

TWO BY TWO



Julie and Jeanne Applegate

*Thoughts
on the
meaning
of new
lives and
new loves
and near death*

By Joe Applegate

Photographs by Jim Cotti

What was curious about the nurse as she moved expertly about the room, preparing my wife for surgery, was that her forearm was in a fresh cast. I noticed that it didn't hinder her in the least; she might have been born with it, for the way she arranged my wife on the bed and handled the trays of equipment and tore open a sponge-packet of Betadine, the curry-yellow antiseptic, with which she scrubbed Jane's abdomen for five full minutes by the clock. So absorbed was she in her duties that I became absorbed in them, and never thought to ask how she'd happened to break her arm. Jane and I had been assured that the operation was to be routine, albeit a little hurried and unexpected. Since this was Jane's first pregnancy, and since she was carrying twins, her doctors at the Kaiser Hospital on Zion Street, in Mission Gorge, (continued on page 16)

City Lights

Display Of Pluck

Balboa Park's attentive pickers and joggers have noticed some major changes in the park landscaping near Sixth Avenue between Elm and Spruce streets. Gone are the lush and tangled bushes and ground cover that once cloaked the slopes from Balboa Drive (parallel to and just east of Sixth Avenue) down to Highway 163 and the Quince Street off-ramp. Other hillsides, including those near the two circular picnic areas just north of Marston Point, have also been cleared. Dave Roberts, a deputy director of the city's parks and recreation department, says the pruning, cutting, and hauling of the ground cover has brightened the park's vista, reduced fire hazards, and made the sometimes dangerous west side safer for strollers.

Roberts says he's getting "one hundred compliments for every complaint" about the landscaping project, but Leo Laurence doesn't care about the positive response. Laurence has frequently bled along the park's Sixth Avenue side near the shuffleboard courts and lawn bowling greens since 1974, and he calls the hillside clearings "devastation." "I know the weeds have to go, but they could at least have left it fairly natural," Laurence argued as he surveyed a nearly barren slope off Balboa Drive at Nutmeg Street. "It looks like someone dropped an atom bomb." He is especially perturbed that the landscaping is being done by inexperienced members of the California Conservation Corps (CCC) and that the slope clearings, which were initially restricted to the north side of the Laurel Street bridge, have moved south near Marston Point, where several blooming plumbago bushes have been pulled. "I asked these kids [in the CCC] what they were saving and one told me, 'We're not supposed to pull the palm trees, another big tree, and a bush with leaves like a T. How can anyone with that little knowledge be doing this work,'" he wonders. Laurence, a legal researcher, was astonished enough to write Governor Jerry Brown

demanding an end to the CCC project.

Park director Roberts admits the CCC laborers are "right off the street" and lack the experience "to make value judgments" about what plants to pull and prune. "We'd be more selective [about the clearings] if we had a trained staff," Roberts says. "But we don't." His park maintenance staff has been trimmed about thirty percent since the mid-1970s, and Roberts has absorbed the cuts by concentrating on summer mowing, trimming, and trash clean-ups at the expense of off-season brush removal. Fire hazards and safety problems have thus increased, and the offer by the CCC to perform the heavy chores at one-sixth the actual cost was just too good a deal for Roberts to pass up. (Since February, the fifteen-person work crews have done some \$75,000 worth of work for about \$12,000.)

Roberts has assigned an experienced landscape supervisor to direct the CCC recruits and says the clearings give the appearance of being more radical than they actually are. "Before the budget cuts, you'd never see someone pulling out a fifteen-foot-tall



Leo Laurence, near Marston Point

acacia tree, because we used to cut them down annually," he explains. Roberts takes responsibility for approving the brush and weed clearing south of Laurel Street, even though no formal approval was given, and he says he's happy the

CCC has offered its services for another ninety days. The young laborers will be dispatched to other areas, including slopes east of the organ pavilion and parts of Golden Hill park near Twenty-fourth Street and Russ

Boulevard. Presidio Park is also a probable clean-up spot, though Roberts says the "sensitive" floral sections there will require "closer supervision" of the CCC crews.

—P.K.



Photograph by Jim Cook

Flap

Former mayor Frank Curran says that only the year has become an expert in the habits of pigeons. "They have migratory patterns that you wouldn't believe," he marvels. "Most of 'em live in palm trees and the roofs at the Marine Base and Balboa Park. They fly downtown to have lunch, do their business, and then go home at night. Believe me, it's true. I've watched 'em."

Curran has maintained a professional interest in the pigeon population for about a decade, ever since taking the helm of the Central City Association, the downtown business group responsible for, among other things, watering trees and cleaning sidewalks in a special business-improvement district at the core of the city. As in many other cities, downtown merchants are driven to the verge of panic when pigeon flocks descend on their doorsteps, and Curran has tried almost everything to prevent the dreaded influx.

"First it was poison grain, but it's against the law to kill a pigeon that way, and anyhow,

rats and mice and other birds got ahead of it and died on the premises," Curran recalls. "Then we used a chemical that, if a pigeon ate it, was supposed to make his body smell bad and cause other pigeons not to associate with him—pigeons are gregarious birds, you know. But it didn't work."

"Next we tried rubber snakes on the ledges, but the pigeons got used to those and sat on them," he continues ruefully. "We got hold of some goo to spread on the ledges so the birds would stick to it, but that didn't seem to work either." Nor did birth control pills, nor a substance that Curran says was intended to disorient the birds and give them a bad scare if they

attempted to take to the sky. The only method that did the trick, Curran says, was trapping, but he recently fired the company that had an exclusive contract for the job. The Animal Specialists and Pigeon Control Co., of Agoura, near Los Angeles, wasn't up to the task, explains Curran, who frets that the pigeon population is presently undergoing "an upward thrust." So the merchants' association is quietly advertising for a local exterminator to continue the trapping, but Curran, who has been spending about \$6000 each year for pigeon control (out of a total maintenance budget of around \$100,000), is hoping to cut the cost back to about \$4000.

The former mayor says that trapping some of the pigeons disturbs those that remain free and thereby encourages them to roost elsewhere. "Pigeon flocks are like schools of fish," he notes. Curran claims that he doesn't know the fate of those birds unfortunate enough to end up in the traps. "I never wanted to find out," he says. "A lot of senior citizens down here really love those birds and, well, there's just a lot of political heat." Curran does remember that once, about five years ago, "a kid was sickening 'em and selling 'em to skat clubs in Arizona, but he didn't last long."

—M.P.

Los Discos

For the last twenty-five years—the first thirteen of them on Fifth Avenue between A and B streets downtown, the next twelve at its present location on the southwest corner of Tenth Avenue and Broadway—Amro Urgelles has operated the Art-Te Company, an expansive store that sells exclusively Spanish-language records and tapes, along with a small selection of magazines, greeting cards, and pulp novels, that are imported from Mexico, Spain, and South America.

While the big American chains such as Tower Records or the Wharehouse are busy racking up sales of the newest rock and roll albums, Urgelles, who owns five more stores in California (including one in Escondido) and two in his native Ecuador, has to hustle to keep the latest Julio Iglesias or Alberto Vazquez record in stock. Several Mondays ago he received seventy Argentine imports by the following Friday, all had been sold. And even as he's busy helping a customer, Urgelles, who is fifty-two years old, is eager to talk about what he's noticed of the buying habits of local Mexican-Americans, as compared to those of their non-Latino counterparts.

Rock and roll, the long-standing big seller in the United States, accounts for only about fifteen percent of his sales, most of his men's customers, of which twenty-five percent cross the border from Tijuana, with the rest coming from all over San Diego County, including Oceanside and Rancho. "The softer, more romantic sounds of such traditional Latin folk and pop artists as Gaby Galindo and Vicente Fernandez, whose music incorporates accordion and horns rather than blaring electric guitars and drums. And the rock that is sold—the most popular artists are Enrique Guzman from Mexico, and Argentina's Palito Ortega—is mostly a copy of American rock from the Fifties, Urgelles says. "We're Latin people, and Latin people have always been very romantic," he says.

"Plus, the whole record business is completely different from the way it is in the United States. In the States, you can make a fortune off one age group—the young. Here, you can't; you have to appeal to everyone, to all ages."

American influences can be found, though, if not in the music itself, then in the companies that put out the music. Most of Mexico's top recording stars are not natives of Mexico City, but men who were nearly all of them record. And the labels that release the recordings, with a few exceptions, are American companies and their affiliates.

City Lights



Art-Te

"The top-selling companies are RCA and CBS," Urgelles says. "And a lot of the other big companies are merely affiliates, like Arsona and RCA, and Cypriote and CBS. There are very few Mexican record companies, and the ones that are around don't generally have the top stars."

While a large percentage of Urgelles' customers are Mexican citizens, he does not accept pesos—chiefly because of the recent devaluation of the peso, which he estimates has cut into his business by as much as twenty-five percent and forced the closure two months ago of his store in National City, which carried primarily in Tijuana outlets. "Six years ago, when the peso was devalued the first time, it took me six months to recover," he says. "This time, it'll take at least a year."

—T.K.A.

Some Want Spot Removed

Political fundraising parties aren't usually places where the honored candidate's campaign strategies are openly challenged, but the dust-borne bid of John Garamendi to become the Democratic nominee for governor isn't exactly typical, either. Garamendi, who is lagging far behind Los Angeles Mayor Tom Bradley in both the polls and in donations collected, hoped to buoy both standings at a lavish bash for campaign

contributors held early last month at the Rancho Santa Fe home of George Suenza. Instead, the candidate ran into critical resistance from liberal Democrats who took umbrage at a series of Garamendi radio commercials written and produced by local radio personality Rod Page. The trouble started, several observers at the party agree, when host Suenza mentioned a possible step to introduce Page and allow the audience an opportunity to "run in to the commercial" over a loudspeaker. Suenza, a nonprofit millionaire who made his fortune

investing in open space for jet engines, said Garamendi called this year, according to Nick Johnson, Garamendi's local campaign manager, because an overnight convert. Suenza quickly volunteered to raise money for the district campaign, and he brought in Page to do the radio spots. Page says his relationship with Suenza goes back to 1970, when both men campaigned for Jesse Ureth in the Democratic gubernatorial primary against then-Los Angeles Mayor Sam Yorty. He wrote and recorded the current Garamendi commercial for free. Most of the material touted

Garamendi's ostensible attributes, but one spot, designed for broadcast only in Los Angeles, took a hard shot at Bradley. It began with a telephone ringing and Page's voice intoning, "At I speak,

eight crimes are being committed." Then, after claiming that "iron bars are everywhere," Page says: "Angelenos, 'Where's our rapid transit? Who's in charge? What's Bradley doing all these years?' Finally, with the phone still audible, he concludes, 'Los Angeles, that's your phone ringing,' and then delivers the tag line: 'John Garamendi, a man for all Californians to follow.'"

After Suenza played the commercial at his party, a host of liberals soon formed around the candidate, urging him to take it off the air. "We didn't think the tone was right," says Colin Buchanan, a San Diego attorney who has been active in the Garamendi campaign here. "Some of the material was questionable and could have been interpreted wrongly. We thought it was inappropriate to the positive campaign that John has been running." Others present said they took particular exception to that tag line, which they viewed as a subtle appeal to racism, in light of the fact that Bradley is black. Both Page and Garamendi campaign chief Mark Hite vehemently deny the charge.

"I just not true at all," says Hite. "The [tag line] is a common kind of political controversy. It was meant to counter criticism that John [Garamendi] was from the north." Page, a Democrat, blames most of the dissent on the liberal wing of the party. "It's almost impossible to run against a black person and not be made out a racist by someone," he says. "There are too many critics and intellectuals and not enough grassroots guys like Eric Hoffer. We need less

intellectual eggheads and more barbers and plumbers." In any event, says Hite, Garamendi did not pull any of his commercials in response to the San Diego critics, although several advertisements have been rotated according to a prior strategy. And Page says listener reaction to the spots has been "terrific." "It was good advertising for me," he boasts. "I picked up a Cadillac dealer in L.A. and two other accounts."

—M.P.

Good Clean Politics

Jim Bates's congressional effort was hurt in March when his campaign manager, Jeff Van Derlin, walked out on the Bates campaign. Van Derlin told anyone who'd listen that Bates was immature, temperamental, and impossible to work with. The young Van Derlin later joined forces with Bates opponent Mike Aguirre to tell a press conference the details of his difficult tenure with the Bates campaign. But Aguirre now has staff problems of his own.

His former campaign coordinator, Vikky Anders, quit in February, saying Aguirre wasn't "the type of Democrat I wanted to work for." Anders says Aguirre was chronically late for meetings, "sleazebag comments behind the backs of his campaign volunteers, and showed 'a lack of compassion' for the poor and handicapped. (For example, she says Aguirre refused to send a letter urging the Navy to reassess a whaling-boat-bound woman to her civilian vocational job.) Anders was tempted to work for Aguirre in part because of Bates's reputation for being a difficult boss, but she now believes Aguirre is no better. "The only thing I had against Bates was the way he's treated people," she says. "Mike [Aguirre] is worse. At least Bates has integrity, something I don't think Mike has."

Aguirre says he gave Anders the part-time job scheduling his appointments to help her out of a personal and financial bind, and that her work "was unsatisfactory from the beginning." He calls Anders "very volatile," and argues that her public criticisms have been designed to "leverage herself with the Bates campaign."

... She sees he's (continued on page 28)



PUBLISHER
James Holman

EDITOR
James Holman

CONTRIBUTORS
Thomas L. Armistead

City Lights

Am. Ch.

George J. Varga

Events

John D'Alagni

Linda Noren

Music Scene

Joanette DeWye

City Lights, Features

Stephen Heffner

Sports

Lin Akary

Off the Cuff

Paul Kravitz

City Lights, Features

Matt Foster

City Lights

Jonathan Saville

Theater & Classical Music

Duncan Shepherd

Film

Gordon Smith

Features

Jeff Smith

Theater, Features

Eleanor Widmer

Restaurants

ADVERTISING DIRECTOR

Howard Rosen

ADVERTISING MANAGER

John D'Alagni

SALES REPRESENTATIVES

Shari Geller

Pauline H. Hines

Branka Lomax

Barry Miller

Bill Owens

Judy Pomeroy

Beth Wexler

PRODUCTION/GRAPHICS

MANAGER

Irene Weber

PRODUCTION/GRAPHIC

ARTISTS

Linda Pomeroy

Rita Frank

Scott Jones

Kenneth Kell

Elizabeth Mathews

Sandy Matthews

Linda Noren

Nancy Norell

Ann Ramirez

Bob Weber

Joanne England Moo

PROOFREADER

Dennis Parker

CLASSIFIED MANAGER

Gene Richardson

CREDIT MANAGER

Edward Snapper

RECEPTIONIST/SECRETARY

Helen Wheeler

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Save Him In Court

Re: Gary Whitehead's letter to the editor on May 27. Mr. Whitehead entered into a lease with Albert's College Apartments effective August 15, 1976, and requested cancellation of the lease on September 19, 1976. He occupied the premises until October 4, 1976, and paid a stop-payment on his September 1, 1976 rent payment.

He filed action in small claims court on October 26, 1976 for one hundred dollars refund of deposit. We filed a counterclaim against him and the case was heard on January 25, 1977. Mr. Whitehead received a judgment for sixty-five dollars.

We received a judgment for \$138.

Therefore, the difference was seventy-three dollars in our favor.

It is our opinion that the fact that the incident occurred almost six years ago and that we, in essence, prevailed in the court action should have been stated as an editorial comment after the letter.

We appreciate your consideration in clarifying this.

Jeffrey Lipinsky

Property Manager

Albert's College Apartments

Once A Dispersion Is Cast, That's Pretty Much It

Normally I wouldn't waste my words writing to the *Reader*, since it's obvious you intentionally employ polemic, abuse, and offensive invective as the cheapest way of getting a reaction (never mind that it's a negative reaction). But this time I just can't stand still while another one of your smart-ass young writers launches an unfair and unwarranted attack on someone who is considerably more skilled at his job, evidently, than rude, exploitive "journalists" who must resort to a kind of character assassination to come up with copy at the end of the week.

I'm referring, of course, to Stephen Heffner's unthinkably petty diatribe raked against Jerry Coleman in the May 20 *Reader* ("Sports"). Now I rarely, if ever, watch baseball on TV (although as a youngster in Detroit we played sandlot "hardball" daily in the summer), but it just so happens

that a few weeks ago I caught part of a Padres game in Philadelphia. I might have automatically switched channels, but something about this game made me want to watch. Before long I realized that that something was the announcer.

So often play-by-play announcers run off at the mouth with superfluous statistics, et cetera, trying to think of something to say. The best of them usually do finally hit on something worth finishing, just about the time a key

Letters

play takes place, leaving him to tell you what you just saw while he was busy talking about something else. Here, however, was someone doing a play-by-play who not only seemed to know when not to talk, but who, when he did speak, actually knew in considerable detail what he was talking about.

In the few minutes I was able to watch the game, Coleman proceeded to amaze me with the finest sports coverage I've ever witnessed on TV. He didn't just give the play-by-play, he told you what the next play was going to be. For example, as a fielder went back for a fly ball Coleman noted he had turned the wrong way. Sure enough, the fielder erred, whereby Coleman politely (a quality often lacking these days) noted that the fielder had made a good play for the ball, but had nonetheless turned the wrong way when starting back. At one point the Padres' manager went to the mound, causing Ted Lerner (also

is the broadcast booth as a fifth wheel) to speculate upon a possible pitching change. Coleman, however, knew that the umpire had just made a bad call on the last pitch, and opined that the manager wanted to give a little steam to the umpire himself, rather than the pitcher, who could be more readily ejected from the game. Just like clockwork, as the views watched the action unfold on the screen, Coleman's prediction proved true. Coleman impresses me as an extremely knowledgeable, incisive, and highly competent man, quietly and humbly doing his job better than anybody else I've ever encountered. I greatly admire his craft (and especially one of Coleman's obvious experience and skill over rival commentators is my idea of extreme pettiness. I for one plan to see as many games as possible in the future as long as Coleman's around to really make the drama of the contest come alive, and I sincerely hope his employers are wise enough to recognize his work as among the best, and Stephen, "Writer's Block" Heffner as among the worst.

I hope that Coleman realizes having the *Reader* cast dispersions [sic] on you is a sure sign you're getting awfully good.

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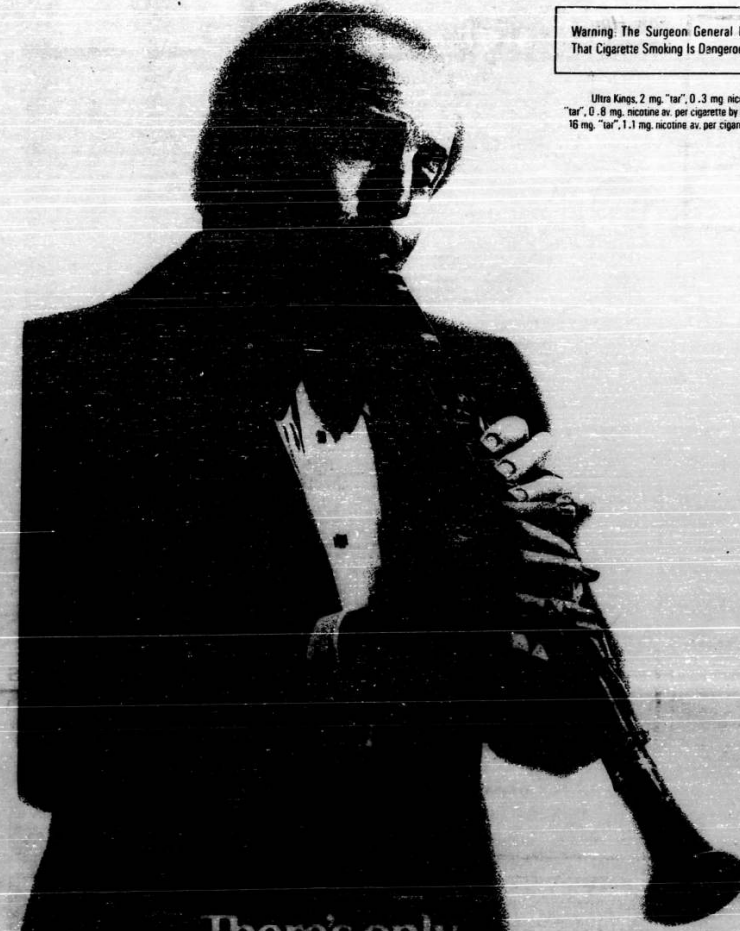
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SPORTS

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Does anyone
care if I ever
get back?
I don't.

BY STEPHEN HEFFNER

Women who call baseball fans have an automatic reservation at the window table of my heart. You see them in every city, the die-hard lady boosters rooting tirelessly for the home club, sticking faithfully by their summer boys through innings good, bad, and extra. Every local paper and television station sooner or later does the feature on Fanny Annie or Camille Kate, the

ninety-five-year-old woman who never misses a home game, whose attire is a wisp of lace and bonnets and pinnacles, all souvenirs of her team. She'll have a beer in one hand and a transistor radio in the other, and she won't be shy in telling the visiting team what she thinks of them.

I admired these women when I was a kid, and sometimes at night, between dreams of Babe Ruth and Mickey Mantle, my baseball muse would pop in to do a commercial. "Son," she would say, "find yourself a woman who likes baseball and you'll find yourself a wife." Heeding that sage advice, I now have families in four American League cities and in three National, and I feel qualified to speak a bit about the Madres, the ladies auxiliary of the San Diego Padres.

The Madres were founded in 1972 by a group of players' wives, and they've been going strong since, no longer restricted to wives of players and now boasting a membership of some 380 women. In addition to supporting the Padres at the ballpark, the Madres volunteer their time in helping to manage season ticket sales and sales of Junior Padre ticket packages.



Working with Padres' director of promotions Andy Strassberg, they take on much of the work involved in the Junior Padres annual picnic with the players and in helping staff the right-field bleachers during night games with the underprivileged and handicapped groups known as the Bleacher Brigades are out there. They sponsor local baseball teams from Little League and Bobby Sox through Babe Ruth, and they hold a luncheon meeting once a month that features Padres personnel as well as local personalities. But at the bottom of it all they are just hard-core fans, and last Friday night I got together with a representative half-dozen Madres to watch the talents of the Padres game from St. Louis and to talk baseball.

Donna Lee Sook, Madres' president, held the affair in her apartment in Coronado, and the group included Kay Balzer, Jayne Kreis, Fran Jenkins, Sharon Barcellona, Sally Applestein, and a few husbands. The minor but nagging feud I'd harbored on my drive over to the bridge that the group would turn out to be a dull, narrowly set that would have me drinking weak tea and talking about their grandchildren were erased within moments as Donna Lee's husband, Claude, poured me a tall whiskey over ice and introduced me among a lively bunch who might as well have been at the ballpark, so immediate was their interest in the game. Here's how it went:

The first thing that strikes me is that the players aren't known by their last names in this group. Where for me there had been only Flannery, Kennedy, Boone, and so on, now there are "our Timmy," "Terry baby," and "little ol' Danny."

"That's our Terry," shouts Kay when Kennedy gets up, as she waves her beer

and cigarette. Wiggins takes bull three, and Donna Lee, in a Padres shirt with embroidered Padre autographs, says, "Do it by walking, Alan, honey, that's okay."

"Just get on base, rabbit," Jayne adds. Salazar steps in and Kay says, "Okay, Luis. You're oh-for-three, love."

"You know, we call Terry 'sweet butt,'" Kay advises me. The group laughs, slightly embarrassed.

"Why?" I ask.

"Because he has such a nice looking butt," Kay shouts in a laughing, rough voice, worn, no doubt, from years of hollering at games.

"Over and above everything else," whispers Donna, an attractive, soft-voiced blonde, "we have a good-looking team."

"Oh, that Timmy Loller!" says Jayne. "What a doll! We had him at our last luncheon. He's such a wonderful young man. I can't believe some girl hasn't hooked him."

"He's a love," says Donna Lee. They're all loves to Donna Lee. Ruppert Jones hits a home run. The group screams, "Run-sprint!" "You can hang a star on that one!" Donna Lee yells. She explains that the gold star on the stick that Padre broadcast producer Tommy Jorgensen dangles out of the radio booth these days at San Diego Stadium was once hers. "I made it and I'd wave it whenever Jerry said to hang a star on something. I gave it to Tommy."

Alan Wiggins steals a base and Fran shakes her head in admiration. "Wiggins can really pick them up and put them down," she says in a frail but precise voice. Fran is been sitting next to me throughout the game. She is the oldest of

the assembled Madres, whose ages probably range from near thirty to past sixty. She has a quiet, aristocratic bearing. During World War II she was a WAVE and was married to a doctor. She follows the Padres occasionally on road trips, flying with the team from city to city—a true baseball fan and something of an elitist in the matter. "I saw the very first All-Star game. Of course I was very young and I don't remember much of it. I grew up in a small town in Illinois and I saw many games at Wrigley Field. For us, the National League was the only major league. I still don't recognize the other league."

