

BODY SHOP



ILLUSTRATION BY JOYCE KITCHELL

Could one of these girls walk into a place like the Voyager over on Harbor Island, and act like a lady?

Connie Bruck

At the far end of the bar, a young woman untied her halter top, stepped quickly out of bikini pants, and tossed both garments next to a popcorn machine. She turned, facing her audience, and began undulating slowly forward, lovely undine, to the opening bars of the theme from "The Exorcist". As her pace quickened, movements coming faster upon one another, she leaned backwards and spun around and around — her hip-length brown hair streaming out in long tendrils, almost touching the faces of the men for whom she danced. "Chiquita! Chiquita!" one cried, enraptured.

"What I wonder is, what makes 'em do it?" puzzled a man at the

table next to mine at the Body Shop. "I hear a lot of 'em are college girls, some even have degrees!"

He looked back at the dancer again — a long, lingering look — then, collecting himself, he shook his head. He apparently felt, I ventured, that this work was degrading to the women?

"Oh, no. No, I really don't feel that way," He paused, considering for a few moments. "The real question is — and I'd be interested if you could answer this in your story — could one of these girls walk into a place like the Voyager over on Harbor Island, and act like a lady? Now don't misunderstand me, I'm not saying she could or she couldn't. I just don't know."

We sat in the back room of the

Body Shop, as the women dressed or undressed — for work, and discussed the issue at hand: not how they would conduct themselves at the Voyager (what was he considering — whether they would keep their clothes on, or whether the lure of an empty bar-top and music would prove too much for them?), but how they felt about dancing nude for men who would raise such questions.

"I really believe that if men are going to be patronizing, to regard you as an object, a servant, then it doesn't matter what your state of dress or undress is," declared Heidi, a student at San Diego State who has taken dance for many years. "I worked as a waitress at the Bratskellar in La Jolla before."

(continued on page 2)

(continued from page 1)

came here, and I noticed the same attitude. This job is much better. I get paid money, and I get to dance, which I love to do."

"Where else can you get paid so well to dance?" added Karen, also a student at State. She studied ballet for fourteen years and has danced with both the San Diego and California Ballets.

How did she get from those places to this one? "Two years ago, I was teaching ballet, and one of my students worked here and brought me over. I was so poor then, I had just had my boots re-soled for the fifth time! When I first started I didn't take my clothes off, so I only made \$2.25 an hour, instead of \$4.50."

"But gradually, I loosened up. Also, I had ten hours of rolling, which released a lot of my inhibitions about my body, as well as making it look better." Karen seemed appreciative of the mirror, seemed pleased with what she saw. She began brushing her pubic hair.

"How good or bad it is depends on how much you've got going for you—some of the girls who aren't really dancers feel like they have to emphasize their female parts more, to keep the guys' attention."

"But the men don't always look at you like you're a chicken, you know, a thigh here, a breast there," she continued. "Sometimes, when we have a group of good dancers working, the energy level gets so high you can just feel the place rising, the guys are lifted by it, and then it transcends just the sexual."

Karen slipped into a pair of orange knit shorts, and high suede boots. "This place has changed a lot in the past few years. It used to be all wigs and sequined bathing suits... then I came, and I started bringing my friends, and now it's more college coeds than anything else."

It was 8 o'clock, and Karen and Heidi were out. They would work until 2:30 A.M., and if it was a good night, go home with \$50 or \$60. All the women take turns: dance two numbers, then cocktail waitress, then dance again.

The place was crowded and smoky. As Heidi started to dance, wearing only a belt of gold coins low on her hips, some of the men at the billiard tables glanced up from their games. She combines the techniques of Indian dancing with belly-dancing, creating a fast-moving style, full of precise, exaggerated movements. The dance was so dominant that her nudity became incidental: and Heidi, totally absorbed in the form, was undoubtedly too remote for many of the men's liking.

"I usually feel too responsible to the men to cut off like that," commented Laura, the first dancer I had seen, as we watched Heidi. I had noticed that Laura, while clearly conscious of her dancing, was also very involved with the men, appearing at times to dance for each in turn.

"Most of these men are pretty pathetic," I Laura explained. "The reason they need to sit here and jive, with their little hand mirrors of each body is that they feel so powerless. And if you're satisfied in yourself, then you can refuse to give them anything and you feel, 'Oh, I'm sorry it's that bad.'"

Laura graduated two years ago from Stanford University with a degree in biology, then went to New York to do modern dance, which she had taken for a number of years and performed at Stanford. "I love to dance and this is the first time I've been paid good money to do it. Also, I can't stand working a 40-hour week; here, I can make enough in 18 hours."

Laura finds several aspects of the Body Shop unusual, and appealing. Dancing and cocktail-waitressing, for one. "These guys come in and play voyeur, watching you dance, but then, when you come off the stage and serve them drinks, they relate to you in a much more human way, and at the slightest bit of friendliness, they become so

vulnerable. Of course, many of them end up by making an offer, but the line that goes down most often around here is 'I've got an old man.' And most of these guys are so straight, they just accept that."

"Another thing I like is that there's nothing furtive about this place. In San Francisco I remember from the Carol Doda days you'd get a lot of out-of-town businessmen, acting really uncomfortable, compulsive. But here, it feels healthier than that, and there's a very diverse group, ranging from hippies to college students to the military to surfers to businessmen to working-class."

Glancing at Karen, dancing nude but for her boots, Laura added, "Probably the most important thing about this job to me is the sense of community, the real closeness, between the women. There are some women here who I, with my middle-class upbringing, would never have gotten to know, if I hadn't come here. So I've come to know my sisters and understand a little more of their lives."

