9 p.m., KSPD-FM (94.5).

**"Riders of the Purple Sage,"** a 1925 June film starring Tom Mix, will be screened on "The Silent Years," Saturday, June 9, 9 p.m., repeating Tuesday, June 12, 1 p.m., Channel 15.

**"Bob and Dennis Run the Stanislaus,"** a fourteen-minute documentary about a white-water disabled men who raft white-water rivers together, will be shown Tuesday, June 12, 9:15 p.m., East County Performing Arts Center, 2101 E. Main Street, El Cajon, 440-2277 or 232-1900.

**"KPB's Open Sesame Auction Show,"** this sixth annual auction, a benefit for KPB's TV and KPB's-FM (89.5), will be broadcast live on Sunday, June 10 through Saturday, June 16, 6 p.m. to midnight, Channel 15.

**"1978-79 Los Angeles Philharmonic Season,"** under the baton of Maestro Carlos Glin, will be broadcast on Thursday, 8:30 p.m., KFRS-FM (88.5).

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## Theater

**"The Longest Day,"** a dramatic production about the D-Day invasion of Normandy, will be presented by the San Diego Shakespeare Festival, Saturday, June 9, 8 p.m., at the San Diego Civic Theatre, 1001 La Jolla Village Drive, La Jolla, 454-4444.

**"Dumbell People in a Burell World,"** a comedy about the lives of a family of immigrants, will be presented by the San Diego Shakespeare Festival, Saturday, June 9, 8 p.m., at the San Diego Civic Theatre, 1001 La Jolla Village Drive, La Jolla, 454-4444.

**"The Heartbeats,"** a musical about the lives of a family of immigrants, will be presented by the San Diego Shakespeare Festival, Saturday, June 9, 8 p.m., at the San Diego Civic Theatre, 1001 La Jolla Village Drive, La Jolla, 454-4444.

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## READERS GUIDE TO LOCAL EVENTS

(continued from preceding page)

"How the Other Half Loves," a farce by Alan Ayckbourn, will be presented on Friday and Saturday, through June 30, 8 p.m.; with Sunday matinees on June 17 and 24, 2 p.m., Tano Playhouse, Vineyard Shopping Center, 151 East Valley Parkway, Escondido. 746-6669.

## Dance

"Modern Dance USIU" will be the next presentation of the USIU School of Performing and Visual Arts in "Festival of Dance '79," Friday, June 8 through Sunday, June 10, 8 p.m., with an added Saturday matinee at 2:30 p.m., SDC Theatre, 14th and C streets, downtown. 298-9761 or 271-4100 x431.

## Music

Pianist Mark Lockert will perform Steve Inglish's "Van Horn Boogie," Tony Harrison's "Roses II," "China Gate" by John Adams, Tom Conner's "The Syntax Collector," "A Piano Piece" by Dan Lantz, and a classical piece by Pauline Oliveros entitled "The Autobiography of Lady Steinway," Friday, June 8, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Choral Concert, featuring Alice Parker and a 15-voice chorus, will be presented Friday, June 8, 8 p.m., Mount Carmel Center for the Performing Arts, Rancho Penasquitos exit off Hwy. 163. 744-1510 x352 or 349.

"Singing Concert," Civic Youth Orchestra I, a chamber orchestra, will present Mozart's "Così fan Tutti," Haydn's "Movement for Orchestra," and Respighi's "Ancient Airs and Dances," and Civic Youth Orchestra II, an all-string orchestra, will offer Berlioz's "Rumanian Folk Dances," Friday, June 9, 7:30 p.m., First Presbyterian Church, Fourth and Date streets. 453-2253.

"La Loca," the world premiere of Gian Carlo Menotti's three-act opera in English, featuring Beverly Sills as Juana La Loca, will be presented by the San Diego Opera, Friday, June 8, 8 p.m.; and Sunday, June 10, 2:30 p.m., Civic Theatre, downtown. 233-7088 or 236-6510.

"Sacred Music Series" continues with organist William Teague, Sunday, June 10, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-1605.

Musician, Composer, and Singer Trish Nugent, whose songs on her album "Fondle Women" were featured in the film "Word is Out," will be presented by the Center for Women's Studies and Services, along with local musician Kathy Fire, Sunday, June 10, 8 p.m., Carver's Cafe, 2927 Meade Avenue. 233-8985.

Jazz Concert, featuring the USC and Crawford High School jazz ensembles, will be presented at the USC Jazz Center, 280-7610 x139.

Big Band and Dixieland Music will be performed by the North Shores Adult Jazz Ensemble, Monday, June 11, 7 p.m., Mission Bay High School Auditorium, 2475 Grand Avenue, Pacific Beach. 280-7610 x139.

"The Monday-Night Jazz Singers Series" will open with Ella Ruth Page, accompanied by Butch Lacy, and preceded by acoustic guitarist Tyrone Morgan, Monday, June 11, 8 p.m., Second Avenue Theatre, 861 Second Avenue, downtown. 233-0141 or 296-4025.

## Lectures

"Crosses and Altars" will be the subject of a slide show on the work of La Jolla painter Reese Shaw, presented by the artist as the final offering of the "Spring Lecture Series," Thursday, June 7, 1 p.m., building 408, Warren Campus, UCSD. 452-4383.

Art Demonstration in Several Media will be given by Willie Willis, sponsored by the Foothills Art Association, Thursday, June 7, 7:30 p.m., La Mesa Fine Arts Center, Gallery, 8053 University Avenue, La Mesa. 444-3896.

"Landscaping with Bromeliads and Companion Plants" will be discussed by Bill Pavlen in an evening presented by the San Diego Bromeliad Society, Thursday, June 7, 8 p.m., United Church of Christ, 5940 Kelton, La Mesa. 469-9151.

"The Debt Service Crisis of Developing Countries" will be the topic of a lecture by Kemal Arkan, Consul General of Turkey in Los Angeles, as part of "The World Economy in Transition" program presented by SDSU's Institute on World Affairs, Thursday, June 7, 8 p.m., Cass Reid, Atascadero Center, SDSU. 286-5152 or 286-6224.

"Florida Canyon San Diego's Threatened Wilderness," a public meeting sponsored by the Florida Canyon Defenders of San Diego, will include a film, slides, and speakers, Saturday, June 9, 7:30 p.m., Cass Reid, Atascadero Center, SDSU.

"Music for Keyed Bugle and Friends," a lecture/music by Ralph Dugdale, will be presented Sunday, June 10, 4 p.m., room 8210, Mandeville Center, UCSD. 452-3229.

Japanese Treasures, the aesthetic, spiritual, and cultural principles which determine where Japanese treasures are built and how they are landscaped will be discussed by Helen Matsumoto in a lecture entitled "Treasures Translating: The Visual Settings of Japanese Treasures," presented by the East Asia Society of San Diego, Tuesday, June 12, 7:30 p.m., SDC&E Auditorium, 101 Ash Street. 459-4027.

## Galleries

Mixed Media Drawings by Seattle artist Joyce Fitzgerald will remain on exhibit through June 8, at "Objects," 1214 Prospect Street, La Jolla. 456-1817.

Scriptures and Watercolors by Leobard will be exhibited through June 10, 434 Bodum Gallery, Palomar College, San Marcos. 296-2596.

Wildlife Art Show, featuring the work of Mendocino artists Ken Michaels, Bill Baker, James D. Mayhew, and William Dailey, will be presented Saturday, June 9 through Monday, June 11, Penthouse Gallery, Village Hotel of La Jolla, 1110 Prospect Street, La Jolla. 454-0133.

"Annual Student Art Show," an all-media exhibit, will continue through June 12, Bodum Gallery, Palomar College, San Marcos. 296-2596.

Video, Paintings, and Drawings by Bill Mooley, Elizabeth Gahen, and Bud Stensberg will be featured in an M.F.A. exhibition, continuing through June 15, Mandeville Art Gallery, UCSD. 452-2804.

"Invitational Celebrations Box," a show featuring works by 54 artists in fiber, metal, ceramic, wood, paper, painting, and glass, will remain on display through June 15, Celebrations Gallery, 645 G Street, uptown, downtown. 239-5252.