The Cardinals start a rally. "Nooorm! Sheeray!" Kay yells, trying to summon Padre pitching coach Norm Sherry. "I wish there was a Weight Watchers for umpires," says Sally. "They're all so fat. Their main activity must be eating." The discussion turns to ballpark food, whether it's good or awful. "I take score," says Fran. "I don't get a chance to eat."

The Padres finally lose 5-2, and I begin to quiz the women on their preferences among the players, position by position. They all love Alan in left, Ruppert in center, and Sixto in right, though they feel bad that Gene got injured and lost his job to Alan. They think maybe Gene should play first, but Brundick is sweet and he hit pretty well last year. They also feel badly that nice young Joe lost his job to Sixto.

In the infield, Luis is their third baseman, but they're not so sure about Tenny at short. All they hear are promises. It makes them especially mad that Tenny can commit errors and people make excuses for him, while poor Timmy at second base has everyone down his throat for doing the same thing. It was terrible what happened to Jim, but Timmy's doing a good job, and we didn't need Rodney Scott. First base is a question mark, but there's no doubt that Terry should be catching. And Doug should be his back-up, not Steve. They are sick that Doug was sent down. Fran thinks that Doug handled the pitchers pretty well when he filled in for Terry while Steve was on the disabled list. They think Steve should be traded.

They like all the young relief pitchers, though poor Gary's had such a tough time lately. They love Timmy as a starting pitcher, but they are less sure about the rest, especially the Coast. Fran likes Ray. He has his evenings and he's a nice young man. He comes over to speak to her in other ballparks when she's on the road with them. George Hendrick used to do the same. She liked George. He had a great sense of humor. They should have kept George.

They like Dick as manager, more so in person than on television. They're a little worried about how he handles his pitchers. They say "I sure about Jack" he's done a good job. They think the world of Ballard. His door is always open. He comes to all the games and he really watches them. They can't say enough about him. They don't know what to say about Ray. They've never met him. I should come to the next luncheon. They're really a lot of fun. We'll get you a drink, says Fran. She smiles devilishly. I'm not quite sure what she means.



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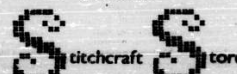
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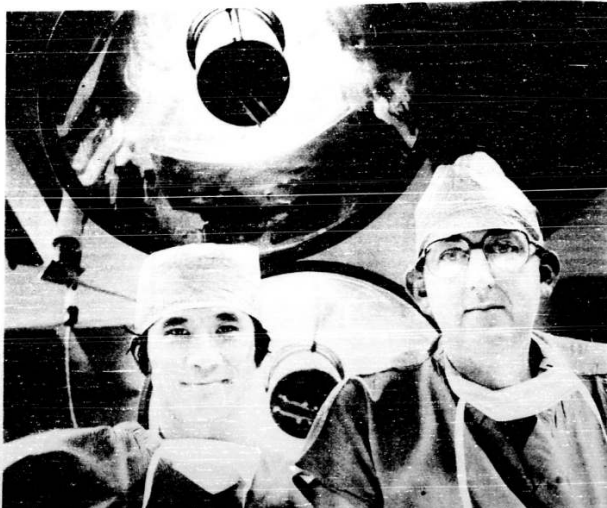
(continued from page 1)

had suggested we take a class on caesarean section, which would help her to endure the operation and prepare me to witness it. Caesarean comes from the Latin *caedere*, to cut, and according to Roman historians, the ancient family Juli added the surname Caesar when one of its own was born through a cut in the womb. The first recorded instance in which the mother survived the operation occurred in 1500, when a Swiss pig gelder, Jacob Nufer, is said to have operated on his own wife. Today in this country about one baby in five is born by caesarean section. Jane found herself needing the operation when something, six weeks before the babies were due, began to go wrong in her pregnancy. For some unknown reason she became toxic — poisoned — with high blood pressure and swelling. An overnight stay in the hospital had done no good; the babies were in stress, according to fetal monitoring; the caesarean was the only resort.

So far in the labor room the preparations were just as they had been described in class. Jane had been cleaned and dressed. Her legs and trunk were gradually being numbed by an anesthetic that dripped through a tenuous tube into her spine, a few inches above the small of her back. She was awake and outwardly calm when the nurses wheeled her across the ward to the operating room.

As expected, the operation was a routine success, and as promised, I was allowed to watch. The room was rectangular, roughly the size of a ranch kitchen, with a counter at one end near the foot of the table. Outside by the open door was a utility room with laundry-size tubs at which the surgical team scrubbed up. When I arrived in my sterile garb and plastic-capped shoes, someone indicated my seat: a black swivel stool at the head of the table where Jane lay with outstretched arms. Once seated it was difficult to move, as the floor around the anesthesiologist's station was strewn with cables, and as the room itself was fairly crowded. There were Jane, myself, and the anesthesiologist at the head of the table, then a low drape at Jane's bosom, and beyond that the obstetrician, Richard Porreco, and a nurse on one side of the table and the assistant surgeon and a nurse on the other side, and at the counter, two pediatricians and their assistants.

It was odd to see a part of Jane awake, to feel her grip, while most of her lay inert under the dazzling lamplight and the activity of instruments, voices, and gloved hands. The incisions were low on her ab-



Late C. V. de Oley

domen, on the so-called bikini line. "We're going to break the sac," said Porreco, after opening the uterus and finding the waters intact. He glanced in my direction with lifted eyebrows. Jane, who only heard him, licked her lips and nodded.

"We're going to try to break the sac," he said, nipping it for a second or third time. "Damn thing doesn't want to go. Ooops. I have. The liquid sliced into a pan. At the same time one of the pediatricians turned from the counter and faced us with a blanket bowed between his hands. "Just a sec," said Porreco, reaching inward. "Here comes." And then our daughter A was born. A was the temporary designation recorded by one of the nurses, who also noted the time and date (11:01, 7/18/81) on the surgical record. B was born a minute after her sister. Jane and I hadn't settled on names before the births, because we wanted to wait to see which names would suit their individuality.

The births required some tugging, which made Jane nauseous for a moment. Though she was conscious, she was not, in a mild sense, fully alive. Her face held a stoned, wooden look, and held it even when A was lowered into view for five or ten seconds before the pediatrician rushed her to the intensive care nursery. The second birth was more physical than the first; it was then that Jane began to have bad enough.

Forme, of course, the births were thrilling. They reminded me of watching strange fish being landed from the sea — the triumph of drawing them into our world, and of being there to see the perfect newness of the arrival; and beyond that was their color, for which I was totally unprepared — a waxy, ashy blue. Allen, Uncarl's tri was the feeling that roused itself in Jane and me when the first child was lowered close for us to view, swaddled in the arms of the pediatrician. She wasn't pretty, not at least as I'd envisioned the infant to be. Her face was distorted around her crying mouth, her eyes merely slits. Yet one could sense that she was complete, in just the way our affection was. Our devotion to her was born at the same moment she was, and what seemed strange, at first, was that the devotion was complete, full-blown and ready to live — just like her. Our love for the child was a part of her, as much a part as anything physical, her hand or her hair, and its presence was as sudden and as real as though someone had come up behind me and touched the back of my neck. Tears came to our eyes in the seconds that she was there. As short as that time was, it was enough.

Then while the newborns were being examined and treated for the troubles of immature birth, the longer part of the operation ensued. Porreco restored the uterus

and adjacent organs to their places, and closed layer upon layer of integument, muscle, and skin. It seemed to take about forty minutes. There was one slight delay when he pricked his finger on the hook-shaped needle ("Guess I can't blame anybody but myself for that one.") and stopped to have a nurse help him into a fresh glove. The other nurse accounted for the original number of instruments and towels, calling out numbers aloud as she did. Soon Jane was wheeled into the recovery room to rest, attended by me and the nurse with the cast.

Word came back frequently on the babies. Their limbs and features were normal, the girls appeared to be identical, though small. Each weighed only 1480 grams, a little more than three pounds. From the beginning, much ado was made about the age of the infants, that is, how long they had been in the womb. I was not aware at the time that the gestational age is one of the baselines by which the pediatrician charts the newborn's condition of progress. Our A, for example, was born with a lusty cry and active limbs. Soon, however, her movement and breathing ceased almost entirely, and her pediatrician was obliged to cup a small, oxygen-filled bag over her face and puff the pure oxygen into her mouth and nostrils. A innocent later he slipped a tube down her

(continued on page 12)

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TWO BY TWO

(Continued from page 16)

windpipe and attached it to a machine that would help her breathe oxygen-enriched air as long as she needed it.

A while later he gave her a physical examination; he found her temperature and blood pressure normal, weighed her, measured her length and head circumference, listened to her heart, and finally gave her a series of tests involving the flexing actions of the arms and legs. Her score on these tests gave an estimate of her gestational age — thirty-four weeks — which, together with other external evidence, such as the development of her ear flaps and the creases on her soles, confirmed the supposition that she was six to seven weeks premature. Infants of this age are more likely than not to incur respiratory distress syndrome — to have trouble breathing because their lungs are not completely developed.

Thus with a fix on the infant's age, the pediatrician had a clue as to why A was unable to breathe on her own. B likewise was put on a respirator, the mouthpiece taped to her cheeks, and was laid under a heater to rest and keep warm while the staff watched over her. When I went in to see them, they looked like fresh-hatched birds in electronic nests.

Jane meanwhile managed to fall asleep, and was returned to her room for greatly needed rest. As soon as she was able she would see the children, but that wouldn't be for a few hours, so I made several phone calls and then went home for some rest of my own.

I think I left in the midafternoon; I know it had taken several hours to watch over Jane, who'd had fever and chills in the recovery room. In any case, I remember one of the pediatricians telling me that A was having some particular problems, but I didn't pay too much attention, thinking that they were the normal problems of prematurity. It was about the time I left, however, that her condition began to draw unusual concern.

At two in the afternoon she was being sustained on air with four times the normal amount of oxygen. Yet the amount of oxygen that reached her blood, as measured through blood-gas analysis, was far below normal, even when she was given pure oxygen to breathe. X rays showed nothing apparently wrong with her lungs and the outline of her heart, though it was difficult to see if the blood flow through the lungs was diminished.

Around ten o'clock that night the chief neonatologist, Brian Saunders, telephoned a friend, Luke C. Yu, who is a pediatric cardiologist at University Hospital, and asked him to come and look at A's case. Presented with an array of findings, the electrocardiogram, X rays, the oxygen content of the blood, Yu and the other pediatricians thought she might be suffering from pulmonary atresia.

This is a heart defect in which the passage from the right ventricle to the pulmonary artery is blocked. It is, essentially, a closed valve in the pump. Without the valve, blood has no way to get to the lungs, except through two passages in the immature heart: the foramen ovale and the ductus arteriosus. The first of these is a hole between the upper two chambers of the heart, the right atrium and left atrium. It is something like a flap between two rooms of a tent. In the fetal heart, blood flows from the right atrium into the left. In the newborn heart, this flow stops because of changes in pressure between the two chambers, which press the flap closed. The ductus is like a switching rail between two train tracks. In the fetal heart, it switches blood from the pulmonary artery

to the aorta, at a point where the two great vessels cross above the heart. The purpose of these two passages is to keep the fetus from sending too much blood to its lungs. The fetus, after all, doesn't need to breathe; its blood is oxygenated by the mother. And so the blood bypasses the lungs until the moment of birth.

From that moment on, the heart assumes the mature pattern of function. Blood fills the right atrium, enters the right ventricle, squirts into the pulmonary artery, suffuses the lungs; it then returns from the lungs, fills the left atrium, enters the left ventricle, lunges into the aorta, and carries oxygen to the rest of the body.

With pulmonary atresia, this pattern cannot exist. The flow of least resistance takes blood on a mixing, turbulent route that succeeds in sending some blood to the lungs, but only through the two passages that were destined to close. The ductus, especially, in all but the rarest cases, closes hours or days after birth, whether or not the body needs it to survive.

At 11:45 p.m., A had what her medical report calls her first hypoxic spell, in the slang of cardiologists, she crashed. The ductus passage began to narrow, pinching what little blood had been able to get to her lungs, and her color quickly faded from pink to blue.

There was nothing the doctors could do except puff more oxygen into her lungs. What saved her apparently was her own involuntary reaction to the crisis. The ductus sometimes opens spontaneously when blood acids reach abnormally high levels, and this is what probably happened in A's case. Her pinkness slowly returned.

Yu meanwhile had sent back to University Hospital for an experimental drug that was applicable to the case. It is a hormone commonly known as PGE₁ (shortened for prostaglandin-E₁), which dilates blood vessels, and might be counted on to keep A's ductus passage open a while longer, giving the pediatricians time to act.

As about this hour I was at my office and had an urge to pay a midnight visit to my daughters in the hospital. I had no idea

how ill A was until I arrived at the nursery, and saw, through the window, the commotion around her on the crib. Still puzzled, I went to the back of the nursery and stood outside the open door. I caught someone's attention and told him who I was. A moment later Yu came out to speak with me. He was wearing a gown over a short-sleeved sport shirt, Levi cords, and Wallabies.

He told me kindly that he suspected — and only suspected — that the baby had a heart defect, and that he wanted to transport her from Kaiser to University Hospital for several reasons. First, he had available to him there an experimental drug that would be useful in her treatment. Second, he wanted to examine her through University's echocardiogram machine (a sound-wave device that pictures the inside of the heart) since he couldn't get a clear picture on Kaiser's machine. Third, she might need a kind of testing called a cardiac catheterization, for which he would need his own tools and technicians.

I nodded as though I were following every word, while most of my attention was grappling with the idea of a heart defect. It was as though someone had handed me an armload of wood in disarray, and I knew I was holding it, I felt its weight, but I couldn't make sense of it yet — the pieces were sticking out every which way and the awkwardness of it had paralyzed me.

Several minutes went by while Yu and I stood talking in the hall. I signed some papers authorizing the transfer. I remember someone saying that the transfer team was late because they had taken a wrong elevator. They arrived — two paramedics, a nurse, and a doctor — with an incubator mounted on a cart, a "crash cart" one of them called it. It was equipped with a green oxygen bottle and a car battery — self-contained. They lowered my daughter into it and wheeled her through the door for the trip to Jane's room, to say good-bye, before we left for University.

We formed a procession as we walked along the hallway. I walked beside the cart, close enough to touch it while looking

(Continued on page 14)

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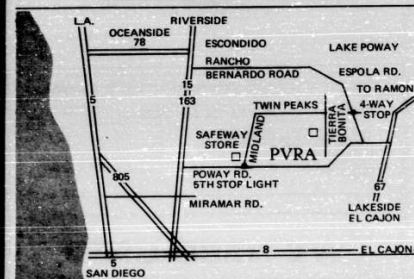
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TWO BY TWO

(Continued from page 1)
only about a hundred steps away. As Jane
was Jewish, so were our children by birth-
right. I thought I should speak with some-
one in the temple—the rabbi!—and then
wondered if it would even be open on a
Sunday.

It was I, mounted the steep porch steps
and stopped in the dark foyer. The carpet
was tinted blue by the stained glass above
the limel. To the right was a group of
people my age and younger, wearing what
looked like wedding attire. I rushed to
them and asked if they knew where the
rabbi was. "That's what we want to
know," said one of the guys, and laughed.
"What is it, dear?" said an older
woman, approaching me.

I said I needed to see the rabbi for a
moment, right away.
"Well, I don't know," she said. "He's
—well, come this way, dear. I'll show
you where you can find him."

She led me down a corridor toward a
group of men. They all took their hands out
of their pockets as we approached. One of
them said, "What is it?"

As I was explaining again what I
wanted, a Japanese man who was dressed
like a custodian said, "Got to have an
appointment, maybe next week, to see the
rabbi. He's not here now any way."

"But what's the matter?" the first man
repeated. He was tall and elderly, with

glasses and a small mustache.

I explained to him about the baby and
the operation, as fast as I could, distraught
and embarrassed by it all, and then said I
had to leave, and turned to go.

"Couldn't you wait five minutes?" he
said. "He'll be here in five minutes."

But I said I had to go, and thanked them,
and made for the door, slowly breaking
into a run. As I was reaching the door I
heard the man call from behind, "Come
back and tell us what happened," to which
I made no reply.

One hour later, Yu led me into a confer-
ence room for a briefing with the surgeon,
Joe Utley, and his assistant and the anes-
thesiologist. The assistant had some pa-
pers for me to sign, but before I did, Utley
explained that to his knowledge no opera-
tion of this type had been performed on an
infant as small as this. Three thousand
grams, or twice her size, was the minimum
in his experience. Not only were the ves-
sels above her heart extremely small, but
the tiny pressures required to pump blood
to her body would make it very difficult, if
not impossible, for the team to resort to a
heart-lung machine. In other cir-
cumstances, it would be wise to operate
later, when she had grown, but her condi-
tion demanded an operation now. He con-
cluded by saying that the chances of suc-
cess were slim indeed. I said that was all
right, because I was lucky.

The meeting broke up and the assistant
surgeon stayed to have me sign the au-
thorization and to explain once more the
operation's objective. He said they would
try to create a new passage between the
aorta and an artery. This new passage, or
shunt, would allow blood to enter the ar-
tery, and thereby gain access to the lungs,
without having first to pass through the
right ventricle, which was blocked. He
sketched a procedure that he said was in-
vented by a Baltimore surgeon named
Blalock. "A lot of blue babies have been
saved this way," he said, when my atten-
tion was diverted to the phone.

It was Jane. She'd spoken to a rabbi and
had decided on a name for the child—

Livia, which in Hebrew means young lion-
ess. That sounded fine, I said. Then we
chose a second, everyday, name, Julie,
since she had been born in Caesar's month
of July. I told Jane I'd be joining her soon,
and hung up.

Now, then, Julie had a name—two of
them, really. She had a signature and an
identity. These thoughts were comforting
for a moment, but then sadness over-
whelmed me and I cried a long while, there
in the conference room. Someone held me.
I believe it was Yu, and then I heard some-
one say that as soon as I could drive, I
should be with my wife.

A little later that, I said good-bye to
Julie and left. It was early afternoon and
the operation was scheduled for two or
three o'clock. I didn't really intend the
operation. I went to Jane's room at Kaiser and
waited with her and her family. I had al-
ready called my parents. There was not
much more to be said. I sat with Jane for a
while, then lay on the empty bed in the
room and slept.

Alfred Blalock, I came to learn, was a
professor of surgery at Vanderbilt Medical
College who in 1942 joined the staff at
Johns Hopkins Hospital, where he had
taken his medical training twenty years
earlier. He was known as a master of tech-
nique. It was his good fortune that some
years prior to his arrival Helen Taussig,
then only thirty-two years old, had been
appointed director of pediatric cardiology
at Johns Hopkins. She noticed that chil-
dren born with a severe combination of
heart defects, including pulmonary atre-
sia, fared better in those rare cases in
which the ductus passage remained open
for life. She wondered if other children
might be helped by an operation that
created a new passage between the aorta
and a large artery. Blalock liked the idea.
For two years he experimented with dogs
until he felt he'd mastered a procedure. In
1944 he attempted it on a ten-pound baby.
She survived, and her condition improved.
Between 1945 and 1950, about 1000
babies underwent the Blalock-Taussig op-
eration with a mortality rate, in 1950, of

4.7 percent. A Chicago surgeon named
Willis J. Potts subsequently devised a
method that is used when the structure of
the vessels does not permit the classic
Blalock-Taussig. It was a variant of the
Potts procedure that Utley performed on
Julie. "Actually," he said after the opera-
tion, "this case was unique. It didn't fit
any of the classic molds."

He opened the chest with a long vertical
incision through the soft breastbone. The
incision exposed a beating heart that was
hardly larger around than a quarter. He and
his assistant wore four-power eyeglasses
called loupes—the same as worn by
jewelers and watchmakers. He also used a
jeweler's forceps; they are better for
microsurgery than anything obtainable
through a medical supply store. He
clamped the aorta, just where it emerges
from the heart, in such a way that an edge
of it was pinched dry, while blood con-
tinued to flow through the rest of the ves-
sel. He waited five minutes with the clamp
in place, monitoring the heart pressure, to
be certain that the blood was flowing
freely. Meanwhile he moved an edge of
the main pulmonary artery, just where it
emerges from the heart, side to side with
the edge of the aorta. He made a tiny slit in
the edge of the aorta and a matching slit in
the edge of the pulmonary artery, and with
a half-moon needle and a strand of thin
blue nylon, sewed the two holes together.
A moment later he slowly released the
clamp.

He left his assistant to close the chest
while he telephoned our room. Jane an-
swered and handed the phone to me. "You
are lucky," said Utley. The arrangement
of the vessels, especially the way that the
pulmonary artery was well developed, de-
spite the fact that little blood had ever
flowed through it, made it possible to
create an artificial passage with minimal
disruption to the heart and other vessels.

A few days after the operation, Julie
joined her sister, Jeanette, at the Kaiser nur-
sery, where under the excellent care of the
nurses, they gained weight steadily, until
at last we took them home.

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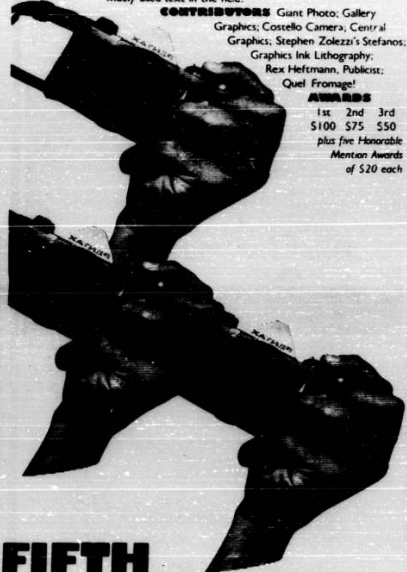
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Graphics are not liable for loss of or damage to entries. Entrants wishing
insurance must make private arrangements. Entrants grant the San Diego Reader
one-time **publication rights**. **Winners** will appear in the June 24
issue. Entrants whose work is not accepted for exhibition will be notified by mail
by Friday, June 18 and must **pick up** their photographs on Saturday, June 26.
Those whose work is exhibited should pick up their photographs on Saturday,
July 31.

JUROR: JOHN UPTON, Curator, Instructor, Author of Photography, most
widely used text in the field.

CONTRIBUTORS: Gant Photo; Gallery
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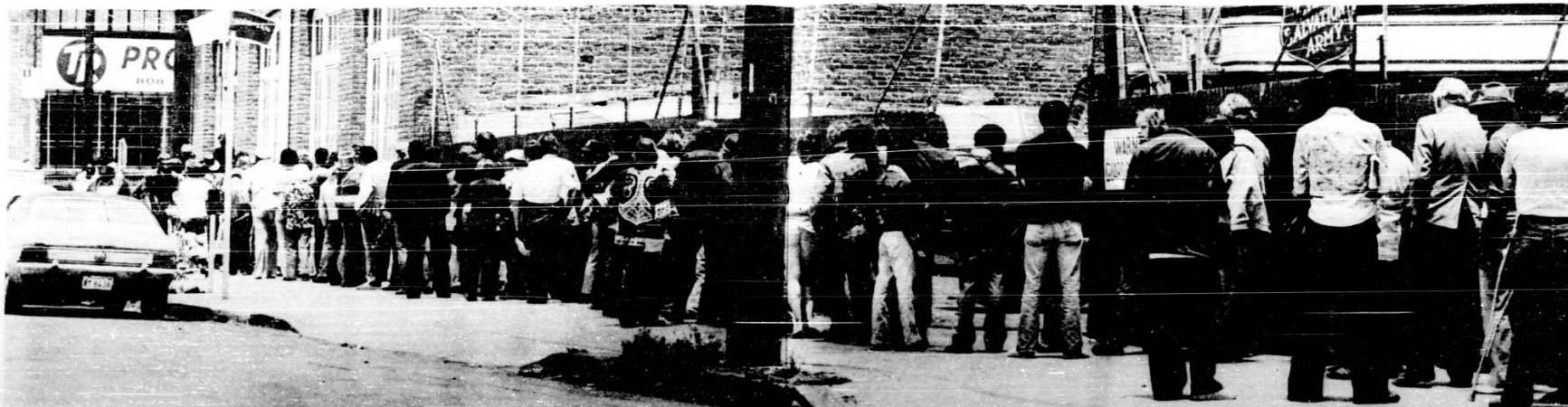
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God's Extended Hand



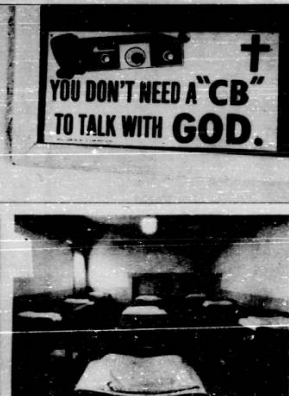
City Rescue Mission



God's Extended Hand



God's Extended Hand



City Rescue Mission

By Eleanor Widmer

Photographs by Craig Carlson

Hours before the evening meal is to be served at City Rescue Mission, the men gather outside the building on Fifth Avenue downtown, below Market Street. They lean against its walls or sit on the sidewalk. Those with leg or hip injuries have their canes, crutches, or even walkers on the sidewalk, close to them, and they wait as if they were inoperative to time. The older men especially have been there since the noon lunch. The Mission serves approximately 500 free meals a day, 200 for dinner, about 185 for lunch, and the rest for breakfast — and the less ambulatory men do not take the chance of losing their place in line by leaving the premises. The Mission's chapel, where a mandatory sermon takes place prior to each meal, holds about 200 people, and the room fills up an hour before the preaching begins.

