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APARTMENT FOR RENT. San Diego State University area. One and two bedroom apartments. Furnished, pool, recreation room. Summer rates, \$240 and \$350. Call Apartment 268-0441.

2 BEDROOM HOUSE near SDSU. Fireplace, dining area, Spanish style wood and white marble, garage, huge yard, fruit trees, orchard. \$250. 283-4131 evenings.

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\$575 BAY PARK. Multi-level, 3 bedrooms, 2 bath with super bay and canyon views. Top amenities. Two patios. Children OK. 295-1254.

BALBOA PARK area near Highway 94, very large, brand new, unfurnished 1 and 2 bedroom condos. \$275 and \$350. 272-2260 evenings.

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WANTED TO RENT: Bassist/bass player. nice married couple looking for house with yard between Del Mar and Carlsbad. References. 942-0823.

RANCHO BERNARDO, one level townhouse, new, 2 bedrooms, tile, fireplace, patio, laundry room, attached garage with carport, new pool, spa, tennis, racquetball. \$500. 487-1758.

MISSION BAY FRONT CONDO, 2 bedroom, 2 bath, spacious living/dining room, fully equipped modern kitchen, spectacular view, pool, jacuzzi, parking, Summer or lease. 453-2587.

\$945 DEL MAR office with me. We'll save some money. I'd be in office about 8 hours per week. We'll supply furniture/phone. Alex. 785-5043, 785-0058.

\$285 TWO BEDROOM CONDO. Hiking area, close in Japanese garden, modern view. Washer/dryer. Available July 1. 8674 Wahl Street. San Jose. 463-6260.

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PACIFIC BEACH 1 bedroom duplex. Upstairs, near bay. 4 blocks to ocean. \$250 per month. Occupancy about July 1. Garage is available. George 274-1470.

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FURNISHED HOUSE for rent. Santa Mesa, near stadium. Mission Valley. 3 bedrooms, 2 baths. TV room. Room-like garage. Students welcome. \$450. 278-4644.

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MISSION VALLEY, two bedroom, two bath condo. Completely furnished, utilities paid. Prefer two females to share. \$400. 579-1741.

POINT LOMA CONDO. New bedroom, 1 1/2 bath, unfurnished. Includes carpets, built-in, elevator, underground parking. All secured. Available July 1. \$450 per month. 222-2966.

RACE SEASON SPECIAL. University City (off Cleveland). 15 minutes to SDSU and beach. 1 bedroom, 1 bath, furnished, pool. \$1500. Call. 755-0885 or 755-0794.

MISSION GREEN/Fashion Valley, 2 bedroom, 2 bath, carpets, drapes, pool, sauna, jacuzzi, microwave, garage, washer/dryer. Close to all. \$440 per month. 291-1959, 404-0075.

DELUXE 1 BEDROOM. Furnished apartment. Drapes, new carpets, walk to bus. 6582 Moravio. No. 6. 225-9551 after 11pm. \$220 per month.

PACIFIC BEACH. Furnished apartment to share for 3 months during summer. 4 blocks from ocean. \$200 per month. 498-6103 after 6pm.

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HUGE, FURNISHED house with private bath in spacious Claremont apartment for rent. No pets, non-smoking female without pets or children. Kitchen privileges and pool. \$165 per month. 585-5333. Phil 278-7887.

NEW 3 BEDROOM, 2 bath Claremont Square duplex. \$410. Del Mar. 488-3383, leave message. Large canyon view, patio. Children, no pets. 3629 Pocomontes Court. 459-5071.

STUDIO FOR RENT during summer. 520 square feet plus bathroom. Fireplace, kitchen, carpeted. Montezuma Road. \$300 or best offer. 287-3926.

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HOUSE, 2 1/2 bedrooms, dining room, living room, large, fenced yard. Doghouse on lot. Lowest near stores, bus. 280-5360 after 5 weekdays, weekends all day.

LARGE, OPEN SPACE to rent in downtown building. Perfect for dance or yoga class. Available days and some evenings. 235-8069.

CONDO NEAR USDO AND UTC. 2 spacious bedrooms. 2 1/2 baths. 2 car garage, pool, jacuzzi, recreation room. Includes refrigerator, stove and dishwasher. Unfurnished. \$440 per month. 270-7633.

CLEAN, NEAT female needs place to rent by July 1. Need one bedroom house with quiet, pleasant atmosphere. Preferred rent around \$400 per month. 270-2945.

OCEAN BEACH. Quiet, cozy, two bedroom cottage. Carpeted, refrigerator, stove, some furniture. Fenced yard, steps to beach. \$370. 469-4250.

TERRASANTA. 4 bedrooms, 2 1/2 baths, landscaped yard, decked patio. Ray 580-5481.

CABIN, BIG Bear Lake, fireplace, 2 bedroom, 4000 sq ft persons, nice. Reservations. Ralph 460-3241, evenings, weekends.

PRIVATE MISSION VALLEY condominium. 1 bedroom, air conditioning, dishwasher, built-in refrigerator. Overlooks tennis court, pool & jacuzzi. \$500. 303-422-7177.

ONE BEDROOM luxury condo \$350. Point Loma Tennis Club, refrigerator included, ash cabinets, plus deep pile carpet, quiet location, same to appreciate. Steve 276-7430.

SPACIOUS 1 bedroom and den with bay window view, newly finished hardwood floors, beautiful built-in gas cabinets. \$300 per month, no pets. 287-4368 or 295-2960.

3 BEDROOM, 2 bath La Jolla condo, new, 2 car garage, fireplace, pool, jacuzzi, walk to USC. Toney Pines Elementary, Y. 525, 453-8668.

HILLCREST near all large 1 bedroom unfurnished, stove, refrigerator, parking, laundry, no children, no pets. \$250 per month. \$190. 295-1432.

ESCONDIDO 2 bedroom, 2 bath condo with large green open area, all appliances, pool, jacuzzi, air conditioned 1 month free with year lease! Pippinwood \$350. 284-5110 or 276-7518.

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ALL ADS MUST BE TYPED, double-spaced on a sheet of 8 1/2 x 11 inch paper. No abbreviations or special capitalizations are allowed. Any instructions should be on separate paper.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word. All free classifieds run for one week only and must be mailed in. All parties are free to use their classifieds as often as they wish. Free ads will be accepted at the Reader office.

DON'T CALL US. Due to the large volume of free classifieds, we cannot call you back or answer your questions. Only paid business ads will be called.

covering them. Please do not call us to ask how to place your classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

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DEADLINES. Classified ads of any kind can be mailed to the Reader office on a Monday or Tuesday, one week before the intended run. Only paid business ads will be called.

party ads may be brought to the Reader office, 1600 San Diego Street, downtown before 3 p.m. Monday (closed Saturday and Sunday). All late private party ads of 25 words or less require a \$5 fee plus 20 cents per additional word.

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LUXURY FURNISHED studio condominium. Mission Valley, bicycle to bus. Newly decorated. Balcony overlooking brook. Garage. Lighted tennis, pool, jacuzzi, volleyball, weights, cable. Adults. \$275. 433-4578.

Real Estate

EFFECTIVE IMMEDIATELY. The Post Office will no longer accept stamped and addressed 3x5 cards. Therefore, all classified ads mailed to the Reader must be typed on 3x5 cards and sent in ENVELOPES. Official Postal Service cards (sized 3 1/2 x 5 and 4 1/2 x 6) may also be used and may be mailed without envelopes.

GAS IN ENSENADA. Bay House, 2 bedrooms, one bath, 30-year lease. \$18,000. Security, taxes and water. \$75. Ocean front. 460-9886. 582-4904.

THE PIER RESTAURANT for sale. Mail inquiries to 1851 Bacon Street or keep trying 222-3714. Open and terms negotiable.

I WOULD LIKE to buy property from an owner willing to carry the financing. 583-9044.

LAKE TAHOE. Looking for partners for shared ownership of luxury ski condo at Heavenly. Requires \$5,000 down. Sold on first come basis. 579-1741.

BY OWNER-DOUBLEWIDE 1977 Kinkwood, 2 bedrooms, 2 baths, built-in, plush interior, fenced yard for pet. Country setting, trees and year around running stream. 5 minutes from San Marcos and Escondido. Asking \$29,500. Marc. 744-9141.

POINT LOMA NEAR beaches and the bay. Modern 3 bedroom, 2 bath, soaring ceilings, open beams, wood-clad side-sac. \$103,000. Key Realty. 222-0464.

SOUTH LAKE TAHOE. Looking for partners for shared ownership of luxury condo at Heavenly. Requires approximately \$2000 down. 578-1741.

POINT LOMA TENNIS CLUB. Garden condominium near the beaches and the bay. Party building, breakfast bar, dining room, king-sized master suite. Pool, sauna, jacuzzi and four night-light tennis courts. Just listed. \$66,500. Key Realty. 222-0464.

HOME, BAY PARK/Mission Bay Area. California contemporary, quiet cul de sac, 2100 square feet, 3 bedrooms, luxury pool and spa, fireplace. Call Realty Executives, Centre City, 255-7599. Evenings. 297-9874.

EXCHANGE HOUSES. New York Caroll real estate, 3 rooms, waterfront, all electric, 1/2 acre, corner landscaped. Particulars. Box 21, Lodi, California. N.Y. 1281.

SELL OR TRADE at acres Malibu, CA overlooking Zuma State beach, low down, owner, \$2950 an acre. Will carry balance. 272-2260 evenings.

UNIQUE WOOD and glass executive home with endless view and private grounds in Fletcher Hills. Sell, exchange, trade up or down. By owner. 579-1741.

LAND FOR sale, beautiful property about 100 acres. \$2000 per acre. At 8 per cent. 465-7626.

CONDOMINIUM for sale or possibly lease option new, 2 bedroom, 2 bath, fireplace, balcony, private laundry, creek, waterfront, pool. \$78,800. Hurry. 560-9992.

3 BEDROOM, 1 1/2 bath Playmore II condo. Fireplace, patio, pool, sundeck, separate laundry room. 252 B Rancho Drive, Chula Vista. 426-1840 evenings.

A LCHIE M. Garner Valley by owner, scenic valley near Lyndell, off Highway 74. All utilities on land. \$31,900. Assume call. 420-3650 or 255-5888 evenings.

ENCINITAS - Small home for sale on large secluded lot with many fruit trees, walk to school. Toney Pines Elementary, Y. 525, 453-8668.

10X50 MOBILE home. One bedroom, furnished, covered patio, storage shed, pets OK. Located in Jamul. \$4800. 468-4421.

TALMADGE AREA. 3 bedroom, 1 1/2 bath family room, 50x150 ft lot on alley. Detached double garage covered for work shop and storage. \$85,500. 286-4482.

MOBILE HOME - Nice 12x60 with 10x6 addition in 5 star Lakeside Park. Washer, dryer, air conditioner, shed, carpet. Many extras. Will sacrifice for \$11,000. 299-8291 or 444-5864.

HOUSE FOR SALE. \$59,000, 2 bedroom, 1 bath, fireplace, 30x120 lot with alley access. 4278-414 Street.

3 BEAUTIFUL, PINE studded acres in Northridge, California, excellent retirement or investment. All under \$4200 per acre or 12,000 for all 3. 479-9118.

MOBILE HOME \$45,400. 1 bedroom good condition. \$2900. Great country view. Lake of the Woods. 443-2831.

Space rent. 957. Owner. 448-4405 or 148-4569.

CUSTOM 2100 square foot, 3 bedroom, 2 bath, main & living room with fireplace, study, washroom, kitchen with split-level 1/3 or more acre lots. 443-2831.

SPARTAN MOBILE home. 10x46, 1 bedroom, excellent condition, new State college. \$1000. 360-1434 days. 461-4785 evenings.

READER

VOL. 8 NO. 24 JUNE 21, 1979 SAN DIEGO'S WEEKLY

SOME PEOPLE IN THIS TOWN DON'T LIKE HERMAN BACA

AND HE DOESN'T CARE

Herman Baca, the Chicano activist from National City, arrived at the University of Southern California to give a speech one gray evening in early May. He was wearing a blue and white shirt with embroidery on the chest, the same clothes he'd worn the previous night for a speech in the half-darkened cafeteria at Southwestern College in Chula Vista. He doesn't look like a college in person as he sometimes does on television news programs. In social encounters his manners seem old-fashioned. He rises to shake hands, even in a bar, and excuses himself when leaving a group of people. He is short and stout — as lean, really, as anyone with a fondness for Budweiser can expect to be. His hair is completely without gray, which seems odd.

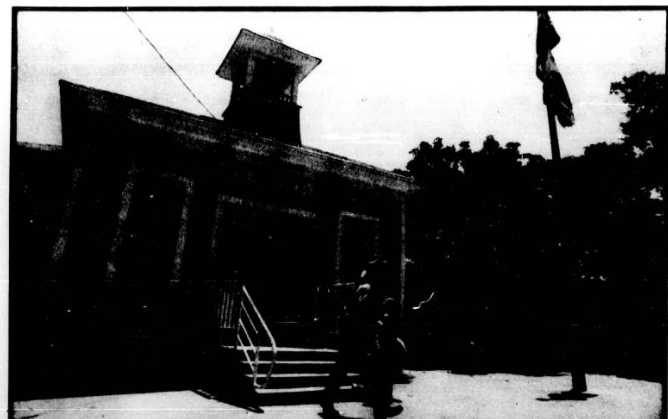
Four years ago he came home to find a bullet hole in his window, and last year found "KKK" spray-painted in blue on the driveway and wall of the house that he rents from his father on National City's comfortable east side.

He was accompanied to USC by a bodyguard and an aide-de-camp, Richard and Ralph Inzunza, respectively. They are fellow members of the Committee on Chicano Rights, a group Baca helped to organize in 1970 as a temporary committee, and which was legally founded last year as a nonprofit corporation. Both Inzunzas are longtime friends of Baca. Indeed, the committee seems more like a group of friends than a cadre of activists, for Baca's aptitude is in organizing his

By Joe Applegate

(continued on page 5)

City Lights



back in those years, when a movement for greater and greater consolidation rolled through school districts statewide. Yet somehow the one-room facility weathered the forces of change. Hubbell reiterates that today the school seems to have few enemies among parents, particularly now that its families increasingly are urban refugees. (In the old days most valley residents were farmers and ranchers.) Hubbell says parents who nonetheless want to see their children educated amidst greater numbers can petition to have them transferred to the Julian district, and a few successfully do so every year, just as a few youngsters from the bigger district every so often win transfer to the little school in the valley. These days the school's biggest headaches tend to spring from state legislators who think they can uniformly dictate to schools statewide. Hubbell says, "For example, they keep wanting us to have a hot lunch program." She laughs. "Now, how can we do that here?"

For all her years on the school board, the woman's memory slips when it comes to numbers, she forgets the size of the district budget and the tax rate, for example, although she declares vaguely that the rates have always been among the lowest in the county even though costs per pupil tend to be higher. When it comes to enumerating the virtues of education on a small scale, however, Hubbell has no trouble with examples. She says all the children can walk to the school since the district is only about two miles square, "so you're saving a lot of money that's noneducational by not having to have buses." She argues that in a one-room school classroom younger students get an ongoing preview of the things they'll learn in the future, while older pupils receive more academic review than they would if surrounded only by peers. "There doesn't seem to be much competition," she asserts. "In a one-room school everyone is really an individual who counts and who has a stake or leadership during the year." She bristles at the suggestion that Spencer Valley parents are enamored with quaintness at the expense of scholarship. "We don't consider that we're preserving an antique," she says. "We think it's a valid way of education, and we just use the old building because to us it's pretty."

One of its staunchest supporters has been Anne Hubbell, now one of the district's three governing board members, and whose children have trudged down the road to Spencer Valley School since 1964. Hubbell says the most passionate battles unfolded

the road up to Julian have grown enormous with the passing of the decades. "But it really hasn't changed much," Mrs. Farley murmured, the soft breeze touching her white hair. The wooden, steeped schoolhouse would look at home in yesterday's New England or today's Disneyland. Inside the structure, modernization also has tread softly; contemporary light fixtures hang from the ceiling and tiled wall-to-wall carpeting covers the floor, but alums like Mrs. Farley are prouder of the gold-painted slogans adorning the walls: "Welcome," "On and On," "Be True," and "We Gain the Heights," the old-fashioned letters read; in fact, Mrs. Farley's father thought them up when he taught here just after the turn of the century. Other artwork decorates the classroom walls. Family portraits drawn by the children represent every single household with children here; the range of artistic control reflects the age span. In one corner, a bulletin board bears a birthday "tree," which recognizes every child's birthday.

Westlorn, the principal, scratched his head when asked how many children are in each grade. "I tend to forget," he said sheepishly. "We don't treat 'em so much as grades." He said this year the school did gain a second teacher, who now instructs kindergartners through third graders; Westlorn, in addition to acting as principal, teaches the fourth through

Tradition Stays After School

About seventy-five folks turned out for Tacky Day at Spencer Valley Elementary School last Wednesday; no one seemed to pay any mind to the heat. First everyone piled into the one large room to hear a program called "Good Old American Music" sung by the kids (this year there are twenty-four, you know, including the three eighth graders). Then everyone moved the chairs out to the big English walnut tree for the picnic. At least a dozen dads joined in the morning's festivities; as Mr. Westlorn says, folks in these parts make time for Tacky Day. After all, it's a tradition, and as the principal will tell you, at Spencer Valley School, tradition counts.

It's woven into the personal history of those like Rufus Collar, one of the old-timers who showed up for last week's celebration. Rufus is eighty-one; he can count five generations of family who've studied here at the last remaining one-room schoolhouse in the county. Rufus's grandfather and mother in 1870 moved to this boulder-strewn and tree-tangled valley five miles this side of Julian on Highway 79. After the school was built in 1876, his mother attended classes. Now Rufus and his wife boast that they've missed only one celebration since the tradition of wearing beat-up old clothes to graduation day began back in the 1950s. Like Rufus Collar, Ann Farley is another alumna whose great-grandchildren have all outgrown the school, but Mrs. Farley also faithfully attends each graduation. "This is a kind of special place to me," she explained

Wednesday. "It's kind of a holy place."