"The Many Faces of Mexico," an exhibit of 35 new paintings by Vic Herman, will be presented in commemoration of Cinco de Mayo, through June 15, Mexican American National Bank gallery, 230 A Street, downtown. 234-8821.

Two-Person Show, "Linda Bergman-Jensen/Drawings, Designs, and Paintings," including the artist's cover designs for Applause and San Diego Opera magazines, and "Contemporary Forms in Ceramics and Painting," featuring the work of Sandra Berlin, will continue through June 16, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

Artist and Photographer John Baldessari will have his photographs featured in a one-man show, continuing through June 22, Master's Gallery, Art Building, SDSU. 286-6511.

"Illuminations," recent paintings by Diana Polson, will be exhibited from Friday, June 8 through June 29, Deanshamp, gallery, 1262 Ketterer Boulevard, San Diego. 236-1916.

Recent Paintings by Reiner Schmelzer, whose subjects are the social landscapes of middle-class homes in San Diego, will be featured in an exhibit continuing through June 10, A.C.C.E.S.S. Gallery, 3957 Goldfinch Street, Mission Hills. 296-6219.

Photographs by Marvin Sloboin will remain on display through June 30, H. Hery Fine Arts Gallery, 3837 Park Boulevard. 297-1279.

Recent Work by Gail Roberts will be featured through July 1, Rental Gallery, San Diego Museum of Art, Balboa Park. 232-7931.

Paintings by Sylvia Gavurin and Jan Collins will be exhibited through July 5, the Grommont Gallery, Pazo Benito, Grommont Shopping Center, La Mesa. 460-3121.

La Jolla Architect and Painter Russell Forester will have his recent drawings, seven color photographs (mixed media) on paper, and acrylic and gouache paintings on canvas exhibited from Saturday, June 9 through July 15, Gallery 1 and Garden Gate, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9717.

"Covers and Containers," an exhibit concentrating on the functions of the New York Times, Craig Claiborne suddenly quit his interesting and lucrative job. He had been envious because he dined around the world as well as in New York, and most people regarded his decision to quit as capricious. Claiborne dined out at least twice a day and sometimes as many as eight, sampling one restaurant after another. One day he walked into a restaurant and even before he was served he felt ill. What had begun as an exciting adventure became a demanding nightmare. Fifteen years of shipping and sitting, of pressing from haute cuisine to cheap dives, took its inevitable toll. Claiborne retired to East Hampton to feast his senses on food and sea.

## Sports

Swim Meet, the nation's top swimmers will be invited to better their times in the Chula Vista Long Course "AA" and Senior Invitational Swim Meet, Friday, June 8, 4 p.m.; and Saturday and Sunday, June 9 and 10, 9 a.m., Loma Verde Swimming Pool, 1420 Loma Lane, Chula Vista. 575-5081.

27th Annual Junior Olympics, an Amateur Athletic Union boys and girls track meet, sponsored by the San Diego Park and Recreation Department, will be held Saturday, June 9, beginning at 9 a.m., Balboa Stadium.

Mixed Doubles Open Tennis Tournament, sponsored by the Northwest YMCA, will be played in the A, B, and C divisions, Saturday and Sunday, June 9 and 10, all day, Northwest YMCA, 8355 Cliffside Avenue, La Jolla. 453-3433.

Over-the-Line Tournament, this eighth annual men's draw will take place Sunday and Monday, June 9 and 10, 10 a.m. to 4 p.m., Mariner's Point, West Mission Bay Drive, Mission Beach. 298-1449 or 488-0233.

Rancho Bernardo 10,000 Meter Road Run will be held Sunday, June 10, 8 a.m., Rancho Bernardo Town Center, 485-5082.

Runner's Mini-Track Meet, sponsored by the San Diego Track Club, will feature competition in the three-mile, 400 meters, 800 meters, 200 meters, and mile events, Sunday, June 10, 10 a.m., Balboa Stadium. 292-8532.

Soccer Soccer, our San Diego Soccer will play host to division rival Oakland Spartans on Sunday, June 10, 7 p.m., San Diego Stadium. 280-GOAL.

Peder Baschall, the Pittsburgh Pirates of the Eastern Division come to town to play the Peds on Tuesday, June 12 through Thursday, June 14, 7 p.m., San Diego Stadium. 280-4494.

Bicycle Races will be held Sunday, through August 31, 2 p.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Hostels, Saturdays, beginning at 10 a.m., Organ Pavilion, Balboa Park. 234-3339.

# Restaurants Tabled for a Week

ELEANOR WIDMER

In 1972, at the height of his career as restaurant and food reviewer for the New York Times, Craig Claiborne suddenly quit his interesting and lucrative job. He had been envious because he dined around the world as well as in New York, and most people regarded his decision to quit as capricious. Claiborne dined out at least twice a day and sometimes as many as eight, sampling one restaurant after another. One day he walked into a restaurant and even before he was served he felt ill. What had begun as an exciting adventure became a demanding nightmare. Fifteen years of shipping and sitting, of pressing from haute cuisine to cheap dives, took its inevitable toll. Claiborne retired to East Hampton to feast his senses on food and sea.

Last week I had occasion to think of Claiborne (now back at the Times doing general food columns but not restaurant reviews) because I was virtually in a state of shock from dining out every day in the week. At the time, I was host to a visitor from the East Coast, a world traveler and friend of three decades who behaved in San Diego as if she were on a European tour. Each morning she would arise at daybreak and announce heartily, "I'm going to go." This meant a leisurely lunch that would consume two hours of the day.

In the past I have resisted researching an article on lunches because eating lunch out usually shoots my day. After a big lunch, I stagger around in a daze, too disoriented for work and too apathetic for play. But I could not resist my friend's inclinations — she had chosen to visit me rather than Switzerland. I did not have a car available, and thus we kept to restaurants that were within walking distance in La Jolla. Expectancy dictated our choice of area, and while there are many fine places to lunch throughout the city, the usual at ceteras about the gas crisis prevailed. Still, my remarks may be useful if you should find yourself in La Jolla at lunch time.

On the first day I was not only accommodating but affable. Remembering what Woody Allen had said about Southern California — that it's the only place where you sit in an outdoor cafe and eat sprouts — I opted for a restaurant with a venerable



I had a pleasant poached salmon, served cold, the sauce in a separate dish with chickpeas on the side (\$5.75). My friend opted for calf's liver and onions (\$4.85), which came with a bowl of greens as well as string beans. The so-called French bread was passed over by both of us because it felt like Wonder Bread with a hard crust. Most of the lunches cost approximately five dollars, which is not too much if you are seeking leisurely civility. If, however, you have an aunt or grandmother who covets around in a Honda and nibbles on granola, then the attributes of the La Valencia dining rooms would be wasted.

On the second day, still game, still cheery and smiling, we walked forth to Anthony's Fish Grotto (886 Prospect Street; 454-7135). The branches of Anthony's require small introduction for residents of San Diego. The fish and seafood are always fresh, and the seafood and salads are especially good. The problem always remains in the costs of thousands who wait in line to get in, thus creating psychological pressure on those already seated.

Surprise! We walked into a room where at least a quarter of the tables were uncupied. I hadn't seen the restaurant this empty for literally twenty years, and neither had one of the managers, who told me that the gas shortage had reduced the dinner wait from the usual two hours to fifteen minutes. I had a fine combination salad (shrimp, crab, lobster, avocado, \$4.20) and my friend had a not-so-fine piece of salmon (\$5.60). The salmon appeared to have bread crumbs placed on it before it was broiled, causing it to be dry. But the seafood salads are still among the best in town.