I am among those who have arrived at 6:00 p.m., an hour early, and as I approach the group of people waiting outside, I notice there are no other women present. A man on the sidewalk with a foot swollen to the size of a football laughs philosophically as he figners his crutches and says, "I get sick, I think I'm dying, then I'll check into a hospital. Let them foot the bill." Another breaks a cigarette in half and hands it to his new acquaintance, who takes a deep drag and says, "Nothing like a ready-made." Many of the men talk about smokes, how expensive they are, how hard to get. But there's a great deal of sharing, of "ready-mades" or roll-your-own, or butts picked up from the sidewalks.

The square room inside, the chapel, is three-quarters full and consists of row upon row of chairs, relieved by a large cross placed against the left wall and a platform at the front of the room, over which presides a tapestry of Jesus. Some men are lying prone over two or three chairs, others are dozing. The air is poor and is not enhanced by the unwashed bodies. I attempt to sit down close to the entrance and am told by several men, "Women in the last two rows of the other side," or, "Women can't sit here. Other side." The seating is segregated, but not just for women; the last two rows are for women and couples — a nicety, I must

confess — and this rule is adhered to with great strictness.

After coming in from the outside, the first discovery is the youthfulness of the crowd. A decade ago, most of the men who frequented missions, or soup kitchens, ranged in age from forty-five to sixty-five. These are now in the minority. Pubescent boys and men no older than thirty constitute the majority. Some have heads shaved clean as onions, others wear shoulder-length, "hippie-style," hair. While the older men wear raggle-taggle mismatches of any clothing that covers them, the young ones affect a style of their own — jeans in various stages of deterioration and an assortment of denim jackets and windbreakers. While blacks, Latinos, and Asians are present, the overwhelming number are white Anglo Saxons.

A young man of about twenty-five enters and is drawn to the women's row. He is the cleanest man in the hall, dressed in immaculate jeans and sweatshirt. He carries a green plastic shaving kit from which he extracts paper towels with which he wipes his running nose. He coughs as if he had a scratchy throat. I wait a few moments before asking, "Do you come here a lot?" He replies in Spanish that he speaks no English. I pull myself together, falling into a combination of English, Spanish, and Italian. Somehow we make do. Soon I ask whether he is from Cuba, pronouncing it Coo-bah. The pronunciation seems to warm him to me and he pours out his story: he fled from Cuba to Miami, and he came from Miami to San Diego on the advice of his friends, who assured him there were plenty of jobs here. They told him they would wait for him, but when he arrived they were gone. He has very little money, can't speak the language, and doesn't know what to do. At once his voice rises like that of a child. "La gripe," he cries. He has the flu.

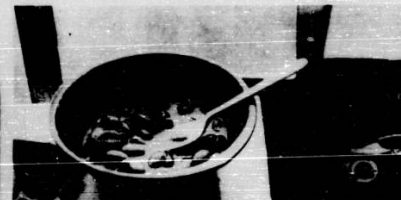
I place my hand on his forehead, which seems to be burning, pull him over to the chair beside mine, put his shoulder, rest his head again, and try to comfort him. Not a moment too soon because the chapel has rapidly filled up and one of the men who supervises the room is flushing out all the single men from these last two rows.

The row in front of me is occupied by three couples, two of them teen-agers and

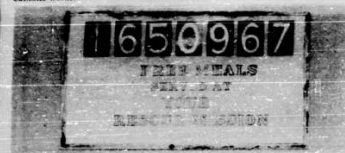
(continued on page 20)



God's Extended Hand



Catholic Worker



City Rescue Mission



Catholic Worker

SERMON IS A MID SOUP

(continued from page 19)

we were close to her head with glue.

She spends her time before and during the show extracting and replacing the color from her hair. She has a small color snapshot of herself when younger, some words of a song typed on a sheet of yellow paper, and yards of toilet paper that she uses to wipe her face. She repeats her movements compulsively, gazing at the snapshot, mouthing the words of her song, wiping her face, returning the toilet paper to its original position, and so on. The one time she stops is when she decides to give her male friend a kiss. She laughs almost continuously, her thin shoulders shaking.

Suddenly a man yowls. A half dozen men jump up in horror, yet no one leaves the area because none too many songs are left. The man yowls again, and the crowd uses the mess with mops but the air is foul. I gage down my row and notice that an elderly couple have taken the last two seats. She has a pale face, and her hair is white. He has a pale face, and her face, adorned with white cut-out spectacles, is as round as that of Mrs. Santa Claus. In front of her are a man and a woman.

At 7:00 p.m. the service begins. Not even one chair is vacant, and a young man with bleached-blond hair, a top aviator-style cap, and a black jacket, sits in the front row, looking asleep. "Where can I sit, where can I sit?" "There is no room and he sits over us."

At 7:30 p.m. on Grace Street, Church Avenue, and the corner of Lexington Avenue, we meet the crowd that has been waiting

and prayer. The group consists of three women and two men, one of whom wears a nursing white three-piece suit. Before the service, the pastor says, "The church will make clothes will be available free the next morning. Loud clapping. But the doctor who normally attends the sick is not here. Each of the three women sings a spiritual. The audience applauds politely. Some of the men necessarily count their minutes. The service lasts for about an hour of the service. The child-woman in front of me plays with the contents of her purse like a woman, compulsively tearing open and closing a small box, and shaking her heads on their crutches and canes. One man sketches in a small notebook. But everyone is unfailingly polite. No one is bored, and there are no unseemly incidents.

The missionary in the white suit tells us that he used to smoke, drink, read *Playboy*, and play cards. He says that he has turned Jesus came into his heart while he was in France. Now he is saved and spends his nights going from mission to mission, preaching the Gospel. He says that he has a new voice, and his words run together. The audience listens politely, but does not appear to be moved. Then the older man stands up and says, "I have been purified around his head like a halo. He is not just, but when he raises his voice, we sit bolt upright." Heaters, repeat: "You are not just, but when he raises his voice, we sit bolt upright." Heaters, repeat: "You are

[illegible]

The doughnuts sink into the bread. The doughnuts are dominated by Heavenly Doughnuts and the bread by the Ousek Bakery. The Ousek Bakery is a small shop in the kitchen by two young cooks who came to the mission when they were broke and who have remained there.

The Ousek Bakery is a busy one on Monday and starch. The soup consists of rice floating in water, seasoned with pepper. There are two small bits of vegetables: a pepper in the soup and a small piece of carrot in the center of a black curl which I call a swirl. The thick must be a potato skin, but which I think to be a curl of moshum, but. Though I have never seen it, I think it is a very hard for me to eat more than a few spoonfuls. We have each been given a small carton of sweet grape drink but it is sweet as sugar.

I glance up to watch the others eating. They tear into their doughnuts as first, some taking them into the soup as if they were being pulled down. They use the doughnuts along with their slices of bread and then they sink into the soup. There is no conversation. People eat with intense speed, sucking up the food and then the spoon, and then the bread, and then the doughnuts with one cond. Until I offer my doughnuts to anyone who wants them, not a sound is heard except for the clink of spoon against bowl and the sound of the spoon cutting my offer of sharing my drink.

The mother and son claim the spiral doughnut and the round doughnut. The

of her heart and daughter" (177). The greasy parer has her. She throws the extra doughnut into her bag, stands up, and carries her to the service station, and a game of wits begins. "I will give you a dime if you give me bread and the remainder of my soup to the woman who resembles Mrs. [the greasy parer]," she offers now to her husband and daughter. "I will give you a dime if you fill it with the bread, woe it down, and lick it her lips," asks newly. "To three of you, I will give you a dime on the free food circuit at the old woman's house, tea, no coffee, no milk," the mother of the young man replies.

Later, when the man, who can't join in the latter because of his lack of English, eats a few freestuffs but cannot finish. He shakes his head to indicate that he doesn't like it. Almost everyone at our table stands up to leave. The old woman, however, is waiting to be served. Before I rise, I reach into my tennis shoe and extract a ten-dollar bill which I have placed there for safekeeping. I hand it to the old woman and my friend. He shoots me an astonished look, but quickly jams the money in his sweat-soaked pocket. As we file out I notice that the old woman has a small bag of freestuffs as we are uniformly dirty that she appears to be wearing gray gloves. We hand over our tin bowls and spoons and as we file out we see the old woman's hands, which are wrapped with chocolate frosting wrapped in wax paper. "May the Lord be with you," we hear.

Two nights later I am on the streets again, this time to visit a mission on Fourteenth and Market Street. God's Extended Hand, which is allegedly the most colorful and vibrant of the ministries, is the work of the presence of Sister Winnie, its minister. But when I arrive there, the door is locked, bolted from the inside. I peep through the window and see a woman, very old, very fat, sitting in a high-backed, very ornate chair. I find running around to the side door, I confront a man who shakes his head and says that the doors have been locked since the day of the 1967 riots. The man I call the Israelites come twice a week and brings its own food. Because of the reputation of the Israelites, the place fills up.

I loiter on the sidewalk, crossfeetless. A street person tells my disappointment for hunger and advises me "to try the place on the corner of 14th and Market." I go to the Union Street between E and F streets, a storefront from which blazes the music of an electric guitar. This mission recently

The room is small and is flanked by two windows. The door seems to hold more than fifty people, many of whom are seated on folding chairs placed in the center of the room. Unlike the Rescue Mission on Fifth Avenue, the room is not decorated with a rug and some murals of Jesus. The music is very loud, in addition to the guitarist, someone plays an electric organ. The young man, who is wearing a leather jacket and a leather vest, is accompanied in some songs by a man and two women, all dressed in jeans. Their upright songs all have a religious theme. The young man, who is the center woman who looks like Mrs. Santa Claus, along with her husband, also present is the young man with the leather jacket. They are sitting on the floor. On one of the couches are two well-dressed women, the wife and daughter of the guitarist. The daughter reads the lyrics of the songs. The young man, who is a two-hour service. The guitarist tells us that he is in the Navy, that he has only a few more months in the service, that he is here to see his mother.

A young man who wears a red bandana, braided around his brow, Indian-style, cleans his fingernails with a small pocket

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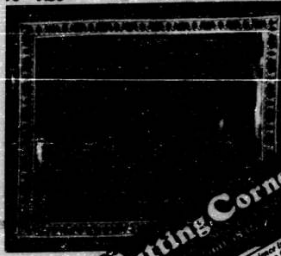
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SERMONS AND SOUP

(continued from page 21)

knife. He then cleans his teeth with the knife, and then his hair. He gazes at me vacantly but steadfastly, so I change my seat from the couch to a folding chair. I join in singing every song I know, when I don't know the words, I clap my hands. I wonder about a bearded young man in the row in front of me who is very clean and wears handsome blue trousers, a blue shirt, and good shoes. After while he is introduced. He tells us that he used to hitchhike, smoke pot, read *Playboy*, commit adultery, until Jesus showed him the way. He sings without music. Two other women, besides myself, gaze at him rapidly, as if he were a movie star. He is both handsome and talented. We loudly

applaud his vocal offering.

Now, man an hour has gone by and I glance furtively at my watch, covered by the long sleeve of my son's windbreaker, wondering about the food. Another man comes forward to preach the sermon. He, too, is in the Navy, and he reads to us from the Book of John. He tells us that we have sinned — he locks his eyes on one or two of the more disheveled-looking people — and that we must repent. As he says this, a man on the couch is reading a girlie magazine, some very pale young men who look as if they have been living in a closet rub shoulders discreetly. The man in front of me combs his hair. It is now 8:45 p.m. and no meal in sight. In the front row, another man combs and recombs his hair. Finally, at nine o'clock, we bow our heads in prayer. The man on the other side of me, who smells of wine, begins to weep. At last it is over. At a signal we all rise, and just as at the Rescue Mission we walk in two-by-two.

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The dining room lies behind the chapel, a room immaculately clean but minuscule.

It holds only two long tables. I am among the first inside, not because women are allowed in first but because I sat close to the front row. The chairs are jammed so tightly together that it is difficult to pull them away from the table. The food is served on colorful paper plates and itself appears colorful, oddly tinted orange and red. A hot dog bun serves as the roll. The boiled carrots are soft as mush and cold. There's some sort of pasta covered with a thin red sauce that runs into the carrots. But the pasta has been filled with some indefinable chopped ingredient. The man beside me takes one bite and exclaims, "What kind of trip is this? This food is shit. It's not edible."

All around us people are weeping it down. I swallow a carrot and pick away at the brown chopped-cabbage salad. Behind us, the young man in the aviator jacket with the high voice announces he's going

to have a party. The man beside me asks, "Is that a man or a woman?"

During this brief period, most people have finished eating, all except an adolescent boy opposite me. I push my plate toward him and he accepts with a nod of his head. When he opens his mouth, his teeth are revealed to be decayed stabs. I hand over the dessert, a square of chocolate cake, also donated by a local bakery.

By 9:05 we stand in line to throw away our paper plates. The plastic forks go into a bin of water. As we leave there are two boxes of fruit from which people help themselves. The apples are brown and soft. The grapefruits have patches of mold. Hands reach into the box, quickly draw out a piece of fruit, and the crowd scatters into the cool night.

Less than a week later I am back at God's Extended Hand on Fourteenth Street. Fearful of being shut out, I arrive by 6:00 p.m. This, too, is a storefront.

(continued on page 24)

LOOK WHAT THE BUREAUCRATS ARE DISHING OUT THIS YEAR



Remember Swine Flu Vaccine? The Downtown Convention Center? Well, the downtown bureaucrats are at it again.

The 1982 version of bureaucratic boondoggle is Proposition A—a new, improved way to waste your tax dollars.

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NAY ON A

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JUNE 3, 1982 23

SERMONS AND SOUP

(continued from page 22)
filled with about 120 folding chairs. As I enter, I see the same couple I encountered at the Rescue Mission, the man with the close shave and the woman who appears embarrassed and depressed, both in their early thirties. Within minutes, the mother and her son of about twenty arrive. It's like seeing old friends. I nod my head at them but they do not nod in return.

At the front of the room the same missionary, who told me he had no room for me a week before is holding a Bible class and explaining the text, line by line. Three or four men listen attentively. One holds an Israeli flag; another a picture of Jesus. The kitchen is to the rear of the building, and for the first time the smell of food permeates the hall. Men arrive singly and then, with a burst, in twos and threes. The younger of these men set up a chess board and they begin to play. One of them remarks to his fellow player, "You been snuffing again? You sink of glue." The mother of the mother-and-son team raises her feet to a chair and starts a monologue: "They got plenty of food in all them places, they got it from the government,

they keep it in the refrigerators, they just won't give it to us. If you would see how me and my son sleep, you wouldn't believe it. Every night a different place. Once I was in a woman's residence, they wouldn't let him in. I said, I told them, 'How do you expect me to stay here without my son?' They ain't got a heart. Me, I got this vein problem, I have to keep my feet up, I'm walking around all day. I'm fifty-nine, no spring chicken, I have to walk around all day. The government has plenty of money, what do they care about us?" I glance at her swollen feet. She is neatly dressed in a maroon pants suit. Her son, whose hand she invariably holds, leaves for the bathroom and stays a long time. As soon as she senses that he has

been gone too long, the mother goes to the toilet and bangs on the door. "Hurry up!" she commands. "Hurry up!" Within a few minutes he's out and she takes his grown-man's hand and leads him to his seat. Once in their seats, she regains his hand and strokes it.

The front door swings open and a young woman topples inside, demanding in a high voice, "Is it seven-thirty yet? Is it?" She zigzags to the toilet. "Oh, something smells good. Is it beans? I'm dying for beans," she says. I marvel that she doesn't fall down on her face. Yet she propels herself outside the front door again and returns in half an hour and sits behind me. "My nose is throbbing," she declares.

(continued on page 24)

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SERMONS AND SOUP

(continued from page 24)

happily. She's attractive, with a long brown ponytail. She seems to know the young Mexican man who's taken a seat beside her. They begin a conversation about good places to live. "Terrasanta," she says, "and with a swimming pool. You got kids and a wife living there?"

"For sure," he assures her, "and they got a big swimming pool."

"I'm hungry," she wails. "Is it seven-thirty yet?"

A Mexican couple and their female child, age eight, stand at the door, hesitate,

and then take seats.

I have been waiting for Sister Winne, but instead we have Sister Shirley for the Assembly of God and she is accompanied by another woman and a man. Sister Shirley has a voice that can knock you out of your chair. She announces that the song sheets are to be passed around. Everyone sits, as if this were a kindergarten class and the teacher had announced a sing-along. Sister Shirley is ample-bosomed, bespectacled, covered with a matronly printed blouse. "Shall we begin with number nine?" The words to the choros are:

Would you be free from the burden of sin
There's POWER IN THE BLOOD, power
in the blood
Would you o'er evil a victory win
There's wonderful power in the blood

We sing "God Is So Good," and "Swing Low, Sweet Chariot." We do a rousing rendition of "He's Got the Whole World in His Hands." There are three

pages of lyrics and the people who come to God's Extended Hand often call out and name their favorites. Every now and then, when there's a slight pause, the women behind me wails, "I'm hungry!" We sing for forty-five minutes. Then Sister Shirley tells us that she has a twenty-six-year-old son "somewhere, I don't know where," and that she prays for him every night. She prays that "Jesus will come into his heart and that he will return home." She begins to weep and many in the audience join her. She asks how many have let Jesus into their hearts that night. The mother of the mother and son stands and declares that Jesus helped her get through life, that He is her savior. One or two of the men rise and give testimonials. The woman behind me cries out again, "Where's the food? I'm hungry!"

At last it is served, this time on trays. The trays are passed from hand to hand down the row, from right to left, and contain a savory cabbage soup, a small salad,

a slice of cracked-wheat bread. The soup is delicious. The missionary who led the Bible class goes to the front of the room and says that there are no doctors but that the Lord provided, and now we have apples. The green apples are tiny and misshapen, but all are pocketed.

God's Extended Hand is the one place where almost everyone lines up for seconds. As they stand and wait for more food, I go up to Sister Shirley and tell her she was terrific. She embraces me warmly and says, "May the Lord bless you." I reply, "And you too." She gives me another hug. I return to the Mexican family and offer the child my apple.

Shortly after 11:00 a.m. several days later, I have joined a group of people on the sidewalk in front of the Catholic Worker, which is located in an old building on lower Eighth Avenue, between J and K streets. We are waiting for lunch and, for a

change, there are a number of other women in line. The women sit on the sidewalk, smoking. I half sit, half lean against the building. As men arrive, they are carrying cakes that look like Twinkies and doughnuts. Without asking, I know that they've come from the Rescue Mission. Many of them greet others in the line and give away their doughnuts, especially to the women with children. The children are under six years of age, with musty, beautiful skin. One is as young as two years old. The mothers are not older than twenty-one, and one is advanced in pregnancy.

Almost everyone is riveted by the antics of two men, both unusually handsome, one a Latino, the other a blond with a beard. They arm wrestle, they dance in the street. The Latino shouts, "Put your hands against the wall and wrangle!" He shoves his friend to the wall and frisks him. "Hey, you want a whopper, a Big Mac Whopper?" He clutches his friend by

the groin. "You're hurting me, you're hurting me," the blond answers. By way of reply, the Latino sinks his teeth into his friend's head. The blond howls in pain. "Let go of me! Stop biting me!" His friend seems to bite harder. The blond begins to weep. "You fucking faggot," cries the Latino. "You crybaby."

At once there's a third—a man sitting on the steps of the decaying building has fallen. He has an epileptic fit on the sidewalk, body shaking. Across the street is a fire station. One of the women runs there, seeking help. The fire station is empty. She dashes to a loading zone of a business and asks to use the phone. Many crowd around the man after his seizure is over. The sidewalk is running with blood.

Within minutes the paramedics arrive and ask the injured man, "What's your name, what's your name?" He can't answer. A wave of sympathy flows through the crowd. Everyone is concerned. "Get him in the ambulance. He needs a hospital."

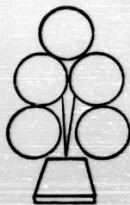
tal. "It appears close to death to me, stiff and shrunken. The paramedics cart him away. The two men who have been carrying on suddenly burst into song. "The Temptations," the Latino announces. They lock arms and sing in harmony in high falsetto voices. A black man dances. Another man confides, "You ever been to Las Vegas? I been there once, I had \$2000 once." He waits for the words to sink in. "Two thousand dollars."

The station wagon bearing the food arrives. A woman with enormous breasts and hips staggers back and forth. As the food is unloaded, everyone stands. The women with the children go to the front of the line, followed by the cripples, the men in walkers. The mother-and-son team are a bit late today, but they are there. We have to step over the blood of the injured man to enter the rather dismal room. Everyone gets a bowl of soup, that is, hot rice and zucchini, and a plate. Each plate contains different items that seem to come from

vending machines because they are all wrapped in cellophane. My plate contains three sweet rolls, some cottage cheese, some chopped up celery tops that are rusty, a piece of very brown apple, and a segment of an orange that's mushy and overly ripe. I look for the table with the children and sit with them. The rice and zucchini are good, but my cottage cheese is sour. The children cry. "Salad, salad!"

They have been given beef burritos, the filling hard and congealed. The mothers say, "Eat your soup." One of the children begins to cry because he wants my apple. I pass the apple and orange segment. The mother is discarded. I also give the sweet rolls to the children. They ask for milk. One of the mothers pours some water. Her hand isn't steady and the water spills on the child. I leave the rest of my rice for a middle-aged woman and make my way, slowly, out the door and onto the blood-spattered sidewalk. At last I have lost my appetite completely.

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City Tights

(continued from page 3)
strong and she's trying to get closer to him." As for their discussion about the handicapped secretary, Aguirre says he simply argued that the woman should have her job description rewritten to include only work she could do without excessive absence. "And if Vikky felt so strongly about that, why did she wait two months to quit over it?" he asks.

Anders and Aguirre aren't talking, though a feud over Anders's salary continues. She worked part-time for the Aguirre campaign from November through December; full-time during January and February, Aguirre, she claims, still owes her \$600 in back pay. Anders says Aguirre reneged on a promise to pay her off in two installments, so on April 7 she filed a complaint with the

state labor commissioner. Aguirre has said he never heard her full time or agreed to pay her the \$1000-a-month salary she says was promised. He recently filed his response to the labor commission complaint. It argues that Anders was an independent contractor not an employee, that she "failed to announce" his press conferences, was "disloyal" to the campaign, and "appeared at functions . . . under the influence of alcohol." Anders, co-chairman of the Kensington College Democratic Club, says she's "never amused than angry" with that last allegation, which she terms "a blatant lie." —P.K.

Clean Sweep Or Dirty Trick?

The twelve men and women who were picketing in front of

Home Tower and the old Bank of America building — 600B downtown on Broadway and both owned by Home Federal Savings and Loan Association — the first three weeks in May weren't protesting salary cuts, fringe-benefit reductions, or poor working conditions. All they wanted were their jobs back in the two buildings, where they worked as janitors for \$5.35 an hour.

On April 30, Home Federal's entire maintenance crew, several of whom had worked in the buildings for more than ten years, suddenly found themselves out of a job, most with only a day's notice. The reason? "We changed maintenance companies, and we got a better deal," says Melissa Kecker, Home Federal's vice president of communications. "We're saving about \$100,000 a year, or fifty percent; our building tenants want us to keep overhead down, so that's what

we're doing."

But the jobless workers — and their union representative, John Bear of Local 102, the Service Employees Union — feel there's more to it than that. "In the last eighteen years, Home Federal has gone through five different maintenance contractors, and each time the employees stayed on. They were part of the family there; Home Federal, in a sense, really employed them, regardless of the contractor. Our people were not offered employment with the new company (Continental Building Services of West Los Angeles). They never even had the opportunity to speak with them. And we [Local 102] never received any sort of notification that our people were going to be let go; the only thing we got was our people calling us on Friday (April 30) and telling us, 'That's it, we're finished.' " (The three weeks of picketing

came to an abrupt end May 31 when Home Federal successfully filed a complaint against the local union with the National Labor Relations Board, claiming that since Home Federal was not the employer, the company was being unfairly harassed.)

Silas Manspeaker, one of Continental Building Services' two principals, refuses to divulge how much he's paying his new workers, who were hired here in San Diego, but says the reason the previous maintenance crew was let go was because "I don't think they'd be interested [in working for Continental]. Besides, we have nothing to do with unions; that's our prerogative. It's really nobody's business who we hire. We hire nice people who want to work."