So at 11:00 a.m., Mrs. Farley was one of those who claimed a seat among the motley collection of folding chairs crowded into the schoolhouse, and she applauded dutifully when Mr. Westlorn passed out the traditional presents—to the staff and school board members; to Mrs. Keresztury, the school secretary, and her husband, France, the janitor; to graduates Sean Chackfield, dressed as a cowboy, and Donald Mitchell, dressed like Huck Finn, and James Forsyth, who's grown so tall. Next came the diplomas, replicas of the documents doled out to Spencer Valley students in 1903; and then Mrs. Farley joined those who chuckled and beamed at the youngsters' musical tour through Americana. But when the program ended, she escaped gratefully to the cool shade outside, to muse about how little the school has changed over the years.

The outhouses have been replaced by modern facilities, she noted, and at some point an old water well in the school's front yard disappeared. The building also wore a slightly darker shade of green back in the days when Mrs. Farley matriculated here, and the now of cypress trees which now line

City Lights

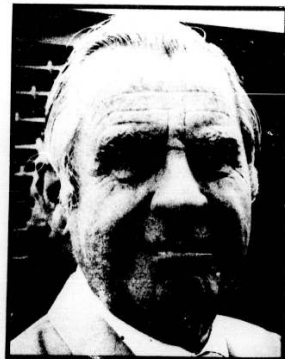
Due Process

C. Arnhold Smith was alone when he walked the two blocks from Judge Robert Conyers' courtroom to the Chamber building. It was a rare moment of solitude. Nowhere in sight were his attorneys, members of his family, or the assemblage of former minions that made up his usual entourage. Smith was all alone at perhaps the lowest point in his life. As he waited for the elevator to take him to his tenth-floor office, one young man recognized him and, recalling that this was the day Smith was to be sentenced, asked him how things went. "Not too good," was the reply. "I got three years in jail, five years condition of probation, and a fine of \$681,000." Even as he recited the judgment against him, the smile never left his face. Asked about the inevitable appeal, Smith grinned and said it could take up to five years.

There are those who feel that Smith, who is eighty years old, may not live out the appeals process and therefore will never have to spend a day in jail. Four years earlier, his advanced age was a factor in a U.S. District Court decision not to incarcerate him, despite the fact that he pled "no contest" to charges of conspiracy, misapplication of funds, and filing false statements, all in connection with the failure of Smith's U.S. National Bank. It had been the largest bank failure in American history.

But the buzzards appear to be circling too soon. Smith has the hearing and the energy of a man twenty years his junior. His face radiates with a healthy glow, accented by a mustache that belies the many months he has spent in court. Even in this dark moment his prominent physical stature did not leave him, as his social and economic stature had before the diplomat, he changed the subject and asked the young man about his own life and plans. As he left the elevator on the tenth floor, Smith, sentenced to three years in jail only moments before, wished the young man luck. Another passenger in the elevator asked, "Was that C. Arnhold Smith?" Sounds like he had a rough morning. If ever he got out of jail, I hope I take it that well."

It was nine months before, in August of 1978, that Smith's long-awaited trial got underway. Deputy District Attorney Steven B. Davis stood before a jury of four men and eight women then and said, "This trial will be like a long journey." Charting an itinerary he thought would occupy four to six months, Davis cautioned, "There will be some days in which little distance is covered, and some days in which a great deal of distance is covered." Davis's own odyssey through the muddled financial world of C. Arnhold Smith had not begun that day in front of the jurors, but more than three years earlier, in February of 1975, when District Attorney Edwin Miller called him into his office. Davis was thirty-one years old at the time, his last five having been spent with the



C. Arnhold Smith



Tom Sheridan

district attorney's office after graduating from Brigham Young University and University of Utah law school, and a brief stay at the state attorney general's office in San Francisco. Miller told his deputy he didn't have good feelings about the way the Smith case was being handled in U.S. District Court, where Smith was facing federal charges, and he was also displeased with an earlier Internal Revenue Service decision not to prosecute the notorious financier. Miller told Davis he wanted Smith brought to trial for evasion of state income taxes, and that it was now the young attorney's assignment. Smith would later speak of a political vendetta against him, and it was true that Smith had supported Robert Thomas over Miller in a previous election for district attorney. But Davis, clearly an admirer of Miller's, claims it was his boss's sense of justice and not vengeance that led to the decision to prosecute. Davis says he was tapped for the job simply because he was the only member of the district attorney's staff who had ever handled an income tax evasion case.

It is difficult to measure the impact of Conrad Arnhold Smith on San Diego without resorting to hyperbole, and it was with some justification that downtown's Grant Club, in 1961, ordained him "Mr. San Diego." His political influence was felt at every level of government, from city hall to the White House. His financial empire included the eighth largest bank in California (which would grow to nearly one billion dollars in assets), the nation's largest network of taxicabs, one of America's plush hotels, the oldest men's club in the West, an



Steven Davis

airline, insurance companies—all woven together in a crazy quilt of fifty companies developed over forty years. The fabric of his domain finally began to unravel in the 1970s, with the major blow occurring October 18, 1973, when the U.S. National Bank, founded by Smith in 1933, was declared insolvent.

The charges the district attorney's office decided to bring against Smith included misapplication of U.S. National Bank funds, grand theft, and evasion of income taxes. Davis began his preparation for the case by observing Smith during his trial in the spring of 1975 for political campaign fund violations. (Smith was convicted of the charges and forced to pay a fine.) During that trial, Davis became familiar not only with Smith, but with Smith's attorney, Tom Sheridan, former U.S. Attorney in Los Angeles. Davis also traveled to Washington, D.C.,

where he took a special agent's course in tax law, given by the Internal Revenue Service. When he returned, Davis pondered the task ahead of him. "The preliminary research I had done told me that this was a monstrous project," he recalls. "In addition to everything else, we had to be concerned with bringing charges against Smith before the statute of limitations ran out in early 1976." Davis told Miller he needed help and asked for the assistance of another young deputy district attorney, Bob Robinson. A year younger than Davis, Robinson was a graduate of Yale University and its law school; he was a veteran of the Vietnam War, where he served in Army intelligence.

and he had been with the district attorney for three years. "I had worked with Bob before and I would have been disappointed if someone else had been picked to work for me," Davis says. "I knew he was an excellent thinker and a hard worker. He has a good analytical mind, and I knew we'd be needing that."

The two were a study in contrasting styles. While Davis was gregarious and outgoing, always at ease in the limelight, Robinson was an intensely private man, uncomfortable when talking about himself, but self-assured in the courtroom. There would be times in the next five years when the two young attorneys would barely be on speaking terms as they struggled over the presentation of their case. But there would also be moments, after working

(Continued on page 16)



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Helen Wheeler

Eleanor Grabs The Goldmans

Three cheers for Eleanor Widmer! A most worthy writer! We are temporary residents here from San Francisco, where we have enjoyed eating out in that mecca of good restaurants for seventeen years. Reading about San Diego restaurants via Widmer these last five months has been a delight. We congratulate the *Reader* for having found her — there is nothing like this weekly column in the Bay Area. Her personal style and varied content really grab the reader, and we have not been disappointed in her recommendations either. *June and Ralph Goldman, La Jolla*

Fat Lip

Regarding your June 7 issue, I'd like to take contributor Steve Sorenson to task for his article on Rancho La Puerta ("Fat Chance"). I have recently returned from my first visit to the ranch and was eager to read Sorenson's account of his visit there. As I read along, all I found was a very slanted and narrow reporting account of a delightful spot that deserves better treatment.

During my visit to Tecate, I did not see women even approaching Sorenson's description, i.e., "fat women shamelessly exposing their dimpled layers as they waddle around the pool, their grassed thighs sliding against each other like great hunks of bread dough being kneaded into loaves." (This sounds like a ninth-grade English assignment rather than professional reporting.) Nor did I encounter body-type "women in flamingo pink bath gowns, high-heeled Guccis, black see-through lace," etc. etc. — or women resembling "overripe

pears, their entire bodies sagging downwards, melting toward their center of balance, the buttocks." (The photos in the article might have been taken at a beauty pageant, but I am sure they were not.) Nor was everyone there the "idle rich." I met women who were business executives, airline stewards, lawyers, teachers, secretaries, and housewives. Nor were all the women middle-aged. I found women ranging from their twenties to their sixties, most of whom, by the way, were better able to control their urge to gorge themselves than writer Sorenson, who succumbed to Major Pan pastries.

Letters

I ended up with two distinct impressions, one that Sorenson dislikes women (or at least overweight and rich) women, and what is worse, he views them as unappealing foodstuffs (pun definitely intended). My second impression from his article was that rather than discuss "scent day" Rancho La Puerta and the pure tranquility of the place, along with an atmosphere of physical and emotional rejuvenation, Sorenson chose to spend an undue amount of time and newprint in the beginning years, the "old days" down on the ranch.

What about Rancho La Puerta in the here and now? Why not discuss present-day, relevant situations where nutrition and exercise are no longer treated as weird and far out? What about the superbly prepared gourmet meals that are also healthy, low-calorie, and beautifully presented in a dining room that has all the ranch recipes printed on the walls overhead?

What about the woman of the man who, upon leaving the ranch to go back to the real world, feels totally healthy, physically and mentally, and eager to start saving their "rolling dimes" for another recuperative stay there?

What about those men and women who bring the essence of Rancho La Puerta home with them and are able to incorporate just a few of the ranch habits into their daily lives, becoming more in tune with their bodies, their emotions, their own self value?

After reading Sorenson, I'd prefer to leave him under his herbal wrap and spend more time hearing about the ranch from someone who doesn't feel he's being "coaxed to do a little P.R."

A Gibson And A Manhattan

I was accustomed to read Duncan Shepherd's review of *Manhattan* in last week's *Reader*. As a critic myself, I am one of those pitifuls faced in attempting to judge a piece fairly. I personally liked *Manhattan*, but like much criticism, Shepherd's piece was far more revealing of Woody Allen's than the movie itself.

The two most obvious (and embarrassing) revelations concern Shepherd's inability as a critic and his typewriter. In doing this, he puts himself in the same camp with those who are now blithely praising *Manhattan* because it is a Woody Allen film — prejudice, not judgment.

Shepherd accuses Allen of "culture-vulning," but he doesn't bother to tell us how this detracts from the film. He merely redemonstrates his own inability to talk about films except in relation to other films and to literature. To us poor philistines, Mariel Hemingway played a young American girl in love with an older man for understandable reasons, why insist that she is Lolita?

Shepherd never talks about the film itself, only about Allen's technique. He accuses Allen of name-dropping, then wastes fifteen lines or so listing all the cultural allusions he could find in *Manhattan*. In other words, he does exactly what he accuses Allen of doing.

As far as I could tell, *Manhattan* was a well-made poke at New York artists and intellectuals in general, which pointed out nicely many of our weaknesses. Shepherd's review, on the other hand, was filled with all the mystical prophecies about which the American tradition has, so far, done quite nicely without.

If Woody Allen has made a bad film in *Manhattan*, at least he has the guts not to take himself seriously in the film, at least he makes an attempt to be witty. Shepherd's review, insignificant to all but those lucky few who know much about art and little about life — the armchair artists — was a self-righteous drudge.

Bill Gibson, La Jolla

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Matthew Alice

Dear Matthew Alice:
Could you possibly print the laws on growing marijuana?
Backyard Cultivators
San Diego

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Thus with the California Uniform Controlled Substances Act, Section 11357, paragraph C, the phrase "except as otherwise provided by law" refers to the legal uses of marijuana in medicine and research.

Being locked in the state prison is the standard punishment for a felony. However, most people busted for growing pot in their yard or window box do not face such a serious charge. A spokesman for the district attorney said that getting caught with a personal crop — "say forty plants in your backyard as opposed to an acre" of weed — would be treated as a simple act of possession, which is a misdemeanor punishable by a fine of not more than a hundred dollars. Persons caught for the first time may even escape the fine. They are eligible for "diversion," whereby the court proceeding is halted while the defendant attends classes that point out the dangers of consuming drugs. After this diversion, the criminal charge against the defendant and the record of arrest may be dropped.

If only the court would give you back your pot. Instead, the district attorney sees that it's destroyed or gives it to the medical superintendent of a state prison or hospital, for medical purposes.



Dear Matthew Alice:
How is frozen orange juice processed? Does the processing harm the juice's nutritional qualities?
Wilbert Brattleheim
Escondido

Frozen, concentrated orange juice was such a success after being introduced in 1946 that a study was soon made of its nutritiveness. In 1951 and 1952 a team of researchers said in the *Journal of the American Dietetic Association* that a comparison of freshly squeezed juice and frozen juice (reconstituted) showed no significant difference in nutritional contents. This isn't to say that frozen juice is exactly as good as the freshly squeezed product.

But it nearly is, and this has made frozen orange juice the pride of American food processing. The men who invented and developed the process — most of them employees of the U.S. Department of Agriculture — received the government's highest civilian honor, the Distinguished Service Award (in lieu of the millions of dollars they would have made on the patent, which was claimed by the government).

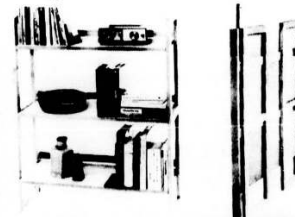
The process is not much different from that of an ordinary canning plant. The oranges are brought in, sorted, stored, washed, sorted again, and fed into a squeezing machine, called an extractor, and then into a tub called a finisher that

separates the juice from most of the squashed pulp. At this point, instead of being canned, the juice is sprayed into a special condenser that gently evaporates the water from the juice without destroying too much of its fragile quality and flavor. (The original condensers were modeled on the World War II machines that made penicillin.) Now comes the step that insures the concentrate's high quality. Into the batch of concentrate is added a stream of the purest, sweetest, and freshest orange juice that the factory can produce. This juice, called "cut back," is not concentrated, but rather has been siphoned off the top of the juices that were cut and crushed back at the squeezing machine. It's this top-quality juice, when blended with the commercial stuff, that gives the final product the taste of real, fresh oranges. Most manufacturers also add a bit of oil that's been pressed out of the peels — it gives the taste a little kick. I should note that this juice, which is the sweetest and the richest in color, is also the poorest nutritionally. For it isn't the Valencia orange — the sweetest variety, the one that opens last in the season — but the mottled and pulpy Hamlin and Parson Brown varieties which are the most nutritious, the richest in vitamin C.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80863, San Diego, California 92138.

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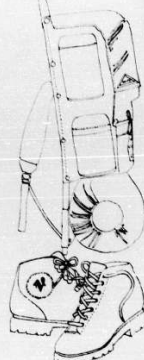
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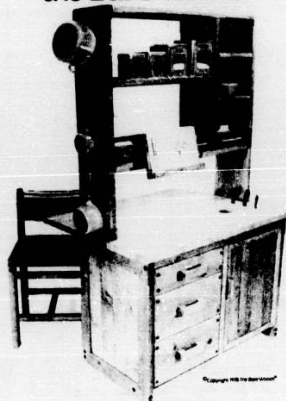
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HERMAN BACA

(continued from page 1)

friends. At Sweetwater High School in the late fifties, he was president of "Los Solteros," "The Bachelors," a club of boys from National City's west-side barrio. The club's usual activity was to hang out at Bob's Coffee Shop at Seventeenth Street and National Avenue, and maybe sling a bottle across the street at the Anglos—the lettermen and Key Clubbers—who hung out at Oscar's hamburger stand. As president, Baca suggested something new. The club should sponsor dances—rent the National Armory, arrange for tickets, publicity, hire a band. "We had no hands sometimes," said Luis Navidad, a "Soltero" who later chose the route that Baca didn't. "Baca was an activist to government employee. Even in those days," he said, "Herman could put things together."

After checking in at USC's office for Chicano students, Baca and his companions were conducted a short way to a classroom in the university's Methodist church, a lovely brick relic that dates from 1880, when USC was founded as a Methodist school. Richard Inzunza went straight to a seat against the yellow wall that faced the audience and the door. Baca took a chair in the front row and folded his hands. He was weary with a cold, and with having just returned from the national conference of MICHA, the organization of Chicano students, in Denver. His speeches, which deal mainly with the Mexicans who sneak into the United States to work, are fairly well known in San Diego because his language is so harsh.

Perhaps a hundred years from now his style will be appreciated as "Renaissance Sixties," but in this decade it is considered bad form. Border patrolmen view Baca the way Israel views Yasser Arafat, leader of the Palestine Liberation Organization. "We do not recognize him and therefore we have no comment," said Mariel Watson of the National Border Patrol Council. San Diego Police Chief Bill Kelenider calls him "terrible, irresponsible," and Kille Morgan, the mayor of National City, told the *San Diego Union*, "I don't understand his cause, and I think most of the Mexican people don't believe in him." Tom Ridley, the owner of La Jolla Offset, where Baca was employed in 1967, said, "That guy makes my blood curdle every time I see him on TV." Ridley fired Baca one afternoon when he suspected him of pilfering chemicals, which Baca denies.