On the third day I began to wilt, and when my friend greeted me with the words, "first thing in the morning," I'm raring to go," I cast about in my mind for food that enables you to feel hungry within an hour after you have consumed it. Thus, I chose Sun's Kitchen, the Chinese natural food restaurant (621 Pearl Street; 454-8625). Here we ordered a most excellent shrimp and broccoli dish and a half order of fried chicken, which is sweet and sour but which doesn't set your teeth on edge with its clove taste. Both dishes are approximately \$4.50, and I was delighted at being able to obtain a half order. It was not that I was chintzy about the money, just that I had begun to hate the insidious bulges that started to appear both fore and

aft on my figure. I loved the dishes at Sun's Kitchen, the absence of starch in the sauces as well as the lack of MSG. But my body was protesting, "Half-Cease Fine!" Protest or not, my friend beguiled me with her happiness. She was having the perfect vacation; she could go on like this forever. Faint with overindulgence, with platters of food whirling in my head like cosmic meteors, I vaguely wondered how I could order a lettuce leaf, dry, without dressing, and get away with it. To my awe, once inside ABC's Delicatessen (7610 Fay Avenue; 454-9021) I succeeded and ordered half a corned beef sandwich. Half sandwiches are difficult to come by, but ABC serves them. "or \$1.25 I had half a corned beef on rye; my friend had a Reuben (\$2.95), and we both had a conversation with a man from New York who told us that the Stage Delicatessen in Manhattan had been bought by a chain and hence was not the delectable place of memory.

On the fifth day we prepared for the orgy — not lunch this time, but dinner at L. Es-cargot (5662 La Jolla Boulevard; 459-6066). For the occasion, I donned very high heels to make me feel slimmer, and wore an over-the-shoulder, fashionably loose, to hide my fast-developing kangaroo pouch. Yet I had to say that chef Pierre Lustre could himself. I ordered halibut stuffed with smoked salmon and chopped mushrooms, baked in pastry and covered delicately with lobster sauce. This specialty was \$12.95, and I confess that I cleaned my plate. The others in my party had equally fine entrees, including snub dabs with mushrooms (my usual favorite) and veal marsala (\$9.75 and \$11.75). All were very well prepared, but the halibut was outstanding.

Despite my resolves, I had taste taint (\$2.00), the apple dessert that is baked in a large round and which I could polish off by myself. The service, as usual, was impeccable. I required one waiter to hold out my chair and another to assist me up. I waddled out as my friends thanked everyone on the staff for a memorable evening.

The next morning my friend arose and said with appetite, "Well, love, I'm raring to go." I turned my head to the wall, mustering up every ounce of strength I had, and softly murmured, "I quit." Unlike Claiborne, I have no intention of leaving my job. I only mean to take a rest for a week.

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# If I Only Had a Brain



London Best, Barbara Holt Jones

RON RAPOSA  
and  
JOHN KOWALCZYK

"Our motto is the same as that of *Penthouse*: A pretty face is not enough," London Best, treasurer of the San Diego County chapter of Mensa, tells a smiling young man at an East County open house to recruit new members. The way is made appropriate, coming from a man representing an organization that claims an atmosphere "tolerant, forthright, at times profound, witty, even ribald." And the words flow easily from the fifty-four-year-old Best, who, although a native of Mississippi, has a patrician air accentuated by a British accent honed during years overseas as a freelance management consultant. Best's words, it so happens, are accurate. While a pretty face may be a plus for a Mensa, it won't open club doors. An IQ in the top 2 percent of the world's population will. That translates to a 1300-point total on Scholastic Aptitude Tests, 1250 on Graduate Record Exams, or the equivalent of at least a 136 IQ.

The entrance requirements to Mensa may be clearly defined, but the organization itself is far less so. Mensa literature terms the organization a "high-IQ social and service club," though that definition seems incomplete and even misleading. Yes, a high IQ is required, and the San Diego chapter of the organization is socially oriented, holding luncheons, discussion groups, and activities that conjure up visions of mental "meet markets"—a weekly intelligent happy hour, for one. The problem with the Mensa definition begins with the term "service club." The phrase implies a group prone to adopt orphaned overseas or seek out needy families in the community. However, those are not Mensa activities. "One of the complaints we hear from some of our members is that we don't do enough," says Best. "We don't give turkeys and vegetables to the poor. Some people want us to save the world."

The club does give service to its own members, though, providing, among other offerings, what Best terms a "warm womb" in which they have a bond of shared suffering. "That shared suffering includes childhoods during which less gifted classmates hung 'egghead' epithets on those with Mensa-level IQs. "Most of us

had problems with adjustment as children," says one member. "At a time when you wanted very much to be accepted, you knew you were different." Mensans tend to describe the acceptance they feel in the club as if it were a religious experience. "For seventeen years I was a closet Mensan," says Ginny, who taught junior high school and is now selling real estate. "In my generation (she's forty-one years old), women weren't supposed to be smart. I remember my first Mensa gathering. It could talk about anything. Tears came to my eyes. The men here are really beautiful — not only intelligent, but sensitive."

That may have been one of the aims of Professor Sir Cyril Burt, the Briton credited in Mensa literature as the group's founder. Burt, who at the time held the chair of psychology at London University, is said to have introduced the idea for a meeting of the minds, a panel of high intelligence, during a BBC broadcast in 1945. It was conceived at the outset as a "round-table society where no one has special precedence" — hence the name, Mensa, the Latin word for table. Burt went on to become the society's first president, and Mensa has gone on to claim 28,000 members in fourteen countries, by recent estimates — a hefty sum but a mere drop in the intellectual bucket when one figures that the top two percent of the world's population includes some 80 million people. Annual dues are twenty dollars, most of which goes for printing and convention expenses.

The San Diego chapter, about twelve years old, is said to be the fastest growing. There were a mere 150 San Diego Mensans a decade ago, when current chapter president Barbara Holt Jones, a middle-aged math teacher turned real estate saleswoman, took the Mensa qualifying exam "on a whim." The chapter has blossomed to 1200 members today, though a minority participate in club events. "There are about 200 to 300 active members," Jones says. "You seem to have the same people in the groups." Those who don't attend the social functions probably retain membership as some sort of ego boost, she says. Those who are active have much to choose from. The group's monthly newsletter, *San Diego Mensa*, lists a full calendar of events and a variety of special interest groups — SIGs, according to Mensans, who have a weakness for anagrams. The snooker SIG meets regularly for intelligent pool and billiards at the Billiard

Tavern in downtown San Diego. A newly created gourmet dining SIG shows promise as the cerebral answer to "Let's Dine Out." Gay Mensans rally under the G.I.S.T. SIG — Gays in Support To Get together, anagrammatically speaking. "Call to arms" in the April newsletter proclaims the creation of the APES SIG, the Anti-Apathy Energies Society. It's a seeming departure from the "Mensa has no opinion" credo. Member Kent C.K. Gordon uses a full page to goad members to join him in a Spartan crusade to battle "status quo stances." It sounds like an attempt to affix a spigot to the untapped resources of Mensa.

The APES SIG, or any other SIG, can take any stance it wishes and still not breach the Mensan vow of political neutrality because SIGs don't speak for Mensa. Says Best, "Perhaps the organization is so split that no group could speak for it. Is the organization social or intellectual?" "San Diego Mensa used to have a reputation as a bunch of eggheads," says Best. "We were attracting some people for the wrong reasons and keeping others out. Now we're getting too much publicity on the frivolous activities. I think we need to swing back to a middle ground." Too much frivolity lost the club at least one prospective member. A person in the San Diego broadcast industry qualified for Mensa but declined to join after attending several activities. "I went to luncheons regularly for about three months," he says. "I wanted to meet people of my own intelligence level. But they were talking about recipes for beef stroganoff. I wanted to talk about the meaning of the universe. They just talked about mundane things in an intelligent manner."

Then there are the mental "meet markets" aspects of the club. Many Mensans are single, a point club members stress. "Fifty percent of our members are currently unmarried," one brochure states. It's a recruiting point some members have been reluctant to employ. "One former president wanted to change the brochure to read that fifty percent are married," says Best. Still, it's a selling angle frequently used. "There are enough persons in any age group so that anyone needing a mate should feel he can do well," Best says. And Mensa matches guarantee that, though a person may not be precisely your intellectual equal, his or her brain will at least be in the same ballpark.