"It's funny," Laura laughed, "but the top of the bar is really a no-man's land. Even though I watch them, we're really out of range; they can't hear what we're saying, as we change in and out of

numb that I don't remember anything about it," said Debby, "except trying to get into the music and wash glasses on-stage, or get a brown and sweep up the spilled popcorn while another girl tries to dance around her! It's changed."

"I really love to get people off. I don't mean just sexually. I love to perform. In the modern dance I do at State, I usually don't even look at the audience, never try to set up individual rapport. So I've learned a lot here about communicating with people—what gets them off, and what makes them laugh, and what doesn't."

Debby told me that the Vice Squad comes in regularly to see if their rules are being followed. If, for example, the women, when dancing nude, are careful not to bend over, and to stay on the white line which runs down the center of the stage (thus keeping them 6 feet away from the customers, out of arm's reach).

"When I had just started working here, I was doing a duet with another woman and I bent over right in front of the Vice Squad." They called me over as soon as I was done—I told them, "The last thing I want to be thinking of when I'm up there is what I can and can't do. It's so absurd."

Then, brightening, Debby

taking off her pants and throwing them next to the popcorn machine, and staying to dance? Or having to wash glasses on-stage, or get a brown and sweep up the spilled popcorn while another girl tries to dance around her! It's changed."

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tequila, quick!" She laughed again, that full, ready laughter at herself, her situation.

Then, growing more serious, she added, "All those girls are really sensitive, you know, and the men forget you have feelings. Often enough, a girl goes running for the back room, sobbing."

In the beginning, a lot of these kids have a very romantic view of that place. They think it's a fairland, almost. I see them when they start to don't smoke, hardly drink at all. Then, because I work on and off—I'll come back and see the same girls six months later, and they're drinking like fish."

"Yeah, I see them come, and I see them go," laughed Ruth softly. "It's been a long time."

"As far as I know, this is the only nude bar left open in the state of California," declared Paul Richter, owner of the Body Shop.

The Alcoholic Beverage Control (ABC) ruling against nudity where alcohol is sold has shut down the rest, Richter said, adding that Los Angeles and San Francisco have city ordinances against it as well.

San Diego does not. So the Body Shop is remaining open while he appeals the ABC ruling, and he expects his case (asking for a clarification of the U.S. Supreme Court's *Lafayette* case, which upheld the ABC ruling in 1972) to reach the Supreme Court sometime next year.

Richter contends that nudity is permitted in theaters—"freedom of expression" guaranteed under the First Amendment—"and that the Body Shop's nudity should be similarly viewed. "It's not lewd or obscene," Richter stated. I agreed that this place, with its co-ed dressing and undressing on-stage, was unlike any strip joint I'd ever seen. In certainly not reminiscent of New York's *Motopole*, for example, where tassel-breasted go-go girls did the bump-and-grind and got their tassels spinning clockwise, then counter-clockwise—all the while gazing up with aphasic eyes, frozen faces. This place seemed almost wholesome by comparison, I offered.

"Wholesome," said Richter, happily. "I like that. Wholesome."

It was early on a Monday morning, the beginning of a working day for Laura. "You know, it might be more oppressive for many of the women than it is for me," she said thoughtfully, as we sat by the bar. "There are nights when the air is so thick with the men's frustration that we can hardly stand it, and that's when the heavy drinking starts. Those are the bad times."

She walked over to the juke-box, chose "Just Like A Woman," and climbed the few steps to the bar-top. With her back to the stage, she took off her hair. "The first one of the day is really hard."

How so? "I guess it just feels kind of silly," Laura replied. Then, snapping her fingers to the rhythm, she began to move, and soon—it seemed—the dance and the customers' appreciation took over. When the dance ended, she clapped loudly, and a gray-haired and ruddy-faced man exclaimed, "Laura, you always start my Monday mornings off great!"

"I ought to tell you," he said, as she brought him another beer, "that I've been down to kidnap young ladies with long hair on a sunny day."

"Yeah!" smiled Laura. "Where do you take the girls?"

"Wherever you want to go," he said. Then, earnestly to the man seated next to him, "I would take her wherever you want to go. I'm looking right at him and sat, quite still, for some time."

She leaned back in her seat and hugged her four-year-old son, whom she had brought to lunch with us. "Some nights it does get really depressing, really down. I come in looking like you imagine around, and say, 'Give me a double



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FOLK ARTS OWNER REPLIES

Dear Reader,
I really debated whether or not to write this letter or not. First I want to thank you for the article. It was well done, if a bit thrown together. I just can't get too caught up in articles on me as they always tend to push me into some convenient ideologic corner outside the mainstream of human endeavor and leave me painting like a sedentary walrus out of water.

First, I don't see any real difference between the concert series at Blue Ridge and at Folk Arts. We both have the same respect for tradition and we both appreciate good musicianship. If I used cliché that links traditional music with bad musicianship is just downright a run run. You always find the bad musician, the uncreative musician, playing the most easily accessible music in the world. It's a trap, 40, or whatever at that moment is media-wise in vogue.

Second, I hope you realize that the concert you attended was a most untypical one. For instance last night for his last appearance in San Diego this year Mississippi bluesman Sam Chatmon drew 9 white people into a room of 100 to stretch your legs, folks.