—T.K.A.
—Paul Krueger,
Matt Potter,
and Thomas K. Arnold

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Just a Riddle



Joseph Frank, Harlan Foss, David Hall

JONATHAN SAVILLE

Puccini's *Turandot*, which concluded the spring season of the San Diego Opera, is a fable about love. Through the hands of successive dramatists — Gozzi, Schiller, Puccini's librettists Adami and Simoni, and the composer himself — the *Arabian Nights* story has been shaped and polished to the point where it perfectly expresses certain profound psychological experiences of erotic passion. It has the dramatic power of myth, a power enhanced by Puc-

cini's mature gifts of composition. It does not, however, hang together as a piece of sentimental realism in the style of the composer's earlier operas, and those who seek in *Turandot* the social observation, the believable characters, and the verisimilitude of action found in *La Bohème*, *Madama Butterfly*, or *Tosca* are bound to be disappointed. The surface of Puccini's final (and incomplete) opera is fabulous and poorly motivated; it is in the depths — of the music and the drama — that its truth is to be found.

The plot is simplicity itself. The Chinese princess Turandot, obsessed with

the fate of an ancestor who was raped and killed by a barbarous invader, has vowed never to marry unless her suitor can give the answer to three riddles. Those who fail to solve the riddles — and Gozzi's version of the tale tells us that there have been ninety-nine such unfortunate to far — are beheaded. The Tartar prince Calaf, traveling incognito, falls in love with Turandot at first sight, and against the advice of his father and a devoted slave girl (Liu) submits to the ritual of the riddles. He answers them correctly, much to the chagrin of the man-hating Turandot; but he magnanimously gives the princess a chance to wrest victory from defeat, by challenging her to discover his true name before the following dawn. To discover the name, Turandot has the slave girl tortured, but Liu, who is hopelessly in love with Calaf, takes her own life, selflessly sacrificing herself so that Calaf can win his princess. At dawn, Calaf rips off Turandot's veil and kisses her; the kiss awakens her suppressed erotic passions; and against her will she finds that she is in love with him. He then reveals his name and bids her do with it what she will. But instead of using this knowledge to have Calaf killed, in the manner of the other suitors, she proclaims before the gathered imperial court that the name of this suitor is — "Love."

Judged by the standards of realistic drama, Calaf (like the other characters in this fable) has a minimum of human reality. He is governed by one impulse only: his passionate ardor for Turandot. The passion is irrational; it comes from the mere brief sight of her; it has nothing to do with her traits of character, common interest, common background, or any kind of mutuality, and it is so overwhelming that all other considerations fade to nothing before it. Calaf disregards the welfare of his aged father; he allows the pathetic Liu to be tortured and to kill herself, expressing regret but quickly forgetting her; he risks his own life without a qualm; and he is willing to have the entire population of Peking killed by the frenzied Turandot, rather than give up his project of making her his own. "I must progress! I must!

minace!" he cries, as everyone tries to get him to change his mind. ("C'è l'assalto, il mondo, voglio Turandot!") ("Unless entrained! Vain threats! Though the world were to be destroyed, I want Turandot!") Calaf is not a moral being. Moral obligations, notions of right and wrong, self-sacrifice for the sake of another's happiness — these play no part in his life. He is the unalloyed embodiment of the pure erotic will; as Turandot realizes, he is "Love," and he acts the way a human being would act if total, irrational, erotic passion were his sole motive for action. It is quite impossible to accord moral approval to Calaf's behavior; but in a good production of the opera it is equally impossible not to identify with the ruthless force of his desire, for that ruthless force is potent within all of us.

Turandot, too, for all the fairy-tale absurdity of her actions, is the embodiment of a universal psychological phenomenon: the fear of love. Love necessarily breaks down the boundaries that separate us from others, boundaries that make us (so we think) invulnerable. Allow the barrier to be crossed, and we are subject to violence and plunder; our intimate self is taken from us, we lose our power of autonomy, and our selfhood becomes subject to the will and emotions of another. So runs the imagination of that autocratic, narcissistic self who lives embedded in our unconscious, and to such a self giving way to love is the equivalent of being brutally killed; as Turandot's ancestor was, and as she herself fears to be. To this infantile component of the psyche, human relations are power relations; everything is a challenge, a contest; if one is not a winner, one is a loser, and the price of losing is death.

In the great riddle scene, which Puccini has conceived as a hieratic ritual (hence the formal symmetries and the repeated passages), Turandot's power is tested by Calaf's, and she feels humiliated, destroyed. It is only in the final duet that Turandot comes to realize the existence in human relations of something beyond masters and slaves, victimizers and victims. Calaf has answered her riddles, and she

has not uncovered his name; by the terms of their agreement, she is in his power. But at this point he willingly gives her his name, puts himself in her power. It is the culminating step in the ladder of love: the lover makes himself vulnerable, relinquishes all hold he has over the other that is rooted in power and constraint rather than in freely given love. Calaf recognizes — as Turandot herself will now recognize — that in love the only gift worth receiving is the one that cannot be ordered, controlled, compelled, or demanded. The contrast between the two kinds of relationship has been stated succinctly at one of the musical high points of the second act:

Turandot: Mi vuoi nelle mie braccia a forza, riluttante, fremete?

Calaf: No, no, Principessa altera. Ti voglio tutta ardente d'amor!

Turandot: Would you hold me in your arms by force, reluctant, trembling?

Calaf: No, no, proud Princess, I want you all burning with love!

To sing these grandiose, archetypal roles requires truly heroic voices, and the San Diego Opera production did not offer a Turandot or a Calaf of that caliber. Carlo Bini's voice has the requisite loudness, but arch, grandeur, and lyrical power are incompatible with this tenor's strangled tones and hectoring delivery. Cristina Deutekom is a capable singer, and her voice is at its best in the high *testitura* of

Turandot's music, but her vocal timbre of this voice is white, girlish, innocent — perfect for the virginal Giselda of Verdi's *I Lombardi*, which Miss Deutekom has performed here so splendidly, but quite inappropriate for such heroic-demonic roles as Abigaille in *Nabucco*, or Turandot. What one needs is more steel and more fire, a voice of greater timbral variety, and a temperament of greater emotional range. If one compares Miss Deutekom's Turandot with that of Callas, Sutherland, or Nilsson, what one perceives is not that Miss Deutekom is an inferior singer but rather that she is a man-hating princess at all, but rather a sweet ingénue of the sort that ordinarily sings Liu.

Liu in the San Diego production was in fact sung by Pamela Myers — and with such vocal beauty and such poignance of expression that Miss Myers virtually stole the show. For Liu to steal the show is a danger built into the opera itself. Puccini had such tenderness for helpless, pathetic, female victims of this type that he gave Liu the most enchantingly human music in the opera, and the soprano who can draw the audience's tears with Mimi or Cio-Cio-San has no new ground to break with Liu. For this character too is an archetype, and her presence in the opera (she is more or less invented by Puccini) provides still another perspective on the central theme of love. If Calaf embodies the erotic desire

that wants to possess and will stop at nothing, Liu is the embodiment of the opposite extreme: the love that manifests itself entirely by giving; to the point of giving one's life for the sake of the beloved. It is love ideal, maternal, and potentially religious — *agape*, to use Saint Paul's terminology, as opposed to the devouring, possessive *eros*. Liu is pathetic and admirable (especially in a performance such as Miss Myers'), and her behavior in love is the sort we aspire to; but Calaf, who is utterly self-centered and who would not dream of sacrificing himself or his appetite for anyone or anything, appeals to something much more primitive and powerful in our hearts. Oddly, the more "realistic" and well-rounded Liu is in fact the more idealized and dreamlike, while the characters that correspond to the deepest, most powerful, and most "real" of human emotions are the fairy-tale, larger-than-life, stark silhouettes of Calaf and Turandot.

Larger than life is the key phrase for a production of *Turandot* that understands its deepest dramatic meanings and values. But the San Diego Opera production leaned in the opposite direction. The production as a whole (it stems from the Vancouver Opera) was distinctly on the chintzy side, with the imperial court of China resembling the local village assembly of some petty Oriental sultan. Stage director Jay Lesenger seemed to go out of

his way to diminish the spectacle: the crowd was indifferent and mechanical, the riddle scene lacked all grandeur, and the imperial processions seemed woefully short on numbers and enthusiasm. There was not a moment when the majesty of Puccini's score, with its often gaudy exoticism, was translated adequately into stage pictures and stage actions. One must appreciate the limited budget of the San Diego Opera, but it was really less the execution than the conception that was at fault here. Conductor Theo Alcantara clearly knew what a large-scale work *Turandot* is, and how deep and how high its ambitions extend; but the designers and the stage director seemed not to be really aware of what the opera was about. It is a peculiarly skewed production of this fabulous opera about love where the most dramatically successful scenes are those involving the *commedia dell'arte* clowns Ping, Pang, and Pong (excellently sung and acted by Harlan Foss, David Hall, and Joseph Frank), or where the only figure on stage with real grandeur and authority is Calaf's enfeebled father Timur (in the noble performance of Paul Plishka). At the heart of the affair — Turandot, Calaf, and the symbolic intentions of the whole opera — something crucial was missing. If some members of the audience felt that *Turandot* did not measure up to Puccini's greatest works, the fault was not Puccini's. □

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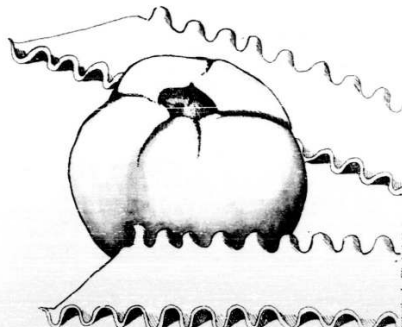
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Two Italian



ELEANOR WIDMER

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The Location: 1844 Rancho Bernardo Road, Rancho Bernardo (485-7071)
Type of Food: Italian
Price Range: Dinner, \$4.25 to \$9.95
Hours: Closed Monday, Lunch, Tuesday through Friday, 11:00 a.m. to 2:30 p.m.; Dinner, Tuesday through Thursday, 5:30 to 9:00 p.m.; Friday and Saturday, 5:30 to 9:30 p.m.; Sunday, 5:30 to 8:00 p.m.

Two families of Italian ancestry recently came to this area from New York and both opened restaurants. Both restaurants are operated by wife-and-husband teams, both are intended for families. One is already highly successful, overflowing with diners. The other seems to be managing, but not much more. Since both of these owners are delightful, eager to please, and hard-working, why aren't they equally streaking to the top of the charts?

The successful one is called Christefano's and it's located in Rancho Bernardo, in a small shopping complex called the Mercado. The buildings have a

"village" look, and front a charming Spanish-style mall. Care has been taken to have each shop appear individual, and no gaudy signs or neon lights exist. The Mercado in Rancho Bernardo is part of a neighborhood, part of the community itself. Christefano's has a built-in clientele—people who live close by, some within walking distance. If people were inclined to have lunch there, they could arrive at Christefano's in minutes. For dinner, there's no freeway driving involved for residents of the area. For the same reason—that Christefano's exists as a community restaurant—those who are satisfied return regularly. It's true that I had to drive some distance to get there, but if I were out in that area I would remember Christefano's as a place where I could have a good meal in pleasant surroundings.

The dining room itself is modest enough and holds about fifty people. The walls are papered white, and blue valances drape the windows. The ceiling is painted blue. In short, a simple but tasteful job has been done in decorating.

On the first night I visited, a Friday, I was almost stunned by the noise. The room was filled to capacity and because the ceiling does not have acoustical tiles—a must for every restaurant—each sound echoed and reverberated. We arrived early, by 6:30, but every table was full. Several large parties were in progress, including a birthday party. When I glanced at the menu I discovered that the pasta dishes were reasonably priced, all pastas are served with either soup or salad and they range in price from \$4.25 to \$7.50. The pastas are also divided into two categories, those that are homemade—i.e., in which the pasta itself is made from scratch—and those in which the pasta is commercial but the sauce is prepared in the kitchen.

On the first night, we ordered mozzarella marinara for appetizer (\$3.95). This consists of deep-fried mozzarella cheese covered with a tomato sauce. The best mozzarella marinara in Southern California is to be found in Beverly Hills,

at La Scala Boutique restaurant. The second best is at Antonello's in South Coast Plaza at Newport Beach. At Christefano's, the cheese is breaded with some homemade bread crumbs and then fried. The cheese had not melted sufficiently and the bread crumbs were too conspicuous. If done to perfection and served with a splendid tomato sauce, this is a dish for the gods. At Christefano's, though, the dish is merely adequate. It needs less bread crumbs, has to be cooked at higher temperatures, and I would have preferred it with a bit of fresh basil.

We also had the fettuccine Bolognese with green noodles (\$6.95) and the scallops with a scampi sauce (\$11.95), and we all selected one each of soup and salad. The soups here are first-rate: hearty, full of fresh vegetables and noodles, and superior to the salad. I had soup on both occasions and found it better than most Italian soups served in San Diego. Later, when I spoke to the chef, he told me that in Italy he had won prizes for his soup.

As for the main dishes themselves, the first night I found them only adequate. This was due in part to the crush of people, which made some of the preparation a bit sloppy. For example, when the fettuccine was removed from the water in which it had been boiled, it was not adequately drained. While the Bolognese sauce was sloppy, you could look down into the dish and see the water spreading from the noodles. The same was true of my spaghetti, which came as a side dish: there was water at the bottom of the bowl. The scallops were well prepared.

I also ordered a cannoli dessert. The filling with ricotta cheese was fine but the shell or cone into which the cheese was stuffed tasted like a sugar cone from an ice cream parlor. The garlic bread was good, so I ended my dinner with it. By that time the noise level was so intense that my friend and I could hardly hear ourselves.

Two nights later I returned and my experience there was truly reawakening. Before I left my home, I phoned and asked

whether I could have prepared for me a special order, half cannelloni and half manicotti. I was told that the pasta was made on the premises. I was delighted when the owner agreed. Since the chicken parmigiana was on special that evening for \$6.95, we also had that. The hit of the evening was the dish of cannelloni (stuffed with meat and spinach) and the manicotti, stuffed with ricotta and mozzarella cheese (\$7.50). Both of these were covered half with marinara sauce and half with béchamel sauce, or as the Italians like to say, *salsa bolognese*. This combination should be on the menu as a permanent item, as it is a winner. My friend and I shared the dish and tried not to make fools of ourselves. The pasta was light, the fillings delicate, the combination of sauces just perfect. With soup or salad it's worth the drive to Rancho Bernardo.

The chicken parmigiana was tender. It had been breaded, fried, and baked in their basic tomato sauce to which mozzarella had been added. I found this a more satisfying dish than the scallops, which was heavy with sauce but not as "Italian" as the chicken.

As my friend and I were chatting, the chef came into the dining room and I was

astonished to discover that he was none other than John Maione, who in 1974 took over the Clark-Hansen Tearoom in La Jolla, then several years later owned and operated the Stratford in Del Mar. I had heard there hoping for Italian dishes, but found instead seafood, beef files, and veal prepared Continental-style, instead of Italian. When the restaurant was sold, Maione went to the La Jolla Country Club. But he is happiest in his present quarters because he can prepare what he knows best, Italian dishes in a small, intimate atmosphere.

My advice in visiting Christefano's would be to dine there early in the week, when the locals of Rancho Bernardo are not out in full force. While the spaghetti and sauce is good, it can't compare to the homemade pasta, ravioli, lasagna, manicotti, and cannelloni. If you want the half-and-half dish, be sure to ask for it in advance. You won't be sorry. I would choose soup over salad and chicken over seafood. For lunch, Christefano's also prepares calzone, one of my favorite peasant dishes, pizza bread stuffed with cheeses and sausage. I mean to drive out there for lunch to try it.

Christefano's is a family restaurant serving

Neapolitan food, and does not do northern cuisine à la Baci's on Moreno Boulevard. But the pasta dishes especially are worthwhile, the service excellent if you eat early in the week, and the staff charming.

The Restaurant: Mark Anthony's
The Location: 3760 Sports Arena Boulevard, suite 4 (224-8638)
Type of Food: Dimers, Italian; breakfast and lunch, American
Price Range: Dinner from \$3.75 to \$8.50
Hours: Open daily, 6:30 a.m. to 11:00 p.m.

Mark Anthony's in Sports Arena Village is run by a lovely family in which the wife cooks and the husband waits on tables. Unfortunately, you would have to know about it to find it—it does not have a ready-made clientele from a neighborhood. Moreover, the wife, who cooks with love, is not a professional. None of the pasta is made from scratch, the soup and salad are less than distinguished. They do have one or two dishes which I would like to recommend. Monday through Friday they serve an all-you-can-eat spaghetti and

meatballs for \$3.75 that includes garlic bread and soup or salad. This is a fine buy for families. The meatballs are tender and the spaghetti sauce quite adequate. The stuffed shells with meat sauce (\$5.50) are also quite nice and filling.

Alas, the veal cutlet for \$8.50 is not pounded sufficiently and the lettuce with chicken and mushrooms (\$5.75) is prepared with a sauce that tastes too close to Campbell's mushroom soup.

The people who operate Mark Anthony's are friendly and concerned about their customers. But this is a storefront with minimal decor. For all of her good intentions, the wife can't turn out the meals the way a professional chef does who has had years of experience. It's always very touching to learn of a family who will stake its bankroll on "mama's good cooking," but what's perfect in the dining room at home doesn't always work for a commercial enterprise.

If you are ambling around the Sports Arena area, you can't go wrong with the spaghetti-and-meatball dinner with endless servings for \$3.75. But if you want more atmosphere and more art, though both on a modest level, you have to try Christefano's.

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A Play on the Word Knight



David Jordan, Merrill Nelson, Mike Proctor

JEFF SMITH

In 1962, according to playwright Preston Jones, Maynard C. Stempco founded the Knights of the White Magnolia as a renegade branch of the KKK. Though still espousing the values of the parent organization, Stempco thought that wearing a white sheet was an unnecessary waste of good linen. Thus his apostasy was in garb only. But by 1962 his followers, once numbering in the thousands, totaled only seven, all of them living in Bradleville, a small, dusty, West Texas town made obsolete by a new freeway. The seven men have gathered in the meeting room of the Cartman's Hotel, a once elegant establishment also on the decline since a fancy Holiday Inn was constructed near the bypass. And although the meetings usually end up in games of dominoes, twigs of bourbon, and tall tales of a bygone era, this one promises to be different. A new member is being initiated into the group. Now, sure, it's just Lonnie Roy McNeill, and it's also true that he carries the stigma of not being from Bradleville, but the

group will have a new member — its first in the last five years. Although the timid, glib Lonnie Roy may not be all that much — especially in the eyes of L.D. Alexander, leader of the Knights and last faithful adherent of the old ways and rituals — he's better than nothing. L.D. has witnessed the gradual downfall of the White Magnolia over the years, its members leaving for the Jaycees and organizations named after animals. And the remaining members, as L.D. sees them, are a sorry lot: Olin Potts and Rufe Phelps forever reciting genealogies of the town; Skip Hampton getting drunk and recalling his (probably fictional) exploits in the Korean War; Milo Crawford, late as usual and absent even when in attendance; Red Grover, who has abandoned the ideals of the order in favor of some newfangled realistic outlook; and, of course, there's the Colonel, J.C. Kincaid, a World War I relic who isn't crazy — he just has these spells where he starts talking to General Pershing. The Colonel is also friendly with Ramsey-Eyes, the black janitor who sweeps up the place and who, according to L.D. and the code of the Knights, has no

business being in the room.

Burred, often too deeply, within Preston Jones's comedy *The Last Meeting of the Knights of the White Magnolia* is a historical marker, indicating a shift not necessarily of values but of emphasis. The play is set in 1962, on the eve of the civil rights movement. Mention is made of the freedom riders, for example, going through the South reversing the rules of segregation (blacks sitting at the front of the bus, drinking at white-designated fountains), and there are references to the beginnings of a new attitude in the land. Jones's play depicts a different clanging of the gavel, in reaction to the new attitude: from the old forms of overt racism and bigotry to more covert, underhanded manifestations of the same impulse.

This subtle shift of emphasis, however, remains largely in the background of Jones's comedy. The majority of the play — about as subtle as a meadow muffin — concerns the farcical, locker-room behavior of the men, who have convened the meetings into an event free from the confines of civilization. The closing of the door, a signal to begin the ceremony, is actually a sign that individual regressions can begin — nostalgic recitations of past glories, arguments over whether a flipped coin was a "leaner" or not, compulsive scratching, belching, and an apparent competition to find out who can out-dumb the others. The appearance of Lonnie Roy, the potentially new member, cautions the Knights that they should be on their best behavior. If this is it, then they should follow the lead of their previous defectors and rename the organization after a vegetable.

Aside from a wonderful sequence in act two, in which the Knights initiate Lonnie Roy, leading him up the path to the "living waters of the Golden Fountain of Truth" and humbling every step of the way, it is difficult to discern exactly how the play wants its audience to regard it. One does not see the downfall of the organization one whit, Red Grover's solution to the coming integration laws — "look for loopholes" — is abruptly chilling, and the other characters, with the exception of Ramsey-Eyes, lack a common appeal. Part of the problem may be that this play is the first of three, all set in Bradleville and called *A Texas Trilogy* (the others being *Lauren Hampton Lovers* and *The Olden Living Graduate*), and thus it is incomplete without the broader perspective provided by the trilogy. *The Last Meeting* is, in effect, the first act of a larger drama, and only the brief appearances of Ramsey-Eyes provide it with any sense of a controlling point of view. Because of the inherent ambiguities in Jones's script, as well as the relatively rare appearances of Ramsey-Eyes — the one character on stage with whom the audience can play in some sympathy — productions of the play could go several different ways,

from milking the characters individually for all their latent potential to highlighting the development of comic scenes rather than the personal agendas of basically unappealing, farcical elements, emphasizing a rapid pace, broad, cartoonlike characterizations, and ensemble efforts in general — a choice that allows the darker moments of the play to fall pretty much where they may. The overall effect of this decision is a trade-off — which appears inevitable, given the script. The Coronado production avoids the potential depths of the play (they exist, they just aren't underlined), but what it does — a brisk, funny, incremental movement toward total lunacy, like a tumbleweed rolling down a slope — it does well.

In individual performances, Paul Redman plays the initiate Lonnie Roy McNeill in a way that gives his character both bottom-line naiveté and, at the same time, a touch of pathos. That Lonnie Roy would even stick around for the initiation, after having suffered the mega-degradations of his peers first hand, says more about his own loneliness than anything he voices on stage. Antonio Johnson underplays the janitor Ramsey-Eyes to good effect. Johnson — who played a similar role in *One Flew Over the Cuckoo's Nest* — begins and ends the play, sweeping up Marty Burnett's appropriately dingy set, the beige colors of the meeting hall, like its own existence, fading. Johnson reads his lines in a soft-spoken, restrained manner that, after all the shouting, adds the weight of sanity to his words. But Jim Johnston and Gary Wright, as L.D. Alexander and Red Grover (the overt and covert racists), could expand on the sinister natures of their characters without disrupting at all the production's essentially light-hearted mood. Since their reactions to the passing of the old ways and the coming of the new are at the core of the play, this move would accentuate its thematic focus.

Special mention must be made of David Jordan's portrayal of Colonel J.C. Kincaid — a senile, crusty old war-horse given to "drop the big one" bursts of raucous enthusiasm, usually accompanied by a dentureless mouth. Along with creating one of the most consistently bizarre characters in recent memory (the Colonel's solution to problems is simple: "Shoot 'em!"), Jordan's value to the production as a whole is striking. Like Ramsey-Eyes, the Colonel provides the play with another edge, in this case an extreme one — over which, it appears, he fell long ago. But while this character obviously has more than a few tiles missing from his Space Shuttle, Jordan's skill, comic timing, and believability are not only on the mark, they are also the life of the show. □

Off the Cuff

Do you remember your first train ride?



Lami Uvero
Retired Computer Operator
Chula Vista

I was five years old and we were moving to Washington State — my dad was stationed in the Navy there. All I remember was boarding the train at the station in downtown San Diego. It was my first ride. Everyone was so excited but I don't know what was going through my parents' minds. We had gone quite a distance when they realized that my two-year-old brother John wasn't there. We had to get on another train and come back down to San Diego to get him. I don't know how much time had gone by, but there was John, just patiently sitting on a bench at the train station all by himself. I've always hated trains ever since then — they scare me. I still wonder what would have happened if we had gone back and he wasn't there.



Mrs. A.N. Palumbo
Retired
San Diego

I grew up in Bisbee, North Dakota. My dad worked the section crew on the railroad. We had few passes. The town only had 300 or so people, and our lives as children often centered around when the train came in. We'd go down to the train each day to get our mail — there was no delivery service to houses. We'd get a newspaper from the train once a week to find out what was going on in the rest of the world. There wasn't a doctor in town and if someone was sick they'd have to get on the train and go to another town. My first ride was all the way to Minneapolis. It was dusty, dirty, and smoky. That's the way it was back then. As a little girl from Bisbee it was the most exciting thing that could happen.