Mensa literature further hints that the club may have an important role to play in the world. "In a world which must in-

creasingly make use of intelligent people, we feel our potential is very great," reads a brochure. But Mensa also does not limit itself to potential. "Mensa's political, religious, and ideological aims" Mensa has none," reads the same brochure. "We are the world's problems, but we don't have the political power to implement anything," says Best. "Besides, any stand we took would alienate a lot of members in the world's problems, but we don't have the political power to implement anything." But even without uniting behind a cause, Mensa has the power to alienate people, to provoke the kind of scorn and suspicion that Mensans often suffered as children. One such incident occurred at Ten Downing North, a small restaurant and lounge tucked away in a shopping plaza off Highway 101 in Solana Beach, where groups of Mensans have been meeting for the past year and a half for "intelligent happy hours." The restaurant is an appropriate meeting spot, with a canopied entrance and an English motif highlighted by silhouettes of Winston Churchill, whose mother country spawned Mensa.

It's about 6:00 p.m., one hour into a happy hour scheduled to last until nine, though Jane Downing, function organizer, says Mensan gatherings have been known to "close the place up." A called-in area several feet above the main lounge, where about a dozen are seated around tables. An additional member arrives every few minutes. Two men, both in their late twenties, are playing darts in one corner of the elevated area. In response to an inquiry, one man, who is wearing a blue work shirt and has black, Afro-style hair, replies, "We're not in Mensa." Minutes later the four are asked to leave to make room for arriving Mensans. As they walk off, the work-shirted man cups his hand over a visitor's ear and utters in a hoarse whisper, "Mensa sucks."

The words, said in an ugly tone, may simply have reflected anger at being asked to leave the area, perhaps just because of what Mensa actually is. But a University of California geophysics professor, who was among Mensans' night, said harsh reactions like the group are not uncommon. "Any group that decides that it's better than the rest of the world is going to get in bad with people that it's better than." The professor, though he frequents the happy hours, is not a member of Mensa, "although I suspect I could be one very easily." He asks that his name not be used in an article because the frivolity of the happy hour would conflict with the seriousness of his job. But he is expansive on his reasons for attending the functions, which are among the small percentage of San Diego Mensa events listed as open to nonmembers. "Why do I come here?" he asks. "I come here because I enjoy playing games, and I enjoy playing games with people. The people here play games on a level most don't. One of the games I see is called 'Let's see how intelligent you are' or maybe it's called, 'My IQ is better than your IQ.' Another game is, 'See, we're more intelligent than those slobs out there.' What I like is that I get to play the games and I get to play with people who can show off my bad moves." While most Mensans deny that they have a condescending attitude toward persons not in the club, the intellectual content is an admitted factor. "There's often some sparring at first," says Best. "But it's usually not carried too far. It's dangerous to bluff in Mensa; too many people will call you."

About eighteen Mensans are now at the happy hour and the level of conversation has risen to a loud drone. The Mensans range in age from twenties to forties, in dress from casual to elegant, and in appearance from attractive to plain. From a distance the scene is not unlike an assemblage of happy hours now going on elsewhere in the county. What distinguishes the group, perhaps, is the steady stream of conversation. At other happy hours, jake boxes or bar hands may be needed to fill the lulls. Here, Mensans' minds provide the music. Tonight's bill of fare includes talk about the psychic abilities of some club members — perhaps evidence of additional power that comes with high intelligence, perhaps the Mensa version of what's your-horoscope bar banter.

One Mensan talks about a rich husband and life she left behind. "I left Rancho Santa Fe, big cars, everything fantastic. Now I'm selling real estate and working on my Ph.D. in human development. I had a lot of money once and I'm going to have it again." Her name is Ginny and she has classic Mediterranean features, sculptured hair, and is wearing a flowered dress. Ginny taught gifted children and has mothered two herself. Her conversation turns toward teachers who aren't sensitive to the needs of children, especially gifted ones. "When my daughter was in the second grade, she drew a picture with a black sky. She said she'd drawn it that way because it was a stormy day. The teacher made her take it back and paint the sky blue. Now that's, I won't say it, it's a four-letter word. I think it's the biggest fear in the world how they educate kids."

At the other end of the table, Larry, frocked in a rumpled long-sleeve white shirt, looks as though he just rolled out of a corporate think tank. That's not far from the truth. He slurps a cold glass of beer and apologizes for being more verbally forthcoming than usual tonight. He explains he just finished a technical paper that required two straight weeks of twenty-four-hour-a-day mathematical thought. He's a technical writer, he explains, with a heavy science and math background. Quantum mechanics is one of his favorite subjects. "You're probably going to think this is strange, but I once wrote a humorous column on quantum mechanics for a newspaper. It was called Beyond the Scope and it appeared in the *Kawana Village Herald*, a little newspaper in Kawana, New York."

An example of quantum mechanics humor? Larry's sample was beyond the reach of some of the less than Mensan stuff. It was something about the phenomenon of force that holds an electron in orbit around an atomic nucleus. A common method of illustrating this phenomenon is to imagine a golf ball glued to a sidewalk and someone taking a swing at it with a golf club. "And of course you're going to want to use an old set of clubs," he said. What was the punch line? "Well, that's it. There wasn't that much to it. Really, I have no evidence whatever that anyone ever read it."

One Mensan, a consulting engineer with an international clientele, who is also a member of Alcoholics Anonymous, once was asked to write an article for the Mensan on the difference between the intelligent and the nonintelligent alcoholic. He refused. "There is no difference," he says. "When you're an alcoholic your brain turns to mush. There have been times when I've been so drunk that I've been unable to zip my fly — and that doesn't take much intelligence."

It's now nearly 9:00 p.m., and many of the dozen or so Mensans remaining at Ten Downing have been there since five. While no brains have turned to mush, the accumulated effect of beer, wine, and a smattering of cocktails has softened a few. The U.C. professor is talking with Francis, an attractive middle-aged blond who drives to Solana Beach from Orange County just for the happy hour. Los Angeles-area Mensans, she says, are too busy. "All they care about is comparing IQs." The conversation between the professor and Francis is less abstract than were some earlier in the evening, and it's devoid of the intellectual one-upmanship that Francis is fond of. "One thing I dislike about women's liberation," says Francis, "is that they object to calling women girls. I think all women are girls at heart."

A woman who let her membership lapse after a year in Mensa said she left it still not able to define the group; the members and activities were too diverse to categorize. Indeed, a discussion group that met at a Mensan's home two days after the happy hour at Ten Downing had an entirely different tone.

Reid, one of the happy hour patrons, now sits in the study of San Diego Mensa president Barbara Jones's Del Cero home. He stuffs dollar donations into a glass jar and writes name tags as members of the Bronowski SIG file in. The group has gathered tonight to watch Jacob Bronowski's narrate "World Within World," an episode in the *Ascent of Man* public television series. About two dozen Mensans, a mixed bag, but like the happy hour, mostly Caucasian adults, sample Jones's chicken enchiladas, refried beans, and barbecued tortilla chips, amid buzzings of living-room conversation. It is not unlike a large family gathering. Aunts, uncles, and grandpas sip red punch or wine from plastic cups and slice food on wobbly paper plates.

"We're all basically lazy," says Bill between bites before the show. He looks as though he could fill in for Carroll O'Connor on *All in the Family* in a pinch — in his forties, ample stomach, a husky, construction-worker look. But the conversation doesn't fit the Archie Bunker image. "You won't find many rich Mensans," he says in a gruff but friendly tone. "We don't like to get. We think of ways of getting out of it. We have too many other interests. Intelligent people have a wide range of interests and a desire to pursue each of them. You can't do that if you have to work all day."

Bill says he beat the work rap by making some successful investments that now support him, and he adds that it's a dream of many members. Financial success isn't an end-all for Mensans, but, true to most attempts to categorize, that doesn't apply to all. "Oh, there are those who have become very successful financially," Jones concludes as she hauls another tray of enchiladas out of the oven and onto the serving table. "All they care about is comparing IQs."

The clock ticks past seven and the *Ascent of Man* orchestral theme trumps in the next room, where a Mensan is working on the living room color console. Stragglers heap last-minute helpings onto their plates and scrunched into the remaining empty spaces on the living room carpet. While much of the nation is tuned to *Sixty Minutes* or *The Wonderful World of Disney*, this small handful of the very bright are viewing an hour-long crash course in the development of atomic theory. At eight o'clock someone switches off the tube and the aunts, uncles, and grandpas launch into a discussion. It's a considerably more sober affair than that which transpired two days before at Ten Downing. Early in the discussion someone picks up on one of Bronowski's narrative digressions, and theorizes that, based on one author's theory of astrological origins, Venus broke off from Saturn and knocked Earth into an orbit more conducive to the development of life. The time that was this was supposed to have happened supposedly coincides with a respected Roman Catholic bishop's estimate of the exact moment the world was created. Bronowski drew a chuckle out of his captive Mensan audience earlier when he said he had thankfully forgotten the exact minute, day and month in 4004 B.C. when God is thought to have created His universe.