Baca begins a typical speech these days by calling immigration "the slave issue of the Twentieth Century." He calls "illegal aliens" a slur that the racist news media invented to exploit the American fear of foreign workers. And when he calls the Border Patrol a reincarnation of the old Texas Rangers, whose unofficial duty was to "make sure the Mexicans didn't get up," and accuses the patrol of "innumerable beatings, rapes, and murders"; and says "the human rights of Mexicans, Chicanos, and Mexican-Americans are routinely violated at the border and at Border Patrol checkpoints," he is being lenient. He sometimes calls the patrolmen Nazis. The moral climate of San Diego, he adds, resembles that of Germany when ordinary people peeped from behind their blinds to see the Jews led away, and conspired in the holocaust by remaining silent. "If two Jews in Russia had been hanged together and shot, you would have heard a cry of indignation from all over the world," he said at Southwestern, referring to an incident on March 17 in San Ysidro, where patrolman Dan Cole killed Elton Reyes and wounded Benito Rincon after handcuffing them together. "Here that happens and not one newspaper, not one church, not one politician or businessman stands up to protest. But we protest, be-

cause we're the ones getting killed and when the net falls, every one of us is going to be in it together."

Preparing the audience for a message like this is one of the jobs of Ralph Inzunza. He describes himself as the committee's "media specialist." An instructor in Chicano Studies at Southwestern, he spends his free time arranging Baca's schedule, writing press releases, and talking with news editors and reporters. "The way we work with the media is second to none," he told me. To preface Baca's speech at USC, he'd arranged for a videotape showing of *Illegal Aliens: A Different Perspective*, the half-hour television documentary that Channel 39 had broadcast on April 4, the eve of Baca's thirty-sixth birthday. If any documentary could faithfully express the committee's views on Mexican immigration, it should be this one; for Baca and Inzunza helped to write it. They reviewed the narration script as it was being written; they consulted the producer, Maria Velazquez, on what should be inserted, what left in, what taken out.

"I was really scared going into this project," Velazquez said. "I didn't know anything about immigration and the Committee on Chicano Rights, and I felt that showing them the script was the only way of getting it right." She added that when she had approached Baca with the idea of the documentary, he was not in the position of giving favors. "Let's face it," she said, "he didn't owe us a thing." And who, after all, is going to tell Baca and the CCR what to do? The committee receives no money from the government; its annual income of \$15,000 (the figure was supplied by Inzunza) comes from tax-free contributions and from dances held occasionally at Club 21 in National City. Because the committee pays its own way, it can speak out on issues that social service agencies must hold their tongues about, as their governmental contracts call for public services and not statements to the press.

Bilingual education, law enforcement, immigration law—the committee keeps a Navy-gray filing cabinet stocked with reports and newspaper clippings on these topics. Baca reads them all. Two years ago, when President Carter announced his desire to appoint Leonel J. Castillo as commissioner of the Immigration and Naturalization Service, Baca flew to Houston and jawbated with Castillo. Baca, at the time, could inform him on the

fine points of INS procedure, the effective use of an "H-2" program, for example. Baca knows the immigration rules, said Luis Chavez, who directs the National Opportunity Program in San Diego. He's not qualified to speak on every issue, but he's not too bad on immigration.

He went in putting out press releases, dipping in to telephone calls. Baca and the CCR have a reputation for being at the head, convenient sources of quotes for news stories. About a month ago I called the Chicano Federation, the community service group, to request an interview with executive director Joe Moreno. A secretary answered. "Mr. Moreno can't be right now," she said. I gave my name and telephone number and told her I was a reporter. "Oh, make your way in to talk to Herman," she said. "Do you know Herman?"

He was ten years old when he took the Greyhound bus to join his father and mother in National City. They'd left him with his grandmother in Los Angeles, New Mexico, the family home for four generations. Nick Baca, a plasterer, had left for Oscar Canelo on the bus; the time had no electricity, the heavy work was done by livestock and windmills, and household water was fetched from an outdoor pump. Sometimes by a toddler who lived in fear (as Baca was) of the ferocious backyard rooster. The Rio Grande could be seen from the edge of town, and the slopes of the high, rocky valley were perennially shadowed with pum. In the winter the men worked in nearby Albuquerque, and in the summer most families raised crops. "I was happy," said Baca the other day in the darkness of his print shop, which smelled of hyposulfite. "There weren't a lot of what you would call urban pressures. Everybody had a role. Mine was chopping wood, carrying water, bringing in eggs, and doing what I was told."

The family resented in a house across from McKinley Avenue in National City's Oldtown. Today the house stands about forty feet from the river green embankment of Interstate 5, but at the time it was part of an ordinary Mexican American neighborhood, where Herman spent an ordinary adolescence. He basked in the *freedom* of the streets after school, and sometimes missed a school day altogether when one of the local slaughterhouses needed boys to load cowhides on a plow horse, bound for some distant town.

Reading *Times* and *Newsweek* during study hall was one of his favorite pastimes at Sweetwater High. He never intended to enter university—he says his counselors didn't encourage him—and although he resents the system that guided him and his friends to wood shop, auto shop, and metal shop, he never objected at the time. He graduated in 1961 with a diploma and a 1952 Ford.

His car qualified him for employment delivering blueprints for Graphic Trades Company in National City. He stayed four years, working his way into the back shop and eventually leaving the business at the printing trade. Meanwhile, he'd married Bobbie Watts, seventeen, an Anglo girl he'd met after his family moved out of Oldtown and bought a house on the west side. Their first child was born in 1964, when Baca, twenty-one, was on his way to becoming a conventionally successful young man. He left Graphic Trades for a higher-paying job as a cameraman at Merit Printers in Imperial Beach, where he stayed two years, learning on his own time to operate a commercial press. Unknown to his employers, he asked the National Labor Relations Board to review the firm's books to determine if the employees were eligible to form a union. They weren't. Soon Baca was looking for another job. He says he was fired, his employers—Rex M. Foster and Jake Innings—saying he quit. In any case, he worked for a number of shops during the next four years, impressing his employers—even Tom Ridley—as a steady and competent worker whose ambition was to open his own shop.

"Back then I saw myself as an individual who had 'made it,'" Baca said the other day. "I had come out of a barrio-type environment, and out of all the friends I grew up with, a couple were already dead, a couple were in jail, and some had gone

over to Vietnam and were just getting back, while I'd started as a delivery boy and had worked myself up to printer. I was even driving the car of the Year—a 1968 Pontiac LeMans. This was the year in which he got involved with politics. He volunteered as a block captain to underwrite votes for the president to be Richard Nixon. "I was so surprised that Herman worked for Nixon," said Charlie Vazquez, a friend from high school and now a member of the CCR. "We grew up in the tradition of our parents. We were Democrats, but basically conservative. We didn't know what the world was like. You could say we didn't know any better."

His recent political interest drew Baca to the Mexican American Political Association, which then was concerned with representing Mexican Americans to vote and with teaching them the basics of the political system. A charter member, Baca became the group's president in 1969, just at the time that Mexican Americans in National City were beginning to swing elections. Eric Azcona won a seat on the Sweetwater High School District Board, the first Mexican American to do so, and Oscar Canelo on the board of the National City Elementary School District. "We started to feel confident," said Luis Navidad, also a charter member of MAPA, "and confidence was something new for Chicanos in politics."

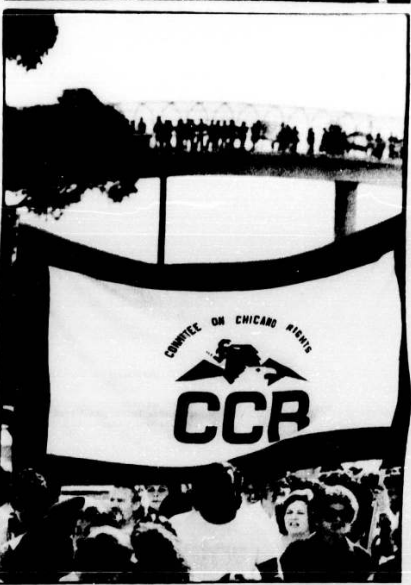
Something new for Baca at the time was his social attitude, which was less materialistic. "I had thought that my minor achievement—being a self-made man—was something spectacular," he said. "But it didn't mean anything. Some people I had met got a little bit of money and change their name from Montez to Montoya, or some people tell you that they never eat Mexican food anymore—nothing for them but roast beef. That's crazy. If you're Mexican, that's it and there's no denying it."

Between 1968 and 1970 Baca became, in his own words, educated and politicized. He said, "When you're a kid, you accept the conditioning. We used to think that if the police didn't stop us at least twice a week, then they didn't care about us. We never questioned why they were always stopping us. And what we're doing now, in the Chicano movement, is shoving and saying, 'I'm through with all that conditioning.'"

As a born again Chicano, so to speak, Baca volunteered to lead Pete Chacon in 1970, when the school teacher entered the Democratic primary for the state assembly seat of south central San Diego. Bumping in some friends from MAPA, Baca took charge of Chacon's Logan Heights office, where, despite a lack of money, he managed to execute a series of jobs and arrangements. The campaign went so well that days before the election Chacon escaped from his position as an underdog, his victory in the primary was not so much a surprise as it was a relief. The surprise was hearing Baca tell a few friends on election night that he was dropping out of the runoff campaign. No one close to Chacon—not attorney Ramon Castro or Dr. Gil Oddo, who were co-chairmen of the runoff campaign, nor aide Jose Diaz—said that Baca was asked to leave. Diaz said, rather, that Baca had urged Chacon to run an ethnic campaign—playing up his Chicano background—which Chacon refused to do. His opponent was former San Diego Councilman Tom Horn, who was indicted just before the election in a scandal involving the Yellow Cab Company. Chacon, who'd run a "struggle" campaign, was boosted into office and became San Diego's first Chicano assemblyman.

Baca's associates viewed his victory in the primary as a good bye kiss from the Democratic Party. "After we won, the party came in and said, 'Get rid of the radicals,' meaning us," said Vazquez. "For us, the Chacon election was the turning point away from traditional party politics."

Now Baca belongs to an unofficial party that exists only in name: La Raza Unida. He votes in every election, but is the kind of voter who, when he was given a choice between Gerald Ford and Jimmy Carter, decided "not to vote for either of the two evils."



(continued on page 11)



HERMAN BACA

(continued from page 9)

Baca himself has said he won't run for political office, which in National City is like a blind man saying he won't become an optometrist after all. Baca is dead politically. But his political soul lives, he builds on defeat. After leaving Chacon's campaign, he helped organize the Ad Hoc Committee on Chicano Rights, a coalition

of local Chicano leaders, who were united in a jangling way, like keys on a ring. The group's purpose was to speak with one voice on issues concerning all Chicanos. The voice turned out to be Baca's. As chairman of the Ad Hoc Committee, Baca transformed it by lack or veiled design into a fixture around himself.

In 1974 a Chicano youth named Tato Rivera was shot while fleeing a policeman in National City. Baca's print shop in the weeks following the incident. They wanted to join the Ad Hoc Committee, which staged a special election against the city council for refusing, at first, to reveal the policeman's name (Craig Short). It was a showcase election in which the Ad Hoc

Committee, sponsoring as candidates the well-known Oscar Canelo and Jess Ramirez, fell right off the platform, having drawn the whole county's attention, then losing by a margin of two to one. Baca could not deliver the votes, and he still can't. Last year, when San Diego Councilman Jess Haro was imprisoned (for evading customs taxes), Baca called a "community convention" to nominate his successor. Of course the San Diego City Council was going to choose a successor on its own, but Baca declared that the council was "not going to be able to ignore" the convention's choice. It did seem likely that the council would appoint a Mexican-American to replace Haro, the first Hispanic councilman in the city's

history. But the council instead chose Lucy Killea (who speaks Spanish), and Baca declared a boycott of her office until the primary election this September. Killea speaks of that boycott as if it never really happened. "It would not have bothered me because Herman lives in National City," she said one day during the council's lunch break. "He's not a resident of San Diego, much less of my district."

What Baca dragged out of the minuscule election in National City was a permanent committee capable of staging a "community convention." (Killea spoke at that convention and "enjoyed it very much.") The Ad Hoc, part of the committee's name has fallen away, and today, with forty members, the group still attracts a few fresh volunteers. Among them: Dave

Ordo, son of the political scientist who took Baca's job on Chacon's campaign. Even the problems in Baca's home and business seem to have settled themselves in a way that accommodates him as spokesman for the committee. His marriage dissolved in 1972; Baca kept his two sons and his Cat of the Year, and two years later he married a Chicana he'd met at a conference on immigration. His business appears to exist for the committee and not for his profit, so that people who detect his politics have to admit that he does not use his notoriety as a feedbag. He said his income last year was \$6000, and whether that's true or not, it's certain that his business is slow. He seldom prints more than half a day at a time.

Because his organization is self-supporting, Baca usually has a bad word for his former activists, especially Chicanos, who have merged their community involvement with a government job. (A line from one of his speeches, "Remember the War on Poverty? I yndon Johnson paid all the activists to shut up, and the next thing you heard, no more poverty.") Anger Baretto was the president of the Mexican American Political Association after Baca, and today he

(continued on page 40)

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Restaurants

Friday's Child



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Price Range: Most individual items under five dollars.
Hours: Open daily, 11:00 a.m. to 2:00 a.m. Kitchen closes at 1:00 a.m.

Dear John Travolta

Luvah! This is not a dear John letter. I'm writing you because I'm in a hurry, and I couldn't phone you. It's not a joke, I've got honest to goodness laryngitis. Why? Because, Johnny, I was scouting the field for places to take you. I mean, I know you can hardly hear it when people recognize you and cry, *Saturday Night Fever!* So I thought we would have our moment to moment on Friday night. And where else except in Mission Valley, at the newest in town, T.G.I. Friday's, which, as every school person knows, means thank God it's time for a pick up, or a pick me up, or whichever comes first.

You remember, Johnny, how I explained to you that Mission Valley has become the center for San Diego's church. Downtown is dead town and La Jolla's Prospect Street restaurant row attracts the self-conscious new rich and the stand old. But the lumpy-looking and hopefuls are bumper to bumper down the Valley. Don't tell anyone, dear, but I really enjoyed the gas shortage. People stayed close to home and you could almost listen to the silences instead of the steady whine of automobiles. But like rain on a summer's night, the crisis seems to have left little trace, and last Friday cars were grinding into the Valley as of old.

When my friend and I arrived, he dropped me off in front and drove off, lost in a sea of asphalt, in search of parking. He finally dropped anchor in the unpaved boonies a quarter mile away. The time was 6:30 p.m. It was hot and dry outside, but inside — if you could get inside — it was dark and noisy. One of my other friends made a reservation for dinner and was told we would have an hour's wait for a table. So we queened up dutifully — at any hour on Friday you have to stand in line just to be admitted to the bar, and the cluster of people snaked around to the side of the building. What did we see while waiting? Men and women of every age, size, shape, description. People come in pairs, two women, two men, or they come in fours. That's not to say that there aren't any couples, because there are. But it's Friday night, right? And the name of the place is Friday's, right? And people are both thirsty and hungry for you know what, right?

As the line for admission to the bar inched forward and we slowly approached the door, the men inside stood ogling the female prospects, and far from casting

their eyes demurely to the ground, the women ogled right back. At last we got inside. Five were in our party and we had to accustom ourselves to the dim. Talk about noise! Music blared; every time someone gave a handsome tip, the bartender rang a ship's bell, and people were packed groin to groin, shouting at one another to be heard.

"There's no one here I'd like to go home with."

"I live in Imperial Beach. When you drive out there, you just have to get used to living all the time. I mean all the time."

"The truth. You have to tell me the truth. That's what it's all about. Speaking the truth."

"Please. Don't talk to me. I come here because I want to be alone."

"None. What noise? Me and my buddies, we don't hear a thing."

"I just turned twenty one and I told my boyfriends, I told him, I said, 'Let's go out and have a Pink Lady.'"

"Someone told me there's more bunbuns in Mission Valley than downtown. You see the police cars outside? They ain't looking for double parkers. The girls are called VGS, get it?"

In case you're wondering about the decor, Johnny, it's Southern California mudsuck to the max, a little bit of every thing: stained glass inserts in the ceiling; antique knickknacks fastened to nearly every flat surface; steps that go up to the bar, which dominates the room; steps that go above the bar where people sit and dine. If you're having a drink, you can count on standing up to do it; seats at the bar are scarce. When you place your glass above the rail of the bar pit, you are virtually in the salad of someone eating alone. No one seems to mind.

One hour after our reservation had been taken, our name was scrawled on a loudspeaker. Guess where we got a table? In a so-called quiet room, a narrow section

partitioned off from the main hall, where we fronted the parking lot and could watch the crowd line up. We tested our feet and studied the menu. It's done up like a child's notebook, with a mottled black and white cover and a spiral binding. It's sixteen pages long, all in script, with doodles along the edges of the paper. If you really wanted to read it through before the kitchen closed, you'd have to take a special speed reading course. Almost every page had a "Friday's item: appetizer, burger, shrimp, salad. We threw ourselves at the mercy of our waitress, Wendy, who had traveled here from Connecticut only two months ago. Wendy was dressed like a candy stripper, to match the pink and white tablecloths and place mats, which were made of paper and had the days of the week printed on them. She had an open, sunny face and a high voice. Wendy crouched down beside us in the hope that we could hear her better from below, and when we ordered several of her suggestions, she cried out, "Oh, this is so fun!"

We began with two appetizers, which are large enough for entrees: potato skins, consisting of skins that are deep-fried and filled with caudal cheese and crumbled bacon that you dip into sour cream (the cheddar cheese and bacon costs \$1.95 above the price of \$1.95 for the skins), and bean and cheese nachos (\$2.95). The skins were served within fifteen minutes, and were excellent, the best item in the house. But we waited for the rest, including the nachos, for at least forty minutes more. Two had about the nachos — they were two spicy from the jalapenos, and few of us could eat them.

The dinner plates, when they finally arrived, were small and they overflowed with lettuce leaves. This makes the portions appear larger than they really are. The best of the entrees was the cream-of-artichoke omelet, made with four eggs, lots of crab meat, and served with New York style

hashbrowns and a roasted English muffin (\$3.95). My burger came with french fries and one onion ring. The meat was fried and of mammoth size (\$4.95). One of my friends had a chicken salad with black walnut that had become a mayonnaise for my taste (\$4.95), and another had nachos, beans and steak on a stick, which was so tough with tendons that you could hardly chew it (\$5.95). They were very generous with the potatoes — skinned, fried, baked, baked.