Thanks again
Lou Curtis

READER'S GUIDE TO THE MUSIC SCENE

THE ANCIENT MARINER, BRANDY GREEK, Wednesday through Sunday, 224-8342
BAKER, Monday and Tuesday, through June 27/25 Shelter Island Dr. 224-8342

ASPEN PUBLIC HOUSE, LEEKY CANOE, Tuesday through Sunday, The O.D. CORRAL, Sunday and Monday, through June 13 916 Pearl, La Jolla 459-3300

BLUE RIDGE MUSIC, TOM WAITS and BOB SIMPSON, Wednesday, June 5, 7 p.m. 568 First St., Encinitas, 753-1775

CLIMAX LTD., A.W. EXPRESS, Thursday through Sunday, May 30 through June 2, 202 Market, 238-9338

CINNAMON CINDER, ELEVENTH HOUR, Friday, May 30 through Sunday, June 2, LARRY GREEN and THE FUGITIVES, Friday, May 30, ECHO, Thursday, June 1, 7578 El Cajon Blvd, 463-9883

EL CORTEZ HOTEL, JOHN McLAUGHLIN and THE MAHAVISHU ORCHESTRA, Thursday, May 30, 8 p.m. Seventh and Ash, 232-0161

IRON HORSE, ROBERT SAVAGE EXPLOSION, Tuesday through Saturday, through June 2, 2528 Parkway Dr., La Mesa, 465-7663

IVY BARN, JOEL AND DAVID, Friday and Saturday, May 31 and June 1, Bill Robinson, Tuesday and Wednesday, June 4 and 5, 911 Camino Del Rio South, 286-9164

J.A.B. WELCOME TO THE DENTIST featuring BIG MOUTH, Thursday through Saturday, May 30 to June 1, MESA, Sunday, June 2, 4025 Pacific Highway, 266-3655

JAMAICA JOE'S, CROSSBOW, Thursday through Sunday, May 30 to June 2, 3945 Sports Arena Blvd, 226-1251

LEDNETTERS, BLITZ BROTHERS, Thursday through Saturday, May 30 to June 1, EMERGENCY EXIT, Sunday and Monday, June 2 and 3, 5524 El Cajon Blvd, 583-9524

PARK PLACE LOUNGE, BERT TORRES and THE CHARADES, Wednesday through Saturday, PEACH, Monday and Tuesday, 1280 Fletcher Parkway, El Cajon, 448-4111

SPRINGFIELD WAGON WORKS, MOONSHOTS, Tuesday through Saturday, DOUG AND SUZANNE, Sunday and Monday, through June 5, 525 Kearny Villa Rd., Kearny Mesa, 585-2272

SPORTS ARENA, SAVOY BROWN, MANFRED MANN, and KISS, Thursday, May 30, 8 p.m. GRAND PLUNK and WET WILLIE, Sunday, June 2, 8 p.m. Sports Arena Blvd, 224-4176

THE SPORTSMAN, RED EYE EXPRESS, Friday through Sunday, May 31 to June 2, 5079 Logan Ave, 262-0797

TOM HANE'S LIGHTHOUSE, SKIP CUNNINGHAM, Thursday through Sunday, May 30 to June 2, 2150 Harbor Island Dr, 291-9110

WALLBANGERS, MAYHEM II, Thursday through Saturday, May 30 to June 1, MAGUS, Sunday, June 2, Midway and Rosecr., 223-3138

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Laura graduated two years ago from Stanford University with a degree in biology, then went to New York to do modern dance.

our clothes."

"Look at them beckoning!" exploded Laura, as two men at the bar made repeated, peremptory gestures for her. "They can't understand it when they see you sitting down—what, you are automaton, can sit?" And she moved off in their direction—"her head held a bit higher than usual to get their order."

"What do the men come here for," you time next to me, echoing my question. He was a law student at the University of San Diego (USD), and he came for study breaks. "I like people to get down to basics, and I guess you could call a place like this pretty basic. A lot of these guys come here so they don't feel like they're missing something, so they can see live what they see in *Playboy*, so they can see what they don't see at home, or just so they can forget everything else for a little while."

Debby, another student from San Diego State, pointed out the waiting rooms to talk. She has been studying modern dance for a number of years, and Karen introduced her to the Body Shop a couple of months ago. Her parents, who live in L.A., do not know. "Neither did the parents of most of the girls I asked. With the notable exception of Suzanne, a surfer, who brought her mother in and then, on her 21st birthday, came to work with her mother's blessing—and the costumes which her mother made."

"When I auditioned, I was so

added, "Ironically enough, I think this place might be turning people on to modern dance. Unless you're in New York, practically the only place you see modern dance is at a university...so many people never see it. The other night, Laura was dancing, and one of the guys said, 'My God! What kind of dancing is that?' I told him, I guess you'd call it modern."

"Still," she sighed, "it is sad that you have to take your clothes off to make good money dancing. And most of these guys, after all, don't see it as an art form. But I just try not to compromise, try to keep my dancing an art, nonetheless."

Not all of the women at the Body Shop are college coeds. If you want to talk to someone who's been working here a long time (since the place opened, nearly nine years), talk to Ruth, the women advised—she might have a different story to tell.

"The Body Shop used to be a lot different more of a showplace, and I think we thought of ourselves more as entertainers," said Ruth, 32, the mother of four. "There were more girls from Vegas then, and we'd put on a real show—all sequins and boas," she laughed. "But I'd feel over-dressed now, in any of those costumes."

"In the old days, the job had some glamour," she continued. "We used to go in the back room, put on a costume and a cover-up, a gown of this dressing and undressing, and at the slightest bit of girl in Vegas getting up on stage,

Being the only black woman dancing for a mainly white audience does not bother her that much, she said. "But what does gail me is how these guys assume that what they see, they can have. The

other night, one guy said to me, 'I don't understand. That girl just took her clothes off right on stage, and now she got mad because I touched her.' I said, 'You know when you take your clothes off, like when you take a shower, it does your personality change?' No," he said. "Well, neither does ours," I told him. "This is a job, and we're paid to dance, not to be hands, and I climbed the few steps to the bar-top. With her back to the stage, she took off her hair. 'The first one of the day is really hard.'"