Conversation rambles for two hours and breaks up around ten o'clock with only a core group of five or six hanging on until the very end. Each had a share in the lofty talk that touched down on a range of subjects, among them the plate tectonics theory of volcanism and continental drift, the mysteries of Stonehenge and the pyramids, even population and transportation history of San Diego County. The Mensans giveth and taketh away credence from such myths as the Bermuda Triangle and Atlantis. A room full of *Ascent of Man* and *World Within World* enthusiasts throughout the evening and at least sound as though they really know what they're talking about. It is far removed from chitchat about Gaylord Perry's pitching arm or gramma's latest quilt project or that jerk at the factory.

It's late morning in East County and the sun is already beginning to scorch as it beats down on the brown stucco exterior of the State Mutual Savings & Loan Association office on Avenida Boulevard in El Cajon. Inside, in the business's community meeting room, sixteen people, many of them recruited at an open house here the previous week, are waiting to take two tests that may gain them admission to Mensa. The group is a varied one: a teenager, a man in his early twenties who wears a baseball cap and "Morris the Cat"

T-shirt, several middle-aged people, a woman in her sixties. Their reasons for seeking entrance to Mensa are varied. The teenager, a junior at a local high school, thinks Mensa membership might help him gain admittance to college; he decided to take the test even though a Mensan had told him that membership often does more harm than good outside club ranks. A twenty-one-year-old woman who is a student and sells air purifiers part time is taking the test because she's always wanted to know what her IQ is. And there's Dan, a forty-nine-year-old former computer programmer who has been working as a courier for a North County bank following a career crisis and an extended bout with depression. Dan says the courier work has been a welcome relief, entailing a lot of time on the road, where "the drive is relaxing." But he's also missed some of the mental stimulation he encountered in the computer field. "You don't get a chance to talk with people, to exchange ideas. If you have a brain at all, everyone needs a chance to express themselves. I would think that Mensa you would meet a great deal of opinionated people. I'm tired of all the wishy-washies, if you will."

Standing between Dan, the others, and Mensa membership are two tests, the Cattell intelligence test and the California Short-form Test of Mental Maturity. The Cattell tests heavily toward verbal problems, mind-twisters, more complicated versions of problems such as "Barbara's brother Matthew has one more brother than he has sisters. How many more brothers than sisters does Barbara have?" The California Test of Mental Maturity relies more on standard verbal and mathematical skills, the type tested on Scholastic Aptitude Tests. A score indicating a 136 IQ either will enter Mensa doors.

The sixteen would-be Mensans are seated in folding chairs around card tables as London Best, official county test proctor, begins preparing their tests. The exams, which will take about three hours, are an ideal proctor. His manner is easy and tends to relax an audience, and, with a few forebodingly accented words, he reads the instructions and the test questions. He wears a mustache, glasses, he looks intelligent, like a man who is master of the tests he is administering. Best, wearing a mustard-colored T-shirt printed with "Fun in the Mensan," begins by giving those about to be tested a bit of additional incentive to enter the San Diego chapter. "I've just received notice this morning that we're now the sixth largest chapter in the country; we just overtook Philadelphia. Some people say it's easy to overtake Philadelphia, but it took us a long time."

The remark brings laughter from the group, but smiles are replaced by looks of

(continued on page 21)

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# Space Shudder

RICK GEARY

With optimistic timing, 20th Century-Fox has released *Alien* two years to the day after its release of *Star Wars*. The new film is also certain to be a huge success, though it looks less like this year's *Star Wars* than this year's *Jaws*. In this science-fiction horror fantasy, the emphasis is on horror, of the purest, most elemental kind: a small group of terrified people in a sealed-off environment, threatened by a creature of awesome, irrational hostility. After the visionary delirium of *Close Encounters* and the juvenile high adventure of *Star Wars*, this movie puts the menace back into space — and for this it is perversely refreshing. Set in an unspecified future time when intergalactic travel is commonplace, the universe has been charted and trade routes established, the drama centers on a huge merchant ship — a supertanker of the fu-

quiescent claustrophobia; the interior of the "Nostromo" is cramped and underlit, a maze of twisting passageways, dark nooks, mysterious crannies. And dominating all are the flickering screens and buzzing circuits of the ship's computer, which the crew calls "Mother," and which, incidentally, is absolutely no help to them since it's been programmed to accept the beast. On a technological level, *Alien* is a true state-of-the-art movie. The set design and miniature work are painstakingly authentic and everything we've become accustomed to in this post-2001 generation of space movies. And some innovatively creepy special effects are achieved in the slimy organic forms of the monsters and their "mother" ship.

To young British director Ridley Scott must go credit for the sense of sophisticated intelligence behind the movie, as well as for its torturous, exhausting pace. His scare sequences are orchestrated in quick close shots that evoke terror while letting the monster and its movements remain tantalizingly obscure. This intelligence is likewise carried through in the well-chosen cast that provides a solidly human focus against the onslaught of technical and cinematic razzle-dazzle. Tom Skerrit, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm, and Yaphet Kotto are attractive and sympathetic character actors all, but the major acting

burden falls to a newcomer named Sigourney Weaver, who as the ship's second officer provides the film with an unexpectedly strong, decisive heroine.

Everyone involved with this production, in fact, has worked together in such seamless and purposeful harmony that the resultant intensity is almost enough to make one overlook the fact that the story (by Dan O'Bannon and Ronald Shusett, screenplay by O'Bannon, reportedly revised and added to by David Giler and Walter Hill, who receive credit as producers) is a rather old-fashioned affair, with more than one echo of certain space-creature movies of the Fifties, notably *The Thing*. Unfortunately, the movie follows its Fifties models straight through to the end, and this is why it is finally a bit of a letdown. *Alien* is just too damnably clever and self-knowing to allow itself such a conventional denouement. We're prepared for the story to dramatically shift gears toward the end and perhaps introduce a new element into the horror equation, but it opts for what under the circumstances is the easy way out. Maybe it's a little unfair to carp even this much about a movie that wants only to scare the daylights out of people — and succeeds very well at it — but after the audaciousness of so many of its conceptions, one yearns for a conception equally audacious to cap it off.

## Brain

(continued from page 19)

concentration — and sometimes strain — as the testing begins and progresses. Few people without high IQs even bother to take Mensa qualifying exams. About two-thirds who take the tests qualify, but some pass more easily than others, much as natural athletes find certain physical tasks easy while others must condition themselves long and hard to accomplish

them. That there is an IQ difference among those taking the tests becomes apparent as the Catell proceedings. The first few sections are almost like mental sprints, and the field seems closely grouped when Best calls "time" at the end of each section. But like runners in a marathon, the field of would-be Mensans spreads out as section is followed by more difficult sections. Mental exhaustion sets in — "the wall," in marathon lingo — among some who are working feverishly, half-way through a portion of the test that a tabulate has already completed.

At the conclusion of the test, Best is

comforting. The exams are shipped to New York to be graded, he says. "We'll never know your scores in San Diego," he says. "I'll see you when you're here, but I'll see you again and maybe we won't."

A footnote: One of the two writers who wrote this article took the Mensa exams as part of the research for the story and has since learned that he qualified for membership. He's not sure if he will join, but commented, "It's always nice to learn you're more than just another pretty face."

## Heller's Third

(continued from page 11)

crowd, who now works at the White House. Ralph tells him that the administration (vaguely, but not explicitly Carter's) is very impressed with his writing talent, especially with the title of one of his essays, "Nothing Succeeds as Planned."