Apart from the nachos and the steak, the biggest disappointment was the spinach salad. It looked absolutely gorgeous, and not only served five of us handsily, but could have accommodated even a sixth person. But the so-called tangy dressing was so sweet that it made it difficult to enjoy the greens, the fresh mushrooms, artichoke hearts, avocado, and crumbled bacon. I actually complained about the dressing, and by the time I got some house dressing, we were all too full to have more. Then there was the matter of price.

\$4.95 for spinach salad. That's a lot of hay for a big bowl of sweet greens, huh, Johnny?

Between 9:15 and 9:30 p.m., the line outside had doubled, but promptly on the half hour, those who apparently had lined elsewhere came for a drink and a look. Shortly before ten, we had our cheese cake served to us — allegedly imported from New York — and as one of our party aptly commented, it suffered from jet lag. One bite was enough. It tasted as if it had been refrigerated two long trips.

As a memento, I made my way to the ladies' room. How did I do it? Slowly, of course. Our pal Sly Stallone could have filmed *Rocky* by going through this way. Wendy was dressed like a candy stripper, through this special meat market. There was a man in a blazer who wore no shirt underneath and women in Dynasty coats who seemed to wear their breasts, and men with the Belafonte cleavage, and women with tube tops. Almost every lady clattered around in those strapless, seldom-seen Manxman de Sade shoes. In the ladies' room, women were brushing their hair, applying fresh mascara, and blushing their cheeks with hairy brushes.

We left three and a half hours after we arrived. I was exhausted from the noise and from shouting to be heard. The male receptionist told me that on weeknights the crowd don't get down until 1:00 a.m., but that during the week it's quiet by nine. As we departed, a man in a tuxedo, attached to a business suit, turned to his friend who was similarly dressed and commented, "It's a dog-eat-dog world to the max."

And he hadn't even tasted the stringy steak and the sweet salad. Maybe the people don't go to T.G.I. Friday's for food after all. There are thirty such establishments across the country, but Johnny dear, they just don't play out soap. As soon as my voice recovered from the strain, I'll call you and sing it.

Bubbly Kisses,

Elanor

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There was plenty of activity outside the shack. It was about 10:30 and the sun was still climbing. Other student jumpers stood around and smoked cigarettes and prattled and laughed nervously. They looked up and around and seemed to drink in every detail. Experienced jumpers and skydivers, buckled and strapped into their equipment, marched about purposefully in baggy, multicolored jumpsuits. Extra material at the arms and legs assisted them

chutes used by students at Borderland were Army Surplus and bought at auction. Tucker assured us that the surplus parachutes to be strapped onto our backs that afternoon were totally safe and reliable. Further, he said, hands on his hips, the silver rims of his planes' landing in the sun, every chute was packed according to strict F.A.A. requirements by fully licensed riggers. We would jump from 4000 feet at an air speed of approximately sixty five miles per hour. We would be hooked to the plane by a nylon strap called a static line, which would line open our

assigned to flights. But Ron and I would be together on load number five. Inside the shack we selected a pair of overalls and a "Mac West," a flotation vest. A battered blue pickup drove up, crumpling to a stop in the dust and gravel beside the shack. Two boys tossed a few dozen clothes, helmets, and pairs of scuffed-up leather boots from the bed of the truck. Like so many bales of hay. The students stepped from the shack in their cotton overalls and orange Mac Wests to survey the pean on the ground. People picked through the piles to find the right size boot. But sat on

James P. McDonald, the director, phoned, after discussion of Henderson, at

It was time. We were suddenly draped, the boys in the back hall cap, when the school bus, with all seats to the airplane. He finished, draped in, wrapped down, we returned and picked one another playfully and laughingly one. I hope from tonight, the theatre. Every and Rose. The pilot, staff of the cinema and the passengers.

"Get in the chow!" I swung around and bump on my feet dangling from the ceiling. "Get in!" The pilot came back on the power, closing the place. "Climb out!" One foot on a dark metal step, the other on the wheel. I grabbed the wing strut. The wind whistled around my helmet. I was ready to move through my jet, not to whatever was on the other side. "Go!" I pushed back off the strut and arched my back and ventrained my count against the low howl of the wind. I was alone in the silent blue sky.

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Basic Bach



Charles Ketcham

CHRISTOPHER SCHNEIDER

The San Diego Master Choral, under the direction of Charles Ketcham and

stylistic choices. Having taken these choices into account, however, one could find much in the group's performance that was admirable.

The main problem was that Mr. Ketcham, in his conducting, tended to treat Bach like a Romantic composer. Last year's baroque performance by Mr. Ketcham and the Master Choral could easily have been called "The Saint Matthew Passion, by Johannes Brahms." The slightest suggestion of sadness in any part of the music was an inevitable cue to turn it into a stately, heavy funeral march. Ketcham would pile strings upon strings as if he were adding fudge to a particularly deadly sundae; the tone of the string players singing with endless legato. The air was so thick with musical *Wohlfahrt*; you could cut it with an axe.

Luckily for this year's audience, the text of the mass is less dramatic than that of either of the Passions, thus giving Mr. Ketcham less opportunity to reach heights of emotionalism. Only in the "Et crucifixus" and the "Agnus dei" did the pace become ponderous. (In the latter it was unclear whether Mr. Ketcham or mezzo soloist Marne Clark chose to keep slowing down, in any case, when the lamb of God suffered to take away the sins of the world, so did we.) Save for these instances, Mr. Ketcham's tempi were judicious, fast more often than not, and brilliant. The surplus of strings, however, had not changed. There's no excuse for having two basses and three cellos playing the continuo line; this produces a heavy, torpid sound.

There were 101 names listed for the singers in the Master Choral. An ideal performance of the mass would, I suppose, have half that number, and the treble parts would be sung by boys. But the Choral is the Choral, and it was they, after all, who were performing. They sang very well. Their sound was huge and impressive. Most of the entrances were solid. I only remember the syncretized fugue cantatas in the "Et in terra pax" to have

been unsure. Occasionally some of the long sixteenth-note melismas were somewhat blurred—for instance in the "Cum sancto spiritu" fugue, which leaves the voices exposed. But for the most part the articulation of their notes was very clean.

The standard edition of Bach lists the mass as having five soloists: standard quartet plus an additional soprano. Mr. Ketcham used four soloists, with the mezzo singing both the second soprano and alto parts. Miss Clark sounded much more comfortable in the soprano material. When she could sing loud and high, her voice was shining. Her "Landamus te" was a particular success. But Miss Clark's lower range was murky and undistinguished. Her vocal placement turned odd whenever she tried to sing softly; it was too covered and not placed sufficiently forward. Pauline Tweed had beautiful tone and an exceptionally smooth legato, as one could have predicted from last year's Matthew Passion, she was a joy. Tenor Leonard Johnson was the worst of the lot. He belted out the music in a loud Italianate manner with a vast wobble. The writing calls for the smoothness and grace of a Leopold Simoneau; what we got was Carlo Bini on an off night. The two bass arias call for different types of voices, the first a true bass and the second a high baritone. The old Karl Richter recording actually uses two singers. In the first aria, "Quoniam tu solus sanctus," Christopher Lindbloom's singing was rough and choppy, but for the second one, "Et in spiritum sanctum," his voice blossomed forth with a Fischer-Dieskau-like suavity.

The performance of the Bach mass by Charles Ketcham and the Master Choral was a traditional one. I'm not wildly enthusiastic about a tradition that insists on anachronistically big and heavy performances of Bach. The choir and orchestra were much too large—the latter especially in the solo numbers, which should have sounded like chamber music. But given the confines of that Romantic tradition, their performances were excellent. ()

City Lights



Bob Robinson

(continued from page 3) on the case together: for ten and twelve hours a day, when they would think and act almost as one. "During the trial," Davis says, "there were times when I'd watch Bob pick up on something one of the witnesses would say. He'd pick up his pen and start writing me a note, but by the time he did, I already knew what he meant. We were able to communicate without words."

The district attorney's plans to go after Smith became general knowledge in August, 1975, when Davis filed a motion in federal court asking for access to federal grand jury testimony in the investigation of Smith. "That was the first public disclosure of our investigation," Davis says.

The press really jumped on it. By the time I got back to my office after filing the motion, Woody Lockwood [Herbert Lockwood, a reporter for the *Daily Transcript*] was already on the phone. "Soon after Miller's office publicly acknowledged its intentions, C. Arnold Smith threatened that the prosecution would 'get knocked on its ear,'" Davis took the warning seriously. "It was like Smith said, 'We didn't know what we were doing. I owe a lot to Tom Sheridan. He taught me some tough lessons.'"

The edification of Davis and Robinson began immediately. First they won their attempt to get transcripts of the grand jury testimony. Then they had to return them when Sheridan proved successfully his argument before an appeals court. Soon after that, the late Supreme Court Justice William O. Douglas denied Davis's urgent request, upheld Sheridan's victory at the appellate level, and the transcripts were kept secret. Davis and Robinson



Judge Robert Conyers

finally secured the rights to the Smith files when the Supreme Court thwarted Sheridan and overturned Douglas's ruling. Several months later, in December of 1975, the county grand jury delivered the first of its indictments; sixty-four charges were eventually brought against Smith. The district attorney's office had disposed of the case quickly, when Smith offered to plead "no contest" to the counts on the condition that he not serve a jail term. But Miller, Davis, and Robinson rejected the offer, preferring instead to allow the judge a free hand in sentencing in the event of a conviction. Besides, Miller was determined to send Smith to jail.

Settling in for a protracted fight, Sheridan consumed more than two years with elaborate and persuasive personal motions, and by March of 1978 had whittled the number of charges against his client from sixty-four to eight. Davis and Robinson were being badly outnumbered by the crafty Sheridan. "He came damn close to winning the whole thing," Davis now admits.

"But we got stronger as we went along." The situation was slow to improve, however, even when the case finally came to trial last August. Witnesses did not produce the kind of evidence hoped for by the prosecution, and Davis and Robinson, trying their first fraud case, continued to lose ground to Sheridan. Smith himself did not fail to make an impression in the courtroom.

"He always sat there, calmly and quietly," Davis recounts. "Superficially at least, he seemed like just a courtly old guy. He made a point of opening the courtroom doors for the ladies on the jury."

If there was a turning point in

the Smith trial, it may have come with the testimony in January of Myra Jean Smith, widow of the defendant's son. Mrs. Smith was once president of one of Smith's key companies, Sovereign State Capital. Davis suspects that her floundering performance on the witness stand, in which she revealed a startling ignorance of Sovereign State's business (at one point she said, "I think I may have been president"), had a dramatic effect on the jury. He believes the jury also took note that day of the absence of Mrs. Smith's father-in-law, C. Arnold Smith's presence might have been a comforting factor in Mrs. Smith's difficult time in court, but he wasn't there. He was in Miami at Super Bowl XII, having forsaken the Sheridan-Davis battle for Pittsburgh Dallas.

Another key bit of testimony that may have subtly influenced the jury was that of Ken Rundlett, a Smith attorney. Rundlett had prepared tax returns for Smith in 1973 and 1974, and had often accompanied his employer to the U.S. National Bank vault.

"I asked him if he'd seen any documents when he went into the vault," recalls Davis, "and he said he never saw anything there. I stopped talking and he went on about all the things he didn't see in the vault. He didn't see any documents, he said he never even saw Mrs. Smith's hat in the vault. He went on for about five minutes about all the things he didn't see in the vault. Things like that can score points with a jury."

From the time Davis began the Smith case, he spent long hours away from home. He seldom saw his two children, Mark and Lisa, for more than a few minutes a day, and he rarely had dinner at home with his family. "I was an absentee

husband and father," he says, "but what was the alternative? I was a defendant in a fraud case, I was in the middle of a process because my teachers and I had to do a lot of things that I normally would have taken care of."

Bob and I tried to pace ourselves, but by the end of the trial, we were just exhausted. We'd be in the office early, talking with witnesses. Then we'd be in court, and after that we'd be back in the office, going over what happened in court that day. I'd get home about eight, talk with Penny for a while, and then go to sleep. I had to be in bed early in order to be up at 5:00 a.m."

C. Arnold Smith, always supremely confident, had hoped that his case would go to the jury on March 15, his eighteenth birthday. Davis and Robinson had hoped to take a long break, but about two months before the end of the trial he was offered and subsequently accepted a job with the downtown law firm of Harrison and Watson. Smith went to his Florida home, but then he will return to work, though slowly at first. It won't be easy, he says, leaving the district attorney's office after ten years. "You feel you're performing a service for the public. It's exciting and enjoyable. But after this trial, I don't see myself going back to rapists, murderers, and kidnappers. There will never be another Smith case to come along."

Indeed, the C. Arnold Smith case was unprecedented in the county's history. It cost taxpayers more than a million dollars (excluding the cost of trials at other judicial levels, which increased that figure considerably), and it was by far the most time consuming. The end came the morning of May 1st, a Thursday. Davis, Robinson, Sheridan, Smith, and a courtroom full of reporters and camera operators gathered before Judge Robert Conyers as he pronounced sentence. In a departure from his years of disinterested observation of the proceedings, Judge Conyers ended his remarks with this statement:

"The jury, by its verdict, found Mr. Smith was a crook, and that's my verdict," says Steven Davis. "I felt like standing up and cheering." D I

about Smith that I can help but admit, such as his confidence in doing his job, his integrity, his honesty. But the way he totally dominated this city. It would be like the kind of place that he had a total hold on it. I do hope that he took the best this county had to offer, but he didn't feel like giving his taxes. He was corrupt. It's important that Smith serve some time in jail. I don't think I can leave this city. I can understand his desire to get out of jail. I think it's pride more than anything else."

Over the years spent on the Smith case, Davis and Robinson accrued more than three months vacation time each. Robinson is taking the summer off before returning to the district attorney's office and is currently in Florida. Davis had similarly planned to take a long break, but about two months before the end of the trial he was offered and subsequently accepted a job with the downtown law firm of Harrison and Watson. Smith went to his Florida home, but then he will return to work, though slowly at first. It won't be easy, he says, leaving the district attorney's office after ten years. "You feel you're performing a service for the public. It's exciting and enjoyable. But after this trial, I don't see myself going back to rapists, murderers, and kidnappers. There will never be another Smith case to come along."

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—Tramette Delaney and Dan Tregoboff

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READER'S GUIDE TO LOCAL EVENTS

A contribution to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8082, San Diego, CA 92108.

One of Tito Caporale's innovations, when he became general director of the San Diego Opera, was to institute a summer Verdi Festival, the aim of which is to present all the great Italian master's works over a series of years. The Festival is now well established, and next summer's productions have already been announced: *Il Trovatore* and *Giovanni Maria*. That will be a program that puts one of Verdi's best known, middle period masterpieces with a much more rarely performed work from the composer's youth. The present installment of the Festival, beginning tomorrow, June 22, offers the same kind of pairing: *La Traviata*, which everyone knows, and *I Lombardi alla Prima Crociata*, which is familiar to very few opera-goers.



Cristina Deaikov

The opera is very rarely performed that San Diegoans ought to welcome a production of it. Even more welcome is a production with two international stars: soprano Cristina Deaikov and tenor Carlo Bergogni. Bergogni, especially, is one of the best known opera singers in the world. He has made numerous recordings, and for many years has been one of the few really revered tenors in America and Europe. His appearance in San Diego will mark the first time a tenor of his stature has sung here.

Tito Caporale will be the stage director for *I Lombardi*, and the sets will be by Mario Vanrelli, whose sets for *La Traviata* and last year's *Love for Three Oranges* have been so admired.



Carlo Bergogni

The other offering this summer is *La Traviata*. Verdi's superb version of the Camille story. It, too, is Romantic in dramatic style, though far less extravagant and exotic than *I Lombardi*. The setting is contemporary rather than historical, there is less realistic portrayal of modern society (particularly the upper middle class and the demimonde), and the focus of the story is a believable conflict between love and social prejudice, young Alfredo, in love with a lady of great charm and easy virtue, against the will of his strait-laced father. Verdi's musical inventiveness is at its height in this work of his middle period: brilliance, ardor, pathos—all are mixed together in a flawless piece of musical theater.

As the heroine—"La travata," herself ("she who has gone off the track")—the San Diego production boasts soprano Dana Sivers, who made such a good impression in her recent performance as Nedda in the San Diego Opera's *Pastoralia*. Her lover, Alfredo, will be sung by Vittorio Terranova, an Italian tenor who has sung in America chiefly at the New York Opera. The lover's father will be sung by baritone John Buehler, familiar to devotees of the San Diego Opera from his recent triple-decker performance in *La Traviata*, with Beverly Sills. For subscribers to the Festival, there will be an added treat: a Gala Verdi Concert with Dana Sivers, Carlo Bergogni, and the San Diego Opera Chorus. The unique all-Verdi program will include selections from many of the composer's best-loved works as well as a series of rarely heard "Romance Songs," performed by the famous soloists. The San Diego Opera Chorus will perform a number of the most famous choruses from Verdi operas.

Dates for the Verdi Festival are as follows: *I Lombardi* will be performed three times—Friday, June 22 at 8:00 p.m.; Sunday, June 24 at 2:30 p.m.; and Saturday, June 30 at 8:00 p.m. The performances of *La Traviata* will be Friday, June 29 at 8:00 p.m.; Sunday, July 1 at 2:30 p.m.; and Saturday, July 7 at 8:00 p.m. The Gala Verdi Concert, open only to Verdi Festival subscribers, will take place Thursday evening, June 28, at 8:00 p.m. For further information, call the San Diego Opera at 332-7636.