How so? "I guess it just feels kind of silly," Laura replied. Then, snapping her fingers to the rhythm, she began to move, and soon—it seemed—the dance and the customers' appreciation took over. When the dance ended, she clapped loudly, and a gray-haired and ruddy-faced man exclaimed, "Laura, you always start my Monday mornings off great!"

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God, After All, Also Speaks in Thunder

This music is not supposed to give you a warm, comfortable, respectable religious feeling, the kind you have in an elegantly appointed, well-heated church on a drowsy Sunday morning among tastefully dressed La Jolla ladies.

Jonathan Saville—

Giuseppe Verdi's *Requiem* in memory of the great Italian novelist Alessandro Manzoni was first performed on May 22, 1874 in Milan. One hundred years and one day later, it was performed by the San Diego Symphony under its music director, Peter Eros. In the century during which the world has been privileged to coexist with this stupendous work, the San Diego performance was neither the best nor the worst. It was an adequate professional job, with some excellent characteristics, and some not so excellent.

The trouble did not seem to lie primarily with Mr. Eros, although a conductor must take ultimate responsibility for the quality of a performance. The Verdi *Requiem* is just the sort of music Mr. Eros does best—grand, romantic, dramatic, late nineteenth century, vast orchestra and chorus, with all the stops pulled out. The spectacular "Dies irae," with its terror, tumult and cracks of doom, came off splendidly. Other sections of a similarly spectacular sort were not quite so successful. The great double fugue of the "Sanctus" and the final fugue in the "Libera me" seemed just a bit slow and lacking in rhythmic propulsion—perhaps because Mr. Eros was afraid the chorus could not negotiate a faster tempo, though that is only my guess. And the lyrical and meditative sections sometimes tended to dullness, partly as a result of a certain lack of sympathy in Mr. Eros for a truly singing line, whether in voices or in the strings. I am not yet convinced that Mr. Eros really likes opera, and the Verdi *Requiem* is just that.

Requiem is supposed to be thrilling the way Michelangelo's *Last Judgment* is thrilling, the way the *Book of Revelation* is thrilling. Opera is the supreme religious art in an age when for many people religion had ceased to be the chief expression of the deepest human fears and longings. In composing the *Manzoni Requiem* as though it were opera, Verdi was simply returning to the source of operatic emotions. And that is what the singers ought to return to.

Mr. Eros's efforts also had to contend on occasion with some surprises had playing by the orchestra, including an excruciatingly off-pitch cello passage at the beginning of the "Offertorium." Most of the time, however, the playing was technically fine but musically routine. The brass crescendo that opens the "Tuba mirum," for example, came off without a hitch, but also without the sense of unbearable terror the music calls for. It may be that the brasses were physically incapable of those final, devastating blasts when it seems that the sound could not possibly be louder and yet an instant later it is, or it may be that Mr. Eros just did not know how to coax out of them that last full measure of com-

munion. Whatever happened, it was not enough; this is music that is supposed to make your hair stand on end, but it left no riveting in its own scalp and noticed none on my neighbors'.

On the positive side, no praise is adequate for the percussionists, Tassio Sakai (timpani) and James Hoffman (bass drum). Mr. Hoffman, in particular, made the most of his extraordinary part. There are few pieces in the symphonic or operatic repertoire which have so prominent a part for the bass drum, or which demand of this rather limited instrument such expressivity; only Gustav Mahler played all these sounds as though the total ransoms of the world had precipitated each of them. He, at least, knew what it meant by a religious thrill. God, after all, speaks in thunder as well as through his sopranos.

COMING OF AGE IN SAN DIEGO... A WRITING CONTEST



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3. Entrants should make duplicate copies of entries. The Reader assumes no responsibility for loss of entries and will not return entries.

4. There are no residence or age requirements for eligibility, nor is there an entry fee. You may submit as many entries as you like.

5. Winning essays will be reproduced in the July 11, 1974 issue of the Reader.

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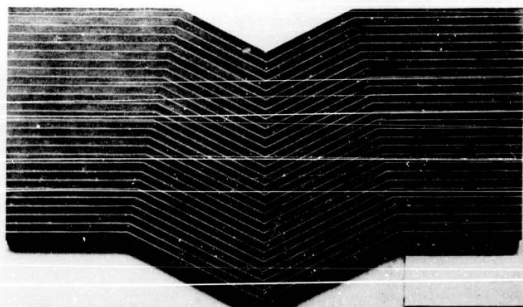
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Monuments Hung in Effigy

Instead of screaming, these paintings maintain an easy calm with their deliberately simple logic... They buzz, whizz, purr, and hum to the limitations of their self-contained conformity.

Jennifer Kotter

Encountering monuments is supposed to be an impactful experience that revitalizes memory of something that stands out as a preserving mark of a past period of time. One who constructs things of enduring value and historical notability makes monuments. In art, to monumentalize is to make bigger than life size, a lasting record of something. So a confrontation with a monument should be a memorable encounter. Balboa Park Fine Arts Gallery has applied concepts of monuments to "Monumental Paintings of the 60's," an inauguration of the brand new Gilded-Parker-Grant Wing of the museum. Walls that are enormous when empty are comfortably divided by 15 field paintings by 11 American artists from New York's "second generation" of big abstract painters.

It is immediately apparent that the spectacle of this show is the deliberate size-exaggeration which curiously becomes tranquil and normalized in the gallery. "There is no better way to demonstrate the dimensions of this gallery addition," says Henry G. Gardner, museum director.

Each one of these paintings is a moment of time held still—a symmetrical slice cut of even bigger and more continuous painted lake fields that perhaps have never been totally realized in paint. The momentous points of cutting out of and cutting off of other ideas is the choice that makes the painting exist out of its own boundaries. These paintings run over their edges onto the folded canvas-around-stretcher-but line separates the Gilded-Parker-Grant Wing's white-carpeted walls from the museum's carpeted hangings on them. Conventional frames of pictures becomes obsolete with this kind of work. The paintings enhance themselves. What each painting's edges contain is a delicate balance of working parts in paint, the ones that stay inside and the others that want to travel off the picture frame. But while the strength of the border depends strongly on what it contains, the success of the paintings also relies on the lines where it slips.