Roger Ogden
Physicist
San Carlos

When I was twenty-two I won a scholarship to a language institute in Germany. I arrived in Luxembourg, missed a connecting train and had to take the slow train to Luxembourg. It was my first train ride. I had come straight from the little town in East Texas where I grew up. Ironically, the conductor of the train was also originally from Texas. People were fanning themselves and sweating and I remember how nice and cool it seemed to me. About twelve hours later I arrived in Luxembourg. It was late and I had no reservations and no German money. An Iraqi student lent me a few marks and pedaled me around on his bicycle from one hotel to another. It was a strange transition to experience all in a day.



R.C. Snook
Retired
La Mesa

In 1925 we took a train from Florida to Michigan — the Seaboard Airline. My brother, myself, my mother, and my father were moving home. I was six years old. The thing I remember most is that one of the cars developed a hot box in the middle of Georgia. That's when the bearing got hot and starts to freeze up. They had to let it cool before they could grease it and that took about four hours. They let us all off in the middle of a great big swamp. For some reason it made an impression on me all this time. The next time I rode the train was in 1937 — the Hiawatha. That was a super car, real comfortable and smooth. It averaged sixty miles per hour. It was the train of the U.S.A.



Peter Spitzer
Senior Analyst
Los Angeles

I was thirteen years old and on this particular ride from Bratislava to Vienna, my family was making their escape to freedom. It was all carefully planned. We left with virtually nothing. My parents were both professionals who were not permitted to emigrate, although they had tried for nineteen years. Our passports were only valid in Hungary and Czechoslovakia. When we arrived at the border my father made up a story about visiting relatives for the weekend. The guards left with our passports. We were prepared to go to jail. I remember trying to calmly read *The Three Musketeers*. They returned with our passports OK'd. That was the beginning of a new life. My father said if he ever reached the free world he would kiss the soil and he did.

— Lin Jakary

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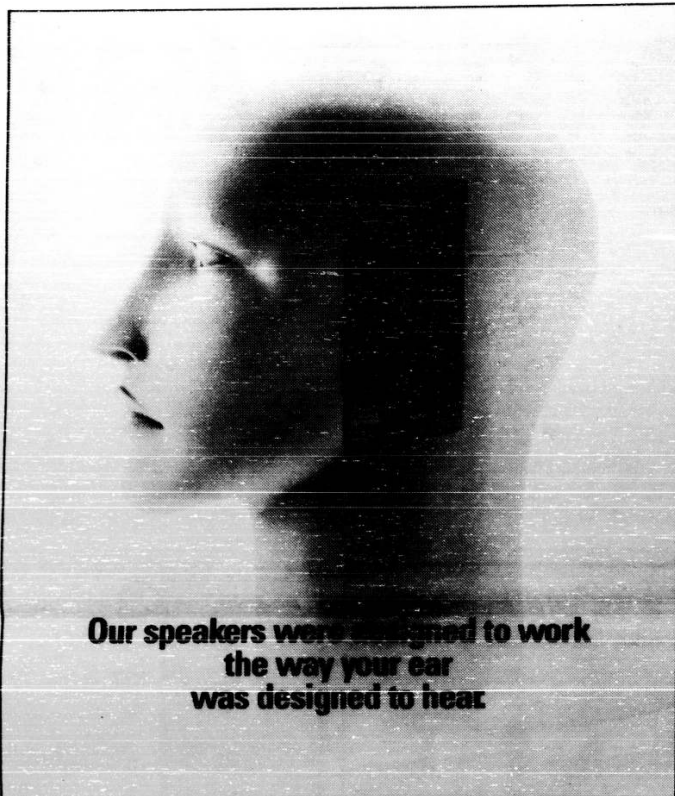
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The Hand Is Quicker

It was after my divorce — my first divorce — that, in order to support myself and my three or four children I took a job in a magician's show, as the lady the magician sawed in half. It was agonizing, self-alienating work. During the part of the show when my legs were actually divided from my torso, I used to have recurrent anxiety attacks of a schizoid nature: "What if The Great Anselmo doesn't succeed in putting me together again tonight? How am I going to get on the bus?" Yet Anselmo (his real name was Percy Schultz) always came through, and every evening it was with a thrill of relief that

once again I felt the blood coursing through my thighs, knees, and feet. I greeted the restored body parts as though they had been lost puppies.

Anselmo was quite high in his profession — he played San Luis Obispo for three solid weeks one time — but I often heard him speaking with envy and anger of a magician named Albert Goshman, who seemed to be much higher on the magic ladder. "Albert Goshman," he would mutter under his breath, as he sawed away at my waist, "is one of the top four closeup magicians in the world, and I hate him!" These words intrigued me. While I was divided, I asked around backstage (in that state there is nothing much else to do but gossip) and found out that Goshman was from Los Angeles, that he was one of the pillars of the Magic Castle in that city, that he was the

inventor, owner, and exclusive manufacturer of the sponge magic trick (in which little foam sponges in the hand keep reproducing themselves), that his name probably was authentic and not an indication to the audience as to how they should react to his tricks, and that among magicians, advanced closeup magic of the sort practiced by Goshman was considered more demanding and classier than stage magic such as sawing

Viola Rosenblum in two. This last part I found hard to understand: why is it classier to reproduce little sponges in your hand than to saw in half the divorced mother of three or four children and then put her back together again — without pain, and without leaving a single scar? But if magicians themselves revered Goshman and his tricks more than

(continues on page 5, col. 2)



Albert Goshman

What The Doctor Says

In 1962, in the midst of the first Cold War when Americans looked to backyard bomb shelters and air raid tests to calm their fears about a possible nuclear holocaust, three Boston doctors wrote an article about the medical consequences of dropping a nuclear bomb on their city. The article appeared in the *New England Journal of Medicine*, a prestigious medical publication known for serious, thoroughly researched articles.

Until then, American government and military officials had avoided presenting the public with certain details about the effects of a nuclear explosion, convincing much of that public that a few feet of concrete would save them from a bomb's effects. People invested in safety devices and bomb shelters without realizing that

they knew less than they thought about doomsday.

In their article, the doctors listed the details, illuminating the fatality of shelter building in Boston. An explosion's consequences, the doctors wrote, would include the sudden burden of 1,052,000 uninsured, deteriorating corpses of the people immediately killed by the bomb. Another million people who were injured by the weapon would be dead within a week. Most of the survivors would suffer third degree burns, broken bones, radiation sickness. Some of these ailments normally could be treated by doctors in hospitals, but after the bomb dropped, there would be no hospitals. Most of the 6560 doctors living in Boston in 1962 would be among the first killed by the bomb, leaving only 640 to help the wounded and ill. Each of those surviving doctors would suddenly face a caseload of 1700 acutely ill and contaminated patients.

This weekend, after twenty years after the article appeared,

one of its authors, Dr. H. Jack Geiger, will speak in San Diego. He will tell San Diegans what the medical consequences could be if a nuclear bomb is dropped here; how many corpses could be left to deteriorate in the rubble of America's Finest City; how many doctors, equipped only with the contents of their black bags, could be left to help sick and injured survivors.

Geiger will be one of more than fifteen speakers at a day-long program on the medical consequences of nuclear war presented by the UCSD School of Medicine Office of Continuing Education and sponsored by the Physicians for Social Responsibility. Among the program participants will be: Senator Alan Cranston; Dr. Helen Caldicott, noted nuclear disarmament activist and national president of Physicians for Social Responsibility; Dr. Jonas E. Salk, founder of the Salk Institute and developer of the Salk polio vaccine; Richard

(continues on page 5, col. 2)

Color As Form

Like most of the important figures in the history of photography, Walker Evans made his mark and anchored his career with work in black and white. Late in his life, he taught photography at Yale, and as he aged he grew more adept at pontificating on the artistic regulations of his trade than he did at practicing it. Of his many easily collected pronouncements, one the white-headed old gent was fond of purveying was that he considered color photography to be "vulgar" and that he was solidly behind Robert Frank's declaration that "the colors of photography are black and white." Then, just before his death in 1975, Evans' work, which had never experienced much mass exposure, was brought before the public when *Time* magazine printed a color photo Walker had made using the then relatively new Polaroid SX-70 system.

The surprise that Evans' apparent change of artistic heart

generated was understandable, but it was also rooted in the misconception that he was as resistant to color as he pretended. Like the other giants of black and white who were his peers and predecessors, Evans had been lured decades before the Polaroid by the natural and logical thought that there should be a way to render observed images artfully through photography in a manner more faithful to the facts — in color, that is, instead of in shades of gray. Alfred Stieglitz and Edward Steichen had experimented with color, as Edward Weston, Ansel

Adams, and Paul Caponigro eventually would, though the official pose among the elite and their following was ever to treat color as the frivolous impostor and black and white as the real thing. To today's teeming millions of Kodakolor consumers, the favor is quite the opposite, and as they work to outpace their humble way into the glossy still-life of history, they are confused. Why their heroes, the great camera artists, would discriminate on the basis of color is, after all, not simply a black and white matter. Fortunately, help will arrive

next Thursday in the form of John Upton.

Upton is a noted teacher and curator, and he is the author of the best selling of all operation manuals written on the subject of photography. He has also been selected as the juror for the fifth Photography Awards Exhibition, which will benefit the Center for Photographic Arts, and in conjunction with that duty he will deliver a lecture and slide show titled "Color As Form," taken from the show of the same name presently at the Corcoran Gallery in Washington, D.C., a

landmark exhibition of color photography that Upton curated.

For the Corcoran exhibit, Upton traveled the world in search of photography, eventually calling from thousands an extraordinary group of some 260 pictures that trace the evolution of color photography from its crude beginnings in the mid-nineteenth century through the slick and highly technical state of the present art. In La Jolla, he will present slides of the work of many noted

(continues on page 5, col. 2)



READER'S GUIDE

Contributors 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 88202, San Diego, CA 92188.

Dance

Dance Concert of the United States International University Festival Ballet will feature works choreographed by Erling Sunde, with featured dancers Karlheim McHugh and Marie Hadfield. Friday, June 4 and Saturday, June 5, 8 p.m., and Sunday, June 6, 2:30 and 8 p.m., San Diego City College theater, 14th and C streets, downtown. 211-4000.

"Dance Jam," an alternative chance to dance, will be held Friday, May 28, 8 p.m. to midnight. Interval Foundation, 860 Third Avenue, downtown. 238-1713.

Spring Concert of the Palomar College Dance Group will feature both student and faculty dancers. Friday, June 4, 8 p.m.; Saturday, June 5, 2:30 and 8 p.m.; Sunday, June 6, 2:30 p.m. Palomar College Theater, 1140 West Mission Road, San Marcos. 744-1136.

June Dance Series, the Dance Theater of the Island Empire and Jean Basse and Mary Ann Willoughby of Star Design's Three's Company dance group will perform selected classical and jazz pieces. Saturday, June 5, 8 and 10 p.m., 526 Market Street, downtown. 232-1131.

Ballet, the Conservatory of Ballet Arts will present works choreographed by Louise Frantz including "Classical Variations," a piece set to selected music by Handel, Vivaldi, and Pachelbel. Saturday, June 5, 2 and 7 p.m., North

County Community Theatre, 1350 East Vista Way, Vista, repeating Saturday, June 12, 2 and 7 p.m., 241 North Highway 101, #19, Solvang Beach. 481-0714.

Film

"The Laughing Man Film Series" of holistic and new-age consciousness-raising movies continues with two films about health and medicine, *Healing* and *The New Medicine*, and *Tibetan Medicine: A Buddhist Approach to Healing*. Thursday, June 3 through Saturday, June 6, all at 8 p.m., 2100-A Avenida de la Playa, La Jolla. 459-9168.

Kansas City Jazz is spotlighted in the film *Let's Blue Devils*, a nostalgic work of a reunion of some of the jazz musicians who helped forge the "Kansas City Sound," with appearances by Jay McShann, Count Basie, current San Diego resident Charles McPherson, and others. Friday, June 4, 8 p.m., room R210, Mandeville Center, UCSD. 542-3229.

Political Film Series of the UCSD Committee for World Democracy concludes with *Angela's Ashes*, a historical account of the Angolan people's struggle for self-determination, and *A Last Confession*, a made-for-TV war film as presented by the Mosaic Theatre. Saturday, June 4, 7 p.m., room 107, Third Lecture Hall, Third College Campus, UCSD. 542-3762.

Volcanoes and Mountain Peaks will be the focus of *Fire Mountain* and *America on Everest*, the former a documentary about the recent eruption of Hawaii's Kilauea volcano, the latter a chronicle of an American mountain climbing team's successful ascent to the world's highest summit. Sunday, June 5 and Saturday, June 6, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 332-9211.

Ocean Film Series of the Scripps Aquarium will commence with a showing of *Sharks*, *Danger in the Sea* and *What is a Fish?*. Sunday, June 5, 1:30 p.m., Scripps Aquarium, 8602 La Jolla Village Drive, La Jolla. 452-4087.

"Running Commentary: New Video," an exhibition of artists' videotapes with a focus on narrative and discourse work, featuring the work of eight artists from across America, will premiere Saturday, June 5, noon to 5 p.m., and 7 to 10 p.m., Suite 852, Eighth Avenue, downtown (235-8466), and continue Tuesday, June 8 through Thursday, June 10, noon to 4 p.m., Mandeville Recital Hall, UCSD (free). 451-8569.

Family Film Series of the Rainbow Children's Children's School begins with a screening of *Scooby Doo* and *Moonshadows*, an animated film produced and scored for by pop singer Cat Stevens. Sunday, June 6, 7 p.m., Center Fitness Studio, 681 Encinita Boulevard, Encinitas. 755-3094.

"Estimate Friends," a 1981 film by Chinese director Hsiao Tzu-hsi based on the legendary romance between General Tso and the courtesan Peng-hsien during the 1911 revolution, will be shown with *The Three Musketeers*, a short animated Chinese film. Monday, June 7, 7 p.m., Mandeville Auditorium, UCSD. Free. 452-4599.

"Bullying: Gravity Is the Therapist," a film in which the late Dr. Ida Rolf describes her technique of structural balancing, will be shown Monday, June 7, 7:30 p.m., Moon Room, Catalina Hotel, 1099 Mission Boulevard, Pacific Beach. Free. 295-8611.

"A Midsummer Night's Dream," James Cagney and Olivia De Havilland star in this 1935 film version of the classic Shakespearean romantic fantasy. Tuesday, June 8, 6:30 p.m., Coronado Public Library, 660 Orange Avenue, Coronado. Free. 435-4187.

"Film as Art and Image: The Western Movie" film series continues with *The Sullied Moon*, a 1969 drama starring Gregory Peck, in which an Indian scout helps a white woman and her Apache son to escape from her warrior husband. Tuesday, June 8, 7 p.m., room 115, California School of Professional Psychology, 3972 Sorrento Valley Road, San Diego. Free. 452-1664.

Music

Chamber Concert of the four-voice La Costa Camerata singing group will include works by Randall Thompson, Ralph Vaughan Williams, and others. Thursday, June 3, 7:30 p.m., Carlsbad Public Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Jazz Concert, the Southwestern College Jazz Ensemble will perform Thursday, June 3, 7:30 p.m., Mayan Hall, Southwestern College, 900 West Lakes Road, Chula Vista. 421-1180.

Klamm Music will be played by the *Zeus* group. Thursday, June 3, 7:30 p.m., Great Room Cultural Center, 1947 90th Street, Golden Hill. 232-5009.

Jazz Pianist Birch Lacy and his trio will perform as part of the Kool Jazz Festival. Friday, June 4, noon. Civic Center Plaza, downtown. Free.

Brass Concert, the Brassville Quintet will perform contemporary compositions by Richard Rodgers Bennett, Vincent Ram, Nicholas Verni, and others. Friday, June 4, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Classical Concert, trombonist George Johnston and bassist Michael Wolf, both members of the San Diego Symphony, will perform works by Beethoven, Bach, Prokofiev, and others, with piano accompaniment by pianist Mary Be-

ringer. Saturday, June 5, 3 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-3300.

Handbell Concert, the Hallelujah Ringers and four handbell choirs of the First United Methodist Church of La Mesa will appear in concert, with an ice cream social following the performance. Saturday, June 5 and Sunday, June 6, 7 p.m., First United Methodist Church, 4690 Palm Avenue, La Mesa. 466-4151.

A Cappella Singing Group Cuckoo's Nest, a four-woman unit that chooses 400 years of songs about women, will appear with storyteller Haylene Gauder. Saturday, June 5, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, Golden Hill. 239-0908.

Organist Gayle Carter, one of the most talented young pipe organists, will provide live musical accompaniment for several films, including *Ask Father*, starring Harold Lloyd, and *W.C. Fields' Rehearsal*. Sunday, June 5, 2:30 and 8:30 p.m., Wing Cafe, 2753 B Street, Golden Hill. 239-0908.

Vocalists Carly Curran and Deborah Le Johnson will harmonize together in a program of blues, folk, and jazz. Sunday, June 6, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, Golden Hill. 239-0908.

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Baritone and Basses Music will be featured in a concert by the Phoenix Boys Choir, which will also perform contemporary songs and popular music. Sunday, June 7, 3 p.m., First United Methodist Church, 4690 Palm Avenue, La Mesa. 466-4151.

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Lecture Series
WORLD IN TRANSITION
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Gloria Haiman
"The New International Economic Order: A Spiritual Solution"
Ms. Haiman is a professor at USC and noted Baha'i speaker.
San Diego Baha'i Center
6545 Alcala Knolls Drive
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Free to the public; no donations accepted.

TO LOCAL EVENTS

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"Ocean Beach Pier Run," a 5K and 10K fun run along the Ocean Beach Pier and back, will be held Sunday, June 6, 9 a.m. Beginning at the Sacred Heart Parish of Ocean Beach, 4745 San Diego Avenue, Ocean Beach, 92084.

Developmental Track Meet will be sponsored by the San Diego Track Association, with two mile, 400, 800, mile, and 2000 events, Sunday, June 6, 2 p.m., Balboa Stadium, 275-4558 or 455-0422.

Sever, the San Diego Rockets will kick off against the Houston Oilers, Sunday, June 6, 8 p.m., San Diego Stadium, 282-0354.

Baseball, the San Diego Padres will attempt to sustain their momentum and better their record against the Cincinnati Reds, Monday, June 7, through Wednesday, June 9, all at 7 p.m., against the Houston Astros, Thursday, June 8, 7:15 p.m., San Diego Stadium, 283-4404.

Bicycle Racing, the sixth season of racing at the San Diego Velodrome continues with an evening race, which will be preceded by the launching of a "human blimp" piloted by John Mann, Tuesday, June 8, 7:15 p.m., Velodrome, Morley Field, Balboa Park, 288-1572.

Pre-Summer Splash, the Jackie Robinson YMCA will conduct open swimming sessions, Monday through Friday through June 18, 1 to 5 p.m., Jackie Robinson YMCA, 231 45th Street, Imperial Beach, Free, 264-2444.

San Diego Guardian Angels, Leader Elizabeth Murray will appear on the Midday Show to discuss

the concept of citizens protection groups such as the Guardian Angels, and will answer questions posed by listeners, Friday, June 4, 4-5 p.m., KNXV AM 1320 (Las Vegas) will call in their question at 283-2551.

Baseball, the San Diego Padres will take on the Pittsburgh Pirates, Friday, June 4, 4:05 p.m., and Sunday, June 6, 12:30 p.m., Channel 8 and KMBX AM 760.

"The Sunday Show" continues with an interview with rock artist/composer Frank Zappa, one of the more eloquent polymaths in pop music, Sunday, June 6, 9 a.m., Channel 13.

RPBS Auction-15, the works of ten San Diego artists, all of which were featured in the 1982 KPBS Juried Art Show, will be up for bid in this televised auction, Sunday, June 6, 6 p.m. to midnight, Channel 15.

San Diego Rock Band DFX2 will be shown in a concert filmed at the Spirit Club, Sunday, June 6, 9:30 p.m., Southwestern Cable Channel 15.

"King of the Gypsies," Judd Hirsch stars in this 1978 film about a young American gypsy boy who becomes a leader of his people, Sunday, 9 p.m., Channel 10.

"The Hot Rock," Robert Redford and George Segal star in this tale about a gang of jewel thieves, Monday, June 7, 9 p.m., Channel 6.

"Be a Woman Writer," a series in which six talented women writers discuss their craft, continues with an interview with Megan Terry, a pioneer of off-Broadway theater in the mid-1960s, Thursday, June 10, 9:30 a.m., KFBX-FM 89.

Lectures

New York artist David Wells will discuss his San Diego Museum of Art exhibition "Mobile Woods" and will lead a tour of the installation, Thursday, June 5, 5 p.m., Sculpture Garden, San Diego Museum of Art, Balboa Park, 252-7041.

"Mexican Elections: The Politics Behind the Presidential Race," Indio Leticia, a member of the election committee of the Partido Revolucionario de los Trabajadores will speak on behalf of Mexican presidential candidate Rosendo Barba de Pineda, a leading worker's party candidate, Thursday, June 5, 7 p.m., Milartart Bookstore, 1254 15th Street, San Diego, 234-4632.

"Of Monkeys and Apes: Primate in the Field" lecture series continues with a talk by primatologist Dorothy Cheney and Robert Seyfarth, whose topic for discussion will be "Secret Messages: Social Interaction and Communication," Thursday, June 5, 7 p.m., room 132, Hearst Hall, SDSU, 265-5152.

Herbal and Nutritional Therapy will be discussed by Dr. George DiLinger, a medical physician who incorporates both in his practice, Thursday, June 5, 1:30 p.m., Phoenix Church, 272 University Avenue, San Diego, 297-1289.

"The Prospects for Peace in the Middle East" will be examined in a talk by SDSU sociology professor Mohammed El-Akl, Friday, June 4, 8 a.m., Stone Ridge Country Club, 1706 Stone Ridge Country Club Lane, Poway, 948-8532.

"Discovering History Through a Community Fair" will be the sub-

ject addressed by Thomas Fuller of the Santa Barbara County History Fair, Luis James Leon of the Tijuana Historical Society, and others, as a prelude to the planned 1983 San Diego-Tijuana International History Fair, Friday, June 4, 4:30 p.m., noon IAVI social science building, SDSU, Free, 245-0955.

Wilderness Photographer Author Owen Rowell will give a slide lecture entitled "In Wilderdest Tibet," about the long forbidden zone of the Tibetan Plateau to the north of Mount Everest, Friday, June 4, and will give a slide lecture on mountain adventures in a talk, Saturday, June 5, both at 8 p.m., Hite Junior High School auditorium, 5331 Mount Altamir Drive, San Diego, 234-7444.

"World in Transition Lecture Series" continues with a talk by USC journalism professor Gloria Hawthorn, who will discuss "The New International Economic Order," Thursday, June 5, 7 p.m., San Diego Convention and Performing Arts Center, downtown, 95-centations, 452-1664.

"Antarctica: Science and Survival" lecture series concludes with a talk by biologist Edward Bruner, who will discuss the adventures of Antarctica, with an emphasis on knif, shrimplike creatures that constitute a major food source for whales, birds, and sealions, Thursday, June 10, noon, Summer Auditorium, Psychology Department, 10606 North Torrey Pines Road, La Jolla, Free, 452-3624.

"We Have Not Forgotten," a commemoration of last year's hunger strike by political prisoners in Northern Ireland, will feature a talk by USM medical professor Dr. Francis Foster, a former captain in the British Army medical corps, Sunday, June 6, 6 p.m., Fort Stockton, Presidio Park, La Jolla, Free, 263-4155.

San Diego Post Jerrie Watson will read from her work, Monday, June 7, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Village Drive, La Jolla, Free, 456-1800.

"Travelers' Diaries," by William S. Burroughs, a Scripps Clinic gastroenterologist, will examine digestive tract disorders that affect travelers, and will explain how to

deal with such ailments when they do occur, Tuesday, June 8, 7 p.m., noon 1226 Scripps Drive and Research Foundation, 10606 North Torrey Pines Road, La Jolla, Reservations, 455-8875.

"Eye Care Concerns," ophthalmologist Gary Jacobs will give a talk focusing on contact lenses, contact complications, and new research on nearsightedness, Tuesday, June 8, 7:30 p.m., Chula Vista Public Library, 363 F Street, Chula Vista, Free, 420-9820.

"Humanities Issues in Professional Psychology" lecture series continues with a talk by author philosopher Jacob Needleman, who will discuss "Eros and Ego: A Call for the Return of Philosophy," Wednesday, June 9, Silver Room, San Diego Convention and Performing Arts Center, downtown, 95-centations, 452-1664.

"The Magnificent Art of the Khmer People," an exhibition of Cambodian art which includes sculpture, woven silk, traditional costumes, textiles, silk-screen pictures, and stone carvings, will continue through June 30, Bard Hall Gallery, 4100 Front Street, Hillcrest, 297-9973.

"Drawing and Handmade Prints" by San Diego artist Bob Pallen will be shown, beginning with a reception for the artist, Sunday, June 6, 1:30 to 6 p.m., and continuing through June 30, Disc-O-Pizza, 1059 University Avenue, 238-5157.

"New Work/New York," a selection of multimedia works from the New Museum in New York, continues through June 11, Mandeville Art Gallery, US-30, 452-2568.