—Thomas Arne

Sports

Fun Run #4, a three mile course for women and men will be held Thursday, June 21, beginning at 9 p.m. Mission Hill Information Center, 274-4144.

Youth Tennis Tournament, sponsored by the Northwest YMC-A and the Torrey Pines Rotary Club, will feature single elimination competition in girls and boys singles, Monday, June 18 through Saturday, June 21, all day, Northwest YMC-A, 8155 Cliffside Avenue, La Jolla, 451-1403.

Fourth Annual Peninsula Run, an 8 mile event for men and women sponsored by the San Diego Park and Recreation Department and San Diego Sports Digest, will be held Sunday, June 24, 7 a.m., beginning at the Star of India on Harbor Drive and Ash Street and finishing at the Cabrillo Monument, 246-7177.

Over-The-Line, the seventh annual "Eat Out" restaurant tournament will take place Sunday, June 24, 10 a.m. to 4 p.m., Mission's Point, West Mission Bay Drive, Mission Beach, 488-0634.

Third Annual Big Deal Mission Bay Inner Tube Race, featuring various categories such as Super Splash and Thunder Tube, will take place Sunday, June 24, noon, Crown Point Shores, 276-2800.

Soccer Soccer, the first place San Diego Soccer will play host to the Denver Express of the Central Division on Thursday, June 21, 7:30 p.m., and plays in an international exhibition game with the Kaiserlautern team from Germany on Sunday, June 24, 6 p.m., San Diego Stadium, 280-CAKAL.

With the television networks nourishing a counterbalance of pseudosophistication in their baseball announcers, the old style sports broadcasters of the golden days of radio are becoming an endangered species. We now have color commentators, personalities, and former athletes in the booth, their bubble punctured by meaningless statistics (percentage with men in scoring position against left-hander on the road). There is one baseball program, however, that still retains vestiges of the lamented straight talk of yesteryear. It is *This Week in Baseball*, narrated by Mel Allen. A syndicated program whose format is primarily documentation, *This Week in Baseball* offers its audience an overview of news and highlights on the diamond over the previous seven days. All the great action one reads about in the daily sports page is concentrated into a thirty-minute capsule, rarely anything of significance overlooked. When you hear about Dave Parker crashing into Steve Yeager at the plate, the 24-23 Philadelphia-Chicago game, or a triple play you can count on seeing on TV this week. Also included in the program (remnants of radio and early TV) is the "Volkswagen Quiz" which usually contains some rare vintage footage, the "Gleite Special," which chooses a player of the week, a spotlight on a team in the midst of a surge, and a comedy collage that puts the "Baseball Fever" cartoon by "Cal" to shame. This latter feature has included misspelled fly balls, collisions in the outfield, pitchers dropping the ball, commentaries on stretch, and batters in the on-deck circle unable to shake the doughnut weight of their bats. Last week's segment featured Otis Smith as he stole second base and was then tagged out while walking back to first, after already thinking the ball had foul-tipped the ball.

While the film footage alone outshines most fanatics, it's Allen who brings the pace and adds the color. In fact, he is a colorful, unfettered, anachronistic baseball jargon and not the right emotional tone. Allen craves text that nicely complements the exciting film clips. One can easily imagine him leaning over the press box, make in one hand, binoculars in the other, with his shoulders rolled up, his polka-dot bowtie undone, and his footies cocked rakishly on the side of his head. Allen loves exploring these clichés, as he does nicknames and

Pader. Baseball, the Atlanta Braves will come to town for a two game series with the Pads, Wednesday, June 27, 7 p.m.; and Thursday, June 28, 1 p.m. San Diego Stadium, 283-4494.

Bicycle Races will be held Tuesday, through August 31, 6 p.m., San Diego Velodrome, Morley Field, Balboa Park, 298-1570.

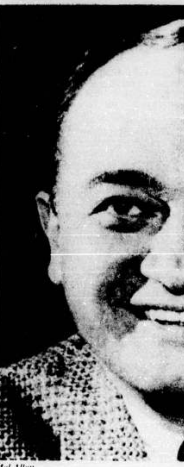
Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Hostels, Saturdays, beginning at 10 a.m., Organ Pavilion, Balboa Park, 234-3330.

"The San Diego Jazz Singer Series" will continue with vocalists Margaret Dayo accompanied by pianist Carl Evans, Jr. and bassist Randy Ward, Monday, June 25, 8 p.m., Second Avenue Theatre, 865 Second Avenue, downtown, 233-0141 or 246-4025.

An Evening of Classical and Folk Harp will be presented by Nancy Kay on Tuesday, June 26, 7:30 p.m., The Rockwolds, Vineyard Center, Suite 1, 1523 East Valley Parkway, Escondido, 341-9079.

Benefit Concert for the Civic Youth Orchestra will be presented by the Guernsey Trio, which will perform two to 21, 7:30 p.m., and plays in an international exhibition game with the Kaiserlautern team from Germany on Sunday, June 24, 6 p.m., San Diego Stadium, 280-CAKAL.

—Greg Kahn



Mel Allen

baseball slang. In one breath, he can cratically depict the Cardinals as the Redbirds, the St. Louis Blues, St. Lou, and the Spirit of St. Louis. And he's not averse to that extinct style of "talkin'" to the players in the clips. As Gary Maddox rapidly approached the center field wall for an attempted home-run, Allen yelled out, "Watch out for that truck." Better luck next time, Gary.

At times when CBS perpetuates gabs about what a great father and citizen Thurman Munson is while a two step dramatically unfolds on the field, and Mark

Film

"Escape From the Planet of the Apes" will be screened Thursday and Friday, June 21 and 22, noon, room 232, June Arts Hall, Government College, 111 Canon, 465-1700 x321.

"Song of the Canary", a documentary on occupational safety and health issues, will be presented by the National Lawyers Guild as part of its "Women and the Law" series, Friday, June 22, 7:30 p.m., Las Hermanas Women's Cultural Center and Coffeehouse, 4203 Wabash Avenue, 283-7510.

Skidding, a film about a documentary which will be shown Saturday and Sunday, June 24 and 25, 10:30 and 3 p.m., Natural History Museum auditorium, Balboa Park, 232-1821.

"Olivier", a British musical based on Dickens' "Oliver Twist," will be shown Saturday, June 23, 3 p.m., and Sunday, June 24, 6 p.m., Temple Auditorium, San Diego Museum of Art, Balboa Park, 232-2911.

"Genesis", an animated film which demonstrates that the earth's crust is constantly changing, will be shown with "Phantom Limbs," daily through September 30, Balboa II, Her Space Theater, Balboa Park, 238-1168.

Benefit Concert for the Civic Youth Orchestra will be presented by the Guernsey Trio, which will perform two to 21, 7:30 p.m., and plays in an international exhibition game with the Kaiserlautern team from Germany on Sunday, June 24, 6 p.m., San Diego Stadium, 280-CAKAL.

—Greg Kahn

Galleries

Photographs of American farmers during the Depression, by Ben Shahn, will be exhibited through June 22, Jewish Community Center, 4679 54th Street, 583-3320.

"Rainbow," a recent tapestry by La Jolla fiber artist Marlene Roma, commissioned by the Mexican government, will be displayed through June 22, Federal Building, 880 Front Street, downtown.

"Illuminations," recent paintings by Dana Tolson, will be exhibited through June 29, Vagabond gallery, 1262 Kettner Boulevard, 236-1916.

Recent Photographs by Revere Schimel, whose subjects are the social landscapes of middle class homes in San Diego, will be featured in an exhibit commencing through June 30, A.C.T.E.S.S. Gallery, 3092 Goldfinch Street, Mission Hills, 296-6219.

Photographs by Marvin Silver will remain on display through June 30, Hery Fine Arts Gallery, 3837 Park Boulevard, 297-5775.

Original Works by Edward Rusch will be exhibited through June 30, lobby of the San Diego Repertory Theatre, 1620 Sixth Avenue, 321-9385.

Group Show, featuring Chinese brush paintings by Nancy Rupp, stained glass designs by Karen Moreland, and miniature ceramics by Erik Lein will open Saturday, June 23, and continue through June 30, Art Garden Gallery, 1442 Camino del Mar, Del Mar, 755-6474.

Recent Works by Gal Roberts will be featured through July 1, Renal Gallery, San Diego Museum of Art, Balboa Park, 232-2911.

Contemporary Chinese Paintings by Johnson Su-Sung Chou, executed with natural pigments on rice paper and mounted in Hong Kong silk and layers of paper, will be exhibited through July 1, San Diego Museum of Art, Balboa Park, 232-2911.

Paintings by Sylvia Govinn and Jan Colson will be exhibited through July 5, the Gossomart Gallery, Paseo Bonito, Gossomart Shopping Center, La Mesa, 466-3121.

Indonesian Art and Crafts, featuring woodcarvings, puppets, textiles, paintings, and jewelry, will be exhibited through July 14, Gallery Eight, 7464 Grand Avenue, La Jolla, 454-9781.

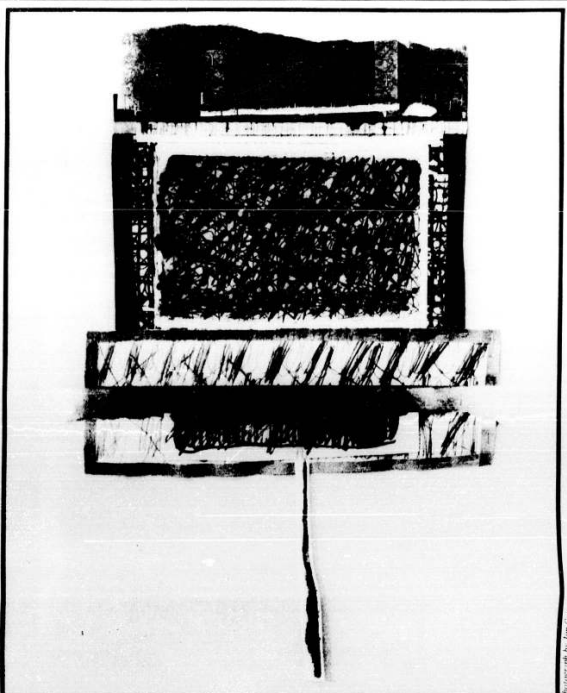
"Southern California Dream and Diary Pieces," a one woman exhibition of drawings and text by Nancy Kay Turner, will be featured through July 14, Spectrum Gallery, 8011 Goldfinch Street, Mission Hills, 295-2725.

La Jolla Artist and Painter Russell Forester will have his recent drawings, seen constructions (mixed media) on paper, and acrylic and gouache paintings on canvas exhibited through July 15, Gallery 1 and Gordon Gray Gallery, La Jolla Museum of Contemporary Art, 200 Prospect Street, 454-9717.

Hand Pulled Silk Screen Posters by Mary Urbe will be on display through July 30, Placida Gallery, 1111 Prospect Street, La Jolla, 454-6310.

"Covers and Containers," an exhibit concentrating on the functions of the objects shown, taken from the museum's Asian Decorative Arts Collection and loans, including objects from the Chinese Imperial Court, glass containers, bottles from first-century China, Persian and Japanese pen cases, Turkish prayer carpets, a Han Dynasty wine cup, and a Balinese salt bag, will continue through September 2, Galleries 4 and 5, San Diego Museum of Art, Balboa Park, 232-2911.

—Greg Kahn



Portrait of John Brodie

Recent series in the California news. Item—Rats break out in San Francisco after Dan White admitted murder of George Moscone and Harvey Milk, is convicted of manslaughter.

Item—Los Angeles City Council passes the city's first gay rights ordinance with only two dissenting votes and little public flurry. Item—San Diego City Council candidate Al Best is fired from his job several days after publicly acknowledging his homosexuality.

Gay human rights is being called in some circles "the social issue of the Eighties," what Black civil rights was to the Sixties and women's rights has been to the Seventies. This line marks the tenth anniversary of the Stonewall Rebellion, when lesbians and gay men in New York actively fought police harassment, marking the birth of the recent gay liberation movement. As part of the nationwide recognition of that event, San Diego's Gay, Lesbian, and Bisexual Community Center is sponsoring an all-day "Festival of the Arts." (Continued on Page 2)

Acquaintance between an artist and a subject, when the artist is grouped together with the subject by virtue of their sexual orientation. The development of a group of people, that which is a complex mix of two or more people, which is visible, becomes exaggerated, that which is invisible, is never known. Black people are "less," a collective phrase, and gay people are "artists." Aside from the fact that artists are already considered outsiders, it's a good idea in a largely homophobic culture, to reinforce the stereotype with an exhibition of the work of gay artists. The answer, I think, has to do precisely with visibility/invisibility, in relation to the content of a work of art. An introductory art history book will discuss, for example, the formal nature of David's use of light, its political nature as regards the Italian city states, and perhaps even its erotic evocation. But the fact that the model for the figure of David was a young man with whom David's was in love is ignored, and with it, a different interpretation of the "Is who does the gaze?" is lost.

In the exhibition at hand, the "gay content" is readily identifiable in many of the works. But what is specifically "gay content" of a piece of handmade paper, colored with dyes, or a mosaic or a traditional "gay meditation"? Probably nothing, although any work of art is elevated by the artist and the artist is judged by the sum of his or her experience. The "gay content" is a mosaic, as the mosaic of lesbians and gay men in America. I am reminded of a T-shirt that appeared during last year's national Day of the Lesbian and Gay Pride parade of Leonardo da Vinci's celebrated *Salt Fount* was written: "Would you want this man to be gay?"

The visual artists featured in the exhibition at the Michael Stamm Gallery, organized by Vernon Krieger, a gay artist, and a Balinese salt bag, will continue through September 2, Galleries 4 and 5, San Diego Museum of Art, Balboa Park, 232-2911.

Three evenings of music, video, readings, and multimedia performances, organized by Melvin Freilicher, will also take place during the exhibition, including the music of "David La Touche," Friday, June 22, 8:30 p.m., Mira (on videotape), Linda Montano (videotape), and Robert Melville (experimental fiction), Friday, June 23, 7:30 p.m., and Jean Marie Carroll (theatrical), Saturday, June 24, 8:00 p.m., at the Michael Stamm Gallery, 1442 Camino del Mar, Del Mar, 755-6474.

Gay culture—(James F. Fennell) a symposium on the relationship of the gay community to art making, will take place Sunday, July 1, 3:30 p.m., at the Michael Stamm Gallery, 1442 Camino del Mar, Del Mar, 755-6474.

The Michael Stamm Gallery is located in the penthouse above the Park Motel, 1442 Camino del Mar, Del Mar, 755-6474. Street in Hillcrest, Gallery hours, offer that the space is open to the public, 1442 Camino del Mar, Del Mar, 755-6474. Wednesday through Sunday, for more information call 755-6474.

—Christopher Knight

READER'S GUIDE TO LOCAL EVENTS

Special Events

Atreache, a series of performances and workshops sponsored by Community Arts, will continue with a bilingual, multi-media production by Nicolas de Ariston in San Diego, who will perform "Silent Incomprehension/Silencio" on Friday, June 22, 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon; and conduct a workshop on Saturday, June 23, 10 a.m. to 5 p.m., Wells Park Center, 1155 E. Madison, El Cajon. 233-0141.

Second Annual Philippine National Day Celebration, including Filipino music, folk dances, children's games, food, and speakers, will take place Saturday, June 23, 10 a.m. to 5 p.m., Kimball Park, 1405 12th Street, National City. 477-5225 or 475-1392.

Kite Flying Festival, sponsored by Benihana of Tokyo and The Kite Store, will take place Sunday, June 24, noon to 5 p.m., Ski Beach, across from Vacation Village, Mission Bay. 270-2692.

Southern California Exposition, or the Del Mar Fair, will include exhibits, displays, horse shows, livestock, carnival rides, AAU boxing, celebrity entertainment, auctions, hot air balloon race, dog derby, square dance jubilee, cow chip tossing contest, rodeo, and many other events. Thursday, June 21, through Wednesday, July 4, 9 a.m. to 10 p.m., Del Mar Fair Grounds. 755-0940.

"The Minerals of San Diego County," a permanent exhibit which includes gems and minerals from the four basic mining areas within the county, can be seen at the San Diego Natural History Museum, Balboa Park. 232-3821.

Theater

"After Theater Theater," a program of late night entertainment, will present "The Spinners" and friends, featuring Mark Wenzel, Sam Sullivan, and the Ladies of B Street, Friday and Saturday, June 22 and 23, 11:30 p.m., Marquis Public Theater, 3717 India Street. 298-8111.

"Monks of Sports Heroes," a 40-minute children's program which looks at sports heroes such as Pele, Wilma Rudolph, Jim Thorpe, Sandy Koufax, and Dr. Sammy Lee, will be presented by the Mount Repertory Theater, Wednesday, June 27, 10:30 a.m., Kimball Hall, 140 East 12th Street, National City. 474-4211.

"Ladyhouse Blues," Kevin O'Moreau's play concerning a matriarch and her four daughters living in St. Louis during the dawn of 20th-century feminism, will be presented Thursday through Sunday, through June 30, 8 p.m., with a Sunday matinee on June 24, 2:30 p.m., San Diego Repertory Theater, 1620 South Avenue. 231-3585.

"Why E. 1st?" a play which concerns the issues and values of the developmentally disabled, will be presented by the Theatre of the Improbable, Friday, June 22, through Sunday, June 24, and Thursday, June 28, through Saturday, June 30, 8 p.m., Mandeville Recital Hall, 1A SW 21st Street.

"How the Other Half Loves," a farce by Alan Ayckbourn, will be presented on Fridays and Saturdays, through June 30, 8 p.m., with a Sunday matinee on June 24, 2 p.m., Patsy Playhouse, Vineyard Shopping Center, 1511 East Valley Parkway, Encinitas. 746-6669.