The canvas shaping in this show generally conforms to a traditional rectangular format, with the exception of Frank Stella's triple-arched rainbow and Kenneth Noland's diamond-angled rhombus. Still, each painting is a complimentary solution to working easily within its own shape. Stripes repetitively run through everything meticulously ruled and masked off into hard edges, hand brushed, wide, narrow, both with and without predetermined direction and conformity. A painting's inside structure confirms its outside. Canvases are filled to various degrees with two or three things—conformity of color, pigment application (texture), and the shapes of painted places (as important as the un-painted places). Examples of Davis, Noland, and Stella are filled tightly with the same painted element, side-by-side, and echoing their own boundness to their boundaries. Some canvas middles become conspicuous and "emptied" as the insides fall out towards the borders, as in Olitski's, Frankenthaler, and the extreme case of Francis, which allows glimpses of split pigment before it folds over the corners.

Inner spatial changes occur more varied in Olitski's "Big Modern Painting" of triangles, small dot fields, bigger spots, parts of wheels and pistons, and a number of teams of speeding stripes running all over inside a huge rectangular panel about 30 feet long. Motherwell's contrasting window door cracks, "Open no. 11," is intriguing to viewers who find themselves looking out and looking in at the same time by his manipulation of the spaces and six rectangular flats of hand-brushed paint and a few delicate charcoal lines.

A whole and articulate look around the exhibit shows a consistency in self-satisfaction within each painting and the surrounding wall-space. They seem to fit snugly. In face-to-face confrontation with each piece, you can see some of the trouble taken to leave the painting processes naked. Single-level color fields show how their paint was poured, sprayed, soaked and pulled across. Olitski's work, for example, doesn't seem to hold secrets about where the beginnings and endings are each clean sweep of paint. The flatness of each piece lends

itself to quick all-over reading by viewers of the nature of each painted plane. Both the starting and the finishing of pigment application furnish further reinforcement of outer edges. The edges themselves are not much more than determinate drawings that take up a lot of space. Important decisions made about finishing paintings like these affect the overall consistency of the interior and control push and pull of viewer's eyes over the surface. Instead of screaming, these paintings maintain an easy calm with their deliberately simple logic that is enforced through repetition. The paintings buzz, whizz, purr and hum to the limitations of their self-contained conformity. What was learned from the loud dynamics of furious flurry in the previous generation of Abstract Expressionist Action painters has been swallowed and composed into these static forms.

Walking along monumental walls of Balboa Park's newest monument leaves you feeling a little chilled. Perhaps the emblematic aspect of making a monument shouldn't be overlooked when the total impact of this show is being considered. Such a perfect fitting installation of these paintings on these walls freezes a lot of their problems or their very sure. Questions about construction, storage, shipping and display don't show. Perhaps the paintings are too comfortable and dangerously self-contented about hanging here. Being enshrined as monuments, inside another monument, enchants these pieces with nostalgia within ten years of their making. "Monumental Paintings of the 60's" presents something new to San Diego but with a tone that might be in effigy. With all of their problems solved, the giants close their case and rest inside their repulcher with perfect comfort. These fifteen paintings from the Sixties are almost perfectly stable and it is too easy to forget that their makers aren't dead yet.

See older work by contemporaries: Dan Christensen, Gene Davis, Sam Francis, Helen Frankenthaler, Gary Hudson, Ellsworth Kelly, Roy Lichtenstein, Robert Motherwell, Kenneth Noland, Jules Olitski and Frank Stella at Fine Arts Gallery, Balboa Park until June 16.

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A Reader Classified Can Work Wonders!

Dear Matthew, I've gotten to be quite a San Diego history buff, but last week I was visiting some of the really stumped me. I had always thought the Fifth Street pier built by Alonzo Horton was the first real wharf built in San Diego. Then, when I was visiting some other old-time fanatics, someone said they heard the first one was built at Dead Man's Point at Market and Pacific

IT FROM HIP

Dear Matthew Alice, As I venture out of my safe suburb to the seamy parts of town, I notice something called "menudo" offered in the windows of Mexican restaurants. Since the restaurants are usually the kind where you wonder if they speak English, I was wondering if you could find-out what menudo is. Lon Dexter, University City

No comprende. But seriously folks, menudo means "insults," and the menudo offered in the more authentic Mexican restaurants in San Diego is tripe stew. It's made of beef tripe, beef feet, hominy, onion and garlic. It's usually served for breakfast or lunch and is great for relieving a hangover. If you want to be able to enjoy it, don't ask anyone what tripe is.

baby's giggles, and the man's mugging, and a stroller's coph. With Michael Sacks, William Atherton, Valley Circle.

e the Money and Run—Woody Allen's send up of crime movies of all San Diego, they'd pay my tuition, but that there simply aren't any experimental high schools in the area. Are they right? Susan Beach, Pacific Beach

Besides Dirty Mary's Downtown Den of Inquiry for fifteen to eighteen year old virgins (female only), there is the two-year old Alvarado Experimental High School at 1350 30th Street (235-8152) with an enrollment of 80 students; there is the Exploring Family School at 2735 Broadway in Golden Hills (234-0078) with 11 students, and there is the Ocean Beach Community School at 4844 Voltaire (222-5442) Ocean Beach. I personally prefer Dirty Mary's, but the latter is less, and the courses much more innovative.