"From Rite to Raiders," an exhibition of seventy-five vintage movie posters, will be shown through June 12, Fort Loma Public Library, 2132 Poinsettia Drive, Fort Loma, 223-1161.

"Portfolios," a selection of limited-edition photographs by Diane Arbus, Paul Capogrossi, Mario Giacomelli, Eliot Porter, and others, will be shown through June 12, Photography Gallery, 7468 Grand Avenue, La Jolla, 459-1800.

"San Diego Artists Guild All-Media Membership Exhibition," the work of twenty-eight area artists, whose work was judged to be the best from more than 100 pieces of art submitted, will be shown through June 13, San Diego Museum of Art, Balboa Park, 252-7931.

"Interior Tableaux," an exhibition of color photographs by Sada House, will continue through June 13, Gallery Graphics, 3967 Fifth Avenue, Hillcrest, 295-3538.

Neon Art is featured in three exhibits, "City Lights," a photographic series on San Diego neon by David Reutney, *Roadside* in Neon, a short film by Roger Mills,

beginning with a reception for the artist, Friday, June 4, 5:30 to 7:30 p.m., and continuing through June 15.

"Mobile Woods," New York artist David Wells' plywood cut-outs of a forest of trees and shrubs on wheels inhabited by "glensies," will be shown beginning Saturday, June 5, and will continue through August 12, Sculpture Garden, San Diego Museum of Contemporary Art, Balboa Park, 252-7931.

"Normal Heights and Altered Plateaus," an exhibition of photographs by Douglas Kruer, will be shown, beginning with a reception for the artist, Sunday, June 6, 1:30 to 5:30 p.m., and continuing through June 30, Bard Hall Gallery, 4100 Front Street, Hillcrest, 297-9973.

"Tight from San Diego: Current Trends in Photography," an exhibition of work by eight area photographers, including Walter Carter, Alberto Las, Becky Cohen, Donna Ortonowski, and others, selected by Michael Arbus, director of the soon-to-open Center for Photographic Arts, continues through July 6, San Diego Museum of Art, Balboa Park, 252-7931.

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Chuck's Steak House Live Jazz



Summer Breeze
From 9:00 p.m. to 1:00 a.m., Thursday and Sunday
and 9:30 p.m. to 1:30 a.m., Friday and Saturday

Happy Hour 2 for 1
5 to 7 Monday-Friday
La Jolla's first & finest steak house

Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous Salad Bar—and after dinner listen to San Diego's finest...

dinner served 5 p.m.—11:30 p.m. Monday-Saturday, 5 p.m.—11:00 p.m., Sunday

Chuck's Steak House
La Jolla 1250 Prospect McKellar Plaza 454-5325

SAN DIEGO'S PLAYBOY CLUB IS ALIVE & WELL IN MISSION VILLAGE

CARPET ROOM
The only place in San Diego where you can see the best of the best in the world of showgirls and exotic dancers. The Carpet Room is the place to go for a night of pure entertainment. Bookings available for parties and private events.

THE LIVING ROOM
The only place in San Diego where you can see the best of the best in the world of showgirls and exotic dancers. The Living Room is the place to go for a night of pure entertainment. Bookings available for parties and private events.

THE V.I.P. ROOM
The only place in San Diego where you can see the best of the best in the world of showgirls and exotic dancers. The V.I.P. Room is the place to go for a night of pure entertainment. Bookings available for parties and private events.

DANSATIONS
June 7-12

Reservations Suggested
296-9954

MARILYN MONROE LOOK-ALIKE CONTEST
Sponsored by the San Diego Chapter of the Marilyn Monroe Look-Alike Contest. Open to all women who resemble Marilyn Monroe. Prizes include cash and a trip to Hollywood. Entries due by June 10.

READER'S GUIDE

To LOCAL EVENTS

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INTERNATIONAL FESTIVAL PALLET

Presented by UNITED STATES INTERNATIONAL UNIVERSITY SCHOOL OF PERFORMANCE AND VISUAL ARTS

Featuring KATHLEEN MCHUGH AND MARIE MADFIELD ERLING SUNDIN, DIRECTOR

JUNE 6, 5 & 6 AT 8:00 PM
JUNE 6 AT 2:30 PM
San Diego City College Theatre 1201 and "C" Street

\$4.00 GENERAL ADMISSION
\$3.00 STUDENTS, SENIORS, MILITARY
\$2.00 U.S.A. STUDENTS, CHILDREN UNDER 12

For Reservations call 566-0000, Mon.-Fri. 8:30 a.m.-4:30 p.m.

Tickets also available at City College Box Office one hour before curtain.

INTERFAITH SERVICE OF AFFIRMATION FOR PEACE

A call to all people of San Diego, regardless of your particular faith or political opinion, to join together and pray for the success of the UN Special Session on Disarmament and express hope for an end to the nuclear arms race.

SUNDAY, JUNE 6, 1982
3-4:30 P.M.
BALBOA PARK (6th & Laurel)
Information: 231-2628, 232-6385

Organized by representatives from: Central Church, Episcopal Diocese, First Church of the Brethren, First Lutheran Church of S.D., First United Church, Peace Resource Center, Presbyterian of San Diego, Roman Catholic Diocese, S.D. Catholic Worker, S.D. Ecumenical Conference, S.D. District of United Methodist Church.

Anthony's Harborside

ANTHONY'S SEAFOOD HABIT- THE SAN DIEGO FAVORITE!

ANTHONY'S HARBORSIDE RESTAURANT reflecting the quality and tradition of fine seafood dining that has made Anthony's a world famous. Fresh seafood—cooked to order from old world recipes—plus the renowned Garden of the Sea Salad Bar. A unique kind of restaurant in Anthony's family of fine restaurants.

THE SUNSET LOUNGE-FORWARD MOTION
Extended thru June 19th
Contemporary Sounds for Entertainment and Dancing.

Daily Happy Hour with Hours of O'Learys

Lunch 11:30-4:30
Dinner 4:30-10:30
Entertainment from 9:00 PM, Tues. thru Sat.

Specializing in Businessmen's Luncheons.
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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D. Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 60803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

My main gripe with most pop music criticism, especially as it is practiced in such august publications as *Rolling Stone* and *Downbeat*, is that too often it deals with music in such serious tones that the profundity of a critique usually outweighs its subject matter. Each new recording by a pop, rock, or jazz artist is considered with the gravity and sense of import that would attend a scholarly treatise on a newly discovered manuscript of James Joyce or William Shakespeare. It seldom seems to matter if a new work by Van Morrison, Jackson Browne, Neil Young, Chick Corea, Herbie Hancock, or whoever is essentially an empty wagon — the critics will load it up with so much detailed analysis, socio-political significance, and abstract symbolism that it can no longer budge. If my own approach to criticism has been less pretentious, it is certainly not because I view this music as inferior to other art forms. I don't. It's just that I believe that in the end, a reader is not so much interested in the Big Picture as in being informed as to whether or not an artist's music is worth a listen. And there is the subject of



MILES DAVIS

Miles Davis.

Davis has made such lasting contributions to, and such an impact on modern music, especially jazz, that it would be a slight to treat him as just another musician passing through town. Due to Davis's bigger-than-life image and reputation, one approaches him not with slattery, but indirectly, circling warily and cautiously in search of an appropriate starting point. Although any attempt to discuss Davis in a few hundred words is itself a pretension, I will nevertheless try to explain, with as much brevity as

possible, why Davis's appearance here this weekend is a significant event. There are basically three Davis's with which to contend: the soloist, the bandleader, and the innovator. Of the three, Davis's skills as an improviser probably bring him closest to cult. Always a good trumpeter, Davis did little to impress his jazz peers when he first broke into the professional circuit in the Forties. It wasn't until the mid-Fifties that Davis came into his own as a soloist. Perhaps because he wasn't able to play the extremely high, fast notes

that were the soloist's stock in trade during the bop era (as some critics believe), but more likely because he naturally rebelled against the expectations of others, Davis had developed a style that emphasized long, expertly tailored lines whose intensity built slowly and deliberately as a solo progressed.

Like an architect, he began his improvisations with the simplest of sketches, embellishing them and adding to them with his superb sense of phrasing until they stood as complete statements. His phrases were delicate, almost poignant, whether painted against the backdrop of a moody ballad or in the midst of a roaring maelstrom. The silences that are so important in all forms of musical expression were particularly so in Davis's solos, and he utilized gaps and lags between bursts of notes to heighten dramatic tension. If it can be said that his economy and use of silence eventually became almost self-parodying (some of his early Seventies solos consisted of one or two notes suspended in midair like crystal mobiles), these characteristics nonetheless added to the mystique surrounding Davis's playing and public image.

As a bandleader, Davis served for nearly thirty years as mentor and guiding light for a galaxy of young musicians who would become major contributors, innovators, or at least well-respected performers in their own right: Sonny Rollins, George Coleman, Jackie McLean, Jimmy Heath, Cannonball Adderley, Herbie Hancock, Wayne Shorter, John Coltrane, Joe Zawinul, John McLaughlin, Bill Evans, Chick Corea, Tony Williams, Jack DeJohnette, Billy Cobham, Lenny White, Keith Jarrett, Larry Young, Benny Maupin, Gary Bartz, Steve Grossman, Carlos Garnett, Sonny Fortune, Michael Henderson, and a dozen others of similar fame. Davis took many of these musicians into his fold when no one else seemed convinced of their potential. He capoted, encouraged, and modeled in an effort to extract whatever imagination and creativity these people had to offer, and their careers were largely made by association with Davis. As an innovator, Davis can be credited with greatly initiating, the various phases of jazz's modern evolution: post-bop, "cool" jazz, avant-garde, and even fusion. An excellent hop trumpeter, Davis moved out from under the zags of saxophonist Charlie Parker as the Forties came to an end, and formed his own nine-piece band, one that displayed a relatively subdued instrumental blend (trumpet, trombone, French horn, baritone and alto saxes, tuba, and rhythm section). Davis applied hop melody and harmony to this lighter texture,

and the marriage resulted in a more tonally complex sound that came to be known as "cool." Always the musical miscreant, Davis abandoned the "cool" bandwagon just as everyone else was jumping on, reverting for a time to the furious playing more reminiscent of the earlier bop style. Like Bob Dylan and the Beatles in rock, Davis was always a full stride ahead of his contemporaries, and after he had exhausted most of his energies in the "jazz tradition," he shocked his peers by incorporating electric instruments into his music. His late-Sixties band, which included Corea and Dave Holland, was the first "serious" jazz group to use an electric piano (Fender). The shock waves continued unabated as Davis added electric keyboardist Hancock, reedist Shorter and electric keyboardist Zawinul (both eventual founders of Weather Report), drummer Williams, and electric guitarist McLaughlin to his lineup, along with a phalanx of percussionists. The music they made (*In a Silent Way*, *Bitches Brew*) was certainly not rock, but it wasn't jazz either. True to form, Davis had come up with something totally, uniquely his own.

Despite the controversy surrounding Davis's iconoclastic ventures, it wasn't until the early Seventies, when Davis began experimenting with rhythm and blues and funk that he lost favor with critics and fans alike. Discarding conventional compositional structure, Davis instead would establish a rhythmic groove, then let his percussionists loose to play with it. In the face of their spontaneous, collective improvisations, his own soloing became more sparse, until it virtually disappeared. It was during this period that Davis last visited San Diego. Those of you who witnessed that concert at the Civic Theatre will remember an aimless set of disjoint pieces, punctuated by Davis's occasional forays onto the stage in a gold lame waistcoat to blast meaningless notes into a wah-wah-modified microphone. Following a serious car accident in 1972, Davis was beset by a series of physical disabilities, until, in 1975, he "retired" from music. His re-emergence last year with a new band and a new album (his first release of new studio material in seven years) was met with the same curiosity and enthusiasm in jazz circles that rock fans would have exhibited had the Beatles ever reunited. *The Man with the Horn* showcased a revived Davis, tenuous but at the same time almost playful (his marriage to actress Cicely Tyson reportedly gave Davis a very big spiritual lift). If the reviews of the album have been mixed, and if the critics have shown a general apprehension at the prospect of his coming back after his fall from grace a decade ago, it is still good for music to have Davis playing, recording, and touring again. Davis is still fascinating because he is still everything they've always said he is: tempestuous, charismatic, mysterious, demanding, difficult, critical, cynical, hyper-sensitive, coarse, brash, irreverent, and detached. He is

also one of the few musicians deserving of the label "genius," and his first appearance here in ten years is cause for celebration, regardless of the outcome. He'll be in San Diego Stadium (a terrible place to hear music) Friday night to headline a Kool Jazz Festival concert that also features Hancock, the Crusaders, Spyro Gyra, Lee Ritenor, and The Great Quartet.

In other Kool Jazz Festival performances this week, Mel "The Velvet Fog" Torme will join Gerry Mulligan and George Shearing tonight, Thursday, at the Fox Theatre; pianist Butch Lacy will bring his trio to the plaza of the Convention and Performing Arts Center for a noon concert (free) Friday; and the Commodores, Kool and the Gang, Sister Sledge, Luther Vandross, Lakeside, and Sheryl will close the festivities Saturday night at the stadium. On Friday night Joan Baez — she of the high profile and the low talent quotient — will bring her boring songs and quivering vibrato to SDSU's Open-Air Amphitheatre; while Sunday will have two shows, the heavy metal of Motherhead, Krokus, and Flat for overaged, unwashed juvenile delinquents at Golden Hall, and Tommy Tallmer at SDSU's Open-Air Amphitheatre (the billing should be reversed for that one). Tuesday night will see a continuation of the "Jazz Live" series at City College's Theater, this time featuring the Shreve Brothers; and folkie David Bromberg will close out the week with his Wednesday night shows at the Bacchante.

CONCERTS

*Kool Jazz Festival featuring various artists at several locations, through Saturday, June 5. See listings in this column for individual performances.

*Mel Torme, Gerry Mulligan, and George Shearing: Fox Theatre, tonight, Thursday, 8 p.m., 720 B Street. 565-9942.

Joan Baez: SDSU's Open-Air Amphitheatre, Friday, June 4, 8 p.m.

*Butch Lacy Trio: Convention and Performing Arts Center Plaza, Friday, June 4, noon, Community Concourse, downtown. 565-9942.

*Miles Davis, Herbie Hancock, Crusaders, Spyro Gyra, Lee Ritenor, and The Great Quartet: San Diego Stadium, Friday, June 4, 8 p.m., Mission Valley. 565-9942.

*Commodores, Kool and the Gang, Sister Sledge, Luther Vandross, Lakeside, and Sheryl: San Diego Stadium, Saturday, June 5, 8 p.m., Mission Valley. 565-9942.

Motherhead, Krokus, and Flat: Golden Hall, Sunday, June 6, 7:30 p.m., Community Concourse, downtown.

Tommy Tallmer and the Neurosis: SDSU's Open-Air Amphitheatre, Sunday, June 6, 8 p.m.

*Jazz Live" featuring the Shreve Brothers: San Diego City College Theatre, Tuesday, June 8, 8 p.m., Fourteenth and C streets, downtown. 234-1082 or 230-2481.

De'N Brownberg: Bacchante, Wednesday, June 9, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Joe Cocker: Bacchante, Thursday, June 10, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Joe King Caruso, the Whirlybirds, and the Padeline: Sport, Thursday, June 10, 9 p.m., 1130 Buena Avenue. 276-3993.

Legend: * F.S. Hall, Friday, June 11, 8 p.m., 2838 Addison Street, Point Loma. 698-1115.

Stone's Throw, Huh Hoop and the Bush Shuttles, and Keith Jay Dick and the Gomers: Café Del Rey Moro Ballroom, Friday, June 11, 8:30 p.m., Balboa Park, 296-1907, 436-4030, or 234-5789.

Merle Haggard and the Strangers and Tall Cotton: Lakeside Rodeo Grounds, Saturday, June 12, 2 p.m., 12334 Napiersville, Lakeside.

The Clash: Golden Hall, Saturday, June 12, 8 p.m., Community Concourse, downtown. 236-6510.

How Wow Wow and Red Wedding: Adams Avenue Theatre, Sunday, June 13, 3:25 Adams Avenue. 281-3657.

Jimmy Buffet: SDSU's Open-Air Amphitheatre, Sunday and Monday, June 13 and 14, 8 p.m.

Dave Edmunds and Marshall Crenshaw: Bacchante, Tuesday, June 15, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Rodney Franklin: Bacchante, Wednesday, June 16, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Average White Band: Bacchante, Thursday, June 17, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Angelo Upstart and Heather Dai: North Park Lions Club, Thursday, June 17, 8 p.m., 3927 Utah Street. 281-3657.

Nogard Ferguson: Humphrey's, Friday, June 18, 7 and 9:30 p.m., 2241 Shelter Island Drive. 234-3411.

Tom Scott: Bacchante, Sunday, June 20, 8 and 11 p.m., 8022

Fabn & Silva Presents Wolf & Rismiller Concerts

Wolf from ENGLAND

from Canada

from SWITZERLAND

GUEST **AKROKU**

101 KGB-FM

International Metal Monster Tour

GOLDEN HALL

SUNDAY, JUNE 6, 7:30 P.M.

TICKETS \$9.50 ADVANCE, \$10.50 DAY OF SHOW. DANCE STYLE ON THE FLOOR AVAILABLE AT CIVIC CENTER BOX OFFICE, AZTEC CENTER, BILL GAMBLE'S AND SELECT-A-SEAT OUTLETS.

Le Chalet

Entertainment by the Sea

5046 Newport Ocean Beach 222-5300

DANCING

Nine nightly! Never a cover charge.

June 4 & 5

ROCK 'N' ROLL music of the '60s is the rock 'em sock 'em fare of the UNDISCOVERABLES. Joe Lopez plays a masterful keyboard. Lead guitarist is Tom Farrit. Butch Bottino beats hell out of the bass and Dave Henry pounds the drums. Remember the heyday of the Stones, Beatles, Animals and Doors listening to the Undiscoverables.

June 6, 7 & 8

Dr. Duke

ROCKING 'N' ROLLING with DR DUKE is the prescription more and more San Diegans are enjoying these days. It's the music of the Stones, Beatles, Grateful Dead and Police played by Todd Harnish, guitar and vocals; Mark Winberry, drums; David Fox, bass and vocals, and Ethan Munson, guitar and vocals.

June 9 & 10

Spike & the City Boys

POP MUSIC, professionally played, has been nailed down by SPIKE AND THE CITY BOYS. The best of Tom Petty, Gary, Quarter Flash, Pat Benatar, Stevie Nicks and Heart. Beautiful Mike Pooley is featured on vocals. Leader is Dennis Lombard who alternates on guitar and bass. The drummer is Bill Sevely and George Comes plays guitar.

Le Happy Hour 5-7 Mon.-Sat.

5046 Newport Ave. Ocean Beach 222-5300

Belly Up TAVERN PROUDLY PRESENTS

Summer Special: NO COVER SUN.-THURS.
Concerts & special events excluded.

Thursday, June 3 9 PM
Rock 'n roll with

JERRY RIOPELLE
with guests
THE HURRICANES

Friday & Saturday, June 4 & 5 9 PM
Rock 'n roll with

JERRY RIOPELLE
with guests
THE HURRICANES

Sunday & Monday, June 6 & 7 9 PM
Rock 'n roll with

JERRY RIOPELLE
with guests
THE HURRICANES

Tuesday, June 8
AN EVENING WITH

TAJ MAHAL
6 PM DINNER SHOW.
Buffet dinner and show \$10.50
(limited to 175 people)
10 PM SHOW: Only \$6.50

TALL COTTON
No. County Superior COUNTRY BAND OF THE YEAR

June 11 & 12
THE PRETENTIONS
with THE PALADINS

June 18 & 19
JAMES HARMAN BAND
LES DUKE with THE PALADINS

June 24
REBEL ROCKERS

FREE AFTERNOON CONCERTS 5-7 PM

EVERY WEDNESDAY • TALL COTTON
Country honky tonk with

THURSDAY • COLORADO COOL-AID
Portuguese pop with

FRIDAY • THE CHICAGO SIX
Disco with

SATURDAY • HALL-HUGHES SWING BAND

HAPPY HOURS MON.-FRI. 12-1 & 4-6

143 So. Cedros, Solana Beach 481-9022

BELLY-DELI PRIMO BURGERS
Restaurant
THE FASTEST LUNCH IN THE WEST
Enjoy our fantastic buffet
Over 12 items to select from Mon.-Fri. 11:30-2:00
only \$3.75

WATCH YOUR FAVORITE SOAP ON BIG SCREEN TV
143 S. Cedros, Solana Beach • 481-3331 (Located in the Belly Up Tavern)

Claremont Mesa Boulevard.
561-8069.

Karl Bonoff: Old Globe Festival
Stage, Monday, June 21, 7 and 10:30
p.m., Balboa Park.

J.J. Calk: Saccharal, Monday, June
21, 8 and 11 p.m., 8022 Claremont
Mesa Boulevard, 561-8069.

Ella James: Saccharal, Saturday,
June 26, 10 p.m., 8022 Claremont
Mesa Boulevard, 561-8069.

Dave Mason: Old Globe Festival
Stage, Monday, June 28, 7 and
10:30 p.m., Balboa Park.

Stephane Grappelli: Saccharal,
Tuesday, June 29, 8 and 11 p.m.,
8022 Claremont Mesa Boulevard,
561-8069.

Sixth Annual Bluegrass Jamboree
featuring the Tynes, Trala 45, the
High Desert Bluegrass Boys,
Canyon Grass, Somewhat Sawyers,
Footnote Chiggers, Chugging
Shamus, and the Sweet Wing
Chicken Thieves: Brengle Terrace
Park, Saturday and Sunday, July 3
and 4, 11 a.m., 1200 Vale Terrace,
Vista, 726-3498.

CLUBS

Club listings are compiled by Linda
Nevin. If you wish to be included,
please call 234-2588 Thursday
afternoon or Friday before 5:00
p.m. The listings are free.

North County

The Anchorage, 3145 Carlsbad
Boulevard, Carlsbad, 726-3170:
Lynn Cherry and Zazz, jazz and
contemporary, Tuesday through
Saturday.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-9022:
Jazz, rock and blues, Thursday;
Jazz, rock and blues, the
Hurricanes, blues, Friday and
Saturday; the Hurricanes, blues,
Sunday and Monday; Taj Mahal,
blues, with Bruce Thomas from the
Hurricanes, blues guitar, Tuesday;
Tall Cotton, country, country honky tonk,
Wednesday, Early Evening
Concerts: Tall Cotton, country
honky tonk, Wednesday; Colorado
Cool Aid, contemporary and
country, Thursday; the Chicago Six,
Disco, Friday and Sunday; the
Hall-Hughes Swing Band, big band
swing, Saturday.

Bobby G's, 405 First Street,
Encinitas, 436-7397: The
Automatics, rock and roll, Thursday
through Saturday; Johnny Almond
Rhythm Revue, rock and blues,
Sunday through Tuesday; Forecast,
rock and jazz, Wednesday.

Burn Shore Saloon, East Valley
Parkway at Midway, Escondido:
743-6422: Tremor, rock and roll,
Thursday through Saturday;
California Express, country,
Sunday.

Charlie's Country, San Marcos
Boulevard at Highway 78, San
Marcos, 744-4120: Dallas Express,
country, Tuesday through Saturday.

The Chopping Block, 1740 East
Vista Way, Vista, 726-8770:
Meyers, rock and roll, Thursday
through Saturday, the 17th Street
rock and roll, Sunday through
Tuesday; Danny Holiday, rock and
roll, Wednesday.

Country Creek, North Rancho
Santa Fe Road and Highway 78, San
Marcos, 744-9730: The Duane Wall
Show, country and older, Thursday
through Saturday.

The Country Side Restaurant and
Lounge, 450 Douglas Drive,
Oceanside, 757-0660: New Country,
country rock, Wednesday through
Sunday; the Lone Star Country
Band, country, Monday and
Tuesday.

Distillery East, 755 Metcalf Street,
Escondido, 741-9393: The King
Bees, rockabilly, the X-Offenders,

DISTILLERY NIGHTCLUB

140 South Sierra, Solana Beach.
755-6733
NO COVER until 9 pm

Happy Hour 7-9 pm All well drinks 75¢

Thursday, June 3
From Ireland - live national recording star
Peter Beckett & the Beckett Band

Friday & Saturday, June 4 & 5
First weekend at the Distillery

Every Sunday - Sunday night with
MOVIES

Monday & Tuesday, June 7 & 8

Wednesday, June 9 - Saturday, June 12

7 nights a week 7-9:30 p.m. and in between with British disc jockey
Phil Elam
plays top new wave hits for your listening & dancing pleasure.
Call 755-6734 for further concert ticket information.