"The Wiz," a black musical based on "The Wizard of Oz," will return to San Diego, with performances nightly (except July 1) through July 7, 8:30 p.m., with added matinees on Wednesdays, Saturdays, and Sundays, 2:30 p.m., Fox Theatre, Seventh and B streets, downtown. 231-4858 or 231-6111.

"Faustus," will be presented by Maque Productions, Thursdays through Saturdays, through July 7, 8 p.m., Second Avenue Theatre, 863 Second Avenue, downtown. 231-0141.

"Barfroot in the Park," a Neil Simon comedy, will be the first production of "The Summer of '79 ... A Dinner Theatre Experience," opening Sunday, June 24, and playing Wednesdays, Thursdays, Fridays, and Saturdays, through July 26, dinner at 7 p.m., curtain at 8:30 p.m., Caramoran Hotel, 3909 Mission Boulevard. 488-1081.

"Diamond Studs," a satirical musical based on the life of Jesse James, will be presented Thursdays through Sundays, through July 28, 8 p.m., with added Sunday matinees on July 14 and 28, 2 p.m., Marquis Public Theater, 3717 India Street. 298-8111.

"Come Blow Your Horn," a Neil Simon comedy concerning a playboy who shows his kid brother how to be a Don Juan, will continue through July 29, Tuesdays through Saturdays (dinner at 7 p.m., curtain at 8:30 p.m.), and Wednesdays and Sundays matinees (lunch at noon, curtain at 1:15 p.m.), Fiesta Dinner Theatre, 1065 Camino Real, Spring Valley. 479-8772.

"Cyrano de Bergerac," Edmond Rostand's drama set in 17th-century France about the expert swordsman with the ugly nose, will open Wednesday, June 27, and be performed Wednesdays through Saturdays, through August 4, 8 p.m., Lamb's Players Theatre, 500 E. Plaza Boulevard, National City. 474-3385.

10th San Diego National Shakespeare Festival will feature "Julius Caesar," "The Comedy of Errors," and "Macbeth," performed in rotating repertory through September 23, nightly except Monday, 8:30 p.m., plus Saturday and Sunday matinees at 2 p.m., Festival Stage, Old Globe Theatre Complex, Balboa Park. 232-3821.

Dance

Ballet, the San Diego Ballet will present works from their repertoire and new pieces on Sunday, June 24, 2:30 p.m., San Diego Museum of Art, Balboa Park. 239-4141.

Lectures

"Nuclear Power: Future Source or Thing of the Past?" will be the topic of a panel discussion hosted by the Scripps Institution of Oceanography, Friday, June 22, 7:30 p.m., Natural History Museum auditorium, Balboa Park. 233-1444 or 226-0222.

"Inside the Joker's Psyche," a discussion by three makers of the selection process of a juried art show, will be sponsored by the San Diego Art Institute, Friday, June 22, 7:30 p.m., SDC&E Auditorium, Second and Ash streets, downtown. 234-5946.

Poetry Reading, Philadelphia poet Liz Stoltz will read from her work, along with local poets Mary Montgomery and Barbara Ruth, Saturday, June 23, 7:30 p.m., Center for Women's Studies and Services, 908 F Street, downtown. 233-8984.

"Of Paintings and Prouettes," a program on the relationship between dance and art, will be presented Sunday, June 24, 2 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"Women in Madness," a discussion of how standards for women's sanity have changed over the years due to cultural factors, will feature speakers Sharon Young and Harold Bloomfield, sponsored by the San Diego County chapter of NCMW, Tuesday, June 26, 7:30 p.m., San Diego Women's Club, 2557 Third Avenue. 295-5669.

"Mysteries of Masters," a look at life and art in medieval Europe, will be part of the "A.M. Art" series, Wednesday, June 27, 7:30 a.m., San Diego Museum of Art, Balboa Park. 232-7931 for reservations.

"An Evening with M.A.N.E.R.A.," an informal discussion with Men Allied Nationally for the Equal Rights Amendment, will take place Wednesday, June 27, 7:30 p.m., 7534 Ohio Place, La Mesa. 275-2588.

"Limited American Energy and Mineral Resources and Options," a lecture by University of Washington geological sciences professor Eric S. Cheney, will be offered as part of the continuing "Earth Day Plus Nine Years ... and Counting" series, a program on environmental concerns, Wednesday, June 27, 7:30 p.m., room SS-100, SDSU. 286-5152.

Immigration Seminar on the ways to earn a Green Card and basic immigration law will be conducted by attorney Thomas Gill, Thursday, June 28, 2 to 4 p.m., National University, 4007 Camino del Rio South, Mission Valley. 293-4280 for reservations.

Radio/TV

"The Dick Cavett Show" will feature a three-part panel discussion on baseball, with guests Mickey Mantle, Hank Aaron, Len Dierker, and umpire Tom Gammon, concluding with Part III on Thursday, June 21, 6:30 p.m., repeating at 11:30 p.m., Channel 15.

"Dennis Climb the Pinnacles," a documentary on a blind man who climbs the face of a steep rock at Pinnacles National Monument, will be shown Thursday, June 21, 9 p.m., Mission cable channel 24 and Southwestern cable channel 16.

"The Rockford Files," Rockford comes to the aid of a former femme fatale (Patricia Crowley) who is the target of a paid assassin, Friday, June 22, 9 p.m., Channel 49.

"Houston Grand Opera 1979," "Werther" by Jules Massenet will be the third program in this six-part series, Saturday, June 23, 11 a.m., KPBS-FM (94.1).

"Fire in the Water," a documentary on the use of hydrogens as the fuel of the future, will be aired Sunday, June 24, 7 p.m., Channel 10.

"Focus," a program of interviews and profiles of musical personalities, hosted by Gary Beck, will continue with Pat Greenleaf, Sunday, June 24, 9 p.m., KSDF-FM (Cable 95.7).

"Monday Night Baseball," always a "surprise" as to what game will be televised, will have the action called by Keith Jackson, Don Drysdale, and Howard Cosell, Monday, June 25, 6:30 p.m., Channel 10.

"Seventh Heaven," Janet Gaynor won the first Academy Award for Best Actress in this 1927 film, to be shown on "The Silent Years," Sunday, June 25, 9 p.m.; repeating Tuesday, June 26, 1 p.m., Channel 15.

"Padre Baschell," the San Diego Padres travel to Los Angeles to play the Dodgers, televised live on Tuesday, June 26, 7:30 p.m., Channel 6.

"Fawcett Towers," the first of six episodes starring John "Morty" Pflum "Cleave as Paul Fawcett, a small hotel proprietor, will be televised Wednesday, June 27, 11 p.m., Channel 15.

"Star Trek" rerun featuring the late-night answer with "Work of an Eye," Monday, June 25, "That Which Survives," Tuesday, June 26, "Let That Be Your Last Battlefield," Wednesday, June 27, "Whom Gods Destroy," Thursday, June 28, and "The Cloud Mincers," Friday, June 29, all at 11:30 p.m., Channel 5.

"1978-79 Los Angeles Philharmonic Season," under the baton of Maestro Carlo Maria Giulini, will be broadcast on Thursdays, 8:30 p.m., KPBS-FM (89.5).

U.S. House of Representatives Proceedings will be televised live when the House is in session (approximately 175-200 days a year) on weekdays, 9 a.m. to 3:44 p.m., Mission Cable Channel 23 and Southwestern Cable Channel 17.

One More Stab



Jonathan Saville as Marc Antony, G. Wood as Julius Caesar

JONATHAN SAVILLE

Last summer's Shakespeare Festival was the worst in my memory. I went to Balboa Park for the first of this summer's offerings, *Julius Caesar*, in the hope that last year had been a fluke. Alas! Casting, acting, direction — everything is wrong. Can it be that the quality of Shakespeare actors in this country has fallen so low that a national Shakespeare festival cannot do better than this? Consider the Brutus of Jonathan McMurtry. Here is a challenging role — one of the most challenging on the classical stage. A man of enormous rectitude, enormous gravity, a somber, earnest, self-idealizing Stoic with a character carved in stone. Now, Mr. McMurtry is an excellent actor for Shakespearean character roles of the comical or pathetic variety. He was very funny last summer as an effeminate Robin Starveling in *A Midsummer Night's Dream*, his languid, pettish King of France in *Henry V* gave point and vitality to a role

often played routinely; and, in an earlier season, he found a touching pathos in the faithful steward Flavius of *Coriolanus*. But his Brutus is impossible: a whining, lolling, nasal, fretful performance that turns Brutus's etched rhetoric into a nagging singsong and the Stoic's impassive face into a rendition of a victim in the dentist's chair. When Mr. McMurtry discovers his wife hovering at the door just after he has been planning the assassination of Caesar, his "Portia!" sounds like a petulant child reproaching his mama for going through the pockets on his knickers; and when, later in the same scene, he gives the brusque (and false) excuse "I am not well in health," he has the voice and intonation of a cal hypochondriac trying to whine his way out of going to work. If this Brutus is all whimpering petulance, his fellow conspirator Cassius (played by Michael Parish) is nothing but a rammer, hacking away at every accented syllable in a monotonous, hectoring rhythm, and illustrating every downbeat with a spastic shake of his head. There is scarcely any characterization here at all;

purely external theater, without any sense of the inner man. Both Brutus and Cassius lack dignity. They seem more like shopkeepers than Roman patricians, and this is true of virtually all the conspirators in this production. The lone exception is John Napierla, who brings a vivid sense of aristocratic presence to the stage for the few instants when he is to be seen.

Lack of dignity is also a flaw in G. Wood's portrayal of Caesar himself. Mr. Wood is a grand actor, but either his own misunderstanding or director Jerome Killy's promptings have impelled him to play Caesar as a dithering old man, as petulant as Mr. McMurtry's Brutus, and as externally ranting as Mr. Parish's Cassius. That this foolish grandpa should have been the most eminent military man and the most successful statesman of his time utterly boggles belief.

Among the few good actors, one must number Katherine McGrath, whose introling eyed painted face, fish-netted out of a junior high school Halloween party, and I cannot for the life of me figure out what Mr. Killy thought he was doing when he resurrected G. Wood to go carrying around the stage as Caesar's plumed long before Shakespeare (who, after all, is the author of the play) called for the speaker's entrance. The best explanation I can come up with is that Mr. Killy has an excessive degree of contempt for his audience's intelligence. After the death of Caesar and the speeches in the Forum over his body, Shakespeare has inserted a brief scene of stunning dramatic power. The poet Cinna is mistaken by a band of roving hoodlums for Cinna the conspirator, in spite of all his denials, they beat him up brutally. This scene in itself is enough to show us how public order has broken down because of the assassination of Caesar by the conspirators, how it is no longer possible to make those distinctions of fact and of value that render civil life possible, how stupid brutality has been loosed and cannot be reined in. Lachrymose, incisive, free of all explanatory matter, it is one of Shakespeare's supreme achievements. But Mr. Killy cannot leave well enough alone. We are in the abandoned Forum; the bloody street; Caesar rises from beneath it, the last come up through a trap door beneath the podium; he climbs to the top of the stairs, turns, and, like a bombastic ghost in the kinds of shoddy Elizabethan drama that he himself likes to mock, shakily cries, "Havoc! Havoc! Havoc!" That is to explain the meaning of the Cinna scene, you see, on the assumption that you didn't get it your own way.

O my spaced-out California imagination! At Caesar's first syllables in this stupid piece of fustian invented for him by the director, I thought the avascular G. Wood was about to say, "Have a nice evening!" Which, considering what he and his crew were offering us, would have been a pretty unrealistic wish.

All this is elementary stuff, but Mr. Killy does not have time for details and basics; he is too busy — it is the modern Shakespearean director's plague — trying to invent his stage business, his props, his costumes, his *Julius Caesar* from everyone else's. Some of these inventions are indeed powerful. Caesar is stabbed by the conspirators at the top of a flight of stairs; he looks down and sees Brutus, at the foot of the stairs, with his knife bared; it is then that Brutus actually stabs him; as in most productions that Caesar cries, "Et tu, Brute!" ("And you too, Brutus!"), and with Brutus's subsequent rush up the stairs, confrontation with Caesar, momentary hesitation, and decisive plunge of the knife, the scene acquires a dramatic force it does not often have. Mr. Killy's crowd scenes are decently done. There are other signs of competence here and there. But I bridle at the director's conception of the underworld as a rolling eyed painted face, fish-netted out of a junior high school Halloween party, and I cannot for the life of me figure out what Mr. Killy thought he was doing when he resurrected G. Wood to go carrying around the stage as Caesar's plumed long before Shakespeare (who, after all, is the author of the play) called for the speaker's entrance. The best explanation I can come up with is that Mr. Killy has an excessive degree of contempt for his audience's intelligence. After the death of Caesar and the speeches in the Forum over his body, Shakespeare has inserted a brief scene of stunning dramatic power. The poet Cinna is mistaken by a band of roving hoodlums for Cinna the conspirator, in spite of all his denials, they beat him up brutally. This scene in itself is enough to show us how public order has broken down because of the assassination of Caesar by the conspirators, how it is no longer possible to make those distinctions of fact and of value that render civil life possible, how stupid brutality has been loosed and cannot be reined in. Lachrymose, incisive, free of all explanatory matter, it is one of Shakespeare's supreme achievements. But Mr. Killy cannot leave well enough alone. We are in the abandoned Forum; the bloody street; Caesar rises from beneath it, the last come up through a trap door beneath the podium; he climbs to the top of the stairs, turns, and, like a bombastic ghost in the kinds of shoddy Elizabethan drama that he himself likes to mock, shakily cries, "Havoc! Havoc! Havoc!" That is to explain the meaning of the Cinna scene, you see, on the assumption that you didn't get it your own way.

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Critic's Pet



Richard Quine

DUNCAN SHEPHERD

The new version of *The Prisoner of Zenda* hardly affords me the ideal occasion to say so, but on the principle that friendship proves itself in lean times better than in fat, I will go ahead and say it anyway: Richard Quine is one of my favorite American moviemakers alive and active. Not so many occasions, either ideal or less than, have come my way in recent times that I can let this one go.

Until now, the only other opportunity I have had to review a first-run Richard Quine movie throughout my onerously many years of covering movies in these pages is a 1974 shoestring named, or merely initialed, *H*. This forgotten item featured Twigg's dramatic acting debut (and for all I can tell, farewell), as well as one of the earliest attempts at characterizing a by now overfamiliar type, the flipped-out Vietnam vet. Apart from these landmark claims, its only notabilities are some fairly smooth and efficient camerawork for a movie so tight in its budget and close in its quarters, and a staggeringly abrupt and downbeat ending for what is otherwise a formula dancel-in-dress thriller.

The only opportunity I have had to re-view a Richard Quine movie even on its second or third go-around is *The Moonshine War*, 1970, one of the better Thirties period pieces to follow in the tinnier tracks of *Bonnie and Clyde*, less fashion-mad than most, with a frugal but sharply detailed re-creation of rural America: the crumpled seersucker suits in a summer heat wave, the lumbly gumball machine in an otherwise cheerless hotel lobby. Other main attractions: a delightfully shifty acting job by Patrick McGeehan as a G-man in a sinister porkpie hat and a characteristically brassy one by Richard Widmark as a big-city thug, a sharply edged dramatic conflict pitting American laissez-faire individualism against governmental meddling and bloodsucking, and a chillingly misanthropic, go-to-hell ending. Quine in *The Solid Gold Cadillac* and *It Happened to Jane* had shown an affinity for the Frank Capra tradition of little-man comedies, but in *The Moonshine War* he took roughly the same material, sharpened its teeth, and taught it to bite.

The three movies Quine has turned out in the Seventies, counting *Zenda*, represent a drastic cutback for a director who had made twenty-six in the two decades previous. One of the as yet unreckoned tragedies of the decline of the Hollywood studios is the silliness of such long-time

factory drudges as, among many others, Otto Preminger, Vincente Minnelli, Jerry Lewis, Phil Karlson, Sam Fuller, George Sidney, and Quine.

The standard auteurist line on Richard Quine, expounded by Andrew Sarris and others, is that he is no Blake Edwards. (Quine has his champions in France, the homeland of auteurism, but very few over here.) The comparison between these two directors (which, as voice of the minority, I would say favors Quine) is probably inescapable: Edwards acted in Quine's first film, a negligible fact except as it marks the beginning of a long friendship, and worked on the script in eight others; Quine returned the favor by working on the first two scripts directed by Edwards.

Zenda, more than most of Quine's work, seems doomed to languish in Edwards' shadow, partly because of Edwards' earlier use of a *Prisoner of Zenda* subplot in his *The Great Race*, and partly because of the presence of Peter Sellers, who himself is inseparably shackled to Edwards by his Inspector Clouseau character. Not that Quine's comic movie of *Zenda* is, on its merits, a washout. Shot in lovely fairytale landscapes in Austria, it has a satisfying and evenly spread supply of gags, and unlike the last two or three of Edwards' underplotted and overgagged

Clouseau movies, it has a judicious sense of what its gags are worth. There is an especially well-timed scene of a midnight assignation at an old windmill, bringing together two cloak-and-dagger novices, neither of whom is able to do the traditional owl hoot to signal their waiting cohorts, but both of whom are able to do pretty fair chickens. In addition, this movie does for Sellers what his too numerous Clouseau movies cannot: it offers him the chance to lengthen his already lengthy gallery of memorable comic portraits with two more — one a debauched aristocrat who sports an Oscar Wilde haircut and speaks as if with a clothespin on his nose and an ice cube on his tongue, and the other a Cockney-accented, no-nonsense, kidney-pie sort of chap, named Sid, who drives a London hansom. These deftly sketched caricatures give a new life to *Zenda*'s drooping Doppelgänger theme, getting straight to the class-conscious point with the bluntness and brashness of a good political cartoon.