Dear Matthew, I've gotten to be quite a San Diego history buff, but last week I was visiting some of the really stumped me. I had always thought the Fifth Street pier built by Alonzo Horton was the first real wharf built in San Diego. Then, when I was visiting some other old-time fanatics, someone said they heard the first one was built at Dead Man's Point at Market and Pacific

This week \$5 for the best question goes to Harold Puta of San Diego. If you have a question for Matthew Alice send it to Reader, Box 80803, San Diego, CA 92138.

Highway. What ever happened to that wharf and why was that place called Dead Man's Point? Harold Puta, San Diego

You are a real bitch, aren't you Harold? Anyway it was called Dead Men's Point, or Punta de los Muertos, when a group of Spanish sailors who had died of scurvy were buried there in 1782. In 1850 William Heath Davis built a T-wharf out from Dead Men's Point, but the ships who used the wharf refused to pay Davis for docking privileges. Finally, the group of Union soldiers stationed at the Army Barracks at Kettner and Market during the Civil War ran out of fuel, and getting no response to requests sent to Washington, tore down the nearby pier and used it for lumber and fuel. In the late 1860's Horton built his pier on Fifth Street and S.S. Culverwell, another developer, built his pier west from the foot of F Street.

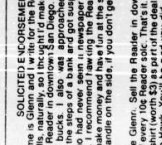
Matthew Alice.

A short time ago I wrote you asking about the possible causes of an uncontrollable shaking in the person of Katharine Hepburn. Your answer repays me that I have my television repaired (assuming that all of my recollections of Miss Hepburn were from that fountain of intelligence). Taking into account your probable lack of encounters with any other forms of media than those of T.V. and the Reader, I let that reply slide. I have, however, come upon a much more helpful answer in a Copley (hope the word offends you) newspaper, and I have felt deigned to pass it on to you. The possibility of Miss Hepburn suffering from Parkinson's Disease or palsy is much more realistic than that of my nervous television.

The article states that Miss Hepburn was a palsy victim. Perhaps, if you write her, out of the goodness of her heart she will recommend you to a good brain surgeon.

T.P. Foley

To Tim Foley: whether or not Katharine Hepburn and Howard Cosell have been making it on the side is beside the point. But it does prove that V.D. is not strictly a teenage affliction.



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CLASSIFIEDS are \$1.00 per 35 words per insertion.

WE'LL WAIT ON YOU TILL 7:30.

THIS WEEK IN SAN DIEGO

MUSIC

A CELEBRATION OF AMERICAN SONG, a three part show with songs, stories, folk songs, and dance performed by the New Port Costa Players, Grossmont College, El Cajon. Thursday, May 30 at 8 p.m. 465-1700 ext. 321.

WORKS FOR VIDEO, DANCE AND SYNTHESIZED SOUND, including a videotape documentary *Environmental Sound Performance* by Warren Burt. Center for Music Experiment, 408 Matthews Campus, UCSD. Thursday, May 30, 8:30 p.m. 453-2000, ext. 1382.

THE PHILADELPHIA ORCHESTRA, Eugene Ormandy conducting, will perform works by Haydn, Respighi, Ravel and Brahms, Civic Theater, Thursday, May 30 at 8 p.m. 238-6510.

SPRING INSTRUMENTAL CONCERT, featuring the Jazz Ensemble and the Concert Band. Mayan Hall, Southwestern College, Friday, May 31 at 7:30 p.m. 422-1225.

LIEDER RECITAL, songs by Mahler, Ravel, Mozart, Ives, Purcell, Rossini, and Liszt, performed by Deborah Kavach, a member of UCSD's Center for Music Experiment. Matthews Campus Recital Hall, UCSD, Friday, May 31, 8:15 p.m. 453-2000, ext. 2095. Free and open to the public.

CONCERT, Mesa College/Adult Education Community Orchestra and Mesa College Chorus performing works by Schubert and Beethoven. Montgomery Junior High School, 2470 Umo St. Friday, May 31 at 8:15 p.m. 271-1126. Free.

CHAMBER MUSIC, including works for piano, violin, and cello by Bach, Haydn, and Faure. Lobby of Central Library, UCSD, Saturday, June 1, 8 p.m. Free and open to the public. 453-2000, ext. 1382.

NEW MUSIC FOR GUITAR AND OTHER INSTRUMENTS, with compositions by Shapient, Evans, Palmer, MacDougal, Humber, and Western. International Center, Matthews Campus, UCSD, Saturday, June 1, 8:15 p.m. 453-2000, ext. 2095.

FROSTIANA, a collection of "Seven Country Songs" by Robert Frost set to music by Dr. Randall Thompson. It will be performed by a 200 voice choir composed of local college and high school groups. First United Methodist Church, Mission Valley, Sunday, June 2 at 3 and 8 p.m. 286-2685.

BELSHAZZAR'S FEAST, by William Walton, is concert by the Civic Youth Orchestra directed by Robert Emile, and with the participation of a 200 voice choir from Grossmont College and Granite Hills High School. Grossmont College, El Cajon, Sunday, June 2 at 3:30 p.m. 286-3777.

SPRING CHORAL CONCERT, with the Chamber Singers and the Concert Choir. Mayan Hall, Southwestern College, Chula Vista, Sunday, June 2 at 4 p.m. 460-1330.

KURZWELLEN, the San Diego premiere of Karlheinz Stockhausen's musical experiment performed by the Negative Band Ensemble from Cal Arts. Center for Music Experiment, MC409, UCSD Matthews Campus, on Sunday, June 2 at 8 p.m. 453-2000, ext. 1382.

SAN DIEGO SYMPHONY CHAMBER ORCHESTRA, mini-concert. Grand Salon, Convention and Performing Arts Center, 202 C St. Monday, June 3 at noon and 12:30 p.m. 232-3101.