ESCONDIDO'S DISTILLERY EAST AGES 17 AND UP

Thursday, June 3
8:00 recording start

The King Bees
plus the
Ex-Offenders

Fridays and Saturdays
Rockin' Steady
\$25 cash prizes & album giveaways

Sunday, June 6

Jonny Kat
and **Phun**

Wednesday, June 9

Battle of the Bands
Cash Prize \$100*

Call club at 741-9393 for information

Coming June 10
June 17
The Unknowns

Mission & Metcalf, Escondido
741-9393

Marc Berman 91X FM invite you to
SPEND AN AFTERNOON IN THE SUN
with
TOMMY TUTONE

listen to 91X FM for details on how
you can be JENNY for a day

OPEN-AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY

TOMMY TUTONE MONROES
SUNDAY
JUNE 6, 2:PM

Produced for
S.D.S.U. ASSOCIATED STUDENTS by
MARC BERMAN CONCERTS
AVOLON ATTRACTIONS

MARC BERMAN 91X FM invite you to
SPEND AN AFTERNOON IN THE SUN
with
JOAN BAEZ

Thursday, June 4, 8:PM

OPEN-AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY

Produced for S.D.S.U. ASSOCIATED STUDENTS by
MARC BERMAN CONCERTS AVOLON ATTRACTIONS

MARC BERMAN 91X FM invite you to
SPEND AN AFTERNOON IN THE SUN
with
OZZY OSBOURNE

DIARY OF A MADMAN TOUR

SPORTS ARENA
THURSDAY
JUNE 24

ON SALE SATURDAY
tickets reserved \$12.50 & \$10.50
at SPORTS ARENA BOX OFFICE
MAD JACKS all ARENA TICKET
OUTLETS info 224-4171
SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE

Produced for S.D.S.U. ASSOCIATED STUDENTS by
MARC BERMAN CONCERTS AVOLON ATTRACTIONS

Whiskey Flats, 1260 West Valley Parkway, Escalante, 743-8640; Don Livingston and Timberline, country, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Beaches

All The Way In, 4240 West Point Blvd., 224-8082; The Ram Band, rock and roll, Wednesday through Sunday; rock and roll, Monday and Tuesday, call club for information.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434; Roberta

Linn and the Skyliners, contemporary, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551; Main Street, contemporary dance music, Friday and Saturday.

Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Room, Kyle LaDuke, contemporary, Tuesday; Jonathan Von Brana and Yesterday, Elvis impersonator, Wednesday through Saturday; Piano Bar, Buddy Reed, jazz, Sunday through Saturday; Bob MacLeod, Sunday and Monday.

Caravaggio's, 2205 Midway Drive, Point Loma, 222-6411; Phil Becker, light classical and contemporary guitar, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach.

The Beach Club, 1921 Bacon

Street, Ocean Beach, 222-6822; The Blitz Brothers, rock and roll, Friday and Saturday.

Blue Parrot, 1298 Prospect Street, La Jolla, 434-9131; The Joy of Sax, jazz, Thursday; The Jack Sheldon Quartet, jazz, Friday and Saturday; Bill Kyle and Shep Meyers, jazz, Sunday; The New Tuxedo Jazz Band, jazz, Monday; The Bill Hunter Trio, jazz, Tuesday; The Bob Holtz Trio, jazz, Wednesday.

Corso's Strictly Jazz, 4204 Voltaire Street, Point Loma, 224-3655; The Jimmy Corso Ensemble with vocalist Susan Mosher, jazz, Tuesday through Saturday.

Dooley's, 2401 Nimrod Boulevard, Point Loma, 224-6628; Nitefire, contemporary dance music, Friday and Saturday.

Hilms Hotel, 1775 East Mission Bay Drive, Mission Bay, 276-4010; People Movers, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 454-0541; The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Sunday; Ron Satterfield Quartet, jazz, Tuesday and Wednesday.

The Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-ROCK; Rock and roll, Friday and Saturday; call club for information.

Hilms Hotel, 1775 East Mission Bay Drive, Mission Bay, 276-4010; People Movers, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

Joe Murphy's, 4312 Mission Boulevard, Pacific Beach, 270-3220; The Normals, rock and blues, Tuesday through Thursday; David Bradley, comedy and originals, Friday through Sunday.

La Posada del Sol, 5450 La Jolla Boulevard, La Jolla, 459-6834; Joe Stewart, Country and contemporary, Thursday through Saturday.

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-6300; Rocco, rock and roll, Thursday; The Untouchables, rock and roll, Friday and Saturday; John Olligan and Jeff Hefner, two for the show, country and contemporary, Sunday afternoon; Dr. Duke, rock and roll, Sunday through Tuesday; Spike and the City Boys, rock and roll, Wednesday.

Mahe's, 2866 Midway Drive, Loma Point, 224-2401; Joe Stevens, "Machismo," Jerry Raney and the Shames, rock and roll, the Penetrators, rock and roll, the Paladins, western and pop, the Howl, rock and roll, Tuesday; Vito, Latin, Friday, Midnight Class, Latin top 40, Saturday; the Majestics, rock and roll, the Roosters, rock and roll, Tuesday, 10PM; rock and roll, the Phetles, rock and roll, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822; The Third Degree, contemporary, Friday and Saturday; Ken Williams, piano bar, Sunday through Thursday.

Mokey's, 1631 Orange Avenue, Coronado, 435-4660; John G. Lewis, jazz, Wednesday through Friday.

Mountain Club, 3285 Sports Arena Boulevard, Loma Point, 222-5596; Gerry Base and A Touch of Country, country, Thursday through Sunday; country music, Monday, call club for information.

Radon, 8880 Via La Jolla, La Jolla, 457-5090; Heroes, rock and roll, Tuesday through Saturday; Tommy Tabor, rock and roll, and Radio Romance, rock and roll, Saturday afternoon; Beats, rock and roll, Sunday and Monday.

Salsom House Restaurant, 1970 Quivira Way, Mission Bay, 274-3314; Mike Edwards, contemporary and rock, Wednesday through Saturday; the Jackstraw, strolling minstrels, Sunday brunch; Jim and Theresa Martin, Irish folk music, Sunday evening.

Sandwich Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314; The House Duo, '60s through '80s dance music, Thursday through Saturday; Diselard and blues, late afternoon Sunday.

Sault's, 4250 West Point Loma Boulevard, Loma Point, 222-9158; The Bill Coleman Quartet, jazz, Friday and Saturday.

The Spot, 1005 Prospect Street, La Jolla, 459-0809; Jack Johnson, contemporary and Latin, early evening Wednesday through Sunday.

Se Casa, 6738 La Jolla Boulevard, La Jolla, 454-0369; Sue Berman, contemporary and Latin, early evening Wednesday through Sunday.

The Triton presents

The Siers Brothers

Tuesday through Saturday

Miss Ella Ruth Piggee
Sundays & Mondays

The Triton
CARDIFF-BY-TH-SEA

... a truly distinctive restaurant!
2530 South Highway 101, Cardiff-by-the-Sea

Chopping Block



Thursday, Friday & Saturday

Thursday CHEAP SUNGLASSES CONTEST

Sunday, Monday

& Tuesday

HIGH BEAMS
High energy rock & roll

Tuesday Tuesday is LADIES' NIGHT Well drinks \$1.00
MALE DANCERS

Wednesday DANNY HOLIDAY
Kamikazes \$1.00 all night

Disc says, "Best four chapters, most outlandish sunglasses Thursday and win a big prize. And win 100 you see these High Beams."



Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611; One Flat One, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3541; Doug Ulrich plays piano, Tuesday through Thursday; the Richard James Trio, variety — contemporary to classical, Friday and Saturday.

Joe Murphy's, 4312 Mission Boulevard, Pacific Beach, 270-3220; The Normals, rock and blues, Tuesday through Thursday; David Bradley, comedy and originals, Friday through Sunday.

La Posada del Sol, 5450 La Jolla Boulevard, La Jolla, 459-6834; Joe Stewart, Country and contemporary, Thursday through Saturday.

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Sault's, 4250 West Point Loma Boulevard, Loma Point, 222-9158; The Bill Coleman Quartet, jazz, Friday and Saturday.

The Spot, 1005 Prospect Street, La Jolla, 459-0809; Jack Johnson, contemporary and Latin, early evening Wednesday through Sunday.

Se Casa, 6738 La Jolla Boulevard, La Jolla, 454-0369; Sue Berman, contemporary and Latin, early evening Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630; Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Wienerswald, 1770 West Mission Bay Drive, Mission Bay, 226-9657; Phil Becker, classical and contemporary guitar, Monday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 225-5335; Portland Maki, contemporary and rock, Thursday through Saturday; Tweed Sneakers, rock and roll, Sunday and Monday; Moving Targets, rock and roll, Tuesday and Wednesday.

Woodcarver Plaza, 2225 Midway Drive, Loma Point, 222-0380; Live blues/jazz music, Friday and Saturday.

San Diego North

The Ahlberg Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131; Richie Gary and Sanderson, country, Tuesday through Saturday.

The Alamo, 3083 Clairemont Drive, Clairemont, 276-2240; Flower, rock and roll, Tuesday through Saturday.

Al-Salam Restaurant, 7947 Balboa Avenue, Kearny Mesa, 279-1529; Middle Eastern music, featuring Ram at the organ; belly dancing, Thursday through Saturday.

Bachman, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022; Moving Targets, rock and roll, Thursday through Saturday; Heroes, rock and roll, Sunday; the Magnets, rock and roll, Tuesday; the Whiptones, rock and roll, Tuesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100;

Paradise, contemporary, Thursday through Sunday; True Spirit, contemporary, Tuesday and Wednesday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862; Feller, rock and roll, Tuesday through Saturday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033; Brian Connelly, Irish music, Wednesday through Saturday.

Edwin's Continental Cuisine, 8650

Bonbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8696; The Critters, contemporary, Thursday through Saturday.

Cunningham's, 7194 Miramar Road, Mira Mesa, 578-2219; Radio Romance, rock and roll, Thursday through Saturday; the Blitz Brothers, rock and roll, Tuesday and Wednesday.

Edwin's Continental Cuisine, 8650

Even Chord style
JAZZ JAM SESSION
All musicians and listeners are invited
Sundays 8-10 pm
Daniel Jackson, music coordinator, 262-2341

CROSSROADS
San Diego's Oldest Jazz Club
340 Market Street "Downtown in the Gaslamp Quarter"
on the corner of 4th and Market, 232-7868

HEADQUARTERS NIGHTCLUB PRESENTS
This Friday—From N.Y.
BLUE RHYTHM X-OFFENDERS
• HEDGEHOGS •
JONNY KAT
INSECTS • DROP OUTS
This Saturday

Headquarters Game Room
COUPON
4 FREE PLAYS
30 video games—most and playing pong tables
Open 7 days a week
4617 Mission Bay Drive, 270-7625
Expires 7/1/82, one per visit.

ON THE BEACH IN PACIFIC BEACH

Thursday night is Ladies' Night
7 p.m. - 10 p.m. 25¢ well drinks (Ladies only)

Friday & Saturday, June 4 & 5 9 p.m. - 1 a.m.

THE SNAILS



Beachfront patio open for breakfast, lunch & dinner
8 a.m. - 10 p.m.

Located on the boardwalk at the foot of Pacific Beach Drive



270-6222

7th Heaven
at **MY RICH UNCLE'S**
287-7332
6205 E. Colorado Blvd.
P.O. Box 1000

MY RICH UNCLE'S IS PROUD TO ANNOUNCE
L.A.'s NUMBER 1 CLUB BAND
TOP-40 DANCE
ALL WELL DRINKS 50¢
House Bourbon, Scotch, Vodka, Gin, Rum, Tequila, Draft Beer

TONIGHT! B-100 PARTY
25¢ BEER & WINE 5-8pm
50¢ WELL DRINKS & DRAFT BEER 6-9pm

Friday, June 4. KPRI DOUBLEHEADER!
Jeff Dean & Gary Kelley are looking for San Diego's best tan in a bikini! \$100 in cash & prizes.
25¢ DRAFT BEER 8-9 pm

Saturday, June 5
KGB'S DRINK AND DROWN
between Jim McInnes and Bill Hergonson
25¢ DRAFT BEER 8-9 pm

Sunday, June 6 Marc Berman Concerts & 91X FM
Dance to the music of

TOMMY TUTONE'S AFTER-SHOW PARTY 5 pm

Tuesday, June 8
KGB TUESDAYS SHOW with Jim McInnes
Your host Jim McInnes & KGB
\$1 off with KGB card - 50¢ WELL DRINKS 7-9 PM
RECORD & MOVIE TICKET giveaways from KGB

Dallas Collins

You talk. You laugh. You drink. You listen. You dance. You watch over the salibout as the pelican swoops for another fish. You order dinner, knowing it will be fresh—from mouthwatering swordfish to our special, baby back ribs. Whatever you want. Practically whenever you want. Windrose... a great place for food, spirits, and good times.

SALAD BAR

We Fix it Fresh Daily
Over 45 Greens, Veggies & Things
\$3.95

Only \$1.50 with Sandwiches,
C.C. M.M. O.O. or Fresh Fish

Tostada

Your Choice of All White Chicken or Beef on a Crisp Corn Tortilla, Covered with Monterey Jack and Cheddar Cheese, Green Salad, Tomato Wedges, Egg Slices and Topped with Guacamole, Sour Cream and Garnish. Served with Our Special Salsa or Your Choice of Dressing **\$4.75**

Soup

New England Clam Chowder
Served with Hot Cheese Bread **\$1.95**

Soup & Salad Combo

A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread **\$4.95**

Seafood Combo

A Giant Seafood Delight of Shrimp, Crab and Tuna, Served on a Bed of Shredded Lettuce, Garnished with Tomato, Egg, Asparagus and Louis Dressing **\$6.95**

SANDWICHES

All Include Choice of French Fries or Cole Slaw

Guacamole Burger

It's Loaded and Messy, Served on Grilled Sourdough with Lettuce, Tomato and Grilled Onion **\$3.25**

Teriyaki Burger

Ground Beef Broiled to Your Taste, Served on Grilled Sourdough with Lettuce and Tomato and Grilled Onions **\$3.95**

Grilled Ham & Cheese

Thin Sliced Ham Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato **\$3.95**

Bacon Cheeseburger

Ground Beef Broiled to Your Taste, Strips of Bacon, Double Cheese, Served on Grilled Sourdough with Lettuce and Tomato **\$3.95**

Hot Roast Beef

Tender Slices of Beef Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato **\$3.95**

Windrose Sandwich

Tomato, Avocado and Strips of Bacon, Topped with Cheddar Cheese and Anchored on Toasted Cheese Bread **\$3.95**

CLUCK CLUCK MOO MOO OINK OINK

Bar-B-Queed Chicken

A Whole Large Boneless Breast, Cooked with Our Special Sauce **\$6.95**

Teriyaki Chicken

A Whole Large Boneless Breast, Smothered in Our Homemade Teriyaki Sauce **\$6.95**

Top Sirloin

Thick and Delicious Char Broiled to Your Taste. (If You Want Our Baseball Cut—Don't Forget to Ask) Teriyaki Top Sirloin Upon Request **\$7.95**

Guacamole with Chips

We Make It Fresh Daily **\$3.50**

Taco Skins

Taco Meat, Melted Cheddar and Jack Cheese with Ortega Chilies **\$3.45**

Steamed Fresh Vegetable Platter

A Variety of Garden Fresh Vegetables, Steamed to the Peak of Flavor, Smothered in Cheese **\$5.25**

What Do They Come with?
Baked Potato (After 4:00 P.M.) Or Our Special Fries, Cole Slaw and Hot Cheese Bread

Loaf of our famous
home style fresh
onion rings
\$2.50

Potato Skins

Baked Potato Skins, Deep Fried and Filled with Your Choice of Toppings. Served with Sour Cream and Chives

Crab Skins

Crab Meat Covered with Melted Cheddar and Jack Cheese. Topped with Chopped Onions **\$4.45**

THE DIFFERENCE

At the Windrose it's the Little Things That Make the Difference. That's Why We: Use Real Cream and Butter in Our Recipes • Use Prime Blended Coffee • Serve Fresh Fish • Serve Our Fries with Skin On • Make Our Salad Dressings from Scratch in House • Make Our Soup from Scratch Daily • Serve Fresh Produce on Our Salad Bar • Serve Fresh Fruit on Our Fruit Bar • Pour a Good Stout Drink. Quality Prepared as Fresh and Wholesome as Possible at Very Reasonable Prices. That is the Difference.

Bar-B-Queed Pork Ribs

The Best Baby Back Pork Ribs You've Ever Had. Slowly Smoked with Our Special Sauce **\$7.95**

Prime Rib

Choice Aged Beef, Seasoned and Cooked Slowly For Full Flavor, "Best Deal in Town" **\$7.95**

Steak Neptune

Filet Mignon Cooked to Your Liking, Topped with Crab and Asparagus Spears, Covered with a Berraine Sauce, "Second Best Deal in Town" **\$8.95**

Combination Skins

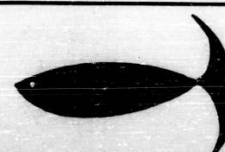
Combination of All Sections **\$4.45**

Cheese Skins

Melted Cheddar and Jack Cheese, Topped with Bacon Bits **\$3.45**

Quiche

Lorraine Taught Us How: with Tender Chunks of Ham, Cheese and Onion, Served with Fresh Fruit **\$4.75**



FRESH FISH

We Serve the Following When Available, with Baked Potato (After 4:00 P.M.), Or Our Special Fries, Cole Slaw and Hot Cheese Bread

Sole	\$5.95
Shark	\$5.95
Pacific Red Snapper	\$5.95
Sea Bass	\$7.95
Swordfish	\$9.95
Trout	\$5.95
Halibut	\$8.95
Salmon	\$8.95
Ocean Perch	\$5.95
Yellowtail	\$6.95

Ask About the Daily Fresh Lunch Fish Specials

WINDROSE FRY

All Deep Fried with Our Special Batter and Served with Cocktail and Tartar Sauce, Fresh Lemon, Our Special Fries, Cole Slaw and Hot Cheese Bread

Fish & Chips

Tender White Fish, Deep Fried to a Golden Brown **\$5.95**

Scallops

Delicate and Moist, Done to Golden Brown **\$7.95**

Shrimp

Flavorful Deep Fried Shrimp **\$7.95**

Oysters

A Seafood's Deep Fried Delight **\$7.95**

Seafood Combo

Fried Shrimp, Scallops, Oysters and White Fish **\$7.95**

DESSERTS

Don't Stop Now! You Must Try One of Our Great Desserts

New York Style Cheese Cake

Thick, Rich and Deliciously Textured Like They Make in the Big Apple **\$1.95**

With Strawberries **\$2.50**

Schooner Sundae

Two Large Scoops of Vanilla Ice Cream, Hot Chocolate Topping with Whipped Cream and Nuts **\$1.50**

Fresh Strawberries Romanoff

Large, Fresh Strawberries—Our Secret Recipe, Lightly Blended with Gran Marnier, Rich Vanilla Ice Cream. Tastes Fresh and Fantastic without That Strong Liqueur Taste **\$2.75**

Chocolate Blackout Cake

The Richest and Best Chocolate Fudge Cake Made Anywhere, Bar None **\$2.75**

Old Fashioned Vanilla Ice Cream

.75

PORTLAND MAKAI



Thursday, June 3 through
Saturday, June 5

TWEEZ SOUNDS



Sunday, June 6 and
Monday, June 7

Moving Targets



Tuesday, June 8 through
Saturday, June 12

Dallas Collins



Sunday, June 13 and
Monday, June 14



Windrose

STONE'S THROW

Rockabilly Bop



Hula Hoop & the Bomb Shatters



Keith Joe Dick & the Goners

A 50s COSTUME DANCE
Friday, June 11-8:30 pm
at the Cafe del Rey Moró

Advance tickets only—\$8.00. Available at:
The New England Deli, 417 W. Washington, 236-1907.
The Big Kitchen Day Closet, 3033 Grape St., 234-6739.
The Old Time Cafe, 1464 N. Highway 101, 436-4030.

Mission Road, San Diego
271-7000. Music: Continental
ballads. Friday and Saturday.

Flanigan's, 3173 Mission Center
Road, Mission Valley, 291-9633.
Country, jazz, Thursday
through Saturday. Info: call club for
information.

Gold Coast Lounge, Town and
Country Hotel, 540 Hotel Circle
North, Mission Valley, 291-7141.
Country, jazz, Thursday
through Saturday. Storm, Latin
jazz, Tuesday and Wednesday.

Haji Baba, 824 Camino de la Reina,
Mission Valley West, 298-2016.
Mediterranean music and belly
dancing featuring Garach, 10/11
Thursday through Saturday.

Holiday Inn Mission Valley,
Crescent, 395 Hotel Circle South,
Mission Valley, 291-5720.
Elements, contemporary, Tuesday
through Saturday.

Hungry Hunter, 2245 Hotel Circle
East, Mission Valley, 291-8074.
Char, guitar variety, Friday and
Saturday.

The Island Lounge, Hanauli Hotel,
Hotel Circle North, Mission Valley,
291-1101. Signed, Sealed and
Delivered, contemporary, Tuesday
through Saturday. Niteclub,
contemporary, Sunday and
Monday.

La Hacienda Cantina, 878 Hotel
Circle South, Mission Valley,
298-8281. Larry Page,
contemporary, Wednesday through
Saturday. Rick Olsen, blues and
hard rock piano, Monday and
Tuesday.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
291-2828. Bratt, rock and roll,
Thursday through Saturday, with
Four Eyes, rock and roll, Friday and
Saturday. Fusion Bay, rock and roll,
Tuesday and Wednesday.

The Loading Zone, 7888 (10/11)
Street, Kearney Mesa, 277-0669.
Pizza, rock and roll, Thursday. Jerry
Raney and the Sparrows, rock and
roll, Meeting Post, reggae, Friday and
Saturday. Red Taps, rock and roll,
Sunday and Tuesday. The
Hartmanns, blues, Wednesday.

London Opera House, 5404 Balboa
Avenue, Claremont, 276-2390.
Stratford, rock and roll, Tuesday
through Saturday. See rock and
roll, Monday, call club for
information.

Margie's Lounge, 7359 Mission
Gorge Road, Mission Gorge,
363-1116. John St. Lewis, jazz,
Saturday.

The Mission Restaurant, 6225
Mission Gorge Road, Mission
Gorge, 294-1262. Jack Johnson,
country, Wednesday and Thursday
happy hours.

Mook's, 10475 San Diego Mission
Road, Mission Valley, 363-0060.
RPM, top 40, Monday through
Saturday.

Monterey Whaling Company, 887
Camino del Rio South, Mission
Valley, 291-1088. The Whizz Kids,
contemporary, Thursday and
Friday. Barrie Cunningham and
Black Slacks, rockabilly, Saturday;
Jim Haeley, contemporary, Sunday
and Monday.

The Moonlight, 4615 Claremont
Drive, Claremont, 273-1022. Sandy
Stewart and Co., contemporary,
Sunday through Saturday. Jimmy
Nixon and Downhome, country,
Sunday and Monday.

Navy's Inn, 6215 Nango Road, San
Carlos, 465-1700. Blues, rock and
roll, Tuesday through Saturday;
rock and roll, Sunday and Monday,
call club for information.

Pal Joey's, 5147 Waring Road,
Allied Gardens, 296-7973. Pro
Brigham's Preservation Band,
Disco, swing, and oldies, Friday
and Saturday.

The Painted Camo, 5153 Mission
Center Road, Mission Valley,
296-8714. Tara, traditional and
contemporary Irish music.

BOW WOW WOW RED WEDDING

with
Sunday, June 13-8:00 pm
ADAMS AVENUE THE ATRIUM
3325 Adams Avenue
Information: 281-3657
Advance tickets \$6.00 at the door \$7.50

Tickets available at:
Blue Mezzanine, 442-2212
George Pizzit, 442-2212
Louis Records, 442-2212
Off the Record, San Diego, 265-0507
SD Computer Pacific Beach, 422-8200
Bask Electric, India St., 492-9910

Coming June 13 at North Park Club at 10:00 pm
ANGELUS ARTS

Jackson Browne • Dan Fogelberg
Stevie Nicks • Stevie Wonder
Linda Ronstadt
and many more

Peace Sunday
Deluxe Bus Tour
Rose Bowl June 8

Kool Jazz Festival
6/14—6/15 Best Seats!
Laguna Arts
Irvine Meadows

Cooney/Holmes
Padres/Doobies
The Clash 6/12
Jimmy Buffett
6/13 & 14

Tommy Tutone
6/15
World's
Largest
ticket agency

Murray's
Tickets 224-3747
in Glendale Square next to Sports Arena

Red Coat Inn

Tuesday—Saturday
June 1-5
**EMERGENCY
EXIT**

Sunday & Monday
June 6 & 7

Sun, Mon, Tues. **#1 Drink Night**
Wed. **Kamikazes 2 for '1**
Thurs. **91X Night** 50¢ drinks 8-10 pm
JENNY FOR A DAY PARTY
Sunday—Thursday, no cover.
Enter entertainment 7 nights a week
5033 University Avenue
just west of College
363-6670

Wednesday through Sunday: Jim
and Theresa Hinton, traditional
Irish music, Tuesday.

The Pavilion Lounge, Town and
Country Hotel, 540 Hotel Circle
North, 291-7131. The Naki Alamar:
Trio, contemporary international
dance music, Tuesday through
Saturday.