Still, I would hate to have to make a case for Quine, and for the crispness, the polish, and the tact that I think distinguish his work, on the basis of this movie alone. I would not worry about running low on ammunition, however, if I were allowed to introduce into evidence the whole of his past performance — and if I were allowed to dwell especially on what I think of as four highpoints of his career as moviemaker, and of mine as moviegoer. The four, for the record, would be the following:

Pushover, 1954, is a rigorously synchronized and geometrized crime drama, its pleasures hinging on the floor plan of a horseshoe-shaped apartment house, and on the use of that floor plan as though it were a Parchesi board. Photographed on a palpably phony studio backlot, this sort of minimalist police thriller has been done with more aesthetic self-consciousness by the French director Jean-Pierre Melville, but never with more finesse. Terrific selection of trenchcoats and topcoats; almost equally terrific braless fashions, furs, and jewelry modeled by the languorous Kim Novak, who could lure any honest cop to lacy; a more explicitly sexual sense of voyeurism, under the guise of a police stakeout, than in Hitchcock's *Rear Window*, which came out almost simultaneously with *Pushover*. The story has the tension and inevitability of a tightening noose; Fred MacMurray, whose neck is in the noose, makes a perfect, snout-nosed representative of existential pigheadedness, or of the existential process whereby rationalism gives way to fatalism: one thing after another goes wrong with his tidy little plan to murder a bank robber and make off with his money and his moll, but he holds to his chosen course all the same, trying to patch up each problem as it comes along, staying so intent on his glittering goal that, when the whole business finally



The Prisoner of Zenda

comes crashing down around his ears, he seems almost insanely oblivious to his fellow cops swarming all over the place, to their shouts, to their gunshots. His final-words scene is a classic in humiliation: lying on his belly in the street, looking up over his shoulder at Kim Novak in her fur, he asks her, "We didn't really need the money, did we?" and she turns and walks away without a word.

Drive a Crooked Road came out the same year as *Pushover* and likewise dealt with the Garden-of-Eden theme of a honest man's fall from grace under the influence of a rotten-apple woman. But the similarities end there. Unlike *Pushover*, with its water-slicked studio streets and its stale, spartanly decorated apartments, this has an on-location, fresh-air, light-on-its-feet quality reminiscent of — or rather

prophetic of — the French New Wave. Particularly good scenes in an auto repair shop where Micky Rooney is the *out* in a group of boisterously guff-crazy grease monkeys; also a couple of very good scenes on the beach, day and night. Novak, wearing a facial scar broadly symbolic of adolescent problem skin, delivers an enervating impression of sexual innocence and inadequacy. Another classic in humiliation: Diane Foster getting Rooney to take off his Mustangwear pull-over on the beach. For all loyal Rooney rooters, among whom I count myself, this grimly introverted performance is the best answer I know of to anyone whose stereotype of Rooney is a twenty-seven-year-old man playing a seventeen-year-old boy and exercising the body control of a wind-up doll. Both of these B-grade crime movies, perfect complements of one another, show up regularly on Channel 11, usually at four in the morning, and even at that hour are worth waiting up for.

My Sister Eileen, 1955, is a musicalization of the popular stage bonbon which, coincidentally, Quine had acted in on Broadway in his late teens. Again there is much about it that reminds me of the French New Wave — its breezy informality, its treatment of song and dance as only a slight step up from normal human behavior, a casual and easy extension of "real life" (e.g., the wonderful dance duel between two rival suitors, the under-appreciated Tommy Rall and the plenty appreciated Bob Fosse, who also did the choreography); its mishmash of elements natural and artificial, life-sized and larger-than-life, its adolescent sexual attitude, especially its voyeuristic excitement over the spectacle of two female roommates in pyjamas, haircurlers, etc. It foreshadows, I think, such New Wave musicals as Jean-Luc Godard's *A Woman Is a Woman* and Jacques Demy's *The Young Girls of Rochefort*, as well as such not quite musicals as *Edy's Leda* and Jacques Rivette's *Le Diable à Paris*. Whenever I find myself drawing up a list of favorite movie musicals (that is, whenever I find myself drifting into what F. Scott Fitzgerald, I think it was, identified as the incipient stage of mental breakdown in which list-making becomes a compulsion), I can see no way of cutting my list short enough to exclude *Eileen*.

Strangers When We Meet, 1960, is the third of four movies Quine has made with Kim Novak. If I were court-ordered to limit myself to a desert-island selection of a single Richard Quine movie, or a single Kim Novak movie, or a single movie in the soap opera category, this would be it. Quine's earlier *Bell, Book, and Candle* is perhaps a better monument to Novak's glacial beauty, or anyway a better demonstration of how to make love through a movie camera; and Novak, never reversed for her expressiveness, is perhaps ideally cast there since, as a Greenwich Village

with, attractively draped with a Stameuse cat, she is supposed to be immune to human emotions that glacially melt just enough by movie's end to allow her to continue up a single tear. Novak brings something extra to her role as a suburban housewife in *Strangers*, however — something I have never seen expressed quite so lucidly anywhere else in movies and something that is not really an element of the role as written. What that something is is a sense of the beleaguered weariness that comes of being a woman who looks like Kim Novak. This air of combat fatigue, of bearing up under daily strappings, permeates her performance from start to finish — from Kirk Douglas's first neighborly come-on at their children's schoolbus stop to an anonymous construction worker's wolf whistle at the fadeout. Beyond Novak's performance, this is a movie that merits enshrinement in a time capsule for its knowing examination, ca. the Eisenhower Era, of the middle-class moral code, the institution of American marriage, and the accepted definition of the American Dream. Flawlessly acted wifely snits by Barbara Rush and next-door-neighbor lechery by Walter Matthau; beautifully photographed houses, lawns, streets, and cars by Charles Lang. The "dream house" that is constructed in the course of the movie was, incidentally, tended as a wedding gift for Kim Novak and Richard Quine, a wedding which for some reason never came off. I have heard Kim Novak spoken of as the ruin of Richard Quine (as of numerous others, I presume, having narrowly escaped that same fate myself around the age of fourteen, but she is probably also his best chance for critical reappraisal at a later date, when she has receded far enough into the Hollywood past to be elevated from the rank of lousy actress to the rank of full-fledged goddess; and when her four movies with Richard Quine might be properly assessed as the brightest lights in the constellation Novak.

These four peaks — I am tempted, out of my customary largesse, to add *Bell, Book, and Candle* and *The Moonshine War* — are not isolated outcroppings on a vast plain of mediocrity. They are surrounded by rolling foothills of lesser but still considerable charm, with almost uniformly unimproving names like *The Solid Gold Cadillac* and *Full of Life* (two Judy Holiday vehicles), *Operation Madball* (again a very good Quine), *It Happened to Jane*, *The World of Sazie Bonner*, *The Notorious Landlady* (the fourth Novak), *Paris When It Sizzles* and *How to Murder Your Wife* (two daydream fantasies written by George Axelrod), *Sex and the Single Girl*, *Sunman*, and *Hotel*. *The Prisoner of Zenda* of course does nothing to bulldoze any of Quine's standing accomplishments, but it adds nothing very prominent to the landscape either — just another nice little knoll.

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Robert Webster, Robert Loggia, and Paul Stewart carry them the strong masculine smell of the straight gangster movie, and Peter Sellers, in spec for *Cloudburst* traits after them, slanking up the air as though armed with profane adjectives and cusswords and anarchy. His most direct and telling filial at gangsterdom comes when he disguises himself as a huckster like Gottlieb figure such as might float down the street in a Macy's Thanksgiving Day parade. Blake Edwards, the writer and director, ends this tired reprise with his patented blast of innocuous dirty jokes and sterile visual opulence (see *Cloudburst*, by Ryan Carson, 1978).

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Rolling Thunder The initial half-hour develops a sharply contrasted conflict between the upright public postures, and the crumpled private lives of POWs returning from South east Asia. Paul Schneider, the angry young scriptwriter, obviously has something to say about the lingering aftereffects of the Vietnam war, but he is not about to come right out and say it. Instead, he takes refuge in the breath-gritting, muscle-flexing bravado of the conventional action movie. Director John Flynn does some good location shooting around the Los Angeles

border, although some of the scenery gets lost in the muddy color processing. And Linda Haynes, beautifully natural as the self-declared "groupee" who attaches herself to William. De-


vance's tortured war hero, is an unexpected bonus in this pigheadedly masculine movie. With Tommy Lee Jones, Dabney Coleman, Luke Askew, and James Best. 1977.

Same Time, Next Year Bernard Shand's two-character play about an adulterous midlife romance earned one weekender a million for twenty-five years. Robert Mulligan orchestrates it in basic, two-acts, smooth, encouraging. Part of the reason it doesn't bog down is that the characters undergo such drastic changes during the five-year skips in the action that you sometimes have the feeling you are watching separate one-acters.

PLAZA SUITE style with the same actors taking on different roles. (The biggest sex-hero comes when the woman metamorphoses from a slobbly Benettonist activist into an oppressively groomed high-class ex-

co-wrote) assigns him the role of a womanizing hard dresser who careers along a standardized course for philanthropy, ending up in a heap of repentant whimping. The broadly par-

making quick connections to various situations on the Beverly Hills social circuit. It's a putdown comedy, and the working observation of manners and mores elicits very low laughs. Still, Robert Towne's dialogue shows a good ear for the discordances and disjunctions of polite conversation. And Jack Warden's impersonation of a business exec, always self-conscious, always seeing people up, is quite lovely. It is, he, more than Julie Christie or Golden Hawn or Lee Grant, who best represents the hopes and illusions of culture art — a plan below rounded, balding, lipsless, but spruced up with teased red granger hair and a witwit, well-tended mustache. Directed by Hal Ashby. 1975. R.



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The illustration shows a woman from the waist up, wearing a short-sleeved dress with a bold black and white geometric pattern. She has dark hair and is looking towards the left. In her right hand, she holds a large, light-colored shopping bag filled with crumpled fabric or clothes. To her right is a calendar grid for June. The calendar has columns for days of the week (LUNDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY) and rows for weeks. The date June 22 is highlighted with a circle and contains a small drawing of a cat's face. Other dates like 23, 24, 25, 26, 27, 28, 29, 30 are also visible.

[illegible]

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HERMAN BACA

(continued from page 10)

works for the City of San Diego, in the citizens assistance office, and is planning commissioner in National City. He said, "I have taken the approach that when you help a kid out in Pony League or in boxing, or when you help somebody get his property repossessed, that what you've done is just as important as Herman's work in publicizing the issues."

The reference to Pony League is apt. Bareño runs the National City league where one of Baca's sons plays third base (for a team called "Howard's" Furniture, Baca's younger brother George is the team's coach). From time to time, Bareño sees Baca at the baseball field, just standing there watching the boys play, enjoying a benefit of middle-class life as provided by persons who accept society about as it is. What's surprising is how nearly Baca fits into suburban society. Not only does he jog, but his morning routine takes him past a shopping center, then a city park, then a

hospital, then a private school, and last along his own street where Baggies stand in front of seven patios. He can't live in a high class neighborhood (one fireman down the street took the hitch off his motorboat's trailer to prevent it from being stolen easily), but it's the kind of street where a former engineer at Robt Industries hired a gardener to cut his lawn and later learned that the gardener was a Mexican who worked here illegally. This engineer had heard of Baca, but didn't know he lives a hundred yards away.

Baca says that Mexican-Americans, as a people, have been "colonized," severed from their culture, and dominated by a class that profits from them. Yet Baca himself doesn't seem much damaged by this colonization, not outwardly at least. On an ordinary day, when he's finished his jogging, he sees his oldest boys off to high school and junior high, then has a cup of coffee with his wife, Nadine. She hears his schedule and maybe decides what kind of lunch she'll take to him at noon, or whether to let him out on a restaurant. At work he moves between his presses (an A.B. Dick and a Multilith), listening to the radio, and occasionally going to the fat white refrigerator for a beer. When a reporter calls, Baca usually goes to the curtained darkroom at the back of the shop, sits at an oak desk that looks like a school teacher's, holds onto the telephone cord that's limp from being twisted between his fingers, and delivers such a

line as, "Justice in the Anglo community means exactly that... just us..." Baca is somewhat like the Wizard of Oz (in the movie version). A likable man behind a curtain who projects an alarming image of himself with thunderbolts blasting around his ears.

"Why does he do it?" said Lowell Blankfort, the former publisher of the *National City Star-News* (Baca's antagonist). "Why is Herman Baca always throwing a tantrum?"

Baca says he speaks out because nobody else does. But another way. His message is the act of speaking out. Once, when he was describing the case of George Olmos—the boy from Logan Heights who shot himself in the head with a gun he thought was unloaded, and later, unconscious, was denied entry to University Hospital because he appeared to be a poor Mexican—Baca used the word "racist" four times in less than a minute. One questioned if he were more interested in calling names than in solving problems. But witness the major institution in charge of reasonable debate. The *San Diego Union* printed the story of George Olmos on April 17, two days after the event, in an article that appeared at the bottom of page B-1, below an illustrated story about a spelling bee. The follow-up article appeared the next day on the front page, again at the bottom, and an editorial ran on April 24, nine days following the incident. Just the day before, University Hospital issued a press release which de-

manded a state investigation into "the general problem of public access to emergency health care service." But the release said nothing about George Olmos, whether he was still alive (he is), or exactly why he hadn't been allowed to enter the hospital after preliminary treatment had been administered at Paradise Valley Hospital in National City. "There are two processes of change," says Baca. "There's the legal and political process, which you've got to go through whether you like it or not, and there's the process where Herman Baca gets up there and starts yelling and screaming so that the media can react to it."

One afternoon I was talking with Baca in the back of his shop when the telephone rang. It was Harold Keen calling from Channel 8. He had tried to set up a televised debate between Baca and somebody from the Border Patrol, but nobody would agree to appear on TV with Baca. This was a few days after May 18, when District Attorney Edwin Miller announced he had no grounds on which to prosecute patrolman Cole for the shooting of Reyes, the Mexican. "Hey, so the fight fell through," said Baca, winking at me, teasing Keen for being some kind of a boxing promoter. Keen must have said something funny because Baca leaned his head against the wall and laughed. Baca seemed a chance to speak on TV. They'll never believe this at city hall, I thought. Over there they call him Herman Baca. (1)



Paula Casey
Waitress
Pacific Beach

The one thing I'm most worried about is my cat, Strider. I'd really want to make sure our friend Jay had Strider if something happened to me because that's who Strider gets along best with. He's real and just a little ornery. And I've always wanted to be cremated and have my dust scattered all over. As long as I was just blown around out there somewhere I'd be okay. I've been all over and left a little piece of me just about everywhere, anyway. God, I'm flying to Boston next week. I hope these thoughts don't mean anything.



Gene Metz
Mechanical Engineer
San Diego

If my organs could be used after a death of a sudden nature, I'd want them donated to someone who could use them. My life's an open book and I've nothing I don't want exposed. I'd want my possessions given to anyone who could use them, although I don't really have much. Lately I've been living out of my car, the Hotel Vega. If I was married with a family, then there'd be something to talk about. I'd want my family to be well taken care of always, but as it is, I'm alone.



Susan Morse
La Jolla High
La Jolla

Turn my journal. Well, I have two of them we had to do for school. We had to write our feelings or what happened to us that day on poems and stories. They are not terrible or anything. The teacher had to read them, but all my friends wanted to see it, they kept after me to let them read it and I don't feel like anyone should. It's mine and it's personal. I don't want my mother to read this in the *Reader* and think she has to go in there and find out what's in them, because it's not anything so much as it is private. If I died suddenly I wouldn't want them looked at.



Chris Fiv
Future Architect
North Park

I'd say to my mother something like, "Go ahead and live your life the way it was before. Don't be upset, and try to be cheerful." Later, after someone dies, it seems people get so upset. My little sister could have my house and nothing to hold. When I'm gone, I'm gone. But put in Momma, we never really put together and I wonder if it could have ever worked out.



Carl Oliver
Construction Worker
Pacific Beach

Tell my mother and my father that I love 'em and my brothers and sisters, too. And tell Sandy Lou Finkle in Minnesota. If I died tomorrow and there was a note that's what I'd say, probably. I'm a pretty honest guy. I've got no secrets and nothing to hide. When I'm gone, I'm gone. But put in Momma, we never really put together and I wonder if it could have ever worked out.

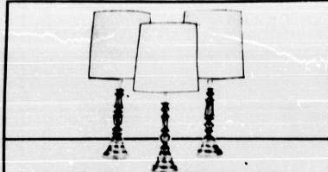


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Happy Hour 5-7 Mon.-Fri. 35¢ hot dogs \$1 pitchers 25¢ glass 65¢ First St., Encinitas 753-2578

Graham Parker and The Rumor with Rachel Sweet. Santa Monica Civic Center, June 30, 8 p.m. (213) 543-9667

Robin Williams. Universal Amphitheatre. Saturday, June 30 and Sunday, July 1, 8 p.m. (213) 980-9343

Devo. Santa Monica Civic. Sunday, July 1, 7:30 and 11 p.m. (213) 980-9343

The Doobie Brothers. Universal Amphitheatre. Monday, July 2, through Sunday, July 6, 8 p.m. (213) 980-9343

Johnny Mathis and Ramsey Lewis. Civic Theatre. Thursday, July 5 through Monday, July 8, 8:15 p.m. 7200 North Vermont Avenue (213) 650-8303

Clubs

Rockin' Theatre. 657 Robertson West Hollywood. (213) 669-0472. Mini Hires. Thursday through Sunday. Julie Budd. Tuesday and Wednesday.

Baked Potato. 3787 Cahuenga West Hollywood. (213) 980-1615. Don Bond and Guest. Thursday through Sunday.

Tio Rio Cafe. 12446 Ventura Boulevard. (213) 769-7874. The Rock. Thursday.