"I can't tell you how you're bugging our minds," Ralph informs Gold in a phone call from Washington. "If nothing succeeds as planned — and you really present such a strong argument — then the President has just the excuse he needs for not doing anything." Newsome proposes that Gold take a job with the government as a "spokesman." When Gold asks what a spokesman is, Newsome replies, "A government spokesman, an unnamed spokesman, an administrative spokesman — it's a little bit like a source." He assures Gold that he can probably move up to "senior official" in no time at all. And so Mr. Gold goes to Washington in a neat Semitic parody of the middle-American pop classic, Mr. Smith Goes to Washington. Heller's vision of the city as a kind of repository of brightly scrubbed American innocence is one of the book's high points. He glanced out the window at official Washington and caught a glimpse of heaven. Through the doorway, the view of the open office space was a soothing pastoral, with

more attractive friends, serve on a Presidential Commission on education, and be an overpaid Professor of Urban Studies. It was to die."

Meanwhile, back at the family, Gold's father Julius, a crabby, cantankerous octogenarian, his mid-60s stepmother Gussie, and his obnoxious sixty-two-year-old brother Sid are unimpressed by Gold's increasing celebrity. Sid, because he is the oldest son in this large family (Gold has five sisters as well) and a successful businessman, is the family's most respected member. The family's values are well illustrated by a sister-in-law's remarks about Bruce Gold's intelligence: "He's so smart, how come he teaches college?" Over their endless family dinners, Bruce and Sid go at each other like two roosters in a cockfight. Sid, though his IQ hovers somewhere between the classifications for idiot and imbecile, responds sagely (and wrongly) to all questions calling for some sort of expertise. Bruce becomes more and more exasperated at being condescended to. "I'm a college professor and have a Ph.D. I write books. I go on television," he screeches at the dinner table. "I get paid for making speeches at colleges and conferences. And you still talk to me like I'm a child or some kind of imbecile. All of you! There are people in Washington who want me to go there."

The novel pines and pines between the family's lives and the Washington bureaucracy, with occasional side forays into academia and long sabbre thrusts at Henry Kissinger. One chapter — one of the book's funniest — is made up almost entirely of newspaper clippings about Kissinger, with only sketchy commentary by Heller, and even that commentary seems superfluous — part of what gives this book an "overwritten" quality. For example, it doesn't seem necessary to add anything to the

many encapsulated in this brief New York Times story about Kissinger:

KISSINGER IS HONORED BY U.S. JEWISH GROUP  
Secretary of State Henry A. Kissinger paid an emotional farewell to leaders of the American Jewish community yesterday at a luncheon given by the Conference of Presidents of Major American Jewish Organizations.

I have never forgotten that 13 members of my family died in the concentration camps of Europe. Mr. Kissinger told the hushed audience. From luncheon at the Pierre, he went to a dinner at the Waldorf, to receive the Great Decisions Award from the Foreign Policy Association.

Heller feels compelled to make a comment, apparently for particularly dense readers. "Among the greatest of those Great Decisions, Gold surmised perfunctorily, was the decision to leave those Jews at the Pierre for dinner at the Waldorf." Gold's "perfunctious surmising" weakens the satirical sting that it does, I suppose, tell us a bit more about the character of Bruce Gold.

There is some wonderful writing in *Gold as Gold*, but the winning, paradoxical character of Bruce Gold makes the novel hard to read in large doses. As always in Heller, there are crystalline insights into the absurd contradictions of American social and political life. Heller makes the novel's slight caricature of the archetypal bureaucrat: "If we can keep our educational systems just as bad while lowering the cost, we would be improving our educational systems a good deal, wouldn't we?" And there are lots of other reasons why the novel is well worth the expenditure of a lot of reading time. My only reservation is that *Gold as Gold* is not as good as Heller.

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the fall) and introduce a book of poetry. The selected reading. The second Starline apartment... is established with a parody of a real estate advertisement as a joke about the Starline's many amenities (beats courts, boutique, media and hotel shops, and an extended and sophisticated spoken in a modern, sophisticated voice. Thus, the target is known, as in all disaster movies, is comfort and complacency, but the target is chosen in the instance of a satire of lack of sympathy. Much of the sophisticated language of the first half comes from the doctor's office readiness of the hair, putting things under the skin, a little of blood from the mouth, a little of blood vomited into a glass, in Spain, but it's enough to make a lovely young housewife of right down on the toilet and cry. As long as these physicians are still in the system, stage, undiagnosed, the movie makes an anything can happen nightmare quality, and when the Heronynous Bosch can create (repetitive little things, resembling sweetbread and chicken liver) begin bursting out of people's mouths, tearing through the built-in's drains and vents, and infecting the residents with uncomfortable carnal looks, the movie makes a turn, some real squirms. (The storyline functions factually as a slapstick propaganda and as a plea for sexual continence.) Eventually, the only of sexual violence is explained, confusingly, by a stock mad scientist's notebook, and it develops into a stock science-fiction caution against dehumanization. The movie might have done better to stay on the laughable level of a housewife's nightmare a platoon of dirty pigs in the spotless kitchen and bath. With Paul Hampton, Joe Silver, and Barbara Steele, directed by David Cronenberg, a young Canadian who has earned something of an underground reputation for his experimental sci-fi films, "Stereos" and "Crimes of the Future," 1976.

**Up in Smoke** — Cheech and Chong's marijuana pull price is simply a stinker (a pet stinker, a stinker?). Gas masks are advised. With Stacy Keach and Tom Skerritt, directed by Lou Adler, 1978.

**Voices** — Love affair between a singer and a deaf girl, with Michael Orlow and Amy Irving, directed by Robert Markowitz (College University Towne Centre, from 68).

**Walkabout** — Edward Bond's screenplay — two school children, accustomed to crap uniforms and transistor radios and such things, find themselves marooned in the Australian Outback — possibly is more complex in its ideas about a cultural resistance than is really apparent. No matter, Nicolas Roeg's bright, clear, airy images create a wonderland of surreal encounters, altered perspectives, magnifications and diminishing. Jerry Agutter, Lucien John, 1971.

**What's a Tip Tiger Lily?** — A technical manual for a movie. Andy Allen has dubbed his own dialogue onto a silly Japanese spy movie. It is unadmitted, but it's funny. But the movie is also really a very funny parody of staid, staid, staid movie dialogue, and a reasonable number of the gag lines receive (quite laughs, probably because the humor is so close to right to anybody who has ever idly dreamed up captions for defensible photographs or trivial jokes back to a TV screen. Music by the Love Spoom! 1987.

**Winter Kills** — Political thriller, based on the book by Richard Condon, with Jeff Bridges, John Huston, Anthony Perkins, Eli Wallach, and Sterling Hayden, directed by William Richert (Camden Drive in Mira Mesa Community).

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**Diane Lesher**  
Graphic Artist  
Pacific Beach

I'd be more busy, just to fill into my things a little bit more. I bought this new blouse, then I saw it on a friend and it looked nice on her because she has a little more. I know you can try to build yourself up, but that's life, really. Maybe you have a cleavage, maybe not. I'd like to fill out my shirt more and take more pounds off my hips. There's just a little more of them than I need.

**Marlene Lee**  
Controller  
North Park

In the facial, the nose. My nose is too German. I want something more contemporary, cosmopolitan, very foggy and fashionable. I don't like to look like everyone else and I know nature takes her course, but we can help nature out, can't we? I'd lose thirty pounds. I'm overweight, not by doctor's standards but by mine, as a former model. By my standards I want to look very much like that, and other than that there's nothing. I mean, that's it? Other than that I really like myself.

**Aaron Freeman**  
Future Football Player  
San Diego

I wish this tooth up here would come in. It never got out, really, or in, either. I don't know what's happening.

**Valentino**  
Cartoonist  
Hillcrest

I'd like to look like somebody different for everyone who looks at me. I'd like to be somebody pleasant to look at each time, instead of looking like this, which is only pleasant to some of the people who look at me. It'd be a reluctant change because looks are such an integral part of the whole personality. I really like the way I look and wouldn't need to change to an Adams. I don't feel like that, so it would be difficult for me even if I put looked like one.

**Helen Ojarsky**  
Montessori Kindergarten Teacher  
San Diego

Oh God, it's my jaw, it's this line of mine. Look at it! Nobody notices this until I tell them it's crooked, but my bite shows how my jaw put pressure on the side this way. Look how crooked my bite is, my chin is, my whole face is so crooked. When I see a picture of myself all I can do is say, "Damn!"