Shenanigan's, 7160 Miramar Road,
Mira Mesa, 693-0900. Jack Johnson,
country, Friday and Saturday happy
hours.

Southerly's Inn, 402 Fashion
Valley, 291-7170. Stephen Coc,
contemporary, Tuesday through
Saturday, with Tony Martini,
contemporary, Friday and Saturday.

Spirit, 1130 Buena Avenue, Bay
Park, 276-3993. The Rockin' Rebels,
rockabilly, the Pablands, western
and pop, the Rockin' Routlets,
rockabilly, Thursday; the Roosters,
rock and roll, the Magnets, rock
and roll, Reverend Raphe and his
Knights of Soul, rock and blues, the

Snails, rock and roll, Friday; Middle
Class, rock and roll, Mind Set, rock
and roll, Beat, rock and roll, the
Snails, rock and roll, Tuesday;
Country Dick and the Snuggles,
country, country rock, Wednesday.

Springfield Wagon Works, 3255
Kearny Villa Road, Kearney Mesa,
365-2272. San Antonio,
contemporary, Thursday through
Saturday.

Stadium Club, 6065 Fairmont
Extension of Town, Mission
Gorge, 292-3286. Diamond Rev,
country, country folk, Friday and
Saturday.

Tie Lee's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa, 695-1461.
Joe Stewart, country and
contemporary, Monday and
Tuesday; Melissa McCracken,
contemporary, Wednesday and
Thursday; Peggy Spive,
contemporary, Friday and Saturday.

The Leo's/Mission Gorge, 6333

Mission Gorge Road, Mission
Gorge, 290-9943. Bill Frey,
contemporary, Monday and
Tuesday; Peggy Spive,
contemporary, Wednesday and
Thursday; Melissa McCracken,
contemporary, Friday and Saturday.

Wrangler's Room, 6008 Mission
Gorge Road, Mission Gorge,
290-6263. E. Zane Wood and
Blazing Saddles,
country, Wednesday through
Sunday.

San Diego South

Anthony's Harborview, 1155 North
Harbor Drive, downtown,
232-6338. Forward Motion, top 40,
Tuesday through Saturday.

Black Pig Restaurant, 1672
Federal Boulevard, East San Diego,
264-5797. Aubrey Fay Motown
Revue, rhythm and blues,
Wednesday and Thursday; Clean

Swamp, jazz, Friday and Saturday;
Time Piece, jazz, Tuesday.

Beat House, 2041 Harbor Island
Drive, Harbor Island, 291-8010. The
Pop Boys, contemporary, Tuesday
through Saturday; Subv Pay,
Motown Revue, rhythm and blues,
Sunday and Monday.

Boke's, 6189 University Avenue,
East San Diego, 583-5700. Country
music, call club for information.

Cafe del Rey Moró, 1549 El Prado,
Balboa Park, 234-8511. Raggle
Taggle, new Renaissance variety,
Tuesday evening and Sunday;
afternoon, West Coast reggae,
country rock and jazz, Thursday
through Saturday.

Callope's, 2527 Maude Avenue,
North Park, 291-2010. Flancon
music and dancing, Thursday.

Club 30, 30th and Upas streets,
North Park, 692-0080. "Tarmac"
Courtney and the Blues Dusters,
blues, Thursday.

Crossroads, 345 Market Street,
downtown, 233-2561. The [Name]
Country Quartet, jazz, Friday and
Saturday.

Doe Masters, 2651 Shelter Island
Drive, Shelter Island, 232-2572. [Name]
Hodge, contemporary and country,
Tuesday through Saturday; Bill
Brackett, A-rated comedy and
music, Sunday and Monday.

Henry Magpie's, 71st Street and
University Avenue, North Park,
298-8554. Don Strandberg, blues
guitar, Thursday; Steve Gibson and
Luthe Johnson, Evening and folk
guitar, Friday; Chris Proctor, folk
and originals, Saturday; Gary
Lehman and Robert Wade, folk and
bluesgrass, Sunday. Old Time Hot
Night, Monday; Sammi Gail Celli,
Irish Band, traditional Irish music,
Tuesday; Bill Harris, folk music,
Wednesday. Early Evening Shows:
Jim Sperry, jazz guitar, Thursday;
Don Strandberg and Mike Proell,
blues guitar, Friday; Dennis Dobler
and Gary Grason, folk, country.

Bacchanal
THURSDAY, JUNE 4
SATURDAY, JUNE 6
SUNDAY, JUNE 8

Moving Targets
THURSDAY, JUNE 4, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM
SUNDAY, JUNE 8, 8:00 PM

HEIR IDES
SUNDAY, JUNE 8
WITH SPECIAL GUESTS

MAGNETS WHITTONS
THURSDAY, JUNE 4
SATURDAY, JUNE 6
SUNDAY, JUNE 8

THIS WEEKEND LOCAL EVENTS
6:00-8:00 PM
SUPER DRINK SPECIALS
7:00-10:00 PM

NATIONAL CONCERTS

DAVID BROMBERG
THURSDAY, JUNE 4, 8:00 PM
FRIDAY, JUNE 5, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM

JOE COCKER
THURSDAY, JUNE 4, 8:00 PM
FRIDAY, JUNE 5, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM

DAVE EDMUNDS
THURSDAY, JUNE 4, 8:00 PM
FRIDAY, JUNE 5, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM

RODNEY FRANKLIN
THURSDAY, JUNE 4, 8:00 PM
FRIDAY, JUNE 5, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM

TOM SCOTT
THURSDAY, JUNE 4, 8:00 PM
FRIDAY, JUNE 5, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM

ETTA JAMES
THURSDAY, JUNE 4, 8:00 PM
FRIDAY, JUNE 5, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM

STEPHANE GRAPPELLI
THURSDAY, JUNE 4, 8:00 PM
FRIDAY, JUNE 5, 8:00 PM
SATURDAY, JUNE 6, 8:00 PM

IN GREEN HWY. 185 & CONVENT ST. 8022 CLAIREMONT MESA BLVD.
For complete weekly calendar, call 560-8022. For concert only call 560-8069. For further information call 560-8853.
Doors open for concert 7 PM. Advance tickets for all national concerts available at Sears, Wards, 32nd St. Naval Station, Bill Gamble's stores and all TICKETRON.
565-9947 & SELECT A SEAT 1565-2865 outlets. Bacchanal the day of the show starting at 7 PM.
Sorry, you must be 21 years old. Picture I.D. required.

FREEFORM PRODUCTIONS
In association with Ron Sobel - presents

**AN EVENING WITH
MAYNARD FERGUSON**

HUMPHREY'S
Shelter Island
CONCERTS BY THE BAY
Friday, June 18, 7:00 & 9:30
For information phone 224-3411

18 JUNE 4, 1982

JUNE 3, 1982 19

SALMON HOUSE
presents
MIKE EDWARDS
JACKSTRAW
JIM & THERESA HINTON

Reservations accepted for Lunch, Dinner & Sunday Buffet Brunch.
Reservations for 25-200
1970 Quince Way
at Marina Village
(Just off W. Mission
Bldg Drive)
222-2244

LEAH'S GREENHOUSE
TONIGHT!
ROCKIN' WEEKEND
Friday & Saturday, June 4 & 5
The Press Room Saloon, 956 Second Avenue, downtown
228-8225. Eddie Gold variety
pop to light classical. Tuesday
through Saturday.

POBON IVY
ROCKIN' FRIDAY
Dallas Collins
Coming June 15
SEXY MUSIC
FREE ADMISSION
San Diego's best dance isn't expensive: we serve it every
day by our produce market soup and salad bar. Now appearing
over 60 selections of fresh veggie, shrimp, turkey, ham, cheese
and bread baked in our own ovens. Try our menu-made meat
fresh fish, steak and much, much more. Now use your dinner
receipt to receive free admission to rock and roll Thursday thru
Thursday.

FREE DINNER FOR GRADUATES
Congratulations, graduate! Lunch or dinner is on us* when
you show proof of your spring graduation (yearbook, diploma, etc.).
Come party with your family or friends at San Diego's
underground winning restaurant.
*\$25.00 must per party of four or more. Menu items
restricted. Offer good until June 30.

TUESDAYS **WEDNESDAYS** **THURSDAYS**
Rock 25-3000 10-11:00pm
Rock 25-3000 10-11:00pm
Rock 25-3000 10-11:00pm

and originals. Saturday, Richard
Freeman, folk and bluegrass.
Tuesday, Les Tray Sheiks, folk and
originals, Wednesday.

Grass Roots Cultural Center, 1947
38th Street at Grape, Garden Hill
232-5009. Zimros, Klezmer music,
Thursday; Rusty Strings, folk and
contemporary, Friday.

Humboldt, 4016 Wallace Street,
Old Town, 252-6584. Denny Rose,
country and contemporary, Friday
and Saturday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island
224-8242. Talwind, contemporary,
Friday and Saturday.

Holiday Inn/Embarcadero,
Porthole Lounge, 1555 North
Harbor Drive, downtown
232-3861. Spring Fever,
contemporary, Tuesday through
Saturday.

International Blend, 4034 30th
Street, North Park, 284-9602.
Dance to recorded New Romantic
music, Thursday; Hector Valle Salsa
Band, salsa, Friday; Candy, rhythm
and blues and soul, Saturday; Fool
Now Comedy Theater, Sunday.
Comedy Night with Don Victor,
Monday; Daniel Jackson Quartet,
jazz, Tuesday; sneak previews,
Wednesday, call club for
information.

John's Tavern, 4246 University
Avenue, corner of Van Dyke
Street, East San Diego, 288-9831.
The Missing Oldies Band, '50s to
'70s rock and rhythm and blues,
Friday and Saturday; Gene Wade,
oldies singalong, Sunday afternoon.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300.
The Amber Band, rock and roll,
Wednesday through Saturday.

Mandala Wind, 308 University
Avenue, Hillcrest, 297-3017. The
Chris Spencer Band, "The History
of the Blues," Tuesday and
Wednesday; King Beccall Blues,
blues and rhythm and blues,
Thursday through Saturday.

My Blue Heaven's, 6385 El Cajon
Boulevard, East San Diego,
287-7332. Seventh Heaven, rock
and roll, Thursday through Sunday;
the Ravens, rock and roll, Tuesday.

Panagiotis, Pacific Highway at
Harbor Drive, Seaport Village,
232-7581. Lynn Cherry,
contemporary and jazz, Sunday and
Monday; Ron Satterfield and Rayon
Letras, jazz, Thursday through
Saturday.

The Poshies, 3325 Adams Avenue,
Normal Heights, 363-6576. Rock
and roll, Friday and Saturday, call
club for information.

The Press Room Saloon, 956
Second Avenue, downtown
228-8225. Eddie Gold variety
pop to light classical. Tuesday
through Saturday.

Jeanie and Jimmy Chestnut,
early evening Sunday.

Sidney's Cafe, 3753 India Street.

downtown, 295-9465. Radio Free
Sidney, improvisational comedy,
Thursday; Les Tray Sheiks, folk and
originals, Friday; the Steve

Playing the music of Charlie Parker & Wes Montgomery
Daniel Jackson Quartet
featuring **Tony Shinault**, guitar
Friday & Saturday, 9 p.m.-1 a.m.
THE CROSSROADS
San Diego's Oldest Jazz Club
345 Market Street "Downtown in the Gaslamp Quarter"
on the corner of 4th and Market, 223-7850

Cunningham's
ROCK AT SAN DIEGO'S HOTTEST NEW CLUB
Thurs.-Sat., June 3-5
Radio Romance
BEST HAPPY HOUR IN TOWN!
50¢ beer, wine & well
3:30-5:30
Tues. & Wed., June 8 & 9
Double Kamikazes \$1 all night long every night!
7094 Miramar Road 578-1216
Intersection of Miramar Rd. & Distribution Ave.

macho's
MIDWAY & ROSECRANS 224-2401
June 5
PENETRATORS
with
PALADINS
JOSE SINATRA
BAND
Tuesday, June 6-British Invasion Night
'60s sounds-'60s prices with
MAJESTIKS & ROOSTERS
(could be called Crows & Crows)
60c well drinks & draft beer 8-10 pm
Wednesday, June 9
TWO FOR 1 NIGHT (241)
with special musical guests
DFX2 & FLEXIES
June 12 coming June 12
Jamaican rock 'n' roll with
Red Hot Chili Peppers
Also coming
June 10
ROOSTERS & X-OFFENDERS
50¢ draft beer all night
June 13 **BEACH PARTY** featuring
THE AUTOMATICS with **EVASIONS**
Price of admission \$3.50 (incl. tax)

Forced Jaz Quartet, jazz,
Saturday.

Sid's, 425 West B Street,
downtown, 232-7588. Harvey and
Chad Street Jaz, '30s and '40s
swing, Wednesday through
Saturday.

Sorino's, 2501 El Cajon Boulevard,
North Park, 298-7222. David
Hoskins, variety, Monday through
Friday happy hours.

contemporary, Wednesday through
Saturday.

Trilon, 6911 El Cajon Boulevard,
East San Diego, 267-3240.olla
Ruth Pagan, soul, Thursday
through Saturday; Bruce Cannon
and Hollis Carter, contemporary, jazz,
Tuesday and Wednesday.

Trojan Horse, 6179 University
Avenue, East San Diego, 382-1670.
Six High, rock and roll, Tuesday
through Saturday.

Tuba Man's, 2581 University
Avenue, North Park, 295-9426.
Lardine-Bragg Band,
blues, jazz, Thursday; Ira Cobb's

Jazz Orchestra Band, Thursday,
Saturday.

Wing Cafe, 2751 H Street, Coronado
Hill, 225-9986. Barking Kitten
Quartet, a variety of soul, funk,
Renaissance songs, Friday, Sunday.
Rhythm classical piano, Sunday
brunch.

POSTER EMPORIUM
★ TICKET SERVICE ★
Joan Baez June 12 & 14 8 PM
Jimmy Buffett June 1-3
We are now taking deposits for these upcoming shows:
Ozzy Osbourne 6/24 **Toto** 7/9
Elvis Costello 7/24 **George Benson** 8/5
Charlie Daniels 8/7 **Chuck Mangione** 8/24
Manhattan Transfer 9/10
Emmylou Harris 9/18
Greek Theater & Irvine Meadows/L.A. theater is sports tickets
If you don't see it listed, call & ask.
We special order posters.
If you want to sit close, call
578-SNOW (7669) 8650 Miramar Rd.
San Diego 92126
(next to Maibow Grand Prix)

DANCE AT CLUB
TEL. 459-8565
Soft On
Litter Box
SAGE
theatre
MONDAY'S
AT SORINO'S
2201 EL CAJON BLVD.

Firestone
Restaurant Lounge
PROPHET
Thurs. & Sat.
June 1-3
Tuesday 51 Margarita Night
Wednesday Ladies' Night
Thursday 95¢ Kamikaze Night
City City Pkwy. at Washington, Escondido 745-1931

LESTAL EAST
BLUE PARROT
Live Jazz Great Lunches & Concerts
Thurs. **Joy of Sax**
Fri. **Jack Sheldon**
Sat. **Bill Kyle & Shep Meyers**
Sun. **Barry Cory & The**
Mon. **New Texedo Jazz Band**
Tues. **Bill Hunter** Trio
Wed. **Bob Holtz**
Coming June 18, 19 **TAL FARLOW** July 2, 3 **DON MENZA**
1298 Prospect, La Jolla, opposite the Cove 454-9131

CHECK IT OUT
JOHN'S GUITAR & DRUM
1800 Rosemead St., Ft. Loma 226-3297
Buy, Sell, Trade, Consign
MC, Telecheck, Visa

BEACH CLUB
Corner of Newport & Bacon Ocean Beach, 222-6822

WILD TURKEY BULLETIN
WILD TURKEY RESTAURANT AND SALOON
ESTABLISHED 1975
CLIP 'N SAVE
JUNE 1982
EVERY SUNDAY IS KPRI NIGHT!
CLIP 'N SAVE

sun	mon	tue	wed	thu	fri	sat
		1 OLYMPUS	2 OLDIES	3 Dallas Collins	4	5
6 Dallas Collins	7 ALUMINUM	8	9	10	11	12
13 SHUFFLE	14	15	16 OLDIES	17 PORTLAND MAKAI	18	19
20 SHUFFLE	21 PROPHET	22	23 Dallas Collins	24	25	26
27	28	29 OLYMPUS	30 OLDIES			

5080 BONITA ROAD 267-2550

BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
THURS.—SUN., 9 p.m.—1 a.m.

RON SATTERFIELD QUARTET
TUES. & WED.

at *Clarice's* Restaurant

Summer House Inn 7955 La Jolla Shores Dr

After Club, 1001 La Jolla Village Drive, La Jolla, 92037. 442-1222. 1001 La Jolla Village Drive, La Jolla, 92037. 442-1222.

East County

Abbe's, 1501 East Main Street, El Cajon, 442-4340. Bruce Gentry, contemporary and jazz, 10 p.m. to 1 a.m., Thursday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-6827. Lennie Harmon and Chuck Reed, contemporary, Friday and Saturday.

Hester's, 1025 Fletcher Parkway, El Cajon, 442-9271. Charlie Hewitt, variety, Tuesday through Saturday.

Big Oak Ranch, 1721 Harborview, La Mesa, 443-2262. Bruce Robbins, contemporary and jazz, Sunday afternoon.

Black Angus, 1000 Gravo Avenue, El Cajon, 443-5555. Chuck, top 40, Tuesday through Saturday.

Harney Stone II, 7009 El Cajon Boulevard, La Mesa, 443-2262. Sean McVicker, Irish music, Wednesday through Saturday, with Tom McVicker, Friday and Saturday. Brian Connolly, Irish music, Sunday.

The Handcocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Bruce Robbins, contemporary and jazz listening guitar, Sunday and Monday.

Boss Bill's, 9325 Mission Gorge Road, San Diego, 449-9883. Country, jazz, country, Tuesday through Saturday. Jim's Bluegrass Jamboogie, Bluegrass, Sunday.

Roll and Bear, 600 North Second Street, El Cajon, 443-5552. Rainbow, contemporary dance music, Tuesday through Saturday.

The Cakypso Lounge, 975 Greenfield Avenue, El Cajon, 443-9626. Ron Morris, country, Tuesday through Saturday.

Castaway, 10755 Woodside Avenue, San Diego, 449-6700. Circus, rock and roll, Tuesday through Saturday.

The Diamond Lounge/Ann Emma's, 1532 East Main Street, El Cajon, 442-7288. California Country Band, country, Friday and Saturday.

Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533. Carl Semmens and Southern Comfort, country, Tuesday through Saturday. Country Justice, country, Sunday and Monday.

Holiday Trails, 1951 Camino Gorge Road, Escondido, 766-0831. M. Souch, country, Friday and Saturday.

Kentucky Stud, 1177 Woodside Avenue, San Diego, 448-1402. Pony Express, country rock, Wednesday through Saturday. Jam session, Sunday.

Lakeland Resort, Highway 70, Carlsbad, 765-8236. Gary and Dave, country and reggae, Friday and Saturday.

Lakeside Hotel, 6940 River Street, Lakeside, 443-5991. Cottonwood, country rock, Friday through Saturday.

Lorenza's, 596 Broadway, El Cajon, 442-9696. Jack Pritchard and Coast to Coast, contemporary dance music, Tuesday through Saturday.

Magnolia Mulwany's, 8861 Magnolia Avenue, San Diego, 448-8550. Bramble, country, Wednesday through Saturday.

Mama's Mink, 531 East Main Street, El Cajon, 442-5573. Jimmy Nix and Downtown, country rock, Tuesday through Saturday.

Mickey D's, 5951 Mission Gorge Road, San Diego, 449-9814. Nightrunner, country, Friday and Saturday. Country jam session with Melissa, country, Sunday.

HALCYON
4258 W. Pt. Loma 225-9559

Our remodeling has been set back a week.

We will be open every night as usual.

The Halcyon will be featuring entertainment every night this week

in the same tradition as always. Call for a current update on who's playing.

Playing Tuesday—Saturday
June 8—12 • June 15—19

FOUR EYES

Remember how the Halcyon used to be?
Come in and see and remember when the nightclub was on the other side... One week only.

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Friday & Saturday 9:00—1:30 a.m.

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Sunday 6:00—10:30 p.m.

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LIVE ENTERTAINMENT & DANCING

Thursday—Saturday, June 3—5
The Exhibition

FORKS
Sunday, June 6 & Sunday, June 13
Thunderbird Records recording artists, opened for B.B. King in April

KING BISCUIT BLUES BAND
Monday—Wednesday, June 7—9

BARRIE CUNNINGHAM & BLACK SLACKS
Wednesday, June 9—Saturday, June 12

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David Bradley
Thursday—Saturday

the Nomads
Dancing
Sunday—Wednesday Night

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DANCE!
FRIDAY, JUNE 4: T Birds, The Seventh, Dextera, and Clear Spot

SATURDAY, JUNE 5: The Flamin' Roasters, and guests

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Nite Owl East, 162 North Mission Avenue, El Cajon, 442-804. Fever 10 p.m. Tuesday through Saturday. The Brown Sugar Show, top 40, Sunday and Monday.

The Office, 14100 Highway 56, El Cajon, 442-804. Blues rock, country rock, Friday and Saturday.

Organ Power Pizza, 1439 Imperial Avenue, El Cajon, 442-804. 10 p.m. to 1 a.m. Contemporary, rock, and reggae, Friday and Saturday.

Park Place, 1260 Fletcher Parkway, El Cajon, 442-804. Thunder rock, top 40, Tuesday through Saturday. Blues, rock and roll, Sunday and Monday.

Reuben's, 1000 Government Center, El Cajon, 442-804. Blues, rock, contemporary and folk music, Tuesday through Saturday.

Section 8, 2101 El Camino Real, El Cajon, 442-804. New Music and Folk, contemporary dance music, Tuesday through Saturday. Prick and Pack, big band swing and jazz, Sunday and Monday.

Straw Hat Pizza, 3637 Avenida Boulevard, Spring Valley, 462-6265. Blues, jazz, blues, and ballads, Friday.

The Turquoise Lounge, 9975 Severn Drive, La Mesa, 465-1525. Artisan, rock and roll, Tuesday through Saturday.

Van Winkle's, 10005 Mission Gorge Road, San Diego, 449-0806. Johnny West and the Chuparosa, country, Thursday through Saturday.

Win Cody's, 240 West Main Street, El Cajon, 442-804. Vintage Blues and the Hot nites, top 40 and country, Thursday through Saturday.

South Bay

Black Angus, 201 E. Street, Chula Vista, 426-5006. Summer jams, top 40, Tuesday through Saturday.

Country Humper, 1962 Palm Avenue, Imperial Beach, 426-1161. Country, Canadiana, country, Tuesday through Saturday. Ducktail Revue, 505 rock and roll, Sunday and Monday.

Dance Machine, 1962 Palm Avenue, Imperial Beach, 426-1161. Fats and the Blitz, top 40, Tuesday through Saturday. Top 40, Sunday and Monday, call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1560. The Garry D Show, pop and oldies, Thursday through Saturday. Earline Reeves, piano bar, Sunday. Bill Daniel, country, Tuesday and Wednesday.

El Conquistador Hotel, Boulevard Agave Caliente 7th, Torreyana 170-668-6480. Bus Strings Fusion, contemporary, Friday through Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Leather and Lace, country, Thursday through Saturday.

La Mesa, 1441 Highland Avenue, National City, 474-3232. Bob MacLeod, piano bar, Thursday through Saturday. Art Hall, piano bar, Tuesday and Wednesday.

Old Bonita Show Restaurant, 4014 Bonita Road, Bonita, 429-5337. Jim Moore, contemporary, Thursday through Saturday.

Royal Vista Inn, 632 E. Street, Chula Vista, 426-2500. Ray Paris, variety, Monday through Friday. Eddie Preston, contemporary and country, Saturday and Sunday.

Westerner, 22 West Seventh, National City, 474-2409. Legend, rock and roll, Monday. Tony Mills and Crosscut, rock and roll, Tuesday through Sunday.

The Wild Turkey, 1080 Bonita Road, Bonita, 429-2501. Dallas Culture, rock and roll, Thursday.

457-5590
RODEO

Thursday, June 3, Saturday, June 5, and Tuesday, June 8 A Wednesday, June 9

HEIRLOES

Friday, June 4
9IX FM

Tommy Tutone
Jenny-for-a-Day Semi-finals

You may be a Jenny with a phone number of 867-5-309. Finals at the Fabulous Rodeo Saturday, June 5. All qualifiers & contestants will receive "I may be Jenny" T-shirts. Grand prize: 2 tickets to Tommy Tutone Show. Items to discard & show, plus back stage passes to meet Tommy Tutone Band.

Saturday, June 5
Jenny-for-a-Day Finals
3 p.m. featuring

Tommy Tutone
A band live in person to select Jenny from 40 San Diego finalists

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North County Entertainment poll

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Sun., Mon. & Tues.
June 6, 7 & 8

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Rhythm Revue

Wed., June 9

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