Comedy and Magic Club. 1018 Hermosa Avenue. Hermosa Beach. (213) 372-1103. kip Adella. Thursday through Sunday.

Concerts By The Sea. 100 Lighthouse View. Redondo Beach. (213) 379-4908. Joe Williams. Thursday through Sunday.

Cuckoo's Nest. Costa Mesa. (714) 445-0300. The British Invasion. nightly.

Dante's. 4269 Lankershim Boulevard. North Hollywood. (213) 769-1565. Air Pepper Square. Thursday. Bobby King and Great American Hornbore Co. Friday and Saturday.

Golden Bear. 306 Coast Highway. Huntington Beach. (714) 536-9600. Shawn Phillips. Friday and Saturday. Jon and Dean. Monday.

Lighthouse. 30 Pier Avenue. Hermosa Beach. (213) 372-9911. Moose Allison. Thursday through Sunday.

Marina Brio. 2001 Washington Boulevard. Marina Del Rey. (213) 621-4663. Jimmy Whitehead. Thursday through Saturday. Roselle Gayle. Sunday, Tuesday, and Wednesday.

McCabe's. Pico at 31st Street. Santa Monica. (213) 628-4997. John Lee Hooker and Queen Ida. Friday. Margie Adam. Saturday and Sunday.

Palomino. 6507 Lankershim Boulevard. North Hollywood. (213) 765-7256. Pina Buita Brothers. Friday and Saturday. Mark Ray. Sunday. Glen Castleberry. Monday. John Kay. Tuesday and Wednesday.

Passion Room. La Brea and Washington. (213) 936-8704. Hank Crawford. Thursday through Sunday.

Passionate's. 27224 Pacific Coast Highway. Malibu. (213) 456-2007. Ernie Andrews. Thursday. Jack Shelton. Friday through Sunday.

Playboy Club. 2000 Avenue of the Stars. (213) 277-2777. Kim Kone. nightly.

Starwood. 8151 Santa Monica Boulevard. (213) 656-2200. Rockets. Thursday through Saturday. Eurythmics and John Doe. Tuesday and Wednesday.

Troubadour. 3014 Santa Monica Boulevard. (213) 276-0168. Spolies. Toasters and Uncle. Thursday. Zeppelin and The Last. Friday and Saturday.

Whiskey A Go Go. Sunset Strip. (213) 652-4202. 20-70 and Summer. Thursday through Saturday. Guest Band and Yankee Rose. Tuesday. Conagators and Snapp. Wednesday.

BRATZ TAVERN

Monday night 8:30 to 10:00

SATURDAY NIGHT LIVE

Tuesday & Wednesday nights 8 p.m. POOL TOURNAMENT

Thursday 9 p.m. - 1 a.m. TALL COTTON

Thursday night 8:30 to 8:30 p.m. COUNTRY SWING DANCE LESSONS

Friday & Saturday nights JERRY McCANN & JOHNNY ALMOND \$2.50 cover

Sunday night 9 p.m. to 1 a.m. EVEN STEVEN

Ladies' night - no cover. 143 S. Cedros. Solana Beach. 481-9022

Swan Song

SEAFOOD SPECIALTIES

JAZZ

EVERY FRIDAY AND SATURDAY NIGHT

featuring Steve O'Connor Tom Azarello John Rekevic

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All sports on Cable T.V.'s Charger Bus Trips-Reflex

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READER FREE CLASSIFIED ADS

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EFFICIENT AND CLEVER. The Pacific... with things to do and things to see... the week's best neighborhood... the Reader must be right on the mark... the Reader must be right on the mark... the Reader must be right on the mark...

FREE LECTURE. Series on Health... the week's best neighborhood... the Reader must be right on the mark... the Reader must be right on the mark... the Reader must be right on the mark...

PRO AND CON DISCUSSION GROUP. Law... the week's best neighborhood... the Reader must be right on the mark... the Reader must be right on the mark... the Reader must be right on the mark...

STOP THE INHUMAN SLAUGHTER OF... the week's best neighborhood... the Reader must be right on the mark... the Reader must be right on the mark... the Reader must be right on the mark...

WE CARE. a support group for... the week's best neighborhood... the Reader must be right on the mark... the Reader must be right on the mark... the Reader must be right on the mark...

LEVITATE LOVELY! Chalk bridging is... the week's best neighborhood... the Reader must be right on the mark... the Reader must be right on the mark... the Reader must be right on the mark...

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PSYCHIC PHENOMENA. do these inter... the week's best neighborhood... the Reader must be right on the mark... the Reader must be right on the mark... the Reader must be right on the mark...

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OBCE LUNAR ARMSTRONG Model HR. Graviton line. 8 flat excellent condition. regular \$750. only \$549. 579-7377 after 7pm.

MUSICIANS: Roland Professional Rhythm Line. \$350. brand new and seldom used. low mileage. \$250. Fax 270-4460 after 7pm.

ALTO SAXOPHONE with case. \$150. Mail. 486-9116.

MULTI-KEYBOARD: basic and advanced needed to complete a newly forming band. deeply into. Yet other and progressive. especially highly progressive original material. Pk. 447-4336 or Dees. Moran. 442-9053.

SONY ELCASTER Model L5. advanced controls. double memory. mid-range mixing. full bass and equalizer settings. \$450. Mail. Stephen. 743-5869.

LOWREY ELECTRONIC organ. Game Model. like new. rhythm and accompaniment. music. \$750. or better. 455-7332. leave message.

SNARE DRUM and cymbal on adjustable stand. with music. practice pad. 6 sticks and 2 brushes. \$20. 750-9015 after 7pm.

KEYBOARD ON MOBILE piano player wanted to complete working blues rock band. Must have equipment, ability, transportation and good attitude. Serious inquiries only. Rt. 44-150.

TRANSISTOR RADIO, solid state. AM-FM. originally \$10. only \$5.50. rarely used. 455-9625.

GUITAR FOR SALE: Yamaha FG 100 acoustic. guitar with hardshell case and extra 12 years old. excellent condition with full sound. \$150. 278-5869.

CONTRABASS with case. \$185. GAC pickup with shell. good condition. \$1200. 291-3435.

AR TURNTABLE \$20. 2 Sony Electric mixers with stands. \$50 each. Fender 12 string. 1960. Fender Mustang guitar. like new. \$130. 448-9741. Any and all jazz instruments. 287-1543.

TEAC DOLBY cassette tape deck with microphones and tape. \$175. 225-1486.

LESSIE SPEAKER, modified by Sound Wave, altered down, built-in crossover, XLR jacks. tube removed (AC powered). available. \$400. 454-8628.

FENDER CHAMP, nice, as new practice amp. \$80. Dave. 455-6819 after 5pm.

VOLUME PEDAL, Roland PV1, excellent condition. great for keyboards or guitar. \$20. or best offer. 454-8929.

12 STRING GUITAR, Epiphone FT-185, excellent condition, with case. \$175. 630 manual. furnished with Shure cartridge. excellent condition. \$20. 455-5257. keep trying.

FENDER MUSICMASTER amp. good practice amp for bass or guitar. like new. \$135. 12" speaker. Try 277-1471.

INTERESTED IN FORMING group and possibly perform rock and roll and contemporary music. I am a very powerful voice. can sing. jazz country. blues. folk. contemporary.

HORN PLAYERS wanted: Trumpet, Flugelhorn, Soprano, tenor saxophone needed for small contemporary jazz band. 442-4444 or Don. 488-8741.

GRAND UPRIGHT piano: completely rebuilt. upright with beautifully refinished mahogany case. excellent condition. A must to see. 442-4444 or Don. 488-8741.

LOOKING FOR a good deal? Quality loudspeakers at a good price. \$45. 271-9036.

MARTIN D12: 28 neck condition with case. \$750. 272-0098 evenings.

BANDS needed for bookings in Southwest. \$15. 442-4444 or Don. 488-8741.

DOUBLE FRENCH horn: butch used. Rader. \$200. 296-9032.

MURTI SELL: Arpeggiator V40 guitar amp. 60 watts rms, with 2-10, 100 operable mhz and distortion. Sounds great. Must see. Don. 442-4444.

CONGA ORGAN: leads of features. 2 rhythm sections. 2 cow bells. Leslie speakers etc. conga. Sounds great. \$350. 580. 282-1181.

ACOUSTIC and recording system for sale. DBX, mixing EQ, reverb. etc. for special price and details. 225-3454.

FENDER RHODES electric model 70: three custom work. like new. Also a Maestro piano. \$200. 455-9625.

DISCO FANS: audio played only once for sale. \$200. 455-9625.

WANTED: Keyboard, bass, and snare. \$200. 455-9625.

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CONCERT TICKETS: Mahogany Rush tickets. Good seats will be available. Craig. 454-3476.

50 COPY electric guitar: \$95. Yamaha acoustic guitar. \$95. 442-4444 or Don. 488-8741.

FLUORINATED FLUTE: sold silver headpiece. perfect condition. extra. \$80. 442-4444 or Don. 488-8741.

FENDER PRINCETON: reverb amplifier. pre-CBS backline with power supplied to 10 watts. A powerful small amp with great tone. \$250. 270-3908.

PRODUCER RICHARD PERRY: a organization will review original songs in the Songwriters' Song Evaluation Workshop. Tuesday evening. 7pm. 442-4444 or Don. 488-8741.

STEREO ARX A turntable, a cleaning in good condition with Ortofon cueing and Shure cartridge. \$30. 442-4444 or Don. 488-8741.

SOUND WEST P.A. cabinets set up for touring with 18" JBL. Entair horn. 4 Pk. 40. 442-4444 or Don. 488-8741.

GIBSON electric guitar. 330 TDC, cherry red. 100 watts rms, with 2-10, 100 operable mhz and distortion. Sounds great. Must see. Don. 442-4444.

MUSIC DIRECTORY: San Diego County for all singers, songwriters, musicians, recording studios, and other songwriters' music service. \$60. 270-3908.

GUITAR PLAYER MAGAZINE: 1976-77. DBX, mixing EQ, reverb. etc. for special price and details. 225-3454.

DISCO FANS: audio played only once for sale. \$200. 455-9625.

WANTED: Keyboard, bass, and snare. \$200. 455-9625.

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YOUNG ADULT size Universal accordion. 36 keys. and silver finish. 24 keys. 120 buttons. Must see. 442-4444 or Don. 488-8741.

PIANO: LESTER SPINET: good condition. mahogany with bench and music. \$80. 442-4444 or Don. 488-8741.

1974 LLS PIANO: custom. \$100. WA. 442-4444 or Don. 488-8741.

BASS PLAYER wanted by established new band. Must have professional. 442-4444 or Don. 488-8741.

HARMON KARDON 330 B AM/FM stereo receiver and 2 ADC 300X speakers. 442-4444 or Don. 488-8741.

TRAYNOR REVERB MASTER: amp with matching cabinet. 100 watts RMS, 12" Celestion speakers. Vinyl record. \$300. 442-4444 or Don. 488-8741.

WANTED: LEARNING disabled students ages 5-21 years as research volunteers for EEG-neurological at UCSF Medical School. 442-4444 or Don. 488-8741.

STORY AND CLARK piano: \$350. or best offer. 442-4444 or Don. 488-8741.

FENDER TELECASTER custom: natural finish. excellent condition. with case. \$350. 442-4444 or Don. 488-8741.

DRUMS: 30" long Ludwig kit complete with new Zildian and Cymbal cymbals. Ludwig hardware. 442-4444 or Don. 488-8741.

BASS PLAYER: lead vocalist and multi-instrumentalist. 442-4444 or Don. 488-8741.

WANTED: ORGAN in top working condition with arpeggiator. 442-4444 or Don. 488-8741.

STEREO SYSTEM: Phase Linear 200 power amplifier. 442-4444 or Don. 488-8741.

MINI TAP: recorder. About 4" by 8". With cover. excellent condition. \$30. 442-4444 or Don. 488-8741.

HAVING A PARTY? You need live rock. And we've just what you're looking for. The Gents will provide the throbber better than anybody else. Good rates. 442-4444 or Don. 488-8741.

ROCK KEYBOARDIST: needed by serious original group with production company backing. Recording industry prime jobs. 442-4444 or Don. 488-8741.

TRAYNOR TWIN: Mark 3. like a twin reverb. 100 watts of power through two 12". Excellent sound. 442-4444 or Don. 488-8741.

VOK AC-30: home. Brian's favorite. \$200. 442-4444 or Don. 488-8741.

STR PIANO: electric tweeter and amp on units in case. High frequency range and distortion. 442-4444 or Don. 488-8741.

DISCO WORLD Mobile Disco: have your next party done by our DJ with the best of the best. 442-4444 or Don. 488-8741.

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WANTED: ORGAN in top working condition with arpeggiator. 442-4444 or Don. 488-8741.

STEREO SYSTEM: Phase Linear 200 power amplifier. 442-4444 or Don. 488-8741.

MINI TAP: recorder. About 4" by 8". With cover. excellent condition. \$30. 442-4444 or Don. 488-8741.

HAVING A PARTY? You need live rock. And we've just what you're looking for. The Gents will provide the throbber better than anybody else. Good rates. 442-4444 or Don. 488-8741.

ROCK KEYBOARDIST: needed by serious original group with production company backing. Recording industry prime jobs. 442-4444 or Don. 488-8741.

TRAYNOR TWIN: Mark 3. like a twin reverb. 100 watts of power through two 12". Excellent sound. 442-4444 or Don. 488-8741.

VOK AC-30: home. Brian's favorite. \$200. 442-4444 or Don. 488-8741.

STR PIANO: electric tweeter and amp on units in case. High frequency range and distortion. 442-4444 or Don. 488-8741.

DISCO WORLD Mobile Disco: have your next party done by our DJ with the best of the best. 442-4444 or Don. 488-8741.

PIANO: LESTER SPINET: good condition. mahogany with bench and music. \$80. 442-4444 or Don. 488-8741.

1974 LLS PIANO: custom. \$100. WA. 442-4444 or Don. 488-8741.

BASS PLAYER wanted by established new band. Must have professional. 442-4444 or Don. 488-8741.

HARMON KARDON 330 B AM/FM stereo receiver and 2 ADC 300X speakers. 442-4444 or Don. 488-8741.

TRAYNOR REVERB MASTER: amp with matching cabinet. 100 watts RMS, 12" Celestion speakers. Vinyl record. \$300. 442-4444 or Don. 488-8741.

WANTED: LEARNING disabled students ages 5-21 years as research volunteers for EEG-neurological at UCSF Medical School. 442-4444 or Don. 488-8741.

STORY AND CLARK piano: \$350. or best offer. 442-4444 or Don. 488-8741.

FENDER TELECASTER custom: natural finish. excellent condition. with case. \$350. 442-4444 or Don. 488-8741.

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Portrait and lighting class 6 weeks, 5 studio sessions, 1 outdoor session. Class size limited to 10. Call 286-3106 for registration and class information. Starts July 16.

READING SPECIALIST Certified by State of California. Experienced with reading and writing, especially dyslexia. 222-7263.

DISCO, HUSTLE ballroom, Latin classes and private floor instruction. Reasonable no-charge. Large floor. International Dancing School. 282-1766. 286-2765. Please leave name and number.

SWIMMING LESSONS Group or private lessons. All ages, including infants. W.S.I. instructor. 14 years experience. Drama 571-2846.

DANCE SATURDAY NIGHT 7:30. Babco Park Building. Early Bird Special. Disco lesson. 7:30-10:00. \$1.50 each. 278-1096 or 459-8914.

DANCE LESSONS every Friday night 7:10-10:00. Disco. Latin and ballroom at Babco Park Building in Babco Park. 278-1096.

CONVERSATIONAL SPANISH Private and semi-private classes. Interpretation, translation service. Near Babco Park. Ann 233-9671.

Cars

EFFECTIVE IMMEDIATELY The Post Office will no longer accept stamped and addressed 3d cards. Therefore, all classified ads mailed to the Reader must be typed on 3d cards and sent INDE ENVELOPES (Official Postal Service cards (saves 35¢ and 4¢) and may also be used and may be mailed without an envelope).

CHRYSLER 116 ton truck with camper shell. Rebuilt transmission. Overhauled engine. Wide tires, set up for extra leg load. New radiator, brakes and seat covers. Asking \$1300. 380-8624 evenings.

1984 MOTO Restored. Beautiful car. Excellent investment. 284-4481.

TIREDS OF GETTING darts or orange on your car? Do a favor, let me see some body-side molding on it. Looks nice, does job, inexpensive, permanent. Also painting and sun-roofs. 287-7904 or 571-1065 x 50.

Only 1 Career Woman In 1000 Finds The Job She Deserves

For a no-cost or obligation interview to determine YOUR career future, Call

MS. JAN HACKETT at 231-1818

San Diego 600 B Street, Suite 2010, 92101

World's largest career management service

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1978 FORD VAN with bubble top, still under warranty. 8800 miles. Uses regular gas, low wheel base. Air conditioning, automatic, power brakes, power steering. Captain's chairs, refrigerator with second battery. Car parks, cabinet, microwave \$7900. 286-9070.

HAVE A RAMP in your driveway? Can repair/weld, saving costly repair bills. Cars, lawn mowers, etc. All work guaranteed. Dean 225-1249.

STEREO EQUIPMENT by private person, lots with warranty. Cassettes, AM/FM in-decks, \$50. Equalizers, batteries, \$40. Cassettes, \$30 per pair. Also AM/FM in-decks, \$40. Cassettes, \$25. 1850 after 5:00.

1978 MG 1100 miles. AM/FM & track, luggage rack, low new, must sell, will negotiate on price. 565-4871.

1978 HONDA CIVIC all under new car warranty, air, 5 speed, 32 mpg in city gas, fuel tank, interior and exterior. AM/FM stereo, radio, cassette deck. 212 0757 after 5:00 or weekends 453-9371.

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