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**Ivonne**, 14240 Poway Road,  
Poway, 748-7571. Disco, nightly.

**Ivy Barn**, 911 Camino del Rio  
South, Mission Valley, 298-6329.  
Red & MacDonell,  
contemporary. Tuesday through  
Saturday.

**John Bull**, 2200 Highland  
Avenue, National City, 474-2208.  
Daybreak, contemporary.  
Thursday through Saturday.  
Wayne Psychadelic, disco,  
contemporary. Tuesday and  
Wednesday.

**Jose Murphy's**, 4302 Mission  
Boulevard, Pacific Beach,  
270-3220. Thunderbolt the  
Wondercat, country rock.  
Thursday through Saturday. Dave  
Bradley & His Monoc Band,  
country rock. Sunday. Cindy &  
The Seniors, country rock. Monday  
through Wednesday.

**Journey**, 5375 Kearny Villa  
Road, Kearny Mesa, 272-2040.  
Disco, nightly.

**Kelly's Roadhouse**, 156 N.  
Mollison Avenue, El Cajon,  
442-0353. Act of joy, acoustic.  
rock. Thursday through Saturday.

**King's Grill**, 1333 Hill Circle,  
South Mission Valley, 297-2231.  
Strolling mandrels, nightly.

**Kung Food**, 2449 Fifth Avenue,  
Hillcrest, 248-7302. Music of India.  
Thursday through Saturday.

**La Costa Cantina**, 1476  
Encinitas Boulevard, Encinitas,  
753-1488. Strolling guitarists. Friday  
through Saturday.

**L'Chaim Vegetarian  
Restaurant**, 134 West Douglas  
Avenue, El Cajon, 442-1331. Jim  
and Theresa Hinton, folk and  
originals. Wednesday and  
Thursday. Will Buefield, folk,  
guitarist. Friday. Cass, folk,  
guitarist. Saturday. Phil Green &  
Lenny, country rock. Tuesday.

**Le Chai**, 5046 Newport  
Avenue, Ocean Beach,  
222-5300. Iron Energy, jazz,  
Friday and Saturday. Solid Funk,  
jazz. Sunday through Tuesday.  
Johnny, jazz. Wednesday and  
Thursday. Jazz jam, Sunday.  
afternoon.

**Little Bavaria**, Camel Valley  
Road, Del Mar, 745-1353. Ted  
Colton, country western.  
Thursday. Frank Sherman, swing  
and jazz. Friday. Frank Sherman  
and the Alpines, country rock.  
Saturday. Johnny Bear, jazz.  
Sunday.

**London Opera House**, 5494  
Ballboa Avenue, Claremont  
270-2390. Homefolk,  
contemporary. Wednesday  
through Saturday. Kevin Brown,  
folk. Sunday through Tuesday.

**Macho's**, 2466 Midway Drive,  
San Diego, 224-2401. Mark of  
Canto, top 40. Sunday and  
Tuesday. Colour, Latin disco.  
Wednesday through Saturday.

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San Diego, 224-2401. Mark of  
Canto, top 40. Sunday and  
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Wednesday through Saturday.

**Mandolin Wind**, 308 University  
Avenue, Hillcrest, 297-3877. King  
Ricard Blues Band, blues.  
Thursday through Saturday.  
Friday and Saturday. Great Scott  
monogay, Friday and Saturday.

**Mark V**, San Marcos Boulevard  
of University, San Marcos,  
744-3202. Disco, nightly. Older  
But Goodies night, Sunday.  
dance contest, Tuesday.

**Mazra**, 1299 Camino del Rio  
South, Mission Valley, 299-3544.  
Disco, nightly.

**Mission Inn**, 502 East Mission  
Road, San Marcos, 744-2203.  
White Lightning Express, country.  
Thursday through Saturday.

**Mississippi Room**, 2223 El Cajon  
Boulevard, North Park, 287-8006.  
Jack Conliffe and Glen Wain,  
contemporary. Wednesday  
through Saturday. Dave Tazella,  
disco and top 40. Sunday.  
Thursday through Saturday.

**Mississippi Room**, 2223 El Cajon  
Boulevard, North Park, 287-8006.  
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disco and top 40. Sunday.  
Thursday through Saturday.

**Monterey Jack's**, 11440  
Bennetts Road Drive, Rancho  
Bernardo, 566-2400. Ralph  
Vasco, contemporary. Friday  
and Saturday. Great Scott  
monogay, Friday and Saturday.

**Monterey Whaling Company**,  
887 Camino del Rio South,  
Mission Valley, 291-1611. Brian  
Barney, contemporary guitar.  
Sunday and Monday. Snake  
Eyes, country rock. Tuesday  
through Saturday.

**Moonglow**, 4405 Claremont  
Drive, Claremont, 273-1022.  
Sandy Stewart and Co.,  
contemporary. Tuesday through  
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**KLEIN 35TH** and **Bacchanal** presents  
**THURS., JUNE 14 8 p.m. and 10:30 p.m.**  
Special engagement—only 400 seats per show

**THE DRIFTERS**  
There Goes My Baby, Up on the Roof, Under the  
Boardwalk, and Save the Last Dance for Me

**THE COASTERS**  
Charlie Brown, and Along Came Jones

**PLUS THE OLYMPICS**  
Western Movies, Hooty, Hooty, Private  
Eye and Big Pete

**ADVANCED TICKETS \$6.50 AVAILABLE AT  
ARCADE RECORDS, Downtown and Ocean Beach and the  
Bacchanal (Call for other ticket outlets)**

**Bacchanal**  
8022 Clairemont Mesa Blvd.  
(Between Conway St. & Hwy. 163)  
560-8022 Must Be 21

**TRIP TICKETS**  
ROD STEWART  
THE BEE GEES

**FLEETWOOD MAC**  
PINK FLOYD  
JOURNEY THIN LIZZY  
THE WHO TRIUMPH

**TRIP TICKETS 268-3838**

**Food**  
**Music**  
**Whiskey**

The Halcyon is not only San Diego's finest night club, it is also a fine  
restaurant. We feature a selection of four entrees nightly at moderate prices.  
Served along with the entire is our famous garlic bread, appetizer,  
homemade soup, crisp salad, and garden fresh vegetables. So don't drive  
around and look for a place to eat, call and make reservations today

**Sugar Daddy** **Favorite Son**  
Tues.-Sat. Sun.-Mon.

**HALCYON**  
4258 W. POINT LOMA 225-9558

Introductory Offer  
**World's  
Greatest  
Prime Rib  
\$4.95**

Also great steaks,  
fresh fish,  
and complete  
soup & salad bar.

**ANCHORAGE  
FISH CO.**  
5450 La Jolla Blvd. - Bird Rock  
Reservations 459-6834

**IT'S A  
SIZZLING SAN DIEGO SUMMER  
at  
TICKETRON**

**OPEN AIR THEATRE AT SAN DIEGO STATE UNIVERSITY**

**TRUMPET - SAT., JUNE 11**  
ELLA FITZGERALD - WED., JULY 4  
HARRY CHAPIN - TUES., JULY 10  
CHUCK MANGIONE - THURS., JULY 12  
DOC SEVERINSEN - FRI., JULY 13  
ETHEL MERMAN - FRI., JULY 20  
FERARANTE & TEICHER - FRI., AUG. 3

**JOAN BAEZ - THURS., AUG. 9**  
AL JARREAU - SUN., AUG. 12  
BLONDIE - TUES., AUG. 14  
DAVE BRUBECK QUARTET - FRI., AUG. 17  
ANDIE KOSTELANETZ - FRI., AUG. 24  
THE KINKS - MON., SEPT. 3

**NEW ENGLAND - SAT-JUNE 16**  
JOHN McLAUGHLIN - SUN-JUNE 17  
THE ROCKETS - WED-JUNE 20  
PENETRATION - THURS-JUNE 21  
JOHN KAY - SUN-JUNE 24

**SHAWN PHILLIPS - JUNE 21**  
TOM SCOTT - JUNE 22  
STAN GETZ - JUNE



# READER FREE CLASSIFIED ADS

(continued from preceding page)

**Concerts by The Sea, 100**  
Falmouths Wharf, Redondo  
Beach (213) 379-4938. George  
Shearing, Thursday through  
Sunday.