MUSIC WITH THEATRICS, including Roger Reynolds' *Again* with 8 instrumentalists and singers and 4 channel tape and *Masques*, a parody of 16th and 17th Century dances. Matthews Campus Recital Hall, UCSD, Monday, June 3, 8:15 p.m. 453-2000, ext. 2095.

UCSD MADRIGAL SINGERS will sing works by Lasso, Wert, Gabrieli, Bennett and Wilbye, as well as Brahms and Stravinsky. Matthews Campus Recital Hall, UCSD, Tuesday, June 4, 8:15 p.m. 453-2000, ext. 2095.

LECTURES & TALKS

OLD AND NEW CHINA, a lecture by Dr. Stuart Innerst, a retired Quaker missionary who traveled in both old and new China. Sponsored by U.S.-China People's Friendship Association. 2111 La Jolla Village Drive, San Diego State Entry May 31, 7:30 p.m.

SHUTTLE, DIPLOMACY AND ZIONISM VS. PALESTINIAN LIBERATION, a lecture by Mohammed El Arenal, faculty advisor to the Arab Student Organization, SDSU, and Dennis Scaris of the Socialist Workers Party, 4635 El Cajon Blvd. 2nd floor, Friday, May 31 at 8 p.m. 280-1292.

HUMAN HEALTH: A PERSPECTIVE ON MAN, a lecture by Dr. Jones Sak, resident fellow, The Sak Institute, Large Seminar Room, South Bldg., Main Floor, The Sak Institute, 10010 N. Torrey Pines Rd., La Jolla. Tuesday, June 4, 7-10 p.m. 57-453-2000, ext. 2061.

URBAN TRANSPORTATION FOR SAN DIEGO, a panel discussion moderated by Harold Keen. Jack White from the County board of Supervisors, Richard Rypinski from Comprehensive Planning Organization, Eric Rath, Professor of Transportation at UCSD, Dan Franklin, director of CALTRANS, Tom Prior of San Diego Transit Corporation will participate. First Unitarian Church Auditorium, 4190 Front St. (near University Hospital), Saturday, June 1 at 8 p.m.

LIBERTY AND PROPERTY: SUMMARY AND OUTLOOK, last lecture in a series, with Daniel Orr, professor of economics at UCSD, 1260 Humanities Library Bldg. Revelle Campus, UCSD, Tuesday, June 4 at 7 p.m. 453-2000, ext. 2061.

THEATRE

APPLE TREE, parts one and three: "The Diary of Adam and Eve" by Mark Twain. "Passionella" by Jules Feiffer. Uncle John's Dinner Theatre. Fridays and Saturdays, 8 p.m. (after 6:30 p.m. dinner), Sundays, 7 p.m. (after 5:30 p.m. dinner), through July 1.

AS ADAM EARLY IN THE MORNING, a one-man dramatized poetry performance by black actor William Marshall. Poets include Whitman, Shakespeare, Richard Wright, Edmond Rostand. UCSD Theatre, Matthews Campus, Monday, June 3, 8 p.m. Free and open to the public. 453-2000, ext. 1382.

TWELFTH NIGHT, first of the Shakespeare Festival. Old Globe Theatre, Balboa Park. Tuesday through Thursday, June 5, and Sunday, June 8 at 8:30 p.m. Sunday, June 9 at 2 p.m. 238-2255.

NO PLACE TO BE SOMEBODY, Pulitzer prize winning play in 1970 and final production of UCSD drama department. UCSD Theatre, Matthews Campus, Tuesday through Sunday, May 26 at 8 p.m. and Saturday and Sunday, June 1 and 2, 453-2000, ext. 1382.

THE EMPEROR'S NEW CLOTHES, a children's play. Actors Quarter Theatre, 480 Elm Street, Saturdays and Sundays through June 9 at 2 p.m. 238-9609.

BUS STOP, a William Inge play starring Adrienne Barbeau co-star of the "Masters" TV series. Off Broadway Theatre, 314 F St. Friday, May 29 through Sunday, June 23. Tuesday through Friday at 8:30 p.m., Saturday at 6 and 9:30 p.m. and Sunday at 2 and 7:30 p.m. 238-6178.

BELL, BOOK AND CANDLE, a play by John Van Druten. Actors Quarter Theatre, 480 Elm Street, Fridays and Saturdays through June 8 at 8:30 p.m. 238-9609.

COP-OUT, by John Gure. "VOLSHEVNIK EMPRESS" by G.B. Shaw. "RATS" by Irving Horowitz. Performed at 8:30, 9:30, and 10:30 p.m. respectively, Friday and Saturday, May 31 and June 1, by the New Heritage Theatre, Inc., at the Stratford Court Theatre, Del Mar. 459-3435 or 2-6-7555.

MUSEUMS & GALLERIES

THIRD ANNUAL CALIFORNIA FIBERS SHOW, with different types of knitted and related handicrafts. Central University Library, Matthews Campus, UCSD, Tuesday, June 4 to Monday, July 1, 755-9212.

MEXICAN MASTERS, 50 drawings, etchings, and lithographs by Orozco, Rivera, and Siqueiros, with works of local and Los Angeles Chicano artists, along with mural paintings on the columns and understructure of the Coronado Bridge. The studio of Salvador Torres, 2143 Logan Avenue (sponsored by the Congress of Artists Chicanos en Action). Reception May 31, 7 p.m. Exhibit runs through June 3, 234-6008.

THE TROUBLES—AN ARTIST'S DOCUMENT OF ULSTER, exhibition organized by New York artist Les Levine. It focuses on the people, their culture, legends and documents, culture. UCSD Art Gallery, Room 1260 Humanities Library Building, Revelle College, Wednesday, May 15 through Friday, June 7, daily 12-5 and 6-10 p.m. Wednesdays, 453-2000, ext. 1382.