**Don'te's, 4269 Lankershim**  
Boulevard, North Hollywood  
(213) 760-1560. Frank Marocco  
and Ray Pizzi, Thursday, Dave  
Frisberg, Friday and Saturday,  
and Sunday.

**Golden Bear, 304 Coast**  
Highway, Huntington Beach (714)  
536-9606. Mike Knight of Onco  
Bongo, Friday and Saturday,  
Doug Kershaw, Sunday.

**Lighthouse, 30 Pier Avenue,**  
Hermosa Beach (213) 372-691.  
Cait Taylor, Thursday through  
Sunday.

**Martin Bello, 200 Washington**  
Boulevard, Marina Del Rey (213)  
421-4963. Joe Roccaiano Big  
Band, Friday and Saturday,  
Rozell Gayle, Sunday through  
Wednesday.

**McCabe's Guitar Shop, 3101**  
Pico Boulevard, Santa Monica  
(213) 505-4977. John McEuen and  
Jack Tempchin, Friday, John  
McEuen and Chris Doherty, Sat-  
urday, Kenny Rankin,  
Wednesday.

**Palomino, 607 Lankershim**  
Boulevard, North Hollywood  
(213) 765-7256. Kinky Friedman,  
Friday; Dennis Coll, Saturday;  
The Weirz and Showdown, Sunday;  
Lee Deesse, Wednesday.

**Parlison Room, La Brea and**  
Washington (213) 536-8704.  
Eather Phillips, Thursday through  
Wednesday.

**Pasquale's, 22724 Pacific Coast**  
Highway, Malibu (213) 456-2007.  
Ritchie Cole, Thursday; Bobby  
Hutchinson, Friday through  
Sunday.

**Playboy Club, 2002 Avenue of**  
the Stars (213) 277-2777. Kimo  
Kane, nightly.

**Boyz, 9009 Sunset Boulevard,**  
213) 878-7227. Tower of Power,  
Thursday; Passion, Friday and  
Saturday; Average White Band,  
Monday; Ottobios, Tuesday;  
Dexter Gordon and Bobby  
Hutchinson, Wednesday.

**Stonewall, 8151 Santa Monica**  
Boulevard (213) 656-2200. Sahr  
and Surfie 19, Thursday through  
Saturday; Heathwinds and Brown,  
Monday; Contours, Wednesday.

**Sweetwater, 264 North Harbor**  
Drive, Redondo Beach (213)  
372-0445. The Twilites, Thursday;  
South Bay Blues Band, Friday;  
Laili, Saturday.

**Whisk a Go Go, Sunset Ship,**  
213) 452-4202. Quil Red and  
Lucky, Thursday; Randy Rand,  
and The Loose Change, Friday  
and Saturday; Albi and the  
Tardos, Saturday; The Roches and  
Father Guido, Wednesday.

## Notices

**5 MINUTES AT 5:00** is yours to use free.  
Talk about anything, demonstrate a skill or  
talent, inform people of an important service  
or event. 222-1204.

**DRAWING WORKSHOP:** An informal 4 work  
workshop focusing on drawing and exploration of visual  
language. By Yosemite painter Jan Oliver  
Alms. Further information, (213) 429-4640.

**SINGLE MEN, 40-60,** who desire to meet  
like, same age, single, needed to restore  
balance in North County club. Getting To-  
gether 942-2166.

**ATTENTION GAME PLAYERS!** Monthly  
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**SAN DIEGO TRAVEL GUIDES** provide pre-  
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Crown 429-4075.

**MENSA EXAMS** this month in La Jolla,  
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profit high IQ society. Membership infor-  
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433-7773. Encinitas, 747-1259. Escondido,  
298-6095.

**LOST OR STOLEN:** Grossmont College or  
San Canyon, I have stolen or lost a book  
with multi-colored ribbons, sentimental. Please  
return 469-4543.

**AQU SWIMMING** is alive and well in Mesa.  
Want to get wet? Check it out. 566-1414.

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291-4650 for information.

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**EXPERIENCE GROUP LEADER** will start a  
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9421 or 441-9419. Contact: Owen Cove, Carls.

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4459 Marcell St., Pacific Beach, CA 92109, 274-2482

**ARE YOU DYSASTHETIC** with the limits of  
visually defined rules for women and men?  
Private, 1-1 professional social counseling  
conveys your unique style to your clients from a  
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**SINGLES!** Would you like to make "contact"  
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Dr. Kaufman, Ph.D. and staff will help you!  
Private, 1-1 professional social counseling  
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Dr. Kaufman, Ph.D. and staff will help you!  
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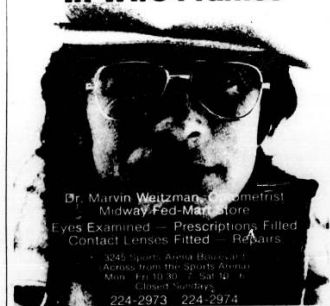
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**Dr. Marvin Weitzman, O.D.**  
Midway Fed-Mart Store  
Eyes Examined - Prescriptions Filled  
Contact Lenses Fitted - Repairs

This summer try the Prophet's refreshing, cool

## Non-Alcohol Drinks



**Pina Colada** — a tropical coconut-pineapple delight  
**Rose and Gardenia Daiquiris** — drinks that capture the essence of flowers

Or try our unique non-alcohol cocktails including fish oil, Muehns, Old Negro, Whiskey Mint Julep, Sangria (also non-alcohol wines)

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International Gourmet Vegetarian Restaurant  
4461 University Ave. 253-7448  
Summer hours: Lunch, 11:30 - 2:30 Tuesday - Friday  
Dinner 5-10 Sunday - Thursday, 5-11 Friday and Saturday, 5-10 Sunday



## Hamel's Outdoor Roller Skates

We specialize in outdoor roller skates!

## Hamel's Bike and Skate Shop

717 Thomas St., 274-8183; 304 Ventura Place, 488-5050

Hamel's New Balboa Park Shop Open

616 Ups, 299-3649

Catering to singles, parties or large groups Open 7 Days a Week

**TWO FOR ONE**

Two skates for price of one or one skate two hours for hour rate

**WEEKDAYS ONLY!**

Offer expires June 15, 1979

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NEED HELP? TYPING? IBM Selectric and other supplemental services to the busy or dependent executive. July 225-2111

HOUSE PAINTING and carpentry work on client work and coloring. 233-8632 evenings. 287-0568

COUNSELING of personal lifestyle problems. Couples, families, individuals, substance abuse, sexuality, adjustment, communications by licensed professionals. Free initial consultation. For San Diego appointments and information call 231-3855. In Encinitas call 436-0229

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IF YOU're a disabled veteran and need service, contact an ex-veteran who is also a writer. Write P.O. Box 1100, San Diego, CA 92111. State of service needed and hours I would move. Include your phone number.

CARPENTRY - quality work at reasonable prices. Room additions, kitchen, bathroom, finishing, cabinets, formica counter tops, patio decks. 399-8911, keep trying

TENT AND CANVAS goods repaired. Specialty and professional service. Aimee Auning and Company, 2814 University Avenue, 266-0364

SPECIALTIES Turnups on foreign cars. Volkswagens \$12, other makes similar. Also, wheeling, home improvements and repairs. Quality work at reasonable rates. Free estimates. Call Troup or Mike 284-2077. References available

HOME IMPROVEMENT - low rates, painting, remodeling, wallpapering, etc. Experienced college student needs work. Call 287-8734, days, evenings, weekends

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ANSWERING SERVICE, special introductory offer \$15 for 3 months. 24 hour, 7 day, mail service. 239-0206

DEADBOILS installed, 518 includes dead-bolt and labor. From Rembrandt, phone 439-62, 292-7229 or 239-0207/34

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**1972 DATSUN 240** 4 speed, rebuilt engine, electronic, ignition, new brakes, shock, new clutch. Silver with red interior. A classic gas saver. 285-1706

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