CLAUDE MONET paintings, from California Collections. Fine Arts Gallery, Balboa Park, Saturday, May 18 through Sunday, June 30, 232-1531.

KAY SCHWARTZ, an exhibition of her most recent acrylics at the Triad Gallery, 3701 India St. Saturday, May 18 through Tuesday, June 14, 294-6433.

PHOTOGRAPHY I, photographs of Ansel Adams, Edward Weston, Dianne Arbus, Wynn Bullock, and others. Jack Glenn Gallery, Fashion Valley.

MARJORIE SPENCER will present a one-woman show at the Artists' Co-operative Gallery, 3731 India St. Show opens Friday, May 24 through June 13, 296-0200.

SCROLL PAINTINGS by contemporary Chinese artists, Fine Arts Gallery, Balboa Park, through June.

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ALLIED CRAFTSMEN, San Diego craftsmen are featured in an all-craft media exhibition. Fine Arts Gallery, Balboa Park, Sunday, May 12 through Sunday, June 23.

NEW REALISM PAINTINGS by Robert Heritz, new lithographs and etchings by Harold Afsen and Linda Plickin. Orr's Gallery, through June 15, 534-4765.

FANTASY GARDEN, an all member craft exhibition with craft demonstrations. Many Hands Art Gallery, 6350 El Cajon Blvd. Chula Vista, May 10 through June 14.

JIM DINE, THE SUMMERS COLLECTION, La Jolla Museum of Contemporary Art, 700 Prospect St., La Jolla. Opens Saturday, May 18, 454-0183.

SPORTS

VOLLEYBALL TOURNAMENT, UCLA Alumni vs. SDSU Alumni are among the competitors. San Diego Sports Arena, Saturday, June 1 at 7 p.m. 234-4176.

LA COSTA TENNIS TOURNAMENT, "Invitational of the Stars." George Peppard, Charlton Heston et al. will compete. La Costa Exhibition Court, Saturday and Sunday, June 1 and 2 at 10 a.m. 729-9111.

U.S. NATIONAL JUNIOR SOCCER CHALLENGE CUP, junior champions from all over the U.S. compete. Balboa Stadium, Saturday, June 1 at 2 and 4 p.m. and Sunday, June 2 at 10 a.m., noon and 2 p.m. 236-5717.

BASEBALL, San Diego Padres vs. Chicago Cubs, Tuesday through Thursday, June 6, 7:30 p.m. San Diego Padres vs. St. Louis Cardinals, Friday and Saturday, June 7 and 8 at 7:30 p.m., and Sunday, June 9 at 7:30 p.m. San Diego Stadium, 283-4494.

TENNIS TOURNAMENT, doubles only. SDSU, Saturday and Sunday, June 8 and 9, 277-9979.

CITY MEN'S AMATEUR GOLF CHAMPIONSHIP, open to all amateurs in San Diego, June 18 and over. Balboa and Torrey Pines Municipal Golf Courses, Saturday and Sunday, June 8 and 9, 232-2470 or 453-0380.

DANCE

MODERN DANCE USIU, works by instructors and students. City College Theatre, Thursday through Saturday, June 1, 8 p.m. (also Saturday matinee at 2:30 p.m.) 271-4300, ext. 205.

DANCE RETROSPECT, a recitation in movement, presented by San Diego Mesa College. Apollod Theatre, 7520 Mesa College Dr. Friday, May 31 and Saturday, June 1 at 8 p.m. 278-2300.

GISELLE, full length classical ballet, performed by the Ballet USIU, Southwestern College, 100 City Lakes Rd., Chula Vista, Saturday, June 1 at 2:30 and 8 p.m. 291-9371.

THE GREAT WESTERN SALT COMPANY, a UCSD student dance group, will present a program of original improvisations, modern and jazz dances. Also featured will be guest artists from the Bill Heiden Dance Company of Los Angeles. Main Gymnasium, UCSD, Saturday, June 1, 8 p.m. 453-2000, ext. 1582. Free and open to the public.

SPECIAL EVENTS

PORTUGUESE PARADE AND BAZAAR, sponsored by United Portuguese. Twilight Parade, followed by folk dancing, Saturday, June 1, from intersection of Shafter and Addison. Second parade, followed by religious carnival and bazaar, Sunday, June 2 at 10:30 a.m., forming in front of United Portuguese Clubhouse, 2818 Addison, 236-6182.

HORSE SHOW, annual Rancho Riding Club/Children's Health Center full classification show. Rancho Santa Fe, Saturday and Sunday, June 1 and 2 from 8 a.m. 756-2844.

3RD ANNUAL LAKE POWAY COUNTRY FAIR, sponsored by Poway Junior Women's Club, Lake Poway Rd., Poway, Saturday, June 1, 10 to 5 p.m. 748-4171.

CAMP PENDLETON RODEO, with Gala Entry Parade followed by riding events and mid-show entertainment—177 area, back gate. Camp Pendleton, near Oceanside, Saturday and Sunday, June 8 and 9, from 2 p.m. 723-4903 or 727-3750, ext. 4903 or 6288.

CONJURAMA, coin exhibit and auction sponsored by San Diego Numismatic Council. Scottish Rite Memorial Bldg. Mission Valley, Saturday, June 1, 10 a.m. to 10 p.m. and Sunday, June 2, 10 a.m. to 5 p.m. 222-8739.

CORPUS CHRISTI FIESTA, 159th consecutive year of this Indian celebration. Mission San Antonio de Pala, Pala, north of Escondido, Sunday, June 2 from 9:30 a.m.

HORSE SHOW, Torrey Pines Riders "C" hunter-jumper show. La Jolla Farms, La Jolla, Tuesday, June 9, 453-1330.

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MONDAYS & FRIDAYS
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